

## NEH Application Cover sheet (AE-284483)

### Humanities Initiatives: Community Colleges

#### PROJECT DIRECTOR

---

Ms. Olivia Chiang  
Associate Professor  
Great Path P.O. Box 1046  
Manchester, CT 06045-1046  
USA

**E-mail:** ochiang@manchestercc.edu  
**Phone:** 860-512-2680  
**Fax:**

**Field of expertise:** Art History and Criticism

#### INSTITUTION

---

Manchester Community College  
Manchester, CT 06045-1046

#### APPLICATION INFORMATION

---

**Title:** *Not your grandfather's art history: A BIPOC Reader*

**Grant period:** From 2022-02-01 to 2024-01-31

**Project field(s):** Art History and Criticism

**Description of project:** Manchester Community College seeks to create an academic art history

Reader authored primarily by scholars of Color which features analytical essays devoted to the art, culture, and historical perspectives of traditionally marginalized communities. The Reader will highlight the scholarship of authors who identify as BIPOC, and also properly and adequately compensate them for their work. Each essay will be an object-focused and thesis-driven analytical paper that is tailored to an introductory/community college audience. The goal of the Reader is to provide our students with increased representation in the voices and images they are exposed to in the classroom and to introduce them to excellent examples of writing to inform their own learning in an accessible format. The Reader will be hosted on Smarthistory.org, a leader in open-educational art history resources, and will always be a free and open-access resource for our students, faculty, and the general public.

#### BUDGET

---

<b>Outright Request</b>	145,258.00	<b>Cost Sharing</b>	0.00
<b>Matching Request</b>	0.00	<b>Total Budget</b>	145,258.00
<b>Total NEH</b>	145,258.00		

#### GRANT ADMINISTRATOR

---

Ms. Olivia Chiang  
Great Path P.O. Box 1046  
Manchester, CT 06045-1046  
USA

**E-mail:** ochiang@manchestercc.edu  
**Phone:** 860-512-2680  
**Fax:**

# **Not your grandfather's art history: A BIPOC Reader**

NEH Humanities Initiatives at Community Colleges, 2021

Project Proposal Narrative

## **1. Intellectual rationale**

Manchester Community College (MCC), one of the largest community colleges within the Connecticut State Colleges and Universities (CSCU) system, with a student body of nearly 50% students of Color, proposes to create an academic Reader (a structured resource of thematic essays) on global art historical topics and topics which focus on the art and histories of traditionally marginalized communities. The Reader will support and align with the newly redesigned curricula for Art History I and Art History II which have already been implemented at MCC. These curricula will be employed at all 12 Connecticut community college campuses beginning in 2023, following a statewide merger of all colleges. The Reader will not only be a key textual resource for the 16 sections (nearly 500 students in both online and on-ground class formats) of Art History I and II taught by the Project Director, Professor Olivia Chiang, at MCC every academic year, but will also be recommended for integration into all of the ART 101 and ART 102 sections throughout the new Connecticut Community College (100 sections per academic year and approximately 3,000 students, depending on online or on-ground class formats) beginning in 2023.

The course redesigns were spearheaded by the Project Director, Professor Olivia Chiang, and purposefully reflect the belief held by the majority of art history faculty within the Connecticut community college system that traditional introductory art history curricula neglect or devalue communities of Color in the perspectives, artists, and artworks that they feature. Because of this, they fail to properly educate, engage, or responsibly represent our student bodies. As a corollary, the standard textbooks which have historically been required reading for Art History I and II also fail to adequately or equitably represent non-European perspectives and are largely cost-prohibitive for

community college students, averaging almost \$200 at retail price, with rentals and e-books averaging \$75. Please see Appendix Item 1 for a current textbook cost chart.

Students at Manchester Community College and at other Connecticut community college campuses have reported in course evaluations their frustration with the high-cost of traditional art history texts for these courses and often have not used them due to cost. As a result, many art history instructors within the Connecticut community college system have already moved away from requiring or utilizing such texts for the introductory art history classes.

As the 12 Connecticut community colleges look to become a single college with updated course curricula for ART 101 and ART 102 in 2023, there is a pressing need for a free, high-quality, academically rigorous, and socially responsible Open Educational Resource that can be easily incorporated into these courses, both online and on-ground. The Reader will be available fully online and free of charge, eliminating any financial barriers to access that traditional textbooks pose to many of MCC's students, to students across the Connecticut community college system, and to community college students nationwide.

The Reader will be composed of 20 object-focused essays to be tailored to the introductory art history student and will span the chronological time frame covered in the survey courses (ancient through contemporary times). The 20 essays will be divided within 10 thematic categories, which directly correlate to the newly revised curricula for ART 101 and ART 102 for Manchester Community College and for the future Connecticut Community College.

The project will feature scholars who identify as BIPOC (Black, Indigenous, People of Color). All contributing authors hold PhDs in art history or history. Please see Appendix Item 2 for the current list of committed contributing authors, their working essay topics/titles, and essay abstracts. A primary goal of this project proposal is to ensure equity in higher education and in academia, and highlighting the work of scholars of Color and properly compensating them for their

intellectual property is essential to this aim. As this project focuses on the study of, digital preservation of, and educational exposure to the art and material culture of historically underrepresented communities in art historical scholarship and in museum collections, it supports the NEH's "Protecting our Cultural Heritage" Area of Interest.

The Reader will be produced and made available as a fully digitized and openly-licensed resource on Smarthistory ([www.smarthistory.org](http://www.smarthistory.org)), the most widely used site for teaching and learning about art history and the official art history provider of Khan Academy with millions of visitors every year. Smarthistory is a not-for-profit, and all content is freely available with an open Creative Commons license. While the publication and distribution of the Reader will be accessible to a worldwide audience, it will be systematically integrated into and assessed as part of the newly revised introductory art history curricula at Manchester Community College beginning in 2023. Many of the art history instructors within the Connecticut community college system already support and regularly utilize Smarthistory's existing resources and are enthusiastic about this planned collaboration. Please see Appendix Item 3 for a signed letter of support for this project from art history and humanities faculty from across the Connecticut community college system and from the University of Connecticut.

The essays to be included in the Reader will be in line with the lengthier Smarthistory articles (1600–2400 words), allowing each author to take a "deeper-dive" into their particular topic that would be more akin to a journal article, though still aimed at the new learner. The essays will also be analytical rather than didactic, presenting an argument pertaining to an object or to a series of objects, and supporting that argument with historical and cultural context and thorough visual analysis. The essays will provide the means for students not only to see how analytical art historical papers are constructed and presented, but also to allow for classroom debate, discussion, and dissection.

For community college and introductory students, exposure to and engagement with thesis-driven work is essential to their higher education by providing them models for their own critical thinking and analytical writing. The PD has discovered that students often feel intimidated and lost amid scholarly jargon when asked to read and summarize peer-reviewed essays from leading art historical journals, such as *The Art Bulletin*. The Reader will provide scholarly academic and analytical long-form essays that are tailored to the community college student's stage of education. Typically, the final project for introductory art history courses is an object-based analytical paper, and thus the essays included in the Reader will provide scholarly models for such an assignment.

## **2. Content and Activities**

The first phase of activity will include a period of research and writing for the contributing authors. Having determined and agreed upon their essay topic with the PD and the consulting team, each author will be provided with clear guidelines for writing their essay. These guidelines are based on Smarthistory's existing "Essay Style Checklist" available on their website, but modified and tailored specifically for our Reader. Please see Appendix Item 4 for the customized essay checklist. Authors will be allocated a period of 4 months (February–June, 2022) to complete their initial essay drafts, and the consulting team will provide any feedback or support needed during this process.

At the end of the initial draft period (June 2022), authors will send their essays to the consulting team for content approval and for editing. The Smarthistory team has significant experience in this area and maintains a network of 27 Content Editors, all scholars who have already worked with and written for Smarthistory and now oversee specific areas of geographic, chronological, and/or topical expertise. They are responsible for primarily ensuring accuracy in content and helping to tailor the essays to the community college student, ensuring that they contain no jargon or unexplained technical terms. Smarthistory's network of Content Editors will ensure

that all essays are reviewed by a scholar in that field. Smarthistory will be responsible for ensuring that the tone and overall quality (including copyediting) for each essay are consistent with Smarthistory's standards.

Also, during the spring of 2022 (March–May), the PD will submit a proposal to the College Art Association (CAA) to present the Reader, its contents, intended audiences, goals, and availability at the 2023 Annual CAA Conference, which will be held in New York City. CAA is the main professional organization of art historians and its annual conference is a key opportunity for scholars, students, and other professionals to exchange ideas and work related to the history of art and related humanities disciplines. At this time, the PD will also plan an “introduction day” for faculty colleagues from across the Connecticut community college system to present the Reader and, in conjunction with Smarthistory, will develop webinars on ways to incorporate the Reader into the classroom.

After a Smarthistory Content Editor has read, reviewed, and approved an essay, it will then be passed to the consulting team for a final review and for copyediting by the end of the summer of 2022. The next phase of the project will take place in the fall of 2022, and will involve finding and selecting high-resolution images and creating other visuals, such as maps, that illuminate each essay. Finally, the Reader will be hosted and published on its own landing page on Smarthistory.org, to be available to the public beginning in December 2022. Smarthistory will publicize and promote the new content through its regular channels.

During the fall of 2022, the PD will recruit colleagues from other campuses within the Connecticut community college system to incorporate and evaluate the impact of the Reader in their courses during the 2023 academic year. This qualitative and quantitative data will then be combined with metrics from Smarthistory, which will provide details on user traffic to the Reader's landing page. These results will be reported to the NEH by the end of the grant period in early 2024.

Beginning in the spring semester of 2023 (January–May), the PD will integrate the Reader fully into all of her ART 101 and ART 102 classes (again, 16 course sections totaling nearly 500 students in both online and on-ground class formats). The inclusion of the Reader’s essays will provide textual support for the new curricular topics and will expand the range and representation of scholarly voices presented in the course, as well as will provide consistent examples of argumentative and object-focused analysis for students throughout the semester. The incorporation and inclusion of the Reader will be assessed for student impact, not only on levels of student engagement, but also on quantitative metrics pertaining to student performance on the final project for the course, an object-focused and thesis-driven formal analysis paper. These same assessments will be carried out by the instructors recruited from within the Connecticut community college system who also integrated the Reader into their introductory art history courses in 2023.

Pending the acceptance of her CAA presentation proposal, the PD will present the Reader at the 2023 CAA conference in New York City (February 15–18) to conference audiences. This will include faculty from community colleges, four-year colleges and universities, museum professionals, professional artists, and publishing professionals. Smarthistory will also promote the Reader at conferences (including the book fair at CAA) and through its website and social media channels.

### **3. Project Personnel**

#### **Olivia Chiang, Associate Professor, Art History, Manchester Community College (Project Director)**

Professor Olivia Chiang (M.A., Art History, Yale University) has taught art history at Manchester Community College since 2011. Since 2014, she has focused on increasing the diversity of artists, cultures, and works represented in introductory art history courses, as well as on ensuring the accessibility of art history courses and materials to all students. In 2014 Professor Chiang designed and developed MCC’s first fully online versions of Art History I and II. In 2015 she

developed a course on African European and African American art and subsequently lectured on African American art history both at MCC and to local library audiences. Professor Chiang has also lectured on contemporary Native American art and continues to engage in educational and professional development activities led by BIPOC.

In the Fall of 2020, Professor Chiang was on sabbatical leave to investigate and explore existing Open Educational Resources that would support increasing cultural, racial, and ethnic representation and global exchange in ART 101 and ART 102. She was awarded a one-year Adoption Grant by the Connecticut Open Educational Resources Coordinating Council to fully integrate Smarthistory's existing materials into all of her ART 101 and 102 sections during the 2021/2022 academic year. She is also the co-leader of the Connecticut Community College Art History Alignment Strategy Group.

**Dr. Ananda Cohen-Aponte, Associate Professor, History of Art Department, Cornell University; President, Association for Latin American Art (Consultant)**

Dr. Ananda Cohen-Aponte (Ph.D., Art History, Graduate Center of the City University of New York) is Associate Professor of History of Art who works on the visual culture of colonial Latin America, with special interests in issues of cross-cultural exchange, historicity, identity, and anti-colonial movements. Dr. Cohen-Aponte was recently awarded the 2019 Robert A. and Donna B. Paul Academic Advising Award for her commitment to undergraduate advising and has received recognition for ongoing efforts to create equity in the discipline of art history through a pilot project called "Pathways to Art History."

**Dr. Beth Harris, Co-Founder and Executive Director, Smarthistory (Consultant)**

Dr. Beth Harris (M.A, Courtauld Institute of Art, London; Ph.D., Art History, Graduate Center of the City University of New York) is co-founder and executive director of Smarthistory. Previously, she was dean of art and history at Khan Academy and director of digital learning at The



Museum of Modern Art. Before joining MoMA, Beth was Associate Professor of art history and director of distance learning at the Fashion Institute of Technology where she taught both online and in the classroom. She has co-authored, with Dr. Steven Zucker, numerous articles on the future of education and the future of museums, and is the editor of *Famine and Fashion: Needlewomen in the Nineteenth Century* (2005).

**Dr. Lauren Kilroy-Ewbank, Dean of Content and Strategy, Smarthistory (Consultant)**

Dr. Lauren Kilroy-Ewbank (M.A., Ph.D., University of California, Los Angeles) is Dean of Content and Strategy. As a strong advocate of public art history and digital art history pedagogy, she was previously associate professor of art history at Pepperdine University. She has taught at Brooklyn College (CUNY), the Graduate Center (also CUNY), the University of Oregon, and UCLA. Her research primarily focuses on the visual culture of Spain and Latin America between 1400 and 1800, considering issues of colonialism, gender, censorship, globalization, and emotions. She has published *Holy Organ or Unholy Idol?: The Sacred Heart in Art, Religion, and Culture of New Spain* (Brill, 2018) and more broadly on topics of Indigenous agency, science and art, pedagogy, and digital art history.

