**Ross Barrett**

Associate Professor

History of Art & Architecture

Boston University

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Boston, MA 02215

rcb@bu.edu

**Academic Employment**

Associate Professor, History of Art & Architecture, Boston University, 2017-

Assistant Professor, History of Art & Architecture, Boston University, 2015-2017

Assistant Professor of Art History, University of South Carolina, 2013-15

Assistant Professor and David G. Frey Fellow in American Art, University of North Carolina, Chapel Hill, 2009-13

Mellon Postdoctoral Fellow in American Art, University of Chicago, 2008-09

# Education

Ph.D. Art History, Boston University, January 2009

Dissertation: “Rendering Violence: Riots, Strikes and Upheaval in Nineteenth-Century

American Art and Visual Culture” (Patricia Hills, Keith Morgan, Jennifer Roberts)

M.A., Art History, Syracuse University, May 2002

M.A., Museum Studies, Syracuse University, May 2002

B.A., Art History, University of Notre Dame, May 1999

## Publications

Books

*Speculative Landscapes: American Art and Real Estate in the Nineteenth Century* (University of California Press, 2022)

Reviewed in Panorama, Spring 2024; caareviews, January 2024; Early *Popular Visual Culture*, Summer 2023; *Nineteenth Century*, Spring 2023; *19th Century Art Worldwide*, Spring 2023

*Rendering Violence: Riots, Strikes, and Upheaval in Nineteenth-Century American Art* (University of California Press, 2014)

Reviewed in *caareviews,* December 2015; *ARLIS: Art Libraries Societies of America,* March 2015; *Journal of Urban History,* February 2020

[co-editor with Daniel Worden] *Oil Culture* (University of Minnesota Press, 2014)

Reviewed in *Western American Literature*, July 2016; *Reviews in American History*, June 2016; *Environmental History*, January 2016; *Journal of American History*, December 2015; *English Studies in Canada*, December 2015; *Journal of Historical Geography*, October 2015; *American Quarterly*, June 2015; *Consumption, Markets, and Culture*, 2015

Articles

“Sculpting the ‘idea of insurance’: John Quincy Adams Ward’s *Protection Group* and the rise of the American Life Sector,” *Oxford Art Journal* (March 2024): 95-115.

“Environment,” *Wiley Blackwell Companion to Visual Culture* eds. Aubrey Anable, Joan Saab, and Catherine Zuromskis (Wiley, 2021): 157-76.

“Harnett’s Habit: Still Life Painting and Smoking Culture in the Gilded Age,” *American Art* 33 (Summer 2019): 62-83.

““Capital Likenesses”: George Washington, the Federal City, and Economic Selfhood in American Portraiture,” in *Beyond the Face: New Perspectives on Portraiture* (National Portrait Gallery, 2018): 60-81.

“Bulls, Bears, and Buildings: William Holbrook Beard's Wall Street,” *New York, Art and Cultural Capital in the Gilded Age* ed. Chelsea Bruner and Margaret Laster (Routledge, 2018): 192-207.

“Bursting the Bubble: John Quidor’s *Money Diggers* and Land Speculation,” *American Art* 30 no. 1(Spring 2016): 28-51.

“Violent Prophecies: Thomas Cole, Republican Aesthetics, and the Political Jeremiad,” *American Art* (Spring 2013): 24-49.

“Picturing a Crude Past: Primitivism, Public Art, and Corporate Oil Promotion in the United States,” *Journal of American Studies* 46 no. 1 (May 2012): 395-422.

“Rioting Refigured: George Henry Hall and the Picturing of American Political Violence,” *The Art Bulletin* 92 no. 3 (September 2010): 211-30.

“Speculations in Paint: Ernest Lawson and the Urbanization of New York,” *Winterthur Portfolio* 42 no. 1 (Spring 2008): 1-25.

“On Forgetting: Thomas Nast, the Middle Class, and the Visual Culture of the Draft Riots,” *Prospects: An Annual of American Cultural Studies* 29 (2005): 25-55.

Edited Special Issues and Journal Sections

[co-editor with Maggie Cao], “Landscape in American History: Pasts, Presents, and Futures,” special section in *American Art* 31(Thirtieth Anniversary Issue, Summer 2017): 32-4.

