

EDUCATION

Doctor of Philosophy	History of Art, Yale University, 1992
Master of Philosophy	History of Art, Yale University, 1987
Bachelor of Arts	University of Vermont, 1985 Phi Beta Kappa, Cum Laude Art History and English

CURRENT AND PREVIOUS POSITIONS

Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities, Department of Art and Art History, Stanford University, 2012-
Chair, Department of Art and Art History, Stanford University, 2015-21
Chair, Department of the History of Art, Yale University, 2009-12
Director of Graduate Studies, Department of the History of Art, Yale University, 2005-06, 2008-09
Vincent Scully Professor, Department of the History of Art, Yale University, 2010-12
Professor, Department of the History of Art, Yale University, 2001-2010
Professor, Department of Art and Art History, Stanford University, 2000
Assistant Professor, Department of Art and Art History, Stanford University, 1995-2000
Visiting Professor, Department of Art and Art History, Stanford University, 1992-1995

VISITING ACADEMIC POSITION

Knap Chair of Liberal Arts, University of San Diego, September 2023

FELLOWSHIPS

Andrew W. Mellon Fellow, National Gallery of Art, Washington, D.C., spring 2017
Internal Faculty Fellowship, Stanford Humanities Center, 1998-99
Material Culture Predoctoral Fellow, National Museum of American Art, 1989-92

BOARD MEMBERSHIP

Solomon R. Guggenheim Foundation, 2013-2016
Stanford Humanities Center, 2002-2005

HONORARY DEGREE

University of Vermont, 2017

COMMENCEMENT ADDRESS

University of Vermont, 2018 (topic: “Goodness”)

<https://www.youtube.com/watch?v=jvAKb58Lz3I>

DISTINGUISHED LECTURES

66th Annual Andrew W. Mellon Lectures in the Fine Arts, The National Gallery of Art, Washington, D.C., March-May 2017 (topic: “The Forest: America in the 1830s”)
<https://www.nga.gov/audio-video/mellon/mellon-2017-i-video.html>

Andrew Wyeth Lecture, The National Gallery of Art, Washington, D.C., October 2007 (topic: *Ground Swell: Edward Hopper in 1939*)
<https://www.nga.gov/audio-video/video/wyeth-edward-hopper.html>

PUBLICATIONS: BOOKS

The Forest: A Fable of America in the 1830s (Princeton University Press, 2023)

❖ <https://press.princeton.edu/books/hardcover/9780691244280/the-forest>

Fierce Poise: Helen Frankenthaler and 1950s New York (Penguin, 2021)

❖ “The Best Books to Read in 2021”

Vogue: <https://www.vogue.com/article/best-books-2021>

❖ “Best Books of 2021”

Artforum: <https://www.artforum.com/print/202110/molly-warnock-on-alexander-nemerov-s-fierce-poise-helen-frankenthaler-and-1950s-new-york-87243>

Summoning Pearl Harbor. New York: David Zwirner Books, 2017

❖ Named one of her books of the year by the novelist Ali Smith in the Manchester *Guardian*

Ralph Eugene Meatyard: American Mystic (San Francisco: Fraenkel Gallery, 2017)

Soulmaker: The Times of Lewis Hine (Princeton University Press, 2016)

❖ Short-listed for 2016 Marfield Prize (National Award for Arts Writing)

Silent Dialogues: Diane Arbus and Howard Nemerov (San Francisco: Fraenkel Gallery, 2015)

Wartime Kiss (Princeton University Press, 2012)

❖ Winner of a Choice Outstanding Academic Book Award, 2013

Acting in the Night: *Macbeth* and the Places of the Civil War (University of California Press, 2010)

❖ Winner of a Choice Outstanding Academic Book Award, 2011

Icons of Grief: Val Lewton's Home Front Pictures (University of California Press, 2005)

❖ Reviews:

New York Review of Books (March 9, 2006): 32-34

Bookforum 12 (October-November 2005): 46

Scope 8 (June 2007)

Screening the Past 20 (December 2006)

Senses of Cinema 41 (October-December 2006)

Film Quarterly 60 (Winter 2006-07): 62-63

Historical Journal of Film Radio and Television 27 (August 2007): 443-44

Journal of American History 93 (June 2006)

