

KATHLEEN ADAIR FOSTER

Robert L. McNeil, Jr., Senior Curator of American Art
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EDUCATION:

- 1982 Ph.D., History of Art, YALE UNIVERSITY, New Haven, Ct.
Dissertation: "Makers of the American Watercolor Movement, 1860-1890"
- 1973 M. Phil., History of Art, YALE UNIVERSITY
- 1972 M.A., History of Art, YALE UNIVERSITY
Thesis: "Philadelphia and Paris: Thomas Eakins and the Ecole des Beaux-Arts"
- 1970 B.A., with honors, History of Art, WELLESLEY COLLEGE, Wellesley, Massachusetts
Major: History of Art Minor: English

PROFESSIONAL EXPERIENCE (MUSEUM-RELATED):

- 2006 Designated "Senior" Curator of American Art, Philadelphia Museum of Art
- 2002 Robert L. McNeil, Jr., Curator of American Art; Director, Center for American Art, Philadelphia Museum of Art
- 2000-2 "Class of 1949" Curator of Western Art after 1800, Indiana University Art Museum, Bloomington, In.
- 1989- Curator of 19th and 20th Century Art, Indiana University Art Museum, Bloomington, Indiana;
Associate Research Scholar, Indiana University, 1990-1997; Senior Research Scholar, 1998-
- 1987-9 Adjunct Curator, Pennsylvania Academy of the Fine Arts, Philadelphia, Pa. (while teaching at U. of Pa.)
- 1985- Chief Curator/Director of Research and Publications, P.A.F.A.
- 1983- Curator, P.A.F.A.
- 1982- Associate Curator, P.A.F.A.
- 1979- Assistant Curator, P.A.F.A.
- 1970-73 Curatorial Assistant, Garvan and related collections of American Art, Yale University Art Gallery

TEACHING

- 2015 Edmond J. Safra Professor, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC; January-June, 2015
- 2003- Adjunct Professor of the History of Art, University of Pennsylvania
- 1996- Adjunct faculty, American Studies Program, Indiana University
- 1995- Graduate faculty (full rank), Indiana University
- 1991- Adjunct faculty, History of Art department, Indiana University
Graduate seminars (A590 Museum Studies), Henry R. Hope School of Fine Arts, Indiana University, Bloomington, Indiana: 1991: Picasso (team taught with J. Kennedy and A. Gealt); 1993: American landscape painting; 1994: Eakins and Academic Realism; 1998: Portraiture (team taught with A. Gealt); 1999: Problems in American and European Painting (Bradley Collection); 2000: Thimme Collection of Old Master and Modern Prints (team taught with A. Gealt and N. Brewer)

Also at Indiana University 1989-2002: numerous gallery tours, informal lectures, docent seminars, class sessions, independent tutorials, practicums, supervision of individualized majors, reading courses, and College of Continuing Studies classes (1996, 1998, 1999, 2000). Guest classes at other institutions listed as invited lectures, below.

- 1987,'88 Visiting Lecturer, History of Art, University of Pennsylvania, Philadelphia, Pa.
- 1977-79 Assistant Professor (part-time), History of Art, Temple University, Philadelphia, Pa.
- 1976-77 Assistant Professor, History of Art, Williams College, Williamstown, Mass.
Graduate seminar on American watercolors also taught at the Clark Art Institute
- 1975-76 Acting Instructor, (part-time), History of Art, Yale University
- 1972-3 Teaching Assistant, History of Art, Yale University

ACADEMIC HONORS, FELLOWSHIPS AND GRANTS (excluding exhibition and publication grants received for projects at the Philadelphia Museum of Art since 2002)

- 2015 Safra Professor, Center for the Advances Study in the Visual Arts, National Gallery of Art, January-June
- 2013 "Shipwreck! Winslow Homer and *The Life Line*" named among top five theme-based exhibitions of 2102 by the Association of Art Museum Curators
- 2005 Visiting Scholar, Center for Advanced Studies in the Visual Arts, National Gallery of Art (Wyeth Foundation lecture, CASVA Incontro), October 27-28, 2005
- 2002 Visiting Fellow, Smithsonian Museum of American Art
- 2001-2 Whitney Fellow, Metropolitan Museum of Art, New York (spring 2002)
- 1999 Elected to the National Society of Arts and Letters, Bloomington chapter
- 1998 "Eric Mitchell Prize for the History of Art," to *Thomas Eakins Rediscovered* (1997), awarded by the Mitchell Prize Committee to an excellent first book; administered by the *Burlington Magazine*, London
- 1998 Literary Prize from the Atheneum of Philadelphia, for *Captain Watson's Travels in America*
- 1998 Getty Trust, grant for the conservation of the Thomas Hart Benton murals at Indiana University; co-written with IUAM conservator, Margaret Contompasis
- 1997-8 National Endowment for the Arts, grant for the conservation of Thomas Hart Benton's "Indiana Murals;"

