

Jessi DiTillio, PhD

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SUMMARY

My passion is research and writing for the arts, as well as organizing exhibitions. I have a PhD in art history and over ten years of experience working in museums, galleries, and arts organizations. I am experienced in implementing Chicago Manual of Style as well as custom house-styles to the texts I edit. I bring my expertise in American art and critical race studies, education about DEIA best practices, and rigorous attention to language to my research and writing.

PROFESSIONAL EXPERIENCE

- 2021–22 **Editorial Assistant**, Publications Department, Getty Research Institute
- Assist Senior Editors with checking proofs for books and Getty Research Journal
 - Run manuscript protocols
 - Produce style sheets
 - Conduct research for Image rights and reproductions, maintain image logs
 - Completed Editcetera Introduction to Copyediting course
- 2020–22 **Museum Writer/Editor**, The Contemporary Austin (contract-based)
- Edit text for all museum departments, including curatorial, education, marketing, and development, under the supervision of the Director of Communications
 - Write and edit copy for program calendar and press releases
 - Coordinate with external graphic design firm and internal designer using Adobe InCopy
 - Updated the museum style guide to incorporate best practices for DEIA-friendly language
- 2017–18 **Curatorial Fellow**, Visual Arts Center, University of Texas at Austin
- Organized exhibitions, including one on Maria Magdalena Campos-Pons; an MFA Thesis Exhibition; and three alumni exhibitions
 - Edited all gallery texts and catalog texts
 - Worked with university fabrication lab to produce exhibition wall vinyl
- 2015–17 **Curatorial Fellow/Exhibition Coordinator**, Art Galleries at Black Studies, University of Texas at Austin
- Assessed collection materials and updated database for Warfield Center collections
 - Organized exhibitions, both original and traveling
 - Work with gallery registrar and chief preparator on exhibition planning
 - Edited texts for the gallery director and guest curators

- 2015–16 **Mercer Curatorial Fellow**, The Contemporary Austin
- Contributed didactic texts for the exhibition *Strange Pilgrims* and edited all labels.
 - Wrote and edited acquisition proposals for the Collections Committee
 - Organized and cataloged the museum’s institutional archives
- 2014 **Curatorial Assistant**, Center for the Art of Africa and Its Diasporas, University of Texas at Austin
- Interim Director**, Association of Academic Museums and Galleries
- Wrote and edited all member communications
 - Organized and executed the 2014 AAMG National Conference in Seattle
 - Performed all administrative work on behalf of the AAMG board, managed member database, and organized board meetings
- 2012–14 **Assistant Curator of Contemporary Art**, Jordan Schnitzer Museum of Art
- Assessed museum collection with senior curator and collection manager
 - Curated traveling Kara Walker exhibition (see EXHIBITIONS)
 - Organized programming to accompany exhibitions
 - Organized permanent collection rotations in modern and contemporary spaces and photo/print gallery
- 2008–9 **Visitor Services and Special Events Assistant**, PS1 MoMA, New York, NY
- 2005–7 **Gallery Assistant**, Artists’ Alliance Gallery, Accra, Ghana
Participant Inc Gallery, New York, NY

EDUCATION

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- PhD, 2021 **University of Texas at Austin**, Dept. of Art and Art History
Major Areas: Twentieth and Twenty-First Century Art, American Art History
Minor: African and African Diaspora Studies
- MA, 2012 **University of Oregon**, Dept. of the History of Art and Architecture
Major Area: Modern and Contemporary Art History
Honors: Roger Keith Swim Award for Innovative Thesis Research, *Magna Cum Laude*
- BA, 2008 **New York University**, Gallatin School of Individualized Study
Semester Abroad: Accra, Ghana, 2007

EXHIBITIONS

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- 2021 *Thunderstruck 2.0: black hole sun*, Carnation Contemporary, Portland, Oregon,

