

DAPHNE ANDERSON DEEDS

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EXPERTISE

Senior curatorial acumen	Museum collection advisory
History of modernism and contemporary art	Museum programming
Artist legacy planning	Artist representation
Art historical and critical writing	

EDUCATION

University of California, Berkeley. BA degree, History of Art, Dr. Herschel Chipp, Advisor

University of Chicago, Chicago, Illinois. Doctoral program, History of Art, concentration on 20th century art. Two years of course work, comprehensive and language exams completed, Dr. Richard Shiff, Advisor

New York University, New York City, New York. Coursework, Center for Philanthropy and Fundraising

University of California, Berkeley, California. BA, History of Art, concentration on 20th century art

Westlake School for Girls. Beverly Hills, California, alumna

AWARDS

Gubernatorial appointee, Museum Expert, Connecticut Library Board, 8 years

Governor's Art Award, Sheldon Statewide, State of Nebraska

Associate Fellow, Jonathan Edwards College, Yale University, 10 years

Elected member of New York Chapter of Arttable, 23 years

Fellow, Timothy Dwight College, Yale University, 2 years

Research Fellow, National Museum of American Art, Smithsonian Institution, Washington DC

Merit Award, American Alliance of Museums, *Of Time and the City: American Modernism from the Sheldon Memorial Art Gallery*, University of Pennsylvania Press

Fellowship Award for Academic Achievement, University of Chicago

University of California, Mildred Jordan Sharp Torch and Shield Award for women with specific career goals

Guggenheim Museum, New York, Internship, catalogued Baroness Hilla von Rebay papers

CONSULTANCY CLIENTELE

M. Goodwin Museum Planning, Inc.
Saint Thomas More Center at Yale University
Robert and Dorothy Mitchum Estate
Sir Elton John Photography Collection
Debra Force Fine Art, New York City
Dorothy Ruddick Estate
Paul Cadmus Collection
Jonathan Edwards College, Yale University
Alexander Rutsch Estate
Kellam De Forest Collection
Howard Kanovitz Estate
Robert Hamilton Estate
Fay Lansner Estate
Richard York Estate
Anita Katjanelson Estate
Evelina Kats Estate
Mari Lyons Estate
Spruce Home & Garden, New Milford, CT
I-Park, East Haddam, Connecticut
Center Maine Contemporary Art
Sacred Heart University, Fairfield CT

KANEKO, Omaha, Nebraska
Cobble Court Interiors, New Canaan, CT
Locks Gallery, Philadelphia, Pennsylvania
Weisman Art Museum, U of Minnesota
Lyman Allyn Art Museum, New London, CT
Wadsworth Atheneum, Hartford, Connecticut
Squeak Carnwath, artist
Komar and Melamid artist collaborative
Claire Seidl, artist
Tim Prentice, artist
Amy Peters Wood, artist
Rainer Gross, artist
Terry Rosenberg, artist
Joseph Fucigna, artist
Peter Kirkiles, artist
Blane de St. Croix, artist
Catherine Ferguson, artist
Martha Armstrong, artist
Roxy Savage, artist
Cheryl Goldsleger, artist

PROFESSIONAL EXPERIENCE SELECTED

Fine art and Museum consultant, 10 years, ongoing

Art Critic, *Happening in the Hills*, website, 3 years

Executive Director: Weir Art Center, Wilton, Connecticut. Initiated and organized programs: artist residency, lectures, exhibitions, publications, membership campaigns, fundraising events. Administered Save America's Treasures grant for construction of artist residency studio. Established collaborative programs with peer organizations, 4 years

Associate Director of Development, Major Gifts; Consultant for Outsider Art symposium. Lyman Allyn Art Museum, New London, Connecticut, 3 years

Acting Chief Curator, and Acting Exhibitions Curator, consecutive one-year appointments, Wadsworth Atheneum, Hartford Connecticut, 2 years

Senior Curator, Exhibitions and Programs, Yale University Art Gallery. Head, Department of Exhibitions and Programs; Director, Education Department; Member, Core Management Team. Oversaw long-range exhibition schedule, administered teaching exhibition program, exhibition budgets, installation designs, publications and graphic design. Administered interdisciplinary symposia, lectures and special projects. Curated two exhibitions. 4 years

