

Charles Palermo

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Appointments

- 2010-2013 Alumni Memorial Term Distinguished Professor of Art and Art History, Department of Art and Art History, The College of William and Mary, Williamsburg, Virginia
- 2008-2010 Associate Professor of Art History, Department of Art and Art History, The College of William and Mary, Williamsburg, Virginia
- 2005-2008 Assistant Professor of Art History, Department of Art and Art History, The College of William and Mary, Williamsburg, Virginia
- 2002-2005 Assistant Professor of Art History, Department of Performing and Creative Arts, The College of Staten Island/CUNY, Staten Island, New York
- 2000-2002 Visiting Assistant Professor of Art History, Department of Art, Williams College, Williamstown, Massachusetts

Education

- May 2000 Ph.D., History of Art, The Johns Hopkins University, Baltimore, Maryland
- May 1995 M.A., History of Art, The Johns Hopkins University, Baltimore, Maryland
- May 1988 B.A., Germanic Languages and Literatures, Yale University, New Haven, Connecticut

Honors and Awards

- 2010-11 Alternate, senior fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.
- 2009 Research fellow, Clark Art Institute, Williamstown, Massachusetts (February-June)

2005	Millard Meiss Publication Grant, College Art Association, for <i>Fixed Ecstasy</i>
2005	Spanish Ministry of Culture grant for <i>Fixed Ecstasy</i>
2005	PSC/CUNY Research Award for <i>Fixed Ecstasy</i>
2000	Dissertation awarded distinction
1998-1999	Bourse Chateaubriand, French Ministry of Foreign Affairs
1997-1998	Dedalus Foundation, dissertation fellowship

Selected Publications

In preparation	<i>Inheritances: Understanding Photographic Texts</i> (book)
Draft manuscript	<i>Toward Picasso: Modernism and Authority in the Early Work of Picasso and Apollinaire</i> (book)
Under review	“Picasso’s False Gods” at <i>nonsite.org</i>
Forthcoming	“Project for Wholeness” in <i>Picasso and Braque: The Cubist Experiment, 1910-12</i> (exh. cat., Kimbell Art Museum, May 22-August 21, 2011; Santa Barbara Museum of Art, September 17, 2011-January 2, 2012)
2010	“Sympathy for the Ikedas,” in <i>Unbearable Beauty</i> (exh. cat., Muscarelle Museum of Art, April 24-June 20, 2010)
2009	Review of <i>Picasso, Braque and Early Film in Cubism</i> (exhibition and exh. cat., PaceWildenstein Galleries, New York, 2007), <i>Nineteenth Century Theatre and Film</i> 36.2 (December 2009)
2008	<i>Fixed Ecstasy: Joan Miró in the 1920s</i> , Refiguring Modernism (University Park, Penn.: Penn State University Press, 2008)
2007	“The World in the Ground Glass: Transformations in P.H. Emerson’s Photography,” <i>Art Bulletin</i> 89.1 (March 2007): 130-47.
2005	“Michel Leiris on Knowing,” <i>MLN</i> 120.4 (fall 2005): 825-48.
2001	“Tactile Translucence: Miró, Leiris, Einstein,” <i>October</i> 97 (summer 2001): 31-50.

Lectures/Symposiums/Discussions

- February 2011 “The Beholder Before the Picture,” in session “The Afterlife of Cubism,” College Art Association, New York, New York
- October 2010 Respondent, “Who Cares Who Sees?” Southeastern College Art Conference, Richmond, Virginia
- June 2010 Picasso/Degas scholars’ day, Clark Art Institute, Williamstown, Massachusetts
- June 2010 Picasso scholars’ day, Metropolitan Museum of Art, New York, New York
- April 2010 “Sympathy for the Ikedas,” Muscarelle Museum of Art, College of William and Mary, Williamsburg, Virginia
- April 2010 “Miró’s Toys,” in session “Dada and Surrealism in Play,” Association of Art Historians, Glasgow, Scotland (paper accepted; unable to present)
- April 2010 “Picasso’s False Gods,” Bonds Colloquium on Twentieth- and Twenty-First-Century Art, Virginia Commonwealth University, Richmond, Virginia
- February 2010 Picasso scholars’ day, Philadelphia Museum of Art, Philadelphia, Pennsylvania
- February 2010 Co-chair, “Intention and Interpretation” session, College Art Association annual conference, Chicago, Illinois
- March 2009 “Picasso’s False Gods,” Clark Art Institute, Williamstown, Massachusetts
- March 2009 “P.H. Emerson and George Gudger Go to Market,” Palmer Museum of Art and “Moments of Change” series, Institute for Arts and Humanities, Penn State University, University Park, Pennsylvania
- January 2009 “Turning Bodies,” symposium, “Joan Miró: Painting and Anti-Painting 1927-1937,” Museum of Modern Art, New York, New York
- October 2008 “Joan Miró, Michel Leiris, and Eroticism,” National Gallery of Art Fall 2008 Lecture Series, National Gallery of Art, Washington, D.C.

- February 2008 “Drawing and Automatism in Miró’s Early Work,” “The Surrealist Drawing, 1915-1950: Tracing the Subversive Line and the Wayward Mark” session, College Art Association annual conference, Dallas, Texas
- February 2006 “Photography as Chance,” “Art and Accident” session, College Art Association annual conference, Boston, Massachusetts
- 2004 “Cézanne’s Scale,” Art and Philosophy Departments, University of Maine at Orono, Orono, Maine

Professional Memberships, Activities and Service (current and last five years)

- 2010- Editor, *nonsite.org*, new on-line scholarly journal
- 2010 Manuscript reviewer, University of Minnesota Press
- 2009 Tenure dossier reader, Swarthmore College
- 2009- Member, Modernist Studies Association
- 2008 Honors examiner, Swarthmore College
- 2006 Manuscript reviewer, University of Nebraska Press
- 1999- Member, College Art Association

Courses Taught

Lectures:

Introductory survey (Renaissance to present)
 Nineteenth-century art
 Twentieth-century art
 History of photography
 American art since 1945
 Theories of Visual Culture
Let Us Now Praise Famous Men

Seminars:

Miró and Company
 Post-War U.S. art and criticism
 Picasso and his circle
 Problems in the history of photography
 Methods of art history