- co-written with Margaret Contompasis
- 1999 Indiana Humanities Council, for the "Art as Spirit" reinstallation of the permanent collection galleries
- 1997 Indiana Humanities Council, for "Sacred Myths and Images: Popular Art in India," IUAM project director
- 1995 Getty Publication Grant, through Yale University Press, publication subsidy for *Thomas Eakins Rediscovered*
- 1995 Dietrich Foundation Grant, through the Pennsylvania Academy of the Fine Arts, publication subsidy
Thomas Eakins Rediscovered
- 1995 Barra Foundation Grant, through the University of Pennsylvania Press, publication subsidy for *Captain Watson's Travels in America*
- 1994 National Endowment for the Humanities, grant in support of IUAM exhibition "Turkish Traditional Art Today;" (project director); other grants for this project won from the Communities Foundation of Texas; the Institute for Turkish Studies, Washington, D.C.; and Woven Legends, Inc.
- 1993 Indiana University, Multi disciplinary Ventures Grant, for planning of IUAM exhibition "Images of the Heartland: The Midwestern Landscape;" (project director)
- 1990 Indiana Humanities Council, Exhibition and Publication grant, for *Thomas Hart Benton's Indiana Murals* (project director)
- 1988 Henry Luce Foundation, Research and Publication Grant for *Writing about Eakins: Manuscripts in Charles Bregler's Thomas Eakins Collection* (co-author)
- 1988-89 National Endowment for the Humanities, Documentation Grant for the cataloguing of Charles Bregler's Thomas Eakins Collection (project director)
- 1986-88 National Endowment for the Humanities, Conservation of Photographs and Letters of Thomas Eakins, (project director)
- 1986-87 National Endowment for the Arts, Conservation of Thomas Eakins Drawings and Sculpture (project director)
- 1985 National Endowment for the Arts, Conservation of Specific Works of Art on Paper (project director)
- 1984-85 Institute of Museum Services, Collection Maintenance Grant, for Print Room storage (project director)
- 1984-85 National Endowment for the Arts, Catalogue Research Grant, "American Graphic Arts" (project director)
- 1983-84 National Endowment for the Arts, Conservation of Specific Works of Art on Paper (project director)
- 1983 Pennsylvania Humanities Council grant for symposium, "Modernism in Philadelphia," in conjunction with the exhibition "Arthur B. Carles: Painting with Color" (project director)
- 1983 National Endowment for the Arts, exhibition funding for "Arthur B. Carles: Painting with Color" (project director)
- 1982 Barra Foundation, travel and research grant to England and Guernsey for further work on Watson project
- 1982 Pennsylvania Humanities Council Grant (for the architecture symposium above)
- 1982 National Endowment for the Humanities, Research Conference Grant, for P.A.F.A. Symposium "Preservation & Renovation: Philadelphia's Architecture in the Age of Frank Furness" (project director)
- 1981 *American Art Journal*. Award in recognition of Outstanding Scholarship, for the article "The Still Life Painting of John La Farge"
- 1980-81 National Endowment for the Arts, Utilization of Collection Grant, for P.A.F.A. Print and Drawing Collection (project director)
- 1977 Barra Foundation, summer research grant for work in London, for publication of the Joshua M. Watson sketchbook
- 1974-75 Wyeth Foundation Fellow, through Yale University
- 1973-74 Mary Elvira Stevens Traveling Fellow, from Wellesley College
- 1972-73 National Endowment for the Humanities Fellow, Yale University
- 1972 Kress Summer Fellowship (for European travel), through Yale University
- 1970-72 Yale University Fellowship
- 1970 Phi Beta Kappa, Wellesley College
Plogsterth Graduation Prize in History of Art, Wellesley College
- 1968-9 Durant Scholar, Wellesley College
- 1967 Freshman Honors, Wellesley College

SELECTED EXHIBITIONS CURATED: [smaller collection installations not noted]

“American Art on the World Stage,” PMA’s complete refurbishment of Gallery 111 for the return of Eakins *The Gross Clinic*, May 2014

“Shipwreck! Winslow Homer and *The Life Line*,” Philadelphia Museum of Art, September 20 -December 31, 2012

“Romancing the West: Alfred Jacob Miller in the Bank of America Collection,” Philadelphia Museum of Art, June 4-September 18, 2011. Co-curated with colleagues at the Nelson-Atkins Museum of Art

“An Eakins Masterpiece Restored: Seeing *The Gross Clinic* Anew,” co-curated with Mark S. Tucker, Philadelphia Museum of Art, July 23, 2010-January 10, 2011

“Thomas Chambers (1808-1869) American Marine and Landscape Painter” Philadelphia Museum of Art, October-December 2008, and tour to three museums through 2010

“Philadelphia Treasures: Eakins’s *Gross Clinic* and Saint-Gaudens’s *Angel of Purity*,” Philadelphia Museum of Art, August 2, 2008-February 2009.

“Andrew Wyeth, Memory and Magic,” High Museum of Art and the Philadelphia Museum of Art, March-July, 2006, with Anne Knutson

“American Cornucopia: American Art from the Philadelphia Museum of Art,” Society of the Four Arts, Palm Beach, Florida, January-February, 2006. With the assistance of American and Mod/Con staff at PMA

“Stuart Davis and American Abstraction,” Philadelphia Museum of Art, January-April 2005, with Michael Taylor

“The Poetry of Clay: Toshiko Takaezu,” Philadelphia Museum of Art, August 2004-March 2005, with Darrel Sewell and Felice Fischer

“Small Worlds: Miniatures from the Collection of Jeannette W. Lasker Stern,” Philadelphia Museum of Art, May-June, 2004, with Jennifer Thompson

“American Seascapes,” Philadelphia Museum of Art, February-June 2004, installation of permanent collection and loans, in conjunction with temporary exhibition, “Manet and the Sea”

“Crafting a Legacy,” Philadelphia Museum of Art, February-June 2004; reinstallation and revision of earlier crafts exhibition by Darrel Sewell

“American Folk and Outsider Artists,” Philadelphia Museum of Art, fall 2003, installation of permanent collection and loans

“American Viewpoints,” Philadelphia Museum of Art, summer 2003, installation of permanent collection and Dietrich Foundation loans, in conjunction with the opening of the Constitution Center

“Living with Art: the Legacy of Herman B Wells,” Indiana University Art Museum, Oct. 5-Dec. 21, 2001

"A Legacy of German Expressionism: Gifts from Bernhard and Cola Heiden," permanent collection installation, Indiana University Art Museum, Sept. 12-Dec. 2000

"About Face: Two Thousand Years of Portraiture at Indiana University," IUAM, March-May, 2000

"SINSation: Special Exhibition of Student Work from Judy Chicago's Project Class," exhibition coordinator, with Nan Brewer, IUAM, December 10-16, 1999

"Trials and Tributes: A Judy Chicago Retrospective," coordinating curator, IUAM, September 1-October 31, 1999

"Picturing the Land of Pharaohs and Prophets: Artists' Views of Egypt and the Near East," curator; IUAM, Jan. 14-Mar. 8, 1998

"Art as Spirit: Theological Aesthetics in Islam and Hinduism," reinstallation of the Turkish and Indian gallery in the IUAM, spring 1998. Coordinating curator, with Henry Glassie as guest curator

"Changing Myths and Images: Twentieth-Century Popular Art in India," IUAM coordinating curator; Oct. 3-Dec. 7, 1997

"Calder at Indiana," permanent collection installation, IUAM supervising student curator; October 9, 1996- Feb. 2, 1997

"Karl Martz," permanent collection installation honoring the memory of IU professor of ceramics, IUAM, July-Sept, 1997

"Views, Figures and Forms: Nineteenth- and Twentieth-Century American Painting from Three University Collections," January 15-March 9, 1997. Exhibition developed with the Brauer Museum of Art, Valparaiso University, the Snite Museum of Art, Notre Dame University; and IUAM

"Diane Itter: A Retrospective," April 3-June 2, 1996. IUAM coordinating curator

"Theodore Clement Steele, An American Master of Light," August 4- September 29, 1996. IUAM coordinating curator

"Artists' Series XVI" Original Artwork and Magazine Covers for Arts Indiana Magazine, Sept. 4-29, 1996. IUAM coordinating curator

"Alma Eikerman Memorial Installation," permanent collection installation, IUAM, April - August 1995

"Stage Presence: the Theater Designs of Cesare Mario Cristini (1906-1970)," IUAM, October 25, 1995-Feb. 11, 1996

