

CURRICULUM VITAE

Sarah Burns. Ruth N. Halls Professor of Fine Arts
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EDUCATION

1979: Ph.D., University of Illinois at Urbana-Champaign
1975: M. A., University of California, Davis
1968: B. A., University of Chicago

EMPLOYMENT

1979- present: Assistant to Associate to Full Professor, School of Fine Arts, Indiana University
1998-99: Distinguished Visiting Professor of American Art and Material Culture, Stanford University

HONORS, AWARDS

Distinguished Alumna Award, College of Art and Design, University of Illinois at Urbana-Champaign, 2010
American Art to 1900: A Documentary History selected as a *Choice* Outstanding Academic Title of 2009
Terra Foundation for American Art Fellowship in Art History at the Newberry Library, 2008-9
Senior Scholar, Terra Summer Residency, Musée d'Art Américain, Giverny, France, June 21-July 11, 2008.
Victorian Society in America Metropolitan Chapter (New York) Exhibition/Catalogue award for *Off the Pedestal: New Women in the Art of Homer, Chase, and Sargent* (Newark Museum, 2005), and *Frederic Church, Winslow Homer, and Thomas Moran: Tourism and the American Landscape* (Cooper-Hewitt Museum, 2006)
Charles Rufus Morey Award (College Art Association) for *Painting the Dark Side*, 2005
Millard Meiss Publication Grant (College Art Association) in support of *Painting the Dark Side*, 2003
Ruth N. Halls Professorship, Indiana University, 1999
Senior Fellowship, Stanford Humanities Center, 1999-2000
Winner of Charles C. Eldredge Prize for outstanding scholarship in the field of American Art, 1998. Awarded for *Inventing the Modern Artist*
Pastoral Inventions: selected as a *Choice* Outstanding Academic Book of 1989
1989: NEH Publication Subvention for *Pastoral Inventions*
1980, 1985, 1989, 1993: Indiana University Summer Faculty Fellowship

BOOKS

Co-author (with John Davis), *American Art to 1900: A Documentary History* (University of California Press, 2009)

Painting the Dark Side: Art and the Gothic Imagination in Nineteenth-Century America (University of California Press, 2004, paperback edition 2006)

Inventing the Modern Artist: Art and Culture in Gilded Age America (Yale University Press, 1996, paperback edition 1999)

Pastoral Inventions: Rural Life in Nineteenth-Century American Art and Culture (Temple University Press, 1989)

ARTICLES & ESSAYS

"How Words Matter," *American Art* vol. 23 no. 1 (Spring 2009): 2-4.

"White into Black: Seeing Race, Slavery, and Anti-Slavery in Antebellum America," on-line "Lesson in Looking" with co-author Joshua Brown, published on line in conjunction with the NEH-funded project at the Graduate Center, City University of New York, *Picturing U. S. History: an interactive resource for teaching with visual evidence*, <http://picturinghistory.gc.cuny.edu/mtr.php>, October 2008.

"L'Avènement de la femme transatlantique/Fashioning the Transatlantic Woman," in Vanessa Lecomte, ed., *Portrait of a Lady: peintures et photographies américaines en France, 1870-1915*, exhibition catalogue, Musée d'Art Américain Giverny and Musée des Beaux-Arts de Bordeaux, 2008, pp. 11-25, 116-124

"Rituals of Relaxation: The Visual Culture of Leisure in Gilded Age America," *New York Journal of American History* (Spring-Summer, 2006): 28-37

"The Pastoral Ideal: Winslow Homer's Bucolic American in Context," in Gail S. Davidson, *Traveling with Church, Homer, and Moran: Landscape Painting and Tourism in Nineteenth-Century America*, exhibition catalogue, Cooper-Hewitt National Design Museum/Smithsonian Institution Press, 2006, pp. 119-131

"Cartoons in Color: David Gilmour Blythe's Very Uncivil War," in Patricia Johnston, ed., *Looking High and Low: Representing Social Conflict in American Visual Culture* (University of California Press, 2006), pp. 66-83

"Winslow Homer's Ambiguously New Women," in Holly Pyne Connor, *Not at Home: New Women in American Art, 1865-1900*, exhibition catalogue (Rutgers University Press for the Newark Museum, 2006), pp. 53-90.

