

## KEVIN R. MULLER

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web: <http://kevinrmuller.net/>

### EDUCATION

**Ph.D. History of Art, University of California, Berkeley**, Berkeley, California, 2003  
Dissertation: *Cultural Costuming: Native Americans, Inversion, and the Power of an Exceptional White Masculinity*

**M.A. Art History, University of Oregon**, Eugene, Oregon, 1991  
Thesis: Innovation and Transformation: *Jean-Baptiste Greuze and Genre Painting of the Ancien Régime*

**B.A. Art History and Criticism, University of California, San Diego**, La Jolla, California, 1988

### COLLEGE AND UNIVERSITY TEACHING

- 2015-20     **College of Marin**, Kentfield, California  
Professor of Art History, Department of Art
- *History of Western Art: Prehistoric to Medieval*
  - *History of Western Art: Medieval to the Nineteenth Century*
  - *Nineteenth and Twentieth-Century Art*
  - *Contemporary Art and Visual Culture*
  - *Art of the United States: A Diverse History*
  - *History of Islamic Art*
- 2012-15     **University of California, Berkeley**, Berkeley, California  
Visiting Lecturer, American Studies
- *Senior Thesis Seminar*
  - *American Culture in the Information Age*
  - *Life Behind Swinging Doors: The Saloon in American Culture*
- 2013-20     **Stanford University**, Stanford, California  
Lecturer, Continuing Studies Program (*note: not continuous appointment*)
- *The Art of the 60s and Its Enduring Impact Today*
  - *Path to Early Twentieth-Century Abstract Painting: Monet to Mondrian*
  - *Georgia O'Keeffe and Modernism: More Than Pretty Pictures*
  - *Abstract Expressionism and the Reinvention of American Art*
  - *Ten Iconic American Artists*
- 2009-15     **Chabot College**, Hayward, California  
Instructor, Art History and Museum Studies
- *Museum and Gallery Techniques*
  - *Museum Studies*
  - *Twentieth-Century Art*
  - *A Multicultural History of American Art*
  - *Survey of Western Art: Ancient to Medieval*

- 2004-14 **University of California, Berkeley**, Berkeley, California  
Visiting Lecturer, Department of History of Art (*note: not continuous appointment*)
- *American Art, Architecture, and Design 1800 - Present*
  - *Vision and Modernity in Nineteenth-Century European and American Art*
  - *Outside Art and Artists* (undergraduate seminar)
  - *Art and Life in Nineteenth-Century America* (satisfied University's American Culture's requirement)
  - *Alternative America: Folk, Tourist, and Outside Art in the United States* (undergraduate seminar)
  - *A People's History of American Art, Architecture, and Design* (satisfied University's American Culture's requirement)
  - *Contested Spaces: Artistic Interventions in American Public and Private Life, 1970 to the Present* (R1B course)
  - *Nineteenth-Century American Painting and Sculpture in an International Context*
  - *Conquest, Assimilation, and Survival: Artists and Artisans in the American West* (satisfied University's American Culture's requirement)
  - *Memory, Identity, and Belonging: America and Its Public Art* (undergraduate seminar)
  - *Art and Life in Victorian America* (R1B course)
  - *Art, Ethnicity, and Experience in the American West* (R1B course)
- 2008-09 **Utah State University**, Logan, Utah  
Assistant Professor of Art History
- *Critical Theory and Contemporary Issues* (Graduate MFA Seminar)
  - *Up Close and Personal with Late Twentieth-Century American Art: The Nora Eccles Harrison Museum of Art Collection*
  - *Twentieth-Century Art*
  - *Nineteenth-Century Art*
  - *A Survey of Western Art: Renaissance to Post-Modernism*
- 2007 **University of California, Berkeley**, Berkeley, California  
Instructor, Fall Program for Freshmen
- *History of Western Art: Renaissance to Modern*
- 2000-07 **San Francisco Art Institute**, San Francisco, California  
Visiting Lecturer, Department of Liberal Arts
- *Western Art: Renaissance to Modern*
  - *From Perspective to Abstraction: Art, Artists, and Art Worlds from the Renaissance to the Modern Era*
  - *American Folk, Tourist, and Outsider Art*
  - *Art, Identity, and the American Experience, 1776 – present*
    - *Public Art in America* (Reading and Composition Course)
  - *The Body in Modern and Contemporary Art* (Reading and Composition Course)
- 2001 **California State University, East Bay**, Hayward, California  
Lecturer, Department of Art
- *Modern Art*

