

# Michelle Donnelly

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## EDUCATION

PhD, History of Art, Yale University	2025
Dissertation: "Outside the Workshop: Alternative Spaces of U.S. Printmaking, 1935–1977"	
Committee: Jennifer Raab (advisor), Kim Conaty, Jennifer L. Roberts, Joanna Fiduccia, Edward Cooke	
MPhil & MA, History of Art, Yale University	2021
Qualifying Paper: "Kiowas Moving Camp: Stephen Mopope's Anadarko Post Office Mural"	
Exams: American Art, Indigenous North American Art, Feminism & Contemporary Art, British Empire Art	
MA, History of Art, University of Pennsylvania	2014
BA, Art History (Honors), Vassar College	2011

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## SELECTED CURATORIAL EXPERIENCE

<u>Evelyn and Will Kaplan Curator of Twentieth Century Art and the John Rhoden Collection</u>	Dec. 2025–present
Pennsylvania Academy of the Fine Arts, Philadelphia, PA	

<u>Menil Drawing Institute Pre-Doctoral Fellow</u>	Sept. 2023–June 2024
The Menil Collection, Houston, TX	
▪ Conducted collection research; consulted on acquisitions	
▪ Organized a Study Day in honor of <i>Ruth Asawa: Through Line</i> , in collaboration with the Asawa Estate	
▪ Participated in <i>Inside Drawings: A Workshop on the Materiality of Unique Works on Paper</i> , a weeklong professional development program for international curators sponsored by the Getty's Paper Project Initiative	

<u>Guest Curator, Painting &amp; Printmaking</u>	Sept. 2019–May 2020
Yale School of Art, New Haven, CT	
▪ Collaborated with 24 MFA candidates to curate their two-part thesis exhibition, <i>ONLY WHEN YOU ARE CALLED: Yale Painting &amp; Printmaking MFA Thesis Show</i> (2020), and write a publication	
▪ Participated in weekly crits and conducted studio visits with artists	

<u>Yale-Smithsonian Graduate Research Assistant</u>	Sept. 2019–May 2020
Yale Center for British Art & Smithsonian American Art Museum, New Haven, CT & Washington, DC	
▪ Contributed to <i>The Shape of Power: Stories of Race and American Sculpture</i> (2024–25) at the Smithsonian	
▪ Conducted archival and object-based research	
▪ Collaboratively developed a workshop to forge interdisciplinary discussions about race, power, and museums	
▪ Coordinated meetings with community organizers, curators, museum educators, professors, and students to think critically about how empire, class, gender, and geography have informed ideas of race	

<u>Inaugural Curatorial Fellow, Sondra Gilman Study Center</u>	Jan. 2016–July 2018
Whitney Museum of American Art, New York, NY	
▪ Curated <i>Experiments in Electrostatics: Photocopy Art from the Whitney's Collection, 1966–1986</i> (2017–18); contributed to <i>Vida Americana: Mexican Muralists Remake American Art, 1925–1945</i> (2020), <i>Mary Corse: A Survey in Light</i> (2018), <i>Grant Wood: American Gothic and Other Fables</i> (2018), <i>Where We Are: Selections from the Whitney's Collection, 1900–1960</i> (2017–19), <i>An Incomplete History of Protest: Selections from the Whitney's Collection, 1940–2017</i> (2017–18), <i>Willa Nasatir</i> (2017), and <i>Human Interest: Portraits from the Whitney's Collection</i> (2016–17)	
▪ Developed and implemented protocol in collaboration with Conservation, Exhibitions & Collections Management, and Research Resources for the inauguration of the Sondra Gilman Study Center for works on paper	
▪ Facilitated over 200 appointments for over 500 visitors; provided access to over 1,000 requested objects	
▪ Conducted exhibition, collection, and acquisition research	

- Managed exhibition checklists and database records
- Wrote and edited didactic materials for works from throughout the Museum's collection
- Proposed, recommended, and processed acquisitions; supported Drawing and Print Committee meetings
- Administered bimonthly Loan Committee meetings; managed loan files
- Collaborated with Education and Advancement to plan and run Study Center programming
- Co-curated the inaugural staff art exhibitions at Westbeth Gallery, *Westside Exposure: Whitney Staff Art Show* (summer 2017) and *From Inside the Whitney: Staff Art Show* (winter 2017)
- Hired, trained, and supervised 3 interns annually

