

## CURRICULUM VITAE

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### I. Education

December 1987. Ph.D. in the History of Art. University of California, Berkeley. Dissertation title: *The Marketing of an Avant-Garde. Dealers, Ideology and the Trade in Modernism Between France and Germany*  
June 1979. M.A. in the History of Art. University of California, Berkeley  
Thesis title: *Political Constructivism: The Cologne Progressives*  
June 1976. B.A. in Art History with Honors. University of Oregon, Eugene, Oregon

### II. Professional Experience

2015-            Professor of Art History and Visual Studies, University of Kentucky  
2012-            Director, School of Art and Visual Studies, University of Kentucky  
2016 (summer) Visiting Scholar, Getty Research Institute, The Getty. Los Angeles, California  
2008            Visiting Scholar, Ecole normale supérieure, Paris  
2003-2004      Scholar, Getty Research Institute, The Getty. Los Angeles, California  
1997-2015      Associate Professor, Art Department. University of Kentucky  
1995-1996      Assistant Professor, Art Department. University of Kentucky  
Fall 1994       Visiting Professor, Art Department. Stanford University  
1986-1994      Assistant Professor, Department of Art History and Archaeology. Washington  
University, St. Louis, Missouri  
1985-1986      Visiting Lecturer, Department of Art History. University of Delaware,  
Newark, Delaware  
1983-1984      Instructor, Rudolf Shaeffer School of Design, San Francisco  
1979-1982      Teaching Associateships and Assistanceships, University of California,  
Berkeley

### III. Administrative Appointments

July 2014 -      Associate Dean for Strategic Planning and Assessment, College of Fine Arts

The primary responsibility of this position has been to manage the College of Fine Arts assessment activities, as well as attending meetings associated with the University's assessment policies and procedures, and the annual evaluation of assessment plans across the University. The secondary responsibility is to lead the College's efforts to develop a strategic plan for the years 2016-2021. In this capacity I was the primary author of the College's plan.

July 2012 -      Director, School of Art and Visual Studies, School of Fine Arts, University of Kentucky

The School of Art and Visual Studies has twenty-one tenured and tenure-track faculty members,

thirteen full-time lecturers, and employs approximately ten adjunct and part-time instructors. The School services nearly 1,000 students in undergraduate and graduate programs, with approximately 200 majors in art education (BA, MA), Art History and Visual Studies (BA, MA), Studio Art (BA, BFA, MFA) and Digital Media and Design (BS). I am responsible for all facets of the School's policy-making and management – including curricular, personnel, budgetary, and facilities administration. These responsibilities include:

- Maintenance of faculty governance
- Development and evaluation of members of the faculty
- Management of the tenure and promotion process
- Recruitment and retention of faculty and students
- Student development
- Development and implementation of the curriculum
- Maintenance of undergraduate programs in art education, art history & visual studies and art studio
- Maintenance of graduate programs in art education, art history & visual studies, and art studio
- Course scheduling and credit hour generation
- Support for scholarship and grant writing
- Supervision of staff and faculty in roles requiring direct supervision (administrative staff, associate director, director of graduate studies, foundations director, and graduate assistants)
- Financial management
- Distribution of financial and physical resources
- College and university reporting
- Maintenance of the physical plant, e.g., offices, classrooms, telephones, copiers
- Assessment, accreditation, and reaccreditation
- School ambassador to the administration, stakeholders, and off-campus groups
- Support and implementation of institutional initiations such as the UK Core Initiative in general education and the implementation of our Quality Enhancement Program on multi-modal communication
- Promotion and participation in interdisciplinary development and activity
- Promotion and participation in international development and activity

*Selected School accomplishments during my term as director:*

- Oversight of \$21.5 million capital campaign for the renovation of the new studio art building on Bolivar St.  
Collaborated with architects and faculty to program and to plan the new facility  
Managed budgets for the renovation and for the furniture and fixtures for the new facility
- Conducted biennial faculty reviews and annual staff reviews
- Contributed significant copy and design features for SA/VS's new website and related recruitment materials
- Supported on-going cooperative and faculty-initiated ventures with Shanghai University, the University of Inner Mongolia, and Tsinghua University, Beijing
- Supported faculty initiatives to create minors in digital design and photography, to create summer program in Ireland, and the continuation of a summer program in Shanghai
- Managed SA/VS multi-area reports concerning assessment
- Primary author of NASAD self-study for accreditation renewal

*Service activities as Associate Dean*

- Chaired search committee for Director, School of Music

#### **IV. Teaching and Advising**

**University of Kentucky:**

### Courses Taught

- Spring 2016** Seminar: A-H 300 "Understanding Modernism, 12 students
- Fall 2015** Lecture: A-H 335: "Early Modern Art and Visual Culture: Painters and Markets," 32 students
- Spring 2014** Lecture: AH350: "Contemporary Art," 38 students