- 2000 **Mills College**, Oakland, California  
Lecturer, Department of Art  
• *Introduction to Western Art: Ancient Greece to The Renaissance*
- 2000 **University of California, Berkeley**, Berkeley, California  
Lecturer, Department of History of Art  
• *History of Western Art: Renaissance to Modern*
- 1998 **California State University, East Bay**, Hayward, California  
Lecturer, Department of Art  
• *Introduction to World Art*

## PUBLICATIONS

- 2016 "A Digital Archaeology of Saloons and Saloonkeepers," contribution to "Roundtable on Pedagogy, Jules Prown: Reflections on Teaching American Art History." *Panorama: Journal of the Association of Historians of American Art*. 2:1 (Summer 2016) journalpanorama.org
- 2013 "Benjamin West" and "Gilbert Stuart." Entries for *Oxford Encyclopedia of American Intellectual and Cultural History*, Joan Rubin and Scott Casper, eds., Oxford University Press.
- 2012 Review of *Thomas Kinkade: The Artist in the Mall*, Alexis L. Boylan, ed., Durham: Duke University Press, 2011. For *Cultural Analysis: An Interdisciplinary Forum on Folklore and Popular Culture*, 11 (2012).
- 2012 "Navigation, Vision, and Empire: Eighteenth-Century Engraved Views of Boston in a British Atlantic Context." In *Fields of Vision: The Material and Visual Culture of New England, 1600-1830*, Colonial Society of Massachusetts.
- 2010 Review of Lisa Strong, *Sentimental Journey: The Art of Alfred Jacob Miller*, 2008. For *Western Historical Quarterly*, 41:1 (Spring 2010), 112-13.
- 2009 Review of Micheal Guidio, *Engraving the Savage: The New World and Techniques of Civilization*, (2008); for *CAA.reviews*. 8/4/2009. www.collegeart.org
- 2008 "From Palace to Longhouse: Portraits of the Four Indian Kings in a Trans-Atlantic Context." *American Art Journal*, 22/3 (Fall 2008), 26-49.
- 2005 "Pelts and Power, Mohawks and Myth: Benjamin West's Portrait of Guy Johnson" *Winterthur Portfolio: A Journal of American Material Culture*, 40:1, 47-75.
- 2005 Essays for the catalogue of the permanent collection: Tim Burgard, et. al. *Masterworks of American Painting at the de Young*. M. H. de Young Museum, San Francisco, California.
- "George Caleb Bingham, *Boatmen on the Missouri*: Paddle Wheels of Commerce," 86-89.
- "George Caleb Bingham, *Country Politician*: Talking Politics," 90-93.

- "Winslow Homer, *The Bright Side: Truth and Humor*," 155-58.  
"William Glackens, *May Day in Central Park: Making Americans Under the May-Pole*," 259-62.  
"George Ault, *The Mill Room: Aestheticization and Alienation*," 311-13.  
"Arthur Dove, *Sea Gull Motive: Spirit of the Sea*," 323-25.  
"Diego Rivera, *Two Women and a Child: A Mural in Miniature*," 326-29 "Charles Sheeler, *Kitchen, Williamsburg: Geometry and Craft*," 350-53.  
"Charles Biederman, *Paris 140, January 14, 1937: Abstracting Nature's Structure*," 354-56.  
"Charles Howard, *The Progenitors: Mysterious Ancestor*," 385-87.

- 2005 Exhibition review, "Women on the Verge: The Culture of Neurasthenia in 19th-Century American Art," Cantor Art Center, Stanford University, for *CAA.reviews*. 5/9/2005. [www.collegeart.org](http://www.collegeart.org)

## AWARDS

- 2010 **The American Antiquarian Society**, Last Fellowship  
2008 **Utah State University**, Office of Research  
Pilot Program to Encourage Undergraduate Research in the Humanities  
2000 **The Huntington Library**, Andrew W. Mellon Foundation Fellowship  
1999 **Henry Luce Foundation American Art Dissertation Research Award**  
1998-99 **Smithsonian Institution**, Predoctoral Fellowship, Smithsonian's American Art Museum  
1998 **University of California, Berkeley**, Dean's Dissertation Fellowship  
1994-95 **University of California, Berkeley**, Dean's Work-Study/Research Assistant Dissertation Fellowship  
1991-92 **J. Paul Getty Museum**, Getty Graduate Internship  
1989-90 **Dept. of Art History, University of Oregon**, Graduate Teaching Fellowship