[co-editor with Daniel Worden] “Oil Culture,” special issue of *Journal of American Studies* 46 no. 1 (May 2012)

Introductions, Short Essays, and Entries

“Response to Alexander Nemerov,” *Archives of American Art Journal* 57(Fall 2018): 74-75.

“Landscape and Real Estate,” *American Art* 31(Thirtieth Anniversary Issue, Summer 2017): 45-7.

[co-author with Daniel Worden] “Introduction,” *Oil Culture* (University of Minnesota Press, 2014)

[co-author with Daniel Worden] “Oil Culture: Guest Editors’ Introduction,” *Journal of American Studies* 46 no. 1 (May 2012): 269-72.

“Rendering Violence: Riots, Strikes, and Upheaval in Nineteenth-Century American Art and Visual Culture,” *Center 28: Record of Activities and Research Reports* (Washington, DC: National Gallery of Art, 2008).

Catalogue entries for *American Paintings at Harvard: Paintings, Watercolors, Pastels, and Stained Glass by Artists Born 1826-1856* ed. Theodore Stebbins (Yale University Press 2008): entries on William Staples Drown; Thomas Eakins; Henry Farrer; Thomas Charles Farrer; William Henry Holmes; Thomas Moran; William Trost Richards; Theodore Wust.

“‘Anti-Catholic Doings:’ David Claypoole Johnston’s *Scraps for 1835* and the Ursuline Convent Burning,” *The Book: The Newsletter of the Program in the History of the Book in American Culture* (March 2006).

Reviews

Book Review of Sophie Lynford, *Painting Dissent: Art, Ethics, and the American Pre-Raphaelites* (Princeton University Press, 2022) in *caareviews* (October 2023)

Book Review of Vanessa Meikle Schulman, *Work Sights: The Visual Culture of Industry in Nineteenth-Century America* (Amherst: University of Massachusetts Press, 2015) in *Journal of Southern History* (May 2017)

Book Review of Bob Johnson, *Carbon Nation: Fossil Fuels in the Making of American Culture* (Lawrence: University of Kansas, 2014) in *Technology and Culture* 57 no. 1(January 2016): 258-59.

Exhibition catalogues

[co-authored with Stacey McCarroll] *In the Vernacular: Photography of the Everyday* (Seattle: University of Washington Press, 2008)

*Staged Art: Designs for the Ballets Russes*, exhibition catalogue, Syracuse University Art Collection (2000).

Other research

“John Haberle’s *The Clay Pipe*,” exhibition label for *Expanding Horizons: Celebrating 20 Years of The Hartford Steam Boiler Collection*, Florence Griswold Museum(October 3, 2020–May 23, 2021)

**Works-in-Progress**

“William Harnett’s Still Life with Mug, Pipe, Tobacco, and New York Herald,” entry in *American Paintings in the Palmer Museum of Art* (forthcoming, PSU Press, 2024)

“Landscape Painting and the Hudson Valley Brick Industry,” *Shifting Shorelines: Art, Industry, and Ecology along the Hudson River* ed. Annette Blaugrund and Elizabeth Hutchinson (forthcoming, 2024)

Review of *Winslow Homer: Crosscurrents* (Metropolitan Museum of Art, 2022) for *Imprint* (in press)

[co-editor with Sari Edelstein] “Representing Oceanic New England,” special issue of *New England Quarterly* (December 2024, in press)

“Monuments to the ‘Memorable Gale’: Art and Hurricane Memory in Nineteenth-Century New England,” *New England Quarterly* (December 2024, in press)

**Grants, Fellowships, and Awards**

2019 Boston University Center for the Humanities Senior Faculty Fellowship

2018 HAA Faculty Award, Boston University

2017 Patricia and Phillip Frost Essay Award, Smithsonian American Art Museum

2013 Wyeth Foundation for American Art Publication Grant, College Art Association

2012 Junior Faculty Development Award, UNC Chapel Hill

2012 Emerging Scholars Award, Nineteenth Century Studies Association

2011 Arthur Kingsley Porter Prize, College Art Association

2011 Faculty Fellowship, Institute for the Arts and Humanities, University of North Carolina, Chapel Hill

2009 University Research Council Publication Grant, University of North Carolina, Chapel Hill

2008-09 Mellon Postdoctoral Fellowship, University of Chicago

* 1. Wyeth Fellowship, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art

2005-08 Dean’s Award, Graduate School of Arts and Sciences, Boston University

2005-06 Henry Luce Foundation/ACLS Doctoral Dissertation Fellowship in American Art