**Samuel H. Kress Interpretive Fellow, Photography Department**

Sept. 2014–Sept. 2015

**The Morgan Library & Museum, New York, NY**

- Contributed to *Peter Hujar: Speed of Life* (2017), *Sight Reading: Photography and the Legible World* (2016), and *Hidden Likeness: Emmet Gowin at the Morgan* (2015)
- Conducted exhibition, collection, and acquisition research
- Managed exhibition checklists and database records
- Wrote and edited didactic materials for works from throughout the Museum's collection
- Directed the re-organization and management of the photography collection; catalogued 200 acquisitions
- Supported Photography Collectors Committee meetings; processed new acquisitions
- Led an evaluation of *Hidden Likeness* by conducting interviews and demographic surveys with visitors; presented a final report that assessed the impact of the exhibition on audiences to the Kress Foundation and Museum staff

**Curatorial Assistant, Modern and Contemporary Art**

June 2013–Aug. 2014

**Pennsylvania Academy of the Fine Arts, Philadelphia, PA**

- Curated *Art for Society's Sake: The WPA and Its Legacy* (2013–14); contributed to *World War I and American Art* (2016–17), *Procession: The Art of Norman Lewis* (2015–16), and *David Lynch: The Unified Field* (2014–15)
- Conducted exhibition, collection, and acquisition research
- Managed exhibition checklists and database records
- Wrote and edited didactic materials
- Drafted loan letters; managed loan correspondence

**Research Assistant**

June–Aug. 2012

**Heckscher Museum of Art, Huntington, NY**

- Contributed to *Modernizing America: Artists of the 1913 Armory Show* (2012–13) and *Mirrored Images: Realism in the 19th and 20th Centuries* (2012–13)
- Conducted exhibition research; wrote and edited didactic materials

**Curatorial Intern, Panza Collection Initiative**

Sept. 2011–May 2012

**Solomon R. Guggenheim Museum, New York, NY**

- Contributed to *On Kawara—Silence* (2015)
- Assisted on the Robert Morris and Bruce Nauman case studies for a Mellon-funded project addressing the preservation and future display of Minimalist, Post-Minimalist, and Conceptual art in the Museum's collection
- Conducted archival and object-based research
- Recorded, transcribed, and archived two dozen oral history interviews with Morris and his and Nauman's affiliates
- Assisted with the planning and coordination of an Advisory Committee Meeting for international scholars

**Curatorial Intern, Elizabeth A. Sackler Center for Feminist Art**

June–Aug. 2011

**Brooklyn Museum, Brooklyn, NY**

- Contributed to *Materializing "Six Years": Lucy R. Lippard and the Emergence of Conceptual Art* (2012–13), *Rachel Kneebone: Regarding Rodin* (2012), and *Matthew Buckingham: "The Spirit and the Letter"* (2011–12)
- Conducted exhibition research; wrote didactic materials
- Managed exhibition checklists and database records
- Managed the Museum's online Feminist Art Base; directed the Sackler Center Facebook account

**Curatorial Intern**

June–Aug. 2011

**Heckscher Museum of Art, Huntington, NY**

- Contributed to *A Way with Words: Text in Art* (2012), *New York, New York* (2011), and *Earth Matters* (2011)
- Conducted exhibition and collection research; wrote didactic materials

**SELECTED FELLOWSHIPS, GRANTS, & AWARDS**

Helen Frankenthaler Foundation Predoctoral Fellowship, Smithsonian American Art Museum	2024–25
Tyson Scholar of American Art Fellowship, Crystal Bridges Museum of American Art ( <i>declined</i> )	2024
Race, Indigeneity, and Transnational Migration Research Travel Award, Yale University	2024
Menil Drawing Institute Pre-Doctoral Fellowship, The Menil Collection	2023–24
Getty Research Institute Predoctoral Fellowship ( <i>declined</i> )	2023–24
Graduate Student Assembly Conference Travel Award, Yale University	2022 & 2024
Kenneth Karmiole Endowed Research Fellowship, UCLA Library Special Collections	2023
University Dissertation Fellowship, Yale University	2022–23
Louisiana State University Libraries Special Collections Research Travel Grant	2022
Arthur J. Quinn Memorial Fellowship, The Bancroft Library, UC Berkeley	2022
Summer Institute for Technical Studies in Art (SITSA), Harvard Art Museums	2022
The Art & Labour Graduate Summer School, Paul Mellon Centre, London	2022
Travel Grant, Association of Historians of American Art	2022
John Marshall Phillips Fellowship in American Art, Yale University	2021–22
University Fellowship, Yale University	2018–21

**SELECTED PUBLICATIONS**

“Xeroxing from the Hip: A Conversation with Joan Lyons,” in *Pioneers of a New Image: Women Artists and Xerography, 1960s–1990s*, ed. Zanna Gilbert and Judith Delfiner (Los Angeles: Getty Research Institute, forthcoming).

