

KRISTINA WILSON

Department of Visual and Performing Arts
Clark University
950 Main Street
Worcester, MA 01610-1477
(508)793-7639
krwilson@clarku.edu

EDUCATION

- December 2001 Ph.D. History of Art Yale University
Dissertation: "Exhibiting Modern Times: American Modernism, Popular Culture, and the Art Exhibit, 1925-1935"
Committee: Edward S. Cooke, Jr. (advisor), Alexander Nemerov, Timothy Barringer, Alan Trachtenberg
- May 1993 B. A. History of Art Yale University
Magna cum laude
Distinction in the major

ACADEMIC POSITIONS

- 2017 – present *Professor of Art History*
Clark University, Department of Visual and Performing Arts
- 2016 – present *Chair*
Clark University, Department of Visual and Performing Arts
- 2007–2012, *Program Director for Art History*
Fall 2015-present Clark University, Department of Visual and Performing Arts
- 2010 – 2017 *Associate Professor of Art History*
Clark University, Department of Visual and Performing Arts
- 2004 – 2010 *Assistant Professor of Art History*
Clark University, Department of Visual and Performing Arts
- Spring 2004 *Visiting Assistant Professor*
Wheaton College, Department of Art and Art History
- Spring 2004 *Instructor*
University of Massachusetts, Boston, Art Department
- 2001 – 2003 *Marcia Brady Tucker Post-Doctoral Fellow*
Yale University Art Gallery, Department of American Arts
- Spring 2002 *Lecturer*
Yale University, Residential College Seminar Program
- Spring 1999 *Head Teaching Assistant, Western Art from the Renaissance to the Present*
Yale University, Department of History of Art
- Fall 1996 –
Spring 1998 *Teaching Assistant*
Yale University, Department of History of Art

FELLOWSHIPS, GRANTS, AND AWARDS

- 2017 Association of Art Museum Curators
First Prize Award for Excellence, exhibition category, for *Cyanotypes: Photography's Blue Period*, with co-curator Nancy Kathryn Burns
- 2016 Higgins School of Humanities, Clark University
Publication Grant for *Cyanotypes: Photography's Blue Period*
- 2011 Smithsonian American Art Museum
Charles C. Eldredge Prize for Distinguished Scholarship in American Art for *The Modern Eye*
- 2009 Clark University
Oliver and Dorothy Hayden Junior Faculty Fellowship
- 2008 College Art Association
Wyeth Foundation Publication Grant for *The Modern Eye*
- 2008 Higgins School of Humanities, Clark University
Publication Grant for *The Modern Eye*
- 2006 Clark University
Edward Hodgkins Junior Faculty Fellowship
- 2005 Design History Society, London
Livable Modernism short-listed for DHS Scholarship Prize
- 2005 Higgins School of Humanities, Clark University
Early Career Faculty Research Grant
- 2005 Higgins School of Humanities, Clark University
Publication subvention for *Visual Resources* article Sept. 2005
- 2004 Decorative Arts Society
Charles F. Montgomery Book Award for *Livable Modernism*
- 2003 Graham Foundation, Chicago, Illinois
Publication Grant for *Livable Modernism*
- 2003 Society for the Preservation of American Modernists, New York
Publication Grant for *Art Bulletin* article Dec. 2003
- 2000-2001 Andrew W. Mellon Dissertation Fellowship, Yale University
- Spring 2000 Andrew W. Mellon Research Fellowship, Yale University
- Summer 1999 Beinecke Rare Book and Manuscript Library Summer Fellow, Yale University
- 1995-1999 Henry S. McNeil Scholarship in American Decorative Arts, Yale University
- 1997, 1998 Henry S. McNeil Summer Grant, Yale University

PUBLICATIONS

Current Works in Progress

“The Overwhelming Wall of Pictures: Visuality and the Display of Paintings, 1650-2020.” Article project.

Mid-Century Modernism and the American Body: Gender, Race, and the Politics of Power. Book project.

