

# CURRICULUM VITAE

NAME: Alan Wallach

**ADDRESS:**

## EDUCATION:

B.A., Mathematics, Columbia College, 1963

M.A., Art History, Columbia University, 1965

Ph.D., Art History, Columbia University, 1973

Master's Essay: "Origins of Thomas Cole's *Course of Empire*," 1965

Dissertation: "The Ideal American Artist and the Dissenting Tradition: A Study of Thomas Cole's Popular Reputation," 1973

Recipient of the College Art Association's Distinguished Teaching of Art History Award, 2007

**EXPERIENCE**

Professorial Lecturer of Art History (for graduate courses), Department of Fine Arts and Art History, The George Washington University, Washington, DC, spring 2013-spring 2016, spring 2020.

Visiting Scholar, Department of Fine Arts and Art History, The George Washington University, spring 2017-fall 2019.

Visiting Professor of Art History, Boston University, fall 2012

Director, Academic Program, William and Mary in Washington, fall, 2011.

Ralph H. Wark Professor of Art and Art History and Professor of American Studies Emeritus, September 2011-present

Terra Visiting Professor of American Art, John F. Kennedy Institut für Nordamerikastudien and Kunsthistorisches Institut, Freie Universität, Berlin, Fall, 2010.

Robert Sterling Clark Distinguished Visiting Professor, Williams College Graduate Program in the History of Art, Williamstown, Massachusetts, Fall, 2008.

Distinguished Visiting Professor, Graduate Program in the History of Art, University of Delaware, spring, 2006.

Chair, Department of Art and Art History, The College of William and Mary, July 1997 through June 2000.

Ralph H. Wark Professor of Art and Art History, and Professor of American Studies, The College of William and Mary, 1997 to 2011.

Acting Director, American Studies Graduate and Undergraduate Programs, The College of William and Mary, July 1993-Dec. 1994.

Senior Post-Doctoral Research Fellow (without stipend), National Museum of American Art, Smithsonian Institution, Washington, D.C., Sept. 1991-August 1992 (while on research assignment from William and Mary).

Ralph H. Wark Professor of the Fine Arts and Associate Professor of American Studies, The College of William and Mary, Williamsburg, Virginia, Sept. 1989-1997.

Visiting Associate Professor of Art History, University of Michigan, Ann Arbor, Michigan, Jan.-June 1989.

**ALAN WALLACH CV: 3**

Adjunct Professor, The Graduate Center, City University of New York, Jan.-June, 1988.

Visiting Associate Professor of Art History, Stanford University, Stanford, California, 1986-1987.  
Visiting Scholar, National Museum of American Art, Smithsonian Institution, Washington, D.C., Sept. 1986-Dec. 1986.

Senior Post-Doctoral Research Fellow, National Museum of American Art, Smithsonian Institution, Washington, D.C., 1985-86.

Adjunct Professor, Graduate Program in Arts Management, New York University, New York, NY 1984, 1985.

Visiting Associate Professor of Art History, University of California, Los Angeles, March 1982-June 1983.

Associate Professor of Art History, Kean College of New Jersey, Union, N.J., 1980-1989  
(Assistant Professor, 1974-80, tenured 1979).

Assistant Professor of Art History, Rhode Island College, Providence, Rhode Island, 1973-74.

Instructor, Rutgers University, New Brunswick, N.J., 1971-73 (replacement position).

Lecturer, City College, New York, NY 1970-71.

Instructor, Rutgers University, New Brunswick, N.J., 1967-70.

## SCHOLARSHIP

NOTE: My scholarship is discussed in John Davis, “The End of the American Century: Current Scholarship on the Art of the United States,” *The Art Bulletin* 85, no. 3 (September 2003), 550, 555-557; Jonathan Harris, *The New Art History: A Critical Introduction* (London: Routledge, 2001), 76-81; Wanda M. Corn, “Coming of Age: Historical Scholarship in American Art,” *The Art Bulletin* 70, no. 2 (June 1988), 200.