Graduate Review Panelist: Visual Studies Program, School of Architecture, Yale University, 3 years

Assistant Director/Chief Curator: Sheldon Art Museum, University of Nebraska. Curated all exhibitions. Administered long range exhibition schedule. Supervised 12 staff members. Administered Collectors' Forum, upper level donor group. Administered Sheldon Statewide, annual exhibition in 10 rural venues per year; secured the Stuart Embury American Art Library donation. 10 years

Faculty Member: Museum Studies Program, University of Nebraska-Lincoln, instructor, interdisciplinary graduate seminar on exhibition theory and practice. 3 years

Guest Curator and Lecturer, Tucson Museum of Art, Arizona. Curated *Arizona Collects: Twentieth Century Painting* from collections of Tucson Museum of Art, University of Arizona Museum of Art, Phoenix Art Museum and Art Collections of Arizona State University, delivered lecture "Collecting in Arizona", 1 year

Guest Curator and Lecturer: Phoenix Art Museum, Phoenix, Arizona. Curated exhibition, wrote catalogue essay, "William Penhallow Henderson: Master Colorist of Santa Fe," and lecture "William Penhallow Henderson: A Search for Harmony", 1 year

Field Researcher: National Portrait Gallery, Washington, D.C. Catalogued and photographed portraits throughout Arizona and southern California for the Catalog of American Portraits, 2 years

Chief Researcher/Assistant Editor: University of Arizona Museum of Art, Tucson, Arizona. Conducted original research, wrote catalogue entries for first catalogue of the permanent collection, 2 years

Assistant Curator: David and Alfred Smart Museum, University of Chicago, Chicago, Illinois. Author of brochure on nineteenth century French bronze sculpture in the permanent collection, assisted curator with preparations for exhibitions, 1 year

EXHIBITIONS CURATED

Guest Curator, *MetaGeometers: Art from Mathematics*, pending

Guest Curator, *Theatre of Dreams: Paintings by Robert Hamilton*, CMCA, Rockland, Maine, spring 2021

Guest Curator, *State of Abstraction*, Washington Art Association, Washington, Connecticut, 2018

Guest Juror, MaineArtScene.com, annual online exhibition, 2013

Guest Curator, 2012 Biennial, Center for Maine Contemporary Art, Rockport, Maine

Director and Curator, *The Great Outside*, Camden, Maine, outsider art exhibition and sale in collaboration with Motivational Services, Inc. and Center for Maine Contemporary Art, 2012

Truman Seymour, Weir Art Center, Wilton, Connecticut, 2008

Alfred H. Maurer: American Modern, Frederick R. Weisman Art Museum, University of Minnesota, traveled to six venues, 2000

Private Realisms, Jonathan Edwards College, Yale University, 2000

The Unmapped Body: 3 Black British Artists, Yale University Art Gallery. The first exhibition of art by artists of color at the YUAG, co-sponsored by Yale Center for British Art

Hawaiian Eye: Collecting Contemporary Art with Thurston Twigg-Smith, Yale University Art Gallery, 1997

America Seen, Regionalist and American scene paintings from the Sheldon Museum of Art, circulated to 10 Museums

Interpreting the Great Hall: Catherine Ferguson, site-specific installation, Sheldon Art Museum

Inside the Dance: Drawings by Terry Rosenberg, Sheldon Art Museum

Woven Vessels: Contemporary American Baskets, Sheldon Art Museum

Two Guys from Lincoln: Craig Roper and Cameron Shaw, Sheldon Art Museum

Robert Henri: Nebraska's Favorite Son, circulated to eight museums, Sheldon Art Museum

7 Artists (Who Happen to be Women), Bemis Foundation, Omaha, Nebraska

A Personal Geometry: Paintings by Martha Horvay, Sheldon Art Museum

Off the Wall: Constructed Paintings, Sheldon Art Museum

Findings: Assemblages by Fumiyo Kaneko, Sheldon Art Museum

Of Time and the City: American Modernism from the Sheldon Memorial Art Gallery, circulated to ten museums under auspices of the American Federation of Arts

