

The Heartbeat at the Edge of the Solar System: Science, Emotion, and the Golden Record (co-authored with Dario Robleto).

Books

Jasper Johns: A Catalogue Raisonné of the Monotypes (New York: Matthew Marks Gallery and Yale University Press, 2017). Co-authored with Susan Dackerman.

Scale (Edited volume: Terra Research Series in American Art, Vol. 2), Chicago: Terra Foundation, 2016. Authors: Glenn Adamson, Wendy Bellion, Wouter Davidts, Darcy Grimaldo Grigsby, Christopher Heuer, Joshua Stein, Jason Weems.

Transporting Visions: The Movement of Images in Early America (University of California Press, 2014). Winner of the Eldredge Prize, Smithsonian American Art Museum.

Jasper Johns/In Press: The Crosshatch Works and the Logic of Print (Harvard Art Museums/Hatje Cantz, 2012).

American Encounters: Art, History, and Cultural Identity (Prentice Hall, 2007). With Angela Miller, Janet Berlo, and Bryan J. Wolf.

Mirror-Travels: Robert Smithson and History (Yale University Press, 2004).

Selected Articles and Essays

“Waiting to be Seen: The Art and Science of Precovery,” in Anna Von Mertens, ed., *Attention and Discovery: The Life and Work of Henrietta Leavitt* (MIT Press, forthcoming 2024).

“Filaments: Sensitivity and Connection in the Work of Dario Robleto,” lead catalog essay in *Dario Robleto: The Aorta of an Archivist*, Exh. Cat., Block Museum of Art, Northwestern University. Forthcoming January 2023.

“The Mimeograph and the Chrysanthemum,” in Helen Molesworth, ed., *Ruth Asawa: All Is Possible* (David Zwirner Books), forthcoming November 2022.

“Material Intelligence in Orbit,” in *Material Intelligence* special issue on copper, 2022.

“Listening to Print,” in Elleree Erdos, ed., *Visual Record: The Materiality of Sound in Print*, exh. cat., Print Center New York, 2022.

“The Back of the Image; The Image of the Back,” in Deidre O’Dwyer, ed., *Matt Saunders: Poems of Our Climate*, Dancing Foxes Press, 2022.

“Casting Blind,” in Scott Rothkopf and Carlos Basualdo, eds., *Jasper Johns: Mind/Mirror* (Whitney Museum of American Art and the Philadelphia Museum of Art), 2021.

“Biography of a Wave,” in *Dario Robleto: Unknown and Solitary Seas: Dreams and Emotions*

of the Nineteenth Century (Radcliffe Institute for Advanced Study, 2019).

"The Art of Pressure," in *Willie Cole: Beauties* (Radcliffe Institute for Advanced Study, 2019).

"Open Span," in Anna Von Mertens, *Measure* (Radcliffe Institute for Advanced Study, 2018).

"On Misexpertise: the Art Historian in the Studio." Published online at mindingmaking.org.

"Things: Material Turn, Transnational Turn," *American Art* (summer 2017)

"Submergence," in Ethan Lasser, ed., *From the Philosophy Chamber: Harvard's Lost Collection, 1766-1831* (Harvard University Art Museums, 2017)

"Sifted: Screenprinting and the Art of the 1960s," in Judith Brodie, ed., *Three Centuries of American Prints* (National Gallery of Art, 2016).

"The Veins of Pennsylvania: Benjamin Franklin's Nature-Printed Currency," *Grey Room* (Fall 2017).

"Introduction: Seeing Scale," in Jennifer L. Roberts, ed., *Scale* (Terra Research Series in American Art vol. 2, 2016).

"Backwords: Screenprinting and the Politics of Reversal," in *Corita Kent and the Language of Pop* (Harvard Art Museums, 2015), 60-73.

"The Currency of Ornament: Anti-Counterfeiting Lathework and the Dynamics of Value in Early Nineteenth-Century America," in *Ornament: Between Global and Local*, edited by Gulru Necipoglu and Alina Payne (Princeton University Press, 2016).

"Setting the Roundtable, Or, Prospects for Dialogue between Americanists and Modernists," In John Davis, Jennifer Greenhill, and Jason D. LaFountain, eds., *Essays on the Study of American Art*. (Blackwell Publishers, 2015), 34-48.

"Post-Telegraphic Painting: Asher B. Durand and the Nonconducting Image," *Grey Room* 48 (Summer 2012): 12-35.

"Failure to Deliver: *Watson and the Shark* and the Boston Tea Party." *Art History*, 34.4 (September 2011): 674-695.

"'Certain Dark Rays of the Sunbeam': Sunlight and the Decomposition of Landscape," in *The Pre-Raphaelite Lens: British Photography and Painting, 1848-1875* (National Gallery of Art, 2010), 60-69.

"Copley's Cargo: *Boy with a Squirrel* and the Dilemma of Transit." *American Art* 21.2 (Summer 2007): 20-41.

