

## Mark Andrew White, Ph.D.

Executive Director  
New Mexico Museum of Art  
107 W. Palace Ave  
Santa Fe, NM 87501

### Education

- 1994-1999: **Ph. D.** Art History, University of Kansas. Dissertation: *From Dynamism to Objectivity: The Late Career of George Bellows*. Advisor: David Cateforis.
- Major area of study: 20th-century American painting and sculpture.
  - Minor area of study: Native American art and material culture
  - Minor area of study: 16th-century Venetian painting
- 1992-1994: **MA** Art History, University of Kansas. Thesis: *The Dynamism of Modern Culture: The Moralistic Diversity of Pre- and Post-World War I America in George Bellows's Two Women*. Advisors: David Cateforis and Charles Eldredge.
- 1988-1992: **BA** Art History, Oklahoma State University. Senior Paper: *Beauty or the Beast: Pandora in the Fin de Siecle*. Advisor: Nancy Wilkinson.

### Museum Experience

2020 – present: Executive Director, New Mexico Museum of Art

Description: Responsible for administering the operations and management of the museum and related activities, including its exhibitions, educational outreach, fundraising, and budgetary planning. The Director supervises a staff of 29 with 6 direct reports and manages a budget of \$4,500,000. The Director reports to the Secretary of Cultural Affairs of the state of New Mexico and assists Museums of New Mexico Foundation in fundraising efforts on behalf of the museum.

#### Selected initiatives:

- Oversaw construction of the Vladem Contemporary, a 20.5 million expansion of the New Mexico Museum of Art, which will expand the museum by 34,000 square feet. Project includes:
  - construction oversight,
  - overseeing the purchase of furniture, fixtures, and equipment,
  - development of the exhibition schedule with the curatorial staff,
  - development of educational programming with education staff,
  - and hiring eleven new positions, including a Digital Outreach Coordinator and Preparator.
- Worked with staff to develop the 2021-26 strategic plan for the museum with revisions to the mission and vision statements, a revised set of values and mandates, and a newly developed DEAI statement.
- Currently overseeing the restoration of the historic Edgar Lee Hewett House, built in the 1870s, to create programmatic and office space for the expansion of the museum staff.
  - Restoration will require close collaboration with the Historic Preservation Division to stabilize both the foundation and the roof, as well as significant cosmetic work.

#### Selected fundraising initiatives:

- \$2,100,000 raised from private donors for exhibitions and programs to support the Vladem Contemporary inaugural year.
- \$50,000 grant from the Institute of Museum and Library Sciences in 2021 to support the creation of an online platform, exploring the relationship between art and the humanities, largely derived from the museum collection and in support of classroom curricular development across New Mexico.
- \$250,000 grant from the Institute of Museum and Library Sciences in 2021 to support the move of collections to the museum's new satellite, the Vladem Contemporary, as well as inventory and digitization projects.
- \$100,000 grant from the Frankenthaler Climate Initiative in support of the installation of a photovoltaic system on the Vladem Contemporary to supply 40% of the facilities energy needs using green sources.

2015 – 2020:

Wylodean and Bill Saxon Director and Chief Curator, Fred Jones Jr. Museum of Art

Description: Responsible for administering the operations and management of the museum and related activities, including its scholarly programs, exhibitions, educational outreach, fundraising, and budgetary planning. The Director supervises a staff of 23 with 10 direct reports and manages a budget of \$2,000,000. The Director reports to Vice President and Provost and assists University Development in fundraising efforts on behalf of the museum.

Selected fundraising initiatives:

- \$750,000 from the Andrew W. Mellon Foundation awarded in 2016 to support projects and programs furthering the study of Native American art at the museum and the School of Visual Arts.
- \$60,000 grant from the Andy Warhol Foundation for the Visual Arts awarded in 2016 to support exhibition development.
- \$200,000 grant for Enel Green Power of North America in support of the exhibition *Immortales*, a selection of 20 Ancient Roman portraits from the Capitoline Museums, Rome. The FJJMA was the sole venue.
- \$40,000 grant from the Kirkpatrick Foundation awarded in 2014 to support exhibition development.
- \$150,000 from the National Endowment for the Arts awarded in 2011 to support exhibition development.
- \$150,000 from the Henry Luce Foundation awarded in 2011 to support exhibition development.