"Whiteface: Art, Women, and the Banjo in Late Nineteenth-Century America," in Leo Mazow, *Picturing the Banjo*, exhibition catalogue (Palmer Museum of Art, The Pennsylvania State University Press, 2005), pp. 71-93

"Ordering the Artist's Body: Thomas Eakins and the Act of Self-Portrayal," *American Art*, Spring, 2005, pp. 83-107

"Fabricating Modernism: Women in Design," in Marian Wardle, ed., *Thoroughly Modern: The Women Students of Robert Henri* (Rutgers University Press for Brigham Young University Art Museum, 2005), pp. 30-56

- "'To Make You Proud of Your Brother': Fishing and Fraternal Bonds in Winslow Homer's Art," in Patricia Junker, *Casting a Spell: Winslow Homer, Artist and Angler*, exhibition catalogue (Thames & Hudson/Amon Carter Museum, 2002), pp. 13-31
- "Winslow Homer and the Natural Woman," in Jackson Lears, ed., *Victorian Americans and Virgin Nature* (Boston: Isabella Stewart Gardner Museum, 2002), pp. 17-38
- "The Courtship of Winslow Homer," *The Magazine Antiques* 59 no. 2 (February, 2002), pp. 68-75
- "Under the Skin: Reconsidering Cecilia Beaux and John Singer Sargent," *Pennsylvania Magazine of History and Biography* 142 no. 3 (July, 2000), pp. 316-345
- "Party Animals: William Holbrook Beard, Thomas Nast, and the Bears of Wall Street," *American Art Journal* 30 nos. 1 and 2 (1999), pp. 9-35
- "A Riddle in Paint: Winslow Homer's *Rab and the Girls*, in *Winslow Homer: The Move Toward Abstraction*, exhibition catalogue, The Parthenon, Nashville, TN, 2000, pp. 8-15
- "In Whose Shadow? Eastman Johnson and Winslow Homer in the Post-War Decades," in Patricia Hills and Terry Carbone, eds., *Eastman Johnson* (New York: Rizzoli, 1999), pp. 185-213
- "Thomas Eakins Exposed," review article, *Nineteenth-Century Studies* 13 (1999), pp. 139-152
- "Modernizing Winslow Homer," exhibition review article, *American Quarterly* 49 no. 3 (September, 1997): pp. 615-639
- "The American Personality in the Age of American Impressionism," in Donald Keyes and Janice Simon, eds., *Crosscurrents in American Impressionism at the Turn of the Century* (Athens: The Georgia Museum of Art, University of Georgia, 1996): pp. 43-72
- "Revitalizing the 'Painted-Out' North: Winslow Homer, Manly Health, and New England Regionalism in Turn-of-the-Century America," *American Art*, 9, no. 2 (Summer 1995): pp. 21-37
- "The Price of Beauty: Art, Commerce, and the Late Nineteenth-Century American Studio Interior," in David Miller, ed., *American Iconology*, Yale University Press, 1993, pp. 209-238.
- "The 'Earnest, Untiring Worker' and the 'Magician of the Brush': Gender Politics in the Criticism of Cecilia Beaux and John Singer Sargent," *Oxford Art Journal* 15, #1 (Spring, 1992), pp. 36-53
Reprinted in Mary Ann Calo, ed., *Critical Issues in American Art: A Book of Readings* (New York: Westview Press, 1997)
- "Versions of the Modern Artist in Turn-of-the-Century America," Blanca Brites, ed., *Modernidade: IV Congresso Brasileiro de Historia da Arte* (Porto Alegre: Instituto de Artes/UFRGS, 1991), pp. 34-53
- "Old Maverick to Old Master: Whistler in the Public Eye in Turn-of-the-Century America," *The American Art Journal*, XXI (1990), pp. 29-49.
- "The Country Boy Goes to the City: Thomas Hovenden's *Breaking Home Ties* in American Popular Culture," *The American Art Journal*, XX, no. 4 (1988), pp. 59-73.
- "Barefoot Boys and Other Country Children: Sentiment and Ideology in Nineteenth-Century American Art," *The American Art Journal*, XX, no. 1 (1988), pp. 24-49.
- "Yankee Romance: The Comic Courtship Scene in Nineteenth-Century American Art," *The American Art Journal*, XVIII, no. 4 (1986), pp. 52-75.
- "Black, Quadroon, Gypsy: Women in the Art of George Fuller," *The Massachusetts Review*, XXVI (Summer-Autumn, 1985), pp. 405-424.
- "The Quest for Unity: American Art Between World's Fairs 1876-1893," review article, *The Art Journal*, XVI (Spring, 1984), pp. 74-78.

- "George Fuller: The Hawthorne of Our Art," *Winterthur Portfolio*, XVIII (Summer/Autumn, 1983), pp. 125-145.
- "Images of Slavery: George Fuller's Depictions of the Antebellum South," *The American Art Journal*, XV (Summer, 1983), pp. 35-60.
- "A Study of the Life and Poetic Vision of George Fuller," *The American Art Journal*, XIII (Autumn, 1981), pp. 11-37.
- "A Symbolist Soulscape: Fernand Khnopff's *I Lock My Door upon Myself*," *Arts Magazine*, LV (January, 1981), pp. 80-89.
- "Girodet-Trioson's *Ossian* and Theatrical Illusionism," *Gazette des Beaux Arts*, XCV (January, 1980), pp. 13-24.