Book review of Lauren Rosenblum and Christina Weyl, eds., *A Model Workshop: Margaret Lowengrund and The Contemporaries*, in *Woman's Art Journal* 45, no. 2 (Fall/Winter 2024): 66–69.

“Manual Operations: Joan Lyons’s Haloid Xerox Works and Feminized Labor,” *Grey Room*, no. 96 (Summer 2024): 74–103. [https://doi.org/10.1162/grey\\_a\\_00407](https://doi.org/10.1162/grey_a_00407).

“Solidarity in Print: Review of *Public Works: Art by Elizabeth Olds* at the Harry Ransom Center, UT Austin,” *The Public Review*, May 9, 2024. <https://www.thepublicreview.org/read/michelle-donnelly-solidarity-in-print-elizabeth-olds>.

Book review of Aston Gonzalez, *Visualizing Equality: African American Rights and Visual Culture in the Nineteenth Century*, and Paul H. D. Kaplan, *Contraband Guides: Race, Transatlantic Culture, and the Arts in the Civil War Era*, in *Pennsylvania History: A Journal of Mid-Atlantic Studies* 90, no. 2 (Spring 2023): 299–304.

“Bringing the Invisible to Light: Aura and Psychic Photography,” in *Supernatural America: The Paranormal in American Art*, ed. Robert Cozzolino (Minneapolis: Minneapolis Institute of Art, 2021).

“Florine Stettheimer, *Four Panel Screen*,” in *MRC Dossier 7: 2020 Mellon–Marron Research Consortium Study Sessions* (New York: Museum of Modern Art, 2021).

“Introduction: Hybridity/Site/Embodiment,” in *Yale Painting and Printmaking 2020* (New Haven, CT: Yale School of Art, 2020).

Editor, *Ripe at Dawn: Yale 2019 Sculpture MFA Thesis Show* (New Haven, CT: Yale School of Art, 2019), with entry on Emilie Gossiaux.

“Art of Dox Thrash,” “Art of Thomas Eakins,” and “Printmaking” in *The Encyclopedia of Greater Philadelphia* (Camden, NJ: Mid-Atlantic Regional Center for the Humanities, Rutgers, The State University of New Jersey, 2015–16).

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## SELECTED PUBLIC TALKS

“Miné Okubo’s *Wind and Dust*,” *Art Bites Gallery Talk* 2025  
 Smithsonian American Art Museum, Washington, DC

“Grounds of Removal: Matsusaburo ‘George’ Hibi’s Incarceration Camp Prints,” *SAAM Fellows Lectures* 2025  
 Smithsonian American Art Museum, Washington, DC  
[https://www.youtube.com/live/UjYpK43l-80?si=4glm1TcPcy\\_jyIiu&t=3615](https://www.youtube.com/live/UjYpK43l-80?si=4glm1TcPcy_jyIiu&t=3615)

“Stamped, Rubbed, Imprinted: Drawing and Impressions of Place,” *Pre-Doctoral Fellow Lecture* 2024  
 The Menil Collection, Houston, TX  
<https://www.youtube.com/watch?v=FPTjMP5J0Hc>

“Barbara T. Smith and Joan Lyons: Xeroxing the Feminine Body,” *Women Experiment with Xerox Public Program* 2023  
 Getty Research Institute, Los Angeles, CA  
<https://www.youtube.com/watch?v=rRuL3x6orfA>

Panelist, “Pati Hill at the Whitney Museum of American Art,” *Special Edition of the Friday Forum* 2021  
 Arcadia University Art Gallery, Glenside, PA

“Black Stone/Black Flesh: Materiality and Race in Francis Harwood’s *Bust of a Man*,” *Art in Context Gallery Talk* 2020  
 Yale Center for British Art, New Haven, CT

“Action and Counteraction: Louise Nevelson in Yale’s Collection,” *Gallery Talk* 2019  
 Yale University Art Gallery, New Haven, CT

“Xerox Prints from Yale’s Collection,” *Prints, Drawings, and Photographs Study Room Talk* 2019  
 Yale University Art Gallery, New Haven, CT

“I am the Black Woman’: Elizabeth Catlett’s Prints in the Whitney’s Collection,” *Insider Focus Lecture* 2017  
 Whitney Museum of American Art, New York, NY

“Related, Recreated, Reconstructed: Edward Hopper’s Drawing Practice,” *First Friday Art Talk* 2016  
 Edward Hopper House Art Center, Nyack, NY

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## SELECTED CONFERENCE PRESENTATIONS

“Atomic Exposures: Caroline Durieux & the ‘Electron Print,’” *Association for Art History Conference Forthcoming: 2026*  
 University of Cambridge, Cambridge, UK