## CONFERENCE PAPERS, PUBLIC LECTURES, AND SYMPOSIA

- 2020 **Prints and Empire: Visual Culture of the 18th-Century British Atlantic**. Presented for Fine Arts Museums of San Francisco Docent Council, San Francisco, California  
**From Illusionism to Abstraction: Modern Art, 1860-1920**. Six-week Zoom lecture series presented to Palo Alto Women's Club, California
- 2019 **Artist Talk: Carlos Ramirez and His Arte Extraordinario**. Conversation with artist Carlos Ramirez, Crocker Museum of Art, Sacramento, California  
**Metal/Shapes/Experience: Richard Serra's *Sequence (2006)* in Context**. Art Focus Lecture Series, Cantor Arts Center, Stanford University, California  
**The Art of Richard Jackson in Context**. Crocker Museum of Art, Sacramento, California

- 2018 **Illusion or Reality: Still Life and Trompe l'Oeil.** M.H. de Young Museum, San Francisco, California [w/focus on de Young Museum's permanent collection]
- American the Beautiful: Landscape Mania.** M.H. de Young Museum, San Francisco, California [w/focus on de Young Museum's permanent collection]
- Identity and Myth: Forging the American Experience.** M.H. de Young Museum, San Francisco, California [w/focus on de Young Museum's permanent collection]
- From Judy Chicago to Cindy Sherman and Beyond: Transformations in Art and Feminism from the 70's to Now.** Art Focus Lecture Series, Cantor Arts Center, Stanford University, California
- Artistic Transformation in the Renaissances of Italy and Spain.** Legion of Honor Museum, San Francisco, California , [w/focus on Legion Museum's permanent collection]
- 2017 **Existence, Emotion, Experience: The Art of Nathan Oliveira.** Art Focus Lecture Series, Cantor Arts Center, Stanford University, California
- Art of the Russian Revolution and Beyond.** Corte Madre Library, Corte Madre, California, [in conjunction with One Book One Marin]
- 2016 **The New Art: Or, How I Learned to Stop Worrying and Love Contemporary Art.** Informal Talk for Crocker Art Museum Docents, Sacramento, California.
- The Art and Science of Impressionism.** Mill Valley Library, Mill Valley, California
- Concrete to Abstract and Back Again.** Crocker Museum of Art, Sacramento, California, [w/focus on the Crocker's permanent collection]
- Experience and Memory in the Art of the American West.** M.H. de Young Museum, San Francisco, California [w/focus on de Young Museum's permanent collection]
- People and Places of the Bay Area Figurative Movement.** Art Focus Lecture Series, Cantor Arts Center, Stanford University, California
- Concrete to Abstract: Representation, Experience, and Reality.** Crocker Museum of Art, Sacramento, California, [w/focus on the Crocker's permanent collection]
- Looking at Impressionist Painting and Andy Warhol and American Consumer Culture.** College of Marin Open House, Kentfield, California
- 2015 **Nature, Culture, and The Many Lives of Still-Life.** M.H. de Young Museum, San Francisco, California, [w/focus on de Young Museum's permanent collection]
- More Than Meets the Eye: The Politics of Representation in American Art.** Legion of Honor Museum, San Francisco, California, [w/focus on de Young Museum's permanent collection]
- Revivals, Renaissance, and Reform: Jacksonian American to the Gilded Age.**