## CURRENT PROJECTS

“*Trouble in Paradise*” and other Essays on the Social History of U.S. Art, 1977-2023 (London: Historical Materialism, Leiden: Brill, 2023-2024, Haymarket Books, 2024-2025, forthcoming).

*A New History of the Hudson River School.* Research half completed, sections published as essays.

## PUBLICATIONS I: BOOKS, EXHIBITION CATALOGS

Co-editor with William H. Truettner, *Thomas Cole: Landscape into History* (Washington, D.C.: National Museum of American Art; New Haven: Yale University Press, 1994). Includes essays by Sean Wilentz and Christine Stansell, J. Gray Sweeney and William H. Truettner. Principal catalog essay by Alan Wallach, “Thomas Cole and the Course of American Empire,” 22-111.

*Exhibiting Contradiction: Essays on the Art Museum in the United States.* Amherst and Boston: University of Massachusetts Press, 1998 (in print).

Co-author with Rocío Aranda-Alvarez, *First Look: The Essential Guide to the Jersey City Museum* (Jersey City, N.J.: The Jersey City Museum, 2007). Includes Alan Wallach, “On the Uses of Art: Nineteenth and Early Twentieth Century Works from the Jersey City Museum,” 6-34.

Co-editor with Andrew Hemingway, *Transatlantic Romanticism: British and American Art and Literature, 1790-1860* (2015, University of Massachusetts Press)

## PUBLICATIONS II: ARTICLES, CHAPTERS IN BOOKS, REVIEW ARTICLES, LONGER CATALOG ESSAYS

“Cole, Byron and the Course of Empire,” *Art Bulletin* 50, no. 4 (Dec. 1968): 375-379.

“Thomas Cole: British Esthetics and American Scenery,” *Artforum* 7 (Oct. 1969): 47-50.

“Trouble in Paradise,” *Artforum* 15 (January 1977): 28-35.

“Demystifying American Art,” in *An Anti-Catalog*, New York, The Catalog Committee, 1977: 10-21.

“The Voyage of Life as Popular Art,” *Art Bulletin* 59, no. 2 (June 1977): 234-41.

“MOMA: Ordeal and Triumph on 53rd Street,” *Studio International* 94, no. 988 (1978): 48-57; written in collaboration with Carol Duncan.

“The Museum of Modern Art as Late Capitalist Ritual: An Iconographic Analysis,” *Marxist Perspectives* 1, no. 4 (Winter 1978): 28-51; written in collaboration with Carol Duncan.

Translation of the above as “Le musée d’art moderne à New York: un rite du capitalisme tardif, analyse iconographique,” *Histoire et Critique des Arts* 7-8 (Dec. 1978): 46-77.

Translation of the above from the French by “R.E.B.” as “El Museo de Arte Moderno como ritual capitalista tardio,” en Nestor García Cancilin, ed., *Historia y critica de arte: Revisiones*, México DF: Grijalbo, 1979.

“The Universal Survey Museum,” *Art History* 3, no. 4 (Dec. 1980): 448-469; written in collaboration with Carol Duncan.

“Thomas Cole and the Aristocracy,” *Arts Magazine* 56, no. 3 (Nov. 1981): 84-106.

Review article: “Investing in the ‘American Mind,’” rev. of Barbara Novak’s *Nature and Culture*, *Art History* 6, no. 3 (Sept. 1983): 380-384.

“Ritual e ideología en el museo,” Manuel Luján y Gustavo Buntinx trans. *U-tópicos* 2-3, (Lima: enero 1983), 10-11. (Tomado de *Marxism and Art* 2. San Francisco: 1978). Translation of an abstract of Alan Wallach and Carol Duncan, “The Museum of Modern Art as Late Capitalist Ritual.”

“El Museo de Arte Moderno como ritual tardio capitalista,” Gustavo Buntinx trans. *Estudios de museografía* 1, no. 21, octubre 1984, DESCO, Lima, Peru. Translation of Alan Wallach and Carol Duncan, “The Museum of Modern Art as Late Capitalist Ritual.”