### Courses Taught (cont.)

- Fall 2013** Seminar: AH525/625: "Problems in Media and Genre: The Seduction of Things," 11 students
- Spring 2013** Lecture: AH350: "Contemporary Art," 37 students
- Spring 2012** Lecture: AH106 "Renaissance to Modern Art," 168 students (hybrid course)  
Lecture: AH350: "Contemporary Art," 47 students
- Fall 2011** Lecture: AH101: "Introduction to Visual Studies," 20 students  
Seminar: AH528: "Abstract Expressionism," 10 students
- Spring 2011** Lecture: AH106: "Renaissance to Modern Art," 120 students  
Lecture: AH350: "Contemporary Art," 44 students
- Fall 2010** Lecture: AH342: "Studies in American Art: Art and Photography in 20<sup>th</sup>-century American Art," 42 students  
Seminar: AH528 "Topical Seminar in Art History: Art Exhibitions: History and Practice of Temporary Shows of Works of Art," 9 students  
Seminar: AH628 "Topical Seminar in Art History: Art Exhibitions: History and Practice of Temporary Shows of Works of Art," 3 students
- Spring 2010** Lecture: AH106: "Renaissance to Modern Art," 120 students  
Lecture: AH350: "Contemporary Art," 62 students
- Fall 2009** Lecture: AH340: "Impressionism and Postimpressionism," 50 students  
Seminar: AH528: "Copies and Copyrights" 3 students  
Seminar: AH628: "Copies and Copyrights" 7 students
- Spring 2009** Lecture: AH106: "Renaissance to Modern Art," 120 students  
Lecture: AH350: "Contemporary Art," 59 students
- Fall 2008** Lecture: AH341: "Art Between the World Wars," 45 students  
Seminar: AH526: "History of the Art Market," 10 students  
Seminar: AH626: "History of the Art Market," 7 students
- Summer 2008** Lecture: AH341: "The Cultural Revolution of the Sixties," 14 students
- Spring 2008** Lecture: AH106 "Renaissance to Modern Art," 120 students  
Lecture: AH350 "Contemporary Art," 50 students
- Fall 2007** Lecture: AH342 "Studies in American Art: 20<sup>th</sup> Century American Modernism," 35 students  
Seminar: AH528 "Topics in Art History: Cubism Revisited," 8 students  
Seminar: AH628 "Topics in Art History: Cubism Revisited," 5 students

**Courses Taught (cont.)**

- Spring 2007** Lecture: AH106 "Renaissance to Modern Art," 100 students  
Lecture: AH339 "Topics in 18<sup>th</sup>-19<sup>th</sup> Century Art: Romanticism," 35 students
- Fall 2006** Lecture: AH341 "High Modernism," 38 students  
Seminar: AH525 "What was a Painting?" 10 students  
Seminar: AH625 "What was a Painting?" 5 students
- Summer 2006** Lecture: AH340: "Impressionism and Postimpressionism," 19 students
- Spring 2006** Lecture: AH350 "Contemporary Art," 54 students  
Seminar: AH525 "Art and Documentation," 10 students  
Seminar: AH625 "Art and Documentation," 5 students
- Fall 2005** Lecture: AH106 "Renaissance to Modern Art," 110 students  
Lecture: AH415G: "20<sup>th</sup>-Century Sculpture," 25 students
- Summer 2005** Lecture: AH340 "Impressionism and Postimpressionism," 18 students
- Spring 2005** Lecture: AH341 "Modern Art: The Culture of High Modernism," 42 students  
Seminar: AH526 "Art and Artist in Society: Paul Cézanne," 12 students  
Seminar: AH626 "Art and Artist in Society: Paul Cézanne," 3 students
- Spring 2003** Lecture: AH106 "Renaissance to Modern Art," 120 students  
Lecture: AH341 "20<sup>th</sup>-Century Modernism," 40 students
- Fall 2002** Lecture: AH342 "Studies in American Art: From the Colonial Period to the Gilded Age," 24 students  
Seminar: AH525 "Topics in Genres and Media: Abstract Art," 12 students
- Summer 2002** Lecture: AH106 "Renaissance to Modern Art," 19 students
- Spring 2002** Lecture: AH350 "Contemporary Art," 68 students  
Lecture: AH415G "European Art Between the Wars," 12 students
- Fall 2001** Seminar: AH555 "Methods of Art History," 12 students  
Seminar: AH528 "Topics in Art History: Contemporary Art Theory," 7 students  
Seminar: AH628 "Topics in Art History: Contemporary Art Theory," 7 students
- Spring 2001** Lecture course: AH342 "American Art: From the Gilded Age to the Cold War," 40 students  
Seminar: A-H526 "Art and Artist in Society: Art in 1900," 12 students  
Seminar: A-H626 "Art and Artist in Society: Art in 1900," 5 students
- Fall 2000** Lecture course: AH341 "Modern Art II," 52 students  
Seminar: AH555 "Methods of Art History," 15 students
- Spring 2000** Lecture course: AH342 "American Art: From the Colonial Period to the Gilded Age," 38 students  
Seminar: AH527 "The Sixties," 14 students
- Fall 1999** Lecture course: AH106 "Renaissance to Modern Art," 35 students  
Lecture course: AH350 "Contemporary Art," 62 students