Books

Editor, with Nancy Kathryn Burns, *Cyanotypes: Photography's Blue Period.* Exhibition catalogue. Worcester, Mass.: Worcester Art Museum, 2016.

Editor, *The Life of a Campus: 9 Essays About Clark Buildings Then and Now.* Worcester, Mass.: Clark University, 2012.

The Modern Eye: Stieglitz, MoMA, and the Art of the Exhibition, 1925-1934. Yale University Press, 2009.

Livable Modernism: Interior Decorating and Design During the Great Depression. Yale University Press and Yale University Art Gallery, 2004.

Journal Articles

Response to Alexander Nemerov's essay "Art is Not the Archive." *Archives of American Art Journal* (forthcoming Fall 2018).

"Like a 'Girl in a Bikini Suit' and Other Stories: The Herman Miller Company, Gender, and Race at Mid-Century." *Journal of Design History* 28, no. 2 (May 2015): 161-181.

"Fearing a 'Conservative public': The Dial Collection in Worcester." *American Art* 27, no. 3 (Fall 2013): 27-33.

"Ambivalence, Irony, and Americana: Sheeler's American Interiors." *Winterthur Portfolio* 45, no. 4 (Winter 2011): 249-276.

"Trouble in Paradise." *Design and Culture* 1, no.2 (2009): 242-244.

"The Avant-Garde and the Conservative in Lighting Design: The Modernism of Walter W. Kantack," and Guest Editor's Introduction, for Special Issue on American Modernism, *Studies in the Decorative Arts* 14, no. 2 (Spring-Summer 2007): 117-144; 2-5.

"Style and Lifestyle in the Machine Age: The Modernist Period Rooms of *The Architect and the Industrial Arts.*" *Visual Resources: An International Journal of Documentation* 21, no. 3 (September 2005): 245-261.

"The Intimate Gallery and the *Equivalents*: Spirituality in the 1920s Work of Stieglitz." *The Art Bulletin* 85, no. 4 (December 2003): 746-68.

Contributions to Exhibition Catalogues and Scholarly Anthologies

"Midcentury Exuberance: George Nelson's Marshmallow Sofa." In *American History, Art, and Culture: Writings in Honor of Jonathan Leo Fairbanks*, eds. Pat Warner and Gerald W.R. Ward (Brockton, Mass.: Fuller Craft Museum, 2018), 100-103.

"'Apology Areas': Interior Decorating and the Marketplace in the 1950s." In *Shaping the American Interior: Structures, Contexts and Practices*, eds. Paula Lupkin and Penny Sparke (London: Routledge, 2018), 157-168.

"The Stranglehold of the Single Row Hang: Vesna Pavlovic and the Display of Photography." In *Vesna Pavlovic's Lost Art: Photography, Display, and the Archive*, ed. Morna O'Neill (North Carolina: Hane Art Gallery, Wake Forest University, 2017), 50-63.

"*Vanity Fair*'s Independence Day Pageant." In *Charles Sheeler: Art, Industry, and Fashion*, ed. Kirsten Jensen (Michener Art Museum, Doylestown, Pennsylvania, 2017), 47-65.

"True Blue: Cyanotypes, the Index, and Truthfulness." *Cyanotypes: Photography's Blue Period*, eds. Nancy Kathryn Burns and Kristina Wilson (Worcester, Mass.: Worcester Art Museum, 2016), 22-29.

"Alfred Stieglitz," in *Pen to Paper: Artists' Handwritten Letters from the Smithsonian's Archives of American Art*, ed. Mary Savig (Archives of American Art and Princeton Architectural Press, 2016), 136-37.

“Ceramic Pieces in the Mode of Our Day’: Stonelain and Decorative Taste in the American Home, 1950–1954”; and “Apology Areas,’ or, How to Decorate with Pictures.” Exhibition catalogue essay and short essay, in *Art for Every Home: Associated American Artists*, eds. Elizabeth Seaton and Jane McNamara Myers (Marianna Kistler Beach Museum of Art, Kansas State University, and Yale University Press, 2015), 167-85, 186-88.