“Marxism and Art History,” in Bertell Ollman and Edward Vernoff eds., *The Left Academy: Marxist Scholarship on American Campuses* (New York: Praeger, 1984) 2: 25-53.

Review article: “The Word from Yale,” Bryan Wolf’s *Romantic Re-Vision*, *Art History* 10, no. 2 (June 1987): 256-261.

Review article: Ellwood C. Parry III, *The Art of Thomas Cole*, *Archives of American Art Journal* 28, no. 4 (1988 [published June 1990]): 21-25.

“Making a Picture of the View from Mount Holyoke,” *Bulletin of the Detroit Institute of Arts* 66, no. 1 (1990): 34-46.

“Regionalism Redux,” *American Quarterly* 43, no. 2 (June 1991): 259-278.

“The Museum of Modern Art: The Past’s Future,” *Journal of Design History* 5, no. 3 (1992): 207-215; published simultaneously in Francis Frascina and Jonathan Harris eds., *Art in Modern Culture: An Anthology of Critical Texts* (New York: HarperCollins; London: Phaidon Press, 1992): 282-291.

“Making a Picture of the View from Mount Holyoke,” in David Miller ed., *American Iconology: New Approaches to Nineteenth Century Art and Literature* (New Haven: Yale University Press, 1993): 80-91, 310-312. Revised version of article published in 1990.

“Samuel Parrish’s Civilization,” in Donna De Salvo ed., *A Museum Looks at Itself*, (New York: The New Press, and Southampton: The Parrish Art Museum, 1994): 53-61.

“Thomas Cole and the Course of American Empire,” in William H. Truettner and Alan Wallach eds., *Thomas Cole: Landscape into History* (Washington, D.C.: National Museum of American Art; New Haven: Yale University Press, 1994): 22-111.

“The Battle over ‘The West as America,’ 1991,” in Marcia Pointon ed., *Art Apart: Artifacts, Institutions and Ideology in England and North America from 1800 to the Present* (Manchester: Manchester University Press, 1994): 89-101.

“Wadsworth’s Tower: An Episode in the History of American Landscape Vision,” *American Art* 10, no. 3 (Fall 1996): 8-27.

“On the Difficulty of Forming A National Art Collection in the United States: William Wilson Corcoran’s Failed National Gallery,” in Gwendylon Wright ed., *The Formation of National Collections of Art and Archaeology, Studies in the History of Art* 47 (Washington: Center for Advanced Study in the Visual Arts, 1996): 112-125.

“Meyer Schapiro’s Essay on Style: Falling into the Void,” *The Journal of Aesthetics and Art Criticism* 55, no. 1 (Winter, 1997): 11-14.

“Long-term Visions, Short-term Failures: Art Institutions in the United States, 1800-1860,” in Andrew Hemingway and Will Vaughan eds., *Art in Bourgeois Society, 1790-1850* (Cambridge: Cambridge University Press, 1998): 303-319.

“Thomas Cole and the Aristocracy,” in Marianne Doezeema and Elizabeth Milroy eds., *Reading American Art* (New Haven: Yale University Press, 1998): 79-108. (A revised version of an essay published in 1981 in *Arts Magazine*.)

“Col. Colt’s Ambiguous Legacy; Or When I Hear The Word ‘Revolver’ I Reach For My Culture,” *American Quarterly* 50, no.3 (Fall, 1998): 609-625.

“Class Rites in the Age of the Blockbuster: Distinction à l’Américain, or the Art Museum in American Culture,” *Harvard Design Magazine* no. 11 (Summer 2000): 48-54.

“Oliver Larkin’s ‘Art and Life in America’: Between the Popular Front and the Cold War,” *American Art* 15, no. 3 (Fall 2001): 80-89.

“Class Rites in the Age of the Blockbuster” in James Collins ed., *High-Pop* (Oxford: Blackwell, 2002): 114-128 (revised version of article published in *Harvard Design Magazine* in 2000).