"Turkish Traditional Art Today," co-curator, IUAM, September 25-Dec. 23, 1994

"Jerald Jacquard: Outdoor Sculpture, Drawings and Models," IUAM, March 24-June 6, 1993

"An American Picture-Gallery: Recent Gifts from Morton C. Bradley, Jr.," co-curator, IUAM, January 29-March 22, 1992

"Thomas Eakins Rediscovered," co-curator, Pennsylvania Academy of the Fine Arts, September 25, 1991-March 31, 1992

"Richard Andriessen: An American in Munich," IUAM, March 26-May 8, 1991

"Echo Press: A Decade of Printmaking," IUAM, fall 1990, and national tour

"Three Universities Collect: Twentieth-Century Works on Paper," IUAM, in collaboration with Notre Dame and the University of Kentucky. Toured to all three sites, fall 1989-spring 1990

"Thomas Hart Benton: The Making of a Masterpiece," IUAM, spring 1990

"American Graphic Arts," a major exhibition of 350 prints and drawings from the Pennsylvania Academy of the Fine Arts, January 24-April 13, 1986, checklist and brochure

"Modernism in Philadelphia," a symposium in conjunction with the Arthur B. Carles exhibition at PAFA, project director and moderator

"Arthur B. Carles: Painting with Color," Retrospective exhibition organized by the Pennsylvania Academy of the Fine Arts, project director, September-November, 1983

"Preservation and Renovation: Philadelphia's Architecture in the Age of Frank Furness," a symposium at PAFA, January 23, 1982, project organizer and moderator

"Frank Furness and the Pennsylvania Academy of the Fine Arts: Masterpiece of American Architecture," Pennsylvania Academy of the Fine Arts, December, 1981-March, 1982

"Daniel Garber," Pennsylvania Academy of the Fine Arts, June 27-August 24, 1980

"American Prints, Drawings and Watercolors," an exhibition organized with two other curators for the opening of the Metropolitan Museum of Art's American Wing, May 1980-Summer 1981

"Edwin Austin Abbey, 1852-1911," a large-scale traveling exhibition organized under the direction of T.E. Stebbins, Jr., Curator of American Art. The exhibition appeared at Yale and at the Pennsylvania Academy of Fine Arts and the Albany Institute of History and Art, December 1973-October 1974

PUBLICATIONS: BOOKS AND EXHIBITION CATALOGUES (principal author)

Shipwrecked! Winslow Homer and "The Life Line," Philadelphia: Philadelphia Museum of Art, with Yale University Press, 2012.

with Mark S. Tucker, *An Eakins Masterpiece Restored: Seeing "The Gross Clinic" Anew,* Philadelphia: Philadelphia Museum of Art, with Yale University Press, 2012.

Thomas Chambers (1808-1869) American Marine and Landscape Painter, Philadelphia: Philadelphia Museum of Art, with Yale University Press, 2008.

A Drawing Manual by Thomas Eakins, Philadelphia Museum of Art, 2005. Edited, with an introduction, "The Tools of Art," and other explanatory texts.

With Nanette E. Brewer and Margaret Contompassis, *Thomas Hart Benton and the Indiana Murals,* Indiana University Press, 2000.

American Watercolors at the Pennsylvania Academy of the Fine Arts, Pennsylvania Academy of the Fine Arts, 2000. Catalogue of an exhibition curated by Jonathan Binstock.

Thomas Eakins Rediscovered: Charles Bregler's Thomas Eakins Collection at the Pennsylvania Academy of the Fine Arts, Yale University Press, 1997.

Captain Watson's Travels in America: The Sketchbooks and Diary of Joshua Rowley Watson, 1772-1818, University of Pennsylvania Press, 1997.

An American Picture-Gallery: Recent Gifts from Morton C. Bradley, Jr., Bloomington: IUAM, 1992. Exhibition catalogue, with "Introduction: The Morton and Marie Bradley Memorial Collection," and numerous catalogue entries (others by IUAM staff and students).

with Cheryl Leibold, *Writing about Eakins: The Manuscripts in Charles Bregler's Thomas Eakins Collection*, University of Pennsylvania Press: 1989.

Daniel Garber, Pennsylvania Academy of the Fine Arts, 1980. Exhibition catalogue, with essay, chronology, bibliography, checklist of etchings, catalogue commentaries.

with Michael Quick, *Edwin Austin Abbey, 1852-1911*, New Haven: Yale University Art Gallery, 1973. Exhibition catalogue, with "The Paintings of E. A. Abbey," chronology, bibliography, and catalogue commentaries by KAF.

ARTICLES, ESSAYS, AND OTHER PUBLICATIONS:

"Looking for Thomas Eakins," *Blackwell's Companion to American Art* (London: Wiley-Blackwell, 2015), pp. 146-166.

"Henry Ossawa Tanner," in *Represent: African American Art from the Philadelphia Museum of Art* (Philadelphia: Philadelphia Museum of Art and Yale University Press, 2015).

Entries on Copley, Eakins, Tanner, Saint-Gaudens, Garber, Pippin, in *Philadelphia Museum of Art, Handbook of the Collections* (Philadelphia: Philadelphia Museum of Art, 2014).

"A Conversation about the Artist," in *Schofield, International Impressionist* (Philadelphia: Woodmere Art Gallery, 2014), revised transcript of a conversation with other scholars, pp. 12-29.

Entries on works by Thomas Eakins (2), Daniel Garber, and unknown artists (2), for *Art Across America* (National Museum of Korea: Seoul, 2013), pp. 145, 155, 169, 235, 241.

"Winslow Homer's *The Life Line*, A Narrative of Gender and Modernity," *The Magazine Antiques*, Sept. /Oct. 2012, pp. 110-117.

"Foreword," *Barry Gealt, Embracing Nature* (Bloomington, Indiana: Indiana University Art Gallery, 2012), pp. vi-vii.

"Alfred Jacob Miller, the Sketch, and the Album: The Place of Watercolor in Mid-Nineteenth-Century American Art," in *Romancing the West: Alfred Jacob Miller in the Bank of America Collection* (Nelson-Atkins Museum of Art, Kansas City, and Marquand Publishing, 2010), pp. 55-71.

"Thomas Chambers Rediscovered," *The American Antique Show Program*, (2010).

"New Light on Thomas Chambers," *Antiques and Fine Arts*, Autumn / Winter 2008, 166 – 173.

"Thomas Chambers, 1808 – 1869," *American Art Review*, Vol. XX no. 5, 2008, 92 – 95.

"Introduction/Reintroduction: Daniel Garber," in *Daniel Garber Catalogue Raisonné*, vol. 1 (New York: Hollis Taggart, 2006).

