

# CHAP Speaker Fee Request

## From the JOHN REID MEMORIAL SYMPOSIUM – FUND #41745

Criteria for use of the fund as defined by the National Endowment for the Humanities:



PORTERVILLE COLLEGE FOUNDATION

### **HUMANITIES DEFINED:**

**In the act that established the National Endowment for the Humanities, the term humanities includes, but is not limited to, the study of the following disciplines: history, theory and criticism of the arts; ethics; comparative religion; and those aspects of the social sciences that employ historical or philosophical approaches.**

*Work in the creative or performing arts - such as the writing of fiction or poetry, painting, sculpture, musical composition or performance, acting, directing, and dance - is **not eligible** for support by the National Endowment for the Humanities. Persons interested in support in these areas should write or call the National Endowment for the Arts.*

**Critical, historical, and theoretical studies of the arts, however, are eligible for NEH support.**

We are asking for the JOHN REID MEMORIAL SYMPOSIUM Fund to pay an honorarium (which will cover a speaker's fee and travel) in the amount of **\$1,000**. This sum is for **Rachel T. Schmid** to make a presentation on the current CHAP theme "Don't Stop Believing?" Schmid will speak on a Friday evening in October 2024 (TBD).

Schmid's lecture will meet the criteria for the use of the funds, specifically in regard to the "...critical, historical, and theoretical studies of the arts" and as it applies to "comparative religion" within artistic representation.

### **RACHEL T. SCHMID**

#### **EDUCATION**

Claremont Graduate University

In Progress: Doctor of Philosophy, Cultural Studies, concentration in Museum Studies  
Claremont, CA

Anticipated 2025

Dissertation topic interests: Culture of display, disparate visitor experiences

### **University of Notre Dame**

Master of Arts, Art History South Bend, IN  
2013

Thesis: "The Synagogue Mosaic at Sepphoris: An Alternate Perspective Involving Calendar, Agriculture, and Magic"

### **University of California, Los Angeles**

Bachelor of Arts, Art History Los Angeles, CA  
2008

### **BRIEF BIO**

Rachel T. Schmid holds an M.A. in Art History from the University of Notre Dame, where she wrote her thesis on the Synagogue Mosaic at Sepphoris, and a B.A. in Art History from UCLA. She is a Ph.D. candidate in Cultural Studies with a concentration in Museum Studies at Claremont Graduate University, where her research focuses on the culture of display and disparate visitor experiences in museums.

With extensive curatorial experience, Schmid has curated numerous academic and theory-driven exhibitions, specializing in critical race and gender theory, curatorial activism, and the aesthetics of Chicana, early Judaic, and Byzantine art. Her work as the Curator of Collections and Exhibitions at California Lutheran University's William Rolland Gallery and Kwan Fong Gallery included landmark exhibitions such as *Meleko Mokgosi: Acts of Resistance* and *Humanizing the Other: Art by Salomón Huerta*. Schmid's scholarship engages with semiotics, picture theory, and the politics of aesthetics, further reflecting her dedication to examining how art and museums can engage in social activism.

In addition to her curatorial practice, Schmid has served as an educator, teaching museology and arts management at California Lutheran University and offering guest lectures at institutions such as UC Santa Barbara and the University of La Verne. She has been recognized with awards, including the Priscilla Fernandez Prize in Cultural Studies, and has co-organized numerous art events and panels that explore contemporary issues such as community, diversity, and representation in the arts.