Film and History 36 (2006): 82

The Body of Raphaelle Peale: Still Life and Selfhood, 1812-1824 (University of California Press, 2001)

❖ Recipient of a Millard Meiss Publication Fund Grant, 1999

Frederic Remington and Turn-of-the-Century America (Yale University Press, 1995)

❖ Winner of a Choice Outstanding Academic Book Award, 1996

PUBLICATIONS: EDITED VOLUMES

Experience, Terra Foundation Essays, v. 4 (Chicago: Terra Foundation, 2017)

PUBLICATIONS: SINGLE-AUTHORED EXHIBITION CATALOGS

To Make a World: George Ault and 1940s America (Smithsonian American Art Museum, in association with Yale University Press, 2011)

Frederic Remington and the American Civil War: A Ghost Story (Stockbridge, Mass.: Norman Rockwell Museum, 2006)

Mammoth Scale: The Anatomical Sculptures of William Rush (Philadelphia: Wistar Institute, 2002)

PUBLICATIONS: POETRY

Seeing Picasso (Palo Alto, California: Pace Gallery, 2019)

EXHIBITIONS CURATED

Fifth Ward/Delray: Gregory Edwards, Jen Everett (Qualia Gallery, Palo Alto, California), October-December 2022

Soulmaker: The Times of Lewis Hine, Cantor Arts Center, Stanford University, May-October 2016

To Make a World: George Ault and 1940s America, Smithsonian American Art Museum, Washington, D.C.; March-September 2011; Nelson-Atkins Museum of Art, Kansas City; October 2011-January 2012; Georgia Museum of Art, Athens, Georgia, February-April 2012

Frederic Remington and the American Civil War: A Ghost Story, Norman Rockwell Museum, Stockbridge, Massachusetts, 2006

Mammoth Scale: The Anatomical Sculptures of William Rush, Wistar Institute, Philadelphia, Pennsylvania, 2002-2003

SECTION OF EXHIBITION CURATED

“Doing the Old America” in The West as America: Reinterpreting Images of the Frontier, 1820-1920, Smithsonian American Art Museum, Washington, D.C., March-July 1991

PUBLICATIONS: ARTICLES, ESSAYS

“Flying Home: A Recollection of My Parents,” *Common Reader*, May 24, 2023
<https://commonreader.wustl.edu/c/flying-home/>, n.p.

“Fifth Ward/ Delray: Gregory Edwards/ Jen Everett (Palo Alto, California: Qualia Gallery, 2022), n.p.

“Martha Ann Honeywell,” in Charles Eldredge, ed., *The Unforgettables: Expanding the History of American Art* (Berkeley: University of California Press, 2022), pp. 386-390

“The Song of Adaline Kent,” in Apsara DiQuinzio, ed., *Adaline Kent: The Click of Authenticity* (New York: Rizzoli Electra, 2022), pp. 63-68

“Two Ways of Being Alone,” in Kate Rothko Prizel and Christopher Rothko, *Rothko* (New York: Rizzoli Electra, 2022), pp. 52-56

“The Love Song of Near and Far,” in Katie Wood Kirchoff, ed., *Luigi Lucioni: Modern Light* (New York: Rizzoli in association with Shelburne Museum, 2022), pp. 91-107

“The Figure of Fear,” in Tanya Sheehan, ed., *Andrew Wyeth: Life and Death* (Waterville, Maine: Colby College Museum of Art, 2022), pp. 72-81

“The Shipwrecked Clown,” in Susan Anderson, ed., *Martinez Celaya: Sea Sky Land: toward a map of everything* (Berlin: Hatje Cantz, 2022), pp. 43-49

“The Outcast Space of Perugino,” *Word & Image* 37 (December 2021): 288-297

“Deana Lawson’s Gods,” in Peter Eley and Eva Respini, eds., *Deana Lawson* (Boston: Institute of Contemporary Art, 2021), pp. 70-72

“The Cry of a Backward-Flying Gull,” in *Clifford Ross: Sightlines*, ed. Jessica May (Portland, Maine: Portland Museum of Art, 2021), pp. 11-19

“The Age of Social Art History: Berger, Clark, Fried,” in Robert Slifkin and Anthony E. Grudin, eds., *The Present Prospects of Social Art History* (London: Bloomsbury, 2021), pp. 101-112