“La Galerie d’Art: Exposer l’art moderne dans le New York des années 1920,” in *Carrefour Stieglitz: Colloque de Cerisy-la-Salle*, ed. Jay Bochner and Jean-Pierre Montier (Collection “Art & Société,” Presses Universitaires de Rennes, 2012), 55-67.

“The Happiest Party in Town’: Cocktail Accessories and American Culture, 1945-1965,” in *Cocktail Culture: Ritual and Invention in American Fashion, 1920-1980*, ed. Joanne Ingersoll (RISD Museum, 2011), 75-87.

“Designing the Modern Family at the Fairs,” in *Designing the World of Tomorrow: America’s World’s Fairs of the 1930s*, eds. Laura Schiavo and Robert W. Rydell (Yale University Press and the National Building Museum, 2010), 141-157.

“One Big Picture’: A New View of Modern Art at the 1926 Brooklyn Exhibition,” in *The Société Anonyme: Modernism for America*, ed. Jennifer Gross (Yale University Press and Yale University Art Gallery, 2006), 75-95.

“Brooks Stevens, the Man in Your Life: Shaping the Domestic Sphere, 1934-1950,” in *Industrial Strength Design: How Brooks Stevens Shaped Your World*, ed. Glenn Adamson. (MIT Press and the Milwaukee Art Museum, 2003), 9-22.

“Middle-class Modernism: a Vanity and Ottoman by Gilbert Rohde,” *Yale University Art Gallery Bulletin 2002* (Yale University Art Gallery, 2003), 104-8.

Catalogue entries for *Marsden Hartley*, ed. Elizabeth Mankin Kornhauser (Yale University Press and the Wadsworth Athenaeum Museum of Art, 2003), 293-307, 321-8.

Contributions to Websites, Encyclopedias, and Magazines

“Advice, Aspiration, and Control.” Written in parallel with Ilana Harris-Babou: Harris and Daughter Home Goods, Recess Art, Brooklyn, New York, July 2018. <http://www.recessart.org/kristinawilson/>

Entry on IKEA, *World Book Student* (www.worldbookonline.com/student/article?id=ar755390; Chicago: World Book, Inc., 2013).

Entries on Ralph Steiner and Kehinde Wiley, *Grove Encyclopedia of American Art* (Oxford University Press, 2011).

“Saarinen’s Womb Chair and the Mainstreaming of American Modernism.” *The Magazine Antiques* 177, no. 3 (April/May 2010): 132-137.

Reviews of Books and Exhibitions

Review of *John Vassos: Industrial Design for Modern Life* by Danielle Shapiro. *Journal of American History* 104, no. 1 (June 2017): 84.

Review of *Lucie Rie: Modernist Potter*, by Emmanuel Cooper, and *The Last Sane Man. Michael Cardew: Modern Pots, Colonialism, and the Counterculture*, by Tanya Harrod. *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 21, no. 1 (Spring-Summer 2014): 127-31.

Review of *The Story of Eames Furniture*, by Marilyn Neuhart with John Neuhart. *Design and Culture* 5, no. 2 (June 2013): 273-276.

Review of *History of Modern Design*, 2nd ed., by David Raizman. *Journal of Design History* 26, no. 2 (March 2013): 227-229.

Review of *American Glamour and the Evolution of Modern Architecture*, by Alice T. Friedman. *Design and Culture* 4, no.2 (June 2012): 250-252.

Review of The Art of the Americas Wing, Museum of Fine Arts, Boston. *caa.reviews* (August 25, 2011), <http://www.caareviews.org/reviews/1691>.

Review of *Public Photographic Spaces: Exhibitions of Propaganda, from Pressa to The Family of Man, 1928-55*, by Jorge Ribalta, et. al. *History of Photography* 35, no.2 (May 2011): 194-196.