EXHIBITION CATALOGUE

The Art of Desire: Erotic Treasures from The Kinsey Institute, with co-curators Jeffrey Wolin, Betsy Stirratt, and Jennifer Yamashiro (Bloomington: Indiana University Press, 1997)

REVIEWS AND OTHER WRITING

- Sally Webster, *Eve's Daughter/Modern Woman: A Mural by Mary Cassatt* (University of Illinois Press, 2004), for *Nineteenth-Century Art Worldwide* vol. 4 no. 3 (Autumn 2005), on-line scholarly quarterly
- Joshua Brown, *Beyond the Lines: Pictorial Reporting, Everyday Life, and the Crisis of Gilded Age America* (University of California Press, 2002) for College Art Association on-line book reviews web site
- Matthew Baigell, *Artist and Identity in Twentieth-Century America* (New York: Cambridge University Press, 2001), and Jonathan Weinberg, *Ambition and Love in Modern American Art* (New Haven: Yale University Press, 2001) in *Art Bulletin* 84 no. 4 (December 2002), pp. 694-96
- Annie Cohen-Solal *Painting American: The Rise of American Artists, Paris 1867-New York 1948* (New York: Alfred A. Knopf, 2002), in *Journal of American History* (December 2002), pp. 1077-78
- "Painting Herself out of a Corner," review of Kirsten Swinth, *Painting Professionals: Women Artists and the Development of Modern American Art, 1870-1930* (Chapel Hill: University of North Carolina Press, 2001) and Laura R. Prieto, *At Home in the Studio: The Professionalization of Women Artists in America* (Cambridge: Harvard University Press, 2001), in *American Quarterly* 54 no. 4 (December 2002): 681-689
- "Genre Painting," entry for *Encyclopedia of New England Culture*, ed. Burt Feintuch and David Watters (forthcoming, Yale University Press)
- Sue Rainey, *Creating Picturesque America: Monument to the Natural and Cultural Landscape* (Nashville, Tenn.: Vanderbilt University Press, 1995), *Winterthur Portfolio* 30 no. 1 (Spring, 1995): pp. 91-94
- H. Wayne Morgan, *Kenyon Cox, 1856-1919: A Life in American Art* (Kent, Ohio: Kent State University Press, 1994), *American Historical Review* (April, 1995): pp. 593-594
- Kenneth Ames, *Death in the Dining Room and Other Tales of Victorian Culture* (Philadelphia: Temple University Press, 1993), *Pennsylvania Magazine of History and Biography* (October, 1993): pp. 365-368.

Linda Merrill, *A Pot of Paint: Aesthetics on Trial in Whistler v. Ruskin* (Washington: Smithsonian Institution Press, 1992), *Winterthur Portfolio* 28 no. 1 (Spring 1993), pp. 105-108.
H. Nichols B. Clark, *Francis W. Edmonds: American Master in the Dutch Tradition* for *Winterthur Portfolio* 24 no. 4 (Winter, 1989), pp. 276-278
Robert C. Vitz, *The Queen and the Arts: Cultural Life in Nineteenth-Century Cincinnati*, for *The American Historical Review* (Feb., 1991), p. 259.
Hollister Sturges, *The Rural Vision: France and America in the Late Nineteenth Century* for *Annals of Iowa* (Spring, 1990), pp. 439-40
Article on George Fuller, contributed to *The Dictionary of Art* (London: Macmillan, 1998).
Numerous entries on American artists, contributed to *World Book Encyclopedia*, 1979-1990.

PAPERS

"Shadows in the Sunshine: Winslow Homer's Nervous Nostalgia in the 1870s," keynote address, *Winslow Homer in the 1870s: A Time of Crisis in American Culture*, Syracuse University, Sept. 2009, and as *Petty Memorial Lecture*, Ball State University Museum of Art, November 2009.

"This Old (Haunted) House," Associates Night, Newberry Library, Chicago, March 2009

"Winslow Homer: Fashion, Leisure, and the Modern Woman," Detroit Institute of Arts, March 2009

"Mist or Miasma? Purity and Danger in Thomas Wilmer Dewing's 'Decorations,'" *Painting Softly* Symposium, Clark Art Institute, Williamstown, Massachusetts, Oct. 2008

"Words We Write By," *The 20th Anniversary of the Eldredge Prize* Symposium, Smithsonian American Art Museum, Washington, DC, September, 2008

"Fashioning the Transatlantic Woman," Musée d'Art Américain, Giverny, France, July 2008.

"The Art of Haunting: Looking into the Shadows of the Modern," keynote lecture, "Third Annual Art of Concern Symposium on the theme "Art on the Dark Side," Columbus Museum of Art, Columbus, Ohio, May 2008

"Mayhem and Monsters: Painting the Dark Side of the Gilded Age," Greater Chicago Chapter of the Victorian Society in America, April 2008.