“Jasper Johns in 1954: The Time Machine,” in *Jasper Johns: Mind/Mirror*, Carlos Basualdo and Scott Rothkopf, eds. (New York: The Whitney Museum of American Art, 2021), pp. 22-23

“Wilson Bentley’s Army of Souls,” in Robert Cozzolino, ed., *Supernatural America: The Paranormal in American Art* (Minneapolis: Minneapolis Institute of Art in association with The University of Chicago Press, 2021), pp. 97-104

“A Voice from beyond the Grave: Tintoretto among the Art Historians,” in Bissera Pentcheva, ed., *Icons of Sound: Voice, Architecture, and Imagination in Medieval Art* (New York and London: Routledge, 2021), pp. 206-15

“John Quidor in hell,” *Res* 73/74 (spring/autumn 2020): 170-83

“The Manly Veil,” in Special Dossier, “The Shining at 40,” ed. Jeremi Szaniawski, *Senses of Cinema* 95 (July 2020) <http://sensesofcinema.com/2020/the-shining-at-40/the-manly-veil/>, n.p.

“The Dead Kitten: Sacrifice in *Barry Lyndon*,” in Jeremi Szaniawski, ed., *After Kubrick: A Filmmaker’s Legacy* (London: Bloomsbury, 2020), pp. 281-293

“In Advance of Being Lost,” in Cynthia Daignault, *Light Atlas* (New York: Gregory R. Miller & Co., 2019): 374-379

“‘You egrejus ass’: Photography and Presence in Rachel Harrison’s *Abraham Lincoln*,” in Elisabeth Sussman and David Joselit, *Rachel Harrison Life Hack* (New York: Whitney Museum of American Art, 2019), 219-223

“True Guilt: Edward Hopper and the Death of George Bellows,” in Stephanie Schrader, et al., *True Grit: American Prints from 1900 to 1950* (Los Angeles: Getty Museum, 2019), pp. 53-63

“This Pretty World: The Films of Val Lewton,” *Criterion: On Film/Features*, October 4, 2019
<https://www.criterion.com/current/posts/6620-this-pretty-world-the-films-of-val-lewton>, n.p.

“Palo Alto Spring: The Martyrdom of Time,” in Susan Dackerman and Paula Findlen, eds., *A Gallery Guide to the Melancholy Museum: Love, Death, and Mourning at Stanford—A Mark Dion Project* (Stanford: Cantor Arts Center, 2019), pp. 33-36

“Altarpieces without a Church: The Paintings of Helen Frankenthaler,” *Helen Frankenthaler: Paintings* (San Francisco: Berggruen Gallery, 2019), pp. 6-9

“Self-Portraiture in a Time of Outrage: Jane Freilicher,” in Jeremiah William McCarthy and Diana Thomson, eds., *For America: Paintings from the National Academy of Design* (New York: American Federation of Arts and National Academy of Design, 2019), pp. 184-194

“Thomas Gainsborough, *Mountain Valley with Figures and Distant Village*, 1773-77,” in Martina Droth, Nathan Flis, and Michael Hatt, eds., *Britain in the World: Highlights from the Yale Center for British Art, in Honor of Amy Meyers* (New Haven: Yale University Press, 2019), pp. 72-75

“The Weakening Eye of Day,” in Todd Hido, *Bright Black World* (Paso Robles, California: Nazraeli Press, 2018), n.p.

“A Skeleton with One Arm: The Beauties of Clay Maxwell Jordan and Oscar Wilde,” in *Nothing’s Coming Soon* (Atlanta: Fall Line Press, 2018), n.p.