Review of *Designing the Modern Interior*, by Penny Sparke, et. al. *Design and Culture* 2, no. 3 (November 2010): 374-375.

Review of *Gilbert Rohde: Modern Design for Modern Living*, by Phyllis Ross. *Journal of Design History* 22, no. 4 (December 2009): 435-436.

Review of *The Wedding Present: Domestic Life Beyond Consumption*, by Louise Purbrick. *Design and Culture* 2, no. 1 (March 2010): 104-107.

Review of *Modernizing Main Street: Architecture and Consumer Culture in the New Deal*, by Gabrielle Esperdy. *Journal of Interdisciplinary History* 39, no. 4 (Spring 2009): 617-18.

Review of *Paul T. Frankl and Modern American Design*, by Christopher Long. *American Furniture* (2007): 251-55.

Review of *Charlotte Perriand: An Art of Living*, ed. Mary McLeod, and *Charlotte Perriand: A Life of Creation—An Autobiography*. *Studies in the Decorative Arts* 13, no. 2 (Spring-Summer 2006): 111-15.

Review of *Josef and Anni Albers: Designs for Living*, at the Cooper-Hewitt Museum, New York. *Journal of the Society of Architectural Historians* 64, no. 3 (September 2005): 362-64.

“*The American Century: Art & Culture 1900-2000. Part I, 1900-1950*. An Exhibition Review.” *Winterthur Portfolio* 35, no. 2/3 (Summer/Autumn 2000): 175-87.

Review of *Designed for Delight: Alternative Aspects of Twentieth-Century Decorative Arts*, ed. Martin Eidelberg. *Design Issues* 16, no. 3 (November 2000): 93-94.

“Icons of Modernist Design.” Review of *Sitting on the Edge: Modernist Design From the Collection of Michael and Gabrielle Boyd*, by Aaron Betsky, et al. *Studio Furniture* 1 (1999): 134-35.

“The Power Behind British Design.” Review of *The Tyranny of Taste: The Politics of Architecture and Design in Britain, 1550-1960*, by Jules Lubbock. H-net Reviews (September 1996), <http://www.h-net.msu.edu/reviews>.

SELECTED CONFERENCE PAPERS

Chair, “Race in the History of Design: Objects, Identity, Methodologies.” College Art Association Conference, New York, February 2019.

“Empathy, Control, and the Imagined Body in Mid-century Design.” Material Culture Lunch Colloquium, Department of the History of Art, Yale University, New Haven, March 2018.

“Who are the ‘Leading Young Artists’? *Ebony*, *Life*, and the body of Abstract Expressionism.” Refracting Abstraction, Anderson Collection, Stanford University, Palo Alto, California, January 2017.

“Reading Race in Abstraction: The Case of Art and Design at Mid-Century.” College Art Association Conference, Washington, D.C., February 2016.

“Like a ‘Girl in a Bikini Suit’: Race and Gender at Herman Miller at Mid-Century.” Newberry Seminar in American Art and Visual Culture, Newberry Library, Chicago, May 2015.

“‘Apology Areas’: Interior decorating advice in the 1950s.” Society of Architectural Historians Annual Conference, Austin, Texas, April 2014.

“Mad Men, Bad Men, and Empty Modernism.” College Art Association Conference, New York, February 2013.

“The ‘Livable Modernism’ of the 1930s: Wright, Rohde, and some lessons for the Postwar Generation.” George Nelson Symposium, Yale School of Architecture, New Haven, November 2012.

“Tomorrow’s House and Other Futurist Fantasies of the Postwar Period.” 2012 Flair Symposium, Harry Ransom Center, University of Texas, Austin, November 2012.

“The Gallery as Art: Hanging Modern Art in 1920s New York.” Carrefour Alfred Stieglitz Colloquium, Centre Culturel Internationale de Cerisy-la-Salle, Cerisy, France, July 2-9, 2010.