**Dr. Steven Zucker, Co-Founder and Executive Director, Smarthistory (Consultant)**

Dr. Steven Zucker (Ph.D., Graduate Center of the City University of New York) is co-founder and executive director of Smarthistory. Previously, Steven was dean of art and history at Khan Academy. He was chair of history of art and design at Pratt Institute where he strengthened enrollment and led renewal of curriculum across the Institute. Previously, he was dean of the School of Graduate Studies at the Fashion Institute of Technology, SUNY and chair of art history. He has taught at The School of Visual Arts, Hunter College, and at The Museum of Modern Art. Dr. Zucker is a recipient of the SUNY Chancellor's Award for Excellence in Teaching. He has co-

authored, with Dr. Beth Harris, numerous articles on the future of education and the future of museums.

#### **4. Institutional Context**

The 12 independent Connecticut community colleges are currently preparing to become a single Connecticut Community College in 2023, and have begun to align their degree programs, course objectives, and course curricula. This includes the course objectives and curricula for the two introductory art history courses, Art History I (ART 101) and Art History II (ART 102). The Project Director, Professor Olivia Chiang, was the co-leader of the art history curricular alignment endeavor for the Connecticut community colleges undertaken in the summer and fall of 2020. A key goal of the aligned curricula is to encompass more global and diverse perspectives, including those of Black, Indigenous, and People of Color (BIPOC) and to examine how cultures interacted, exchanged, and often conflicted throughout human history.

These course revisions were made in collaboration with a committee of faculty who teach art history, art appreciation, and studio art throughout the Connecticut community college system. The proposed templates for the new course curricula were then submitted to the Connecticut State Colleges and Universities (CSCU) system office and made available for comment and feedback by anyone in the Connecticut community college system, including both full-time and part-time faculty. All feedback received in that period of commentary was supportive of the goals of the curricular redesigns. Reviewing faculty did ask for a text which would support the thematic topics of the new courses; this project would provide that textual support.

Furthermore, the endorsement and integration of Open Educational Resources into the curricula for ART 101 and 102 has consistently been supported not only by MCC's academic administration but also by the Connecticut State Colleges and Universities system. The PD applied for and was granted a sabbatical leave in the fall of 2020 to research and investigate available Open-

Educational Resources for art history. The results of this semester-long project determined that Smarthistory was the most useful resource for these two courses, particularly for the revised versions of these courses to be implemented statewide in 2023. This sabbatical was recommended not only by a committee of faculty and staff at MCC, but also by the CEO of MCC, and finally by the CSCU Board of Regents.

The PD was also awarded a one-year Adoption Grant by the Connecticut Open Educational Resources Coordinating Council to fully integrate Smarthistory's existing materials into all of her ART 101 and 102 sections beginning in 2021 and to evaluate their impact on replacing traditional printed or digital textbooks. Please see Appendix Item 5 for the official award letter. MCC and the CSCU system have been enormously supportive of this project from its beginning. Manchester Community College and the full CSCU system have recognized the importance and value of the Reader and are eager to incorporate them into classroom teaching.

In addition to leading the curricular alignment for introductory art history courses for the new Connecticut Community College, the PD has continued to be the lead organizer of the CT Community College Art History Alignment Strategy Group throughout the 2020–2021 academic year. She is in regular and consistent contact with art and art history faculty from across the Connecticut community college system. The group that she leads regularly shares and discusses ways in which to increase student engagement, participation, and accessibility in art history courses. Adopting dynamic Open Educational Resources, such as Smarthistory, into the newly aligned courses is a key element of this collective work, and as previously mentioned, many instructors have already begun to do so.

Additionally, a 2019 roundtable discussion entitled “Reflecting the Diversity of America’s Community College Students in Art Historical Surveys,” organized and moderated by the PD at the 107<sup>th</sup> College Art Association (CAA) Annual Conference in New York City, highlighted the

pervasiveness of instructors' concerns regarding the inclusiveness of existing pedagogical materials. At this roundtable, the PD was joined by thirteen colleagues from community colleges, four-year universities, publishing houses, and from the media and technology fields, all of whom were interested in moving forward from outdated teaching resources in order to create ones that were more ethnically, racially, and socio-economically inclusive. All participants agreed that not only do the canonical art history texts fail to represent the histories, cultures, and art of BIPOC, they are also cost-prohibitive to many of our students (particularly those at community colleges, many of whom are housing and food insecure).

Following the roundtable discussion, the PD was invited to reflect upon those conversations in a blog post for *Art History Teaching Resources (AHTR)*, an online platform which is: "Home to an evolving and collectively authored repository of open educational content, [and] serves as a collaborative virtual community for art history instructors at all stages of their academic and professional careers."<sup>1</sup> Professor Chiang's blog post was titled: "Seeing 'Me' in Art History: Taking on the Canon at the Community College,"<sup>2</sup> and inspired art history faculty from community colleges and four-year universities to reach out and to ask to correspond, to collaborate, and to request materials that would assist in transitioning to more representationally responsible curricula. Please see Appendix Item 6 for email correspondence with faculty from other institutions.

The results of Professor Chiang's professional path over the last two years clearly demonstrate not only institutional support at MCC and from the Connecticut State Colleges and Universities system for adoption, integration, and development of Open-Educational Resources that support the revised introductory art history curricula, but that there is also clearly a need for such

---

<sup>1</sup> AHTR is funded by the Samuel H. Kress Foundation and the CUNY Graduate Center.

<sup>2</sup> <https://arthistoryteachingresources.org/2020/01/seeing-me-in-art-history-taking-on-the-canon-at-the-community-college/>

materials in community colleges and four-year universities across the country. The proposed Reader will provide a resource that is not on any platform, and one which adds rigor, enhancement, and engagement for college-level courses.

Smarthistory's commitment to this project clearly demonstrates that it fills a unique gap in their existing resources by providing a type of scholarship different from their existing articles, open-access texts, and videos. Smarthistory is a dynamic online resource that provides a growing number of free essays, videos, webinars, and open-access PDF books, all written and/or created by over 500 vetted art historians. The platform provides coverage of global cultures and all historical time periods, while also featuring materials for thematic topics or initiatives, such as "Oppression and Resistance" and "Expanding the Renaissance." Smarthistory's resources are already being utilized by many instructors who teach art history at Connecticut's community colleges and is recommended by over 500 universities, colleges, K-12 school districts, museums, and cultural institutions.<sup>3</sup> In addition to its current network of 500 academic contributors (primarily scholars who have earned their doctorates in art history)<sup>4</sup>, Smarthistory has also collaborated with 30 museums around the world to create over 3,000 essays and videos aimed at introductory students and learners, including more than 200,000 YouTube subscribers. The collaboration with Smarthistory allows this project to not only provide a needed Open-Educational Resource to the students of Manchester Community College and the 12 campuses of the future Connecticut Community College, but one which will be distributed and utilized by a global network of students, schools, institutions of higher education, and cultural organizations.

## **5. Impact and Dissemination**

---

<sup>3</sup> <https://smarthistory.org/recommended-by/>

<sup>4</sup> <https://smarthistory.org/author-list/>

The impact of this project will be both local and global. On a local level, this project will not only directly impact nearly 500 students per academic year that the PD teaches in ART 101 and ART 102, but also thousands of students within the Connecticut community college system across 12 campuses, including those enrolled in art history, as well as those in courses across the humanities (again, please see Appendix Item 3 for signatures of supporting faculty across the humanities within the Connecticut community college system).

The BIPOC Reader will also be available to community college students and four-year college and university students nation and worldwide. Smarthistory is uniquely cross-institutional and works with a diverse group of humanities specialists from more than 150 colleges, universities, and research centers, and with curators from 30 leading museums, as well as artists and members of Indigenous Nations to make the highest-quality art history materials engaging and accessible for millions of learners. In committing to and supporting this grant application, Smarthistory and the Reader's contributing authors all believe this project should be available and accessible to students and to the public alike.

The PD will also coordinate an official introduction event hosted at MCC to interested faculty colleagues in the Connecticut community college system. This introduction day will be hosted in the fall of 2022 and will provide faculty with the background and history of the project, its aims and goals, the range of topics it covers, and its easy availability on Smarthistory. Smarthistory will also help develop a webinar series with a few of the contributing authors to help faculty from across the country and the globe to understand how best to utilize the Reader in their courses and assignments.

Again, the PD also plans to present this project once it is completed at the CAA annual conference in 2023, to inform colleagues from academic and educational institutions across the

country of the Reader and its accessibility to all. Smarthistory will also promote the Reader on its website, at CAA, and across its social media channels.

The PD and Smarthistory envision this project continuing to grow beyond the time of the grant period. It is the goal to continue to add new essays and author perspectives to the Reader overtime and/or to make any iterative updates to existing essays to reflect the most recent scholarship on a topic. It will be an ongoing aim to continue to support the work of scholars of Color and to highlight the cultural heritage of historically marginalized communities.

## **6. Evaluation**

As described in Section 2, “Content and Activities,” the Reader will be fully integrated into all sections of ART 101 and ART 102 taught by the PD for the 2023 academic year (16 sections of 28-32 students per class). The Reader will support the revised curricular templates previously developed by the PD and her colleagues across the Connecticut community college system that received formal approval to be adopted by the Connecticut Community College catalog beginning in 2023. Qualitative feedback will be gathered at the beginning, middle, and end of each academic term (Spring, Summer, Fall and Winter) to assess:

- 1) Student engagement with the course, class materials (including the Reader), and assignments due to increased representation.
- 2) Student performance on key assignments, including the final project for the course, the formal analysis paper, due to exposure to essays in the Reader that provide models of such thesis-driven, object focused essays targeted to community college audiences.
- 3) Satisfaction in taking a fully OER course with zero financial burden from class materials and with digitized readings and videos.

Colleagues across the 12 campuses of the new Connecticut Community College who teach art history will also be encouraged to incorporate the Reader into their syllabi to support the new curricula. The PD will recruit colleagues who also teach ART 101 and 102 across the system to formally assess the incorporation of the Reader into their classes and to evaluate its impact according to the above-listed elements.

Finally, the PD will coordinate with Smarthistory to track, record, and report online usage of the Reader and will compile any written commentary or feedback submitted by online users concerning the project to be included in the grant report to the NEH.



“Not your grandfather’s art history: A BIPOC Reader” NEH Project Proposal  
 NEH Humanities Initiatives at Community Colleges, 2021  
 Project Director: Olivia Chiang  
 Workplan

Year One: 2022			
BIPOC Reader Creation: Writing, Editing, Promotion, and Publication			
Date	Location	Activity	People Responsible
February 2022	N/A	Finalize essay topics with each author.  Share customized writing guidelines with each author.  Communicate initial draft deadline to each author.	Olivia Chiang, Project Director  Contributing authors
February-June 2022	N/A	Provide support and feedback to authors as necessary during writing period.	Olivia Chiang, Project Director  Consulting Team  Contributing authors
March-May 2022	N/A	Submit proposal to the College Art Association (CAA) to present the Reader at the 2023 Annual Conference in New York City.  Organize and plan “introduction day” for fellow CT Community College faculty to present Reader and guidance for how to integrate the materials into courses and assignments.  Plan webinars with 1-2 contributing authors to introduce instructors nationally and internationally to the Reader and guide them in how to incorporate it into courses.	Olivia Chiang, Project Director  Smarthistory  1-2 Contributing authors

“Not your grandfather’s art history: A BIPOC Reader” NEH Project Proposal  
 NEH Humanities Initiatives at Community Colleges, 2021  
 Project Director: Olivia Chiang  
 Workplan

June-August 2022	N/A	<p>Receive initial drafts from authors.</p> <p>Distribute essay drafts to appropriate editor (PD, Consulting Team or Smarthistory Content Editors) for fact checking, ensuring appropriate tone, and appropriate engagement level for introductory/community college audiences.</p> <p>General editing.</p> <p>Invite art history and humanities faculty from across the Connecticut Community College system to an “introduction day” to present the Reader to instructors.</p>	<p>Olivia Chiang, Project Director</p> <p>Consulting Team</p> <p>Smarthistory Content Editors</p>
August-November 2022	N/A	<p>Final copyediting.</p> <p>Image finding/editing and media (i.e., maps) creation for essays.</p> <p>Create landing page on Smarthistory specifically for the Reader.</p>	<p>Olivia Chiang, Project Director</p> <p>Consulting Team</p>
October 2022	Manchester Community College	<p>Host “introduction day” at Manchester Community College for those who are able to attend in person to present the Reader and ways in which it can be incorporated, along with other Smarthistory materials, into ART 101, 102, and other humanities classes.</p> <p>Recruit faculty at “introduction day” to systematically incorporate the Reader into ART 101 and ART 102 at their respective campuses and to participate in programmed assessment for project impact in 2023.</p>	<p>Olivia Chiang, Project Director</p>

“Not your grandfather’s art history: A BIPOC Reader” NEH Project Proposal  
 NEH Humanities Initiatives at Community Colleges, 2021  
 Project Director: Olivia Chiang  
 Workplan

November 2022	N/A	Launch webinars featuring 1-2 contributing authors to be posted on Smarthistory to introduce the Reader to global audiences and to recommend impactful ways to utilize its contents in introductory art history and related humanities courses.	Olivia Chiang, Project Director  Smarthistory
December 2022	N/A	Publish finished essays as a complete Reader on Smarthistory landing page. Promote the Reader on Smarthistory’s website as well as through its social media channels.	Smarthistory
<b>Year Two: 2023 Implementation and Assessment</b>			
<b>Date</b>	<b>Location</b>	<b>Activity</b>	<b>People Responsible</b>
January-May 2023	Manchester Community College	<p>Integrate Reader essays into all sections of ART 101 and ART 102 taught by the PD at Manchester Community College.</p> <p>Collect student feedback and assessments at the beginning, middle, and end of the semester to measure the Reader’s impact on student engagement, retention, academic success, and satisfaction.</p> <p>Continue to recruit colleagues from across the Connecticut Community College to integrate the Reader into ART 101 and 102 sections and to assess for impact.</p>	Olivia Chiang, Project Director
February 2023	CAA Conference, New York City	Pending acceptance of proposal in Year 1, present the Reader and its potential impacts to conference audiences including	Olivia Chiang, Project Director

