

Travis E. Nygard
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Education

University of Pittsburgh

- 2009 **PhD.** History of Art and Architecture
Dissertation: *Seeds of Agribusiness: Grant Wood and the Visual Culture of Grain Farming, 1862-1957*
Advisor: Kirk Savage.
- 2007 **PhD Certificate.** Cultural Studies.
- 2005 **MA.** History of Art and Architecture.
Thesis: "Oscar Howe and the Metaphorical Monarchy of Maize: Indigenism and Power in the Mitchell Corn Palace Panels, 1948-1971"

Gustavus Adolphus College

- 2002 **BA.** (magna cum laude)
Major: Art History Minors: Studio Art and Computer Science
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Articles

- Accepted. Nygard, Travis and Pamela Simpson. "Indians and Grain Palaces: The Collective Biography of an Architectural Form." In *When Indians Play Indian*, edited by Ethan Schmidt and Ronald McCoy. A contract has been signed with the University Press of Colorado.
- Under review Wren, Linnea and Travis Nygard. "The State of Research in the Cochuah Region of Quintana Roo." In *2,500 Years of Occupation in the Cochuah Region: Archaeological and Ethnographic Findings*, edited by Justine Shaw.
- Under review Wren, Linnea, Travis Nygard, Justine Shaw, and Dave Johnstone. "The Shifting Spatial Nexus of an Urban Maya Landscape: A Case Study of Architecture, Sculpture, and Ceramics at Yo'okop." In *The Social Construction of Space in Mesoamerica*, edited by Laura Amrhein and Cynthia Kristan-Graham. University Press of Colorado.

- 2010 Nygaard, Travis E. and Pamela H. Simpson. "Indians at the Corn Palaces: Race and Reception at Two Midwestern Festival Buildings." *Buildings & Landscapes: Journal of the Vernacular Architecture Forum*. Vol 17, No. 1, pages 35-52.
- 2009 Nygaard, Travis. "Grant Wood and the Visual Culture of Agribusiness." *Athamor*. Vol 27, pages 79-85.
- 2005 Wren, Linnea and Travis Nygaard. "Witnessed at Yo'okop: Images and Texts of Rulers in a Watery Realm." In *Quintana Roo Archaeology*, edited by Justine Shaw and Jennifer Mathews, pages 166-180. University of Arizona Press, 2005.
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Field Report

- 2001 Wren, Linnea, Travis Nygaard, and Ruth Krochock. "Monuments of Yo'okop." In *Final Report of The Selz Foundation's Proyecto Arqueológico Yo'okop 2001 Field Season: Excavations and Continued Mapping*, edited by Justine M. Shaw, pages 80-104. Eureka: College of the Redwoods, 2001.
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Encyclopedia Entries

- 2008 Nygaard, Travis and Alec Sonsteby. "Castration." In *The Cultural Encyclopedia of the Body*, edited by Victoria Pitts, pages 502-507. Westport, CT: Greenwood Press.
- 2005 Nygaard, Travis. "Visual Arts, Civil War, and the West." In *Americans at War: Society, Culture, and the Homefront*, edited by John P. Resch, Volume 2, pages 181-183. Detroit: Macmillan Reference.
- 2002 Wren, Linnea and Travis Nygaard. "Heinrich Wölfflin." In *Key Writers on Art: The Twentieth Century*, edited by Chris Murray, pages 275-280. London: Routledge.
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Book Reviews

- 2009 Nygaard, Travis and Alec Sonsteby. "Artist As Archivist." Review of *The Big Archive: Art from Bureaucracy* by Sven Spieker. *Afterimage: The Journal of Media Arts and Cultural Criticism*. Vol 36, No. 7 (July / August, 2009), page 48.
- Nygaard, Travis. "On Pondering Propaganda." Review of *Art Power* by Boris Groys. *Afterimage: The Journal of Media Arts and Cultural Criticism*. Vol 36, No. 6 (May / June), page 33.
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Presentations