American Impressionism from the Sheldon Memorial Art Gallery, circulated to 11 U.S. museums. Re-organized as *Capturing the Light: American Impressionism*

In Black and White, Sheldon Art Museum *Sheldon Solo: David Simpson*, Sheldon Art Museum

In Residence: 15 Artists from the Bemis Foundation, Sheldon Art Museum

One Hundred Years of American Prints, selected from the permanent collection to celebrate the Nebraska Art Association Centennial, Sheldon Art Museum

One Hundred American Photographs, Sheldon Art Museum

Rhythmic Clay, ceramic sculpture by Jun Kaneko, Sheldon Art Museum

Guest Curator, *William Penhallow Henderson: Master Colorist of Santa Fe*, Phoenix Art Museum, traveled to Museum of Western Art, Denver, Colorado

Guest Curator, *Arizona Collects*, Tucson Museum of Art

PUBLICATIONS

Theatre of Dreams: Robert Hamilton, author and editor of exhibition catalogue, Center for Maine Contemporary Art, pending

Art Critic, *Happening in the Hills*, monthly column, 2015 to 2018

Editor, *Tick Tock Drip Drop: Sculpture and Paintings by Joseph Fucigna*, Housatonic Community College, Bridgeport, Connecticut

Featured author, bookscover2cover.com

FayLansner.com, biographical and critical essays

“Embracing Doubt: Art in Mozart’s Time”, essay for book on San Francisco Opera’s *The Magic Flute*

Foreward Statement, KANEKO, Omaha, Nebraska, 15 pages

“Intimate Relationships: Jun Kaneko”, essay for brochure, Locks Gallery, Philadelphia

“The Sculptress and the Opera”, essay for book documenting Catherine Ferguson’s designs of sets and costumes for the Omaha Opera’s production of *Aida*, 6 pages

“Japonisme and Modernism”, essay for book documenting Jun Kaneko’s designs of sets and costumes for the Omaha Opera’s production of *Madame Butterfly*, 12 pages

Remembering Charles Rain, exhibition catalogue, Jonathan Edwards College, Yale University, 60 pages

Remembered: Four Installations by Catherine Ferguson, New Haven, 24 pages

Alfred H. Maurer: American Modern, exhibition catalogue, Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis, traveled to six venues, 80 pages

Floating from Grace, exhibition brochure, Lied Art Gallery, Creighton University, Omaha, Nebraska

Blane de St Croix, exhibition catalogue, Laumeier Sculpture Park, St. Louis, Missouri

Private Realisms, exhibition catalogue, Jonathan Edwards College, Yale University

Artists on Art, conceived and edited lecture series and handbook by Yale faculty artists representing 8 academic disciplines interpreting objects from permanent collection, Yale University Art Gallery, 72 pages

The Unmapped Body: 3 Black British Artists, introduction for exhibition catalogue, Yale University Art Gallery, New Haven Connecticut, 20 pages

Yale University Art Gallery Guide for faculty, teaching assistants, students and researchers, brochure providing Yale community greater access to the professional staff and collections, Yale University Art Gallery

Hawaiian Eye: Collecting Contemporary Art with Thurston Twigg-Smith, exhibition catalogue, Yale University Art Gallery, New Haven, Connecticut, 16 pages

Interpreting the Great Hall: Catherine Ferguson, exhibition brochure, Sheldon Art Museum, Lincoln, Nebraska

Dislocated emblems: Recent Work by Warren Rosser, exhibition brochure, Sheldon Memorial Art Museum, 6 pages

Two Guys from Lincoln: Cameron Shaw and Craig Roper, exhibition brochure, Sheldon Art Museum, 4 pages

“The Museum Eye: A Painting by Hugo Robus”, essay, Arts Magazine, University of Nebraska-Lincoln, 3 pages

“New and Different”, essay, Arts Magazine, University of Nebraska-Lincoln, 2 pages

Robert Henri: Nebraska’s Favorite Son, exhibition brochure which accompanied that circulated to eight national venues

Earth and Fire, exhibition brochure for 20 ceramic works that circulated to ten Nebraska venues, Sheldon Art Museum, 6 pages

