

## Christina Weyl

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### EDUCATION

RUTGERS UNIVERSITY, NEW BRUNSWICK, NJ (2009-2015)

PhD, Art History (May 2015)

*Dissertation title:* "Abstract Impressions: Women Printmakers and the New York Atelier 17, 1940-1955"  
(Dr. Joan Marter, advisor)

MA, Art History with Certificate in Curatorial Studies (May 2012)

*Field:* 19<sup>th</sup> and 20<sup>th</sup> century American and European art; American printmaking and women artists

*Master's Essay:* "Lynd Ward's Novels in Woodcut: The Cinematic Subtext" (Dr. Joan Marter and Dr. Andrés Zérvigon, readers)

GEORGETOWN UNIVERSITY, WASHINGTON, DC (2001-2005)

BA (magna cum laude): *Major:* American Studies; *Minors:* Art History and French

*Senior Thesis:* "The Professionalization of an American Woman Printmaker: The Early Career of Grace Albee, 1915-1933" (Dr. Elizabeth Prelinger, advisor)

PRINTMAKING STUDIO EXPERIENCE (2010-PRESENT)

Lower East Side Printshop, New York, NY (Summer 2010): intaglio

Robert Blackburn Printmaking Workshop, New York, NY (Winter 2012): stone lithography

Overpass Projects, Providence, RI (May 2016): intaglio

Manhattan Graphic Workshop, New York, NY (January 2017): engraving

### PROFESSIONAL WORK EXPERIENCE

ASSOCIATION OF PRINT SCHOLARS (MAY 2014 TO PRESENT)

*Co-Founder and Co-President*

- Founded nonprofit professional organization that brings together the diverse print community and encourages innovative print scholarship. Membership now totals over 400 since public launch in October 2014 and includes curators, academics, graduate students, paper conservators, independent scholars, dealers, and artists
- Fundraised for APS through competitive grants
- Established an annual article prize for early-career scholars, funded by two leading print dealers
- Organized lectures, symposia, printmaking workshops, and other member programs
- Developed features for [www.printscholars.org](http://www.printscholars.org), which include: personalized membership profiles; member-driven news, scholarship and opportunities posts; a print room directory; and list of online resources

### **Museums and Galleries**

ZIMMERLI ART MUSEUM, RUTGERS UNIVERSITY, NEW BRUNSWICK, NJ (SEPTEMBER 2015 TO APRIL 2016)

*Curatorial Assistant in Morse Research Center*

- Researched and wrote didactic material for two exhibitions, the first about Warhol's prints and photographs and the second a collections rotation entitled *Circa 1966*; managed PR efforts and marketing materials
- Rehoused and reorganized major gift of American prints and drawings

MORGAN LIBRARY AND MUSEUM, NEW YORK, NY (NOVEMBER 2014-MARCH 2015)

*Curatorial Assistant, Department of Modern and Contemporary Drawings*

- Assisted with exhibition preparations for *Embracing Modernism: Ten Years of Drawings Acquisitions* (February 13-May 24, 2015), including label texts, installation planning, promotional information, and public programs

METROPOLITAN MUSEUM OF ART, NEW YORK, NY (SPRING 2011, 2012-2013)

*Graduate Intern; Predoctoral Fellow, Department of Drawings and Prints*

- Catalogued approximately 200 twentieth-century American prints, including those by John Sloan (collection donated by Ernest Shapiro), Arthur B. Davies, and women artists of Atelier 17
- Completed dissertation research by studying mid-20<sup>th</sup> century prints in the collection

## NEW-YORK HISTORICAL SOCIETY, NEW YORK, NY (SUMMER-FALL 2010)

*Research assistant, Print Room*

- Located paintings and sculptures shown at the 1913 Armory Show for centenary exhibition, *The Armory Show at 100: Modern Art and Revolution*

## ZIMMERLI ART MUSEUM, RUTGERS UNIVERSITY, NEW BRUNSWICK, NJ (2009-2010)

*Graduate Research Assistant in Morse Research Center*

- Researched and catalogued prints by Jolán Gross-Bettelheim for 2011 exhibition, *Jolán Gross-Bettelheim: An American Printmaker in an Age of Progress*

## GEMINI G.E.L. AT JONI MOISANT WEYL, NEW YORK, NY AND LOS ANGELES, CA (2005-2009)

*Director, New York, NY (December 2007-August 2009)**Assistant Director, New York, NY (February 2007-December 2007)**Assistant to Owner, Los Angeles, CA (August 2005-February 2007)*

- Sold the publications of the Los Angeles-based workshop, Gemini G.E.L., a leading publisher of prints and multiples created by contemporary American artists
- Curated six gallery exhibitions of recent and past Gemini prints and assisted with planning several other shows
- Promoted these shows in the New York area through PR efforts and outreach to collectors
- Supervised a full-time employee and a part-time intern while serving as Director