"Meaning and Medium in Wyeth's Art: Revisiting *Groundhog Day*," in *Andrew Wyeth, Memory and Magic*, New York: Rizzoli, for the High Museum of Art and the Philadelphia Museum of Art, 2005, 84-105.

"Writing the History of American Watercolors and Drawings," in *American Art in the Princeton University Art Museum, Volume I: Drawings and Watercolors*, Princeton: Princeton University Art Museum and Yale University Press, 2004, 49-60.

"Thomas Eakins," *Encyclopedia of American Studies Online*, Grolier Press, for the American Studies Association, 2004.

"Eakins and the Academy," and "Portraits of Teachers and Thinkers," in *Thomas Eakins*, Philadelphia: Philadelphia Museum of Art, 2001, 95-106, 307-315.

"Thomas Eakins" and "Susan Macdowell Eakins, biographical essays, invited by *Saur Künstlerlexicon*, multi-volume dictionary of artists, published in Germany; submitted 2001 for publication in 2002.

"From Academic to Popular: Artists in Transit in the 'Golden Age of American Illustration, 1880-1910,'" in *From Academic Art to Popular Pictures; Proceedings from the 5th International SIEF (Société Internationale d'Ethnographie et Folkloriques) Conference*, Bergen, Norway; (Bergen: Bergen Museum, University of Bergen, 2000), 193-208.

"A New Life for Benton's Murals," *Indiana Alumni Magazine*, 62 1 (September/October 1999), 30-34.

"Saved Again," [The Conservation of Thomas Hart Benton's 'Indiana Murals,'] *Traces of Indiana and Midwestern History* 11, 1 (Winter 1999), 50-52.

"Daniel Garber's Trees," *Kresge Art Museum Bulletin*, Michigan State University, 7 (June 1999), 12-19.

"David Hunter Strother: 'One of the Best Draftsmen the Country Possesses, [book review]" *Winterthur Portfolio*, 33: 1 (spring 1998), 98-99.

"'A Simple and Vital Design: The Story of the Indiana Post Office Murals' by John C. Carlisle," [book review], *Indiana Magazine of History and Biography* (June 1997), 1 p.

"Thomas Eakins (1844-1916); 'Mending the Net,'" *Important American and European Paintings from a Distinguished Private Collection* (New York: Christie's sale 5 June 1997), 66-73.

"American Painting at Indiana University," in *Views, Figures and Forms: Nineteenth- and Twentieth-Century American Painting from Three University Collections* (Valparaiso, Indiana: Brauer Museum of Art, 1996-97), p. 6.

"Making and Meaning in Thomas Eakins' 'Swimming,'" lead essay in *Thomas Eakins: The Swimming Picture*, Fort Worth, Texas: Amon Carter Museum of American Art, 1996, 13-35.

"Winslow Homer, Celebrating his Art: A Personal View [Exhibition Review]," *American Art Review*, VIII, 2 (April-May, 1996), 92-95.

"The Art of Mario Cristini," in *Stage Presence: the Theater Designs of Mario Cristini* (Bloomington: Indiana University Art Museum, 1995), pp. 1-2.

"John Biglin in a Single Skull," and "Perspective Drawing for *The Pair-Oared Shell*," in John Hayes and John Wilmerding, *Thomas Eakins and the Heart of American Life*, (London: National Portrait Gallery, 1993), cats. 9, 10,

pp. 68-73.

"Art on the Go," *Indiana Alumni*, Sept.-Oct. 1993, 26-31.

"Foreword," with Adelheid M. Gealt, *Richard Andriessen: An American in Munich* (Bloomington, IUAM: 1991)

"The Definition of a Master Printer: David Keister," in *Echo Press: A Decade of Printmaking* (Bloomington: Indiana University Art Museum, 1990), pp. 19-29.

"Thomas Hart Benton's Indiana Murals: A Dream Fulfilled," *Traces of Indiana and Midwestern History* II, 1 (winter 1990), pp. 16-27.

"Realism or Impressionism: The Landscapes of Thomas Eakins," *Studies in the History of Art*, National Gallery of Art, Center for Advanced Study in the Visual Arts, (summer 1990).

"Maillol: Sculpture and Drawings in the Indiana University Art Museum," 8-page illustrated gallery brochure, IUAM, spring 1990; supported by a grant from the National Endowment for the Arts.

"Juror's Statement," *Artforms '90*, exhibition brochure, Greater Lafayette Museum of Art, Lafayette, Indiana, 1990.

"Modern Art [from the Hope Collection]," in *Henry Radford Hope: A Tribute*, IUAM, 1990, pp. 46-49.

"Thomas Hart Benton's Indiana Murals," in *Thomas Hart Benton's Indiana Murals: The Making of a Masterpiece* (Bloomington: Indiana University Art Museum, 1989), pp. 2-7.

"Indiana University Art Museum," in *Three Universities Collect: 20th Century Works on Paper* (Bloomington: Indiana University Art Museum, 1989), p. 5.

"Henry Inman's 'Mumble-the-Peg,'" *Journal of the American Medical Association*, vol. 258, no. 7 (August 21, 1987), p.877.

"The American Scene: Seeking a World of Sunny Tranquility," *Amtrak Express*, vol. VI, no. 6 (January 1987), pp. 11-12.

"John La Farge and the American Watercolor Movement: Art for the Decorative Age," for *John La Farge* (Abbeville Press, 1987), pp. 123-159.

"The Pre-Raphaelite Medium: Ruskin, Turner, and American Watercolor," *The New Path; Ruskin and the American Pre-Raphaelites* (Brooklyn Museum, 1985), pp. 79-107.

"Benjamin West and the Academic Tradition in Figure Drawing," *A Growing American Treasure: Acquisitions Since 1978* (Pennsylvania Academy of the Fine Arts: 1984), pp. 8-15.

"Essay Review: Thomas Eakins Reconsidered," *Pennsylvania Magazine of History and Biography* CVII, 3 (July 1983), pp. 459-62.

"Edwin Austin Abbey," *Thieme-Becker Künstlerlexicon* (revised edition). Essay submitted 1983; published ca. 1990.

"American Drawings at the Metropolitan," *Drawing*, vol. II, no. 1 (May-June, 1980), pp. 1-5.

"American Prints, Drawings and Watercolors," a special issue of the *Bulletin of the Metropolitan Museum of Art*

(spring 1980); introductory essay and commentaries to many of the plates.

"The Watercolor Scandal of 1882: An American Salon des Refusés," *Archives of American Art Journal*, vol. 19, no. 2 (1979), pp. 19-52.