- M.H. de Young Museum, San Francisco, California, [w/focus on de Young Museum's permanent collection]
- 2014 **Fragments, Distortions, and Other Aesthetic Challenges in Art of the Sixties and Beyond.** Crocker Museum of Art, Sacramento, California
- Bodily Encounters: Experience, Objecthood, and American Sculpture.** M.H. de Young Museum, San Francisco, California, [w/focus on de Young Museum's permanent collection]
- Concrete to Abstract: Representation, Experience, and Reality.** Crocker Museum of Art, Sacramento, California, [w/focus on the Crocker's permanent collection]
- 2013 **Contemporary California Art and Globalization.** Crocker Museum of Art, Sacramento, California, [w/focus on the Crocker's permanent collection]
- Artistic Conventions and Regional Specifics: Artists Represent the Bay Area.** Guest Speaker for Peter Bosselman, Landscape Architecture 138, University of California, Berkeley
- 2012 **Themes and Trends in Contemporary California Art.** Oakland Museum of California, Oakland, California, [w/focus on the Oakland Museum's permanent collection]
- Concrete to Abstract: Landscape.** Crocker Museum of Art, Sacramento, California, [w/focus on the Crocker's permanent collection]
- 2011 **Illusionism and Deception in Nineteenth-Century Trompe l'Oeil Painting. Fact and Fiction in Nineteenth-Century Genre Painting. Picturing Everyday Life in the 20s and 30s.** M.H. de Young Museum of Art, San Francisco, California, [w/focus on works in the de Young's permanent collection]
- Concrete to Abstract: The Figure.** Crocker Museum of Art, Sacramento, California, [w/focus on the Crocker's permanent collection]
- 2010 **Themes in California Art.** Crocker Museum of Art, Sacramento, California, [w/focus on the Crocker's permanent collection]
- Quilting Together Nineteenth-Century American Visual Culture.** Fellows Talk, *American Antiquarian Society, Worcester Massachusetts*
- Technologies of Reproduction and Vision: Visual Culture in the United States, 1700-1960.** Paper presented at *Organization of American Historians Annual Conference*, Washington, D.C.
- Teaching the Materiality of Visual Culture.** Paper given at *From Parlor to Print Room to Classroom: Approaches to Teaching Historic American Visual Culture*, College Art Association Annual Conference, Chicago

**Pictures that Pack a Punch: Violence in American Art, 1776-1918.** Co-chair,  
*College Art Association Annual Conference*, Chicago, Illinois

2009-10 **California and American Art: Gold Rush to the Present.**

*Part One: The Victorian Nineteenth Century.*

*Part Two: The Turn of the Century.*

*Part Three: The Rise of Modernism.*

*Part Four: Mid-Century Modernism.*

*Part Five: Modernism and Its Discontents.*

*Part Six: Post-Modernism: Art, Identity, and Politics.*

Oakland Museum of California, Oakland, California, [Six part lecture series, w/focus on the Oakland Museum's permanent collection]

2009 **Optical Toys, Vision, and the Making of Middle Class Manhood in Nineteenth-Century America.** Paper presented at *Destined for Men: Visual Materials for Male Audiences, 1750-1880*, American Antiquarian Society, Worcester, Massachusetts

**Manliness, Warriorness, and Capitalism in Antebellum St. Louis.** Paper given at Missouri Valley Historical Conference, Omaha, Nebraska

2008 **What We Mean When We Say Art History.** Public Lecture (with Alexa Sand), Department of Art, Utah State University, Logan, Utah

**Native and Modern: Asymmetry in the Art and Life of Oscar Howe.** Public lecture, Department of Art, Utah State University, Logan, Utah

2007 **Navigation, Vision, and Empire: Eighteenth-Century Engraved Views of Boston in a British Atlantic Context.** Paper given at *Fields of Vision: The Material and Visual Culture of New England, 1600-1830*, American Antiquarian Society, Worcester, Massachusetts

**Maya Lin's Vietnam Veterans Memorial In Context.** Public lecture, Department of Art, University of South Dakota, Vermillion, South Dakota

2006 **Zuni-Made Man: Frank Hamilton Cushing and the Power of a Zuni Material Culture.** Paper given at American Studies Association Annual Meeting, Oakland California

**Queen Anne's Four Indian Kings: A Transatlantic Dialogue.** Paper given at *American Art In a Global Context*, Smithsonian's American Art Museum, Washington D.C.

**Becoming Zuni: Frank Hamilton Cushing and the Power and Risks of a Zuni-Made Masculinity.** Paper given at *Artful Strategies and Necessary Risks: Negotiating Gender and Identity across Cultures and Disciplines*, Institute for the Study of Religion and Humanities, California State University, Sacramento

**The Art Historian, the Artist, and the Anthropologist: Thomas Eakins's 1895 Portrait of Frank Hamilton Cushing.** Public lecture, Department of Art, University of Nebraska, Kearney