“Not your grandfather’s art history: A BIPOC Reader” NEH Project Proposal  
 NEH Humanities Initiatives at Community Colleges, 2021  
 Project Director: Olivia Chiang  
 Workplan

		<p>faculty from community colleges, colleges and universities from across the country.</p> <p>Promote the Reader at the CAA book fair.</p>	Smarthistory
May 2023	Manchester Community College	Compile Semester 1 student evaluations and assessments following the integration of the Reader into ART 101 and ART 102.	Olivia Chiang, Project Director
May-August 2023	<p>Manchester Community College</p> <p>Connecticut Community College</p>	<p>Integrate Reader essays into all Summer 2023 sections of ART 101 and ART 102 taught by the PD at Manchester Community College.</p> <p>Provide support and assessment documents for fellow Connecticut Community College faculty who integrate and assess impact of the Reader into their Summer 2023 ART 101 and 102 courses.</p>	Olivia Chiang, Project Director
August 2023	N/A	Compile Semester 2 (Summer 2023) student evaluations and assessments following the integration of the Reader into ART 101 and ART 102 across the Connecticut Community College system.	Olivia Chiang, Project Director
August-December 2023	<p>Manchester Community College</p> <p>Connecticut Community College</p>	<p>Integrate Reader essays into all Fall 2023 sections of ART 101 and ART 102 taught by the PD at Manchester Community College.</p> <p>Provide support and assessment documents for fellow Connecticut Community College faculty who integrate and assess impact of the Reader into their Fall 2023 ART 101 and 102 courses.</p>	Olivia Chiang, Project Director

“Not your grandfather’s art history: A BIPOC Reader” NEH Project Proposal  
 NEH Humanities Initiatives at Community Colleges, 2021  
 Project Director: Olivia Chiang  
 Workplan

December 2023	N/A	Compile Semester 3 (Fall 2023) student evaluations and assessments following the integration of the Reader into ART 101 and ART 102 across the Connecticut Community College system.	Olivia Chiang, Project Director
December-January 2023/2024	Manchester Community College	Integrate Reader essays into all Winter 2023 sections of ART 101 and ART 102 taught by the PD at Manchester Community College.	Olivia Chiang, Project Director
	Connecticut Community College	Provide support and assessment documents for fellow Connecticut Community College faculty who integrate and assess impact of the Reader into their Winter 2023 ART 101 and 102 courses.	
January 2024	N/A	Compile Semester 4 (Winter 2023) student evaluations and assessments following the integration of the Reader into ART 101 and ART 102 across the Connecticut Community College system.	Olivia Chiang, Project Director
January 2024	N/A	<p>Compile, combine, and evaluate all qualitative and quantitative feedback from student assessments with all qualitative and quantitative data from Smarthistory concerning online usage and traffic to the Reader’s landing page.</p> <p>Create and submit final project report to the NEH</p>	<p>Olivia Chiang, Project Director</p> <p>Smarthistory</p>

## Reading List:

- Bailey, Gauvin A. "Asia in the Arts of Colonial Latin America," *The Arts in Latin America, 1492–1820*. Philadelphia: Philadelphia Museum of Art, 2006, p. 57–69.
- Banner, Stuart. *How the Indians Lost their Land: Law and Power on the Frontier*. Cambridge: The Belknap Press of Harvard University, 2007.
- Bindman, David and Henry Louis Gates, Jr., editors. *The Image of The Black in Western Art*. Cambridge: The Belknap Press of Harvard University, 2011.
- Brenner, Anita. *Idols Behind Altars: Modern Mexican Art and its Cultural Roots*. New York: Harcourt, Brace and Company, 1929.
- Brienen, Rebecca Parker. *Visions of Savage Paradise: Albert Eckhout, Court Painter in Colonial Dutch Brazil*. Amsterdam: Amsterdam University Press, 2006.
- Calloway, Colin G. *The American Revolution in Indian Country: Crisis and Diversity in Native American Communities*. Cambridge: Cambridge University Press.
- Cameron, Alison. "Buenos Vecinos: African-American Printmaking and the Taller de Gráfica Popular." *Print Quarterly* vol. 16, no. 4, 1999, p. 353–67.
- Carr, Dennis, ed. *Made in the Americas: The New World Discovers Asia*. Boston: MFA Publications, Museum of Fine Arts, Boston, 2015.
- Chaat Smith, Paul. *Everything You Know About Indians is Wrong*. Minneapolis: University of Minnesota Press, 2009.
- Clifford, James. *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*. Cambridge: Harvard University Press.
- Cooks, Bridget. *Exhibiting Blackness: African Americans and the American Art Museum*. Amherst: University of Massachusetts Press, 2011.
- Dunbar-Ortiz, Roxanne. *An Indigenous Peoples' History of the United States*. Boston: Beacon Press, 2014.
- Farrington, Lisa. *African American Art: A Visual and Cultural History*. Oxford: Oxford University Press, 2016.
- Farrington, Lisa. *Creating Their Own Image: The History of African-American Women Artists*. Oxford: Oxford University Press, 2005.
- Frankopan, Peter. *Silk Roads: A New History of the World*. New York: Vintage, 2017.
- Galeano, Eduardo. *Open Veins of Latin America: Five Centuries of the Pillage of a Continent*. New York: Monthly Review Press, 1997.
- Gilroy, Paul. *The Black Atlantic: Modernity and Double-Consciousness*. Cambridge: Harvard University Press, 1993.
- Harris, Michael D. *Colored Pictures: Race & Visual Representation*. Chapel Hill: University of North Carolina Press, 2006.
- Hartman, Saidiya. *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America*. Oxford: Oxford University Press, 1997.
- Herndon, Ruth W. *Unwelcome Americans: Living on the Margin in Early New England*. Philadelphia: University of Pennsylvania Press, 2001.
- Jennings, Francis. *The Invasion of America: Indians, Colonialism, and the Cant of Conquest*. Chapel Hill: University of North Carolina Press.

- Katzew, Ilona. *Casta Painting: Images of Race in Eighteenth-Century Mexico*. New Haven: Yale University Press, 2004.
- Klein, Herbert S. and Ben Vinson III. *African Slavery in Latin America and the Caribbean*. Oxford: Oxford University Press, 2007.
- LeFalle-Collins, Lizzetta, and Shifra M. Goldman. *In the Spirit of Resistance: African-American Modernists and the Mexican Muralist School*. New York: American Federation of Arts, 1996.
- Mandell, Daniel R. *Tribe, Race, History: Native American in Southern New England, 1780-1880*. Baltimore: The Johns Hopkins University Press, 2011.
- Mann, Charles C. *1491: New Revelations of the Americas before Columbus*. New York: Knopf, 2005.
- Mann, Charles C. *1493: Uncovering the New World Columbus Created*. New York: Knopf, 2011.
- Mercer, Kobena. *Travel and See: Black Diaspora Art Practices since the 1980s (English and Spanish Edition)*. Durham: Duke University Press, 2016.
- Patton, Pamela Anne. *Envisioning Others: Race, Color, and the Visual in Iberia and Latin America*. Leiden: Brill, 2016.
- Patton, Sharon F. *African American Art*. Oxford: Oxford University Press, 1998.
- Peck, Amelia, and Amy Elizabeth Bogansky. *Interwoven Globe: The Worldwide Textile Trade, 1500–1800*. New York; New Haven: Metropolitan Museum of Art; Distributed by Yale University Press, 2013.
- Powell, Richard J. *Black Art: A Cultural History*. London: Thames & Hudson, 2003.
- Powell, Richard and David A. Bailey. *Rhapsodies in Black: The Art of the Harlem Renaissance*. Berkeley: University of California Press, 1997.
- Restall, Matthew. *Beyond Black and Red: African-native Relations in Colonial Latin America*. Albuquerque: University of New Mexico, 2005.
- Salisbury, Neal. *Manitou and Providence: Indians, Europeans, and the Making of New England, 1500-1643*. Oxford: Oxford University Press, 1982.
- Sharpe, Christina. *In the Wake: On Blackness and Being*. Durham: Duke University Press, 2016.
- Shoemaker, Nancy. *A Strange Likeness: Becoming Red and White in Eighteenth-Century North America*. Oxford: Oxford University Press, 2004.
- Sider, Gerald. *Lumbee Indian Histories: Race, Ethnicity, and Indian Identity in the Southern United States*. Cambridge: Cambridge University Press, 1994.
- Starr, S. Frederick. *Lost Enlightenment: Central Asia's Golden Age from the Arab Conquest to Tamerlane*. Princeton: Princeton University Press, 2015.
- Sullivan, Edward J. "The Black Hand: Notes on the African Presence in the Visual Arts of Brazil and the Caribbean." *The Arts in Latin America, 1492–1820*. New Haven: Yale University Press, 2006, p. 39–56.
- Thompson, Robert Farris. *Flash of the Spirit: African & Afro-American Art & Philosophy*. New York: Vintage, 1984.
- Twinam, Ann. *Purchasing Whiteness: Pardos, Mulattos and the Quest for Social Mobility in the Spanish Indies*. Palo Alto: Stanford University Press, 2015.
- Willis, Deborah and Barbara Krauthamer. *Envisioning Emancipation: Black Americans and the End of Slavery*. Philadelphia: Temple University Press, 2017.
- Willis, Deborah and Carla Williams. *The Black Female Body: A Photographic History*. Philadelphia: Temple University Press, 2002.

# Olivia Mae Lan Chiang

(b) (6)

[ochiang@manchestercc.edu](mailto:ochiang@manchestercc.edu)

(b) (6)

## **EDUCATION:**

**Yale University**, New Haven, CT  
Master of Arts, December 2010  
Department of the History of Art  
Field: Medieval & Renaissance Europe

**Tufts University**, Medford, MA  
Bachelor of Arts, May 2009  
Summa cum laude in History  
Summa cum laude in Art History

## **WORK EXPERIENCE:**

**Manchester Community College**, Great Path, Manchester, CT 06045  
**Associate Professor of Art History (Full-Time Tenured)**, Visual Fine Arts Department,  
Fall 2012- Present  
**Visual Fine Arts Department Co-Chair**, Spring 2016 and Spring 2017  
**Diversity Committee Co-Chair**, 2017  
**Art History Coordinator**, 2012-Present  
**Adjunct Lecturer**, Visual Fine Arts Department, Fall 2011-Summer 2012

- Art History I: Prehistory to the Renaissance (online & on-ground)
- Art History II: Renaissance to the Modern Era (online & on-ground)
- Art History III: Modern Art History (on-ground)
- History of African European & African American Art (on-ground)

**Quinnipiac University**, 275 Mount Carmel Avenue, Hamden, CT 06518  
**Adjunct Faculty**, Visual and Performing Arts, Spring 2019- Present

- AR 102: Art History-Ancient Through Medieval
- AR 103: Art History-Renaissance Through Contemporary

**LaSalle University**, 1900 West Olney Avenue, Philadelphia, PA 19141  
**Adjunct Faculty**, Art History, Summer 2019-Present

- ARTH 150: Introduction to Art
- ARTH 201: History of Art I
- ARTH 202: History of Art II

**Yale University**, 190 York Street, New Haven, CT 06520  
**Graduate Teaching Fellow**, History of Art Department, Fall 2010-Spring 2011



**Museum of Biblical Art**, 1865 Broadway & 61<sup>st</sup> Street, New York, NY 10023-7505  
**Intern**, Rare Scriptures Collection, Summer 2009

**Rubin Museum of Art: Art of the Himalayas**, 150 West 17<sup>th</sup> Street, New York, NY 10011  
**Intern**, Family Programs Department, Summer 2007

## **COMMUNITY ENGAGEMENT:**

**Mark Twain House & Museum Collections Committee**: 351 Farmington Avenue, Hartford, CT 06105, Spring 2017-Present

## **PROFESSIONAL MEMBERSHIPS:**

College Art Association (CAA)

## **HONORS & AWARDS:**

Manchester Community College:

- Connecticut Open Educational Resources Coordinating Council Grant (1-year Adoption, \$1000)
- Employee Leadership Award in honor of Grace Lee Boggs Award, 2017 MCC Asian Pacific American Heritage Celebration
- Graduate of the 2016/2017 Manchester Community College Leadership Academy

Yale University:

- *European Studies Council FLAS Award*: US Department of Education grant for German Language Study at the University of Michigan, Ann Arbor, Summer 2010
- *Charles L. Ives Scholarship Fund*, September 2009-June 2010

Tufts University:

- *Summa cum laude* in History & Art History
- *Phi Beta Kappa*, April, 2009
- *Class of 1898 Prize*: “awarded annually to that student...who, ...has best demonstrated both high scholarly ability and a wide range of intellectual interest and competence” April, 2009
- *The History of Art Prize*: “awarded annually for the most outstanding paper submitted by a senior art history major...” April, 2009
- *The Albert H. Imlah Excellence in History Prize*: “awarded to a senior selected by the History Department for excellence in History...” April, 2009
- Awarded High Thesis Honors, May 2009

## Ananda Cohen-Aponte

Department of History of Art - Cornell University  
GM08 Goldwin Smith Hall - Ithaca, NY 14853-3201

[aic42@cornell.edu](mailto:aic42@cornell.edu) - (b) (6)  
<https://anandacohenaponte.com/>

---

---

### EDUCATION

- 2012 Ph.D. in Art History  
The Graduate Center of the City University of New York  
Specializations in Pre-Columbian and Colonial Latin American Art
- 2004 B.A. in History of Art and Anthropology  
University of Michigan, Ann Arbor

### ACADEMIC POSITIONS

- Spring 2020 Visiting Associate Professor, Institute of Sacred Music, Yale University
- 2018–present Associate Professor, Department of History of Art, Cornell University  
Member of the Graduate Fields of Latina/o Studies, Latin American Studies,  
and Archaeology
- 2012–2018 Assistant Professor, Department of History of Art, Cornell University

### BOOKS

- 2016 *Heaven, Hell, and Everything in Between: Murals of the Colonial Andes*. Austin: University of Texas Press.
- 2015 *Pintura colonial cusqueña: El esplendor del arte en los Andes/Painting of Colonial Cusco: Artistic Splendor in the Andes*. Cuzco, Peru: Haynanka Ediciones. Served as principal author and editor. Published as separate Spanish and English-language editions.