"The Taste of Time: Salt and the *Spiral Jetty*." Catalog essay for *Robert Smithson* (Los

Angeles: Museum of Contemporary Art, 2004), 96-103.

Excerpted in the *Chronicle Review*, *Chronicle of Higher Education*, February 2005

“Landscapes of Indifference: Robert Smithson and John Lloyd Stephens in Yucatán.”

The Art Bulletin 82 no. 3 (September 2000): 544-567.

Translated and reprinted in Pablo León de la Barra and Magalí Arriola, eds., *Incidentes de Viaje Espejo en Yucatán y otros lugares* (Instituto Nacional de Bellas Artes y Literatura, 2011), 177-254.

“Lucubrations on a Lava Lamp: Technocracy, Counterculture, and Containment in the Sixties.” In *American Artifacts: Essays in Material Culture*, ed. Jules D. Prown and Kenneth Haltman (Michigan State University Press, 2000), 167-189.

Translated and reprinted in Anke Ortlepp and Christoph Ribbat, eds., *Thing Studies: Alltagsgegenstände und amerikanische Kulturwissenschaft* (Steiner Verlag, 2009).

“Inscrutable Space: Hogarth and English Stage Design.” In “*Among the Whores and Thieves*”: *William Hogarth and The Beggar’s Opera*, ed. David Bindman and Scott Wilcox (New Haven: Yale Center for British Art, 1997), 25-33.

Book Reviews

Review of Trish Loughran, *The Republic in Print*. *CAA Reviews*, Jan 2010.

“Gross Clinic.” Review of Henry Adams, *Eakins Revealed: the Secret Life of An American Artist* and Kathleen Foster, ed., *A Drawing Manual by Thomas Eakins*. *Bookforum* (Oct/Nov2005).

“Suspicious Minds.” Review of Michael Leja, *Looking Askance: Skepticism and American Art from Eakins to Duchamp*. *Bookforum* (December 2004).

Exhibitions Curated

Tomashi Jackson: Brown II. Radcliffe Institute for Advanced Study (October 2021)

Dario Robleto – Unknown and Solitary Seas: Dreams and Emotions of the Nineteenth Century. Radcliffe Institute for Advanced Study (November 4, 2019-January 18, 2019)

Critical Printing. Harvard Art Museums (August 29, 2019 – January 5, 2020).

Willie Cole: Beauties. Radcliffe Institute for Advanced Study (March 27-June 29, 2019).

Measure: Anna Von Mertens. Radcliffe Institute for Advanced Study (November 8, 2018-January 22, 2019).

Jasper Johns / In Press: The Crosshatch Works and the Logic of Print. Harvard Art Museums, May-August 2012.

Curricular exhibitions for *American Encounters: Art, Contact, and Conflict, 1560-1860* and *American Art and Modernity*, 2009-2012, Harvard Art Museums.

Curatorial Fellow, Yale University Art Gallery, 1995-96.

Honors and Fellowships

Senior Visiting Lectureships and Advisory Positions

A.W. Mellon Lecturer in the Fine Arts, Center for Advanced Study in the Visual Arts, National Gallery of Art	2021
Slade Visiting Professor in Fine Arts, Cambridge University	2019
Terra Visiting Professor, Smithsonian American Art Museum, December 2012	2012
Senior Advisor, Terra Summer Residency, Giverny	2011

Postdoctoral Fellowships

Clark Art Institute Fellowship	2007
Radcliffe Institute Fellowship (declined)	2007-8
Stanford Humanities Center Fellowship	2005-6
Getty Postdoctoral Fellowship (declined)	2005
Carole and Alvin I. Schragis Postdoctoral Faculty Fellowship (Syracuse University)	2000-2002

Research and Teaching Honors, Harvard University

Harvard College Professorship for excellence in research and teaching	2012-2017
Walter Channing Cabot Fellowship for scholarly eminence in the fields of literature, history, or art	2015
Roslyn Abramson Award for excellence in teaching undergraduates (awarded annually to 1-2 members of the Faculty of Arts and Sciences)	2005
Thomas Temple Hoopes Prize for Excellence in the Work of Undergraduates and in the Art of Teaching	2003, 2004, 2005, 2015

Doctoral/Dissertation

Frances Blanshard Prize for the most distinguished dissertation in the History of Art, Yale University	2001
National Museum of American Art/ Smithsonian Institution. Patricia and Philip Frost Predoctoral Fellowship	1999-2000
American Council of Learned Societies / Henry Luce Dissertation Fellowship	1998-1999
John F. Enders Dissertation Fellowship, Yale University	1998

Andrew W. Mellon Dissertation Fellowship, Yale University

1997

Graduate (Yale University)

