

crystal am nelson

Education

University of California, Santa Cruz – Ph.D. candidate, Visual Studies

University of California, Santa Cruz – M.A., Visual Studies, 2017

San Francisco Art Institute, San Francisco, CA – M.F.A., Photography, 2010

University of Rhode Island, Kingston, RI – B.A.(summa cum laude), English and African/
African American Identity Studies, 2003

Select Professional Experience

Graduate Student Instructor, Race and American Visual Arts

Department of the History of Art and Visual Culture, UC Santa Cruz – Winter 2017

Served as the instructor of record on the course, which examines race and representation in the United States and the role of visual imagery in constructing racial identities.

Co-Curator, *Pictures and Progress: The Black Panther, 1966–2016*

Special Collections, McHenry Library, UC Santa Cruz–Fall 2016–Spring 2017

An exhibition that explores, through a feminist lens, the visual culture of the Black Panther Party and the Black Panther as a cultural icon of social justice. Featured approximately 75 works, including original photographs from the Ruth-Marion Baruch and Pirkle Jones Collection, select Emory Douglas posters from the Black Panther newspaper, Marvel comics related to the Black Panther superhero, and other ephemera.

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

A solo exhibition of over twenty works from the span of the career of modernist painter, Raymond Saunders.

Teaching Assistant; History of Art and Visual Culture Department – 2014–2018

Evaluate student performance, teach sections on assigned reading and course material, and provide feedback on written assignments and exams for average of 50 students per quarter.

Center for Archival Research and Training Fellow/co-curator

UC Santa Cruz Special Collections – Summer 2014, Summer–Fall 2015

Conducted research on, co-processed, described, and prepared for public use the Ruth-Marion Baruch and Pirkle Jones archives consisting of 202 boxes of photographs and papers; co-curated an online exhibition and physical exhibition titled *Activism in the Archives: Radical*

Imagineries in the Paper by Ruth-Marion Baruch, Pirkle Jones, John Thorne, and Karen Tei Yamashita, which was on view May 29–October 15, 2015.

Co-Curator, *This Is What I Want Festival*; CounterPULSE, San Francisco, CA – 2014–2015
A performance art festival featuring three artists and symposium which focus on the politics of desire in contemporary culture.

Curator, *Dark Desires: The Erotic Lives of Black Women*
Center for Sex and Culture, San Francisco, CA – 2013–2014
An exhibition of over a dozen artists and three public programs that focused on the role of desire and its visual culture in the lives of contemporary black women.

Visiting Artist/Lecturer; College of Art + Architecture
University of North Carolina, Charlotte – 2014
Lectured on conceptual art from early 20th century to today as part of an artist residency with the McColl Center for Art + Innovation. Conducted bench critiques with students.

Curator, *Heterotopia*; apexart, New York, NY and Marfa, TX – 2013
A multi-venue exhibition featuring over a dozen participants which focused on the indigenous, LatinX, and cowboy cultures of the Big Bend region of far west Texas.

Freelance writer; *Art Practical*, Berkeley, CA – 2011–2013
Conducted research for and wrote articles about and reviews of contemporary art exhibitions and artists.

Summer Co-Director; Diego Rivera Gallery
San Francisco Art Institute, San Francisco, CA– 2009
Negotiated with artists on design and installation of exhibitions; organized opening receptions, facilitated weekly artist talks, and managed daily operations of the gallery, including performing maintenance as needed.

Curator; San Francisco, CA – 2010
TASTE! Food.Art.Conversation, Yerba Buena Center for the Arts (YBCA), a series of happenings/public programs thematically organized around core exhibitions and featuring local chefs and social practice artists.

Unlocked: The Sacred Geometry of the African Diaspora in Braids, a performance/public program for *The Bowls Project* at YBCA featuring three Bay Area emcees.

Truth, No Dare, a public program for *The Bowls Project* at YBCA; in partnership with Nicole Daedone and OneTaste.

The Listening Party, Queen's Nails Projects, a happening for which I brought together three sound artists to share and lecture on the sounds and music that inspire them.

Freelance writer; Oxford University Press, New York, NY – 2005/2013

Contributed over ten essays to the *African American National Biography*, edited by Dr. Henry Louis Gates Jr. and Evelyn Brooks Higginbotham; contributed a feature essay on African American female photographers to the Oxford African American Studies Center.

Select Awards

UCSC Art Division's Dean's Art's Excellence Award – 2016
UCSC Art Division's Dean's Art's Excellence Award – 2015
Honorable Mention, Ford Foundation Pre-Dissertation Fellowship – 2015
Center for Archival Research and Training Fellowship – 2014
Porter Travel Fellowship, UC Santa Cruz – 2013

Residencies

2014

McColl Center for Art + Innovation–UNCC Artist-in-Residence, Charlotte, NC

2013

Critical Studies Resident, Center for Photography at Woodstock, Woodstock, NY
Fieldwork Marfa Researcher-in-Residence, ESBA Nantes Métropole & HEAD–Genève
Academie, Marfa TX

2012

ECAR Program, Emmanuel College, Boston, MA
Art Practical Writer–Residence, Cannonball (formerly Legal Art Miami), Miami, FL

2011

Visions from the New California Artist Fellow, 18th Street Arts Center, Santa Monica, CA

Select Publications

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

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

Multiple entries in the *African American National Biography*, Ed. Gates, Henry Louis Jr., Evelyn Brooks Higginbotham, Oxford University Press, January 2008

Book Reviews

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

Lectures/Panels
Conferences

2018

&Now biennial conference, Notre Dame, IN

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

2015

Idea LABS plenary address, Grantmakers in the Arts (GIA) Conference, Los Angeles, CA

2014

San Francisco Queer Cultural Center's Emerging Scholars Conversation with Cheryl Dunye, Center for Sex and Culture, San Francisco, CA

American Studies Association Annual Conference, Los Angeles California

Paper: "In Search of Haydée"

Panel: The Black Feminist Pleasure Show: Perverse Bliss and Public Sex in Post-American Black Feminism

"Visual Regimes of Power, Privilege, and Violence," First Responders Series, McColl Center for Art + Innovation, Charlotte, NC

This Is What I Want Performance Art and Film Festival, San Francisco, CA

Roundtable: 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, San Diego, CA

Paper: "Womb Culture: A Methodological Manifesto"

Panel: Temporality and Futurity

Association of Art Historians 40th Annual Conference, London, England

Paper: "We Ain't Gotta Be This: Queering Sights of Blackness"

Panel: "Colour Me Queer"

2012

Lecture, San Francisco State University, San Francisco, California Title of Paper: "Performing Identity in American Art and Culture"

Exhibition Juries

2012

SOMArts Commons Curatorial Residency Award Advisory and Selection Committee