- From Palace to Longhouse: Portraits, Prints, and Early Eighteenth-Century English Imperial Policy.** Paper given at *Empire, Borderlands, and Border Cultures: An Interdisciplinary Conference*, California State University Stanislaus, Turlock, California
- 2004 **The Controversy over the Vietnam Veterans Memorial and the Shape of Public Memory.** Public lecture, Department of Art, Western Michigan University, Kalamazoo, Michigan
- 2002 **East meets West: George Catlin, Nineteenth-Century Masculinity, and the Future of the West.** Paper given at *California American Studies Association*, University of California, Riverside
- 1999 **Going Native: Contesting Male Identity in Revolutionary America.** Public lecture, Smithsonian's American Art Museum, Washington D.C.
- 1998 **Portraits, Power, and Memory: Imaging Iroquois Sovereignty and Eighteenth-Century English Statecraft.** Paper given at *Midwest American Society of Eighteenth-Century Studies*, Michilimackinac, Michigan
- 1995 **Disaster in the 18th Century: Cultural Responses to Natural Catastrophe.** Symposium Moderator, University of California, Berkeley
- 1994 **The Illegibility of the Self: Joshua Reynolds's Self Portraits and the Pictorial Construction of Identity.** Paper given at *Group for Early Modern Cultural Studies*, Rochester, New York
- 1994 **Seventh Annual Berkeley Symposium: Interdisciplinary Approaches to Visual Representation.** Organizing Committee Co-Chair and Panel Moderator, University of California, Berkeley

## MUSEUM, CULTURAL HERITAGE, AND ART WORLD EXPERIENCE

2013-20 **Crocker Museum of Art**, Sacramento, California

- *More than Pots: Form and Meaning in Contemporary Ceramics.* Two-day adult education course designed in conjunction with Crocker's permanent collection. Taught in museum classroom and museum galleries
- *A Short History of LatinX Art and Artists.* Two-day adult education course designed in conjunction with visiting exhibit: "Arte Extraordinario: Recent Acquisitions." Taught in museum classroom and museum galleries.
- *Women, Art and History: E. Charlton Fortune, Corita Kent, and Faith Ringgold in Context.* Three-day adult education course designed in conjunction with the following visiting exhibits: "E. Charlton Fortune: The Colorful Spirit; Power Up: Corita Kent's Heavenly Pop; Faith Ringgold: An American Artist." Taught in museum classroom and museum galleries.
- *Making a Modernist: Richard Diebenkorn's Early Artistic Development.* Two-day adult education course designed in conjunction with visiting exhibit: "Richard Diebenkorn: Beginings, 1942-1955." Taught in museum classroom and museum galleries.



- *Finding Artistic Inspiration at the Worlds Fairs*. Two-day adult education course designed in conjunction with visiting exhibit: "JapanAmerica: Points of Contact, 1876-1970." Taught in museum classroom and museum galleries.
- *Claire Falkenstein: A Modern Artist in Context*. Two-day adult education course designed in conjunction with visiting exhibit: "Claire Falkenstein: Beyond Sculpture." Taught in museum classroom and museum galleries.
- *A Painter, His Palette, and the Pacific: Armin Hansen and California*. Four-day adult education course designed in conjunction with visiting exhibition: "Armin Hansen: The Artful Voyage." Taught in the museum classroom and museum galleries.
- *William Rice, Printmaking, and the Arts and Crafts Aesthetic*. Two-day adult education course designed in conjunction with visiting exhibition: "The Nature of William Rice: Arts and Crafts Painter and Printmaker." Taught in the museum classroom and museum galleries.
- *Twentieth-Century "Isms" in California Art*. Four-day adult education course designed in conjunction with the Crocker Museum's permanent collection. Taught in the museum classroom and museum galleries.
- *American Abstraction and Sam Francis*. Four-day adult education course designed in conjunction with visiting exhibition: "Sam Francis and Five Decades of Abstract Expressionism from California Collections." Taught in the museum classroom and museum galleries.
- *Jess, Duncan, and the Experience of Modernity*. Two-day adult education course designed in conjunction with visiting exhibition: "An Opening of the Field: Jess, Robert Duncan, and Their Circle." Taught in the museum classroom and museum galleries.