### SELECT PEER-REVIEWED JOURNAL ARTICLES AND ESSAYS

- 2019 “A Call to Action” (with Elena FitzPatrick Sifford), *Art Journal* 78, no. 4 (2019): 118-122.
- 2019 “Painting Prophecy: Mapping a Polyphonic Chicana Codex Tradition in the Twenty-First Century” (with Ella Maria Diaz), *English Language Notes* 57, no. 2 (2019): 22-42.
- 2019 “Addressing Diversity and Inclusion in Latin American and Latinx Art History” (with Elena FitzPatrick Sifford), a co-edited “Dialogues” (including a co-authored introduction and essays by Beatriz Balanta, Kency Cornejo, Arlene Dávila, Emmanuel Ortega, Rose Salseda, and Lawrence Waldron), *Latin American and Latinx Visual Culture* 1, no. 3 (2019): 60-100.
- 2017 “Forging a Popular Art History: *Indigenismo* and the Art of Colonial Peru,” *RES: Anthropology and Aesthetics* 67-68 (2016-2017): 273-289.

- 2017 “Decolonizing the Global Renaissance: A View from the Andes,” in *The Globalization of Renaissance Art: A Critical Review*, edited by Daniel Savoy, 67-94. Leiden: Brill.  
\* Received Association for Latin American Art (ALAA) Award for Best Article or Essay Published in Latin American Art History in 2017-2018.
- 2015 “Making Race Visible in the Colonial Andes,” in *Envisioning Others: Race, Color, and the Visual in Iberia and Latin America*, ed. Pamela Patton, 187-212. Leiden: Brill.  
\* *Envisioning Others* received an Honorable Mention for the Eleanor Tufts Book Award from the American Society for Hispanic Art Historical Studies
- 2013 “Painting Andean Liminalities at the Church of Andahuaylillas, Cuzco, Peru,” *Colonial Latin American Review* 22, no. 3 (2013): 369-399.  
\* Received Honorable Mention for the Franklin Pease G.Y. Memorial Prize for the best article to appear in *Colonial Latin American Review* in the past two years (2013–2014).

#### SELECT EXHIBITION CATALOGUE ENTRIES

- 2018 “Sandy Rodriguez’s *Codex Rodriguez-Mondragón*,” (with Ella Diaz) in *Sandy Rodriguez: Codex Rodriguez-Mondragón* (Riverside, CA: Riverside Art Museum, 2018), 9-28.
- 2016 “Virgen de Copacabana,” “Retablo portátil de la Virgen de Copacabana,” “Conversión de un indio noble por inspiración milagrosa de la Virgen de Copacabana,” “Virgen del Rosario con Santo Domingo y Santa Rosa,” “Virgen de Belén,” “Virgen del Milagro con donantes,” “Señor de los Temblores,” “Señor de Vilque,” “Señor de la caída,” “Cristo de los Milagros,” and “Cristo de Huamantanga,” in *Arte Colonial: Colección del Museo de Arte de Lima*, edited by Ricardo Kusunoki, 151-171. Lima, Peru: Museo de Arte de Lima, 2016.

#### DIGITAL PUBLICATIONS AND PROJECTS

- 2018 College Art Association “Instagram Takeover,” November 10-17 (Instagram handle @caavvisual)
- 2018 [“Latinx Artists Are Highlighted for the First Time in a Group Show at the Whitney,”](#) *Hyperallergic*, August 28. \* Shared over 2,300 times.
- 2017 “Genealogies of Revolutionary Iconoclasm, from Tupac Amaru to Central Park,” *Age of Revolutions*, [Part I](#) and [Part II](#), October 9 and 11.
- 2014 [Art of the Americas Before 1300](#), *Art History Teaching Resources*.

BETH HARRIS, Ph.D.

(b) (6)

### Awards & Funding

Terra Foundation for American Art  
Walton Family Foundation  
The National Endowment for the Humanities  
Andrew W. Mellon Foundation, to accelerate content creation for Smarthistory, 2015  
Samuel H. Kress Foundation, to create interactive art history assessments, 2013  
Open Courseware Consortium, Open Courseware Excellence award, 2012  
Google Art Project, to create 100 Smarthistory videos, 2011  
Kickstarter, 100 New Smarthistory Videos, 2011  
Samuel H. Kress Foundation, Smarthistory/Portland Art Museum content workshop, 2009  
Webby Award, Best Education Website, 2009  
International Council of Museums (AVICOM), gold award, 2008  
Samuel H. Kress Foundation, to build Smarthistory.org, 2008

### Recent Positions

Co-founder and Executive Director, Smarthistory, 2005-present  
The leading online resource for teaching and learning global art history  
Smarthistory received 25 million pageviews from 200+ countries in the 2015-16 academic year  
Narrated, produced, and published 650+ videos  
Acquired and edited 650+ essays, as well as partner museum material  
Developed a community of 200+ art historians and 20 contributing editors  
Wikipedia GLAM/Smarthistory Project

Dean, Art and History, Khan Academy, 2011-2015  
Worked to provide a free world-class arts and humanities education for anyone, anywhere  
Speaking and blogging on the future of museums and higher education

Initiated and developed partnerships with leading cultural institutions in the US and UK to bring their expertise and collections to new global audiences. Curating and publishing new and existing content; partnerships include: American Museum of Natural History, Asian Art Museum, The British Museum, The J. Paul Getty Museum, The Metropolitan Museum of Art, The Museum of Modern Art, Tate, Wi-Phi (Open Access Philosophy), All Star Orchestra (winner of three Emmy Awards in 2014 and 2015)  
Learning Infrastructure  
Creating and acquiring humanities content  
Curating humanities content to create optimal learning pathways  
Creating a broad structure for global art history content, including informal assessments  
Creating an extensive resource in support of the new AP art history curriculum

Director of Digital Learning, The Museum of Modern Art, 2009-11

Created MoMA Courses Online, represented the education department and its interests in museum-wide digital projects, and integrated technology into the practices of the education department

Online learning

Oversaw the development of two inaugural courses for MoMA Courses Online, offered in both

“instructor led” and “independent learning” formats

Developed community site for freelance educators

Led education team in the development of a new teaching and learning site, MoMA Learning Education department representative for Google Art Project participation

Content

Co-produced videos for the “AbEx NY” iPad app (Best of the Web Award, 2011)  
Oversaw development of educational web content for the exhibition, AbEx NY

Created audio and video content for a variety of special exhibitions (including William Kentridge: Five Themes, Modern Women, and Joan Jonas, Performance 7: Mirage)

Produced video on department programs

Oversaw re-write of department web pages and the implementation of a new web template

Oversaw development of content for the Mining Modern Museum Education website

Co-founded MoMA’s blog, inside/out

Education

Doctor of Philosophy, Art History, 1997, Graduate School and University Center, City University of New York

Master of Philosophy, Art History, 1996, Graduate School and University Center, City University of New York

Master of Arts, European Painting and Sculpture, 1983, Courtauld Institute of Art, University of London

Bachelor of Arts, Art History, 1982, State University of New York, College at Purchase

**LAUREN G. KILROY-EWBANK**

[lauren@smarthistory.org](mailto:lauren@smarthistory.org)

@LGKEwbank

**Home Address:**

(b) (6)

---

**EDUCATION**

Ph.D.,  
2009            University of California, Los Angeles, Department of Art History

M.A., 2004     University of California, Los Angeles, Department of Art History

B.A., 2004     University of California, Los Angeles

---

**PROFESSIONAL EXPERIENCE**

2020–  
present        DEAN OF CONTENT AND STRATEGY, Smarthistory

2016–2020     ASSOCIATE PROFESSOR III, Seaver College, Division of Fine Arts, Pepperdine University

2015–2016     ASSISTANT PROFESSOR, Seaver College, Division of Fine Arts, Pepperdine University

2014–2015     ASSISTANT PROFESSOR, Graduate Center, CUNY

2010–2015     ASSISTANT PROFESSOR, Brooklyn College (City University of New York, Brooklyn)

---

**GRANTS, FELLOWSHIPS, AND ACADEMIC AWARDS**

2020, 2019     AYURI (with Lydia Parker and Julia Campbell), on virtual reality in the humanities classroom

2019            Seaver Research Council Grant, Pepperdine University, \$4500

2019            Summer Undergraduate Research Program (with Lydia Parker), on Research in Digital Art History

- 2019, 2017 Dean's Research Grant, Pepperdine University, for each year \$1500
- 2019 Faculty/Student Mentor Program Recipient (with Lydia Parker), Seaver College, Spring
- 2018 Center for Teaching Excellence Pedagogy Enhancement Grant, Seaver College, for transforming Humanities 111, \$5000
- 2018 Summer Undergraduate Research Program (with Julia Campbell), on Research in Early Modern Spanish Art
- 2015–16 Getty Scholars Grant, Jan–Jun (declined to take job at Pepperdine)
- 

## RESEARCH AND PUBLICATIONS

### BOOKS PUBLISHED

- 2018 *Holy Organ or Unholy Idol?: The Sacred Heart in Art, Religion, and Culture of New Spain* (Leiden: Brill, 2018). [Link to book](#) on Brill's website.
- 2018 Lauren G. Kilroy-Ewbank and Heather Graham, eds., *Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Americas*, vol. 24, *Brill's Studies on Art, Art History and Intellectual History* (BSAI) (Leiden: Brill, 2018). xix + 428 pp. [Link to book](#) on Brill's website.

### ARTICLES/CHAPTERS PUBLISHED

- 2020 "Decolonizing 'The Digital' in the Classroom: Reflections on the Intersection of Colonial Latin American Art History and Digital Art History Pedagogy," *Digital Humanities Quarterly*.
- 2018 "Doing Digital Art History in a Pre-Columbian Art History Survey Classroom: Creating an Omeka Exhibition around the Mixtec Codex Zouche-Nuttall," *Journal of Interactive Technology and Pedagogy* for the special issue on Digital Art History, issue 12 (2018). [Link](#).
- 2018 "Love Hurts: Mystical Marriage in the Art of New Spain," in Lauren G. Kilroy-Ewbank and Heather Graham, eds., *Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Americas*, vol. 24, *Brill's Studies on Art, Art History and Intellectual History* (BSAI) (Leiden: Brill, 2018), 313–357.
- 2018 "Introduction: Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Americas," co-authored with Heather Graham, in Lauren G. Kilroy-Ewbank and Heather Graham, eds., *Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Americas*, vol. 24, *Brill's Studies on Art, Art History and Intellectual History* (BSAI) (Leiden: Brill, 2018), 1–34.

**STEVEN ZUCKER, Ph.D.**

(b) (6)

[steven@smarthistory.org](mailto:steven@smarthistory.org) (b) (6)

## **POSITIONS**

### **Smarthistory**

Co-founder and executive director, 2005-present

The leading resource for teaching and learning global art history

57 million pageviews during 2020

Produced, and published 1,000 videos

Edited and published 2,000 essays

Worked with 500 art historians, 30 museums and cultural institutions

Notable projects: ARCHES, Seeing America, The Conservator's Eye, Smarthistory Books,

Photography for teaching and learning, COVID-19 fellowships, HBCU internships, etc.

### **Khan Academy**

Dean, Art and History, 2011-2015 (now Emeritus)

Provided a free world-class education in the arts and humanities for everyone, everywhere

Creating the leading art history learning resource on the web

Speaking/blogging on the future of museums and higher education

Built partnerships with leading cultural institutions in the US and UK

### **Pratt Institute**

Chair, Department of the History of Art and Design, 2010-11

Chair, Institute-wide curriculum committee, updated curricula across Pratt

Instituted evaluation and revision of required and elective graduate and undergraduate courses

Increased average GRE critical reading scores of incoming MA degree candidates by 100 points

Increased department applicant pool and reduced attrition

Oversaw faculty development initiative, focus on introducing technology in teaching and research

Increased support for faculty development

increased external funding for international opportunities for students

Increased student and faculty diversity

### **Fashion Institute of Technology, State University of New York**

Dean, School of Graduate Studies, 2006-10

Chair, Department of the History of Art, 2001-06

Created an academically rigorous, student-centered environment fostering innovative instruction, research, and multidisciplinary collaboration in art, design, museum studies, and international marketing and management programs

Supported the more than 10,000 undergraduate students who took classes offered by the department each year. Academic rank: Associate Professor

## **AWARDS**

Silver, YouTube, 2020

Open Courseware Excellence, Open Courseware Consortium, 2012



Best Education Website, The Webby, 2009  
Gold, International Council of Museums (AVICOM), gold award, 2008  
Chancellor's Award for Excellence in Teaching, State University of New York, 2005

## **PRESS**

*The Washington Post*, "How two professors transformed the teaching of art history," May 3, 2020  
*The Times* (London), "The best virtual gallery, museum and exhibition tours online," April 4, 2020  
*College Art Association Reviews*, "Smarthistory.org," May 23, 2018  
*Education Week*, "Tech Tools, Image Libraries Transforming Art History Classes," April 15, 2016  
*Time Magazine*, Harry McCracken, "50 Websites That Make the Web Great," August 16, 2011

## **DEVELOPMENT**

National Endowment for the Humanities, 2017-18, 2019-20  
Andrew W. Mellon Foundation, 2015-16, 2017-18, 2019-22  
Alice L. Walton Foundation, 2020-22  
Samuel H. Kress Foundation, 2008-21  
Terra Foundation for American Art, 2017-20  
Walton Family Foundation, 2017-20,  
The College Board, 2016, 2018  
Google Art Project, 2011  
Kickstarter, 2011  
and many individual supporters

## **EDUCATION**

Doctor of Philosophy, Art History, 1997  
Master of Philosophy, Art History, 1995  
Graduate School & University Center, The City University of New York  
Dissertation, Art in Dark Times: Abstract Expressionism, Hannah Arendt and the Natality of Freedom

Master of Arts, Art History, 1990  
Hunter College, The City University of New York  
Thesis: Inventing the Shape of Modernism: The Diagrams of Alfred H. Barr, Jr.