“Thomas Cole’s *River in the Catskills* as Antipastoral,” *The Art Bulletin* 84, no. 2 (June 2002), 334-350 and cover.

“Norman Rockwell at the Guggenheim,” in Andrew McClellan ed., *Art and Its Publics: Museum Studies at the Millennium* (Oxford: Basil Blackwell, 2003), 97-116.

“The Universal Survey Museum,” in Bettina Messias Carbonell, *Museum Studies: An Anthology of Contexts* (Malden, Mass. and Oxford: Blackwell Publishing, 2004), 51-70 written in collaboration with Carol Duncan (revised version; originally published 1980).

“The Museum of Modern Art as Late Capitalist Ritual: An Iconographic Analysis,” in Donald Preziosi and Claire Farago eds., *Grasping the World: The Idea of the Museum* (London: Ashgate/Lund Humphries, 2004), 483-500; written in collaboration with Carol Duncan (revised version; originally published 1978).

“La naissance du musée des beaux-arts américain,” in Veerle Thielmans and Mattias Waschek eds., *L’art américain: Identités d’une nation* (Paris: École nationale supérieur des beaux-arts etc., 2005), 66-83.

“Thomas Cole and the Railroad: Ungentle ‘Maledictions,’” in Gregory Ames ed., *Railroad Heritage* 14 (Madison, Wisconsin: Center for Railroad Photography and Art, 2005), 32-39.

“Some Further Thoughts on the Panoramic Mode in Hudson River School Landscape Painting,” in Phillip Earenfight and Nancy Siegel eds., *Within the Landscape: Essays on Nineteenth-Century American Art and Culture* (Carlisle PA: The Trout Gallery, Dickenson College, 2005), 81-110.

“The Norman Rockwell Museum and the Representation of Social Conflict” in Patricia Johnston ed., *Seeing High and Low: Representing Social Conflict in American Visual Culture* (Berkeley: University of California Press, 2006), 357-367.

“‘The Museum of Modern Art as Late Capitalist Ritual,’ Twenty-five Years Later,” in Wouter Davidts ed., *Proceedings of “Museum in Motion?”* cd rom (Sittard: Museum Het Domein, Maastricht: Department of Architecture & Urban Planning; Ghent: Ghent University, 2006), 16-32.

“The Unethical Art Museum,” in Elaine King and Gail Levin eds., *Ethics and the Visual Arts* (New York: Allworth Press, 2006), 23-35.

“Evrenesel Müzesi,” in Ali Artun ed., *Müze ve Eleştirel Düşünce, Tarih Sahneleri-Sanat Müzeleri II* (Istanbul: İletişim Publishers, 2006; appeared in 2007), 49-86; Turkish translation of “The Universal Survey Museum” written in collaboration with Carol Duncan (originally published 1980).

“On the Uses of Art: Nineteenth and Early Twentieth Century Works from the Jersey City Museum,” in Alan Wallach and Rocío Aranda-Alvarez, *First Look: The Essential Guide to the Jersey City Museum* (Jersey City, N.J.: The Jersey City Museum, 2007), 6-34.

“Norman Rockwell at the Guggenheim,” in Jonathan Harris ed., *Politics: Criticism, Meaning, and Interpretation after Postmodernism* (Liverpool: Liverpool University Press, 2007), 301-326; revised version of an article published in 2003.

“Art and Life in America Today,” in Marc Lee Raphael and Cornelia Wilhelm eds., *America from Near and Far* (Williamsburg: The Department of Religious Studies of the College of William and Mary, 2007), 77-88.

“Accounting for the Panoramic in Hudson River School Landscape Painting,” in *New World: Creating an American Art* (Munich: Hirmer Verlag, 2007), 78-89.

“1825, November: John Trumbull is Delighted with Thomas Cole’s Paintings of the American Landscape,” in Greil Marcus and Werner Sollors eds., *A New Literary History of America* (Cambridge: Harvard University Press, 2009), 173-178.