Chair, “American Art and the ‘Period Eye,’” session at College Art Association Conference, Chicago, February 2010.

“American Prints and the Active Learning Art History Classroom.” College Art Association Conference, Chicago, February 2010.

“The Spirit in the Machine: Jane Heap, the Gurdjieff Group, and the Machine-Age Exposition of 1927.” Early American Modernism and Religion Symposium, Emmanuel College, Boston, October 2009.

“Modernism in Trouble... in Paradise.” Design on Film Conference, sponsored by *Design and Culture*. Cooper-Hewitt National Design Museum, New York, March 2009.

“Hardware Stores, Jewelry Boxes, and Machines: Design on Display at MoMA, 1934.” College Art Association Conference, Los Angeles, February 2009.

“Banana Republic, Norman Rockwell, and Mid-century Modern: Fashioning Rebellion.” Outside the Frame: Kendall College of Art and Design Colloquium, Grand Rapids, October 2008.

Co-Chair, “Depolarizing American Modernism: The Thirties,” session at College Art Association Conference, New York, February 2007.

“Who’s the ‘Literary Gigolo’?: Benton, Stieglitz, and the Pursuit of an Anti-Intellectual American Modernism.” College Art Association Conference, Boston, February 2006.

“America the Precious: Seeing American Art at MoMA, 1929-1937.” Sight Lines: 2005 New England American Studies Association Conference, Worcester, Massachusetts, September 2005.

“Style and Lifestyle in the Machine Age: The Modernist Period Rooms of *The Architect and the Industrial Arts*.” College Art Association Conference, Seattle, February 2004.

“Our First Home: Space and the Meaning of Modern Art in MoMA’s First Decade.” 2001 Yale University History of Art Symposium, New Haven, February 2001.

“The Intimate Gallery, the *Equivalent*s, and the Cosmos: Spirituality in the 1920s Work of Alfred Stieglitz.” Symposium on the History of Art, presented by The Frick Collection and the Institute of Fine Arts, New York, April 2000.

“Walter W. Kantack: Craft and Design in an Age of Mass Consumption.” Boston University Graduate Student Symposium on the History of Art, Museum of Fine Arts, Boston, March 1997.

“A Silver Mustard Pot by Peter Van Dyck: Portrait of the New York Dutch c.1705.” Material Culture Colloquium, Center for the Study of American Art and Material Culture, Yale University, February 1996.

INVITED TALKS

“The Campus Architecture of Clark University.” Central Massachusetts Chapter of the American Institute of Architects, Worcester, Massachusetts, May 2017; September 2013.

“George Nelson, the Herman Miller Furniture Company, and the Politics of Race and Gender at Mid-Century.” Rhode Island College, Providence, March 2017.

“The Stranglehold of the Single Row Hang: Thoughts on the Artistic Display of Photography.” Vesna Pavlovic: Lost Art, Hanes Art Gallery, Wake Forest University, Winston-Salem, N.C., November 2016.

“Is Art Good for the Soul? Comments on Vickie Sullivan’s Spectacles and Sociability.” Early Modernists Unite, Higgins School of Humanities, Clark University, November 2016.

“Abstraction and Race at Mid-Century: Comparing Histories of Art and Design.” Lecture and Discussion Panel, American Culture Studies and Department of Art History & Archeology, Washington University, St. Louis, Missouri, February 2016.

“Recognizing Painful Legacies Through Memorial Construction.” Discussion Panel, Strassler Center for Holocaust and Genocide Studies, Clark University, November 2015.

“George Nelson, the Herman Miller Furniture Company, and the Politics of Race and Gender at Mid-Century.” Department of Art and Art History, University of Texas at Austin, April 2014.

“George Nelson, the Herman Miller Furniture Company, and the Politics of Race and Gender at Mid-Century.” Department of Visual Arts, College of the Holy Cross, Worcester, March 2014.