- 2010 Nygaard, Travis. *Grant Wood's American Gothic and the Paradigm of Agribusiness*. The twelfth annual joint meeting of the Association for the Study of Food and Society (ASFS) and the Agriculture, Food and Human

- 2009 Values Society (AFHVS) with the Annual meeting of the Society for the Anthropology of Food and Nutrition (SAFN). Bloomington, IN, June 3.
 Nygaard, Travis and Pamela Simpson. *Indians and Grain Palaces: The Collective Biography of an Architectural Form*. When Indians Play Indian, symposium sponsored by the History Department at Texas Tech University, building on Philip Deloria's book *Playing Indian* (Yale University Press, 1999). November 5.
- Nygaard, Travis. *The Visual Culture of Radical Farmers and the First Portrait of Betty Crocker*. The 21st Joint Annual Meeting of the Association for the Study of Food and Society (ASFS) and the Agriculture, Food and Human Values Society (AFHVS). State College, Pennsylvania, May 31.
- . Participant in *Eat These Words: A Roundtable on Intellectual Work and Public Engagement*. The 21st Joint Annual Meeting of the Association for the Study of Food and Society (ASFS) and the Agriculture, Food and Human Values Society (AFHVS). State College, Pennsylvania, May 30.
- 2008 ———. *Grant Wood and the Visual Culture of Agribusiness*. 26th Annual Art History Graduate Student Symposium, Florida State University. October 17.
- . *The Business of Ethnography: Oscar Howe's Early Mosaics for the Corn Palace*. The 21st Joint Annual Meeting of the Association for the Study of Food and Society (ASFS) and the Agriculture, Food and Human Values Society (AFHVS). New Orleans, Louisiana, June 6.
- Wren, Linnea and Travis Nygaard. *Rethinking Coahuah Archaeological History: Indigenous Politics, Foreign Researchers, and International Economies*. Annual Meeting of the American Anthropological Association. San Francisco. November 22.
- . *The Ritual Space of Yo'okop's Queen Ch'ak Kab: Inscriptions, Sculpture, and Architecture of a Lesser-Known Maya City*. The 41st Annual Chacmool Conference, University of Calgary. November 10.
- 2005 Nygaard, Travis. *Classy Control and Cartography: Who Liked Beautiful Maps in Early Modern Japan?* Thirty-fourth Annual Mid-Atlantic Region Association for Asian Studies Conference. Pittsburgh, Pennsylvania, October 28-30.
- 2004 ———. *Oscar Howe and the Visual Politics of Agriculture: A Corn-Textual Analysis*. Art History and Visual Culture session of the joint Midwest Popular Culture Association and Midwest American Culture Association Conference. Cleveland, Ohio, October 8-10. An expanded version of this paper was presented in the Frick Fine Arts Colloquium Series, University of Pittsburgh.
- Nygaard, Travis and Alec Sonstebly. *Blasphemy and Blessedness in Modern American Comics: Visual Theology in the Tijuana Bibles*. International Comic Arts Forum. Bethesda, Maryland, September 30–October 2.
- Nygaard, Travis and Jessica Glaser. *Lustful Language and Deadly Deeds: Jenny Holzer's Lustmord and Feminist Discourse*. Northeastern Modern Language Association Conference. Pittsburgh, Pennsylvania, March 4-6.
- Wren, Linnea, Kaylee Spencer, Travis Nygaard, and Nayla Wren. *Sensibility and the Colonial Image of the Americas*. Annual Nineteenth Century Studies Association Conference. St. Louis, Missouri, March 11-13.