Bachelor of Arts, History and Painting (double major), 1984  
Bard College  
Thesis: The Met, Whitney, and Frick: their development and interaction

## **REFERENCES**

Available on request



12 April 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040

Dear Professor Chiang,

Smarthistory is excited to be a partner in your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" to the National Endowment for the Humanities Initiatives at Community College grant for the NEH Special Initiative "Protecting our Cultural Heritage." Smarthistory fully supports this project and is eager to contribute to its efforts to engage, educate, and increase inclusion, equity, and access.

The goal of the project is to feature the histories of Black, Indigenous, and People of Color (BIPOC) in order to break free from the very narrow art historical narratives of the past and from related hierarchies of value. This goal could not be more important to Smarthistory's mission—to offer a global art history that is accessible and engaging for a global audience — for free. Smarthistory is especially dedicated to creating an equitable art history—one that foregrounds the art of those who have been traditionally marginalized by our discipline. Smarthistory continues to work to expand our understanding of cultures and global connections, and this project will build upon and add to our existing strong foundation in important ways.

This Reader could not be more important at this historical moment, when it is critical for People of Color to see themselves in the narratives of art history. Students, instructors, and institutions need the kind of support this reader will offer to create new courses, teach new works of art, and highlight BIPOC artists. Publishing the Reader on Smarthistory.org will allow millions of people from across the world to access the project for free (in 2020 Smarthistory had 57 million page views across its channels). As the cost of textbooks continue to escalate, the importance of Open Educational Resources developed by experts is of the utmost importance, and this project ensures that cost will not be a barrier to access for any person.

Highlighting the work of scholars of Color and properly compensating them for their intellectual contributions will help to ensure equity in higher education and academia.

Smarthistory is an enthusiastic partner and looks forward to helping to ensure that the reader meets the highest academic standards and helping to deliver it to learners in Connecticut and across the world.

Sincerely,

Beth Harris, Ph.D.  
Lauren Kilroy-Ewbank, Ph.D.  
Steven Zucker, Ph.D.

17 May 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040

Dear Professor Olivia Chiang,

I am excited to support your proposed project to develop a collaborative volume (a Reader) that is an alternative resource to Western/Euro-centric textbooks for introductory art history courses at the community college level. I would be happy to participate on your team as a consultant. The goal to feature the histories and perspectives of BIPOC and the art which those communities produced is needed to help students, instructors, and institutions to break free from very narrow narratives of the past and from traditional hierarchies of value.

Discussions of how best to present historical and documentary material in an accessible and relatable way for community college audiences of diverse backgrounds will be key to this project and will benefit from the multiple voices and perspectives of the consultants. I understand that feedback and guidance to contributing authors will be an important part of maintaining the vision and coherence of this project as will be providing clear guidelines to allow for consistency from chapter to chapter while allowing each author's authentic voice to be present.

In my current position as a professor of art history at Cornell University and as the president of the Association for Latin American Art, I am eager to provide my perspectives both as a scholar and as an organization leader on how we can best move forward in creating educational materials that engage, educate, and move us beyond complacency and the status quo in higher education.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Ananda Cohen-Aponte', with a stylized, flowing script.

Dr. Ananda Cohen-Aponte

President, Association for Latin American Art

Associate Professor  
History of Art Department  
GM08 Goldwin Smith Hall  
Cornell University  
Ithaca, NY 14853-3201



UC SANTA BARBARA

[anth.ucsb.edu](http://anth.ucsb.edu)

5 May 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040

Dear Professor Chiang,

I am excited to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

The goal to feature the histories of Black, Indigenous, and People of Color (BIPOC) and the art their communities produced is needed to help students, instructors, and institutions to break free from very narrow narratives of the past and from traditional hierarchies of value. Furthermore, highlighting the work of scholars of Color and properly compensating them for their intellectual property is needed to ensure equity in higher education and in academia. Lastly, publishing the Reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to access for any person. As Smarthistory is a leader in expanding our understandings of culture and global connection, this project will build upon and add to an existing strong foundation.

In my current position as Professor of Anthropology at the University of California, Santa Barbara, I am eager to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access.

I am happy to participate in this project as a contributing author and to submit an essay on the topic currently titled "Black Pharaohs? "Egyptological bias, racism, and Egypt and Nubia as African Civilizations," and understand that my work will be compensated through the grant if the project is funded.

Sincerely,

Stuart Tyson Smith  
Professor and Director, Institute for Social, Behavioral, and Economic Research  
University of California, Santa Barbara



Department of Art | Ben Shahn Center for the Visual Arts  
300 Pompton Road, Wayne, NJ 07470-2103  
973.720.2404 FAX 973.720.3273  
[WWW.WPUNJ.EDU](http://WWW.WPUNJ.EDU)

3 May 2021

Dear Professor Chiang,

I am delighted to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

The goal to feature the histories of Black, Indigenous, and People of Color (BIPOC) and the art their communities produced is needed to help students, instructors, and institutions to break free from very narrow narratives of the past and from traditional hierarchies of value. Furthermore, highlighting the work of scholars of Color and properly compensating them for their intellectual property is needed to ensure equity in higher education and in academia. Lastly, publishing the Reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to access for any person. As Smarthistory is a leader in expanding our understandings of culture and global connection, this project will build upon and add to an existing strong foundation.

In my current position as Full Professor of Art History at William Paterson University of New Jersey, having taught the Silk Road Art course for the last fifteen years, I am excited to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access.

I am happy to participate in this project as a contributing author and to submit an essay on the topic of/currently titled "Arts along the Silk Road", and understand that my work will be compensated through the grant if the project is funded.

Sincerely,

He Zhang

Doctor/Professor of Art History  
Department of Art  
William Paterson University  
300 Pompton Road  
Wayne, NJ 07470



*Art History Department*

17 May 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College, Manchester, CT 06040

Dear Professor Chiang,

I write in support of your application for the proposed project "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

I am happy to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access. I intend to submit an essay on the topic of global trade and exchange in South Asia in the ancient and medieval periods.

I understand that my contribution will be compensated through the grant if the project is funded.

Sincerely,

Arathi Menon, Ph.D.

Assistant Professor, Art History

Hamilton College, New York



## GRINNELL COLLEGE

Department of Art History  
Grinnell College  
1118 Park Street  
Grinnell, IA 50112-1690  
Office: 641-269-4343 *fax* 641-269-4330

May 3, 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040

Dear Professor Chiang,

I am excited to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

The goal to feature the histories of Black, Indigenous, and People of Color (BIPOC) and the art their communities produced is needed to help students, instructors, and institutions to break free from very narrow narratives of the past and from traditional hierarchies of value. Furthermore, highlighting the work of scholars of Color and properly compensating them for their intellectual property is needed to ensure equity in higher education and in academia. Lastly, publishing the Reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to access for any person. As Smarthistory is a leader in expanding our understandings of culture and global connection, this project will build upon and add to an existing strong foundation.

In my current position as Assistant Professor of Art History at Grinnell College, I am eager to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access.

I am happy to participate in this project as a contributing author and to submit an essay currently titled Dress and Identity in the Mongol Empire, and understand that my work will be compensated through the grant if the project is funded.

Sincerely,

Eiren L. Shea  
Assistant Professor of Art History  
Grinnell College  
Professor Olivia Chiang  
Associate Professor

Art History Manchester Community College  
Manchester, CT 06040  
USA

10 May 2021

Dear Professor Chiang,

I am excited to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

The goal to feature the histories of Black, Indigenous, and People of Color (BIPOC) and the art their communities produced is needed to help students, instructors, and institutions to break free from very narrow narratives of the past and from traditional hierarchies of value. Furthermore, highlighting the work of scholars of Color and properly compensating them for their intellectual property is needed to ensure equity in higher education and in academia. Lastly, publishing the Reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to access for any person. As Smarthistory is a leader in expanding our understandings of culture and global connection, this project will build upon and add to an existing strong foundation. I am eager to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access.

I am happy to participate in this project as a contributing author and to submit an essay on the topic of the art history of Eurasian nomads, and understand that my work will be compensated through the grant if the project is funded.

Sincerely,



Yuka Kadoi, PhD  
Project Leader  
Institute of Art History, University of Vienna  
Universitätscampus AAKH, Hof 9  
Spitalgasse 2  
A-1090 Vienna  
Austria  
Tel: +43 1 42 77 41483  
E-mail: [yuka.kadoi@univie.ac.at](mailto:yuka.kadoi@univie.ac.at)  
Website: <https://univie.academia.edu/ykadoi>  
Website: <https://persianart.univie.ac.at/>





Muhlenberg  
College

10 May 2021

Professor Olivia Chiang  
Associate Professor, Art History Manchester Community College  
Manchester, CT 06040

Dear Professor Chiang,

I am excited to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

The goal to feature the histories of Black, Indigenous, and People of Color (BIPOC) and the art their communities produced is needed to help students, instructors, and institutions to break free from very narrow narratives of the past and from traditional hierarchies of value. Furthermore, highlighting the work of scholars of Color and properly compensating them for their intellectual property is needed to ensure equity in higher education and in academia. Lastly, publishing the Reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to access for any person. As Smarthistory is a leader in expanding our understandings of culture and global connection, this project will build upon and add to an existing strong foundation.

In my current position as Assistant Professor of Art History at Muhlenberg College, I am eager to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access.

I am happy to participate in this project as a contributing author and to submit an essay on the topic of depictions of Africans in colonial Latin American art, and understand that my work will be compensated through the grant if the project is funded.

Sincerely,

Elena FitzPatrick Sifford, Ph.D.  
Assistant Professor of Art History  
Muhlenberg College  
2400 Chew Street  
Allentown, Pennsylvania 18104-5586



**Queen Mary, University of London**  
Mile End Road, London E1 4NS  
Website: [www.qmul.ac.uk](http://www.qmul.ac.uk)  
Professor J T Jackson  
**Head of School of History**  
Telephone: +44 (0)20 7882 8360  
Facsimile: +44 (0)20 8980 8400  
Website: [www.history.qmul.ac.uk](http://www.history.qmul.ac.uk)  
Email: [j.t.jackson@qmul.ac.uk](mailto:j.t.jackson@qmul.ac.uk)

7 May 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040

Dear Professor Chiang,

I am pleased to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

The goal to feature the histories of Black, Indigenous, and People of Color (BIPOC) and the art their communities produced is needed to help students, instructors, and institutions to break free from very narrow narratives of the past and from traditional hierarchies of value. Furthermore, highlighting the work of scholars of Color and properly compensating them for their intellectual property is needed to ensure equity in higher education and in academia. Lastly, publishing the Reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to access for any person. As Smarthistory is a leader in expanding our understandings of culture and global connection, this project will build upon and add to an existing strong foundation.

In my current position as Professor Emerita of Renaissance History and Culture at Queen Mary University of London, I am hopeful that contributing to this project will engage, educate, and actively increase inclusion, equity, and access.

I am happy to participate in this project as a contributing author and to submit an essay on the topic of West African ivory spoons in Renaissance Portugal, and understand that my work will be compensated through the grant if the project is funded.

Yours sincerely,

A handwritten signature in cursive script that reads "Kate Lowe".

Kate Lowe

Professor of Renaissance History and Culture

Patron: Her Majesty The Queen

Incorporated by Royal Charter as  
Queen Mary & Westfield College,  
University of London

22 April 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040

Dear Professor Chiang,

I am excited to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" to the National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

The goal to feature the histories of Black, Indigenous, and People of Color (BIPOC) and the art their communities produced is needed to help students, instructors, and institutions to break free from very narrow narratives of the past and from traditional hierarchies of value. Furthermore, highlighting the work of scholars of Color and properly compensating them for their intellectual property is needed to ensure equity in higher education and in academia. Lastly, publishing the Reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to access for any person. As Smarthistory is a leader in expanding our understandings of culture and global connection, this project will build upon and add to an existing strong foundation.

In my current position as Curator at the Aga Khan Museum, I am eager to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access.

I am happy to participate in this project as a contributing author and to submit an essay on the topic of the sultanates of the Deccan region of India (15<sup>th</sup>-17<sup>th</sup> century), and understand that my work will be compensated through the grant if the project is funded.

Sincerely,

Marika Sardar  
Curator  
Aga Khan Museum

4 May 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040

Dear Professor Chiang,

With great pleasure, I offer my support for your proposed project, "Not your grandfather's art history: a BIPOC Reader," which is under consideration for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

As a scholar of the Indian Ocean, I am committed to studying the art, architecture, and material culture of the connected maritime spheres of Africa, the Middle East and Asia, in addition to the goal of highlighting the work of scholars who identify as Black, Indigenous, and People of Color (BIPOC) and properly compensating them for their academic labor. The foundational online educational portal, Smarthistory.org has been a forerunner in broadening the purview of the field of art history. It will serve as an ideal and accessible platform for this proposed Open Educational Resource.

My contribution will be an essay that is oriented around the material culture of the early modern Indian Ocean world, tentatively entitled, "Across the Sea and from its Depths: Early Modern Chinese Porcelain in Transit." I understand that my work will be compensated through the grant if the project is funded.

In my current position as Professor of Art History and Associate Dean for Faculty Development and Inclusion at Binghamton University, I am eager to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access. I look forward to working with you and the Smarthistory team in the service of this mission.

Sincerely,



Nancy Um

Professor of Art History  
Associate Dean for Faculty Development and Inclusion, Harpur College



Universiteit Utrecht

Faculteit Geesteswetenschappen

Department of History and Art History

Drift 6  
3512 BS Utrecht  
The Netherlands

May 13, 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040  
USA

Dear Professor Chiang,

I am excited to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

The goal to feature the histories of Black, Indigenous, and People of Color (BIPOC) and the art their communities produced is needed to help students, instructors, and institutions to break free from very narrow narratives of the past and from traditional hierarchies of value. Furthermore, highlighting the work of scholars of Color and properly compensating them for their intellectual property is needed to ensure equity in higher education and in academia. Lastly, publishing the Reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to access for any person. As Smarthistory is a leader in expanding our understandings of culture and global connection, this project will build upon and add to an existing strong foundation.