## NATIONAL MUSEUM OF WOMEN IN THE ARTS, WASHINGTON, DC (2003-2004)

*Intern, Curatorial Department*

## METROPOLITAN MUSEUM OF ART, NEW YORK, NY (SUMMER 2001)

*Intern, American Paintings and Sculpture***Teaching Experience**

## THE COOPER UNION, NEW YORK, NY (FALL 2016-PRESENT)

*Adjunct Assistant Professor*

- Taught upper-level undergraduate seminar entitled “20<sup>th</sup> Century American Printmaking”

## RUTGERS UNIVERSITY, NEW BRUNSWICK, NJ (2011-2012 ACADEMIC YEAR; 2013-2014 ACADEMIC YEAR)

*Teaching Assistant, Department of Art History*

- 2011-2012: Led weekly discussion group for undergraduates in introductory survey to art history, prepared lesson plans, and graded two written assignments and two exams
- 2013-2014: Assisted professors in upper level undergraduate course

**Freelance Work**

- *Project Assistant*—Researched primary source texts by 20<sup>th</sup> century sculptors for Douglas Dreishpoon’s *What is Sculpture?* (forthcoming, UC Berkely Press), part of the Documents of Twentieth Century series (Summer 2017-Present)
- *Image Researcher*—Procured images and permissions for Laurie Wilson, *Louise Nevelson: Light and Shadow* (New York: Thames & Hudson, 2016) (Summer and winter 2016)

**FELLOWSHIPS AND AWARDS**

2017	Publication Grant, Wyeth Foundation for American Art for “The Women of Atelier 17”
	Publication Grant, Society for the Preservation of American Modernists for “The Women of Atelier 17”
2014-2015	Provost’s Digital Innovation Grant, Graduate Center, City University of New York, New York, NY (for “Networking Modern Prints in New York and Paris, 1880-1950”)
	Graduate Research Essay Prize, Archives of American Art, Smithsonian Institution, Washington, DC
2013-2014	Teaching Assistant Fellowship, Rutgers University, New Brunswick, NJ
	Joshua C. Taylor Predoctoral Fellowship, Smithsonian American Art Museum, Washington, DC (declined)
	Mitnick-Jacobs Fund, Rutgers University, New Brunswick, NJ (Summer 2014)
2012-2013	Jane and Morgan Whitney Fellowship, Department of Drawings and Prints, Metropolitan Museum of Art, New York, NY
	Mary Bartlet Cowdrey Fund, Rutgers University, New Brunswick, NJ (Summer 2012)

- 2011-2012 Teaching Assistant Fellowship, Rutgers University, New Brunswick, NJ  
Mitnick-Jacobs Fund, Rutgers University, New Brunswick, NJ (Summer 2011)
- 2009-2011 Excellence Fellowship, Rutgers University, New Brunswick, NJ  
Mellon Foundation, Rutgers University, New Brunswick, NJ (Summer 2010)
- 2005 Mary Catherine Mita Award, Georgetown University, Washington, DC

### **EXHIBITIONS**

*Living in Color: The Explosion of Color in American Printmaking, 1935-65* (working title)

Guest curator for show sponsored by the American Federation of Arts

Exhibition will tour to 3-4 venues in North America, slated for early 2020-2021

*Atelier 17 and Printmaking in Brazil and the United States, 1900-1995* (working title)

Advisor, exhibition is co-organized by the Museu De Arte Contemporânea da Universidade de São Paulo and the Terra Foundation for American Art and slated to open at several venues in Brazil in Spring 2019

*Innovation and Abstraction: Women Artists and Atelier 17, 1940-1955* (August 4–October 30, 2016)

Guest Curator, Pollock-Krasner House and Study Center, East Hampton, NY

Second venue: Zimmerli Art Museum, Rutgers University (January 17–May 31, 2017)

*Circa 1966* (September 3, 2016–January 29, 2017)

Guest Curator, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ

*More than Fifteen Minutes of Fame: Warhol's Prints and Photographs* (January 16–July 31, 2016)

Contributing Curator, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ

“Atelier 17: Women Artists and Avant-Garde Prints” (August 26–November 17, 2013)

Jane and Morgan Whitney Fellow, Johnson Gallery rotation, Metropolitan Museum of Art, New York, NY

*The Armory Show at 100: Modern Art and Revolution* (October 11, 2013–February 23, 2014)

Research assistant for Marilyn Kushner and Kimberly Orcutt, New-York Historical Society, New York, NY

*Jolán Gross-Bettelheim: An American Printmaker in an Age of Progress* (March 18–July 31, 2011)

Research assistant for Marilyn Symmes, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ

