

GARY D. SAMPSON

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EXPERTISE

History and theory of modern and contemporary art; modern and contemporary design and associated fields; history and theory of photography; history and theory of media arts and contemporary visual culture.

Program leadership in the visual arts.

EDUCATION

Ph.D., Art History	1991	Department of Art History, University of California, Santa Barbara. Dissertation: "Samuel Bourne and 19 th -Century British Landscape Photography in India"
M.A., Art History	1982	Department of Art History, University of California, Santa Barbara. Thesis: "The Mexican Period of Edward Weston, 1923-1927"
B.A., Art & Art History	1977	Department of Art, California State University, Northridge (With Honors)

TEACHING (see course listing last section)

2007—present	Professor, Art and Design History, Liberal Arts, The Cleveland Institute of Art, Cleveland, Ohio
2008—present	Adjunct Professor (including masters thesis and doctoral dissertation advisor and examiner), Art History and Art, Case Western Reserve University, Cleveland, Ohio
2011, Fall	University Fellow, SAGES Program, Case Western Reserve University
2010, Fall	University Fellow, SAGES Program, Case Western Reserve University
2006—2008	Adjunct Professor, College of Architecture and Environmental Design, Kent State University, Ohio
1998—2007	Associate Professor, Liberal Arts Department, The Cleveland Institute of Art
1990—1997	Assistant Professor, Department of Art and Design, Grand Valley State University, Allendale, Michigan
1988—1990	Assistant Professor (two-year visiting appointment), Department of Fine Arts, St. Lawrence University, Canton, New York
1987—1988	Visiting Assistant Professor, (one-year appointment), Art Department, California State University, Chico

ADMINISTRATIVE

2014—present	Chair, Liberal Arts, The Cleveland Institute of Art
2012—2014	Coordinator, Art History, Liberal Arts, The Cleveland Institute of Art
2006—2008	Associate Dean, Graduate Studies (new title following administrative reorganization), The Cleveland Institute of Art

2004—2005	Dean, Graduate Studies, The Cleveland Institute of Art
2002—2004	Director, Graduate Studies, The Cleveland Institute of Art
2002, Fall	Interim Chair, Liberal Arts Department, The Cleveland Institute of Art
2001—2002, Summer	Chair, Liberal Arts Department, The Cleveland Institute of Art

CURRENT AND RECENT FACULTY SERVICE AND GOVERNANCE

2016, Fall—present	Accreditation, NASAD, Programs, Institutional Self-Study, The Cleveland Institute of Art
2015—present	By Design 2017, conference steering committee, The Cleveland Institute of Art
2014—present	Academic Advisory Cabinet to the Vice President of Academic Affairs; Long Range Planning, The Cleveland Institute of Art
2013—present	Chair, Promotion Review Committee, The Cleveland Institute of Art
2013—Spring, 2016	Vice President, Faculty Senate, The Cleveland Institute of Art
2015—Spring, 2016	Game Design, search committee, The Cleveland Institute of Art

AWARDS

2013, Spring	Baker-Nord Center for the Humanities, “Revolution” Seminar Scholar, Case Western Reserve University
2008, Spring	Sabbatical award, The Cleveland Institute of Art
2002-2013	Faculty Development awards, various for research travel and presentation of papers, The Cleveland Institute of Art
2007, Fall	Baker-Nord Center for the Humanities, “Cityscapes” Seminar Scholar, Case Western Reserve University
1986	J. Paul Getty Museum Fellow
1985, Fall	Matthews Fellowship, U.C. Santa Barbara
1985	Art Affiliates Award, U.C. Santa Barbara, for dissertation research in England
1984	Art Affiliates and Dept. of Art History Awards, U.C. Santa Barbara, for research in England and India
1983-84	Kress Foundation Fellowship, U.C. Santa Barbara
1983	Graduate Research Grant, U.C. Santa Barbara, for research in Boston and England
1982, Summer	Art Affiliates Award, U.C. Santa Barbara, for special summer seminar in 20th-century photography at The Friends of Photography, Carmel, California

SELECTED PUBLICATIONS

Books/catalogues/articles

- “Landscape and Fluid Imaging of the Emerging City.” In *Emerging Landscapes: Between Production and Representation*, eds. Davide Deriu, Krystallia Kamvasinou, and Eugenia Shinkle. Farnham, Surrey, Eng. and Burlington, VT: Ashgate Press, 2014.
- “A *Dispositif* Engaged: Jerry Birchfield [photographs].” In *Anomalous Documents*, exhibition catalogue. Ithaca, NY: Cornell University, 2013.
- Colonialist Photography: Imag(in)ing Race and Place*. Documenting the Image series. Vol. 9. Eds., Eleanor M. Hight and Gary D. Sampson. London: Routledge, 2002; paperback edition, 2004.
- “Unmasking the Colonial Picturesque: Samuel Bourne’s Photographs of Barrackpore Park.” In *Colonialist Photography: Imag(in)ing Race and Place*. [see above entry]
- “Transitory Propositions.” In *Jürgen Faust: Transition—1999/2000/2001*. Bydgoszcz, Poland: Museum Leon Wyczolkowski, 2001.