“Overwhelmed: Salon-Style Picture Hangs and the Limits of Our Historical Imagination.” Street Hall Lecture, Department of the History of Art, Yale University, New Haven, Conn., September 2012.

“Overwhelmed: Salon-Style Picture Hangs and the Limits of Our Historical Imagination.” Elizabeth Allen Visiting Lecture in Art History, Northern Illinois University, Dekalb, Illinois, April 2012

“MoMA and American Modernism: Painting, Design, and the Art of the Exhibition.” Eldredge Prize Lecture, Smithsonian American Art Museum, Washington, D.C., November 2011.

“The Art of the Exhibition: MoMA and the Marketing of American Modernism, 1929-1934.” School of Architecture, University of Virginia, August 2010; Carleton College, May 2010

“The Art of the Exhibition: MoMA and the Marketing of American Modernism, 1929-1934.” Bowdoin College Museum of Art, April 2010

“The Art of the Exhibition: MoMA and the Marketing of American Modernism, 1929-1934.” Rhode Island School of Design, April 2009.

“The Art of the Exhibition: MoMA and the Marketing of American Modernism, 1929-1934.” Higgins School of Humanities, Clark University, April 2009.

“The Art of the Exhibition: MoMA and the Marketing of American Modernism, 1929-1934.” Modernist Colloquium, Harvard University, December 2008.

SELECTED PUBLIC LECTURES

“Alfred Stieglitz: Photographer, Gallerist, and Inveterate Pen Pal.” Florence Griswold Museum, Old Lyme, Conn., April 2018.

“Modern Design and Artistic Accessories in 1950s America: Associated American Artists.” Marianna Kistler Beach Museum of Art, Kansas State University, Manhattan, Kansas, November 2015.

“The Dial Collection in Worcester.” Worcester Art Museum, Worcester, Massachusetts, November 2013.

“Interior Design in the 1960s.” Worcester Art Museum, Worcester, Massachusetts, January 2013.

“Projections and Reflections: Josiah McElheny, Some Pictures of the Infinite.” Gallery talk, Insititute of Contemporary Art, Boston, September 2012.

“Morris, MoMA, and the Politics of American Modernism in the 1930s.” Frelinghuysen-Morris House and Studio, Lenox, Massachusetts, July 2011.

“Art Since 1945.” Eight-part lecture series, Worcester Art Museum, Worcester, Massachusetts, October 2010-May 2011.

“Suburban Modern: Conformity and Individuality in 1950s Furnishings.” Wadsworth Atheneum, Hartford, Connecticut, January 2011.

“Livable Modernism: The Great Depression, Modernism, and Design Innovation.” Art Institute of Chicago, Chicago, January 2010.

“The Modern Kitchen: Design and Housework in the 20th century.” Gropius House, Historic New England, Lincoln, Massachusetts, September 2009.

“The Great Depression, Modernism, and Design Innovation.” Frelinghuysen-Morris House and Studio, Lenox, Massachusetts, July 2009.

“The Modernist Interior: Efficiency, Morality, and Comfort.” Lecture sponsored by Historic New England for their Modernist Immersion Weekend, Boston, September 2007.

“Livable Modernism: Interior Decorating and Design During the Great Depression.” Friends of Goddard Library, Clark University, Worcester, April 2007.

“The House of Tomorrow: Modern Design and the Great Depression.” The Mount, Lenox, Massachusetts, August 2005.

“Portrait of a Nation: American Art.” Four-part public lecture series, Wadsworth Athenaeum Museum of Art, Hartford, February – March 2003.

“Please Be Seated: Contemporary Studio Seating Furniture.” Gallery talks, Yale University Art Gallery, New Haven, May 1999.

“The Silversmithing Trade in Eighteenth-Century England.” Gallery talks, Museum of Fine Arts, Boston, April 1995.