2005 Drawn to Art Research Fellowship, American Antiquarian Society, Worcester, MA

2005 Beaze and Harry Adelson Research Fellowship, Boston University

2005 Henry R. Luce Dissertation Grant, Department of Art History, Boston University

2005 Graduate Assistantship, Boston University Art Gallery

2003 Jakob Rosenberg Fellowship, Fogg Art Museum, Harvard University

2002-04 Warren Adelson Fellowship in American Art, Boston University

2000-02 Teaching Assistantship, Fine Arts Department, Syracuse University

1999-2000 Graduate Research Assistantship, Syracuse University Art Collection

## Conferences/Symposia

Symposia/Conferences/Workshops Organized

Workshop: *Value*, sponsored by the Clark Art Institute and the Terra Foundation for American Art, Sterling and Francine Clark Art Institute, Williamstown, MA November 3-4, 2017 [co-organizer with Sophie Cras, Université Paris 1 Panthéon-Sorbonne]

\*participants: Caroline Frank, Jennifer Greenhill, Charlotte Guichard, Nathalie Heinich, Laura Kalba, Jennifer Marshall, Patrice Maniglier

Symposium: *Landscape in American Art History: Pasts, Presents, Futures*, Smithsonian American Art Museum, Washington, D.C. February 3, 2016 [co-organizer with Emily Shapiro, Smithsonian American Art Museum, and Maggie Cao, University of North Carolina]

\*participants: Alan Braddock, Peter John Brownlee, Rachel Delue, Eleanor Harvey, Angela Miller, Charmaine Nelson, Jennifer Raab, Alan Wallach

Chaired Conference Panels

“American Art on/of the Atlantic Coast,” College Art Association Annual Conference, New York, February 15-18, 2023 [panel co-organizer with Naomi Slipp, New Bedford Whaling Museum]

“Picturing Property: Real Estate in American Visual Culture, 1840-1920,” College Art Association Annual Conference, Los Angeles February 21-24, 2018 [panel co-organizer with Nick Yablon, University of Iowa]

“Picturing the Landscape in the Nineteenth Century,” C19: Annual Conference of the Society of Nineteenth-Century Americanists, Chapel Hill, NC March 13-16, 2014

“Graduate Research in American Landscape Painting,” North Carolina Museums Council Annual Conference, Greensboro, March 21, 2011

“Visual Culture,” The Virtual Nineteenth Century, National Humanities Center, Durham, March 4-5 2011

“Pictures that Pack a Punch: Violence in American Art, 1780-1917,” College Art Association Annual Conference, Chicago, February 10-13, 2010 [co-chair with Kevin Muller, Utah State University]

*Oil Culture: Representations of the Petroleum Industry*, American Studies Association Annual Conference, Washington, D.C., November 5-8, 2009 [panel co-organizer with Daniel Worden, University of Colorado]

Presentations

“Exploring Energy’s Horizons: Tulsa’s Golden Driller and the Midcontinent Oil and Gas Industry,” *Oil Art Imaginaries: Creating and Commissioning Extractive Worlds*, American Society of Environmental History Annual Conference, Boston, March 23-25, 2023

“Done Fudging: Fitz Henry Lane and Gloucester’s Laboring Past,” *American Art on/of the Atlantic Coast*, College Art Association Annual Conference, New York, February 15-18, 2023

“Speculative Vision: Daniel Huntington, Land Looking, and the Panic of 1837,” *Art and the Actuarial Imagination*, Huntington Library, San Marino, CA, April 10, 2020 [symposium canceled because of covid 19 pandemic]

“Painting and Property on Prout’s Neck,” *Winslow Homer: New Insights*, Cape Ann Museum, Gloucester, October 5, 2019

“‘Capital Likenesses’: George Washington, the Federal City, and Economic Selfhood in

American Portraiture,” *Edgar P. Richardson Symposium: New Perspectives on Portraiture*, National Portrait Gallery, Washington, D.C. September 20-21, 2018 [invited]

“Cranberries, Commons, and Cottage Cities: Eastman Johnson’s Speculative Nantucket,” *Picturing Property: Real Estate in American Visual Culture, 1840-1920*, College Art Association Annual Conference, Los Angeles, February 21-24, 2018