- “Samuel Bourne und Sein Erfolg in Indien.” In *Samuel Bourne: Sieben Jahre Indien, Photographien und Reiseberichte 1863-1870*, Ulrich Pohlmann und Dietmar Siegert, eds. München: Fotomuseum im Münchner Stadtmuseum; Schirmer/Mosel, 2000. Pp. 129-141.
- “Photographer of the Picturesque: Samuel Bourne,” and
- “Lala Deen Dayal: Between Two Worlds.” In *India Through the Lens: Photography 1840-1911*. Smithsonian Institution, Washington, D.C.: Freer Gallery of Art and Arthur M. Sackler Gallery, in association with Mapin Publishing, Ahmedabad, and Prestel, Munich, New York, and London, 2000. Pp. 163-175; 259-271.
- Photographs at St. Lawrence University: A Critical Survey and Catalogue of the Permanent Collection of the Richard F. Bush Art Gallery*. Eds., Catherine Tedford and Gary D. Sampson. Canton, NY: St. Lawrence University, 2000.
- “A Certain But Fugitive Testimony’.” In *Photographs at St. Lawrence University*. Pp. 49-64.
- “Esther Parada’s ‘Digital Revisions.’” *History of Photography* 24:2 (Summer 2000): 140-147.
- “The Success of Samuel Bourne in India.” *History of Photography*, 16 (Winter 1992), pp. 336-347.

Encyclopedia entries

- “The 1860s,” “Survey Photography,” “Geology and Photography,” “Expedition Photography,” “Military Photography,” and “John Murray.” In *The Encyclopedia of Nineteenth-Century Photography*, John Hannavy, ed. 2 vols. London: Routledge, 2007.
- “Histories, Theories, and Criticism.” In *Focal Encyclopedia of Photography, Fourth Edition: Digital Imaging, Theory and Applications, History, and Science*, Michael Peres, ed. Amsterdam: Elsevier, 2007.

Book reviews

- Orientalism and Visual Culture: Imagining Mesopotamia in Nineteenth-Century Europe*, by Frederick N. Bohrer. Cambridge and New York: Cambridge University Press, 2003 (384 pp.). In *Victorian Studies*, 48:1 (Spring 2006): 159-161.
- Picturing Empire: Photography and the Visualization of the British Empire*, by James R. Ryan. Chicago: University of Chicago Press, 1997 (272 pp.); and *Camera Lucida: The Social Life of Indian Photographs*, by Christopher Pinney. Chicago: University of Chicago Press, 1997 (240 pp.).” In *Technology and Culture: The International Quarterly for the Society of the History of Technology* 40 (Oct. 1999): 902-904.

SELECTED PRESENTATIONS AND CONFERENCE ACTIVITIES

- “Topographical Convergence: The Urban Media Environment, Design Thinking, and Photography.” A talk presented at the Mary Schiller Myers School of Art, University of Akron, 4/22/2016
- Conference co-chair and principal organizer, “Unruly Engagements: On the Social Turn in Contemporary Art and Design.” An international conference, with keynote speaker Dr. Shannon Jackson (UC Berkeley), The Cleveland Institute of Art, 11/6,7,8/2014.
- “Social Work and/or Art Work?: A Brief Introduction to ‘Socially Engaged Art’.” A talk in collaboration with José Carlos Teixeira for Foundations, Lunch on Friday series, 3/21/2014
- “Rachel Whiteread’s *Water Tower* and the Urban Media Environment.” A talk for the Foundations, Lunch on Friday series, The Cleveland Institute of Art, 3/23/12
- “Fluid Imaging of the Emerging City.” A paper presented at the conference, Emerging Landscapes: Between Production and Representation, School of Architecture and the Built Environment and School of Media, Arts and Design, University of Westminster, London, 6/26/10
- “Emerging Cities: Photography of the Urban Media Environment.” A talk concerning my photography of the city, for Foundations series, The Cleveland Institute of Art, 4/2/10
- “Samuel Bourne and the Amateur Divide in Photography Under the Raj.” A paper presented at the 98th Annual College Art Association Conference, Chicago, for the Historians of British Art session, Aesthetic Culture in British India, 2/13/10