"The Flowers of John LaFarge: a problematic American artist considered from the perspective of his work in still life," *American Art Journal*, vol. XI, no. 3 (July 1979), pp. 4-37, (Awarded *American Art Journal Prize*).

Philadelphia: Three Centuries of American Art, (Philadelphia: Philadelphia Museum of Art, 1976). Catalogue entries and essays contributed for the drawings and watercolors of Thomas Moran, (cat. no. 312, pp. 360-62), William Trost Richards (no. 322, pp. 374-5), John Rubens Smith (no. 261, pp. 304-5), David Kennedy (no. 321, pp. 373-4), Charles Lewis Fussell (no. 409, pp. 477-8), and Nicolino Calyo (no. 257, pp. 299-301), April-October 1976.

"Edwin Austin Abbey," *American Art Review*, vol. 1, no. 3 (March-April 1974), pp. 83-95IN

INVITED LECTURES AND PAPERS (*Selected*): [does not include numerous special gallery tours and classes, and docent or education department lectures]

"The American Watercolor Movement, 1860-1925," Princeton University, June 27, 2015.

"Discovering the American Medium," Center for Advanced Studies in the Visual Arts, National Gallery of Art, Washington, May 11, 2015.

"They're Saved! They're Saved!" Winslow Homer and *The Life Line*," Smithsonian American Art Museum, Clarice Smith Lecture, Washington, DC. November 5, 2014.

"Adventures in Reinstallation: American Museum Re-Think their Collections," Baltimore Museum of Art, March 14, 2014.

"Looking into Winslow Homer's *The Life Line*," Sydney Leon Jacobs Lecture in American Art, Rutgers, the State University of New Jersey, Brunswick, New Jersey, November 26, 2012.

"Making and Meaning in Winslow Homer's *The Life Line*," Philadelphia Museum of Art, Oct. 6, 2012; and numerous gallery tours and introductory slide lectures during the Homer exhibition, fall 2012.

"Thomas Chambers," American Decorative Arts Forum, San Francisco, August 14, 2012

"Defining the American Hero: Winslow Homer and *The Life Line*," at "Defining America: Place, Identity, Idea; the 17th Annual American Art Conference, New York, May 18, 2012

"Winslow Homer and *The Life Line*," Temple University, Steuben and Vivian Granger Lecture in American Art, April 16, 2012

"American Art in the Museum: Where Are We Now and Where Are We Headed?" New Approaches to Presenting American Art, symposium, Metropolitan Museum of Art, March 23, 2012

"Winslow Homer and *The Life Line*," Chrysler Museum, Norfolk, March 12, 2012

"Between Sunlight and Shadow: Philadelphia Figure Painting from Eakins to Garber" Michener Museum, Doylestown, January 31, 2012

- “Thomas Eakins and *The Gross Clinic*,” Richmond Museum of Art, November 10, 2011
- “The Experience of Alfred Jacob Miller,” Arthur Ross Gallery, University of Pennsylvania, September 14, 2011.
Related lecture for Bank of America guests at the Philadelphia Museum of Art, June 21, 2011.
- “Saving *The Gross Clinic*,” University of Delaware, keynote lecture for Public Engagement/ Material Culture Institute, June 6, 2011
- “From the Revolution to the Centennial: American Portraits at the Philadelphia Museum of Art,” Charleston Antiques Forum, March 17, 2011
- “Thomas Eakins and *The Gross Clinic*,” St. Petersburg Museum of Art, February 16, 2011
- “Eakins and the Doctors: *The Gross Clinic* meets *The Agnew Clinic*,” Penn Medicine event, Palm Beach, March 1, 2011
- “Winslow Homer and *The Life Line*: The Development of an Exhibition,” Philadelphia Museum of Art event, Palm Beach, February 28, 2011
- “Thomas Chambers,” Indiana University, March 26, 2010, for the opening of the Chambers exhibition.
- “Representing Americanness: Museum, the Nation, and the Globe,” Harvard Kennedy School of Government, panel presentation, February 16, 2010
- “Ready for Immediate Removal to the Parlor:” Thomas Chambers and the Mid-Nineteenth-Century American Art Market,” College Art Association, Annual Meeting, Chicago, February 12, 2010
- “Thomas Eakins, *The Gross Clinic*, and the Grand Portrait Tradition,” Detroit Institute of Arts, February 3, 2010
- “Thomas Chambers, American Marine and Landscape Painter,” American Folk Art Museum, Nov. 14, 2009.
- “Finding Thomas Chambers,” The Hyde Collection, Glens Falls, NY, April 19, 2009.
- “The Museum and the Marketplace,” University of Delaware Art History Department lecture series, Nov. 18, 2008.
- “Ready for Immediate Removal to the Parlor: The Frames of Thomas Chambers,” The Transforming Power of the Frame: Makers, Marriages and Materials—Exploring American Frames and Frames in America, Initiatives in Art and Culture, The Graduate Center, CUNY, Sept. 18, 2008.
- “Selling Thomas Eakins’ *The Gross Clinic*,” American Icons, 13th Annual American Art Conference, Initiatives in Art and Culture, New-York Historical Society, May 16, 2008.
- “The Making of the Benton Murals,” and “The Artistic Legacy of the Murals,” Anniversary Conference: The Benton Murals at 75, Indiana University, Bloomington, April 24-25, 2008.
- “Thomas Eakins and the Grand Manner Portrait,” Chrysler Museum, Norfolk, Hermitage Auxiliary, January 24, 2008.
- “Thomas Eakins, *Portrait of Monsignor Turner* in Perspective,” American Paintings, Conference in honor of Crosby Kemper, Nelson-Atkins Museum of Art, October 20, 2007.
- “Looking At Daniel Garber,” Pennsylvania Academy of the Fine Arts, March 7, 2007.

“Ten Reasons to Save Eakins’ *The Gross Clinic*, Philadelphia Museum of Art, December, 2006; variant given at the Franklin Inn Club, December 2006 and to many other small groups and interviewers.

“Low Art to High Art: Finding the Place of Thomas Chambers,” McNeil Center for Early American Studies, “Zuckerman Salon,” October 10, 2006.

“From Bad Art to ‘America’s First Modern:’ The Search for Thomas Chambers,” History of Art Department colloquium, University of Pennsylvania, April 7, 2006.

“Rediscovering Andrew Wyeth,” Free Library of Philadelphia, April 23, 2006; variants of this lecture given at the Philadelphia Club (4/11), the Woodmere Art Museum (4/3), The Cosmopolitan Club (4/18), and various PMA groups, March-July, 2006.

“Thomas Eakins and the “Grand Manner” Portrait,” National Gallery of Art, Washington, October 27, 2006; “Learn to Draw with Thomas Eakins: *The Uses of Line, Perspective, and Planning*, from the Drawing Manual of the Artist,” Center for Advanced Studies in the Visual Arts, Incontro, October 28, 2006.