Henry S. McNeil Fellowship in American Art

1993-1997

A. Bartlett Giamatti Graduate Fellowship

1993-1995

Scholarly Presentations and Events

Invited Lectures

- 2022** **Rice University** “The Chrysanthemum and the Mimeograph: Ruth Asawa’s Botany of Shadows.” (April)
Print Center New York “Printing with Fire: Bethany Collins and Dario Robleto.” (November)
- 2021** **National Gallery of Art, Washington.** *Contact: Art and the Pull of Print.* 70th A.W. Mellon Lectures in the Fine Arts (Six lectures, April-May).
University of Chicago. *Smart Lecture Series.* “Printing on Air: Rauschenberg’s *Hoarfrosts* and the Paradox of Print.” (May)
Blanton Museum. *Leo Steinberg symposium.* “Crushing it: The Flatbed Picture Plane and the Pressure of Print.” (April)
- 2020** **(cancelled due to COVID-19) Huntington Library.** *Huntington Centennial Lecture* “Under Pressure: The Birds of America and the Paradox of Print.” (March)
(cancelled due to COVID-19) Rice University. “Printing on Air: Rauschenberg’s Atmospheric Lithography.” (April)
(cancelled due to COVID-19) The University of Chicago. Keynote address, *Casting, Molding, and the Production of Knowledge*
- 2019** **University of Cambridge.** *The Matrix: Contemporary Art and the Life of Print.* Slade Lectures in the Fine Arts (Eight lectures, January – March).
- 2018** **Smithsonian American Art Museum,** “The Moiré Effect: Print and Interference.” (March). Eldredge Prize Lecture in the History of Art.
- 2017** **Harvard Art Museums,** “Orbital Dramas in Homer’s *Summer Night*” (February)
University of Pennsylvania, *Objects of Study Symposium,* “The Metamorphic Press” (March)
Harvard Seminar in Book History, *The Metamorphic Press: Jasper Johns and the Monotype* (February)
- 2016** **Northwestern University,** *Warnock Lecture Series,* “Sifted: Screenprinting and the Art of the Sixties.” (November)
Museum of Modern Art, “Jasper Johns: Recent Monotypes” (May)
- 2015** **California Institute of Technology/Huntington Museum,** *Looking at Language: The Materialized Word.* “Backwards: Screenprinting and the Politics of Reversal.” (May)
Harvard University/Radcliffe Institute for Advanced Study, *University as Collector* conference. “From the Margins of Paper Territories: Henry Popple’s *Map of the British Empire in America, 1733.*” (April)

- University of Minnesota, Institute for Advanced Study**, *Experiencing Mass Images*. "Currency as Metaprinting: The Case of Benjamin Franklin" (April)
- Keynote address, Columbia University**, *Materialities of American Texts and Visual Cultures*. "Wood-Work." (April)
- Triple Canopy, Brooklyn**, Panelist, "The End of the Image." (April)
- University of Pennsylvania**, *Avery Lecture Series*. "Sifted: Screenprinting and the Art of the 1960s," (October)
- Keynote Address**, *Nineteenth-Century Studies Association Annual Conference*, Boston, MA "The Wood-Work of Mass Images in the Nineteenth Century." (March)
- Museum of Fine Arts, Boston** *Devens Lecture Series* (January)
- Syracuse University** *Networks (2015 Syracuse Symposium, Humanities Center)* "Matrix, Meshwork, Moiré: Patterns in American Print," (November)
- Smithsonian American Art Museum**, *Shifting Terrain* conference. "Things of Substance: Reflections on Ten Years of Material Studies." (October)
- 2014** **University of Chicago**, *Object Cultures Group*. "Scale, Matter, and Meaning: Sizing up Maps." (April)
- Harvard University**, [*Thinking with Your Eyes: Visualizing the Arts, Humanities, and Sciences*](#) (February)
- 2013** **University of Delaware/Winterthur Museum**, *Common Destinations: Maps in the American Experience*, "Scale, Matter, and Meaning: Sizing Up Popple's Map." (October)
- Keynote, **Institute of Fine Arts/NYU**, *Mapping: Geography, Power, and Imagination in the Art of the Americas* conference (April).
- Wyeth Lecture in American Art, CASVA/National Gallery of Art**. "Reversing American Art." (November).
- McGill University**, *Liquid Intelligence and the Aesthetics of Fluidity* conference. "Veins of Commerce: Ben Franklin's Nature-Printed Currency" (October).
- Harvard University**, *HILT Conference on the Essentials of Teaching*. "The Power of Patience" (May)
- Salem Athenaeum**, *Jackson Pollock* (April)
- 2012** **Vassar College**, *Framing American Art* symposium, "Ornamental Engraving and the Landscape of Money in Antebellum America."
- Harvard University**, *Ornament as Portable Culture: Between Globalism and Localism*, symposium, "The Currency of Ornament."
- Harvard University**, Opening Lecture for *Jasper Johns/In Press*, "The Printerly Art of Jasper Johns."
- Yale University**, Oswaldo Rodriguez Roque Lecture, Yale Art Gallery, "Circulations: Transit, Mechanics, and the Movement at the Heart of American Art."