“Green Shade: A Tale from the Time of ‘The Religion of Art,’” in *Morris Louis: Spectrum* (New York: Yares Art, 2018), pp. 9-11

“In Conversation: Art Is Not the Archive,” *Archives of American Art Journal* 57 (Fall 2018): 76-77

“Drowning on the Mountain: The Poetry of Anne Brigman,” in Ann Wolfe, ed., *Anne Brigman: A Visionary of Modern Photography* (New York: Rizzoli, 2018), pp. 265-279

“The Imp; or, The Madness of Charles Deas,” in Amy Scott, ed., *Art of the West: Selected Works from the Autry Museum* (Norman, Oklahoma: University of Oklahoma Press, 2018), pp. 107-110

“Life and Death in the Library,” in Robert Dawson and Ellen Manchester, *Photographing Shakespeare: The Folger Shakespeare Library* (Washington, D.C.: The Folger Shakespeare Library, 2018), pp. 55-57

“Without a Trace: The Art and Life of Martha Ann Honeywell,” in Asma Naeem, *Black and White: Silhouettes Then and Now* (Washington, D.C.: National Portrait Gallery, 2018), pp. 46-57

“Exaggerations of the Real: Wayne Thiebaud and Joseph Heller,” in Rachel Teagle, *Wayne Thiebaud, 1958-1968* (Davis, California: Jan Shrem and Maria Manetti Shrem Museum of Art in association with the University of California Press, 2018), pp. 60-65

“Of Human Fragility: Manuel Neri and Auguste Rodin at Stanford,” in *Manuel Neri and the Assertion of Modern Figurative Sculpture* (Stanford, California: Anderson Collection/Stanford University Press, 2018), pp. xix-xxv

“From Eternity to Here: Remembering Pearl Harbor,” *Paris Review* (on-line), December 7, 2017

“The Destruction of Hood’s Ordnance Train: A Love Story,” *Representations* 140 (Fall 2017): 84-100

“Art is Not the Archive,” *Archives of American Art Journal* 56 (Fall 2017): 77-83

“Introduction: *Experience*,” in Nemerov, ed., *Experience*, Terra Foundation Essays, v. 4 (Chicago: Terra Foundation, 2017), pp. 10-23

“The Hushed Place: Richard Choi’s *Trampoline* (2011),” in Nemerov, ed., *Experience*, Terra Foundation Essays, v. 4 (Chicago: Terra Foundation, 2017), pp. 190-208

“Sergio Leone’s Exploding Bridge: or, What Is a Work of Art?” in Mary Dailey Desmarais and Thomas Brent Smith, eds., *Once Upon a Time . . . The Western: A New Frontier in Art and Film* (Denver: Denver Art Museum, 2017), pp. 202-207

“Burchfield’s Armistice: Voice, Dissent, Painting,” in *World War I and American Art*, eds. Robert Cozzolino, Anne Classen Knutson, and David M. Lubin (Philadelphia: Pennsylvania Academy of the Fine Arts, in association with Princeton University Press, 2016), pp. 101-111

“Seize the Day: The Art of Helen Frankenthaler,” *Helen Frankenthaler + L, M, N, O, P* (New York: Yares Art, 2016), pp. 3-5

“Eggleston’s Empty America,” *New York Review of Books Daily* (on-line), November 2016, n.p.

“This Pretty World: William Eggleston’s Photographs,” in *William Eggleston: The Democratic Forest, Selected Works* (New York: David Zwirner Books/Steidl, 2016), pp. 1-11

“Lord, I Can’t Change,” in *Sweetheart Roller Skating Rink—Photographs, Bill Yates* (Atlanta: Fall Line Press, 2016), pp. 107-111

Tunnels of Love: Edward Hopper’s *Bridle Path*,” in Janie Cohen, ed., *Sargent to Basquiat: University of Vermont Alumni Collections* (Burlington, Vermont: Fleming Museum of Art, 2016), pp. 49-54

“The Gifted Child: Shirley Jackson and Grandma Moses,” in Thomas Denenberg, ed., *Grandma Moses: American Modern* (New York: Skira/Rizzoli, 2016), pp. 73-81

“Dennis Miller Helen Keller Bunker,” *Antiques* (May/June 2016), pp. 83-89

“Crushing and Personal Images: Danny Lyon in Knoxville, 1967,” in Julian Cox, ed., *Danny Lyon: Message to the Future* (Fine Arts Museums of San Francisco, 2016), pp. 43-53

“Reversals: Gregory Crewdson’s Sense of Time,” in Gregory Crewdson, *Cathedral of the Pines* (New York: Aperture, 2016), pp. i-v

“Paul Revere’s Caffeine: *The Bloody Massacre*,” in Judith Brodie, Amy Johnston, and Michael J. Lewis, eds., *Three Centuries of American Prints from The National Gallery of Art* (New York: Thames & Hudson, 2016), pp. 34-37