“American Realism and the Philadelphia Tradition,” Boca Raton Museum of Art, February 2005.

“Thomas Eakins’ Drawing Manual,” Woodmere Art Museum, October 2005.

“Daniel Garber,” Woodmere Art Museum, March 2005.

“Homer, Eakins, and the American Watercolor Movement—A Curator’s Perspective,” Princeton University Art Museum, November 11, 2004.

“Thomas Hart Benton’s Unvarnished American History,” Terra Museum of American Art, October 1, 2004.

“Captain Watson’s Travels in America,” Cosmopolitan Club, Philadelphia, May 27, 2004; VAST Summer Institute, at PMA July 12, 2004.

“New Thoughts on Thomas Eakins,” Oklahoma City Museum of Art, May 19, 2004.

“Thomas Eakins Reconsidered,” New York University, Conference on American Art, “The Canon? Celebrating American Art,” May 14, 2004.

“From Philadelphia to Boston in 1816: A Picturesque tour with Captain Watson, R.N.” The Seminarists, Philadelphia meeting, April 15, 2004.

“Captain Watson and the Landscape of Fairmount Park,” Fairmount Park House Guides, at PMA, February 24, 2004.

“The Place of Daniel Garber,” Michener Museum, Doylestown, Pa. October 29, 2002; Philadelphia Club, February, 2003.

“Vehicle of Change: Style, Status, and the American Watercolor Movement,” College Art Association annual meeting, Chicago, March 1, 2001.

“Thomas Eakins and the “Grand” Portrait Tradition,” Robert Wark Lecture, the Huntington Library and Art Gallery, San Marino, California, November 15, 2000; Philadelphia Museum of Art, October 2001.

"American Watercolors at the Pennsylvania Academy," Pennsylvania Academy of the Fine Arts, Philadelphia, October 13, 2000

"Thomas Eakins Rediscovered: News from the Bregler Collection," History of Art Department, UCLA, Feb. 3, 2000

"Women's Art and Craft: A Perspective from the United States and Europe," Workshop on Folk Crafts, Madurai Kamaraj University, at Kodaicanal, Tamil Nadu, South India, July 26, 1999

"Painting the Good Life: American Impressionism," School of Fine Arts, Indiana University, Friends of Art program, June 9, 1999; followed by bus trip and gallery tour of impressionist paintings and special exhibition at the Indianapolis Museum of Art, June 12, 1999

"Eakins, Homer, and the American Watercolor Movement," History of Art Department, University of Washington, Seattle, December 2, 1998

"Realism in Figure Painting: European and American Connections," graduate seminar, History of Art Department, University of Washington, December 2, 1998.

"'Being Lucky': Recent Adventures in Art History," Friends of Art Annual dinner, IU, April 24, 1998

"Eakins in the Bregler Collection," Midwest Regional Conservation Guild, spring meeting, Indiana University, April 4, 1998

"Why American Draws," Museum of Fine Arts, Boston, February 18, 1998, in conjunction with MFA exhibition "America Draws"

"T. C. Steele's *View from the House of the Singing Winds*," Wells Scholar's Program, Harlos House, IU, January 16, 1998

"Introducing Captain Watson," New-York Historical Society, October 23, 1997; also, with variations to emphasize Philadelphia material, at the Library Company of Philadelphia, Oct. 21, 1997.

"Learning from the 'Boss': Thomas Eakins as a Teacher," Museum of Art, Rhode Island School of Design, February 27, 1997.

Consulting, for Indianapolis Museum of Art, for Thomas Eakins' *Portrait of Stanley Addicks*; research, examination of painting, advice on conservation treatment, August 21, 1996.

"'The Contents of this Box Destroy': Thomas Eakins and Susan Macdowell Eakins," Ninth Prendergast Symposium, "Partners and Promoters: Artists' Husbands and Wives," Williams College Museum of Art, Williamstown, Mass., October 26, 1996.

"Locomotion: Movement and Meaning in the Work of Thomas Eakins," Yale University, Nov. 14, 1996.

"Eakins and Perspective: the Rowing Paintings," for graduate art history seminar, Yale University, Nov. 14, 1996.

"Thomas Eakins' *Rail Shooting*," for "British and American Art at Yale: A Symposium in Honor of Jules David Prown," Oct. 20-22, 1995, Yale Center for British Art and Yale University Art Gallery, New Haven, Conn.

"From Academic to Popular: Artists in Transit in the 'Golden Age of American Illustration, 1880-1910'," for Fifth SIEF (Société Internationale d'Ethnographie et Folkloriques) International Conference, "From Academic to Popular: Transformations in European Pictures", September 15-21, 1995, organized by the University of Bergen, Norway

"Discovering the American Medium: Late Nineteenth-Century Watercolors" June 7, 1995, National Academy of Design, New York City

"Introducing Captain J. R. Watson: An English Watercolorist Meets the American Landscape," *Presences of Nature*, Louis R. Hawes Symposium, April 1, 1995; Henry Radford Hope School of Fine Arts

"Why Artists Like Eakins," slide lecture to BFA and MFA painting students and faculty, Henry Radford Hope School of Fine Arts, January 31, 1995

"The Regionalists versus the Modernists: Finding a Twentieth-Century American Art," Indianapolis Museum of Art, Jan. 26, 1994.

"Inventing the American Medium: Thomas Eakins and the International Watercolor Scene," Eakins Symposium, National Portrait Gallery and the Courtauld Institute, London, October 10, 1993.

"Winslow Homer and the American Watercolor Movement," Museum of Fine Arts, Boston, May 12, 1993.

"Thomas Eakins Rediscovered," Faculty lecture series, Henry R. Hope School of Fine Arts, April 23, 1993.

"Thomas Eakins Lost and Found," Eakins Symposium, Pennsylvania Academy of the Fine Arts, Philadelphia, March 25, 1992.

"An Introduction to Echo Press," Fort Wayne Museum of Art, January 17, 1992.

"Thomas Eakins and the Problem of Student-Teacher Relationships," College Art Association, Annual Meeting, Washington, D.C., February 21, 1991.

"Eakins and Drawing," Department of Art History, Yale University, November 14, 1990.

"New Discoveries from Charles Bregler's Thomas Eakins Collection," Department of Art History, University of Delaware, September 27, 1990.

"Realism or Impressionism: The Landscapes of Thomas Eakins", at a symposium, "American Art Around 1900, Lectures in Memory of Daniel Fraad, Jr.", Metropolitan Museum of Art, New York, March 18, 1989.