**Courses Taught (cont.)**

- Spring 1999**    Lecture course: AH106 "Renaissance to Modern Art," 120 students  
 Seminar: AH526 "European Art Between the Wars," 19 students  
 Seminar: AH626 "European Art Between the Wars," 9 students
- Fall 1998**    Lecture course: AH341 "20th Century Modernism" 71 students  
 Seminar: AH525 "The Body in Early 20th Century High Modernist Art," 11 students  
 Seminar: AH625 "The Body in Early 20th Century High Modernist Art," 4 Students
- Spring 1998**    Lecture course: AH342 "American Art: From the Gilded Age to the Cold War," 40 students  
 Seminar: AH527/627 "Art and Memory in the 20th Century," 18 students
- Fall, 1997**    Lecture course: AH 350 "Contemporary Art," 38 students  
 Seminar: AH528/690 "Reading Contemporary Art Theory," 19 students  
 Seminar: AH555 "Methods in Art History," 13 students
- Spring 1997**    Lecture course: A-H106 "Renaissance to Modern Art," 120 students  
 Seminar: AH590 "The Culture of High Modernism," 18 students
- Fall 1996**    Lecture course: A-H341 "20th Century Art," 38 students  
 Seminar: AH555 "Methods in Art History," 8 students  
 Seminar: AH590 "The Self-Portrait in Western Art," 8 students
- Spring 1996**    Lecture course: AH342 "American Art," 37 students  
 Seminar: AH555 "Methods in Art History," 19 students
- Fall 1995**    Lecture courses: AH106 "Renaissance to Modern Art," 65 students  
 Seminar: AH390 Topic Research in Art History: "Art Since 1960"  
 Seminar: AH690 Topic Problems in Art History, "Reading Photography," 17 students

**Graduate theses supervised as principal reader at the University of Kentucky**

- Ella Hans, "Mikhail Larionov and the Russian Avant-Garde," M.A. (May 2011)  
 Melissa Schwartz, "Constructing the Real: The New Photography of Crewdson, Gursky and Wall," M.A. (May 2011)  
 Robin Fisher, "Cézanne in Early 20<sup>th</sup>-Century Britain: Walter Sickert's Criticism of the Art of Paul Cézanne," M.A. (December 2007)  
 Suzanne Gray, "Diego Rivera: Transition from Cubism," M.A. (Spring 2006)  
 Michael Holgren, "John Sloan: Considerations of his artistic identity revealed through technique, subject, and personal records between the years 1913-1916," M.A. (Spring 2006)  
 Marie-François Hutchinson, "Georges Seurat: *Port-en-Bassin, Le Pont et les Quais* (1888)," M.A. (Fall 2002)  
 Christine Huskisson, "Conceptual Art and the Interpretive and Exhibition Functions of the Museum," M.A. (Summer 2002)  
 Amber Travis, "Elements of Market Recognition: The Early Targets and Flags of Jasper Johns," M.A. (Summer 2002)  
 Christina Eng, "'Malignant Passions': George Caleb Bingham and *Order No. 11*," M.A. (Summer 2002)  
 Rebecca McClung, "A Collaboration between Man Ray and Paul Eluard," M.A. (Summer 2000)  
 Jane Boswell, "Eugene Gallé's Flower Imagery," M.A. (Spring 1998)

### **Graduate theses committee member**

Brian M. Cole, "Ekphrasis and Avant-Garde Prose of 1920s Spain," Ph.D. (December 2015)  
Mikolaj Czerwinski, "'Project' and Polish Post-War Architecture," M.A. (May 2011)  
Heather Castro, "Ugly Judgment: The Grotesque in Social Crisis," M.A. (University of Louisville, December 2009)  
Dita Dlugosova, "The Vienna School and Vincenc Kramar: Theory and Practice," M.A. (May 2009)  
Julie Schubinski, "From Example to Norm: Deaccessioning in Late 20<sup>th</sup>-Century American Art Museums," M.A. (July 2007)  
Allison Hays, "Lost in Translation: Eugene Delacroix's Visual Reconstruction of William Shakespeare's Hamlet," Art Department, M.A. (Summer 2006)  
Murray Skees, "The Dialectic of Digitality: Rationalization in the Era of Late Capitalism," Philosophy Department, Ph.D. (Spring 2006)  
Paul Lewis, "Karl Marx and Walter Benjamin: Studies in the Philosophy of Technology, Materialism, and Modernity," Philosophy Department, Ph.D. (Spring 2002)  
Nancy Wolsk, "The Lycée and the Nabis," History Department, Ph.D. (Spring 1998)  
Scott Bryson, "Contemporary Poetry and the American Landscape," English Department, Ph.D. (Spring 1999)

### **Undergraduate theses chair**

Ben Allen, "Baudrillard and 9/11," Gaines Fellowship Senior Thesis (Spring 2002)  
Haviland Argo, "Antonio Sant'Elia, the Architect of Transition," Gaines Fellowship Senior Thesis (Spring 2001)  
Matt Grunkenmeyer, "Archeology, Technology and Social Justice in Medical Art: Diego Rivera's Mural at the Hospital de la Raza, *The History of Medicine in Mexico: The People's Demand for Better Health*," Gaines Fellowship Senior Thesis (Spring 1997)

### **University of Kentucky Graduate School Representative on Ph.D. Defense Committees**

School of Music (September 2010, May 2012); Education (May 2011); Anthropology (April 2008)

### **Stanford University**

**Fall 1994**      Lecture course: "The Culture of High Modernism," 30 students

### **Washington University Courses Taught Since 1989-1990**

**Spring 1994**    Lecture: "The Image of the Artist in the 20th Century," 37 students  
Seminar: "Reading Lacan," 12 students