“Radioactive Surfaces: Caroline Durieux’s ‘Electron Printing’ Matrices,” *Printing Surfaces Session* 2024  
 36<sup>th</sup> Comité International d’Histoire de l’Art World Congress, Lyon, France

“Before Submersion: Sari Dienes’s Petroglyph Rubbings,” *19<sup>th</sup> Annual Yale American Art Symposium: Condition* 2024  
 Yale University, New Haven, CT

“Regroundings: Matsusaburo Hibi’s Prints of the Topaz Incarceration Camp,” *The Histories of Camps Panel* 2024  
 College Art Association Annual Conference, Chicago, IL

“The Labors of Care: Ruth Asawa’s Impressions of Domesticity,” <i>The Eighth Feminist Art History Conference</i> American University, Washington, DC	2023
“‘The Daily Chores of Living’: Ruth Asawa’s Laundry-Stamp Works,” <i>Art History Works-in-Progress Talk</i> Tulane University, New Orleans, LA	2023
“Choreographed Encounters: The Intimacy of David Hammons’s Body Prints,” <i>History of Art Symposium</i> University of Michigan, Ann Arbor, MI	2022
“Laundry Lists: Ruth Asawa’s Prints and the Domestic ‘Homeplace,’” <i>UCLA Art History Graduate Symposium</i> The Hammer Museum, Los Angeles, CA	2022
“Mutual Dependency: The Studio Context of David Hammons’s Prints,” <i>Midwest Art History Society Conference</i> The Menil Collection, Houston, TX	2022
“Making Paperwork: Joan Lyons’s Haloid Xerox Works and Feminized Labor,” <i>Woman/Artist Conference</i> Yale University, New Haven, CT	2021
“Kiowas Moving Camp: Memory in Stephen Mopope’s Anadarko Post Office Mural,” <i>Art History Symposium</i> Rutgers, The State University of New Jersey, New Brunswick, NJ	2021
“There is a Woman in Every Color”: Race in Elizabeth Catlett’s Prints,” <i>Elizabeth Catlett Symposium</i> University of Delaware, Newark, DE	2019
“Instant’ Art: The Haloid Xerox Copier, 1968–1978,” <i>Art and Xerox in a Transnational Context Panel</i> College Art Association Annual Conference, New York, NY	2019

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## ACADEMIC TEACHING EXPERIENCE

Guest Speaker, SART-154 / DMST-116: Experimental Photocopy Art University of Rochester, Rochester, NY	Spring 2025
Teaching Fellow, HSAR-547: Futures in Art History Yale University, New Haven, CT	Fall 2020–Spring 2021
Teaching Fellow, HSAR-115A: Introduction to Art History, Renaissance–Present Yale University, New Haven, CT	Spring 2020

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## SELECTED CONFERENCES & PANELS ORGANIZED

Co-chair, <i>Eighteenth Annual Yale University American Art Graduate Symposium: Belonging</i> Keynote speaker: Sarah Elizabeth Lewis, Harvard University Yale University, New Haven, CT	2023
Co-chair, <i>The Interstices of Print</i> , panel sponsored by the Association of Print Scholars College Art Association Annual Conference, Chicago, IL	2022
Organizing committee, <i>Seventeenth Annual Yale University American Art Graduate Symposium: Inheritance</i> Keynote speaker: Patricia Marroquin Norby, Metropolitan Museum of Art Yale University, New Haven, CT	2022

Chair, *Sixteenth Annual Yale University American Art Graduate Symposium: Embodiment*  
 Keynote speaker: Anna Arabindan-Kesson, Princeton University  
 Yale University, New Haven, CT

2020

## OTHER PROFESSIONAL ACTIVITIES

Board of Directors, The Atelier 17 Project	2024–present
Interviewer, <i>Oral History Project: The Welders of Lippincott &amp; Louise Nevelson</i> , Louise Nevelson Foundation	2019
Exhibition Selection Council, Westbeth Gallery, New York, NY	2017–19
Juror, <i>Small Matters of Great Importance: PAPER+ART</i> , Edward Hopper House Art Center	2016

## PROFESSIONAL MEMBERSHIPS

Association of Historians of American Art  
 Association of Print Scholars  
 College Art Association  
 Photography Network

## SKILLS

Computer: Adobe Photoshop & Acrobat; Airtable; Axiell; basic HTML; Google Docs Suite; Microsoft Office Suite; Scrivener; The Museum System (TMS); Zoom; Zotero

Languages: Reading proficiency in Spanish and French

Art Handling: Trained in handling works on paper

Studio Art: Predoctoral workshop training in etching, drypoint, lithography, screenprinting, woodcut, & cyanotype; undergraduate coursework in drawing & painting