

Jennifer Way received her Ph.D. from the University of Texas Austin. Her primary areas of scholarship and teaching are histories and methodologies of art, art history and visual culture since 1900, including African American since 1900 with emphasis on British and Irish art since 1945. She has held visiting fellowships at the Clinton Institute for American Studies, University College Dublin and the Yale Center for British Art. She received a Fulbright Senior Fellowship Award to Trinity College, Dublin, and support from Humanities Texas and from the University of North Texas, including a Teaching with Technology Grant, Learning Enhancement Grant, Quality Enhancement Plan III Grant, Hispanic and Global Initiatives Fund grant, three Charn Uswachoke International Development Fund grants, three faculty research grants and four Junior Faculty Summer Research Fellowships. UNT awarded Way an Eagle Partner Award for recruitment and retention efforts, along with the President's Council Teaching Award, a highly competitive award for a record of outstanding teaching over at least a five-year period.

Way's research has been published in *FATE in Review*, *Journal for Cultural Research*, *Journal of Material Culture*, *InterCulture*, *Multicultural Review*, *Post-Identity*, at the Resource Center for Cyberculture Studies, and in *Sage Encyclopedia of Identity*, *The Semiotic Review of Books*, *Review of Radical Economics* and *Third Text*. She serves as editor of the *Historians of British Art Newsletter*. She has chaired four sessions at the annual conference of the College Art Associations on topics ranging from mass produced art world magazines, multiculturalism in British art, the seminar as a pedagogic form and relationships of art and geography, and presented papers at the Association of Art Historians (UK) and many conferences and symposia in Europe and North America. Recent refereed conferences include "New Critical Perspectives in African American Art History" at the David C. Driskell Center, University of Maryland at College Park; "Research into Practice," Royal Society of Arts, London; and "Neither Here nor There: Writing the Irish Diaspora," University of Limerick, Ireland.

Way has lectured at the Dallas Museum of Art and Modern Art Museum Fort Worth on topics ranging from African American art and historiography, art and politics, contemporary art, and contemporary photography. She was asked to lead a new education program at the Modern Art Museum Fort Worth called E-Merge combining art historical discussion of works by Kara Walker and Teresa Hubbard and Alexander Birchler with short hands-on studio projects led by an artist. She co-organized two study abroad trips to London. The first explored issues of modernism abroad and the most recent, London Trash: Green Design and Post-Industrial Art, investigated post-industrial art, consumer culture, the environment and sustainability.

At UNT she is a member of the Research Cluster on Initiative for Advanced Research in Technology and the Arts. With Professor of Photography Dornith Doherty she organized Women Art Technology, a year-long lecture series that brought 9 artists, art and culture historians, and collections specialists from the US, Canada, Australia, Peru, Argentina and Brazil to the university where they presented original material and delivered workshops. To support the project she secured many grants from UNT and from specific departments and centers. For three of the visitors, Way mentored Emerald Eagle Scholars to produce bibliography, biographies and transposed interviews that Visual Resources Collection Curator Ann Graham combined with streaming lectures to construct an electronic archive accessible on the Internet. She has brought additional international critics, such as Matthew Collings, and scholars to UNT and organized and moderated symposium, including "Transnation, Contemporary Art and China (and

the Art of Wenda Gu),” “Art School, California, Then and Now,” “Studio Practice, Art History, and Women’s Studies, A Panel Discussion” and “Vietnam: Visual Arts and the Multiculture of Post-Military Relations.”

Way has chaired more than 25 thesis and research projects and served as a member on others. Her graduate students thrive professionally, securing admittance to doctoral programs and in having their scholarship accepted for publication and for presentation in international, national and regional conferences. She was instrumental in the ideation of the MA Art History Roundtable and she supervised the creation of a wiki serving as the first-ever electronic home for the MA art history program. Among her innovations with the graduate art history methodologies course is creating an assignment for which students write abstracts they submit to actual conferences, which annually results in acceptances. She worked with Assistant Professor of Art Education Rina Kundu to curate and organize “Collections, Collaborations and Cultures,” supported by grants from Humanities Texas and the Edward and Betty Marcus Digital Education Project for Texas Museums. The project uniquely focused on the college’s large, unstudied permanent collection. Way mentored graduate art history methods students in researching and writing scholarly exhibition labels of selected objects that were augmented by Pachyderm interactive learning modules Kundu generated with her graduate art education students. The project culminated in an exhibition, visiting lecture presentation and workshop. It continued with graduate art history students writing scholarly labels for works in the Rachofsky Collection that will be exhibited at UNT during spring term 2009.

Way used an Undergraduate Instructional Development Grant to research, write and deliver the first ever course devoted to art history methodologies for UNT art history undergraduates; it is now required in the program. In a project to revise a sequence of upper-level courses devoted to modernism and postmodernism, Way received a Learning Enhancement Grant supporting her creation of an online village featuring student-generated criticism and scholarship relevant to, useable by and constitutive of an online CVAD community. Additionally, she was awarded a QEP grant to measure and analyze learning outcomes across diverse forms of individual and collaborative student assessment activities and explore how historians of modern, postmodern and contemporary art and visual culture integrate history and theory oriented content with practice-based assessments geared to upper-level majors in an art college. Her more than 100 students in modernism have worked in groups to research public works of sculpture on campus and around Denton. Their resulting scholarship appears on UNT Library’s Portal to Texas History. Students enrolled in her postmodern class have worked in groups to explore features of a 21st century art school.

For the undergraduate course, Theory of Contemporary Art, she has offered Cybernetics, Cyborgs and Visual Culture; The ‘ethnographic turn’; Theory, History and Practice of Performance Art; Marcel Duchamp: Structuralism into Post-Structuralism; and Between Seeing and the Seen: Good Looking or, Theories and Practices of Vision and Art. She has mentored undergraduate art history students in publishing their scholarship in the *Eagle Feather*, an interdisciplinary research journal for students at the

University of North Texas that promotes high quality research among undergraduates.

Way has taught graduate art history seminars at UNT and at the Dallas Museum of Art, Nasher Sculpture Collection and Modern Art Museum, Fort Worth, on topics including Art History and Cultural Studies; The Image: Society, Information, Art; Gender, Society, and the Visual Arts; History and Theory of Art School from the Academy to Visual Culture Studies; Theory and Practice of Photography in American Culture from the Nineteenth Century to the Present; Portraiture, Subjectivity and Agency in the Modern and Postmodern Eras; Modernist Project: Historiography and Revisions - Masculinity, Whiteness, Domesticity; Materials of Sculpture since 1900 - Histories and Methodologies; Technology and Art; Visual representation and war; Space in Discourses of Art, Theory, Culture, and Society since 1945; In the Ages of Mechanical, Electronic and Digital Media; Post-Industrial Society and Technologies of Representation; Post Imperialism, Post Nationalism, and the Art of Great Britain; Fearing Accommodation/Practicing Contest: Beat, Conceptual, Counter Cultures after 1950; British Art since 1970; Poststructuralist Theories and Practices in the Visual Arts; Visual Representation and War: Image, Monument and Anti-Monument; Art and Everyday Life: Acts, Gestures, and Performance; Travel, Tourism, and Art – Theory and Practice; Pop Art and Popular, Consumer, and Mass Media Culture.