*Richard Serra: New Large Scale Etchings* (April 2–May 30, 2009)

Curator, Gemini G.E.L. at Joni Moisant Weyl, New York, NY

*Ann Hamilton: New Works* (February 12–March 28, 2009)

Curator, Gemini G.E.L. at Joni Moisant Weyl, New York, NY

*A Tribute to Robert Rauschenberg*

Curator, Gemini G.E.L. at Joni Moisant Weyl, New York, NY

*Part One: Prints*—October 23–December 6, 2008

*Part Two: Objects*—December 13–February 7, 2009

*Dan Flavin: (to Don Judd, colorist) 1-7* (September 12–October 18, 2008)

Curator, Gemini G.E.L. at Joni Moisant Weyl, New York, NY

*The Private Eye of Philip Guston: The Gemini Editions* (May 14–July 11, 2008)

Curator, Gemini G.E.L. at Joni Moisant Weyl, New York, NY

*The Professionalization of an American Woman Printmaker: The Early Career of Grace Albee* (March 22–June 19, 2015)

Curator, Charles Marvin Fairchild Memorial Gallery, Georgetown University Special Collections

**PUBLICATIONS****Book Manuscript**

“The Women of Atelier 17: Craft, Creativity, and Modernist Printmaking”

Manuscript under contract with Yale University Press, forthcoming May 2019

Book has been awarded two publication grants from the Wyeth Foundation for American Art and the Society for the Preservation of American Modernists

**Forthcoming**

“Sue Fuller: The Printed Collage,” Tate Modern (peer-reviewed online feature for “Refiguring American Art,” 2018).

**Articles**

“Shifting Focus: Women Printmakers of Atelier 17,” *Woman’s Art Journal* (Spring/Summer 2018): 12-22.

“*Prix de Print: ‘Our Good Earth?’* by Nathan Meltz” *Art in Print* 7, no. 4 (January-February 2018): 50-51.

*Innovation and Abstraction: Women Artists and Atelier 17*, e-catalogue essay for exhibition at Pollock-Krasner House & Study Center (summer 2016).

“Ellen Lanyon: The Objects of Her Obsession,” *Art in Print* 6, no. 2 (July/August 2016): 10-15.

John Baldessari’s *Concrete Couples* and José Pedro Croft’s untitled, new edition reviews in *Art in Print* 5, no. 6 (March-April 2016): 5-6, 12-13.

“Innovative Etchings: Louise Nevelson at Atelier 17,” in *American Women Artists, 1935-1970—Gender, Culture, and Politics*, edited by Helen Langa and Paula Wisotzki. Burlington, VT: Ashgate, 2016: 127-143.

“Emily Mason: A Painterly Printmaker,” essay in *Emily Mason: The Light in Spring*. Hanover, NH and London: University Press of New England, 2015: 92-99.

“[Networks of Abstraction: Postwar Printmaking and Women Artists of Atelier 17](#),” Graduate Research Essay Prize published on the website of the Archives of American Art, Smithsonian Institution (2015).

“Lynd Ward’s Novels in Woodcuts: The Cinematic Subtext,” *Athamor* 30 (July 2012): 83-91.

Albrecht Dürer, “The Man of Sorrows with Arms Outstretched” and “The Man of Sorrows Mocked by a Soldier,” catalogue entry in *Passion in Venice: Crivelli to Tintoretto and Veronese*, edited by William Barcham and Catherine Puglisi, 98-101. New York: GILES in association with the Museum of Biblical Art, 2011.

“The Early Career of Grace Albee,” *Print Quarterly* 24, no. 2 (June 2007): 126-141.

**Articles in Development**

“Stanley William Hayter and Mary Huntoon: An Artistic Friendship in Interwar Paris,” 1,200-word essay submitted to *Print Quarterly* for peer review, November 2017.

“Missing from the Archive: Worden Day’s ‘Lost’ Papers,” 7,000-word article submitted to *Archives of American Art Journal* for peer review, December 2017.

**Publications written for the Association of Print Scholars**

“Introducing the APS Lecture,” *Art in Print* 6, no. 3 (September-October 2016): 4, with Britany Salsbury.

Rémi Mathis, interview with Britany Salsbury and Christina Weyl, “Fondation de l’Association de Print Scholars,” *Nouvelles de l’Estampe* 251 (summer 2015): 90-91.

“The Association of Print Scholars: Bridging Printmaking Practice and Scholarship,” *Graphic Impressions* (fall 2015): 4-5, with Britany Salsbury.