2009-13 **Chabot College Art Gallery**, Chabot College, Hayward, California  
Curator-in-Charge and Coordinator of Museum/Gallery Studies Program

Exhibits: *Community Visions [installed at Cinema Place Gallery, Hayward, CA]*,  
*Hand, Eye, Mind: An Exhibit of Children's Art, Seventh Annual Student Exhibit*;  
*John Komisar Retrospective*; *The Street Art Show*; *Sixth Annual Student Exhibit*;  
*Public Art Proposals for Chabot College*; *Old Media/New Media*; *Clayton Theil*  
*Sabbatical Show*; *Fifth Annual Student Exhibit*; *Photography Portfolio Show*;  
*School of the Arts Faculty Show*; *See the Beat: The Visual and Material Culture of*  
*Music*; *Double Take: The Historic Hayward Area Re-photographed, 1880-2007*  
Co-Curator: *Picturing Paradise: Cuadros from the Peruvian Women of Pamplona*  
*Alta as Vision of Hope*

2013 **Hayward Area Historical Society**, Hayward, California  
Researcher/Developer Historic House Tour:  
*Victorian by Design: The Social and Cultural Meaning of Objects*

2010 **National Endowment for the Humanities Sponsored Summer Institute**,  
California State University Monterey Bay  
"Making Objects Speak: Audio Guides for Teaching Visual & Material Culture"

2004 **Hayward Area Historical Society**, Hayward, California  
Author and co-researcher:  
*McConaghy House (1886) Art Survey*

Essay: "Not Her Mother-in-Law's Victorian: Florence McConaghy, the Ethos of Efficiency, and Changing Attitudes Towards Displaying Art in the Home, 1886-1918."  
(46 ms. pages plus notes)

- 1991-92 **J. Paul Getty Museum**, Malibu, California  
Graduate Intern, Department of Paintings
- 1989 **Museum of Contemporary Art San Diego**, La Jolla, California  
Curatorial Department Intern  
Researcher for Grynsztein, Madeleine, *Alfredo Jaar*, La Jolla Museum of Contemporary Art, 1990 (exhibition catalogue)
- 1986 **Quint Contemporary Art**, San Diego, California  
Intern

## UNIVERSITY/COLLEGE SERVICE

- 2017-20 **College of Marin**  
Chair, Department of Fine Arts and Architecture  
Senator, Academic Senate  
Member, Art on Campus Working Group  
Guest Lecturer, Humanities 101
- 2016 **College of Marin**  
Juror, Student Exhibit  
Department of Fine Arts, Scholarship Committee
- 2009-14 **Chabot College**,  
Contributor, Art History Program Review and Student Learning Outcomes Assessment Profile.
- 2011-12 **Chabot College**  
Part-Time Faculty Representative, Chabot-Las Positas Faculty Association
- 2010-11 **Chabot College**  
Juror, John Williams Scholarship (for photography)
- 2009 **Utah State University**  
Juror, USU Art Guild: Fifth Annual Student Warehouse Show
- 2008-09 **Utah State University**  
Visual Resources Committee: Member and Chair  
Department of Art Website Committee: Member  
Department of Art Foundations Committee: Member  
Tanner Project Committee: Member
- 2008 **Utah State University**, Guest Lecturer for *Art In Context*  
Art in the Age of Revolution: Envisioning a New World Order  
The Power of Nature: Painting the Romantic Response

The Anxiety of Modernity: Abstraction, the Self, and the Real World

- 2006-07 **University of California**, Coordinator, History of Art R1B (Writing and Composition)
- 2006 **San Francisco Art Institute**, Faculty Assessment Review Committee for  
faculty in Liberal Arts and Painting
- 2002-04 **San Francisco Art Institute**, Committee Reader, English Composition Writing  
Placement Exam and English Composition Portfolio Review
- 2003 **San Francisco Art Institute**, Visual Studies Concentration Curriculum Committee
- 2002 **San Francisco Art Institute**, Judge, Artists' Book Contest
- 1998 **University of California, Berkeley**, Graduate Student Representative,  
Undergraduate Library Task Force
- 1994-95 **University of California, Berkeley**, Steering Committee, Bay Area Eighteenth-  
Century Studies Group
- 1989-90 **University of Oregon**, Dept. of Art History Graduate Student Representative,  
School of Allied Arts and Architecture Student Advisory Committee

**COMMUNITY SERVICE**

- 2011 **Sun Gallery**, Hayward, California  
Juror, "High Art"
- 2008 **Hayward Area Historical Society**, Hayward, California  
Member of Community Advisory Board
- 2007-08 **Hayward Area Historical Society**, Hayward, California  
Member of the Board