Nygaard 4

- 2003 Nygaard, Travis. *Modern Manipulation of a Maya Monument: Depictions of Pakal's Oval Tablet at Palenque*. Southeastern College Art Conference. Raleigh, North Carolina, October 29-November 1.
- Wren, Linnea and Travis Nygaard. *Splashes and Spaces: Maya Cultural Constructions at Yo'okop, Quintana Roo, Mexico*. Society for American Archaeology Annual Meetings. Milwaukee, Wisconsin, April 9-13.
- 2002 ———. *Monumental Sculpture at Yo'okop: Ecology and Cosmology of a pre-Columbian Maya City*. Southeastern College Art Conference. Mobile, Alabama, October 23-26.
- . *Carved Monuments at Yo'okop: Fragmentary Images in a Frontier Zone*. Society for American Archaeology Annual Meetings. Denver, Colorado. March 20-24.
- Wren, Linnea, Travis Nygaard and Madeline Rislow. *Maya Cross Imagery*. Poster presentation. Chicano, Mexicano, and Latino Conference. Minnesota State University, Mankato, March 29. Now displayed as part of the Oral History Project of the Blue Earth County Historical Society, Mankato, Minnesota.
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Chair of Conference Session

- 2011 *Environmental Sustainability in Art History, Theory, and Practice*, short session to be held at the College Art Association annual conference to be held in New York, sponsored by the Radical Art Caucus.
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Research Experience

Fall 2007,
Summer 2008,
Summer 2009

Graduate Research Assistant. History of Art and Architecture, University of Pittsburgh.

Managed bibliographic references, sought copyright permissions, compiled census data, summarized University Art Gallery holdings, and managed electronic database of permanent art collection using Past Perfect for the art historian Kirk Savage.

Summer 2004

Graduate Research Assistant. History of Art and Architecture, University of Pittsburgh.

Located biographical material on library architects from New Hampshire for the art historian David Wilkins.

Gallery Experience

Spring 2006

Gallery Assistant. University Art Gallery, University of Pittsburgh.

Set up collection management software for art in the permanent collection, generated wall labels, designed exhibition catalog, guarded gallery, assisted with hanging exhibitions, and curated an exhibit on the American artist

Malvina Hoffman (see above). Gallery had 2,900 objects in its permanent collection.

1999-2003 **Volunteer.** Saint Peter Arts Center. Saint Peter, Minnesota. Assisted with hanging and taking down exhibitions, fund raising, and taught a ceramics class.

Summer 2000 **Gallery Intern.** Memorial Union Gallery, North Dakota State University, Fargo. Hung exhibitions, evaluated art for damage, guarded gallery, and organized and labeled slide archive of the permanent art collection. Prepared materials for display cases and wrote a cover article for the gallery brochure describing the protection of the permanent art collection after flooding.

Exhibits

2006 **Curator** of *Malvina and Mortality*. University Art Gallery and the Frick Fine Arts Library, University of Pittsburgh. April 5-August 12, 2006. Exhibition on death in the work of the American artist Malvina Hoffman.

2002 **Co-Curator** of *Small Objects, Big Differences: Art for AIDS Support*. Gustavus Adolphus College, Saint Peter, Minnesota. This exhibition and auction included original works of art from contemporary artists and celebrities of international repute such as Marisol, Audrey Flack, and Fred Rogers; Gustavus faculty and administrators; and local children.

Field Projects

2010 **Maya Portrait Project.** Founding member. 2010 season in the Ucumacinta region of Chiapas, Mexico.

2001 **Proyecto Arqueologico Yo'okop,** Quintana Roo, Mexico. Archaeological Crew Member. Documented sculpture and inscriptions at the Maya site Yo'okop.

Archaeological Trainings

2008 **Analysis of Food Residues.** Two day lecture and workshop on paleobotanical analysis of food residues led by Robert Thompson, archaeologist at the University of Minnesota. *Finding Maize in Formative Mexican Pottery* and *Archaeology Behind the Microscope: Food Residues as a Small Feature*. Sponsored by Hamline University and the Maya Society of Minnesota. March 7-8.