"Masquerades of Masculinity: Beauty, Sex, and Danger in Nineteenth-Century American Visual Culture," keynote lecture, "Im Zeichen des Geschlechts [Representing Gender]" interdisciplinary symposium, Johann Wolfgang Goethe-Universität, Frankfurt, October 2007

"Nervous Nostalgia in the 1870s: Eastman Johnson and Winslow Homer," at the "Building a Legacy" symposium, Nelson-Atkins Museum of Art, Kansas City, October 2007

"Mayhem and Monsters: Painting the Dark Side of the Gilded Age," in the "American Perspectives" series, Art Institute of Chicago, November 2007, and Victorian Society in America Chicago Chapter, April 2008

"Dark Alleys and Haunted Halls: Walking on the Wild Side of Art in Nineteenth-Century America," Newark Museum, Newark, New Jersey, December 2007

"Shifting Sands: Context in Context," at the "Narrative about American Art" conference, John F. Kennedy Institute, Berlin, May 2007

"Rituals of Relaxation: The Visual Culture of Leisure in Gilded Age America," Kollar Lecture in American Art, University of Seattle, Washington, May 2007

"White Knight or White Elephant? The Canonical (Dead, Male) American Artist and the Global Imperative," at the "American Art Histories and Transdisciplinary Practices: State-of-the-

- Art Andrew W. Mellon Conference, University of Illinois at Urbana-Champaign, April 2007
- "The Elephant in the Classroom: Teaching Luminism," at the "Luminism Revisited" Symposium, National Academy of Design, October 2006
- "Rituals of Relaxation: The Visual Culture of Leisure in Gilded Age America," at the "Group Dynamics" Symposium, New-York Historical Society, May 2006
- "Winslow Homer's Brave New Girls: Fashion, Sport, and Power in Gilded Age America," at the "Radical Representations: A New Look at the Nineteenth-Century Woman" Symposium, Newark Museum, March 2006
- "Virgins in the Wilderness: Winslow Homer's Ambiguously New Women," Norman and Roselea Goldberg Lecture, Vanderbilt University, October 2005
- "Winslow Homer in America," invited lecture, Fort Wayne Museum of Art, August 2005
- "Apocalyptic Carnival: David Gilmour Blythe's Very Uncivil War," invited lecture, Dartmouth College, May 2005
- "School Belles, Flirts, and Fishwives: Winslow Homer's Women in the 1870s," invited lecture, Cincinnati Art Museum, April 2005
- "Inventing the Modern Artist," Convocation Series lecture, Augustana College, January 2005
- "Dark Alleys and Horrific Histories: David Gilmour Blythe, The Poe of Pittsburgh," Holbrook Memorial Lecture, The Georgia Museum of Art, Athens, October 2004
- "Virgins in the Wilderness: Winslow Homer's Ambiguously New Women," at The Harvard Symposium in American Art, October 2004, and as Norman and Roselea Goldberg Lecture, Vanderbilt University, October 2005
- "Mayhem and Monsters: Painting the Dark Side of the Gilded Age," Lehman Lecture, Emory University, Atlanta, April 2004
- "Sweet Dreams: Daily Life in Nineteenth-Century America," invited lecture in "American Beauty" lecture series, Phoenix Art Museum, January 2004
- "Thomas Eakins: Pathos, Pathology, and Self-Portrayal," in the Edgar P. Richardson Symposium on Portraiture, National Portrait Gallery, Washington, D. C., November 2003 and as invited lecture, Art Department, West Washington University, Bellingham, February 2003
- "The Uncommon Vision of William Merritt Chase," lecture given in conjunction with the Indiana University Art Museum exhibition of four Chase Paintings from the Lilly Endowment Collection, March 2003
- "Orientalism, Opulence, and Obsession in the Art of Elihu Vedder," Palmer Museum of Art, Pennsylvania State University, March 2003
- "Dark Shadows and Haunted Halls: William Rimmer's *Flight and Pursuit* Revisited," American Art at the Crossroads Symposium, The Graduate Center, CUNY, April 2002
- "Winslow Homer and the Natural Woman Revisited," public lecture, University of Colorado, Boulder, March 2002
- "The Pleasure in the Pain: Re-Reading Thomas Eakins' *Gross Clinic*," public lecture, Philadelphia Museum of Art, November 2001
- "William Merritt Chase and the Alchemy of the Eye," Soros Distinguished Lecture in Art History, Parrish Art Museum, Southampton, New York, September 2001
- "A Different Look at Homer," invited lecture, University of Memphis, Tennessee, August 2001
- "Winslow Homer and the Art of Adventure," Whitehall Lecture Series 2001, Flagler Museum, Palm Beach, Florida, February 2001
- "Painting the Dark Side: Art and the Gothic Imagination in Nineteenth-Century America," Henry Luce Lectures in American Art, Bowdoin College, Brunswick, Maine, October, 2000