“Value, Race, and Real Estate: Martin Johnson Heade’s Speculative Florida,” *Value*, Clark/Terra workshop, Sterling and Francine Clark Art Institute, Williamstown, MA, November 3-4, 2017

“Sketching the Future: Time, Work, and Art in James Henry Beard’s *The Land Speculator*,” Horology in Art: Ward Francillon Time Symposium, Boston, MA October 26-28, 2017 [invited]

“Painting on ‘the rough edge of despair’: Martin Johnson Heade’s Florida Marshscapes,” American Identities on Land and Sea, CUNY Graduate Center, New York, April 21, 2017

“Martin Johnson Heade, Land Speculation, and Risk,” *Art and the Actuarial Imagination*, McGill University, Montreal. May 19-20, 2016 [invited]

“Landscape and Finance,” *Landscape in American Art History: Pasts, Presents, Futures*, Smithsonian American Art Museum, Washington, D.C. February 3, 2016

“A Portrait in Paint, Packaging, and Print: The Cultural Life of Charles Bird King's *Sequoyah* (1828),” *Moving Pictures: Images across Media in American Visual and Material Culture to 1900*, Center for Historic American Visual Culture (CHAViC) Fall Conference, American Antiquarian Society, Worcester, MA, November 20-21, 2015

“Bulls, Bears, and Buildings: William Holbrook Beard's Wall Street,” *New York 1880: Art, Architecture, and the Establishment of a Cultural Capital*, College Art Association Annual Conference, New York, February 11-14, 2015

“Landscapes and Lucre: Martin Johnson Heade’s Speculative Prospects,” *American Visual Culture in Context*: *A Symposium in Honor of Professor Patricia Hills*,Boston University, Boston, April 26, 2014

“Reaping a Profit: Farming and Land Speculation in Antebellum Painting,” *Picturing the Landscape in the Nineteenth Century*, C19: Annual Conference of the Society of Nineteenth-Century Americanists, Chapel Hill, NC March 13-16, 2014 [invited]

"Another Round for the Exempt Brigade: Edmund Hawthorn's *Interior of George Hayward's Porter House* (1863) and the Picturing of Home Front Masculinity," *Home Front: Daily Life in the Civil War North*, Newberry Library, Chicago, October 17-18, 2013 [invited]

“Awful scenes of fiendish atrocity”: Racial Violence and the New York Draft Riots in the Pictorial Press,” *Through Nineteenth-Century Eyes: Seeing Race, Class, and War in the New York Draft Riots of 1863*, Organization of American Historians Annual Meeting, San Francisco, April 11-14, 2013

“Tobacco served in an artistic package": Smoking, Still Life, and Consumer Culture in Gilded Age America,” *Art and Product Placement, 1850-1900*, College Art Association Annual Conference, New York, February 13-16, 2013

“Dangerous Designs: *Cinque,* African-American Militancy, and the Limits of Academic Painting,” Association of Historians of American Art Annual Symposium, Boston, MA October 11-13, 2012

“Picturing a Crude Past: Primitivism, Public Art, and Corporate Oil Promotion in the United States,” *Incorporating Culture: Corporate Patronage of Art and Architecture in the United States*, Southeastern College Art Conference Annual Meeting, Savannah, November 10-12, 2011

“Perilous Prospects: Martin Johnson Heade’s *Thunderstorm on Narragansett Bay* and the Aesthetics of Land Speculation,” *New Perspectives on Masterworks from the Amon Carter’s Collection* (Anne Burnett Tandy Distinguished Lectures on American Art), Fort Worth, October 15, 2011 [invited]

“Violent Prophecies: Thomas Cole and the Political Jeremiad,” *Antebellum Education and Intervention*, Northeast American Studies Association Annual Conference, Boston, October 1-3, 2010

“Painting the ‘Mingled Multitude:’ Crowds, Mobs, and the Body Politic in Antebellum Art,” *The Art of American Democracy: Making and managing early American democracy through image and object*, Organization of American Historians Annual Conference, Washington, D.C., April 7-10, 2010

“‘A True Record of an Interesting Event:’ Exploring the Intersections between Graphic Art and Painting in the Classroom,” *From Parlor to Print Room to Classroom: Approaches to Teaching Historic American Visual Culture*, College Art Association Annual Conference, Chicago, February 10-13, 2010 [invited]