“The Persistence of the Panoramic,” in Stefan Brandt, Winfried Fluck, and Frank Mehring eds., *Transcultural Spaces: Challenges of Urbanity, Ecology, and the Environment in the New Millennium*, REAL Yearbook of Research in English and American Studies 26 (Tübingen: Narr Verlag, 2010), 89-107.

“The Birth of the American Art Museum,” in Sven Beckert and Julia Rosenbaum eds., *The American Bourgeoisie: Distinction and Identity in the Nineteenth Century* (New York: Palgrave MacMillan, 2010), 247-256.

“Rethinking ‘Luminism’: Taste, Class, and Aestheticizing Tendencies in Mid-Nineteenth Century American Landscape Painting,” in Nancy Siegel ed., *The Cultured Canvas: New Perspectives on American Landscape Painting* (Durham, New Hampshire: University of New Hampshire Press, 2011), 115-147.

“Luxury and the Downfall of Civilization in Thomas Cole’s *Course of Empire*,” in Caroline Frank and Patricia Johnston eds., *Global Trade and the Visual Arts in Federal New England* (Durham: University of New Hampshire Press, 2014), 304-318.

“Thomas Cole and Transatlantic Romanticism,” in Andrew Hemingway and Alan Wallach eds., *Transatlantic Romanticism* (Amherst, Mass.: University of Massachusetts Press, 2015), 206-226.

“On the Social History of American Art,” in John Davis, Jennifer Greenhill, and Jason LaFountain eds., *A Companion to American Art* (Hoboken, N.J.: John Wiley and Sons, 2015), 71-84.

“A Very Brief History of the Art Museum in the United States,” in Katarzyna Murawska-Muthesius and Piotr Piotrowski eds., *From Museum Critique to the Critical Museum* (Farnham: Ashgate Publishing, 2015), 15-36.

“Музей современного искусства как ритуал позднего капитализма: иконографический анализ,” trans. Gleb Napreenko, разногласия (*Controversy*) 2 (2016), <http://www.colta.ru/articles/raznoglasiya/10436>, Russian Translation of Alan Wallach and Carol Duncan, “The Museum of Modern Art as Late Capitalist Ritual: An Iconographic Analysis,” *Marxist Perspectives* 1, no. 4 (Winter 1978): 28-51.

“The Museum of Modern Art as Late Capitalist Ritual: An Iconographic Analysis,” in Bonnie J. Noble ed., *Explorations in Art History: Connecting Objects and Ideas*, 2<sup>nd</sup> ed. (Cognella Academic Publishing, 2016), 149-171, written in collaboration with Carol Duncan (originally published 1978).

“Le musée universal” (extracts) in Neil McWilliam, Constance Moréteau, and Johanne Lamoureux, *Histories Sociales de l’art: Une anthologie critique* (Paris: les presses du réel, 2016), 288-305, French Translation of excerpts from “The Universal Survey Museum,” *Art History* 3, no. 4 (Dec. 1980): 448-469; written in collaboration with Carol Duncan.

“Aestheticizing Tendencies in Hudson River School Landscape Painting at the Beginning of the Gilded Age” in Margaret R. Laster and Chelsea Bruner eds., *New York: Art and Cultural Capital of the Gilded Age* (London and New York: Routledge, 2019), 56-70.

“The Battle Over the West as America” (1998) republished in Janet Marstine and Oscar Ho eds., *Curating Art* (New York: Routledge Leicester, 2022 [orig. publ. 1994]), 119-127.

“Patronage: The Hudson River School,” in Bryan Winkenweder and Tijen Tunali eds., *The Routledge Companion to the Marxist History of Art* (forthcoming), 6200 words.

**PUBLICATIONS III: EXHIBITION REVIEWS, BOOK REVIEWS, SHORTER ARTICLES, SHORTER CATALOG ESSAYS, EDITORIALS, COMMENTARIES, AND TRANSLATIONS**

Review, John Berger's *Success and Failure* of Picasso, "A Critical Revaluation of Pablo Picasso's Art," *Columbia Daily Spectator Supplement* (10 May 1967), S8, S8.