- Huntington Library**, *Visual Knowledge in the Early Modern Americas*, "The Size of Knowledge."
- RISD**, conversation with printmaking students about *Jasper Johns/In Press*
- 2011** **Yale University**, Street Hall Lecture Series, "Audubon's Burden: Materiality and Transmission in *The Birds of America*."
- Terra Summer Residency**, Giverny, France, "Asher B. Durand and the Non-Conducting Image."
- 2010** Keynote Address. **Princeton University**, Graduate Symposium on *Horizons and Horizontality*. "Harborspace."
- Northwestern University**, Humanities Center Lecture Series, *Things*. "How To Move an Image."
- College Art Association**, Panel for Distinguished Scholar Award for Jules D. Prown
- Harvard University**, Victorian Studies Seminar in the Humanities Center. "The Plight of Pictures in the Telegraphic Era."
- Harvard University**, Weatherhead Center Symposium on Material Culture and Translation. "Dilemmas of Delivery in Copley's Atlantic."
- 2009** **Columbia University**, *Multiplying the Visual in the Nineteenth Century*, symposium. "Post-Telegraphic Painting."
- York University**, *Anglo-American: Artistic Interchange Between Britain and the USA*, conference. "Failure to Deliver: *Watson and the Shark* and the Boston Tea Party"
- NEH Summer Institute on John James Audubon**, Bloomington, IN. "Audubon's American Space"
- American Antiquarian Society**, Seminar Series. "On Scale in American Ornithological Prints"
- 2008** Inaugural lecture. **University of Chicago**, *New Directions in the Study of American Culture* series. "Actual Size: Scale and Transmission in Antebellum America"
- Columbia University**, Bettman Lecture Series. "Pictures in Transit: Matter and Migration from Audubon to Johns"
- University of California, Berkeley**, *Materiality of Images*, symposium. "Migratory Images: Audubon's Birds of America"
- Brown University**, *Material Worlds*, symposium. "Audubon's Burden"
- New-York Historical Society**, *American Icons*, symposium. "Robert Smithson's *Spiral Jetty* as Anti-Icon"
- 2007** **University of Michigan**, *Materialism and the Materiality of the Image in the Nineteenth Century*, symposium. "Migratory Images"
- Princeton University**, *American Visions*, symposium. "Dreams of Transmission: Fred Tomaselli and the American Ornithological Tradition"
- Yale University**, Department of the History of Art, departmental lecture series

“Pictures in Transit”

University of California, Berkeley, Department of the History of Art, departmental lecture series. “Copley’s Cargo: Aesthetics and the Dilemma of Transit”

Yale University, Department of English, Americanist Colloquium.

“Telegraphic Space and the Collapse of Painting: Morse, Poe, Durand, Homer”

University of Rochester, *Theories and Things: Reevaluating Material Culture*, lecture series. “Audubon’s Burden: Materiality and Transmission in *The Birds of America*”

Clark Art Institute, *Practicing American Art History*, colloquium. “Why Should Americanists Care About Contemporary Art?”

2006 **Getty Research Institute** (one of 3 invited lecturers for the Clark/Getty Symposium). “Wait and See: Dispatch and Delay in Early American Visual Culture”

Addison Gallery of American Art, 75th Anniversary Celebration Symposium. “Gathering Moss: Landscape in an Era of Acceleration”

Harvard University, Humanities Center. “Pictures in Transit”

Stanford University, Stanford Humanities Center. “Transporting Visions”

Bay Area Seminar in Early American Studies. “*Boy with a Squirrel* and Navigational Painting”

2005 Keynote address

Yale Center for British Art, *Contested Ground: Defining Historical Landscape*, symposium. “Event Horizons: Landscape and the Limits of Historical Imagination”

Harvard University, Junior Parents’ Weekend Lecture. “Nomads, Cyborgs, and Hybrids: Contemporary Art and Globalization”

2004 **MIT**, History, Theory, and Criticism Forum. “Forgetting Passaic”

University of Delaware, Department of Art History, departmental lecture series. “‘The Age of Astonishment is Beginning’: Robert Smithson’s Religious Paintings”

2002 **Skidmore College**, Department of Art History, departmental lecture series. “Lineage, Lineament, Limbo: Line in Smithson’s Early Paintings”

Workshops and Conferences Organized

2017 *Technologies of Cutting*
Organized with Ethan W. Lasser. The third of an annual series of workshops focusing on processes of making in the fine, decorative, and industrial arts.

2016 *Maneuvers Project Think Tank*

2015 *Techniques of Reversal*, College Art Association, New York. Panel co-organized

with David Pullins, Harvard University.