MUSEUM EXPERIENCE

- Winter 2016 *Co-Curator*, Worcester Art Museum. *Cyanotypes: Photography’s Blue Period* (January 16-April 15, 2016).
- Spring 2012 *Special Exhibition Curator*, Traina Center for the Arts, Clark University. *The Life of a Campus: Clark Buildings Then and Now*, featuring archival photographs, documents, and contemporary student art (March 13-May 21, 2012).
- Fall 2004 *Special Exhibition Curator*, Yale University Art Gallery. *Livable Modernism: Interior Decorating and Design During the Great Depression* (October 5, 2004-June 5, 2005).
- Fall 1999 *Curatorial Intern*, Department of American Decorative Arts, Yale University Art Gallery.
Researched 18th-century English prints and American genealogies for exhibition on New York silversmith Myer Myers (2001-2002).
- 1994-1995, *Research Assistant*, Department of European Decorative Arts and Sculpture,
Summer 1996 Museum of Fine Arts, Boston. Researched 18th- and 19th-century English silver collection
for *English Silver in the Museum of Fine Arts, Boston, Volume II* (2000). Authored label texts for *The Taste For Luxury: English Decorative Arts of the Eighteenth Century* (Museum of Fine Arts, Boston, 1994-1996).
- 1993-1994 *Intern*, Department of American Decorative Arts and Sculpture, Museum of Fine Arts, Boston. Curated reinstallation of Contemporary American Craft Gallery.

TEACHING EXPERIENCE

Courses Taught at Clark University

- ARTH 010 From the Stone Age to Our Age: Monuments & Masterpieces of the Western World
- ARTH 142 Art and the Experience of Modernity, 1880-1940
- ARTH 143 Art from 1940 to 1970: Modernism and its Discontents
- ARTH 144 Art Since 1970
- ARTH 158 Art and the City of Worcester (First-Year Seminar)
- ARTH 201 Art, the Public, and the History of Worcester (Problems of Practice Course)
- ARTH 210 The Art of Art History: Methods and Teaching
- ARTH 243 Design in the (long) 20th Century: Arts & Crafts to Ikea
- ARTH 245 Urban Art & Society in Jazz Age New York
- ARTH 248 Gender and Representation
- ARTH 249 Special Topics: Architecture at Clark
- ARTH 249 Special Topics: Cyanotypes
- HS 202 Suburbia & the Rhetoric of Freedom

Undergraduate Honors Theses Supervised

Jeremy Doss '17, "The Triumph of Jean-Michel Basquiat: The Black Self in Conflict with Modernity"

Abby Moon '17, "Primitivist Nostalgia and Postwar Solitude: The Emotionalism of Ernst Ludwig Kirchner's 1924 *Umbra Vitae* Woodcuts"

Selena Shabot '15, "*Entartete Frauen*: Artistic Representation and Gender Politics in the Degenerate Art Exhibition of 1937"

Stefanie Gough '14, "Uncanny Reflection in Corinth's *At the Mirror*: A Neuropsychological Look at the Effects of a Stroke on Perceptions of Identity and Truth"

Mary Gumpert '12, "Can you CopyRight a Square? Examining Kazimir Malevich's Legacy and the issue of Authenticity in Unattributed art from the Russian Avant-Garde"

Jared Packard-Winkler '12, "The Pollock Mystique: Constructed in the Eyes of Popular Culture"

Ashley McNelis '11, "Lee Miller's Development as an Artist: The Appropriation of Surrealism in Covering the Second World War"

Patrick Greer '11, "Kant and Bell: Form in Modern Art" [thesis in Philosophy, second reader]

Claire Frost '10, "Interpreting Usonia: Frank Lloyd Wright's Baird and Zimmerman Houses"

Adam Parison '10, "Van Gogh's Metamorphosis: *Japonisme* and Japanese Art's Effect on Van Gogh's Paintings"

Kelli Blank '05, "The Rest Will Follow: Authority and the Early Buildings of the Worcester Art Museum"