Selected gifts:

- A gift to the permanent collection in 2016 from artist Edward Ruscha of 28 works by Ruscha, Joe Goode, Jerry McMillan, and George Herms, valued in excess of \$400,000.
- A gift to the permanent collection in 2016 of a painting by Joe Andoe, valued at \$35,000.
- A gift to the permanent collection in 2015 of an edition of Robert Indiana's public sculpture *Love*, valued at \$1,000,000.

Selected Curatorial Initiatives:

- The reinstallation of 40,000 square feet of exhibition space in 2019. Conceived and executed a new thematic and chronological layout for the museum focusing on the museum's strengths in African, Art of the Americas, Asian, Contemporary, and European. Guided the

department of Learning + Engagement in the creation of new educational programming for the reinstalled galleries.

- The development of *OK/LA* in 2020, an exhibition featuring the work of Joe Goode, Jerry McMillan, Ed Ruscha, and Mason Williams. Worked closely with the artists on the concept and checklist for the exhibition.

2014 – 2015 Interim Director, Fred Jones Jr. Museum of Art (7 months).

2013 – 2014 Interim Director, Fred Jones Jr. Museum of Art (4 months).

2009 – 2015 Eugene B. Adkins Senior Curator and Curator of Collections, Fred Jones Jr. Museum of Art.

#### Selected Exhibitions:

- *OK/LA*  
September 10, 2020 – March 7, 2021  
Description: An examination of the careers and relationships between six Oklahoma expatriates who left for Los Angeles in the late 1950s: Pat Blackwell, Joe Goode, Jerry McMillan, Ed Ruscha, Paul Ruscha, and Mason Williams.
- *Picturing Indian Territory, 1819-1907*  
October 6 – December 31, 2016  
Description: A survey of the visual history of the Indian and Oklahoma Territories.
- *A World Unconquered: The Art of Oscar Brousse Jacobson*  
February 26 – September 6, 2015  
Description: A retrospective of the Oklahoma artist, who was central to the development of art in the state and at the University of Oklahoma.
- *Macrocosm/Microcosm: Abstract Expressionism in the American Southwest*  
October 2, 2014 – January 5, 2015  
Description: An examination of how mid-century modernists interpreted the distinctive geography of the American Southwest using the language of Abstract Expressionism.
- *Libertad de Expresión: The Art Museum of the Americas and Cold War Politics*  
October 4, 2013 – January 5, 2014  
Description: This exhibition examines the collecting practices of the Art Museum of the Americas and how their collecting practices emphasized the influence of international modernism in Latin America and the Cold War ideology of freedom of expression.
- *Art Interrupted: Advancing American Art and the Politics of Cultural Diplomacy*

August 2012 – April 2014

Description: Organized with the Jule Collins Smith Museum of Fine Arts, Auburn University and the Georgia Museum of Art, University of Georgia, this exhibition reunites most of the paintings included in the U.S. State Department's 1946 exhibition *Advancing American Art*.

- *A Century of Magic: The Animation of Walt Disney Studios*

Mar. 3 – Sept. 16, 2012

Description: A survey of cels from the feature films and shorts of Walt Disney Studios, beginning with *Snow White and the Seven Dwarfs* and concluding with *Fantasia 2000*.

- *Mediterranea: American Art from the Graham D. Williford Collection*

March 5 – May 15, 2011

Description: This exhibition explored the major cultures and monuments of the Mediterranean region through the works of American artists of the late nineteenth and early twentieth centuries. Drawn exclusively from the Graham D. Williford Collection of American Art.

- *Revisiting the New Deal: Government Patronage and the Fine Arts, 1933-1943*

Feb. 6 – May 16, 2010

Description: A survey of the museum's collection of painting, prints, and sculpture produced under the Works Progress Administration.

2001 – 2003 Director, Gardiner Gallery of Art, Oklahoma State University.

1998 - 2000 Curator of Exhibitions, Edwin A. Ulrich Museum of Art, Wichita State University.

## Teaching Experience

2006 – 2008 Associate Professor of Art History, Oklahoma State University.