- 2019 *Thunderstruck: Responses to the* Lightening Field, Carnation Contemporary, Portland Oregon, NARS Foundation, New York, NY
- Bucky Miller and Emily O’Leary: The Dog Show*, Courtyard Gallery, University of Texas at Austin
- Annie Miller: New Paintings*, Courtyard Gallery, University of Texas at Austin
- 2018 *Christina Coleman: positive images*, Courtyard Gallery, University of Texas at Austin
- Like the Lonely Traveler: The Video Work of María Magdalena Campos-Pons*, co-curated with Neon Queen Collective, Visual Arts Center, University of Texas at Austin
- Notes on Sugar: The Work of María Magdalena Campos-Pons*, co-curated with Neon Queen Collective, Christian-Green Gallery, University of Texas at Austin
- 2017 *Nobody’s Darling: Women and Representation*, Christian-Green Gallery, University of Texas at Austin
- 2014–2016 *Emancipating the Past: Kara Walker’s Tales of Slavery and Power*, Crocker Art Museum, Sacramento, CA, Jordan Schnitzer Museum of Art, Eugene, OR, Boise Art Museum, Boise, ID, David C. Driskell Ctr, Univ. of MD, Baltimore, MD, Springfield Art Museum, Springfield, MO, University of Wyoming Art Museum, Laramie, WY
- 2014 *2 Artists: Two Works: Michael D. Harris and Akirash*, Center for the Art of Africa and its Diasporas, University of Texas at Austin
- Contemporary Oregon Visions: Jo Hamilton & Irene Hardwicke Olivieri*, Co-Curated with June Black, Jordan Schnitzer Museum of Art, Eugene, OR
- The Six Senses*, Cannon Beach Art Association, Cannon Beach, OR
- 2013 Local Organizing Curator: *West of Center: Art and the Counterculture Experiment in America, 1965–1977*, Jordan Schnitzer Museum of Art
- Violet Ray: Advertising the Contradictions*, Jordan Schnitzer Museum of Art
- The Female Figure: Artistic Multiplicities*, Jordan Schnitzer Museum of Art

FELLOWSHIPS AND GRANTS

- 2019–20 **American Council of Learned Societies**
Luce/ACLS Dissertation Fellowship in American Art
- Comité International d’Histoire de l’Art**
35th Annual CIHA International Congress Travel Grant
- Smithsonian American Art Museum**
Alternate for Patricia and Phillip Frost Fellowship
- 2017–19 **University of Texas at Austin, College of Fine Arts**
Professional Development Grant
Visual Art Center Fellowship
Continuing Fellowship
Marshall F. Wells Scholarship
- University of Texas at Austin, John L. Warfield Center for African American Studies**
Graduate Student Travel Grant
- 2016–17 **Andrew W. Mellon Foundation**
Newberry Library Seminar Travel Award
- 2015–16 **The Contemporary Austin**
Mercer Curatorial Fellowship
- University of Texas at Austin, College of Fine Arts**
Center for the Art of Africa and Its Diasporas Fellowship
Spring Travel Grant
- 2014 **University of Texas at Austin, College of Fine Arts**
David J. Bruton Graduate Fellowship
M. K. Hage Endowed Scholarship in Fine Arts
Dr. Ralph and Marie B. Hanna Centennial Endowed Scholarship
- 2012 **University of Oregon**
Roger Keith Swim Award for Innovative Research
Christine Sundt Award for Student Leadership
Marion Donnelly Travel Award
- 2011 **University of Oregon**
Graduate Research Fellowship
Amy and Ross Kari Fellowship

PUBLICATIONS

Book Chapters (forthcoming)

- 2023 "Appropriation in the Work of Carrie Mae Weems, Glenn Ligon, and Nao Bustamante" in *Contemporary Art in a Global Framework*, co-authored with Cherise Smith, ed. by Amelia Jones and Jane Chin Davidson (New York: Wiley-Blackwell, 2023)
- "A Brief History of Black artists in the US Pavilion at the Venice Biennale" in *Routledge Companion to African Diaspora History*, ed. by Edward Chambers (London: Routledge, 2023)

Book and Exhibition Reviews for Peer-Reviewed Journals

- 2020 "Review of *Art and Race Matters: The Career of Robert Colescott* ed. by Raphaela Platow and Lowery Stokes Sims," *caa reviews* (January 23, 2020) <http://www.caareviews.org/reviews/3660>
- 2019 "The Power of Gold: Asante Royal Regalia from Ghana," in *African Arts* 52, no. 2, (Summer 2019), 87–89.
- 2018 "Arts of Africa Gallery, Dallas Museum of Art" in *African Arts* 51, no. 1 (Spring 2018), 92–95.