“American Impressionism at the Sheldon Memorial Art Gallery”, American Art Review, 10 pages

Seven Artists (Who Happen to be Women), exhibition catalogue, Bemis Foundation, Omaha, Nebraska, 4 pages

A Personal Geometry: Paintings by Martha Horvay, exhibition brochure. Sheldon Art Museum, 4 pages
American Impressionism from the Sheldon Memorial Art Gallery, exhibition catalogue. Sheldon Art Museum, 80 pages

Findings: Assemblages by Fumiyo Kaneko, exhibition brochure, Sheldon Art Museum
A Guide to the Collection: The David and Alfred Smart Museum of Art, 2 page catalogue entry, Hudson Hills Press,

New York in association with The University of Chicago, 216 pages
Sheldon Solo: David Simpson, exhibition brochure. Sheldon Art Museum, 4 pages

Eternal Horizon: Landscapes from the Sheldon Memorial Art Gallery, exhibition brochure, circulated to ten Nebraska venue 1990-1991, Sheldon Art Museum, 6 pages

Master Prints from a Nebraska Collection, exhibition brochure. Sheldon Art Museum, 4 pages

Of Time and the City: American Modernism from the Sheldon Memorial Art Gallery, exhibition catalogue, circulated to ten venues. Merit Award, Association of American Museums Merit Award. American Federation of Arts, University of Pennsylvania Press, 80 pages

American Impressionism from the Sheldon Memorial Art Gallery, exhibition catalogue circulated to six venues. Smith-Kramer, Kansas City, 8-page brochure

A Moment's Notice, exhibition brochure for twenty still life paintings, circulated to nine Nebraska venues, Sheldon Art Museum, 6 pages

Keith Jacobshagen: The Valley Series, interview with the artist in conjunction with the exhibition, Sheldon Art Museum, 4 pages

Face to Face, exhibition brochure for twenty portraits, circulated to nine Nebraska venues. Sheldon Art Museum, 6 pages

Miniature Masterworks, exhibition brochure for twenty-five small paintings, circulated to ten Nebraska venues. Sheldon Art Museum, 4 pages

Rhythmic Clay: A View of Jun Kaneko's Process, exhibition brochure for exhibition of ceramic sculpture by Jun Kaneko, Sheldon Art Museum, 4 pages

The American Painting Collection of the Sheldon Memorial Art Gallery, catalogue entries on Max Weber and Louis Guglielmi, catalogue of the permanent collection, Sheldon Art Museum, 366 pages

Mock of the Times, exhibition brochure, linocut prints from the New York Times op-ed page by Richard Mock, Sheldon Art Museum, 4 pages

Arizona Collects: Twentieth Century Painting, exhibition catalogue, Tucson Museum of Art, Tucson, Arizona, 64 pages

William Penhallow Henderson: Master colorist of Santa Fe, exhibition catalogue, Phoenix Art Museum, Phoenix, Arizona, 108 pages

University of Arizona Museum of Art, Paintings and Sculpture in the Permanent Collection, permanent collection catalogue, University of Arizona Museum of Art, 273 pages

An Introduction to Nineteenth Century French Bronze Sculpture, exhibition catalogue, Smart Museum, University of Chicago press, 12 pages

PUBLIC PROGRAMS

African drum parade through New Haven and into the Yale University Art Gallery sculpture garden to attract new visitors for exhibition of Baule art

French Street Fair on Chapel Street to celebrate exhibition of Lautrec's prints and posters at the Yale University Art Gallery

The Ridgefield Roadshow, nationally renowned appraisers assessed objects at the Ridgefield Community Center, fundraiser for the Weir Art Center, Ridgefield Connecticut

"My Dearest Anna", original play based on J. Alden Weir's letters to his wife, starring Edward Hermann, Wilton Playhouse for the Weir Art Center

SAMBA! Gala dinner and art auction for the Weir Art Center

A Night in Tunisia, gala dinner and art auction for the Weir Art Center

Sheldon Statewide, a ten-year annual thematic exhibition series, traveled to ten small towns in Nebraska where local residents were trained as docents. Received the Governor's Art Award