- "Rab and the Girls: A Riddle in Paint," Winslow Homer Lecture Series, The Parthenon, Nashville, Tennessee, August 2000
- "The Lowdown on High Art: American Painters and the Press, 1870-1900," Murphy Lecture, Kress Foundation Department of Art History, University of Kansas, Lawrence, November, 2000
- "The Art of Darkness: The Gothic in Nineteenth-Century American Visual Culture," The Faculty Talks Lecture Series, Cantor Art Center, Stanford University, May 2000
- "The Uncanny Civil War and the Limits of Art," American Studies Association Annual Meeting, Montreal, October, 1999
- "The Lowdown on High Art: American Painters and the Press, 1870-1900" invited lecture, Boston Public Library, September, 1999
- "Winslow Homer and the Natural Woman," Material/Immaterial Bodies in Art, symposium, Stanford University, April, 1999; invited lecture, UCLA, January, 2000
- "Visions of Natural and Unnatural Women in Gilded Age America," Eighth Annual Interdisciplinary Symposium, Isabella Stewart Gardner Museum, Boston, March, 1999
- "Winslow Homer and the Art of Adventure," Eldredge Prize Lecture, National Museum of American Art, Washington, D. C., November 1998
- "The Farmer's Daughter: Country Girls in Nineteenth-Century American Genre Painting and Visual Culture," in Colloquium Series, Program in Agrarian Studies, Yale University, March 1998
- "The Grossness of Thomas Eakins's *Gross Clinic*," invited lecture, given at C.U.N.Y., New York, October 1997; Kenyon College, Gambier, Ohio, March 1998; University of Texas, Austin, April 1998
- "Party Animals: Thomas Nast, William Beard, and the Bears of Wall Street," American Studies Association Annual Conference, Washington, D. C., November 1997
- "In the Witches' Kitchen: Thomas Eakins's *Gross Clinic* Reconsidered," 12th Annual Interdisciplinary Nineteenth-Century Studies Conference, University of California, Berkeley, April 1997
- "Masculinity, Degeneration, and American Art in the 1890s," invited lecture, University of Georgia, Athens, Feb. 1997
- "Being Big: Winslow Homer and the American Business Spirit," Guest Lecture Series in History of Art, Davidson College, Nov. 1996
- "The Importance of Being Wholesome in the 1890s," invited lecture, Washington University, St. Louis, Nov. 1996
- "The Importance of Being Wholesome in the 1890s," Drawing Connections: Studies in American Visual Culture circa 1996, symposium, Stanford University, May 1996
- "Being Big: Winslow Homer and the American Business Spirit," invited lecture, Museum of Fine Arts, Boston, March 1996
- "Dabble, Daub, and Dauber: Cartoons and Artistic Identity in Turn-of-the-Century America," American Studies Association Annual Meeting, Pittsburgh, Pennsylvania, November 1995
- "Populist' vs. 'Plutocratic' Aesthetics in Turn-of-the-Century America," Democracy and Culture Symposium, Reynolda House Museum of American Art, Winston-Salem, NC, April, 1995
- "Morbid Egotism or Healthy Subjectivity? The Domestication of Aestheticism in Fin-de-Siecle American," Mary Frances Williams Lecture in American Art, Maier Museum, Randolph-Macon Woman's College, Lynchburg, Virginia, February, 1995
- "The Importance of Being Wholesome: Aestheticism, Degeneration, and the Regulation of Artistic Masculinity in Turn-of-the-Century America," Guest Lecture, Ohio State University, Columbus, February 1995