Encyclopedia Articles

- 2021 "Robert Colescott's *I Gets a Thrill Too When I Sees De Koo*," *Smart History*, <https://smarthistory.org/robert-colescott-thrill-de-koo/>
- "Lorraine O'Grady," "African American Vernacular Murals" and "Martin Puryear," in *Grove Art Online*: Oxford University Press.
- 2016 "Posada, José Guadalupe (1852–1913)." *The Routledge Encyclopedia of Modernism*: Taylor and Francis, 2016.

Exhibition Catalogs/Artist Books

- 2021 "On Miniatures, Pockets, and Museums," *The Museum of Pocket Art*. Catalogue for El Museo del Barrio—Estamos Bien: La Trienal 2020/2021.
- 2019 *Thunderstruck* (Portland OR: Thunderstruck Collective, 2019). Distributed by Printed Matter, Inc., New York, NY.
- María Magdalena Campos Pons*, co-authored with Neon Queen Collective, (San Francisco: Wendy Norris Gallery, 2018).
- I Think We Meet Here*, Visual Arts Center, University of Texas at Austin
- "The Ghostliness of Painting and the Paperiness of Ghosts," in *A Glimpse and a Glance on the Ice Rink*, limited edition Sonnenzimmer Publication for

grayduck gallery, Austin, TX.

- 2014 “The Contemporary Crochet of Jo Hamilton,” co-authored with June Koehler, *Contemporary Oregon Visions*, Jordan Schnitzer Museum of Art, April 2014.

Art Criticism

- 2019 “Touching, Pinching, Caring: An Interview with Ruth van Beek,” *SPOT Magazine*, Houston Center for Photography
- 2018 “Facing the Condemned: Lucky Pierre Collective Brings its *Final Meals* to Texas,” *Sightlines Magazine*, June 21, 2018
- “Bucky Miller and the Toad,” *Sightlines Magazine*, April 24, 2018
- “History as Artistic Medium: Rodney McMillian at the Contemporary Austin,” *Sightlines Magazine*, February 19, 2018
- “Q+A with Adrian Aguilera + Betelhem Makonnen,” *Conflict of Interest*, <http://conflictofinteresttx.com/2017/10/qa-adrian-aguilera-betelhem-makonnen/>, October 2017

SCHOLARLY PAPERS

Panel Organizer

- 2018 College Art Association Conference, Los Angeles, CA
Panel Co-Chair, with Cherise Smith: “*Change the Joke, Slip the Yoke*” *Twenty Years Later: African American Artists and “Negative Imagery.”*
Panelists: Christina Knight, Ellen Tani, Tiffany Barber. **Respondent:** Gwendolyn Dubois Shaw

Talks

- 2019 College Art Association Conference, New York, NY
“*Inter-art Traffic*”: *Parody and the Politics of Identity*
- 2017 Eleanor Greenhill Symposium, University of Texas at Austin
“*Brilliant Against the Starlit Darkness*”: *Tropes of New Negro Womanhood in the work of James Van Der Zee, Nella Larsen, and Elise McDougald*
- 2015 Southeastern College Art Conference
Parody as Death: Critique and Continuity in the Painting of Robert Colescott and Peter Saul
- 2014 Association of Academic Museums and Galleries Conference
“Eugene’s First Incredible Inflato-Contest! Joining Content and Form in Museum Public Programming”
- 2013 Olympiad Conference, Yale University

“Fade to Black: Robert Colescott’s Satirical Homage to Édouard Manet”

Western Museum Association Conference

“Case Studies in Online Museum Exhibition Project Management”

PROFESSIONAL AFFILIATIONS

- College Art Association
- Southeastern College Art Conference
- Association for Critical Race Art History
- Association of American Art Historians
- American Studies Association

LANGUAGES & OTHER SKILLS

- French (proficiency), Spanish (reading)
- Fluent user of Microsoft Office, Adobe Creative Suite (including InCopy), and collection management software