**Fall 1993**      Lecture: "Art Since 1950," 56 students  
Seminar: "American Art in the 1940s," 11 students

**Spring 1993**    Lecture: "Art Between the Wars," 32 students  
Seminar: "Modernism in America: 1913-1932," 12 students

**Fall 1992**      Lecture: "Modern Art 1900-1916," 63 students  
Seminar: "The Anthropological Perspective on Postmodernism and the Visual Arts," 18 students

**Spring 1992**    Lecture: "The Body in 20th Century Art," 57 students  
Seminar: "Cubism," 12 students

- Fall 1991**      Lecture: "Art Since 1950," 96 students  
Seminar: "The Body in 20th Century Art," 12 students
- Spring 1990**    Lecture: "Impressionism and Postimpressionism," 72 students  
Seminar: "The Expressionist Paradigm," 21 students
- Fall 1989**      Lecture: "Art Since 1950," 115 students  
Seminar: "Reading Gombrich," 12 students

### **Graduate theses supervised as principal reader**

#### **Ph.D. dissertations:**

Laufer, Marilyn, "In Search of America: Photography from the Road 1936-1976," (December 1992).

#### **M.A. theses:**

- Tschomakoff, Margarita, "The Cubist Moment of Kasimir Malevich" (May 1994)  
Christ, Carol, "Isabel Bishop and Union Square's Women: The Neutralization of Social Fear in the 1930s" (May 1993)  
Tom, Patricia, "Felix the Cat. A study in alternative constructions of modernism in American culture in the 1920s" (May 1993)  
Vemer, Anna, "Cubism, Cézanne, and the Issue of Color" (May 1993)  
Krukowski, Samantha, "Dubuffet and the Deculturation of Art" (May 1992)  
Balzer, Isabel, "George Grosz: Art, Aesthetics, and Politics in the Weimar Republic" (December 1990)  
Miller, Alicia, "The Grotesque Body in Photography" (May 1989)  
Mullin, Diane, "Acconci and the Other Body" (May 1989)  
Yatzeck, Tanya, "Pierre Bonnard's Nudes: A Mystical Marriage of Masculine and Feminine" (May 1989)  
Voce, Suzanne, "Formalist Criticism and Minimalism" (May 1988)

### **V. Professional Productivity**

#### **Books and Articles:**

- "Classic French Modern" *Scripta manent. Schriften zur Sammlung «Am Römerholz»* volume 1, (Munich: Hirmer Verlag, 2015)
- "Why the School of Paris is not French," *Artl@s Bulletin*, 2:1 (Spring, 2013): 26-33
- Artists' Genres: An Illustrated Primer*. Digital textbook being used in the University of Kentucky course, A-H 106 "Renaissance to Modern Art" (2012)
- "Disaggregating the Aggregate: the question of measures in quantitative art history," in *L'art et la mesure: Histoire de l'art et méthodes quantitatives*, eds. Béatrice Joyeux-Prunel and Luc Sigalo Santos (Paris: Editions Rue d'Ulm, 2010): 95-112
- "The Life-Cycle of Great Artists from Masaccio to Jasper Johns" (with David Galenson), in *Human Capital and Institutions: A Long-Run View*, eds. David Eltis, Frank Lewis, and Kenneth L. Sokoloff (Cambridge: Cambridge University Press, 2009): 221-47
- "Velocity: Cubism, Nationalism, and Transnationalism," *Studies in Western Art*, special issue on Migrations in Art, (Osaka University, Japan), no. 14 (2008): 82-105