- "Winslow Homer and the Masculinization of New England Regionalism," American Studies Association Annual Meeting, Nashville, Tennessee, October, 1994
- "Dabble, Daub, and Dauber: Cartoons and Artistic Identity in Turn-of-the-Century America," Colloque du Comite International d'Histoire de l'Art: Images de l'artiste, Lausanne, Switzerland, June 1994
- "Huntsman, Dogs, and Brahmin: The Question of Winslow Homer's Boston Patronage," College Art Association Annual Meeting, New York, February 1994
- "Currier & Ives, c. 1853-1873: Engineering an American Pastoral Utopia," The Working Landscape in Britain and America Symposium, Yale Center for British Art, New Haven, January 1994
- "The American Personality in the Age of American Impressionism: The Portraiture of Cecilia Beaux and Her Contemporaries," Crosscurrents Lecture Series, Georgia Museum of Art, Athens, October, 1993
- "Winslow Homer: Masculinity's Rear Guard in Incorporated America," American Culture Association annual meeting, New Orleans, April, 1993
- "Currier & Ives: Tastemakers to the American People?" Prints in Nineteenth-Century America Symposium, Block Gallery, Northwestern University, October, 1992
- "Winslow Homer, the Business of Art, and the Art of Business," Third Front Range Symposium on the History of Art, University of Colorado, Boulder, September, 1992
- "Currier & Ives' Graphic Dreams of Rural America," "Democratic Vistas: The Prints of Currier & Ives" Symposium, Museum of the City of New York, May, 1992
- "Perilous Terrains: Landscape Melodramas in Early Romantic Painting," in "Le romantisme noir" Lecture Series, The Louvre, Paris, March, 1992
- "The Artist as Expert in America's Gilded Age," American Studies Association Annual Meeting, Baltimore, November, 1991
- "George Fuller: 'The Hawthorne of Our Art,'" lecture for Historic Deerfield Summer Fellowship Program in Early American History and Material Culture, July, 1991
- "Versions of the Modern Artist in Turn-of-the-Century America," University of Minnesota, Minneapolis, May, 1991
- "The 'Earnest, Untiring Worker' and the 'Magician of the Brush': Gender Politics in the Criticism of John Singer Sargent and Cecilia Beaux," College Art Association Annual Meeting, Washington, D. C., 1991
- "Versions of the Modern Artist in Turn-of-the-Century America," IV International Brazilian Congress in the History of Art, Porto Alegre, Brazil, November, 1990
- "The Price of Beauty: Art as Cultural Package in the Late Nineteenth-Century American Studio Interior," American Studies Association International Convention, Toronto, November, 1989
- "Yeoman, Yokel, Yankee: The Farmer in Nineteenth-Century American Art," Eighth American Studies Seminar, Dubrovnik, Yugoslavia, October, 1989
- "From Yeoman to Peasant: The Changing Image of the Yankee Farmer in Nineteenth-Century American Art," Delaware Art Museum, July, 1989
- "The Child and the Homestead: Emblems of Nostalgia in Nineteenth-Century America," American Studies Association Annual Meeting, New York, November, 1987.
- "The Image of the Farmer in Nineteenth-Century American Art," "Art and the Land" Symposium, Pennsylvania State University, State College, October, 1987.

- "Poetic Ideas in Late Nineteenth-Century Landscape Painting," "In Nature's Ways: American Landscape Painting of the Late Nineteenth Century" Symposium, Norton Gallery of Art, West Palm Beach, Florida, March, 1987.
- "Arcadian Fantasy: Meanings of Country Life Imagery in Nineteenth-Century American Art," Donaghey Distinguished Lecture in Art History, University of Arkansas, Little Rock, April, 1986.
- "Peaceable Kingdoms and Aristocratic Vistas: Meanings of Country Life Imagery in Nineteenth-Century American Art," guest lecture, College of Charleston, South Carolina, November, 1984.
- "Agrarian Fictions in Nineteenth-Century American Culture," Great Lakes American Studies Association Conference, Kent State University, Ohio, October, 1984.
- "The Significance of Rural Imagery in Nineteenth-Century American Painting and Popular Art," Columbus Museum of Art, Ohio, May, 1984.
- "George Fuller, 'The Hawthorne of American Art,'" American Studies Evening, Bloomington, September, 1983.
- "Romantic Images of Women," lecture-seminar sponsored by the Learning Museum Program, Indianapolis Museum of Art, March, 1981.
- "The Art History of American Landscape Painting: Old and New Methodologies and Interpretations," American Studies Evening, Bloomington, November, 1980.
- "Angels and Social Butterflies: Images of Women in Turn-of-the-Century American Painting and Illustration," National Women's Studies Association Annual Conference, Bloomington, May, 1980.
- "'Landscapes of the Mind' in the Art of Thomas Wilmer Dewing,," Midwest Art History Society Annual Meeting, Columbus, Ohio, March, 1980.
- "A Reinvestigation of Alfred Stieglitz's Early Career," College Art Association Annual Meeting, New York, January, 1978.
- "Theatrical Illusionism and Pictorial Art: A Test Case," Midwest Art History Society Annual Meeting, Columbia, Missouri, April, 1977.
- "Images of Women in Victorian Painting," Tenth Annual Graduate Symposium in the History of Art, University of California, Los Angeles, April, 1975.

