

Susan Summers Mullally

Assistant Professor of Art
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EDUCATION

M.F.A.	2005	University of North Carolina, Chapel Hill	Interdisciplinary Studies
M.A.	2003	University of North Carolina, Greensboro	Museum Studies and Digital Imaging
B.A.	1972	University of California, Berkeley	Fine Art

PROFESSIONAL EXPERIENCE

2008 summer Gallery Director, Maine Media Workshops, Rockport, ME
 2007-current Assistant Professor, Baylor University, Waco, TX
 2006-2007 Independent Workshop Instructor
 2005-2006 Assistant Professor, DePauw University, Greencastle, IN
 2004-2005 Teaching Fellow, UNC, Chapel Hill. Instructor of Record
 2003-2004 Gallery Director, Allcott Gallery, Hanes Art Building, University of North Carolina Chapel Hill
 1998-2003 Freelance Photographer
 1993-2000 Director & Lecturer, Photography Program, Guilford College, Greensboro, NC
 1991-1994 Photography Instructor, University of North Carolina Greensboro, Continuing Education
 1981-1991 Freelance Photographer, Wake Forest University, Winston-Salem, NC
 1981-1985 Photographer-in-Residence, Reynolda House Museum of American Art, Winston-Salem, NC
 1979-1981 Photographer and Collaborator for the book, *Hope & Dignity, Older Black Women of the South*, Temple University Press, 1983, 2nd edition 1993. A two-year, independent, National Endowment for the Humanities Grant awarded to Emily Herring Wilson & Susan Mullally

SOLO EXHIBITIONS**National**

2009 Falk Gallery, Christopher Newport University, Newport News, VA
What I Keep, Invitational

2008 Christian Community Development Association, *What I Keep*, Miami, FL, Invitational, exhibition and conference.

2002-present www.myvirtualmuseum.com, online exhibition

1997 South Shore Art Center & Paul Pratt Memorial Library, Cohasset MA *The Cohasset Lobster Fleet*,
 1985 Weatherspoon Art Museum, University of North Carolina, Greensboro, NC, *Hope and Dignity*
 1982-1983 *Hope & Dignity, Older Black Women of the South*, a traveling exhibition funded and organized by The National Endowment for the Humanities,
 Martin Community College, Williamston, NC
 Sawtooth Center for Visual Design, Winston-Salem, NC
 Mars Hill College, Mars Hill, NC
 North Carolina Museum of History, Raleigh, NC
 Johnson C. Smith University, J. B. Duke Library, Durham, NC
 University of North Carolina at Chapel Hill
 North Carolina Central University, Durham, NC
 St. Augustine's College, Durham, NC
 Bennett College, T. Holgate Library, Greensboro, NC
 Smithsonian Institution, Washington, DC

Regional

- 2006 Richard E. Peeler Art Center, DePauw University *Migration Series #3*, video installation
 1979 The North Carolina Museum of History, Raleigh, NC *George Black: One Hundred Years*

GROUP EXHIBITIONS**International**

- 2009 *6th Photographic Image Biennial Exhibition*, Wellington B. Gray Gallery
 Jenkins Fine Arts Center. East Carolina University, Greenville, NC, *Award winner*
Perspective, The Center for Fine Art Photography, Juror Paula Tognarelli, Executive Director and
 Curator of the Griffin Museum of Photography, Winchester, MA
Bail Out Biennial, juried by elin o'Hara slavick and Jeff Waites, Golden Belt Arts Gallery, Durham,
 NC.
 2005 Sujiacun Art Village, Beijing, China, curated by Zheng Xuewu