Review: John Berger's *Success and Failure of Picasso*, *Ripsaw* (1969): 53-59.

Review: James Callow's *Knickerbocker Writers and Artists*, *Art Quarterly* 33, no. 2 (Spring 1970): 75-76.

*Mount, Homer and their Contemporaries*, exhibition catalog, The College Gallery, Kean College of New Jersey, 1975.

Review: John Berger's *Ways of Seeing*, *Artforum* 14 (Feb. 1976): 43-45.

*Local Limners*, exhibition catalog (with critical essay, "The Status of Folk Art"), The College Gallery, Kean College of New Jersey, 1976.

Review: John Wilmerding's *American Art*, *Art Journal* 26, no. 2 (Summer 1977): 366-68.

"Art and Politics," review of Gwyn Williams, *Goya and the Impossible Revolution*; Theda Shapiro, *Painters and Politics*; Paul Von Blum, *The Art of Social Conscience*, *Art in America* 66 no. 2 (March-April 1978): 21-23.

Commentary on the Museum of Modern Art's exhibition, "The Late Cézanne: A Symposium," *Art in America* 66, no. 2 (March-April 1978): 85f.; written in collaboration with Carol Duncan.

"Ritual and Ideology at the Museum," *Proceedings of the Caucus for Marxism and Art* (1978): 30-31; written in collaboration with Carol Duncan.

"May Stevens: On the Stage of History," *Arts Magazine* 52, no. 3 (Nov. 1978): 150-51.

"'Tut' Rekindles Egyptomania," *In These Times*, March 21-28, 1979: 22f.

"Mao Statues," *Art in America* 67, no. 2 (March-April 1979): 9f.

"When Men Become Gods," *Root and Branch* 7 (Spring 1979): 29-32.

"Rockwell Kent," *Arts Magazine* 54, no. 2 (Oct. 1979): 15.

"Conrad Atkinson: The Dilemma of Political Art," *Arts Magazine* 54 no. 4 (Dec. 1979): 152f.

Translation in collaboration with Carol Duncan of Michel Melot, "Camille Pissarro in 1880: An Anarchist Artist in Bourgeois Society," *Marxist Perspectives* 2, no. 4 (Winter 1979): 22-54.

"Thomas Cornell," *Arts Magazine* 54, no. 6 (Feb. 1980): 7.

"The Poverty of Criticism," *Artworkers News* 9, no. 8 (April 1980): 26f.

Commentary on alternative spaces, *Studio International* 95, no. 990 (1980): 73.

"Monuments to Civilization," *Artworkers News* 10, no. 7 (Dec. 1980): 18-19, 22.

Review: Max Raphael's *Marx, Proudhon, Picasso, Red Letters* 11 (Spring 1981): 38-41.

"Artist Glut: The Case of C.C.," *Artworkers News* 10, no. 13 (June 1981): 26-27.

Review: Nicos Hadjinicolaou's *Art History and Class Struggle*, Block 4 (1981): 15-17; and *Praxis* 6 (1982): 177-180.

"The Avant-Garde of the Eighties," *Art Criticism* 1, no. 3 (1981): 41-47; reprinted in *Urgent Tasks* 11 (Spring 1981): 10-12.

"Marxism and Cubism," *Artworkers News* 11, no. 5 (Feb. 1982): 40-42.

Review: Janet Wolff's *The Social Production of Art, Red Letters* 13 (Spring 1982): 57-58.

"Inside the Third Class Carriage," *Root and Branch* 10 (1982): 49-52.

"Memorizing Art, Forgetting History," *Art and Artists* 12, no. 4 (March 1983): 6.

"Info/tograph: The Art of Demystification," *Obscura* 2, no. 5 (1983): 380-84.

"CAPS Sculpture," *Arts Magazine* 58, no. 4 (Dec. 1983): 21.

"Linda Cunningham," *Arts Magazine* 58, no. 6 (Feb. 1984): 17.