2000 – 2006 Assistant Professor of Art History, Oklahoma State University.  
Teaching responsibilities:

- Introduction to Art History: Pre-existing survey course
- History of Renaissance Art: Pre-existing survey course
- History of American Art: Pre-existing survey course
- History of Twentieth Century Art: Pre-existing survey course
- Art since 1960
- The Frontier and American Visual Culture
- Art in Context (Senior Capstone)

## Selected Publication and Editorial Commissions

Mark Andrew White in Charles C. Eldredge, ed., *The Unforgettables: Expanding the History of American Art* (Oakland: University of California Press, 2022), 349-353.

Mark Andrew White, "Et in Arcadia Ego: Doel Reed and the Spanish Villages of Northern New Mexico," in Rebecca P. Brienen, *Sun Patterns, Dark Canyon: The Painting and Aquatints of Doel Reed (1894-1985)* (Stillwater: Oklahoma State University Museum of Art, 2021), 63-73.

Mark Andrew White, *OK/LA* (Norman: The Fred Jones Jr. Museum of Art, 2020).

Mark Andrew White, "Agents of Change," in Stephanie Pilat, Luca Guido, and Angela Person, eds., *Renegades: Bruce Goff and the American School of Architecture* (Norman: University of Oklahoma Press, 2020), 161-175.

Mark Andrew White, "On to Oklahoma: Reportage, Spectacle, and Statehood," in Byron Price, ed., *Picturing Indian Territory, 1819-1907* (Norman: University of Oklahoma Press, 2016), 77-123.

Anne Allbright, Janet Catherine Berlo, and Mark Andrew White, *A World Unconquered: The Art of Oscar Brousse Jacobson* (Norman: The Fred Jones Jr. Museum of Art, 2015).

Mark Andrew White, *Macrocosm/Microcosm: Abstract Expressionism in the American Southwest* (Norman: The Fred Jones Jr. Museum of Art, 2014).

Mark Andrew White, "A Modernist Moment: Native Art and Surrealism at the University of Oklahoma," *Journal of Surrealism and the Americas* 7, no. 1 (2013): 52-70.

Mark Andrew White, "One World: Advancing American Art, Modernism and International Diplomacy," in *Art Interrupted: Advancing American Art and the Politics of Cultural Diplomacy* (Athens: The Georgia Museum of Art, 2012), 30-44.

Mark Andrew White, "Time and Modernity in the Art of the American Southwest," in *The Eugene B. Adkins Collection: Selected Works* (Norman: University of Oklahoma Press, 2011), 19-45.

Mark Andrew White, *Mediterranea: American Art from the Graham D. Williford Collection* (Norman: The Fred Jones Jr. Museum of Art, 2010).

Mark Andrew White, "'Steadily to the Ideal': The Paintings of Bruce Goff," in *Bruce Goff: A Creative Mind* (Norman: Fred Jones Jr. Museum of Art, 2010), 93-106.

Mark Andrew White, "'I Heap Savvy You': Charles M. Russell, Joe De Yong, and the Pictorial Value of Hand-Talk," in Peter Hassrick, et. al., *Charlie Russell and Friends* (Denver: The Petrie Institute of Western American Art and Denver Art Museum, 2010), 45-55.

Mark Andrew White, "Alexandre Hogue's Passion: Ecology and Agribusiness in *The Crucified Land*," in Alan Braddock and Christoph Irmscher, eds., *A Keener Perception: Ecocritical Studies in American Art History* (Tuscaloosa: University of Alabama Press, 2009), 168-188.

Mark Andrew White, *Oklahoma Moderne: The Art and Design of Olinka Hrdy* (Norman: The Fred Jones Jr. Museum of Art, 2007).

Mark Andrew White, "A 'Native American Genius' Or Errant Modernist? George Bellows's Late Work And The Critics," in Majorie Searl, et. al., *Leaving For The Country": George Bellows At Woodstock*, exh. cat. (Rochester, New York: Memorial Art Gallery of the University of Rochester, 2003).

Mark Andrew White, "Slicing and the Dionysian: Peter Blume's *Vegetable Dinner*," *American Art* (Spring 2000): 80-91.

