

CRYSTAL AM NELSON

Education

University of California, Santa Cruz / PhD-visual studies, 2021

University of California, Santa Cruz / MA-visual studies, 2017

San Francisco Art Institute / MFA-photography, 2010

University of Rhode Island / BA(highest honors)-English, 2003

Professional Appointments

Just Transformations Mellon Postdoctoral Fellow, African American Studies Department, The Pennsylvania State University, State College, PA — 2021-22

Graduate Student Instructor, Department of the History of Art and Visual Culture, UC Santa Cruz, Santa Cruz, CA — Winter 2017

Teaching Assistant, Department of the History of Art and Visual Culture, UC Santa Cruz, Santa Cruz, CA — Fall 2014-Fall 2016, Spring 2017-Spring 2018

Guided Study Mentor, Low Residency MFA Program, San Francisco Art Institute, San Francisco, CA—Spring 2011

Select Awards

2016 — UCSC Art Division's Dean Art's Excellence Award

2015 — UCSC Art Division's Dean Art's Excellence Award

2015 — Honorable Mention, Ford Foundation Pre-Dissertation Fellowship

2014 — Center for Archival Research and Training (CART) Fellowship

2013 — Porter Travel Fellowship, UC Santa Cruz

Select Publications

Catalogues

“A Visual Politics of Black Pleasure,” *A Picture Gallery of the Soul* exhibition catalogue (forthcoming)

Articles

“And They Started Sayin’ ‘Black Power!’,” *Feminist Media Histories*, Summer 2018

“Keisha Scarville,” *Contact Sheet*, Summer 2015

“African American Women and Photography,” Oxford African American Studies Center, July 2013

“Scandal,” *Brooklyn Rail*, June 2013

“New Growth, Contemporary Art, and Its Discontents: Dispatches from the Frontier,” *Art Practical*, Issue 4.12, March 26, 2013

“The Capital of Caribbean Cool,” *Art Practical*, Issue 4.4, November 15, 2012

Encyclopedia Entries

African American National Biography, multiple entries, eds. Henry Louis Gates, Jr. and Evelyn Brooks Higginbotham, Oxford University Press, January 2008

Book Reviews

“Richard J. Powell: *Going There: Black Visual Satire*,” *caa.reviews*, July 19, 2021

“Jane Taylor: *William Kentridge: Being Led by the Nose*,” *caa.reviews*, May 31, 2018

Works in Progress

Articles

“Committed to Survival: The Womanist Visions of Varnette P. Honeywood and Annie F. Lee,” undergoing revisions.

“Repose: Black Nightmares, Black Dreams,” submitted to *Art Journal* in November 2021

Select Panels/Conferences

2022

CAA 110th Annual Conference, Chicago, IL

February 16-19

Paper: “Heresies: An Anti-Racist Visual Politics”

Panel: Heresies and Other Mythologies

2021

ASAP/12, Reciprocity Virtual Conference

October 27-30

Paper: “Black Pleasure and Black Joy”

Panel: Thresholds of Black Thinking and Making

7th Feminist Art History Conference, American University, Washington, D.C.

September 24-26

Paper: “In Our Mothers’ Gardens: Aesthetic Communities of Resistance”

Panel: Activism: Making Space

CAA 109th Annual Conference, virtual
February 10-13
Paper: “Repose: Black Nightmares, Black Dreams”
Panel: co-chair, The Color of Joy: Rethinking Critical Race Visual Culture

2020

16th Annual Yale University American Art Graduate Symposium on Embodiment, New Haven, CT
April 4
Paper: “Repose: Black Nightmares, Black Dreams”
*CANCELLED DUE TO COVID-19

2018

&Now biennial conference, University of Notre Dame, Notre Dame, IN
Oct 5-7
Paper: “a dubious, unofficial, highly abbreviated, deeply experimental history of how the black body has remained upright despite efforts to push it down”
Panel: Speculative Bodies: A Confluence of Imagetext

2014

American Studies Association Annual Conference, Los Angeles, CA
Paper: “In Search of Haydée”
November 6-9
Panel: The Black Feminist Pleasure Show: Perverse Bliss and Public Sex in Post-American Black Feminism

This Is What I Want Performance Art and Film Festival, San Francisco Center for Sex and Culture, San Francisco, CA
June 8
Pillars of Salt: A Reflective Roundtable Discussion (Symposium on the Gaze)

FAQ: A Salon Series in Feminist and Queer of Color Critique Graduate Student Conference, UC San Diego, San Diego, CA
May 2-3
Paper: “Womb Culture: A Methodological Manifesto”
Panel: Temporality and Futurity

Association of Art Historians 40th Annual Conference, London, England
April 10-12
Paper: “We Ain’t Gotta Be This: Queering Sites of Blackness”
Panel: Colour Me Queer

Service

2021

Ad hoc reviewer—*American Journal of Play*

Co-chair, panel for the 109th Annual CAA Conference

2015-2016

Co-organizer, Friday Forum, a weekly interdisciplinary colloquium series for sharing graduate research across the humanities.

2012

Juror, SOMArts Commons Curatorial Residency Award Advisory and Selection Committee

Exhibitions

Co-Curator, *Pictures and Progress: The Black Panther, 1966-2016*, Special Collections, McHenry Library, UC Santa Cruz–Fall 2016-Spring 2017

Co-Curator, *Raymond Saunders: Black Is a Color*; UC Santa Cruz Mary Porter Sesnon Gallery, UC Santa Cruz–Summer-Fall 2015

Co-Curator, *Activism in the Archives: Radical Imaginaries in the Papers of Ruth-Marion Baruch, Pirkle Jones, John Thorne, and Karen Tei Yamashita*; Special Collections, McHenry Library, UC Santa Cruz–May 29–Oct 15, 2015

Co-Curator, *This Is What I Want Performance Art Festival*; CounterPULSE, San Francisco, CA–2014-2015

Curator, *Dark Desires: The Erotic Lives of Black Women* Center for Sex and Culture, San Francisco, CA–2013-2014

Curator, *Heterotopia*; apexart, multiple venues, Marfa, TX–Oct 5–Nov 2, 2013

Curator, *Taste! Food.Art.Conversation*, Yerba Buena Center for the Arts (YBCA)–summer 2010

Curator, *The Listening Party*, Queen's Nails Projects, San Francisco, CA–Jan 30, 2010

Select Residencies and Workshops

2017–Yale University Art Gallery's Initiative for Curatorial Practice, New Haven, CT

2013–Critical Studies Resident, Center for Photography at Woodstock, Woodstock, NY

2012–*Art Practical* Writer-in-Residence, Cannonball (formerly Legal Art Miami), Miami, FL

Professional Memberships

College Art Association (CAA)

The Association for the Study of the Arts of the Present (ASAP)