In my current position as a Postdoctoral Researcher at Utrecht University, I am eager to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access.

I am happy to participate in this project as a contributing author and to submit an essay on the topic of artifacts from around the world in European curiosity cabinets, c. 1550-1700, and understand that my work will be compensated through the grant if the project is funded.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Surekha Davies'.

Surekha Davies, Ph.D.  
Postdoctoral Researcher, Department of History and Art History  
Utrecht University

*Yale Department of the History of Art*

26 April 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040

Dear Professor Chiang,

I am excited to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

The goal to feature the histories of Black, Indigenous, and People of Color (BIPOC) and the art their communities produced is needed to help students, instructors, and institutions to break free from very narrow narratives of the past and from traditional hierarchies of value. Furthermore, highlighting the work of scholars of Color and properly compensating them for their intellectual property is needed to ensure equity in higher education and in academia. Lastly, publishing the Reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to access for any person. As Smarthistory is a leader in expanding our understandings of culture and global connection, this project will build upon and add to an existing strong foundation.

In my current position as Associate Professor (tenured) at Yale University, I am eager to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access.

I am happy to participate in this project as a contributing author and to submit an essay on the topic of the circulation of African visual, material, and religious culture in the context of the Slave Trade within the early modern Atlantic world, and understand that my work will be compensated through the grant if the project is funded.

Sincerely,



CÉCILE FROMONT

ASSOCIATE PROFESSOR - HISTORY OF ART  
YALE UNIVERSITY  
LORIA CENTER - 190 YORK ST  
PO BOX 208272  
NEW HAVEN, CT 06520 - USA  
[HTTP://WWW.CECILEFROMONT.COM/](http://www.cecilefromont.com/)



10 May 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040

Dear Professor Chiang,

I am excited to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

The goal to feature the histories of Black, Indigenous, and People of Color (BIPOC) and the art their communities produced is needed to help students, instructors, and institutions to break free from very narrow narratives of the past and from traditional hierarchies of value. Furthermore, highlighting the work of scholars of Color and properly compensating them for their intellectual property is needed to ensure equity in higher education and in academia. Lastly, publishing the Reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to access for any person. As Smarthistory is a leader in expanding our understandings of culture and global connection, this project will build upon and add to an existing strong foundation.

In my current position as Assistant Professor of Black Diaspora Art at Princeton University, I am eager to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access.

I am happy to participate in this project as a contributing author and to submit an essay on the topic of the Global Contexts of Nineteenth-Century African American Art, and understand that my work will be compensated through the grant if the project is funded.

Sincerely,

A handwritten signature in black ink, appearing to read 'Anna Arabindan-Kesson'.

Anna Arabindan-Kesson  
Assistant Professor  
Department of African American Studies/Department of Art and Archaeology  
Princeton University



STUDIO • HISTORY • EDUCATION

10 May 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040

Dear Professor Chiang,

I am excited to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

The goal to feature the histories of Black, Indigenous, and People of Color (BIPOC) and the art their communities produced is needed to help students, instructors, and institutions to break free from very narrow narratives of the past and from traditional hierarchies of value. Furthermore, highlighting the work of scholars of Color and properly compensating them for their intellectual property is needed to ensure equity in higher education and in academia. Lastly, publishing the Reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to access for any person. As Smarthistory is a leader in expanding our understandings of culture and global connection, this project will build upon and add to an existing strong foundation.

In my current position as Professor of Art History and Associate Dean of Equity and Excellence in the College of Fine Arts at The University of New Mexico, I am eager to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access.

I am happy to participate in this project as a contributing author and to submit an essay on the topic of the African American and Ojibwe artist, Mary Edmonia Lewis (1845-1907), and understand that my work will be compensated through the grant if the project is funded.

Sincerely,

A handwritten signature in black ink, appearing to read 'Sid Hill', with a stylized flourish at the end.





*Newcomb Art Department*

17 May 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040

Dear Professor Chiang,

I am pleased to write this letter of commitment to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

As an associate professor of art history and Director of the Africana Studies Program at Tulane University, my own scholarship and teaching engages African diaspora art history and studies of race and representation in Western art. I am excited to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access.

This project's goal of featuring the histories of Black and Indigenous and other People of Color (BIPOC) and the art that their communities have produced significantly advances the re-centering of art history, encouraging students, instructors, and institutions to discard the very narrow and problematic narratives of the past and reject the conventional hierarchies of value such narratives have produced. Furthermore, highlighting the work of scholars of Color and properly compensating them for their intellectual property upholds the important value of equity in higher education and in academia. Finally, publishing the reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to access for any person. Because of Smarthistory's position as a leader in expanding our understandings of culture and global connection, this project has the opportunity to both benefit from and contribute to a strong foundational resource.

I am happy to participate in this project as a contributing author and to submit an essay about an 1837 watercolour painting and accompanying verse that Sarah Mapps Douglass, a free Black woman in Philadelphia, made in the friendship album of her white abolitionist associate Elizabeth Smith. I understand that my work will be compensated through the grant if the project is funded.

Sincerely,

*Mia L. Bagneris*

Mia L. Bagneris  
Associate Professor, Newcomb Art Department  
Director, Africana Studies Program  
Tulane University



**SCHOOL OF ARTS AND SCIENCES**

Fine Arts Department  
1900 West Olney Avenue  
Philadelphia, PA 19141-1199 USA

6 May 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040

Dear Professor Chiang,

I am excited to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage."

The goal to feature the histories of Black, Indigenous, and People of Color (BIPOC) and the art their communities produced is needed to help students, instructors, and institutions to break free from very narrow narratives of the past and from traditional hierarchies of value. Furthermore, highlighting the work of scholars of Color and properly compensating them for their intellectual property is needed to ensure equity in higher education and in academia. Lastly, publishing the Reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to access for any person. As Smarthistory is a leader in expanding our understandings of culture and global connection, this project will build upon and add to an existing strong foundation.

In my current position as Associate Professor of Art History at La Salle University, I am eager to contribute to this project that will engage, educate, and actively increase inclusion, equity, and access.

I am happy to participate in this project as a contributing author and to submit an essay on the topic of "Making the Black and Brown body visible in 20<sup>th</sup>-Century Mexican Art" and understand that my work will be compensated through the grant if the project is funded.

Sincerely,

*Mey-Yen Moriuchi*

Mey-Yen Moriuchi, Ph.D.  
Associate Professor, Art History  
La Salle University

HARVARD UNIVERSITY  
DEPARTMENT OF HISTORY  
201 ROBINSON HALL • CAMBRIDGE, MA 02138

TEL (617) 495-2556  
FAX (617) 496-3425

17 May 2021

Professor Olivia Chiang  
Associate Professor, Art History  
Manchester Community College  
Manchester, CT 06040

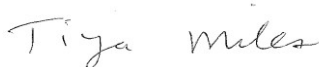
Dear Professor Chiang,

I am pleased to support your application for the proposed project, "Not your grandfather's art history: a BIPOC Reader" for a National Endowment for the Humanities Initiatives at Community College grant in support of the NEH Special Initiative "Protecting our Cultural Heritage." The goal to feature the histories of Black, Indigenous, and People of Color and the art their communities produced is needed to help students, instructors, and institutions break free from narrow narratives of the past and from traditional hierarchies of artistic value. Furthermore, featuring scholars of color's work and properly compensating them for their ideas and time should be a critical commitment in academia.

In my current position as Professor of History at Harvard University and Director of the Charles Warren Center for Studies in American History at Harvard, I feel privileged to support this project that will introduce students to diverse voices and forms in the history of art, often presented and viewed as a rarified field of endeavor, while consciously increasing access. Placing this Reader on Smarthistory.org will allow this project to be an Open Educational Resource, ensuring that cost will not be a barrier to readers.

I am happy to participate in this project as a contributor and to submit a co-authored essay on the topic of "Weaving Community: Black and Indigenous Makers on Nantucket Island." I understand that my work will be compensated through the grant if this project is funded.

Sincerely,



Tiya A. Miles  
Professor, Department of History  
Radcliffe Alumnae Professor, Radcliffe Institute for Advanced Study  
Harvard University  
Cambridge, MA  
tiyamiles@fas.harvard.edu



Nicole Esposito, EdD, LMHC  
Chief Executive Officer

tel: 860.512.3100  
fax: 860.512.3101  
nesposito@manchestercc.edu

May 12, 2021

Ms. Emily Brantley  
Division of Education Programs  
National Endowment for the Humanities  
400 7<sup>th</sup> Street, SW  
Washington, DC 20506

Dear Ms. Brantley,

Manchester Community College is excited to support Professor Olivia Chiang's proposed project, "Not your grandfather's art history: a BIPOC Reader" for an NEH Humanities Initiatives at Community Colleges grant.

Professor Chiang has been a leader in the Connecticut Community College system's curricular alignment work to redesign our introductory art history courses to be more responsible in the voices and perspectives featured in class materials and for those materials to be fully accessible to students and instructors alike. We at Manchester Community College support her work in this endeavor and are pleased that this project builds off her sabbatical work from 2020 as well as her involvement with the system-wide art history alignment efforts. Professor Chiang is also the recipient of a 2021 Connecticut Open Educational Resources Coordinating Council grant in recognition of her ongoing efforts to fully incorporate Open Educational Resources into her classes.

We believe that this project will further these ongoing efforts to increase diversity, inclusion, and access in our art history and humanities programs on campus, within the Connecticut Community College, and beyond. Not only will the Reader provide students with global historical narratives, focus on the cultural heritage of traditionally marginalized communities, and equitably pay scholars of Color, but it will also provide our community college students with a fundamental set of academic texts that provide examples of in-depth critical thinking and analysis, argumentative writing, and original research, all of which are crucial to their educational development.

Again, it is our pleasure to support Professor Chiang's application for this project and we are eager to integrate the Reader into our classes across the humanities at Manchester Community College.

Sincerely,

*Nicole Esposito*

Nicole Esposito, Ed.D  
Chief Executive Officer

*Mission: Manchester Community College (MCC) advances academic, economic, civic, personal and cultural growth by providing comprehensive, innovative and affordable learning opportunities to diverse populations. We are a learningcentered community committed to access, excellence and relevance.*

MCC is the third largest college in the state serving over 15,000 full/part-time and noncredit students per year. Since 1965, MCC has graduated over 25,000 students. Thousands more students have transferred to baccalaureate institutions prior to receiving their associate degree.

Almost 90% of students come to MCC to seek an associate in art or associate in science degree, while 40% graduate or transfer within 3 years. The average student age is 25 and the student body is composed of 55% women. A little less than half (47%) of the students self-identify as Black, Hispanic or Asian/Pacific Islander. About the same percent are Pell Eligible, a measure of need. In 2019, over 700 students graduated with an associate in art or associate in science degree, while 163 students graduated with a certificate of completion, (earning from 6 to 30 credits) and 428 finished a non-credit course of study through the Continuing Education division.

There are 95 full-time faculty at the college, who teach almost half of courses in over 40 disciplines. Full time faculty are critically important for the academic quality of the institution, as their role includes creating innovative programs, updating curriculum in existing areas, working with employers and other stakeholders in the region, coordinating the work of part-time faculty, advising students, and more.

Manchester Community College is one of twelve community colleges in the Connecticut State Colleges & Universities (CSCU) system on track to become one institution with 12 campuses by 2023.

**Appendix Item 1:**

**Connecticut Community College Textbook Cost Chart  
(Fall 2020/ART 102)- Compiled by Professor Valerie Garlick, Capital  
Community College  
Used with her permission**

COLLEGE	TITLE	PRICE
Asnuntuck	Janson's Basic History of Western Art	\$88.00 to \$200.00
Capital	Art History (V2) (Stokstad) Rental/Access Card	\$65.00 to \$80.00
Gateway	Gardner's Art Through Ages (V2)	\$85.73 to \$158.75
Housatonic	Janson's Basic History of Western Art	\$88.00 to \$200.00
Manchester	Gardner's Art Through the Ages: A Global Perspective	optional
Middlesex	Janson's History of Art (V2)	\$49.00 to \$200.00
Naugatuck	no texts	
Northwestern	Art History (w/out Access) (V2) (Stokstad)	\$49.00 to \$207.25
Norwalk	Janson's Basic History of Western Art	\$88.00 to \$200.00
Quinebaug	REVEL for Janson's History of Art, Volume 2 -- Access Card	\$80.00
Three Rivers	REVEL for Art History Volume 2 -- Access Card (Stokstad)	\$80.00
Tunxis	REVEL for Art History Volume 2 -- Access Card (Stokstad)	\$80.00

## **Appendix Item 2:**

### **New MCC Curricular Categories, Current List of Committed Contributing Authors, Working Essay Titles/Topics, and Working Abstracts for the Reader**

#### **I. The Ancient Mediterranean**

1. “Egyptological bias, racism, and Egypt and Nubia as African Civilizations”

Dr. Stuart Tyson Smith, University of Santa Barbara

The Kushite kings of Egypt’s 25<sup>th</sup> Dynasty are commonly referred to as the “Black Pharaohs” in both scholarly and popular publications, but the phrase begs and answers the question of ancient Egyptian origins, *not* black and *not* African. This framing of Nubian civilization also reflects a longstanding Egyptological bias that defines Kush with respect to Egypt. The Kushite kings ruled another African civilization in its own right, entangled with but not dependent on Egypt as a “civilizing” force. African neighbors with a long history of intercultural interaction and mutual influence, both civilizations were also in dialog with a broader, cosmopolitan world reflected in monumental art and architecture as well as the decorative arts.

#### **II. The Ancient & Medieval Silk Roads**

2. “Arts along the Silk Road”

Dr. He Zhang, William Paterson University

This essay will present an introduction to several artistic traditions on the ancient trading network, the Silk Road, from about 300 BCE to 1600 CE. It will highlight on: 1) the impact of Alexander in Central Asia; 2) the Han China’s expansion in the West Region; 3) the Tang China’s diplomatic relationship with foreign countries, including the Indians, Sogdians, and Persians; 4) Genghis Khan and Mongols, Arabs and Marco Polo; 5) Maritime Silk Road to Arabia and African coasts. It will focus on the exchanges of the materials, ideas, and artistic expression and styles. Readers will see how the East and West cultures became interacted, influenced, stimulated, with each other, to get a sense of an early globalization.