"John Russell and the Limits of Criticism," *Art and Artists* 13, no. 7 (April 1983): 1, 5.

"William L. Haney," *Arts Magazine* 58, no. 10 (Summer 1984): 20. Reprinted in Stuart Hirschberg ed., *Patterns Across the Discipline* (New York: Macmillan, 1988): 217-219.

"This Year's Dog" (editorial), *Art and Artists* 13, no. 9 (June 1984): 2.

"Art Historical Subversion," *Art and Artists* 14, no. 1 (Jan.- Feb. 1985): 5, 21.

"Which Way the Tilted Arc?" (editorial), *Art and Artists* 14, no. 3 (May-June, 1985): 2.

Review: John Berger, *And Our Faces, My Heart, Brief as Photos* in *Art and Artists* 14, no. 4 (July-August 1985): 5-6.

Review: Elizabeth Johns, *Thomas Eakins, The Heroism of Modern Life*, *Archives of American Art Journal* 24, no. 4 (1984: publ. Nov., 1985): 21-24.

Review: Edward C. Carter II, John C. Van Horne, and Charles E. Brownell eds., *Latrobe's View of America, 1795-1820: Selections from the Watercolors and Sketches*, *Pennsylvania Magazine of Biography and History* 110, no. 3 (July 1986): 456-457.

Review: Rémy G. Saisselin, *The Bourgeois and the Bibelot*, *Art and Artists* 17, no. 4 (August/September 1988): 10f.

Commentary on the state of the contemporary art world, *Art Papers*, 12, no. 5 (Sept./Oct. 1988): 7f.

Review: Michael Fried, *Realism, Writing, Disfiguration: On Thomas Eakins and Stephen Crane*, *Art Journal* 48, no. 1 (Spring 1989): 95-99.

“Meyer Schapiro” in Mari Jo Buhle, Paul Buhle, Dan Georgakas eds., *The Encyclopedia of the American Left* (New York: Garland, 1990): 677-678.

“‘This is the Reward of Patronizing the Arts’: Robert Gilmore, Jr.’s Letter to Jonathan Meredith of 2 April 1844,” *American Art Journal* 21, no. 4 (Winter 1989): 76-77.

Opinion piece: “Revisionism Has Transformed Art History But Not Museums,” *Chronicle of Higher Education* 38, no. 20 (22 January 1992): B2-B3.

“Introduction: Formulating a High Art Esthetic,” in Marion Grzesiak, *The Crayon and the American Landscape* exh. cat. (Montclair: The Montclair Art Museum, 1993): 4-6.

Opinion piece: “Museums and Resistance to History,” *Chronicle of Higher Education* 41, no. 4 (21 September 1994): B3-B5.

“Thomas Cole: Landscape into History,” *American Art Review* 7, no. 1 (1995): 102-107; written in collaboration with William H. Truettner.

“Lewis Cohen’s *James Blair* and the Problem of Official Art,” *The Reverend James Blair: Preparatory Models and Drawings for the Statue by Lewis Cohen*, exh. cat. (Williamsburg, Virginia: The Muscarelle Museum of Art, 1995): 14-15.

Review: Wayne Craven, *American Art: History and Culture*, *Pennsylvania Magazine of Biography and History* 119, nos. 1-2 (January-April 1995): 166-168.

Review: Craig Hugh Smyth and Peter M. Lukehart eds., *The Early Years of Art History in the United States*, *Journal of American History* 82, no. 1 (June 1995): 264.

Obituary for Meyer Schapiro, *Against the Current* 62 (May/June 1996): 52.

“Robert Gilmor,” in Jane Turner ed., *The Dictionary of Art* (New York: Grove, 1996), 12: 644-45

“Philip Hone,” in Jane Turner ed., *The Dictionary of Art* (New York: Grove, 1996), 14: 718-19.

“Daniel Wadsworth,” in Jane Turner ed., *The Dictionary of Art* (New York: Grove, 1996), 32: 753.