**Books and Articles (cont.):**

- "Bad luck is a Surrealist Adventure," in *Bad Luck* (Lexington: Morlan Gallery, Transylvania University, 2007):
- "Careers and Canvases: The Rise of the Market for Modern Art in the 19<sup>th</sup> Century" (co-authored with David Galenson) in *Van Gogh Studies*, 1 (2007): 136-66
- "Measuring Canons: Reflections on Innovation and the 19<sup>th</sup>-Century Canon of European Art," in *Partisan Canons*, ed. Anna Bryzski (Durham: Duke University Press, 2007): 27-54
- "Van Gogh *als Erzieher*: Early Chapters in the Globalization of Conceptual Art," in *Transboundary/Modern Art*, ed. Tsukasa Kōdera, *Modernism and Central and East European Art & Culture*, vol. 8 (Osaka: Osaka University, 2007): 29-45
- "Cézanne and Vollard: An Anatomy of a Relationship," in *Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde* (New York: Metropolitan Museum of Art, Fall 2006): 28-47. Translated as "Vollard et Cézanne: anatomie d'une relation," in *De Cézanne à Picasso: Chefs-d'oeuvre de la galerie Vollard* (Paris: Musée d'Orsay, 2007): 38-57 [invited and refereed]; essay reviewed by Souren Melikian, "The visionary dealer behind the avant-garde" in *International Herald Tribune* (October 20, 2006)
- "Anticipating Artistic Behavior: New Research Tools for Art Historians," *Historical Methods*, vol. 37, no. 3 (Summer 2004): 137-53
- "The Photographic Grotesque," *exposure*, vol. 6, no. 1 (2003): 43-52
- "A Matter of Professionalism: Marketing Identity in *Fin-de-siècle* Vienna," in *Rethinking Fin-de-siècle Vienna*, ed. Steven Beller (New York: Berghahn Books, 2001), pp. 195-219. Revised from the original essay which appeared in *Austrian History Yearbook*, vol. 28 (1997): 247-68
- "Young Geniuses and Old Masters: The Life Cycles of Great Artists from Masaccio to Jasper Johns," co-authored with David Galenson, *Working Papers Series*, no. 8368, National Bureau of Economic Research (July 2001)
- "Against Photography. Reading Barthes on the Photograph," in *Writing Places and Mapping Words*, eds. David Jarrett, Tadeusz Rachwal, and Tadeusz Slawek (Wydawnictwo: University of Silesia Press, 1996)
- Marketing Modernism in Fin-de-siècle Europe*. Princeton: Princeton University Press, 1994
- "The Politics of Silence. The Degenerate Art Show Revisited," *Art Criticism* 9:1 (1994): 19-31
- "Ten Site-Specific Artists at Laumeier Sculpture Park," in *Laumeier Sculpture Park. Ten Sites: Works, Artists, Years*, ed. Debra L. Reinhardt (St. Louis: Laumeier Sculpture Park, 1993), 6-13
- "Damaged Speech," *M/E/A/N/I/N/G* 8 (Spring 1991): 27-37
- "The Avant-Garde and the Trade in Art," *Art Journal* 47 (Winter 1988): 360-67
- Editorial selection of illustrations for Joshua Taylor's *Theories of Nineteenth Century Art*, (Berkeley and Los Angeles: University of California Press, 1987)
- The Marketing of an Avant-Garde. Dealers, Ideology and the Trade in Modernism Between France and Germany*. Unpublished Ph.D. dissertation, U. C. Berkeley, 1987
- Introductory essays and catalogue entries, *German Realism of the Twenties. The Artist as Social Critic*. Exhibition catalogue, edited by Gregory Hedberg. Minneapolis: Institute of Arts, September-November 1980



**Books and Articles (cont.):**

*Art Appreciation*, edited and developed by Roger D. O'Connor for the Contra Costa County Fine Arts Curriculum, K-12. Contra Costa County, CA: Superintendent of Schools Office, 1980

Biographical essays on Charles Sheeler and Charles Demuth in *2. Jahrzehnte amerikanische Malerei*. Exhibition catalogue, edited by Peter Selz (Düsseldorf, Zurich and Brussels, Fall 1979)

**Book Reviews:**

Review essay of Jean-Laurent Rosenthal, "The Extraordinary Art Critic Roger de Piles (1635-1709): An Empirical Analysis of his Rankings and Sale Prices," for *The Journal of Economic History* (Summer 2012)

Review essay of Grace Brockington, ed., *Internationalism and the Arts in Britain and Europe at the Fin de Siècle* for *geschichte.transnational* [<http://geschichte-transnational.clio-online.net>](September 9, 2012)

Review essay of Thomas M. Bayer and John R. Page, *The Development of the Art Market in England: Money as Muse, 1730-1900* (London: Pickering and Chatto, 2011), in *EH.net* [[http://eh.net/book\\_reviews/development-art-market-england-money-muse-1730-1900](http://eh.net/book_reviews/development-art-market-england-money-muse-1730-1900)]

Review essay of Jonathan K. Nelson and Richard J. Zeckhauser, *The Patron's Payoff: Conspicuous Consumption in Italian Renaissance Art* (Princeton: Princeton University Press, 2008), in *The Journal of Economic History* 69:4 (December 2009): 1174-75

Review essay of Richard Cork, *A Bitter Truth: Avant-Garde Art and the Great War* (New Haven and London: Yale University Press, 1994); Maria Tatar, *Lustmord: sexual murder in Weimar Germany* (Princeton: Princeton University Press, 1995); and Yule F. Heibel, *Reconstructing the subject: modernist painting in Western Germany, 1945-1950* (Princeton: Princeton University Press, 1995), *Art Bulletin* 78:3 (March 1996): 168-72

"The House of Rosenberg Style," review essay of Michael C. FitzGerald, *Making Modernism. Picasso and the Creation of the Market for Twentieth-Century Art* (New York: Farrar, Straus and Giroux, 1995) *The Print Collector's Newsletter* 26:4 (September-October 1995): 149-51

"True Confessions?" review essay of Jane Kallir, *Egon Schiele* (New York: Abrams, 1994); Patrick Werkner, *Austrian Expressionism. The Formative Years* (Palo Alto: SPOSS, 1993); and Patrick Werkner, ed., *Egon Schiele* (Palo Alto: SPOSS, 1993), *The Print Collector's Newsletter* 26:1 (March-April 1995): 26-28

"Who Speaks for the Revolution?" review of Joan Weinstein, *The End of Expressionism* (Chicago: University of Chicago Press, 1993) *Oxford Art Journal* 17:2 (Autumn 1994): 124-27

**Professional Papers**

**International:**

"Professionalism and the Market in 19<sup>th</sup>-Century Europe," *Friend or foe: Art and the Market in the Nineteenth Century*, symposium sponsored by the European Society for Nineteenth Century Art, the Netherlands Institute for Art History and the Mesdag Collection, The Hague, May 2015 [keynote speaker]

"Why the School of Paris is Not French," *Spaces of Arts* symposium, sponsored by the Ecole normale supérieure, Paris and Purdue University, Purdue, September 2012