GUEST LECTURES

Frederick R. Weisman Museum of Art, University of Minnesota, Minneapolis, "The Mysterious Alfred Maurer"

Westmoreland Museum of American Art, Greensburg, Pennsylvania, Keynote speaker at symposium, "Alfred Maurer: The First American Modern"

Sotheby's Museum Education Program, New York City, "The Mystery of the Familiar"

University of Nebraska, Omaha, "The Mystery of the Familiar,"

Music and Masters Series Boise Museum of Art, Boise, Idaho, "Robert Henri: Nebraska's Favorite Son"

Wichita Museum of Art, Wichita, Kansas, "Impressionism: The American Response" Center for the Arts, Flint, Michigan

"Impressionism: The American Response" Flint Institute of Arts, Flint, Michigan "American Impressionism" Crocker Museum of Art, Sacramento, California

"Some Indigenous Sources of American Modernism" Minnesota Museum of Art, St. Paul

"American Impressionism: Not Just Pretty Pictures" J.B. Speed Museum, Louisville, Kentucky

"Some Indigenous Sources of American Modernism" Tucson Museum of Art, Arizona "Collecting in Arizona" Phoenix Art Museum, Arizona,

"William Penhallow Henderson: A Search for Harmony", Phoenix Art Museum

SYMPOSIA & SEMINARS

Attendee, Institute for Artists' Legacies, 2017 conference, Berlin, Germany

Organizer, Adair Burlingham Memorial Lectures, Weir Art Center, Wilton, Connecticut Panelist,

Organizer and Administrator, "Outside In: Visionaries and Intuitives in Museums", Lyman Allyn Art Museum, New London, Connecticut

American Legal Institute-American Bar Association, "Legal Problems of Museum Administration", course of study, Seattle, Washington

Guest Juror, Fred Wells Annual Exhibition, Nebraska Wesleyan University, Lincoln, Nebraska

Facilitator, NEH funded scholar-consultant panel on interdisciplinary meanings of pending exhibition and catalogue interpreting work of Myer Myers, Jewish-American colonial silversmith, Yale University Art Gallery

Organizer, Connecticut Humanities Council funded focus group to consider public meanings of pending exhibition, and programs related to the work of Myer Myers, Jewish-American colonial silversmith, Yale University Art Gallery

Organizer, “Conversation”, public panel discussion between three British artists, graduate students and faculty, moderated by Chair, Yale African American Studies Department

Panelist, “Manipulations, Time and Timelessness: Kremen’s Collage Aesthetic,” a symposium with fellow panelists Buzz Spector, and Richard Shiff, Green Hill Center for North Carolina Art, Durham

Organizer, “The Art of Shaker Craftsmanship,” a symposium at the Sheldon Museum augmenting the exhibition, Lincoln, Nebraska

Moderator and Organizer, “No Laughing Matter,” a symposium at the Sheldon Gallery in response to the exhibition of contemporary art using humor to critique social and political issues, Lincoln, Nebraska

Chair, “Getting the Show on the Road: Nationally Circulated Exhibitions from the Sheldon Memorial Art Gallery,” panel presentation, Mountain-Plains Museums Association annual meeting, Lincoln, Nebraska

Presenter, Midwest Art History Society eighteenth annual meeting, Modern Session, University of Kansas

Panelist, “The Potent Landscape,” a symposium organized by the Department of Art and Art History, University of Nebraska

Member, 10-person national colloquium on autoradiography organized by the Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C.

Moderator and organizer, “Morality Tales: History Painting in the 1980s,” a symposium at the Sheldon Art Museum in response to the exhibition circulated by the Grey Art Gallery and Study Center, New York University

VOLUNTEER POSITIONS

Member, Exhibitions Committee, Washington Art Association, Washington, Connecticut, 3 years

Gubernatorial appointment, Museum Expert, Connecticut State Library Board, 8 years

Member, Arts and Culture Committee, Connecticut Community Foundation, 4 years, current

Class of 2017, Western Connecticut Leadership program

Organizer, History Day, 2018 Western Connecticut Leadership program, a series of lectures focusing on indigenous populations, women’s history and multicultural communities.