Response, “A Questionnaire on Materialism,” *October* 155 (Winter 2016): 71-72

“Winslow Homer’s Dream,” in *Night Vision: Nocturnes in American Art, 1860-1960*, ed. Joachim Homann (New York: Delmonico, 2015), pp. 151-55

“Lawrence’s Plenty,” in *Promised Land: The Art of Jacob Lawrence* (Stanford, California: Cantor Arts Center, 2015), pp. 40-44

“Flag Raising, Iwo Jima, 1945,” in *Getting the Picture: The Visual Culture of the News*, ed. Jason E. Hill and Vanessa R. Schwartz (London: Bloomsbury, 2015), pp. 69-72

“Thomas Cole’s Hat; or, what is it to be an artist?” *Antiques* (November/December 2014), pp. 102-09

“The New and the Never-Known,” in *Untitled: The Art of James Castle* (Washington, D.C.: Smithsonian American Art Museum, 2014), pp. 12-15

“Magic Breakthrough: William Faulkner and Jackson Pollock in 1947-48,” in *A Family Affair: Modern and Contemporary Art from the Anderson Collection at Stanford University* (Munich: Delmonico-Prestel, 2014), pp. 81-85

“A Short History of Inspiration,” in *American Made: Highlights from the Huntington Art Collections* (Munich: Delmonico-Prestel, 2014), pp. 175-85

“Watkins and Singularity,” in *Carleton Watkins: The Stanford Albums* (Cantor Arts Center, Stanford University Press, 2014), pp. 220-21

“The Cauldron: Rubens’s *Adoration of the Magi* in Madrid,” *RES* 63/64 (Spring/Autumn 2013): 238-47

“James as Magician: Deception and the Moment of Truth,” *The Henry James Review* 34 (Fall 2013): 213-19

“The Pentimento: Emily Dickinson and Winslow Homer,” in Eliza Richards, ed., *Emily Dickinson in Context* (Cambridge, Mass.: Cambridge University Press, 2013), n.p.

“Rothko Was Rembrandt: How One Artist Became Another,” in Marek Bartelik, ed., *Mark Rothko: Paintings from the National Gallery of Art in Washington* (Warsaw: The National Museum in Warsaw, 2013), pp. 127-38

“Weightless History: Faulkner, Bourke-White, and Eisenstaedt,” in *Fictions of Art History*, edited by Mark Ledbury (Williamstown, Massachusetts: Sterling and Francine Clark Art Institute, 2013), pp. 3-20

“Swimming: Thomas Eakins, JFK, and November 22, 1963,” in Olivier Meslay, et al., *Hotel Texas: An Art Exhibition for the President and Mrs. John F. Kennedy* (Dallas Museum of Art and Amon Carter Museum of American Art, Fort Worth, 2013), pp. 78-91

“The Religion of Art and Nothing of Life: Frederick H. Evans’s *A Sea of Steps*,” in Angus Trumble and Andrea Rager, eds., *Edwardian Opulence: British Art at the Dawn of the Twentieth Century* (New Haven: Yale University Press, 2013), pp. 125-31

“The Forest of the Old Masters: The Chiaroscuro of American Places,” in *Behold America! Art of the United States from Three San Diego Museums* (San Diego Museum of Art, 2012), 97-114

Reprinted in *Samuel F. B. Morse’s Gallery of the Louvre*, ed. Peter J. Brownlee (Chicago: Terra Foundation for American Art, 2014), pp. 168-83

“Judy Garland’s Face,” *English Language Notes* 50 (Spring/Summer 2012): 85-88

“Ghosts and Sculpture: Harriet Hosmer and Patricia Cronin,” in *Patricia Cronin: All Is Not Lost* (New Orleans: Newcomb Art Gallery, Tulane University, 2012), pp. 27-30

“The Glitter of *Night Hauling*: Andrew Wyeth in the 1940s,” *Antiques* 179 (May/June 2012): 146-55

Reprinted in *Wyeth Vertigo* (Shelburne, Vermont: Shelburne Museum, 2013), 72-79

Reprinted in *Rethinking Andrew Wyeth*, ed. David Cateforis (Berkeley: University of California Press, 2014), pp. 100-11