TEACHING

- American Gothic (A153, Stanford University)
- Goddesses, Freaks, and He-Men: The Body in Visual Culture (COAS Topics course E103)
- Renaissance through Modern Art (A102)
- Ideas and Human Experience (Honors Division H102)
- Nineteenth-Century Art (A341, with Honors section 1985)
- Twentieth-Century Art (A342, with Honors section 1988)
- American Art to 1913 (A345)
- Art in Europe, 1900-1924 (A442)
- American Art to 1860 (A445)
- American Art 1860-1900: The Gilded Age (A446)
- Modernism and Anti-Modernism in American Art, 1900-1945 (A447/A549)
- History of American Architecture (A348/548)
- History of Photography (A450/550)
- Introduction to American Studies (G603); Colloquium in American Studies (G620)

Seminar, Problems in American Art (A643), on the following topics: "American Illustration" (Spring, 1980), "Taste in America," 1865-1900 (Fall, 1982; cross-listed as G751, American Studies Seminar), "American Art and Society 1880-1920" (cross-listed as G751), "Reading and Writing the New American Art History" (Fall, 1990, cross-listed as G751), and "Realism in American Art and Culture" (Fall, 1992, cross-listed as G751); "Society, the Media, and the Artist in America" (Spring, 1995); "Art and the Social Body" (Fall 1996), "Winslow Homer" (Stanford 1998, IUB 2000); "American Gothic" (Fall 2001); "Orientalism" (Fall 2002), "Popular Art: Class Taste, and Cultural Politics, 1830-1930" (Fall 2004); "A la mode: Visual and Material Cultures of the Body" (Fall 2005 and Fall 2010), "Fun, Fantasy, and Foreign Bodies: Anatomizing the Visual Cultures of American Humor" (Fall 2007)

SERVICE

2008-9: Art History Salary/Merit Committee, Art History Admissions Committee, Art History Promotion and Tenure Committee, Search Committee, Modern/Contemporary American Art; also the following art history committees: Burke, and Visual Culture; Board of Trustees, The Kinsey Institute, Editorial Board, *American Art*; organizer, Newberry Seminar in American Art and Visual Culture; Panel Member and Discussant, Picturing America School Collaboration Conference, Newberry Library; reader of manuscripts for *American Art* and *The Art Bulletin*; outside evaluator, promotion and tenure case, Penn State University, Harrisburg; Frost Prize selection committee; Terra Summer Residency selection committee.

2007-8: Art History Admissions and Fellowship Committee; Art History Merit Committee, Sabbatical Review Committee, Board of Trustees, The Kinsey Institute, Wyeth Grant Jury, College Art Association; Editorial Board, *American Art*

2006-7: Art History Merit Committee and Fellowship Committee; Chair, Search Committee for Northern Renaissance/Baroque Art Historian; Patten Lecture Committee; Board of Trustees, The Kinsey Institute; Wyeth Grant Jury, College Art Association; evaluator in promotion reviews, Yale University, Southern Methodist University, UC Santa Cruz, and University of Missouri; outside referee, Getty Publication Grants Program; reader of manuscripts for *American Art* and *Cornell University Press*; Co-Organizer and Co-Chair, "What's So Funny? Senses of Humor in American Visual Culture," College Art Association, New York, Feb., 2007; member, Advisory Team to develop Model Teaching Resource for NEH-funded *Picturing U. S. History* Project, Graduate Center, CUNY

2005-6: (Fall) Art History Advisory Committee; lecture for Art History Brown Bag Series; advisor and moderator, Art History Association Annual Symposium ; McNair Scholar Program mentor; Patten Lecture Committee; Board of Trustees, The Kinsey Institute; Editorial Advisor for the quarterly *American Art*; reader of manuscripts for *Nineteenth-Century Studies*, *American Art*, *Art Bulletin*, *Victorian Studies*, *Journal of American History*; Wyeth Grant Jury, College Art Association; evaluator in promotion reviews, University of Iowa, University of Texas

2004-5: Art History Advisory Committee and Salary Committee; Islamic Art Historian Search Committee; lecture for Art History Brown Bag Series; faculty advisor for annual Art History Graduate Symposium; Patten Lecture Committee; Editorial Advisor for the quarterly *American Art*; reader of manuscripts for *American Art*, *Art Bulletin*, *Winterthur Portfolio*, and Prentice-Hall; Eldredge Prize Jury; NEH panelist

2003-4: [sabbatical leave] Eldredge Prize Jury

2002-3: Member, College of Arts and Sciences Tenure and Promotion Committee; Art History Dept. Advisory and Salary Committees, Chair, Burke Lecture Series Committee; NEH Selection panelist; editorial board member, *American Art*; reader of manuscripts for

American Art, *Art Bulletin*, Princeton University Press; Prentice-Hall; consultant, Barra Foundation; Discussant in the panel "New Directions in Whistler Studies," College Art Association Annual Conference, New York, Feb. 2003; Discussant in the panel "A New Visual Dispensation? Sex, Gender, and Race during Reconstruction and the Gilded Age," American Studies Association Annual Meeting, Hartford, CT, October 2003; Commentator in workshop "Distinction and Identity: Bourgeois Culture in 19th Century America," Harvard University, October 2003; Moderator in panel "Free Love and the Single Woman in America and Scandinavia," "Women's Sexualities" conference marking the 50th Anniversary of Alfred Kinsey's *Sexual Behavior in the Human Female*, Indiana University, November 2003.