"Classic French Modern," *Art Without History* symposium, Oskar Reinhart Collection "«Am Römerholz»", Winterthur, Switzerland, September 2012 [invited paper]

"Disaggregating the Aggregate: The Question of Measures in Quantitative Art History," *L'Art et la mesure: Histoire de l'art et méthodes quantitatives, sources, méthodes, bonnes pratiques*, international symposium sponsored by the Ecole normale supérieure, Paris, December 2008 [invited paper]

"Theoretical and Practical Knowledge, Ecole normale supérieure, Paris, December 2008 [invited paper]

"Innovation and Artistic Importance," Ecole normale supérieure, Paris, November 2008 [invited paper]

"Mapping Artistic Innovation," Ecole normale supérieure, Paris, November 2008 [invited paper]

### Professional Papers (cont.)

- "Life Cycles of some Old Master Painters," at *Latin American and Caribbean Economic Association* annual meeting, Paris, France, October 2005 [invited paper]
- "Van Gogh als Erzieher (van Gogh as educator): early chapters in the globalization of conceptual art," at *Transboundary/Modern Art* symposium, Osaka University, Osaka, Japan, May 2005 [invited paper]
- "Cézanne and Vollard in 1895: An anatomy of a relationship," at *Beauty and Truth for Sale: The Art of the Dealer*, held at The Getty Center, Los Angeles, March 2004 [invited paper]
- Co-chair with David Galenson, *The New Scientific Revolution in Art History: An Interdisciplinary Consideration*, American University in Paris, France, May 31-June 1, 2003. Co-sponsored with the University of Chicago
- Paper presented: "Anticipating Artistic Behavior: New Research Tools for Art Historians"
- "Innovation and the Market for Modern Art," *International Conference on Art and Economics*, Musée d'art moderne et contemporain, Strasbourg, March 2000 [invited paper]
- "Damaged Speech. On Recent Political Art," International Conference in Honor of Peter Selz, University of California, Berkeley April 1988

### National:

- "Cézanne among the Artists," at Art Institute of Chicago, February 2006 [invited paper]
- "Vollard: What Dealers Can and Cannot Do for Artists," at Art Institute of Chicago, February 2006 [invited paper]
- "Cézanne's Asymptote and the Market for Damaged Goods," at Getty Research Institute seminar, *Markets and Values*, March 2004
- "Young Geniuses and Old Masters," co-written with David Galenson, Economic History Workshop, Department of Economics, University of Chicago, April 2001 [invited paper]
- "Notes on Camp Redux," Social Theory 2000, University of Kentucky, May 2000
- "A Matter of Professionalism: Marketing Identity," Department of Economics, University of Chicago, November 1999
- "What Price Fame? Modernist Innovation and the Market," Modernist Studies Association, October 1999
- "Sex and Character: Anders Zorn in his Studio," College Art Association Annual Meetings, New York, February 1997
- "Marketing Identity in Fin-de-Siècle Vienna," Beyond Vienna 1900, conference sponsored by the Center for Austrian Studies, University of Minnesota, October 1995 [international]
- "Marriage matters: regarding some central European self-portraits," Stanford University, May 1995
- "Scenes from some marriages. Sexual identity and self-portraiture at the *Jahrhundertwende*," University of Oregon, April 1995
- "The Construction of the Impressionist *Weltanschauung*," College Art Association Annual Meetings, Chicago, February 1992
- "Authenticity, Aesthetic Brotherhood, and the 'Currency' of History," (co-written with Angela Miller), American Studies Association Annual Meetings, Baltimore, October 1991
- "Nihilism and Jasper Johns," College Art Association Meetings, Los Angeles, February 1985 international conference in honor of Dr. Peter Selz's retirement; University of Delaware, March 1988); Southern Illinois University at Carbondale, January 1988

### Regional:

- "The Geography of Innovation," Gaines Center for Humanities, December 2007
- "The Work of Art in the Age of High Resolution or The World of Art According to the Museum Gift Shop," Digital Research in the Humanities Symposium, University of Kentucky, November 2007
- "Paul Cézanne and Ambroise Vollard," at Speed Museum, Louis, April 2007 (invited paper)

### **Professional Papers (cont.)**

- "Vilhelm Hammershøi, Auguste Renoir, and the Problem of Innovation," at *Southeastern College Art Conference*, University of North Florida, Jacksonville, October 2004 (invited paper)
- "Ripe for Slaughter: Lovis Corinth's Art of Spectacle," Southeastern College Art Conference, Charleston, SC, October 1996
- "Nietzsche's Dionysian Sexual Politics and Early Central European Expressionism," University of Kentucky Foreign Language Conference, April 1996
- "Made Up Faces," Stanford Humanities Center, February 1995
- "Richter's Makeup," University of Kentucky, April 1994
- "Yves Klein and the Vicissitudes of the Neo-Avant-Garde," University of North Carolina, Greensboro, March 1994; University of Texas, Dallas, March 1994
- "Photographic Memory. On Recent German Photography," St. Louis Art Museum, December 1992
- "Between Velázquez and Barnum: James McNeill Whistler, Artist and Huckster," University of Pittsburgh, Pittsburgh, April 1991
- "Ernst Gombrich and the Canon," Faculty Seminar on Postmodernism and the New Historicism, Washington University, April 1990
- "Gerhard Richter: Representation as History," St. Louis Art Museum, January 1990
- "What Can't Be Photographed: Photography, Gender and the Censors," Society for Photographic Educators, Midwest Conference, October 1989
- "Confronting the Past: Louise Bourgeois," Washington University, St. Louis, October 1988. Colloquium with Joanna Frueh and Gerald Izenberg on "Feminism, Freud, and the Art of Louise Bourgeois," in conjunction with Bourgeois exhibition, Gallery of Fine Arts, Washington University
- "On the Qualities of Abstract Art," St. Louis Art Museum, August 1988, paper given in conjunction with the exhibition of the Joseph Pulitzer collection
- "Political Decadence: The New Art from Berlin," St. Louis Design Center and the Goethe Institute, St. Louis, May 1988
- "The Avant-Garde and the Trade in Art," Faculty Seminar on the Avant-Garde, Washington University, February 1988
- "The Theater of the Body: E. L. Kirchner in his Studio," University of Delaware, April 1986; Washington University, St. Louis, March 1986