“The Madness of Art: Georgia O’Keeffe and Virginia Woolf,” *Art History* 34 (September 2011): 818-37; also in *Anglo-American: Artistic Exchange between Britain and the USA*, eds. David Peters Corbett and Sarah Monks (London: Wiley Blackwell, 2012), pp. 196-215

“A World Too Much: Democracy and Natural History in the Work of Godman and Audubon,” in Amy Meyers, ed., *Knowing Nature: Art and Science in Philadelphia, 1740-1840* (Yale University Press, 2011), pp. 356-75

“When Did Art Become Meaningless? Hiram Powers’s *Greek Slave*,” *Yale Review* 99 (April 2011): 94-103

“The Rattlesnake: Benjamin Henry Latrobe and the Place of Art in America,” in *Knowing Nature: Art and Science in Philadelphia, 1740-1840*, edited Amy Meyers (Yale University Press, 2011), pp. 226-53

“Describing Is Descending,” in catalog to the exhibition, *Moby-Dick*, (San Francisco: Wattis Institute for Contemporary Arts, 2009), pp. 117-26

“Seeing Ghosts: *The Turn of the Screw* and Art History,” in *What Is Research in the Visual Arts?: Obsession, Archive, Encounter*, eds. Michael Ann Holly and Marquard Smith (Williamstown, Mass.: Sterling and Francine Clark Art Institute, 2008), pp. 13-32

Reprinted in *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory*, edited by Maria del Pilar Blanco and Esther Peeren (London: Bloomsbury, 2013), pp. 527-47

“*Ground Swell*: Edward Hopper in 1939,” *American Art* 22 (fall 2008): 50-71

“Albert Bierstadt, *Yosemite Valley, Glacier Point Trail*,” in Helen Cooper, et al., *Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery* (New Haven: Yale University Press, 2008), pp. 315-17

“Whitman’s Moment,” *PN Review* 176 (summer 2007): 30-33

“Newell Convers Wyeth (1882-1945): *Illustration for “Drums,” c. 1928*, in *The Collections of the Nelson-Atkins Museum of Art: American Paintings*, v. 1 (Kansas City, Mo.: The Nelson-Atkins Museum of Art, 2007), pp. 545-548

“Morris Louis: Court Painter of the Kennedy Era,” in *Morris Louis Now: An American Master Revisited* (Atlanta: High Museum of Art, 2006), pp. 21-38

“The Boy in Bed: The Scene of Reading in N. C. Wyeth’s *Wreck of the ‘Covenant,’*” *Art Bulletin* 88 (March 2006): 7-27

“The Author Replies,” *Art Bulletin* 88 (March 2006): 61-69

“The Flight of Form: Auden, Bruegel, and the Turn to Abstraction in the 1940s,” *Critical Inquiry* 31 (Summer 2005): 780-810

“Coming Home in 1945: Reading Robert Frost and Norman Rockwell,” *American Art* 18 (Summer 2004): 59-79

“The Pleasure of Conversation,” in special issue: “The Original Work of Art: What It Has to Teach,” *Yale University Art Gallery Bulletin* (2003): 40-45

“Burning Daylight: Remington, Electricity, and Flash Photography” Nancy Anderson, ed., *Frederic Remington: The Color of Night* (Washington, D. C.: The National Gallery of Art, 2003), pp. 78-95

“The Dark Cat: Arthur Putnam and a Fragment of Night,” *American Art* 16 (Spring 2002): 37-57

“Peak Viewing,” *Tate* 28 (Spring 2002): 34-39

“Haunted Supermasculinity: Strength and Death in Carl Rungius’s *Wary Game*,” *American Art* 13 (Fall 1999): 2-31

Reprinted in *Nineteenth-Century Art Worldwide* 2 (Spring 2003, online)

“The Ashes of Germanicus and the Skin of Painting: Sublimation and Money in Benjamin West’s *Agrippina*,” *The Yale Journal of Criticism* (Summer 1998): 11-27

“Vanishing Americans: Abbott Thayer, Theodore Roosevelt, and the Attraction of Camouflage,” *American Art* 11 (Summer 1997): 50-81

“Frederic Remington, *Moonlight, Wolf*,” in Susan Faxon, et al, *Addison Gallery of American Art: 65 Years—A Selective Catalog* (New York: DAP Press, 1996), pp. 454-55