National

- 2009 *Kentucky National 2009*, Juror Mark Masuoka, Executive Director and Chief Curator of the Bemis
 Center for Contemporary Arts. Omaha, NE
 2008 *The Holy Show*, Chapel Hill Community Church, elin o'Hara slavick, curator, Chapel Hill, NC
Think Tank, Eagle Art Gallery, Juror Becky Atkinson, Murray State University, Murray, KY
Unrefined Light, Juror Michelle Bates, artist and author, Plastic Cameras: Toying with Creativity,
 Foundry Art Center, Charles, MO.
Works In Progress, Maine Media Workshops, Susan Mullally, curator, Rockport, ME
Heroes, Lump Gallery, curated by Laura Sharp Williams & elin o'Hara slavick, Raleigh, NC
 2006 Bemis Center for Contemporary Arts, Omaha, NB, Juror Jerstin Crosby, Team Lump
 2005 *New Directions*, Juror Steve Evans, A.D. Dia Art Foundation, Beacon, NY
Ritual, 49 digital images
Snap to Grid, Los Angeles Center for Digital Art, Los Angeles, CA
Blonde
Bunker Omaha, Underground, Fort Omaha, Omaha, NE, Juror Nicole Jean Hill
 2004 *Alumni Exhibition*, Worth Rider Gallery, University of California, Berkeley
 2000 *The House Form: A Universal Symbol*. Target Gallery, Torpedo Factory Art Center, Alexandria, VA
 Juror Chysanthe B. Broikos,
 1999 *Photospiva 99*, Joplin, MO. Exhibition and catalogue, Juror George Tice
 1994 *National Aperture 3*, Sawtooth Center for Visual Design, Winston-Salem, NC
 1991 *Dimensions*, National Juried Exhibition, Sawtooth Center for Visual Design, Winston-Salem, NC
 1988 *National Aperture 3*, Sawtooth Center for Visual Design, Winston-Salem, NC
 Juror Emmett Gowin

Regional

- 2008 *Nuevo Arte*, New Texas Artists, University of Texas, San Antonio, TX, juried
They Are Us, We Are Them, Medicine Factory Galley, Memphis, TN, Invitational
What I Keep, Faculty Exhibition, Baylor University, Waco, TX, Invitational
 2007 Reynolda House Museum of American Art, Winston-Salem, NC Philip Pearlstein portrait
 2006 Reynolda House Museum of American Art, Winston-Salem, NC *Self/Image*, Curated
 Fort Omaha Film Conference. Omaha, NB, *Migration Series #2*, video
 2006 *Migration Series #4 & Aspects of Time* installation, DePauw University, Greencastle, IN
Fits & Starts, digital images and 3-D installation, Invitational. DePauw University Gallery
 2005 *Time & Ritual*, Ackland Art Museum, University of North Carolina, MFA Exhibition,
 College Art Association Regional Lowe Gallery, Atlanta, GA Juried MFA Exhibition.
 2004 *Winter Show*, Greenhill Art Center, Greensboro, NC, Invitational
Bunker, The Clean Room Gallery, Carrboro NC, juried, Jerstin Crosby
Loom 3, regional exhibition curators elin o'Hara slavick & Jeffrey Waites, Pittsboro, NC
Separated, Allcott Gallery, University of North Carolina, Chapel Hill, NC
Senatorial Art Project, Senator John Edwards' office, Greensboro, NC 1999
Biennial Faculty Exhibition, Guilford College, Greensboro, NC

- 1999 *Youth Culture in North Carolina*, Juror Kristine Stiles, Duke University, The Center for Documentary Studies at Duke University, Durham, NC
 27th Annual Competition. Fayetteville Museum of Art, North Carolina
 Juror John Coffey, Chair of the Curatorial Department and Curator of Modern and Contemporary Art at the North Carolina Museum of Art,
PhotoBlitz @ Guilford College, curated by Teresa Hammond & Susan Mullally, Greensboro, NC
Through Women's Eyes, By Women's Hands, the Women's Center Fifteenth Annual, George Watts Hill Alumni Center at the University of NC, Chapel Hill, *Juried Exhibition*
- 1998 *Raleigh Fine Arts Juried Exhibition*, 2nd in Show, Juror Wolf Kahn
Merry Moor Winnett Triennial Exhibition, curated by Jenny Moore, Greenhill Gallery, Greensboro, NC, Invitational
- 1996 *Six-in-One, Art from the Faculty of the Six Colleges in Guilford County*, Greensboro Cultural Center, Greensboro, NC, Invitational
- 1995 *Biennial Faculty Exhibition*, Guilford College, Greensboro, NC
- 1993 *Recent Work*, North Carolina Center for the Advancement of Teaching, Cullowhee, NC, Invitational
- 1992 *Faculty Show*, Arts Academy, University of North Carolina, Greensboro, NC
- 1990 *Faculty Show*, Arts Academy, University of North Carolina, Greensboro, NC
- 1981 *Minnie Evans*, Portraits of the Artist, Scales Fine Art Center, Wake Forest University, Winston-Salem, NC