- 2014** *Technologies of Turning*
Organized with Ethan W. Lasser. The second of an annual series of workshops focusing on processes of making in the fine, decorative, and industrial arts. The workshop will bring together faculty, artists, museum professionals, and graduate students for demonstrations, hands-on exercises, and discussion about rotational dynamics in ceramics, woodworking, textile production, cinema, and music.
- 2013** *Technologies of Reversal: Explorations of Matter and Meaning.*
The first of the "Technologies" workshops, about processes of reversal in printmaking, casting, and contemporary rapid prototyping.
- 2007** *Fields of Vision: The Visual and Material Culture of New England, 1600-1830*
One of nine conference committee members. Co-sponsored by the Colonial Society of Massachusetts and the American Antiquarian Society.
- 2004** *The Harvard Symposium in American Art: Surface, Space, and Interface.* Harvard University, October 29-30. Approx. 300 attendees; 10 speakers; 9 sponsors. Co-organized with Gwendolyn DuBois Shaw

Teaching

Lectures and Seminars:

Humanities 20: A Colloquium in the Visual Arts (team taught course)
Humanities 90: Making It (sophomore seminar in the Humanities, with Robin Kelsey)
The Art of Looking: Technologies of Visual Experience (with Robin Kelsey)
The Graphic Method: Recording the Body in Line, Film, and Flame
Critical Printing (joint studio/seminar with Matt Saunders)
Minding Making: Art History and Artisanal Intelligence (with Ethan Lasser)
Halftone, Benday, Screen: Commercial Printing and the Art of the 1960s
Material Culture for American Studies

American Encounters: Art, Contact and Conflict 1565-1865 (Gen Ed – US/W)
American Art and Modernity, 1865-1965 (Gen Ed – A&I)
From the Philosophy Chamber: Harvard and the Arts in the Early Republic (with Ethan Lasser)
Art and Science in Early America
Pop Art
The Gilded Age
The Thing
The Art of Expedition in Nineteenth-Century America

Tutorials:

Trompe-l'oeil and the Practice of Deception
Nineteenth-Century Landscape in Europe and the U.S.
Robert Rauschenberg
Jasper Johns and print culture
Ornament, Essence, and Interiority
Stella/Flavin
Abstract Expressionism
Conceptual art
Pop and Print
Mechanical Printmaking in the Nineteenth and Twentieth Centuries
Senior thesis preparation seminar

Advising

Primary Advisor, Doctoral Dissertations

Miguel de Baca, "Memory Work: Anne Truitt and Sculpture" (History of American Civilization, completed 2009)
Layla Bermeo, "Expanding beyond the Early Republic: Visual Culture and the U.S.-Mexican War" (HAA, in progress).
Isabel Bird, "Objects of Study: Art and the Post-Studio Classroom, 1968-78" (HAA, in progress, co-advised with Carrie Lambert-Beatty)
Maggie Cao, "Episodes at the End of Landscape" (HAA, completed 2014)
Sarah Carter, "Object Lessons in American Culture" (History of American Civilization, completed 2010: co-advisor with Laurel Ulrich)
Jennifer Chuong, "The Nature of Surfaces in Early America" (HAA, completed 2021).
Elizabeth Bacon Eager, "Drawing Machines: The Manual and the Mechanical in the Art of the Early Republic (HAA, completed 2018)
Wendy Ikemoto, "Double Vision: Pendant Painting in Antebellum America" (HAA, completed 2009)
Christine Garnier, "Amalgamating the West during the American Silver Age" (HAA, in progress)
Katie Mullis Kresser, "Art as History/History as Art: John La Farge and the Problem of Representation, 1859-1910" (HAA, completed 2005)
Sarah Mirseyedi, "Process Work: Industrial Reproduction and the Transformation of Artistic Labor in the Work of Edouard Manet" (HAA, completed 2021, co-advised with Ewa Lajer-Burcharth)
Peter L'Official. "Urban Legends: Representing the South Bronx in Ruin and Reality (American Studies, completed 2014)

Jason LaFountain, "The Puritan Art World" (HAA, completed 2013)

Katie Pfohl, "The Systems of World Ornament in American Painting" (HAA, completed 2014)

Evander Price, "Flashbacks to Future Monuments: American Monumentality at the End of the Age of Deferral" (American Studies: completed 2019)

Katherine Rieder, "'The Remainder of Our Effects We Must Leave Behind': American Loyalists and the Meaning of Things, 1765-1800" (History of American Civilization, completed 2009)

Julia Silverman, "Un/Designing Empire: Indigenous Images and Their Mobility Between (and after) the World Wars" (HAA, in progress)

Rachel Vogel, "'The Machine that Makes the Art': Printmaking and Conceptual Practice, 1965-1980" (HAA, in progress, co-advised with Carrie Lambert-Beatty)