### **Public Lectures and Media Appearances**

- Public lecture on "The landscape genre" at the U.K. Art Museum, March 2011.
- Public lecture on "Motherwell/Johns" print exhibition at the U.K. Art Museum, Spring 2009.
- Public lecture on "Impressionism" for Friends of the U.K. Art Museum, Fall 2008.
- "Making Faces,' a work in progress," University of Kentucky, faculty colloquium, October 1995
- "Reading Barthes's *Camera Lucida*," Stanford University, Art Department colloquium, May 1995
- "The Legacy of Minimalism," Laumeier Sculpture Park, St. Louis, October 1993
- "The Modern and the Market," "Impressionism Comes to America," "From the Armory Show to MoMA," Atrium Gallery, St. Louis, lecture series on "Visionary Collectors and Modernist Art," March 1993
- "Barthes's *Camera Lucida* Revisited," Washington University, St. Louis, Department of Comparative Literature colloquium on "After Postmodernism," February 1992
- "The Modern Rhetoric of Taboo and Transgression," University of Missouri, St. Louis, Art Department colloquium, November 1992
- "Gerhard Richter. Recent Work," St. Louis Art Museum, Gallery talk, October 1992
- "From Follies to Site Specific Sculpture," Laumeier Sculpture Park, St. Louis, December 1991
- Guest expert on the issue of obscenity and the visual arts, Channel Five 10 O'Clock News, KSDK, St. Louis, November 1991

### **Public Lectures and Media Appearances (cont.):**

- “German Expressionism in the Light of Degenerate Art,” “Joseph Beuys and the Revival of German Art,” “Gerhard Richter,” and “Recovering the Body: Recent German Figurative Painting,” Atrium Gallery, St. Louis, lecture series on “Contemporary German Art,” October-November 1991
- “Gerhard Richter. Painting After Photography,” Atrium Gallery, St. Louis, April 1990
- “Site Specific Sculpture at Laumeier,” Laumeier Sculpture Park, St. Louis, November 1989
- Member of panel on obscenity and federal funding for the arts broadcast on the public television program, *St. Louis Skyline*, KCET, St. Louis, October 1989
- “The Function of the Museum,” “The Function of the Gallery,” and “The Function of Criticism,” Atrium Gallery, St. Louis, lecture series on “Issues in Contemporary Art,” April 1989
- “Max Beckmann,” “Contemporary Sculpture in St. Louis,” and “Recent Acquisitions of the St. Louis Art Museum,” Atrium Gallery, St. Louis lecture series on “Art in St. Louis,” Fall 1988
- “Pure Painting,” “Earthworks,” and “Neo-Expressionism,” Atrium Gallery, St. Louis, lecture series on “Topics in Contemporary Art,” April-May 1988
- “Postimpressionism,” “German Expressionism,” and “Abstract Expressionism,” Atrium Gallery, St. Louis, lecture series on “Topics on Expressionism,” January-February 1988
- “Minimalism, the 60s and the Aesthetics of Experience,” Laumeier Sculpture Park, St. Louis, November 1987
- “Marxism and the Social History of Art,” Washington University, St. Louis, Department of Art History and Archaeology undergraduate colloquium, April 1987

### **Invitations**

- Visiting Scholar, Getty Research Institute Summer Seminar, “The Development of the American Art Market,” summer 2016.
- Visiting Scholar, Ecole normale supérieure, Paris, fall 2008
- Getty Research Seminar Fellow, “Markets and Value,” The Getty Research Institute, The Getty, Los Angeles, 2002-03
- Participant, International Seminar on Adolph Menzel, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., December 1996
- Panelist, University of Kentucky Foreign Language Conference, April 1996, “Nietzsche and Fin-de-Siècle Germany”
- American Studies Association Panel Moderator, Memphis, December 1994
- Selection Committee, Art History, for Jacob Javitts Fellowships, April 1994
- Selection Committee, Art History, for Jacob Javitts Fellowships, April 1993
- Andrew Mellon Grant Committee, St. Louis Art Museum, 1992-93