GRANTS, AWARDS AND FELLOWSHIPS

- 2008 Summer Sabbatical, Baylor University
 In support of "*What I Keep*"
 Allbritton Grant for Faculty Scholarship
 In support of my work, *What I Keep*, which will be exhibited in five national locations in the 2008-2009 academic year.
 Christopher Newport University, Exhibition Support Grant
- 2007 Allbritton Grant for Faculty Scholarship
 In support of my work in *Heroes*, at Lump+ Gallery in Raleigh, NC and Artist's Talk at the University of North Carolina Chapel Hill. April 2008
 Summer Sabbatical, Baylor University
 In support of "*What I Keep*"
- 2006 Fort Omaha Film Conference, 2nd place Art/Experimental, Omaha, NE
Video Migration Series #2
 Academic Achievement Award, DePauw University, Greencastle, IN
- 2005 Faculty Development Grant, DePauw University, Greencastle, IN
- 2004-2005 Teaching Fellow, University of North Carolina, Chapel Hill, NC
- 2005 UNC Graduate Travel Grant, CAA Graduate Student Exhibition, Atlanta, GA
 UNC Art Department Grant
- 2004 Smith Graduate Research Grant, UNC
- 1998 - 1995 Kenan Teaching Grant, Guilford College, Greensboro, NC
 Summer research and teaching support
- 1984 Lillian Smith Award, Nominee for *Hope & Dignity, Older Black Women of the South*, Temple University Press
- 1984 Mayflower Cup, Nominee for *Hope & Dignity, Older Black Women of the South*, Temple University Press
- 1982 The MacDowell Colony, Fellow, Peterborough, NH,
- 1979-1981 The National Endowment for the Humanities, Independent Research Grant, with writer, Emily Wilson, for the book, *Hope & Dignity, Older Black Women of the South*, Temple University Press, 1983, 2nd edition 1993
- 1979 The Winston-Salem Arts Council, Visual Artist Award

PERMANENT INSTALLATIONS

- Hope and Dignity, Older Black Women of the South*, Hege Library, Guilford College, Greensboro, NC
Charles Barton Keene, Architect, with text by Brendon Gill and Margaret S. Smith, Reynolda House Museum of American Art, Winston-Salem, NC
Reynolda: An American Country House, Reynolda House Museum of American Art, Winston-Salem, NC

LECTURES AND SEMINARS

- 2008 Baylor University, Guest Lecture, Visual Analysis, Thinking and Writing
 Maine Media Workshops, Rockport, ME. Portrait as Social Activism
 University of North Carolina, Chapel Hill, NC, *Conceptual Practice in Photography*
- 2007 Humboldt State University, *Art Serving Community & the Other Way Around*
- 2006 Reynolda House Museum of American Art, Winston-Salem, NC, gallery talk, *Artists Making Portraits of Artists*. Addressing my work with contemporary artists, Romare Bearden, Chuck Close, Jacob Lawrence, Philip Pearlstein, Gregory Gillespie & Alan Shields in the exhibition, *Self/Image*
 Bemis Center for Contemporary Art, Omaha, NE, *Conceptual Practice*
 Metropolitan Community College, Omaha NE, *A Photographer's Journey through Photography*
- 2005 DePauw University, Greencastle, IN, *Back to the Classroom, Considering the Photographer's Eye. Documenting a Community*. Lecture, School of Health and Human Performance, University of North Carolina, Greensboro, NC
- 1997 East Tennessee State University,
 University of North Carolina Greensboro *Documentary Photography and Community Service*
 Weatherspoon Art Museum, University of North Carolina Greensboro *The Post Modern Family Album*
- 1996 Guilford College, Greensboro, NC, Women's History Seminar, *Hope and Dignity, Older Black Women of the South*
- 1993 Reynolda House Museum of American Art, Winston-Salem, NC *Portrait as Historical Document*
- 1993 Charlotte Public Library, Charlotte, NC, *Hope and Dignity*, Lecture
- 1992 Reynolda House Museum of American Art, Winston-Salem, NC *Family History and the African-American Homeplace*
- 1984 Smithsonian Institution Washington, DC, *Hope and Dignity*
 Greensboro Historical Museum, Greensboro, NC, *Hope and Dignity*
 Mint Museum of History, Charlotte, NC, *Hope and Dignity*
- 1983 North Carolina Humanities Committee, Reynolda House, Winston-Salem, NC, Black Women's Seminar
 Bennett College, Greensboro, NC, *Hope and Dignity*
- 1982 Reynolda House Museum of American Art, Winston-Salem, NC, *Hope and Dignity*