Dissertation Committees

Christopher Allison, "Protestant Relics: The Sacred Body in Early America" (American Studies, completed 2018: adv. Laurel Thatcher Ulrich)

Paisid Aramphongphan, "Inefficient Moves: Art, Dance, and Queer Bodies in the 1960s" (HAA, completed 2015: adv. Carrie Lambert-Beatty)

Graham Bader, "Roy Lichtenstein, Pop, and the Face of Painting in the 1960s" (HAA, completed 2004: adv. Yve-Alain Bois)

Mia Bagneris, "Local Colors: Images of Interracial Sexuality and the Mixed-Race Body in the Caribbean Canvases of Agostino Brunias" (African and African-American Studies, completed 2009: adv. Werner Sollors)

Ross Barrett, "Rendering Violence: Riots, Strikes, and Upheaval in Nineteenth-Century American Art and Visual Culture" (Boston University, art history, completed 2008: adv. Patricia Hills)

Makeda Best, "Alexander Gardner and the Image of History" (HAA, completed 2010: adv. Robin Kelsey)

Max Boersma, "Working Conditions: Abstraction and the Making of Art 1918-1933" (HAA, in progress, adv. Maria Gough and Benjamin Buchloh)

Tyler Cann, "Kinetic Art 1935-1968: Strategies of Integration, Technologies of Liberation" (HAA, in progress: adv. Yve-Alain Bois)

Carla Cevasco, "Feast, Fast, and Flesh: The Violence of Hunger in Colonial New England and New France" (American Studies, completed 2017, adv. Joyce Chaplin)

Kirsty Dootson, "Industrial Color: Chromatic Technologies in Britain, 1856-1969." (Yale University, History of Art, completed 2018: adv. Timothy Barringer)

Holger Droessler, "Workers of the Pacific: Land, Labor, and Difference in Colonial Samoa" (American Studies, completed 2015: adv. Sven Beckert)

Brendan Fay, "Abstraction and the Academy: Defining 'Creative' Photography in Mid-Century America" (HAA, completed 2009: adv. Robin Kelsey)

Lauren Jacks Gamble, "Accretions in Space and Time: The Environmental Art of John Trumbull," (Yale University, History of Art, completed 2011, adv. Alexander Nemerov)

Gabrielle Gopinath, "Ghost Detainees: Disappeared Figural Presences in the Work of Bruce Nauman, 1969-90" (Yale University, History of Art, completed 2008: adv. David Joselit/Alexander Nemerov)

Thea Goldring, "The Matter of Art: Art and Materialism in the Age of Enlightenment." (HAA, in progress: adv. Ewa Lajer-Burchardt)

Andrew Hamilton, "On Scale in the Precolumbian Andes" (HAA, completed 2014, adv. Thomas Cummins)

Mazie Harris, "Technology in Transition: The Portraits and Patents of New York Photography Studios on Broadway, 1850-1870," (Brown University, completed 2013, adv. Douglas Nickel)

Adam Jasienski, "In the Guise of Holiness: Portraiture and Sanctity in the Early Modern Hispanic World" (HAA, completed: adv. Thomas Cummins)

Jamie Jones, "American Whaling in Commerce, Culture, and Memory, 1820-1930" (History of American Civilization, completed 2011, adv. John Stauffer)

James Ketchum, "Journey to the Surface of the Earth: Contemporary Art and the Production of Alternative Geographic Knowledge" (Department of Geography, Syracuse University, completed 2004: adv. Donald Miller)

Lauren Kroiz, "Modernizing a 'Grey Race': American Art during the Era of Exclusion (1882-1943)" (MIT: History, Theory, and Criticism, completed 2008: adv. Caroline Jones)

Erica Allen-Kim, "Little Saigon: Architecture and Ethnicity in Post-1965 America" (HAA, completed 2011: adv. Neil Levine)

Michelle Kuo, "'To Avoid the Waste of a Cultural Revolution: Experiments in Art and Technology (E.A.T.), 1966-1979" (HAA, completed 2018: adv. Yve-Alain Bois)

Joseph Larnerd, "'The Cut Glass Age': Crystallizations of Culture in Cut Glass, 1876 to 1920 (Stanford University, completed 2019, adv. Alexander Nemerov).

Kevin Lotery, "an Exhibit/an Aesthetic: The Independent Group and Postwar Exhibition Design" (HAA, completed 2015: adv. Benjamin Buchloh).