2008 **Ancient Agriculture.** Two day lecture and workshop on ancient agriculture in the Americas led by Scott Fedick, Professor of Anthropology at the University of California, Riverside. *Cycles of Development from Ancient to*

Modern Times in the Yalahau Region of the Yucatan Peninsula and Ancient Maya Agriculture and Land Management: Assessing Ancient Maya Sustainability. Sponsored by Hamline University and the Maya Society of Minnesota. February 8-9.

2003 **Hieroglyphic Decipherment and Paleography.** Two day lecture and workshop on Maya hieroglyphs led by John Montgomery, Professor of Art History at the University of New Mexico. *Artists' Signatures on Ancient Maya Sculptures at Piedras Negras*, and *Introductory Workshop on Maya Hieroglyphics*, and *Analysis of Scripts from Piedras Negras*. Sponsored by Hamline University and the Maya Society of Minnesota. January 10-11.

Honors, Grants, and Scholarships

2008-2009 **Cultural Studies Fellowship**, University of Pittsburgh.

2003-2004 **Faculty and College of Arts and Sciences Graduate Fellowship**, University of Pittsburgh.

1998-2002 **Partners in Scholarship**, Gustavus Adolphus College. Merit award associated with undergraduate research.

2001 **Presidential Faculty/Student Collaboration and Publication Grant**, Gustavus Adolphus College, Summer.

Teaching Experience

Fall 2010-present **Assistant Professor of Art.** Ripon College, Wisconsin.
Areas of Focus: Art History, Art Theory, and Visual Culture

Spring 2008
Spring 2010 **Visiting Instructor.** Art and Art History, Gustavus Adolphus College.
Courses taught:

- Art Forgery and Fraud
- Gender and Art
- Maya and Mexican Art and Archaeology
- Maya Tombs, Temples, and Texts

2005–2007 **Teaching Fellow.** History of Art and Architecture, University of Pittsburgh.
Courses taught as instructor of record:

- World Art
- Modern Art
- Modern Art Writing Practicum
- Frank Lloyd Wright

2004–2005 **Teaching Assistant.** History of Art and Architecture, University of Pittsburgh.

Led discussion sections or graded for:

- American Art
- Contemporary Art
- Modern Art

2000–2002 **Teaching Assistant.** Art and Art History, Gustavus Adolphus College.

Led discussion sections and graded for:

- Religion and Contemporary Art (e.g. Warhol, Mapplethorpe, and Ofili)
 - Maya and Mexican Art and Archaeology
 - Western Art, Ancient to Medieval
 - Western Art, Renaissance to Modern
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Service

2010 – present **Contributor.** *The Art History Newsletter.* <http://arthistorynewsletter.com/>

2010 – present **Co-President.** Radical Art Caucus of the College Art Association.

2010 – present **Secretary.** Association for the Study of Food and Society.

2009 – present **Board Member.** Association for the Study of Food and Society.

2004 – 2007 **Liaison Committee Member.** History of Art and Architecture, University of Pittsburgh.

2005 – 2006 **Sustainability Officer.** History of Art and Architecture, University of Pittsburgh.

2004 **Conference Volunteer.** Modernity and Contemporaneity: Antinomies of Art and Culture After the Twentieth Century. University of Pittsburgh, in conjunction with the Carnegie International Exhibition.

2003 – 2004 **Graduate Student Representative.** Arts and Sciences Graduate Student Organization, University of Pittsburgh.

2003 **Session Attendant.** Society for American Archaeology Annual Meetings. Milwaukee, Wisconsin.

2001 – 2002 **Alumni Representative.** Higher Education Consortium for Urban Affairs (HECUA), Saint Paul, Minnesota.

Languages

As a scholar of the Americas the language I most often use is Spanish. I understand enough grammar and vocabulary of ancient Maya to include hieroglyphic inscriptions when I teach pre-Columbian art to undergraduates. With a dictionary I can read French, which has been useful for understanding writing by nineteenth century artists and explorers. I have also studied the grammar of German and Italian.