BOOKS & MONOGRAPHS

- 2008 *On This Day of Endings and Beginnings...Commencement Addresses of President Thomas K Hearn, III*, 1984 - 2006, Stratford Press
George Black: One Hundred Years, monograph, Winston-Salem Arts Council, NC
 Reprint of 1979 monograph
- 2004 *Wake Forest University in History*, by Thomas K. Hearn, III, contributing photographer
- 2003 *Restoration of Reynolds Auditorium*, by Ellen Kutcher & Nick Bragg, contributing photographer
- 1993 *Hope and Dignity: Older Black Women Of The South*, by Emily Wilson and photographs by Susan Mullally, Temple University Press. 1983, 1993 (second edition)
- 1988 *Presidential Debate*, monograph, Wake Forest University, photographs by Susan Mullally Clark
- 1986 *Mike O'Donnell, Quarry Farm*, monograph, for Nancy Reynolds, Greenwich, CT, photographs by Susan Mullally
- 1981 *Thirtieth Year To Heaven*, The Jackpine Price, Winston-Salem, NC, portraits by Susan Mullally
- 1979 *George Black: One Hundred Years*, monograph, Winston-Salem Arts Council, NC
- 1978 *The Roscoe Pound American Trial Lawyers Final Report*, The Roscoe Pound Foundation,

Washington, DC.

PUBLICATIONS

- 2007 Wake Forest University Magazine, December. Dr. Mordecai J. Jaffe photographs
- 2006 *Pauli Murray & Caroline Ware, forty years of letters in black & white*, Anne Scott, Chapel Hill Press
Voices of the Silent Generation, by Barbara Baillet Moran, Avisson Press
- 2004 Reynolda House Museum of American Art, museum video with Chuck Close and Romare Bearden
Women's Realities Women's Choices: An Introduction to Women's Studies, Third Edition, Oxford University Press
- 2002 *Art Papers*, September/October, review of Loom 3
Shell Shaker, Lee Anne Howe, winner of the American Book Award, jacket portrait
- 2000 *A.R. Ammons*, Gallery Catalogue, Wake Forest University
The Pinhole Journal, April, Vol. 16. New Mexico, six color images
- 1999 *North Carolina Women Making History*, Margaret Supplee Smith & Emily Herring Wilson, The University of North Carolina Press
- 1995 *Swing Low, Sweet Chariot: Spirituals from the African American Tradition*, An educational video, Heebee Jeebee Music Company, Berkeley, CA
Literary Companion, Library of Congress, 1995 Calendar, portrait of Maya Angelou
- 1992 *Light On The Hill*, Wm. D. Snider, UNC Press, Chapel Hill, jacket photo
Song In A Weary Throat, by Pauli Murray. Harper and Row, Publishers, NYC, cover portrait
- 1988 *New York Landmarks Association Annual Report*, portrait of Brendan Gill
- 1986, 1989 *I Remember: An Autobiography*, Text For High School Students, Copley Publishing Group, portrait of Maya Angelou
- 1984, 1989 *Maya Angelou*, portrait, Leeds Postcards, England
- 1985 *Black America*, Richard Long, Chartwell Books, Inc., cover photo
- 1984 *I Know Why The Caged Bird Sings*, by Maya Angelou, Virago Press, jacket photo
A Measure Of Time, by Rosa Guy Virago Press, jacket photo
Arise Up and Call Her Blessed, Ms. Magazine, eight photographs, 1983
- 1983 *Maya Angelou*, postcard, Ginn and Company Publishers
- 1982 *Shaker, Why Don't You Sing?* by Maya Angelou, Random House, jacket photo
- 1981 *A Coast Of Trees*, by A. R. Ammons, Norton Publishers, jacket photo
The Heart of a Woman, by Maya Angelou, Random House, jacket photo
The Arts Journal, Minnie Evans portrait, March issue
Thirtieth Year To Heaven, portraits by Susan Mullally, The Jackpine Price, Winston, Salem, NC

PUBLIC COLLECTIONS

Bennett College, Greensboro, NC
 Cohasset Historical Museum. Cohasset, MA
 The Farnsworth Museum, Rockland, ME
 Greensboro Historical Museum, Greensboro, NC
 Guilford College Art Gallery, Greensboro, NC
 North Carolina Center for the Advancement of Teaching, Cullowhee, NC
 Smithsonian Institution, Washington, DC
 The Reynolda House Museum of American Art, Winston-Salem, NC
 Portraits of modern artists:
 Romare Bearden, Chuck Close, Jacob Lawrence, Philip Pearlstein, Gregory Gillespie, Alan Shields
 The North Carolina Collection, University of North Carolina Chapel Hill
 University of North Carolina, Greensboro, NC
 Winston-Salem State University, Winston-Salem, NC

link to my book, *Hope and Dignity, Older Black Women of the South*:
http://www.temple.edu/tempress/titles/311_reg.html