“Oil, Bronze, and Stone: Sculptural Monuments to the Petroleum Industry,” *Oil Culture: Representations of the Petroleum Industry*, American Studies Association Annual Conference, Washington, D.C., November 5-8, 2009

“A Monument to Ruin: Public Sculpture and the Oil Industry in Nineteenth-Century America,” *The Green Nineteenth Century*, Nineteenth Century Studies Association Annual Meeting, Milwaukee March 26-28, 2009

“Pandemonium in Paint and Print: Representing Riots in the Nineteenth Century,” *Cities in Shock: New Perspectives on Urban Riots*, Urban History Association Annual Meeting, Houston, November 5-8, 2008

“Miners, Mobs, and Mollies: Picturing Labor and Working-Class Activism in the Age of Incorporation,” *Visualizing American Political Culture*, Nineteenth Century Studies Association Annual Conference, Miami, April 3-5, 2008

“Illustration and the Infernal Machine: Anarchism in the Pictorial Press, 1886-1910,” *Aesthetics of Legibility in Early-Twentieth-Century Illustration*, American Culture Association Annual Conference, San Francisco March 19-22, 2008

“The Politics of Visibility: Representations of the Mob in Early Republican Visual Culture,” *Visions of the Early Republic*, Society for Historians of the Early American Republic Annual Meeting, Worcester, July 19-22, 2007

“‘A Striking Likeness’: Politics, Pugilism, and Pictorial Humor in Antebellum America,” *What’s so Funny? Senses of Humor in 19th-Century American Visual Culture*, College Art Association Annual Conference, New York, February 14-17, 2007

“Speculation(s) in Paint: Ernest Lawson and the Development of New York’s Urban Border,” *The Shape and Nature of the City*: *Versions of the Public*, New York Metro American Studies Association Annual Conference, New York, October 29, 2005

“On Forgetting: Thomas Nast, the Middle Class, and the Visual Culture of the Draft Riots,” *Wielding the Engraver’s Knife: Popular Illustration as Ideological Tool in Civil War America*, American Studies Association Annual Conference, Atlanta, GA, November 11-14, 2004

----------------. *Graphics from the American Antiquarian Society Collection*, New England American Studies Association Annual Conference, Worcester, MA Sept. 23-24, 2005

“Vernacular/Spectacular: Everyday Photographs and the Society of the Spectacle,” Vernacular Reframed, Boston University, November 5-6, 2004

“On Troubled Ground: Ernest Lawson and the Landscape of Upper Manhattan and the Bronx 1898-1931,” Syracuse University Department of Fine Arts Graduate Symposium, Syracuse, NY, 2002

**Invited Lectures, Roundtables, and Workshops**

Respondent, *Dina G. Malgeri Modern American Society & Culture Seminar*, Massachusetts Historical Society, November 1, 2022

Participant, *American Studies for the Future Seminar*, Boston University, February 10, 2022

Participant, *Art and the Actuarial Imagination* (second meeting), McGill University, Montreal, November 30-December 1, 2018.

Respondent, *Evidence and Narrative in Architectural History: An Interdisciplinary Symposium*, Boston University, March 23, 2018

“‘Capital Likenesses’: George Washington and the Federal City in American Portraiture,” *BU Americanist Forum*, Boston University, November 22, 2016

“Perilous Prospects: Martin Johnson Heade’s *On the San Sebastian River* and the Florida Land Boom,” Boston University, April 20, 2016

Participant, “Canon, Texts, and Students,” New England American Studies Association Fall Colloquium, Boston, MA September 26, 2015

““We are Still in Eden”: Nature and Nation in American Landscape Painting, 1820-1950,” Grand Rapids Art Museum, October 30, 2013

“‘Some Would Use Violence’: Painting, Protest, and the 1877 Railroad Strike,” Harvard University, March 14, 2013

“Painting that 'might prove injurious': Cinque and the Picturing of African American Political Violence,” Boston University, April 26, 2012

“See America First: Tourism and American Landscape Painting,” Ackland Art Museum, University of North Carolina, Chapel Hill, February 2, 2011

“Rioters Refigured: The Gangs of Antebellum New York in Paint and Print,” McNeil Center for Early American Studies, University of Pennsylvania, February 4, 2009

“Political Violence in the Pictorial Press,” Boston University, October 27, 2008

“Vernacular Photography in the Rodger Kingston Collection,” gallery talk, Boston University Art Gallery, 2005