Nenette Luarca-Shoaf, "The Mississippi River in Antebellum American Culture," (University of Delaware, completed 2013: adv. Wendy Bellion)

Katherine Moore McAllen, "Rethinking Frontier Paradigms in Spanish America: Art on the Jesuit Missions of Northern New Spain" (HAA, completed 2012: adv. Thomas Cummins)

Theresa McCulla, "Representing Modern New Orleans: Food and the Evolution of the Multiethnic City" (American Studies, completed, adv. Joyce Chaplin)

Read McFaddin, "The Case for Franciscan Authority: Apocalyptic Mural Cycles in Early Colonial Mexico" (HAA, in progress, adv. Tom Cummins)

Allison Pappas, "'Considered only in its ultimate nature': Photography between Object and Idea" (Brown University, in progress, adv. Douglas Nickel)

Prudence Peiffer, "Routine Extremism: Ad Reinhardt and Modern Art" (HAA, completed 2010: adv. Yve-Alain Bois)

Jacob Proctor, "Stan Vanderbeek's Language of Vision" (HAA, in progress, adv. Yve-Alain Bois)

Jennifer Quick, "Back to the Drawing Board: Ed Ruscha 1956-70" (HAA, completed 2015: adv. Robin Kelsey)

Dalila Scruggs, "The Love of Liberty Has Brought Us Here": The ACS and the Imaging of African-American Settlers in Liberia" (HAA, completed 2010: adv. Suzanne Blier)

Lisa Trever, "Image and Representation in Mochica Art and Visual Culture of Ancient Peru" (HAA, completed 2013: adv. Thomas Cummins)

Christopher Williams-Wynn, "Information in an Expanded Field: International Perspectives on Art and Systems, 1968-1977," HAA, in progress.

Taylor Walsh, "Medium at the Margins: Bruce Nauman, 1965-1972." (HAA, completed 2021, adv. Carrie Lambert-Beatty).

Primary Advisor, Masters Theses (Harvard Extension School)

Catherine Kreider, "Myth and Morality: The Sculpted Façade of the First Bank of the United States." Completed 2005. Winner of the 2006 Crite Prize in the Arts.

Janet Zipes, "The Early Work of Lois Mailou Jones." Completed 2007.

Michelle Arbeit, "The Voice of the City of New York Re-Interpreted: The Italian-American Experience in the New York Paintings of Joseph Stella." Completed 2003.

Senior Thesis Advising

- 2017** Samuel Hagen, "Testing the American Pastoral"
- 2016** Eloise Lynton, "Women and Woodblock"
- 2015** Nora Wilkinson, "Dangerous Visions: Idolatry as Metaphor in Late Nineteenth-Century Realism." Winner of a Thomas Temple Hoopes Prize and the Fay Prize for the best thesis in the Arts and Humanities at Harvard.
- Isaac Dayno, "'The Last Children of Men:' Women, Family, and the World in Shaker Visionary Images, 1839-1859." Winner of the Fairman Thesis Prize, History of Art and Architecture.
- 2014** Elizabeth Kjørlien, "Andy Warhol's Painted Makeup"
- Eloise Horn, "The Disappearance of Language in Ed Ruscha's Later Work"
- 2013** Alejandra Dean, "Documentation and History in the Work of Richard Long"
- 2011** Amelia Muller, "'From Slavery to the Smithsonian': Coiled Baskets of Coastal South Carolina and their Makers"
- 2010** Hannah Yohalem, "Claes Oldenburg and Photography."
- Vanessa Dube, "'Nothing Between You and the Set But Space:' A Cultural History of the Zenith Space Commander Remote Control." Winner of a

Thomas Temple Hoopes Prize.

Alicia Beyer, "Why Do Corporations Sponsor Art Museum Exhibitions?"

- 2009** Nicole Bass, "Egyptomania and the Racial Politics of Nineteenth-Century American Expansion."
- 2007** Briahna Gray, "The Refusal of Photography in Anatomical Illustration." Joint thesis with History of Science.
- 2005** Sarah Lehrer-Graiwer, "Some Books Have Pictures and Some Pictures Have Books: R.B. Kitaj's *In Our Time*." Winner of a Thomas Temple Hoopes Prize
- Elisabeth (Tina) Rivers, "Abstraction Films and American Art of the 1960s"
- Vivian Kaufman, "John Singer Sargent's Negotiation of Parisian Space"
- 2004** Emily Caplan, "A Documentary of Documentary: Ansel Adams's Photographs of Manzanar." Winner of a Thomas Temple Hoopes Prize
- Genevieve Cadwalader, "Richard Diebenkorn's Turn to Figuration"
- Alice Engel, "Modernism on Victorian Terms: James McNeill Whistler's Peacock Room"
- 2003** Jeffries Oliver-Li, "New World Order: Bloomsbury Ideology and the Critical Reception of John Singer Sargent" Winner of a Thomas Temple Hoopes Prize; Winner of the Matthew Abramson Prize for the Best Senior Honors Thesis in HAA
- Eleanor Brennan, HAA. "'How Would An American Girl Feel About That?': The 'Advancing American Art' Show and U.S. Culture after WWII"
- Susan Brunka, HAA. "Abstract Art Hits Home: Issues Surrounding the Changing Perception of the Chicago Picasso."