2001-2002: Chair, art History 20th-century search committee; co-chair, American Studies review of Program Director; Advisory Board, College Arts and Humanities Institute; editorial board member, *American Art*

2000-2001: graduate admissions and financial aid committee; editorial board member, *American Art*

1999-2000: member, IUB art history search committee, Twentieth Century position; reader of manuscripts for Princeton University Press and *American Art*; editorial board member, *American Art*

1997-98: Director of American Studies Program, Indiana University; chief organizer of one-day conference in American Studies on the subject of "The Practice of Memory: Death, Trauma, and American Culture," IU Bloomington, April 1998; organizer of Association of Historians of American Art panel, "What's for Sale? American Art History and the Market for American Art," College Art Association Annual Meeting, Toronto, February 1998; reader of manuscripts for National Museum of American Art and *Nineteenth-Century Studies*; editorial board, *Nineteenth-Century Studies* and *American Art* (Smithsonian Institution); Collections Advisory Board, The Kinsey Institute; member of Advisory Committee, Chair of Burke Speaker Selection Committee, and Chair of Medieval Art Historian Search Committee, Department of the History of Art.

1996-97: Organized and chaired session "New Lights and Shadows on the Last American Fin de Siècle," College Art Association Annual Meeting, New York, February, 1997; reader for Yale University Press and *Art Bulletin*; editorial board, *Nineteenth-Century Studies*; Promotion Committee, College of Arts and Sciences; Tenure and Promotion Committee, College of Arts and Sciences; Outside Speakers Committee, American Studies Program; Collections Advisory Board, Kinsey Institute; member of Advisory Committee, and Chair of Burke Speaker Selection Committee, Department of the History of Art

1995-96: Reader for Oxford University Press and Yale University Press; Outside Speakers Committee and MA Degree Proposal Committee, American Studies Program; Collections Advisory Board, Kinsey Institute; Advisory Committee, and Chair of Burke Speaker Selection Committee, Department of the History of Art

1994-95: Reader for University of Pennsylvania Press and McGraw-Hill; member, NEH Museums and Historical Programs Implementation and Planning Grants selection panel, Washington, D. C.; Chair, Burke Speaker Selection Committee and Chair, Nineteenth-Century European Painting Search Committee, Department of the History of Art

1993-94: Reader for Princeton University Press, McGraw-Hill, and *Journal of American History*; member, NEH Fellowship selection panel, H. F. DuPont Winterthur Museum; reviewer in tenure cases for University of Denver and Virginia Polytechnic University

1992-93: Reader for Cambridge University Press and McGraw-Hill; member, Committee on Undergraduate Education Arts & Humanities Working Group, COAS; Promotion and Tenure

Committee, School of Fine Arts; Admissions and Fellowships Committee, History of Art; Search Committee, Renaissance to Modern visiting position, (Fall, 1993) History of Art
1991-92: Organized and chaired session "Re-Encountering American 'Realism,'" College Art Association Annual Meeting, Chicago, February, 1992; reader for Yale University Press and McGraw-Hill; served on NEH Publication Subvention panel; Promotion and Tenure Committee, School of Fine Arts
1990-91: Reader, Cambridge University Press and Cornell University Press; Art History Area Head and Executive Committee, School of Fine Arts; Promotion and Tenure Committee, School of Fine Arts
1989-90: American Studies Association Ralph Henry Gabriel Dissertation Prize Committee; reader, Cambridge University Press; Art History Area Head and Executive Committee, School of Fine Arts; Promotion and Tenure Committee, School of Fine Arts
1988-89: Art History Area Head and Executive Committee, School of Fine Arts; Chair, Medieval Art History Position Search Committee; Indiana University Art Museum Policy Committee
1987-1988: Indiana University Art Museum Policy Committee; Research and Graduate Development Advisory Committee; School of Fine Arts Gallery Committee; Search Committee, Fundamental Studio position; reader, *Winterthur Portfolio* and NEH
1985-1986: School of Fine Arts Search Committee, Fundamental Studio position; University Honors Division Core Faculty; Art Museum Policy Committee.
1984-1985: Acting Director, Graduate Program in American Studies; Chair, American Art to 1940 session, Midwest Art History Society Annual Meeting, Bloomington, March, 1985.
1983-1984: American Studies Committee; American Studies Student Affairs Committee; Selection Committee, NEA Summer Seminar for College Teachers.
1980-1983: Director of Graduate Studies, Art History; American Studies Committee.
1979-1980: School of Fine Arts Search Committee, Graphic Design; consultant, Indiana University Press.

SOCIETIES

American Antiquarian Society
College Art Association of America
Midwest Art History Society
Association of Historians of American Art