SELECTED ACADEMIC EXPERIENCE AND SERVICE

At Clark University:

2018	Scheduled Salary Increase Committee
2017-2018	Screen Studies Search Committee
2017-2018	Electronic UWTE implementation Committee
2017-2019	Committee on Personnel
2016-2017	Screen Studies Search Committee
2014-2017	Planning and Budget Review Committee (Chair, 2015-2016)
2014-2015	Screen Studies Search Committee
Spring 2014	Vice Chair, Faculty Assembly
2010-2013	Mellon Foundation Grant Advisory Committee, Higgins School for Humanities
2010-2012	Faculty Work Task Force
2008-2011	Steering Committee, Center for Excellence in Teaching and Learning
2008-2009	Studio Art Search Committee
2007-2008	Art History Search Committee
2006-2007	Research Board
2005-2006	Screen Studies Search Committee
2004-present	College Consortium Committee, Worcester Art Museum

Other Venues:

- 2005-present *Peer-reviewer: Journal of Design History* (3); *History of Photography* (1); *Panorama* (1); *American Art* (1); *Design and Culture* (1); *Journal of Modern Craft* (1); *Journal of American Studies* (1); *Museum and Society* (1); *Textile History* (1); Yale University Press (2); Prentice-Hall (1); Getty Publishing (1); Museum of Modern Art (1); Bloomsbury Publishing (1); Dalhousie Architectural Press (1)
- 2012-present Board of Directors, ArtsWorcester, Worcester, Massachusetts (President, 2015-2017; Vice-President, 2013-2015)
- 2018 *External Program Reviewer*, Department of Art & Art History, Rollins College, Winter Park, Florida
- 2016 *Advisory Panel* for *America's Cool Modernism*, an exhibition at the Ashmolean Museum, Oxford, England, sponsored by the Terra Foundation
- 2013-2015 *Juror*, Charles Rufus Morey Book Award, College Art Association
- 2015 *Juror*, Terra Foundation for American Art, Chicago Initiative, Academic Programs and Publications Grants, Chicago, Illinois
- 2014 *Juror*, Wolfsonian Library and Museum/Florida International University Short-term Fellowships, Miami, Florida
- 2012 *External Program Reviewer*, Art History Program, Assumption College, Worcester, Massachusetts
- 2011-2014 *Advisory Panel* for *Art for Every Home: Associated American Artists*, an exhibition at the Marianna Kistler Beach Museum of Art, Kansas State University, 2015
- 2011 *Juror*, American Antiquarian Society Short-term Fellowships, Worcester, Massachusetts
- 2008-2011 *Exhibition Review Editor*, *Design and Culture*
- Summer 2007 *Guest Editor*, Special Issue on American Modernism, *Studies in the Decorative Arts*
- October 2005 *Advisory Panel* for National Endowment for the Humanities, Division of Public Programs, Washington, D.C.
- October 2004 *Organizer*, American Modernist Design, 1920-1940: New Perspectives. A two-day symposium convened on Oct. 29-30, Yale University Art Gallery
- 2002-2004 *Advisory Panel* for *Designing the World of Tomorrow: America's World's Fairs of the 1930s*, an exhibition at the National Building Museum, 2010
- October 2000 *Co-chair*, Seminar on Spirituality and Early 20th-Century Modernism, Annual Conference of the Modernist Studies Association, University of Pennsylvania
- Fall 1998 *Instructor*, Teaching Fellow Workshops for the History of Art, Yale University Designed and lead semester-long series of workshops on art history pedagogy.
- 1998-1999 *Department Representative*, Committee on Student Teaching at Yale University
- 1997-1998 *Teaching Assistant Representative* to the History of Art faculty, Yale University
- 1997 Attingham Summer School for the Study of the Country House in Britain

PROFESSIONAL MEMBERSHIPS

College Art Association
Association of the Historians of American Art
American Studies Association
Decorative Arts Society, Inc.
Society of Architectural Historians