General Examination Committees

Hanna Rose Shell, History of Science
 Katherine Rieder, American Civilization
 Nora Morrison, American Civilization
 Lauren Kroiz, MIT
 Wendy Ikemoto, HAA
 Sarah Carter, American Civilization
 Michelle Kuo, HAA
 Genevieve Hyacinthe, HAA
 Sarah Rosenbaum, HAA
 Megan Luke, HAA
 Miguel de Baca, American Civilization
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 Ross Barrett, BU
 Katherine Claire Moore, HAA
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 Makeda Best, HAA
 Katie Pfohl, HAA
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 Maggie Cao, HAA
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 Peter L'Official, American Civilization
 Taylor Walsh, HAA
 Elizabeth Bacon, HAA
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 Carla Cevasco, American Civilization
 Taylor Walsh, HAA
 Evander Price, American Studies
 Layla Bermeo, HAA
 Jennifer Chuong, HAA
 Sarah Grandin, HAA
 Ashley Hannebrink, HAA
 Christopher Williams-Wynn, HAA
 Christine Garnier, HAA
 Chassidy Winestock, HAA
 Rachel Vogel, HAA
 Thea Goldring, HAA
 Max Boersma, HAA
 Julia Silverman, HAA
 Isabel Bird, HAA
 Destiny Crowley, HAA
 Alejandro Nodarse, HAA

Qualifying Papers

Alejandra Rojas
 Wendy Ikemoto
 Megan Luke
 Jason LaFountain
 Katherine Claire Moore
 Makeda Best
 Prue Peiffer
 Megan Sullivan
 Lanka Tattersall
 Katie Pfohl
 Alexandra Wachtel
 Maggie Cao
 David Pullins
 Kevin Lotery
 Jennifer Quick
 Elizabeth Bacon
 Layla Bermeo
 Sarah Grandin
 Camran Mani
 Jennifer Chuong
 Samuel Ewing
 Rachel Poser
 Sarah Mirseyedi
 Christopher Williams-Wynn
 Christine Garnier
 Max Boersma
 Thea Goldring
 Rachel Vogel
 Julia Silverman
 Nora Rosengarten
 Colin Sanborn
 Gabriella Wellons
 Joseph Zordan

Service and Committees

Harvard University

Director of Undergraduate Studies, HAA, 2021-
 Johnson-Kulukundis Family Faculty Director for the Arts, Radcliffe Institute, 2018-2021
 Harvard Library Faculty Advisory Council, 2020-
 HUCA – Harvard University Committee on the Arts, 2019-2021
 Faculty Advisory Committee, FAS Dean Search, 2018
 Gordon Parks Essay Prize Jury, 2018-2021
 FAS Faculty Council, 2016-18
 FAS Docket Committee, 2016-18, Chair 2017-18
 Senior Honors Advisor, HAA (2006-7, 2016-18)
 Chair and DGS, Program in American Studies (2011, 2012-2015)
 Search Advisory Committee, Harvard Art Museums Director, 2015
 Search Committee, Weyerhaeuser Curator of Prints, Harvard Art Museums, 2015
 FAS Dean's Faculty Resources Committee, 2014-16
 Sackler renovation planning committee, HAA, 2014-2015
 Cabot Library Renovation Committee, 2013-14
 HILT Cultivation Grant Faculty Selection Committee, 2014
 Administrative Committee, Charles Warren Center for Studies in American History (2011-
 Committee on Degrees in History and Literature (2010-2013)
 Interim Director of Undergraduate Studies, HAA (2009-10)
 FAS IT Committee (2009-2013)
 Bowdoin Prize Committee (2009-2015)
 Wendell Prize Committee (2009-10)
 Hoopes Prize Committee (2014)
 Chair, Technology and Library Committee, HAA (2008-9, 2004-5) (member 2003-4, 2006-
 2007, 2009-10, 2010-11)
 Standing Committee on Advanced Degrees in American Studies (2003-present)
 Policy Committee, David Rockefeller Center for Latin American Studies (2006-2012)
 Admissions Committee, HAA (annually)
 Admissions Committee, History of American Civilization (2008-9, 2004-5, 2012-2015)
 Fellowships Committee, Term Time/Merit Fellowships, GSAS (2003)
 Search Committee, Rosenblatt Chair in Art since 1945, HAA (2004-5)
 Search Committee, Contemporary Art, HAA/VES (2003)
 Search Committee, Spanish and Latin American art, HAA (2010-11)

Fellowship Review

Institute for Advanced Study, Princeton University
 The Stanford Humanities Center
 Canada Council/Killam Research Grants
 Kaplan Institute for the Humanities, Northwestern University

Manuscript Review

The Art Bulletin
Art History
American Art

MIT Press
University of Chicago Press
University of California Press
Yale University Press

Editorial Boards

American Art

Winterthur Portfolio

Advisory Boards

West 86th: A Journal of Design History, Decorative Arts, and Material Culture