"Makers of the American Watercolor Movement," American Watercolor Symposium, National Museum of American Art, Washington, DC., November 13, 1987, and variants given at a symposium at the Minneapolis Institute of Arts, January 30, 1988; and for a graduate colloquium, University of Pennsylvania, March 1988.

"Rediscovering Thomas Eakins," Belmont, Fredericksburg, VA, the Gari Melchers Memorial Gallery, November 6, 1986.

"Winslow Homer and the American Watercolor Movement," Yale University Art Gallery, October 19, 1986.

"Winslow Homer's Watercolors before 1882," Homer Symposium, Amon Carter Museum, Fort Worth, TX, June 6, 1986.

"American Impressionism," Philadelphia Public School System, "PATHS" program, April 9, 1986.

"The Academy and the Graphic Arts," Symposium, Decorative Arts Trust, Philadelphia, PA, April 5, 1986.

"American Graphic Arts," Pennsylvania Academy of the Fine Arts, introductory lecture at the opening of the exhibition, January 24, 1986; (related workshops and gallery lectures during the show).

"American Impressionism before the Impressionists," New Perspectives on American Impressionism (symposium), Metropolitan Museum of Art, New York, November 21, 1983.

"Perspectives: Art History; the Work of Jules Prown," American Studies Association, Bi-annual meeting, Philadelphia, Nov. 5, 1983.

"Winslow Homer and the American Watercolor Movement," Portland Art Museum, Portland, ME, June 2, 1983.

"Edwin Austin Abbey: Murals for the Harrisburg Capitol," Library Company of Philadelphia, May 3, 1983.

"The Sketchbooks of Joshua Rowley Watson: An Englishman's Views of America in 1816-17," New-York Historical Society, New York, February 27, 1983.

"The Watercolors of Thomas Eakins: the Influence of Gérôme and Fortuny," College Art Association Annual Meeting, Philadelphia, February 18, 1983.

"American Impressionism," Department of Art History, Istanbul University, Istanbul, Turkey, May 1982 (U.S.I.C.A.-sponsored)

"American Art at the Pennsylvania Academy," American Studies Association, Ankara, Turkey; and Museum of Contemporary Art, Izmir, Turkey, May 1982 (U.S.I.C.A.-sponsored lectures).

"Daniel Garber," Pennsbury Manor Americana Conference, Pennsbury Manor, PA, September 1981.

"Daniel Garber and the New Hope Group," Bucks County Historical Society, Doylestown, PA, November 9, 1981.

"Objects Speak: Art History and Oral History in the Study of Daniel Garber," American Folklore Society Annual Meeting (San Antonio), October 22, 1981.

"Contemporary American Realism," M.I.T. Club of Delaware Valley, September 19, 1980.

"French and American Impressionism," University of Pennsylvania, College of General Studies, April 8, 1980.

"Edwin Austin Abbey: A Victorian American," Philadelphia Chapter of the Victorian Society in America, March 8, 1980.

"From Luminism to Modernism: the Transformation of the Hudson River School," Yale University Art Gallery, November 18, 1979.

"The Watercolor Scandal of 1882: An American Salon des Refusés," delivered at the Symposium for American Watercolors and Drawings, Museum of Fine Arts, Boston, MA, May 5, 1979.

"Louis C. Tiffany and the American Watercolor Movement," L.C. Tiffany Symposium, New York University, Grey Art Gallery, New York, April 28, 1979.

"The American Watercolor Movement," Art Dept., University of Virginia, Charlottesville, VA, March 1979.

Chairman of session, "American Studies and American Paintings," American Studies Association bi-annual meetings, Boston, MA; also presented a paper, "Aesthetics and Patronage in the Popularity of American Watercolor

Painting, 1870-1890," October 28, 1977.

Panel member, "Teaching Through Historic Deerfield: A Workshop for College Faculty," Historic Deerfield, Inc., Deerfield, MA, April 23, 1977.

"American Watercolors," a session given at Yale's annual Friends of American Art week-long workshop at the Yale University Art Gallery, May 1976.

"The Art of Edwin Austin Abbey," Pennsylvania Academy of Fine Arts, November 1974.

"Thomas Eakins, French Academic Painter," Art Dept., Smith College, Northampton, MA, fall 1974.

OTHER PROGRAMS:

Session chair, "Art and the Experience of Place," 83rd Annual Meeting of the Pennsylvania Historical Society, Philadelphia, Nov. 7, 2014

Session chair, "Andrew Wyeth in Context" Contemporary Art and Scholarship," a Wyeth Foundation for American Art conference, National Gallery of Art, Washington, D.C., October 17, 2014, followed by study day at the Brandywine River Museum, October 18, 2014

Session chair, Graduate Student Lightning Round, Biennial conference of the Association of Historians of American Art, Philadelphia, (University of Pennsylvania and Pennsylvania Academy of the Fine Arts), October 10, 2014

Moderator, collector's panel at the Philadelphia Antiques Show, March 13, 2013

Graduate student round-table on art history in museums and in the academy, University of Pennsylvania, Nov. 2, 2010.

Session Moderator, Wharton Esherick and the Birth of the American Modern, Second Annual Anne d'Harnoncourt Symposium , October 1-2, 2010, University of Pennsylvania, co-sponsored by the Center for American Art at PMA

Discussant, Material Culture Consortium, May 9-10, 2010, Winterthur/University of Delaware

Roundtable participant, "Art, Property, and the Public Good: Thomas Eakins' The Gross Clinic and Cultural Patrimony," Session Sponsored by the American Studies Association Material Culture Caucus, ASA Annual Meeting, Philadelphia, 13 October 2007; Pennsylvania Academy of the Fine Arts

Coordination, introductory remarks, and introductions, "Usable Pasts: American Art from the Armory Show to *Art of this Century*," University of Pennsylvania and Philadelphia Museum of Art, March 23-24, 2007

Introductory remarks, Graduate Student Symposium, Philadelphia Museum of Art, March 17, 2007

"Keynote" remarks at the launch of the book *Thomas Hovenden*, Pennsylvania Academy of the Fine Arts, November 2, 2006

Coordination, introductory remarks and introductions, "Museum and Houses: Rethinking the Uses and Stories of Historic Sites," Philadelphia Museum of Art Nov. 3-4, 2006

Coordination, introductory remarks and introductions, "The Museum and the American Period Room," Philadelphia Museum of Art, Sept. 16-17, 2005

Session chair and site coordinator, "Curious in Our Way: The Culture of Nature in Philadelphia," Philadelphia Museum of Art, with consortium of five institutional co-organizers, November 18-20, 2004.