- Co-moderator and organizer, "Moving Beyond the Medium and the Index." Roundtable discussion, "Society for Photographic Education, Midwest Regional Conference, Cleveland, 11/8/08
- "Ansel Adams and the Group F.64 Aesthetic." Talk in conjunction with jointly sponsored Ansel Adams and American Photography exhibitions at The Cleveland Institute of Art and The Cleveland Museum of Art, 6/27/07
- Conference co-chair, "Art/Design/Knowledge: Developing a Leadership Position in Graduate Education." A conference exploring the current status and future of graduation education in art. The Cleveland Institute of Art, 4/20-21/07
- Session chair, "'From today photography is dead': The Paradox of Photography's Life and Death," session for the 95th Annual College Art Association Conference, New York, 2/15/07
- "On a 'third meaning' in Photography: Contemporary Theories of Photography and Inter-media art/ Afredo Jaar & Tacita Dean." Paper presented to the photography and art community at the Marion Center for Photographic Arts, College of Santa Fe, Santa Fe, NM, 3/26/06
- "Nostalgia and Resistance in the Study of Photography under the Raj." A paper presented at the 92nd Annual College Art Association Conference, Seattle, for the session, Postmodern "Possession": The Reception and Reappraisal of Victorian Art in the New Millennium, 2/20/04
- "Value." Managing as Designing. A collaborative project between the Weatherhead School of Management, Case Western Reserve University, and the Cleveland Institute of Art, Fall 2002: presentation, 9/6/2002
- Colloquium co-organizer, "Art and Sound." Interdisciplinary series of presentations, Cleveland Institute of Art, Fall and Spring, 2000-2001
- "'A Certain But Fugitive Testimony'." Lecture in conjunction with the exhibition, "Photographs at St. Lawrence University," St. Lawrence University, Canton, NY, 10/23/00
- "Digital (Re)Visions in Photography and the Rhetoric of Radical Collage." Paper for "Art, Media And Not-Sense" lecture series, Cleveland Institute of Art, 3/8/00
- Session co-chair, "Imag(in)ing Race and Place in Colonialist Photography." Thematic session for the 86th Annual College Art Association Conference, Toronto, 2/28/98: "The History of Art in a Post-Colonial Environment."
- "Post-Colonial Narrative in Digital-Photographic Art." Paper for the Midwest Art History Society, Dallas, TX, 3/21/97
- "Social Narrative in the Digital Photographic Age: The Work of Esther Parada." Paper for the Great Lakes History Conference, Grand Valley State University, 10/4/96
- Symposium chair, "Visual Culture and Science Since the Enlightenment." Symposium, Grand Valley State University, Allendale, MI, 4/6/96
- "Samuel Bourne's Photography of India and the Himalayas." Paper presented at the Society for Photographic Education National Conference, Atlanta, GA, 3/95

MUSEUM AND GALLERY EXPERIENCE

- Co-Curator, "Paradigm Shift: Installations by Michelle Murphy and Angela Oster," Heights Arts Gallery, Cleveland Heights, 1/14-2/26/06
- Guest Curator, "Photographs at St. Lawrence University," The Richard F. Brush Art Gallery and Permanent Collection, St. Lawrence University, Canton, New York. 10/23- 12/15/00
- Curator, "Pictorialism Reconsidered: Artistic Photography from Regional Collections," Calder Art Gallery, Grand Valley State University, 11/1-11/24/93
- Curator, "American Photographs, 1950-1980," The Richard F. Brush Art Gallery and Permanent Collection, St. Lawrence University, Canton, New York, 3/23-5/12/90
- Museum Fellow, Department of Photographs, J. Paul Getty Museum, Santa Monica, California, 1986 (one year)

PROFESSIONAL AFFILIATIONS

College Art Association

COMMUNITY

Forest Hill Church, United Presbyterian, Session leadership, Worship, 1/14-1/17

Heights Arts, Board and Gallery Committee Member, Cleveland Heights, 1/03-6/08

COURSES

19th-Century European Art (foundation, upper division, and graduate courses)

20th-Century American Art

20th-Century Art (European and American)

American Art to 1900 (including architecture)

American Photography Since the Civil War (Honors Program)

American Photography, 1950-1980 (seminar)

Cityscapes in Visual Culture (University Seminar, CWRU)

Contemporary Art (seminar)

Critical Issues in Contemporary Art

Culture of Design (contemporary design and design theory; undergraduate and graduate level)

Design and Craft in Modern Culture

Design History (including architecture)

Graduate Seminar (contemporary art theories and methodologies)

History of Photography

Introduction to Art

Media Arts and Visual Culture (new media historical perspectives, contemporary theory and practice)

Media and Design Graduate Seminar: Structure and Meaning in Media Arts Design

Medieval Art (assisted teaching)

Modernism in Early 20th-Century Photography (seminar)

Photography and Art: Interactions Since WW2 (seminar)

Photography in Transition in Theory and Practice (seminar, co-taught with studio colleague)

Politics in Art: Rise of the Avant-garde (assisted teaching)

Postmodernism and Contemporary Art (senior seminar)

Survey of Art History I & II

Theories of 20th-Century Art

Visual Culture I & II

Visual Culture and the Manufacture of Meaning (theory and methodology, contemporary visual culture)

For possible adoption:

Art and Architecture of India and South Asia

Art, Culture, and Politics in Mexico Since 1900