### **B. Grants and Awards**

#### **Honors and Fellowships**

- Visiting Scholar, Getty Research Institute Summer Seminar, “The Development of the American Art Market,” summer 2016 (\$5,000) [invited]
- Visiting Scholar, Ecole normale supérieure, Paris, fall 2008 (\$5,000) [invited]
- College of Fine Arts Research Grant, Spring 2006
- College of Fine Arts Research Grant, Spring 2005
- College of Fine Arts Research Grant, Fall 2005
- Getty Scholar (\$78,000), The Getty Research Institute, The Getty, Los Angeles, 2003-2004 [invited]
- Special Summer Faculty Research Fellowship (\$6,000), University of Kentucky, Summer 1996
- Finalist for the 1995 Los Angeles Times Book Prize for the year’s best book in the category of history awarded to *Marketing Modernism in Fin-de-siècle Europe* (Princeton: Princeton University Press, 1994)
- Stanford University Humanities Center Fellowship (\$30,000), 1994-95

Washington University Faculty Research Grant (\$5,000), Summer 1993  
Andrew Mellon Postdoctoral Fellowship at the University of Pittsburgh (\$25,000), 1990-91  
Washington University Faculty Research Grant (\$5,000), Summer 1990  
Social Science Research Council Fellowship for Western Europe, (\$15,000) 1982-1983  
University Fellowship, University of California, Berkeley, (\$10,000) 1982-1983  
Humanities Graduate Research Grant, University of California, Berkeley, 1981-82 (\$3,000)  
Kress Summer Travel Grant, University of California, Berkeley, 1980 (\$2,000)  
Kress Summer Travel Grant, University of California, Berkeley, 1979 (\$2,000)

**V. Service**

**A. Professional Service**

**Memberships**

College Art Association; Southeast College Art Conference; Modernist Studies Association

**Reviewed Manuscripts For:**

2009 Princeton University Press  
2008 Cambridge University Press  
2006 Cambridge University Press  
2005 Princeton University Press  
2004 University of Illinois Press  
2003 University of West Virginia Press  
2002 Oxford University Press  
University of West Virginia Press  
2001 Harvard University Press  
Oxford University Press  
2000 Harvard University Press  
1997 University of California Press  
1996 Princeton University Press  
1994 Northwestern University Press

**Reviewed Grant Applications For**

2011-1996 Stanford Humanities Center Postdoctoral Fellowship  
2000-1997 J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities

**Evaluated Tenure Dossiers For**

2008 Carnegie Mellon University, College of Fine Arts and College of Humanities  
Mississippi State University, Department of Art  
2006 University of Missouri, St. Louis, Department of Art and Art History  
1997 University of Georgia, School of Art  
University of Missouri, Art Department

**B. University Service**

**University of Kentucky 1995-**

**University**

2011-2012 University Committee on Academic Planning & Priorities  
2011-2012 Committee on Best Practices for Distance Learning (ad hoc Senate committee)  
2010-2011 Chelgren Faculty Study Group on Distance Learning

2008-2009 General Education development and committee participation (Communication)  
 2008-2011 Faculty Senate  
 2006-2009 Graduate Council  
 2002-2003 Reader, Undergraduate Academic Scholarships  
 2001-2002 Reader, Undergraduate Fellowship Committee  
 2001-2002 Multi-Year University Graduate Fellowship Committee  
 2001-2002 University Search Committee for Art Museum Director  
 2000-2002 University Self-Study, Philosophy of Self-Study Committee  
 2000-2001 Major Research Equipment Grant Committee  
 1999-2002 Graduate Council Committee on Fellowships and Traineeships, Humanities Panel

**College**

2011-2012 College Faculty Advisory Committee  
 2009-2012 College Appeals Committee  
 2007-2008 Chair, College Curriculum Committee  
 2009-2010 College Research Grant Committee  
 2002-2004 College Advisory Committee  
 2000-2002 Advisory Committee on Appointments, Promotion and Tenure  
 1996-98 College of Fine Arts Curriculum Committee  
 1995-97 Lucille Little Library Ad Hoc Committee, School of Fine Arts  
 1995-97 Ad Hoc Committee for Distance Learning, School of Fine Arts.

**Department**

2011-12 MfA Revisions Committee  
 2005-06 Search Committee for New Media Position.  
 2002-03 Chair, 19<sup>th</sup> Century Art History Position.  
 Acting Art History Area Graduate Advisor.  
 2001-02 Search Committee for New Media Position.  
 2000-01 Area Head, Art History, Art Department.  
 1999-00 Chair, 19<sup>th</sup> Century Art History Position.  
 1999-00 Search Committee for Photography Position.  
 1997-98 Search Committee for New Media Position  
 1996-97 Search Committee for 19<sup>th</sup> Century Art History Position.  
 1996-99 Area Head, Art History, Art Department.

**Art History Area Initiatives**

2005 University grant to overall equipment and facilities in FA208 (c. \$30,000).  
 2002 Remodeling of FA 308 and installation of “smart classroom” in FA 208.  
 2001-02 Major Research Equipment Grant, award \$13,300.  
 2000-01 Undergraduate Education Teaching Equipment Grant, award \$8,227.  
 Principal author of Art History Curriculum Revisions.  
 1997 Principal author of Area Self-Study Report.

**C. Community Service**

2004-05 President of the Board, The Lexington Ballet Company  
 2002-04 Treasurer, The Lexington Ballet Company.  
 2000-05 Board member and grant writer, The Lexington Ballet Company.  
 Total dollars in grants received: \$47,000.