Mark Andrew White, "Oscar Howe and the Transformation of Native American Art," *American Indian Art Magazine* (Winter 1997): 36-43.

## Selected Conferences and Guest Lectures

“Catharsis and Spectacle in Will Shuster’s *Zozobra*,” Southwest Art History Conference, October 12, 2017.

Description: Juried panel chaired by Amy Scott, Chief Curator, Autry National Center, Los Angeles, California.

“The Late Career of George Bellows and the Question of Modernity,” National Gallery of Art, October 5, 2012.

Description: Invited lecture on the late career of George Bellows to accompany the National Gallery of Art exhibition *George Bellows*.

“A Modernist Moment: Native Art and Surrealism at the University of Oklahoma,” for “Native Surrealisms,” College Art Association Annual Conference, February 23, 2012.

Description: Juried panel chaired by W. Jackson Rushing of the University of Oklahoma and Claudia Mesch, Arizona State University.

“*Et in Arcadia Ego*: Doel Reed and the Spanish Villages of Northern New Mexico,” Southwest Art History Conference, October 8, 2009.

Description: Juried panel chaired by Ellen Zieselman, Curator of Education at the Museum of Fine Arts, New Mexico.

“The Trauma of Creation in Peter Blume’s *The Rock*,” the Art Institute of Chicago, March 1, 2007.

Description: Invited lecture by Judy Barter, Curator of American Art at the Art Institute of Chicago as part of a series of public lectures on the museum’s permanent collection. The paper explored the dialectical interpretation of human creativity in Blume’s painting *The Rock*.

“Alexandre Hogue’s Passion: Ecology and Agribusiness in *The Crucified Land*,” for “The Environmental Imagination: Towards a Green History of American Art,” American Studies Association Annual Conference, November 5, 2005.

Description: Juried panel chaired by Dr. Alan Braddock of Syracuse University for the national organization for American Studies programs.

“Technology, Positivism, and the Gesture in Mary Ellen Bute’s *Abstronic*,” for “Art in Time: Theoretical and Historical Commonalities Between Movements in Fine Arts and Film as an Art Form,” College Art Association Annual Conference, February 18, 2005.



Description: Juried panel chaired by Norman E. Magden of the University of Tennessee for the primary North American organization for the visual arts. The session explored film as an art form and focused on experimental cinema in the post- World War II period.

“A Language of Clichés: George Bellows and the Question of Modernity,” “Making American Modernism, 1910-1930,” Symposium, Terra Museum of Art, October 4, 2003.

Description: Invited lecture. A highly publicized symposium that included notable scholars Prof. Wanda Corn, Stanford University; Dr. Debra Bricker Balken, independent curator; and Prof. Susan Weininger, Roosevelt University.

“History as a Feminine Construction in the Late Work of George Bellows,” “‘Leaving For The Country’: George Bellows At Woodstock,” Symposium, Memorial Art Gallery, University of Rochester, May 3, 2003.

Description: Invited lecture. The Memorial Art Gallery of the University of Rochester organized a symposium on George Bellows for the opening of the exhibition, *“Leaving For The Country:” George Bellows At Woodstock*. The symposium included notable scholars such as Dr. Virginia Mecklenburg of the Smithsonian American Art Museum, Marjorie Searl of the Memorial Art Gallery, and Prof. Ronald Netsky of Nazareth College.

### **Awards, Fellowships and Grants**

Davidson Family Fellowship, Amon Carter Museum, 2007.

Description: A four-week fellowship to the Amon Carter Museum in Fort Worth, Texas to complete research on Stuart Davis. The fellowship is restricted to two scholars a year.

Fellowship, Georgia O’Keeffe Museum and Research Center, 2003-04.

Description: A year-long fellowship to the prestigious Georgia O’Keeffe Museum and Research Center in Santa Fe, New Mexico. The fellowship is restricted to scholars of American modernism but open to all disciplines in the humanities. The fellowship is advertised internationally and the center chooses six scholars each year.

Henry Luce Foundation Dissertation Research Award, 1996.

Description: A research grant from the prestigious Henry Luce Foundation, one of the foremost supporters of research on American art.