“‘A Stirring and Crawling of the Yeasty Thing’: Evolution and Misogyny in the Art of Frederic Remington,” in Patricia Burnham and Lucretia Giese, eds., *Redefining American History Painting* (Cambridge: Cambridge University Press, 1995), pp. 82-100

“Projecting the Future: Film and Race in the Art of Charles Russell,” *American Art* 8 (Winter 1993): 71-89

“Modeling My Father,” *American Scholar* (Spring 1993): 51-63

“N. C. Wyeth’s Theater of Illustration,” *American Art* 6 (Spring 1992): 37-57

“Frederic Remington: Within and Without the Past,” *American Art* 5 (Winter/Spring 1991): 37-59

“‘Doing the Old America’: The Image of the American West, 1880-1920,” in William Truettner, ed., *The West as America: Reinterpreting Images of the Frontier, 1820-1920* (Smithsonian Institution Press, 1991), pp. 285-343

With William Truettner, "More Bark Than Bite: Thoughts on the Traditional—And Not Very Historical—Approach to Western Art," *Journal of Arizona History* 33 (Autumn 1992): 311-24

With William Truettner, "What You See Is Not Necessarily What You Get: New Meaning in Images of the Old West," *Montana: The Journal of Western History* 42 (Summer 1992): 70-76

PUBLICATIONS: BOOK REVIEWS

"Pay No Attention to the Man Behind the Curtain" (Review of Rachael Z. De Lue, *Arthur Dove: Always Connect*), *Art History* 40 (November 2017): 1148-1151

"The Illustrious Lame God" (Review of Philipp Blom, *Fracture: Life and Culture in the West, 1918-1938*; David Reid, *The Brazen Age: New York City and the American Empire: Politics, Art, and Bohemia*; and Isadora Anderson Helfgott, *Framing the Audience: Art and the Politics of Culture in the United States, 1929-1945*), *Reviews in American History* 45 (September 2017): 464-69

"*The Mysticism of Money: Precisionist Painting and Machine Age America*," by Andrew Hemingway, *Winterthur Portfolio* 49 (Winter 2015): 213-14

"Paper Stars," review of *Wicked Intelligence: Visual Art and the Science of Experiment in Restoration London*, by Matthew C. Hunter, *Art History* 38 (June 2015): 566-68

"The Usable Photograph," review of *The Realisms of Berenice Abbott: Documentary Photography and Political Action*, by Terri Weissman, *Oxford Art Journal* 35 (2012): 289-91

"*Blood Shed in This War: Civil War Illustrations by Captain Adolph Metzner, 32nd Indiana*," by Michael A Peake, *Indiana Magazine of History* 108 (June 2012): 186-187

"*Photography and Literature*," by François Brunet, *CAA Reviews Online* (April 2010)

"*Archive Style: Photographs & Illustrations for U. S. Surveys, 1850-1890*," by Robin Kelsey, *CAA Reviews Online* (November 2007)

"*Looking Askance: Skepticism and American Art from Eakins to Duchamp*," by Michael Leja, *Art Bulletin* (December 2005): 732-35

"*The Victorians and the Visual Imagination*," by Kate Flint, *Albion* 34 (Summer 2002): 333-34

"*Behold the Hero*," by Alan McNairn, *Albion* 31 (Spring 1999): 116-117

"*The Frederic Remington Studio*," by Peter Hassrick, *Great Plains Quarterly* 18 (Winter 1998): 75-76

“Art of the Gold Rush,” by Janice Driesbach and Harvey Jones; *“Direct from Nature: The Oil Sketches of Thomas Hill,”* by Janice Dreisbach; and *“Paintings Of California,”* by Ilene Susan Fort, *California History* 77 (Fall 1998): 187-189

“Thomas Moran and the Surveying of the American West,” by Joni Kinsey, *Gateway Heritage* 14 (Fall 1993): 69-70

NATIONAL RESEARCH AND TEACHING HONORS

Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History, 2019

UNIVERSITY RESEARCH AND TEACHING HONORS

Dean’s Award, Stanford University, 1998-99

SCHOLARLY AND PUBLIC LECTURES

Given at many museums and universities across the United States and Europe, 1992 to the present