## Curated Exhibitions

[co-curator] “At Work in the Wilderness: Picturing the American Landscape, 1820-1920,” Ackland Art Museum, January-March 2011 [exhibition curated with Annah Lee]

[co-curator] “In the Vernacular: Everyday Photographs from the Rodger Kingston Collection,” Boston University Art Gallery, 2004-05

“Staged Art: Designs for the Ballets Russes,” Syracuse University Art Collection, 2000

**Teaching Experience**

2015- Assistant/Associate Professor, Boston University

Courses taught

AH112: Introduction to Art History II (Summer 2017-22)

AH284 Arts in America (Fall 2015, 16, 17, 18, 20, 24)

AH 379: Nineteenth Century American Art and Culture (Spring 2016, 18, 20, 22)

AH 386: Modern American Art (Spring 2017, 19, 21, 23)

AH389: Art in the Age of Impressionism (Summer 2022)

AH 527: Art and Visual Culture of the American Revolution (Fall 2015, 18); Visual Culture of American Cities (Fall 2016, Spring 2019, Spring 2022); American Art and the Civil War (Fall 2017)

AH 805: Professional Development Seminar (Spring 2025)

AH 887: Visual Culture of the American Frontier (Spring 2016, 2020); Picturing Property (Spring 2017, Fall 2020); American Art of the 1940s (Spring 2018, Fall 2023); American Art and the Ocean (spring 2021, fall 2024)

AM899: Professional Development Seminar (Spring 2023, 2024)

2013-15 Assistant Professor of Art History, University of South Carolina

Courses taught: ARTH 501: Methodology of Art History (Fall 2013)

ARTH 106: History of Western Art II (Fall 2013, Fall 2014)

SCHC 366: American Art and the Civil War (Spring 2014)

ARTH 340: History of American Art I (Fall 2014)

ARTH 341: History of American Art II (Spring 2014, Spring 2015)

2009-13 Assistant Professor and David G. Frey Fellow of American Art, UNC Chapel Hill,

Department of Art

Courses taught: ART 161: Survey of American Art, 1650-1950 (Fall 2009, Spring 2010,

Spring 2011, Spring 2013)

ART 289: American Modernisms, 1890-1945 (Spring 2013)

ART 290: Nineteenth-Century American Art (Fall 2010)

ART 393: Undergraduate Research Seminar: American Art and the Civil

War (Spring 2010, Fall 2012)

ART 556: Visual Cultures of the American City, 1750-1950 (Spring 2011)

ART 850: Graduate Methods Seminar (Fall 2012)

ART 982: Seminar on American Landscape Painting (Fall 2010)

2008-9 Mellon Postdoctoral Fellow in American Art, University of Chicago, Department of Art

History

Courses taught: AH 2/39408 Visual Cultures of the American City, c.1750-1950 (Fall 2008)

AH 49409 Graduate Seminar: American Art and the Ordering of Nineteenth-Century Life (Spring 2009)

2004-8 Warren Adelson Fellow in American Art, Boston University, Department of History of Art and Architecture

Courses taught: AH 215: Modern Art (fall 2004)

AH 284: Arts in America (summer 2004, summer 2005)

**Advising**

Ph.D. dissertations advised

**As chair, completed:**

2024 Marina Wells, “Making Men From Whales: The Art of Whaling and Gender in New England” (AMNESP)

2024 Francesca Soriano, “Feathers and Skins: Art and Visual Culture of Birds and Avian Products

in the Nineteenth Century” (HAA) awarded SAAM predoctoral fellowship

2023 Astrid Tvetenstrand, “Buying a View: The Collection and Consumption of

Nineteenth-Century Landscape Painting through American Second Home Culture, 1870-1900” (AMNESP)

2022 Rachel Kirby, “Consuming the South: Representations of Taste, Place, and Agriculture” (AMNESP)

2021 Mariah Gruner, “Stitching Femininity: Materiality, Nostalgia, & American Women’s

Decorative Embroidery, 1820-1920” (AMNESP)

UNC

2016 (completed) Erin Corrales-Diaz, “Remembering the Veteran: Disability, Trauma, and the American Civil War, 1861-1915” (awarded 2013-14 Smithsonian American Art Museum predoctoral fellowship; 2013-14 Henry Luce Foundation Dissertation Fellowship [declined])