3. “Global trade and exchange in ancient/medieval South Asia”

Dr. Arathi Menon, Hamilton College

This essay contextualizes a diverse set of archaeological and historic works of art within the framework of global trade in South Asia in the period before 1500. In examining the rich and complex history of overland and maritime trade in the region, this essay will explain the mobility of art, aesthetics, religion, style, and iconography in South Asian history and encourage an engagement

with art history as a means of understanding the confluence of peoples, cultures, and histories in the premodern world.

### III. The Islamic Golden Age and the Rise of the European Renaissance

4. “Dress and Identity in the Mongol Empire”

Dr. Eiren Shea, Grinnell College

Textiles and dress were crucial to the display of political power, wealth, and identity among the ruling elite of the Mongol Empire in the thirteenth and fourteenth centuries. After its formation under Chinggis Khan (r. 1206-1227) the Mongol Empire (ca. 1206-1368) quickly expanded and at its peak spanned most of the Asian continent. As the Mongols consolidated their territories and turned to the business of ruling over varied populations, textiles and dress played a central role in the development and articulation of a courtly visual vocabulary that transmitted clear messages about the ruling Mongols to a broad and diverse audience.

5. “Aesthetics of Eurasian nomads” (Mongols & Timurids) & their impact on European art”

Dr. Yuka Kadoi, University of Vienna

--

### IV. Early Modern European Contact and Exchange with the Western Hemisphere & Africa

6. “Depictions of Africans in Colonial Latin America”

Dr. Elena FitzPatrick Sifford, Muhlenberg College

Africans in the Americas were first visually recorded by *tlacuiloque*, or indigenous artist-scribes, in mid-sixteenth-century Central Mexican manuscripts such as Diego Durán’s History, the Codex Telleriano-Remensis, and the Codex Azcatitlan. These figures, while often peripheral to the central narrative and never mentioned specifically by name, are nevertheless rendered as active agents in the shaping of a new colonial society. The article examines these images of Africans to reveal their ethnographic complexity and the development of concepts of alterity in the early contact period.

7. “Ivory spoons from West Africa in Renaissance Portugal”

Dr. Kate Lowe, Queen Mary University of London

One consequence of the Portuguese voyages down the West coast of Africa from the 1450s onwards is that beautifully carved Sapi-Portuguese spoons made by skilled African artists in Sierra Leone were imported into Lisbon at the end of the fifteenth and beginning of the sixteenth



centuries. The spoons incorporated elements of both African and European design and decoration. In addition to being listed and valued in documents of the time, about 10 of them still survive in European collections. They can be visualised also in a series of early sixteenth-century Portuguese paintings, indicating how these global objects were used once in Europe.

## **V. The Indian Ocean World**

8. “The sultanates of the Deccan region of India (15<sup>th</sup>-17<sup>th</sup> century)”

[Dr. Marika Sardar, Aga Khan Museum](#)

This essay will explore the patronage and artistic milieu of the Muslim sultanates of south-central India that were a dynamic locus of trade and exchange from across India, Iran, Turkey, East Africa, and Europe during the 16<sup>th</sup> and 17<sup>th</sup> centuries. Lesser studied than the northern Indian Mughal empire, the Deccani sultanates were equally active, culturally and artistically, within many global networks and produced unique works across several media. This essay will examine key objects that were inspired by imported works of art, were made to suit the tastes of foreign markets, were collected from abroad, or were sent as diplomatic gifts in order to exemplify the many modes in which these connections operated.

9. “Across the Sea and from its Depths: Early Modern Chinese Porcelain in Transit”

[Dr. Nancy Um, Binghamton University](#)

Around the year 1725, a boat filled with a cargo of porcelain cups, plates, bowls, and vases left the port of Canton. It was likely headed to Batavia, in modern-day Indonesia, and destined ultimately for western Europe. However, that boat met an untimely fate, catching fire and sinking off the coast of Vietnam. In 1998, the contents of its cargo were brought up from the bottom of the South China Sea. In this essay, I consider how some of the unearthed porcelain objects were radically transformed after almost three hundred years underwater. In their current form, they constitute a new kind of maritime art that was the product of human labor, commercial transit, and the natural forces of the marine environment.

## **VI. Art Markets and the New World Economy**

10. “Collecting and Inventing the World, 1550-1700”

[Dr. Surekha Davies, Utrecht University](#)

This chapter analyzes European encounters with overseas artifacts in order to grapple with questions about the effects of display and the connected trajectories of art, archeology, and anthropology. Davies explores how curiosity cabinets and their pictorial and textual representations constituted knowledge by making possible novel forms of “fleshwitnessing,” facilitating encounters that were impossible in the world beyond the cabinet.

## **VII. Revolution and Abolition**

11. “The circulation of African visual, material, and religious culture in the context of the Slave Trade within the early modern Atlantic world”

Dr. Cécile Fromont, Yale University

This essay will explore the agency of African individuals in creating cultural and religious traditions that blended African ritual and markers of heritage with the imagery and mythology of Christianity in the context of forced labor in the early modern Atlantic world. Objects and images will be closely examined to illuminate resilience and resistance to cultural erasure and oppression through the purposeful and meaningful creation of spiritual traditions.

12. “The Global Contexts of Nineteenth-Century African American Art”

Dr. Anna Arabindan-Kesson, Princeton University

This essay centralizes the work of nineteenth-century Black Diaspora artists in relation to their transnational crossings. It examines the significance of travel for these artists in terms of a) the networks it enabled and sustained, b) subject matter and aesthetic innovation and c) the parameters we use to discuss the contributions of Black artists to nineteenth-century visual cultures and the state of art history today.

## **VIII. The Creation of the Art Museum, Orientalism and Photography**

13. “Mary Edmonia Lewis: A trailblazer in context”

Dr. Kirsten Pai Buick, The University of New Mexico

Mary Edmonia Lewis (1845-1907) was an artist of African American and Ojibwe descent who became famous in the nineteenth century for her sculptures that referenced some of the premier people and issues of the day. Educated at Oberlin College and trained in Boston, Lewis also attracted the attention of prominent abolitionists who became some of her first patrons. Eventually expatriating to Italy, Lewis created busts of Abraham Lincoln and Henry Wadsworth Longfellow, made copies of famous works (Michelangelo’s “Moses”), and referenced powerful women from the Bible (Hagar) and from history (Cleopatra). She was a fearless trailblazer.

14. “The Radical Floriography of Sarah Mapps Douglass”

Dr. Mia L. Bagneris, Tulane University

Around 1837, Sarah Mapps Douglass, a schoolteacher and prominent member of Philadelphia’s free Black community, painted a lovely watercolor of a floral bouquet in the friendship album of Elizabeth Smith, a white abolitionist teenager with whom she taught Sunday school. Featuring

forget-me-nots and the wild pansy known as hearts ease, the seemingly innocuous composition initially strikes the viewer as little more than a conventional period display of feminine accomplishment. However, beneath the image Douglass penned a powerful inscription whose clever puns dramatically transform the work and popular discourses of genteel femininity: “Lady, while you are young and beautiful *Forget Not*’ the slave, so shall *Heart’s Ease*’ ever attend you.” Challenging the popular abolitionist slogan, “Am I Not a Woman and a Sister?”, Douglass’s pictorial/poetic floriography refuses to deal in interrogatives that question her status as an equal; instead, she issues a bold imperative to her white friend, claiming her place as woman and sister, and in so doing, creating a space for the other free Black women who engaged with Smith’s album to do the same.

## **IX. World War, Resilience & Civil Rights**

15. “Making the Black and Brown body visible in 20th-Century Mexican Art”

Dr. Mey-Yen Moriuchi, La Salle University

This essay will examine the visualization of Black and Brown bodies in 20th-century Mexican art. Consideration will be given to the unique political and cultural context of post-revolutionary Mexico in representations of race, class, and gender. The incorporation of modern aesthetic styles and the role of public art will also be explored.

## **X. Contemporary Artists Who Engage with History**

16. “Weaving Community: Black and Indigenous Makers on Nantucket Island.”

Ms. L’Merchie Frazier with Dr. Tiya Miles, Harvard University

--

### Appendix 3:

#### **Signed Letter of Support from Connecticut Community College Faculty**

Dearest Colleagues:

I write today to introduce a project proposal that I will be submitting to the National Endowment for the Humanities (NEH) in collaboration with Smarthistory ([www.smarthistory.org](http://www.smarthistory.org)) in hopes of receiving grant funding beginning in February of 2022.

In an effort to support our curricular redesigns for both ART\*101 and ART\*102 (Art History I and II), this project seeks to create an academic Reader authored primarily by scholars of Color (art historians and historians) which features analytical essays devoted to the art, culture, and historical perspectives of historically marginalized communities. A key feature of this project is not only to feature the scholarship of authors who identify as Black, Indigenous, and People of Color (BIPOC), but also to properly and adequately compensate them for their work.

This Reader will be structured according to the “List of Instructional Units” proposed on the new course templates for ART\*101 and \*102, which received positive support and feedback when released to the CSCU community in the Fall of 2020. I am attaching a draft of the structure of the Reader with committed authors listed next to working topics/essay titles.

Each essay will be approximately 1600-2400 words and will be akin to a journal article, providing an object-focused and thesis-driven analytical paper that is **tailored to an introductory/community college audience**. The goal of the Reader is to provide our students not only with increased representation in the voices and images they are exposed to in the classroom but also to introduce them to excellent examples of argumentative writing to inform their own critical analysis skills in an accessible and suitable format.

The Reader will be hosted on Smarthistory.org, a leader in open-educational art history resources, and will therefore always be a free and open-access resource for our students, our faculty, and the general public. If funded, we hope to have the Reader available on Smarthistory beginning in the Spring of 2023 to coincide with the rollout of the new course templates/inauguration of the Connecticut Community College. We encourage any interested instructor to take advantage of this resource for their classes.

It would be my pleasure to provide any further insight or to answer any other questions about this project or its goals that you may have at this time. Please feel free to reach out to me at: [ochiang@manchestercc.edu](mailto:ochiang@manchestercc.edu). It would also be an honor for anyone who believes in and supports the goals and aims of this project to add their names to the adjoining Google doc which we will include in our application for an NEH’s Initiatives at Community Colleges grant to demonstrate the support that our faculty have for increasing equity, inclusion, and access in our classrooms.

With my deepest gratitude,

Olivia Chiang  
Associate Professor, Art History  
Manchester Community College

We as faculty of the Connecticut Community College system support Professor Olivia Chiang's proposed project, "Not your grandfather's art history: a BIPOC Reader" for funding through the NEH's Humanities Initiatives at Community Colleges 2021 grant. We support its aims to increase not only the representation of scholarly voices, images, and historical perspectives in our classroom resources but also to support equity in higher education and open access for all students, faculty, and institutions alike. We believe this project will be an asset to our classes and look forward to its creation and availability for our campuses.

**Signed,**

1. Michael Demers, Professor of Art, Asnuntuck Community College
2. James Gentile, Professor of English, Manchester Community College
3. Sarah Cieglo, Associate Professor of History, Manchester Community College
4. Jeffrey Partridge, Humanities Department Chair, Capital Community College
5. Katharine Ebner, Adjunct Instructor of Art History, Manchester Community College
6. Sarah Churchill, Adjunct Instructor of Art History, Housatonic Community College
7. Lois A. Coleman, Ph.D., Associate Professor of English, Manchester Community College
8. Christine Brandner, Ph.D., Lecturer of Art History, Manchester Community College, University of Vienna.
9. Lizbeth C. Anderson, Adjunct Instructor of Art and Art History, Housatonic Community College
10. Lisa L. Sandoval, Associate Professor of English, Manchester Community College
11. Daniel Long, Professor of Photography, Chair of the Visual Fine Arts Department, Manchester Community College
12. Xiao Situ, Adjunct Instructor of Art History, Manchester Community College
13. Katya Vetrov, Adjunct in Art History, Gateway Community College
14. Susan Chenard, Chairperson, Humanities Department, Gateway Community College
15. Janet Nesteruk, Professor of Art, Northwestern Connecticut Community College
16. Andrew Sottile, Assistant Professor of English, Manchester Community College
17. Jacqueline Decker, Associate Professor of Art, Tunxis Community College
18. Valerie Garlick, Assistant Professor of Art, Capital Community College
19. Elizabeth Athens, Assistant Professor of Art History, University of Connecticut, Storrs
20. Adrienne Dowd, Instructor of English, Manchester Community College
21. Guocun Yang, Ph.D., Professor of History, Department Chair, Manchester Community College
22. Meghan Finley, Ph.D., Assoc. Prof. of Sociology, Dept. Chair, Manchester Community College
23. Jeanine DeRusha, Professor of English, Manchester Community College
24. Patrick Sullivan, Professor of English, Manchester Community College
25. Amy Shaw, Assistant Professor of English, Manchester Community College
26. Francine Rosselli-Navarra, Ph.D., Professor of Psychology, Manchester Community College
27. Carla Adams, Professor, Information Management and Technology, Manchester Community College
28. Joanna White, Ed.D., Assistant Professor of Human Services, Manchester Community College
29. Stacy Giguere, Ph.D., Professor of Psychology, Manchester Community College

30. Heidi Zavatone-Veth, Ph.D., Assistant Professor of Anthropology, Manchester Community College
31. Nancy Bray, Ph.D., Professor of Psychology, Dept. Chair, Manchester Community College
32. Lynn Mennillo, Adjunct Instructor of English, Manchester Community College
33. Kathryn Kleis, Ph.D., Professor of Criminal Justice/Department Chair, Manchester Community College
34. Bobbi Miller, M.A., M.F.A. Adjunct Instructor/English Dept. Manchester Community College
35. Claudia Larocque, Assistant Professor Accounting & Finance, Manchester Community College
36. Deb Boyle, Associate Professor of Paralegal Studies, Manchester Community College

## Appendix Item 4:

### **Smarthistory Essay Checklist- Adapted specifically for the BIPOC Reader**

Contributors should refer to the checklist below when preparing essays for the BIPOC Reader:

- ☐ Essay length: 1600-2400 words (this can be modified in some cases)
- ☐ Writing is engaging, conversational, and at times even experiential
- ☐ Starts with a “hook” to draw the learner in and make them want to continue reading
- ☐ Provides a clear thesis statement and consistent analytical argument throughout the essay
- ☐ Makes the case for why the reader should care about this topic
- ☐ Content is object-based. Biography, historical context, and other information flows from the discussion of the object or monument
- ☐ Time is spent on formal analysis that invites the reader to carefully examine the work of art by making reference to details that we can illustrate
- ☐ Short engaging subheadings (1-5 words) are included that organize the content into easy-to-read sections and to invite the reader to explore further (this is essential for web-based text)
- ☐ Specialized terms (geographic, religious, political, and methodological) are defined in parentheses (we will often turn these into pop-up definitions)
- ☐ Only essential dates are included in the text (we generally do not include birth and death dates or the dates of the reign of a ruler unless it is absolutely necessary)
- ☐ Footnotes are included for direct quotes and for some other circumstances, but are kept to a minimum
- ☐ A succinct but compelling conclusion is included (just a few sentences)
- ☐ A list of additional resources (both online and print) is included below the essay (the first link should be to the institution, or site where the object can be found). A short bibliography can offer direction for further study, but need not be exhaustive. You can find information about citation style on our “contribute an essay” page.