"Thomas Eakins and the Eakins House," remarks at celebration of TE's 160th birthday, 1729 Mt. Vernon St., July 24, 2004

Roundtable discussion, "Curators and the University," Annual meeting of The Association of Art Museum Curators, May 10, 2004

Session chair and discussant, Winterthur Symposium on Material Culture, Winterthur Museum, April 17, 2004

Session chair and joint organizer, "Walking Through Time: The Legacy of Fiske Kimball," Philadelphia Museum of Art, Feb. 7, 2004.

Jury of Prizes, Philadelphia Craft Show, 2003--present; Jury for applicants, 2005

Roundtable discussion, "Museums and the University," Mid-Atlantic Museum Association, annual meeting, Newark, October, 2003

GRADUATE STUDENT ADVISING AT THE UNIVERSITY OF PENNSYLVANIA

Lacey Baradel, PhD candidate (History of Art); reader and defense, 2014

Alexandra Davis Weiss, PhD candidate (History of Art), thesis proposal presented 2009; reader and defense, 2012

GRADUATE STUDENT ADVISING AT UNIVERSITY OF DELAWARE (in addition to numerous class sessions at the PMA for Delaware and Winterthur program students)

Heather Campbell Coyle, PhD (History of Art, Univ. of Delaware), outside reader & defense 2011

Sarah Powers, PhD (History of Art, Univ. of Delaware), outside reader & defense 2010

GRADUATE STUDENT ADVISING AT INDIANA UNIVERSITY (advisor or reader unless otherwise noted)

Karen York, PhD (History of Art, IU), exams and thesis completed 2004.

Patricia Rose, MA (History of Art /Library Science), thesis submitted fall 2002

Mika Natif, MA (Central Eurasian History), thesis submitted fall 2000

Karen Pierce, MA (History of Art), joined committee 2000

Stacy Tidmore, PhD (American Studies and Folklore), proposal accepted 2000

Georganne Fletcher, MA (History of Art), proposal 1998

Julia Escue, MA (History of Art), proposal 1998

Judy Bullington, PhD (History of Art), defense, July 1997

Michelle Branigan, PhD (Folklore & Education), proposal 1996, defense 1998

Christine Bolus-Reichart, PhD exams (Comp. Lit., English and Art History), 1996; proposal, 1997; defense, 2000

Susan McCullough, MA thesis, (History of Art) June, 1996 (chairperson)

Allison McClintic, MA thesis, (History of Art) June, 1995 (chairperson)

Kathleen Spies, MA thesis, (History of Art), May 1994

Paul Provost, PhD. Thesis, (History of Art, Princeton University) 1994; outside reader

Jeffrey N. Krantz, MFA oral review, 1994

CONSULTING:

Baltimore Museum of Art, reinstallation planning meeting (NEH), October 25, 2011.

Advisory Committee, Winslow Homer Studio at Prout's Neck, Portland Museum of Art, July 20, 2007.

Advisor, contributor (interviews), "A Sharp Eye on Nature," video documentary on the work of Thomas Eakins, directed by Suzanne Penn. Philadelphia Museum of Art, 2001. Aired in conjunction with exhibition at PMA and Metropolitan Museum of Art

Advisor, Consultant and contributor (interviews), WHYY (Philadelphia), television documentary on the life of Thomas Eakins, directed by Glenn Holsten; Aired on PBS 2001-2002

Advisor, Consulting/video interview, for Amon Carter Museum, Fort Worth, Texas, for Thomas Eakins' *Swimming* exhibition video, January 15-16, 1996

Consultant, Eakins conservation project, Amon Carter Museum, Fort Worth, Texas, September 24, 1993

Planning Consultant, Valley Forge Historical Society, Valley Forge, PA, May 19, 1986

Consultant for Art History, Planning Conference for the Center for Great Plains Studies, University of Nebraska, Lincoln, NE, September 15-17, 1977

UNIVERSITY, PROFESSIONAL AND COMMUNITY SERVICE

Wyeth Foundation, Trustee, 2012-

Editorial Board, *Smithsonian American Art*, 2011-

Outside editorial reviewer, University of Pennsylvania Press (2003); Princeton University Press (2004); Getty Trust (2005); Penn State Press (c. 2005); *American Art* (Smithsonian) (2009), *Metropolitan Museum of Art Bulletin* (2011); University of Chicago Press (2014)

Outside Tenure Referee: Temple University 2010; Rutgers University 2010

Terra Foundation for American Art, grant proposal reviewer, 2010-14

Philadelphia Cultural Fund, site visitor and panelist, 2010

Art Advisory Board, Terra Museum of American Art, Chicago and Giverny, France, appointed fall 1999; elected to Board of Directors, Terra Foundation for American Art, August 2001-Sept. 2009. Served on program and collection committees

Department search committee, History of Art, University of Pennsylvania, for modernist position, 2006, 2007

Outstanding Junior Faculty Awards Committee, Indiana University, 2000

Outside reviewer, candidates for Americanist appointment, History of Art, Yale University, 2000

Outside reviewer, grant proposal to the Getty Trust, February 2000

National Endowment for the Humanities, Grant Review Panel, Washington, D.C., December 1999

Mayor's Citizen Advisory Board, review of applications for receivership of Semicon Building, Bloomington, September 27, 1999

Juror, National Society of Arts and Letters, Bloomington Chapter, 1998 annual competition and exhibition (John Waldron Art Center), April 1, 1998

Juror, Wright Quad Mural Competition, Indiana University Halls of Residence, 1997-98

Commissioner, City of Bloomington, Bloomington Community Art Commission, December 1996- July 2002; Chair, Percent for the Arts Program

Steering Committee, Prospect Hill Neighborhood Association, 1991-2002; Committee to draft historic preservation guidelines, 1996 (published, 1997)

Commissioner, City of Bloomington, Historic Preservation Commission, August 1995-July 2002; co-author, "Preservation Plan for Downtown Bloomington," and "Planning Paper for the City and the University," 1999-2000

Committee on Sculpture Commission, Monroe County Public Library, spring 1995

Panel member, Showers Building/Bloomington City Hall "Percent for the Arts" project to select public sculpture for municipal plaza; Aug. 1993-94

Board of Directors, Bloomington Area Arts Council, July 1993- August 2000. John Waldron Arts Center Gallery Committee; Indiana Theatre Project, Building Committee, 1997-2000

Panel Member, Art History/ Museum Projects grant Application review, National Endowment for the Humanities, January, 1993.

Citizens Advisory Committee, Bloomington Area Transportation Board, 1992-1997

Editorial Board, *American Art Review*, 1991-

Sole juror, "Artforms '90," 18th biennial regional art exhibition, Greater Lafayette Museum of Art, Lafayette, Indiana, April 1990

Indiana University, Research Ranks Promotion Review Committee, 1990-97