**As chair, in progress:**

Toni Armstrong, “Taking Care: The Queer Making of American Modernism, 1914-1935” (HAA)

Phillippa Pitts, “Pharmacoepic Dreams: Art andAmerica’s Medical Democracy, 1800-1860″ (HAA); awarded SAAM Predoctoral Fellowship, Henry Luce Foundation/ACLS Fellowship

Meghan Townes, “Beyond Monument Avenue: Art, Authority, and Visions of the Future in

Reconstruction and New South Richmond” (AMNESP)

**As committee member, completed:**

BU

2024 Willie Granston, “Like it Growed There: Resort Architecture and the New England Landscape, 1875-1915,” (second reader, HAA)

2024 Katherine Mitchell, “Photographic Currents in US River Culture” (second reader, HAA)

2024 Kayli Rideout, “Not Built By Hands, Made by Memory and Devotion: Tiffany’s Confederacy Memorial Windows,” (second reader, HAA)

2023 Casey Monroe, “William Henry Jackson and the Construction of a Global Frontier” (second reader, HAA)

2021 Emma Thomas, “Art against Docility: Visual Culture and Imperialism in Late Nineteenth-Century Hawai’I” (AMNESP, second reader)

2021 Lauren Graves, ““The Politics of Place: Photographing New York City during the New Deal” (second reader, HAA)

2020 Kelsey Gustin, “Picturing Reform: Ashcan Women and the Visual Culture of the Progressive Era in New York City.” (second reader, HAA)

2020 Jordan Chaim, ““Do it Yourselves: Alternative Spaces and the Rise of Contemporary Art in Los Angeles, 1970-1990.” (fifth reader, HAA)

2019 P.J. Carlino, “Docile by Design: Commercial Furniture and the Education of American Bodies, 1840-1920.” (AMNESP, fifth reader)

2019 Tessa Hite, “Rebranding the Enemy: American Propaganda and Photography in Occupied Germany” (third reader, HAA)

2019 Amanda Lett, “Making Money: Alfred Jones and the Business of Engraving,” (second reader, HAA)

2018 Leslie Brown, “The Kodak Picture Spot Sigh: American Photographic Viewing

and Twentieth-Century Corporate Visual Culture” (AMNESP, fourth reader)

2018 Emma Newcombe, “A Place Rendered Interesting: Antebellum Print Culture and the Rise of Middle-Class Tourism” (AMNESP, fourth reader)

2017 Rebekah Beaulieu, “A Test of Our Progress': Leading Historic House Museums into the Future” (AMNESP, third reader)

2017 Emily Voelker, “From Both Sides of the Lens: Anthropology, Native Experience & Photographs of American Indians in French Exhibitions, 1870-1890” (fifth reader, HAA)

2016 Deborah Stein “Charles Callahan Perkins, Classical Sculpture, and the Rhetorical Tradition in Boston” (third reader, HAA)

2016 Caroline Riley, “‘Ambassador of Good Will': The Museum of Modern Art’s Three Centuries of American Art in 1930s Europe and the United States” (second reader, HAA)

2015 Naomi Slipp, “‘The Secret Figure’: Artistic Anatomy and the Medical Body in Nineteenth-Century American Culture” (third reader, HAA)

UNC

2017 Stephen Mandravelis, “"Sowing Rural Vision: Imagining the Farm in the American Agriculturist, 1842-1878" (third reader)

2011-13 Caroline Hickman, “Clare Leighton’s Wood Engravings of English Country Life between

the Wars,” (second reader)

**As committee member, in progess:**

Anne Boyd, “Nationalizing the Confederacy: Physical Representations of the Lost Cause Mythology Across the United States from World War II to Present Day” (second reader, AMNESP)

Renee Brown, “Eye to Eye: Paul Vanderbilt and the Ordering of Photographic Knowledge, 1940-1970” (second reader, HAA)

Shannon Bewley, “Earth Artists, Indigenous Earthworks, and Land Reclamation Sculpture from 1965 to 1985” (second reader, HAA)

Sybil Joslyn, “Worth Its Salt: Salvage in the Maritime Visual and Material Culture of America’s Long Nineteenth Century” (second reader, HAA)

M.A. theses advised:

2023 Joshua Johnson (chair), Caroline Strolic (chair), Rachel Griffith (second reader)

2022 Toni Armstrong (chair), Ateret Sultan-Reisler (chair), Jillian Nichols (second reader), Morgan Snoap (second reader)

2020 Francesca Soriano BU (chair)

2017 Hannah Braun, Travis Kniffin BU (chair)

2011 Laura Fravel, UNC Chapel Hill (chair)

2010 Joanna Gohmann, UNC Chapel Hill (second reader)

2009 Naomi Slipp, University of Chicago (chair)

Undergraduate honors theses advised:

BU

2021 Claire Rich, “Women Artists, 1918-1939: Feminine Classicism in the Parisian Interwar Period” (second reader)

UNC

2011 Rhea Keller, UNC Chapel Hill (third reader)

Emily May, UNC Chapel Hill (third reader)

2010 Stephanie Foster, University of Chicago (chair)

**Professional Service**

\*Boston University

College of Arts and Sciences

Humanities & Sciences PhD Working Group, 2024-25

Humanities Curriculum Committee, 2017-18

Ad hoc BA Curriculum committee, 2023

Ad hoc AMNESP directorship committee, 2023-24

History of Art & Architecture

Director of Graduate Studies, 2024-

Search committee chair, Assistant Professor of African-American and/or African Diaspora Arts, 2023-24

Director of Undergraduate Studies, 2020-21, 2021-22

Interim Director, Architectural Studies, 2018-19

Search committee chair, Horowitz Visiting Professor in American Art, 2017-18; 2021-22

Merit Review committee, spring 2018, spring 2022

*Sequitur* Faculty Adviser, 2016-

Graduate Studies Committee and Graduate Admissions Committee 2015-16, 2016-17, 2019-20, 2021-22, spring 2023

College of Arts and Sciences Summer Orientation Advisor, summer 2016, 2017

American and New England Studies Program

Director of Graduate Studies, 2023-24

Interim Director of Graduate Studies, fall 2017

\*Tufts University

Second reader, MA thesis (Joseph Semkiu, “Anachronistic America: Nostalgia and Modernism, 1920–1950”) 2018

\*University of South Carolina

Board of Student Publications and Communications 2013-14

\*University of North Carolina, Chapel Hill

Graduate Committee 2012-13

Undergraduate Studies Committee, 2009-11

\*Spring 2010: served on selection committee for the undergraduate Allcott Research Fellowship

\*2010-11 co-developed undergraduate research seminar in art history [with Mary Pardo]

Intellectual Life Committee, 2010-11

\*member of Frey subcommittee

Field-wide Service

Jury member, Wyeth Foundation for American Art Publication Grant, College Art Association 2024-27

Member, External Review Panel, *Archives of American Art Journal* 2024

Executive Editor, *Panorama: Journal of the Association of Historians of American Art* 2013-16

Board Member, Association of Historians of American Art 2013-2018

Manuscript Reviewer: *American Art*, *The Art Bulletin*, *Journal of American History*, *Hudson River Valley Review*, *Studies in Romanticism, Archives of American Art Journal*, *Oxford University Press*, *Metropolitan Museum of Art Journal*, *Source: Notes in the History of Art*, *Panorama: Journal of the Association of Historians of American Art*

Member, Selection Committees:

2019 Luce/ACLS Fellowship in American Art

2016 Terra Summer Residency Program

2012 NEH Research Fellowships, Winterthur Museum, Garden, and Library

Promotion & Tenure Reviews: UC Davis (2023, 24)

Member, Electronic Journal Subcommittee, Association of Historians of American Art, 2011-12

\*contributed to: development of journal proposal, submission of funding requests, organization of editorial board and staff; website construction

# Additional Teaching, Research, and Curatorial Experience

Research Assistant, American Art Department, Fogg Art Museum, Harvard University (Theodore Stebbins, Kimberly Orcutt), 2003-2005

Instructor, Survey of Western Art (ART 6201), ECAP Program, Graduate and Professional Programs, Emmanuel College, fall 2004

Curatorial Fellow, Boston University Art Gallery, 2002-03

Research Assistant, Department of Prints, Drawings, and Photographs, Philadelphia Museum of Art (John Ittmann), summer 2000

Graduate Research Assistant, Syracuse University Art Collection (Domenic Iacono), 1999-2000

Research Assistant, Education Department, Snite Museum of Art, University of Notre Dame (Sherri Gauley), summer 1998