## **Appendix Item 5:**

### **Connecticut Open Educational Resources Coordinating Council Adoption Grant Letter**

## **2021 CT OER Grant Program**

Dear Olivia:

Thank you for submitting your CT OER Grant Program proposal. **We are pleased to inform you that your adoption grant proposal has been accepted.**

Upon review of your proposal, our selection committee has determined that your submission meets the grant program's goals to increase college affordability by reducing/avoiding textbook costs as well as creating supporting materials and therefore will receive funding in the amount of **\$1,000\*** for your identified **Manchester Community College Art** courses running Summer/Fall 2021.

To Accept:

- Please respond to this email to confirm your acceptance of the grant award, grant requirements, and reporting requirements. (*Reporting Requirements are included as **Appendix A***)
- Please notify any required parties at your institution of this grant award.
- Please respond to accept or decline no later than **May 21, 2021**. (*All co-applicants must respond.*)

Please note: Upon successful completion of the grant requirements, grant awards will be issued to the associated institution for disbursement. (*Payment Instructions are included as **Appendix B***)

Thank you again for your submission and congratulations on its acceptance.

Should you have any questions, please do not hesitate to contact the statewide coordinator, Kevin Corcoran, at [kcorcoran@commnet.edu](mailto:kcorcoran@commnet.edu).

Best Regards,

CT OER Coordinating Council

\*CT OER Grant Program funding is provided through the Connecticut Office of Higher Education and is subject to budget allocation decisions by the Connecticut Office of Policy & Management (OPM).



## Appendix Item 6:

### Email Correspondence with Faculty from Other Institutions

5/12/2021

Mail - Chiang, Olivia - Outlook

#### AHTR article

Cash, Cristin <Cristin.Cash@montgomerycollege.edu>

Thu 2/27/2020 3:51 PM

To: Chiang, Olivia <OChiang@mcc.commnet.edu>

Hi Olivia,

I just read your post on Art History Teaching Resources and thought I would reach out. I currently teach at Montgomery College, a very diverse community college just outside of DC. I came here after teaching 12 years at a four-year liberal arts college. My academic specialization is Latin America, and my teaching career has been dedicated to globalizing the canon and finding ways to make art history relevant to every student in my courses. As you say, this is no easy task!!

I would love to stay in touch and maybe share ideas? Just fyi, some of the strategies I have used are: 1. Ditch the textbooks. I'm moving toward OERs because I have always my own collection of resources anyway. 2. Themes are very helpful in some courses, but less in others. The Survey is challenging (and new to me at CC, we didn't have surveys at my 4-yr college). I've tweaked my survey syllabi toward a framework of "The World in X historical moment" – so Art of The Ancient World, "Medieval" World, "Early Modern" World (looking for more global terminology here!!), Global Modernisms and Global Contemporary Art. This has really allowed me to break free from the Eurocentric canonical timeline and do cross-cultural comparisons more easily. 3. Integrate the global content where it best represents its historical and art historical context – for example, introduce African art in the Ancient World, return to it in Global Modernisms (instead of introducing it here as a source for Modernism). Another example is inserting the Islamic World in the "Medieval" World – weaving it in with Byzantine, Proto-Renaissance, and Medieval China/Japan. The Islamic World is the dominant cultural and political force in the global context between 7-15<sup>th</sup> c., so by using it as an anchor for what is happening in Europe, Asia and the Americas in the 15-16<sup>th</sup> century has been successful – both in opening up students to world history, but more accurately presenting what is happening in art leading up to the Renaissance (instead of the canonical presentation of the Renaissance in isolation from global politics and culture).

So there are some of my unsolicited thoughts and advice 😊 I am very committed to changing what and how art history is taught at the survey level, both in terms of content

and finding innovative ways to reach the amazingly awesome and diverse students that I have at my community college.

Maybe we should start a discussion group or resource bank? I'm sure there are more of us out there!

I'd love to hear how you are doing this semester and some of the ideas you have tried that have worked (or not!). Feel free to bounce ideas off of me and I'm happy to answer questions as well.

I look forward to hearing from you.

Take care,  
Cristin

5/12/20

## AHTR Seeing "Me" in Art History: Taking on the Canon at the Community College

Lauren Weingarden <lweingarden@fsu.edu>

Thu 6/11/2020 1:50 PM

To: Chiang, Olivia <OChiang@mcc.commnet.edu>

21

Mail - Chiang, Olivia - Outlook

Hi Olivia,

I read with interest your article posted in Art History Teaching Resources (AHTR). Our department, at Florida State University, is moving toward doing away with chronological approach to the Art History surveys (1 & 2; Gardner text), and redesigning the courses according to themes. We are at the beginning stages, but the urgency is upon us given the BLM movement and protests.

As per your article, reporting on the round table discussion in 2019, do you have any specific examples or syllabi that you can share with us? Did your round-table participants share their syllabi? If so, I could contact them directly to ask them to share.

Best,  
Lauren

Lauren S. Weingarden, PhD  
Professor of Art History, Department of Art History  
[Faculty Website](#) | [Mentor Award](#)

1019 William Johnston Building / Florida State University

Tallahassee, FL 32306 - 1233 / Main office phone: 850.644.1250

*In the words of 19th-century Scottish writer and theologian Ian Maclaren (often misattributed to Plato):*

*"Be kind, for everyone you meet is fighting a hard battle."*

## RESEARCH &amp; RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001  
Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS:

(b) (4)

Enter name of Organization:

Manchester Community College

Budget Type: ☒ Project☐ Subaward/Consortium

Budget Period: 1

Start Date: 02/01/2022

End Date: 01/31/2024

## A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Ms.	Olivia		Chiang		(b) (6)	18.00			14,000.00	9,800.00	23,800.00

Project Role: PD/PI

Additional Senior Key Persons:

Add Attachment

Delete Attachment

View Attachment

Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person

23,800.00

## B. Other Personnel

Number of Personnel	Project Role	Cal.	Months		Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
			Acad.	Sum.			
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text" value="1"/>	Secretarial/Clerical	24.00	<input type="text"/>	<input type="text"/>	6,000.00	4,200.00	10,200.00
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text" value="1"/>	Total Number Other Personnel						Total Other Personnel 10,200.00

Total Salary, Wages and Fringe Benefits (A+B)

34,000.00

## C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item

Funds Requested (\$)

Additional Equipment:

Add Attachment

Delete Attachment

View Attachment

Total funds requested for all equipment listed in the attached file

Total Equipment

D. Travel

		Funds Requested (\$)
1.	Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	600.00
2.	Foreign Travel Costs	
Total Travel Cost		600.00

E. Participant/Trainee Support Costs

		Funds Requested (\$)
1.	Tuition/Fees/Health Insurance	
2.	Stipends	39,600.00
3.	Travel	308.00
4.	Subsistence	
5.	Other	450.00
Total Participant/Trainee Support Costs		40,358.00

30

Number of Participants/Trainees

cost of college ID for participants to use the CSCU system UPASS for  
instate travel and assorted

**F. Other Direct Costs**

		Funds Requested (\$)
1. Materials and Supplies		2,000.00
2. Publication Costs		500.00
3. Consultant Services		8,000.00
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		36,000.00
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8.	none	0.00
9.		
10.		
Total Other Direct Costs		46,500.00

**G. Direct Costs**

	Funds Requested (\$)
Total Direct Costs (A thru F)	121,458.00

**H. Indirect Costs**

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
salary and wages	70.00	34,000.00	23,800.00
Total Indirect Costs			23,800.00

**Cognizant Federal Agency**

(Agency Name, POC Name, and  
POC Phone Number)

**I. Total Direct and Indirect Costs**

	Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)	145,258.00

**J. Fee**

Funds Requested (\$)

**K. Total Costs and Fee**

	Funds Requested (\$)
Total Costs and Fee (I + J)	145,258.00

**L. Budget Justification**

(Only attach one file.)

1234-MCC Art History OER Budget.pdf

Add Attachment

Delete Attachment

View Attachment

## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		23,800.00
<b>Section B, Other Personnel</b>		10,200.00
Total Number Other Personnel	1	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		34,000.00
<b>Section C, Equipment</b>		
<b>Section D, Travel</b>		600.00
1. Domestic	600.00	
2. Foreign		
<b>Section E, Participant/Trainee Support Costs</b>		40,358.00
1. Tuition/Fees/Health Insurance		
2. Stipends	39,600.00	
3. Travel	308.00	
4. Subsistence		
5. Other	450.00	
6. Number of Participants/Trainees	30	
<b>Section F, Other Direct Costs</b>		46,500.00
1. Materials and Supplies	2,000.00	
2. Publication Costs	500.00	
3. Consultant Services	8,000.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs	36,000.00	
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1	0.00	
9. Other 2		
10. Other 3		
<b>Section G, Direct Costs (A thru F)</b>		121,458.00
<b>Section H, Indirect Costs</b>		23,800.00
<b>Section I, Total Direct and Indirect Costs (G + H)</b>		145,258.00
<b>Section J, Fee</b>		
<b>Section K, Total Costs and Fee (I + J)</b>		145,258.00

## MCC Art History OER Budget Narrative

The budget to create a BIPOC reader for Art History at the Connecticut Community Colleges (CCC) includes money for personnel, participants, consultants/contractors, Project Director travel, training and supplies. The PD will oversee all aspects of the project during the two-year timespan. Clerical staff at 100 hours over the course of two years will support the PD and ensure all reporting is completed in a timely manner. The PD will work with Smarthistory.org, local consultants and contributing authors to write, edit, and produce a reader for distribution on Smarthistory's website. The PD will travel to and present at the College Art Association conference in February of 2023.

The team will introduce the project to the Connecticut Community Colleges (and beyond) through an in-person 'Introductory Day' workshop and a series of online webinars. The PD will use the *BIPOC Reader* in their own Art History 101 and 102 courses and facilitate the use of the *Reader* across the 12 community colleges.

Smarthistory staff, local consultants and participants make up the bulk of the team. Participants include the 22 essay authors/artists (paid stipends) and CCC Art History faculty/department chairs. Smarthistory will contract with the college for a set of deliverables within the 2-year project and two local consultants will work with the team in the first year. Other direct costs include materials, supplies and consumables for participant activities including workshops/webinars and producing essays as well as publication costs.

Indirect costs are based on a contracted amount at 70% of salaries and benefits.



Manchester Community College Art History OER Budget 2022-2024				
A.	Senior/ Key Personnel	Year 1	Year 2	Totals
	Olivia Chiang @ (b) (6) of time x 2 years coordinate and oversee all aspects of the project	\$ 7,000.00	\$ 7,000.00	
	benefits @ 70%	\$ 4,900.00	\$ 4,900.00	\$ 23,800.00
B.	Other Personnel			
	Secretary/Clerical @ 2 hrs/week x 100 weeks @ \$32/hr x 70% benefits	\$ 5,100.00	\$ 5,100.00	\$ 10,200.00
	Total salaries and wages	\$ 17,000.00	\$ 17,000.00	
C.	Equipment Description			
D.	Travel			
	College Art Association Conference: PD @ 1 night @ \$300 hotel x \$75/day meals, + 400 miles @ \$.56	\$ 600.00		\$ 600.00
E.	Participant/Trainee Support Costs			
2	Stipends: Contributing authors 22 @ \$1800 ea	\$ 39,600.00		\$ 39,600.00
3	Travel (mileage @ .56/mi) 550 mi for CSCU staff		\$ 308.00	\$ 308.00
4	Subsistence			
	(a) lodging and service charges;			
	(b) meals, including taxes and tips			
	(c) incidental expenses (fees and tips)			
5	Other (local ground transportation, admission fees etc)			
	Training for CSCU faculty/staff/students: 'Introduction Day' for faculty and authors (fall 2022) 30 x \$15	\$ 450.00		\$ 450.00
	Number of Participants/Trainees (CCC faculty + contributing authors) = 30			
F	Other Direct Costs			
1	Materials and Supplies	\$ 1,000.00	\$ 1,000.00	\$ 2,000.00
2	Publication Costs		\$ 500.00	\$ 500.00
3	Consultant Services (2 @ \$4000 each x 1 years)	\$ 8,000.00		\$ 8,000.00
5	subawards/consortium/contractual costs (Smarthistory)	\$ 18,000.00	\$ 18,000.00	\$ 36,000.00
6	Equipment or Facility Rental/User Fees			
8,9,10	Other			
G	TOTAL DIRECT COSTS			\$ 121,458.00
H.	Indirect Costs (Facilities and Administration)			
	Indirect Cost Rate % 70 of salaries & benefits			\$ 23,800.00
				\$ 145,258.00