**CONFERENCES****Sessions Chaired**

“Expanding Modernism: Printmaking in America, 1940-1960,” College Art Association Annual Conference (February 2017)

**Papers Presented**

“Sue Fuller: Fiber and Femininity,” Fourth Association of Historians of American Art Symposium (October 2016)

“Atelier 17 and the Gender of Technique,” invited lecture for symposium titled Atelier 17—A Gathering Place for Avant-Garde Artists, Syracuse University Art Galleries (September 2016)

“Sculpting Gender from Printmaking: Women Artists at Atelier 17, 1940-1955,” paper presented in Techniques of Reversal panel (co-chaired by Jennifer Roberts and David Pullins), College Art Association Annual Conference (February 2015)

“Size Matters: The Epic Print and Abstract Expressionism,” paper given at “Beyond Connoisseurship: Rethinking Prints from the *Belle Épreuve* (1875) to the Present,” Graduate Center of the City University of New York (November 2014)

“Abstract Impressions: Women Printmakers and the New York Atelier 17, 1940-55,” Graduate Student Lighting Round, Third Association of Historians of American Art Symposium (October 2014)

“Material Matters: Decoding Meaning from the Tools and Techniques of Atelier 17 Prints,” Fellows Colloquia, Metropolitan Museum of Art, New York, New York (April 2013)

“Circulating Abstraction: The Portability and Commercial Success of Women Artists’ Abstract Expressionist Prints,” Graduate Student Symposium held in conjunction with the exhibition *The Female Gaze: Women Artists Making their World* at the Pennsylvania Academy of Fine Arts (February 2013)

“Women Artists and the Materiality of the Abstract Expressionist Print,” Third Annual Feminist Art History Conference, American University, Washington, DC (November 2012)

“Innovative Etchings: Louise Nevelson at Atelier 17,” Graduate Student Symposium, Philadelphia Museum of Art, Philadelphia, PA (March 2012)

“Experimentation and Variation in Louise Nevelson's Early Atelier 17 Etchings,” Southeastern College Art Conference, Savannah, GA (November 2011)

“Lynd Ward’s Novels in Woodcuts: The Cinematic Subtext,” 29<sup>th</sup> Annual Graduate Student Symposium, Florida State University, Tallahassee, FL (November 2011)

“Nature and the Art of Marguerite Zorach: Reflections of an Early Modernist’s Life,” Rutgers Graduate Student Symposium, New Brunswick, NJ (March 2011)

Spotlight Tour about Albrecht Dürer prints on view in *Passion in Venice: Crivelli to Tintoretto and Veronese*, Museum of Biblical Art, New York, NY (March 26 and May 21, 2011)

**Posters**

“Blocks of Detritus: Anne Ryan’s Woodblocks,” poster in Blocks Plates Stones: Print Matrices/Printing Surfaces in Collections & Research, convened by Elizabeth Savage and held at the Courtauld Institute, London

**CONFERENCES/LECTURES ORGANIZED**

“A Means to an End: The Process of Understanding French Prints,” lecture by Rémi Mathis for the Association of Print Scholars, CUNY Graduate Center, February 26, 2018

“Diving into Dürer: Collecting Old Masters Today,” panel discussion co-organized by the Association of Print Scholars and the International Fine Print Dealers Association, October 27, 2017

“There’s More to the Story: Integrating Paul Gauguin’s Artistic Practice into an Exhibition Narrative,” lecture by Harriet Stratis for the Association of Print Scholars, CUNY Graduate Center, May 12, 2017

“Publishing the Contemporary: The State of Printmaking Today,” panel discussion co-organized by the Association of Print Scholars and the International Fine Print Dealers Association, November 5, 2016

Printmaking Workshop for Early-Career Scholars organized by the Association of Print Scholars, Providence, RI, May 19-21, 2016 (supported by \$5,000 grant from the Emily Mason and Wolf Kahn Foundation)

Inaugural Symposium of the Association of Print Scholars, Hunter College, November 7, 2015 (supported by \$1,500 grant from the IFPDA Foundation)

“Why Study Prints Now,” lecture by Peter Parshall for the Association of Print Scholars, CUNY Graduate Center, September 25, 2015 (supported by \$1,350 grant from the IFPDA Foundation)

“(with occasional political overtones): Lucy R. Lippard and the Emergence of the Conceptual Art Movement,” lecture by Catherine Morris, Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, Rutgers University, Department of Art History’s Distinguished Speaker Series, April 12, 2012

“The Art of Travel,” Graduate Student Symposium, Rutgers University, March 23, 2012

**PROFESSIONAL MEMBERSHIPS**

College Art Association, Association of Print Scholars, Association of Historians of American Art, Women’s Caucus for Art

**PROFESSIONAL SERVICE:**

Dorothy Dehner Foundation for the Visual Arts, Board Member (2014-present)

**LANGUAGES**

French (Reading and writing knowledge)

German (Reading knowledge)

Latin (Reading knowledge)