“Thomas Cole,” in John A. Garraty and Mark C. Carnes eds., *American National Biography* (New York: American Council of Learned Societies and Oxford University Press, 1999), 5: 218-221.

“Scenic Overlook,” in James Moore ed., *The American Rockies, Photographs by Gus Foster* (Albuquerque: Albuquerque Art Museum, 1999), 19-24.

Review: Stephen Conn, *Museums and American Intellectual Life, 1876-1926* (Chicago: The University of Chicago Press, 1998), College Art Association Reviews, 1999,  
<http://www.caareviews.org/reviews/218>.

Entries for Robert Gilmor, Philip Hone, and Daniel Wadsworth in Jane Turner ed., *The Encyclopedia of American Art Before 1914* (New York: Grove’s Dictionary, Inc., 2000), 194, 235, 594-595.

“Revisionism Has Transformed Art History But Not Museums,” in Patricia Hills ed., *Modern Art in the USA: Issues and Controversies of the Twentieth Century* (Upper Saddle River, N.J.: Prentice Hall, 2000) 425-427. (Edited version of a text published in 1992.)

“Which Way the Tilted Arc?” in Patricia Hills ed., *Modern Art in the USA: Issues and Controversies of the Twentieth Century* (Upper Saddle River, N.J.: Prentice Hall, 2000) 442-445. (Edited version of a text published in 1985.)

Review essay: “Dematerializing Marxism: Gen Doy’s *Materializing Art History*,” *Left History* 7, no. 2 (2001), 114-123.

“Thomas Cole,” in Paul Boyer ed., *The Oxford Companion to United States History* (New York: Oxford University Press, 2001): 142.

“Lennie Pierro: The Art of Regeneration,” in *Lennie Pierro: Retrospective* (South Orange and Union, NJ: Pierro Gallery of South Orange and The James Howe Gallery of Kean University, 2002), n.

“John Berger,” in Christopher Murray ed., *Key Writers on Art: Twentieth Century* (London: Routledge, 2003), 49-56.

“Foreword,” to Michael D. Schroeder and J. Gray Sweeney, *Gilbert Munger (1837-1903): Quest for Distinction* (Duluth, Minnesota: Afton Historical Society Press, 2003), 6-8.

[Harry Black], “De la démocratie en Amérique,” trans. Jacqueline Reuss, *Oiseau Tempête* 11 (Été 2004), 17-19.

Commentaries in Maurice Berger ed., *Museums of Tomorrow: A Virtual Discussion*, (Santa Fe: The Georgia O’Keeffe Museum Research Center; Baltimore: University of Maryland, Center for Art and Visual Culture, 2005), 37-38, 90-91, 116-118, 123-124, 185-186.

“Thomas Cole,” in Burt Feintuch and David Watters eds., *Encyclopedia of New England* (New Haven: Yale University Press; Durham, NH: University of New Hampshire Center for the Humanities, 2005), 136.

[Harry Black], “La croix et la bannière,” trans. Jacqueline Reuss, *Oiseau Tempête* 12 (Été 2005), 69-71.

“Lewis Cohen and the Problem of Public Art,” in Lewis Cohen, Aaron de Groft, Sigmund Abeles, and Alan Wallach, *Lewis Cohen: Five Decades, Drawings and Sculptures, A Retrospective, 1951-2006* (Williamsburg: Muscarelle Museum of Art, The College of William and Mary, 2006), 31-34.

“Response: On Subliminal Iconography” (one of four responses to Alexander Nemerov’s “The Boy in Bed: The Scene of Reading in N. C. Wyeth’s *Wreck of the ‘Covenant’*”), *The Art Bulletin* 85, no. 1 (March 2006), 42-44.

Review: Judith Hansen O’Toole, *Different Views in Hudson River School Painting* (New York: Columbia University Press, 2005), in: *sehepunkte* 7 no. 2 (15 February 2007), URL: <http://www.sehepunkte.de/2007/02/10098.html>; appeared simultaneously in *Kunstform* 8, no. 2 (February, 2007), URL: [http://www.arthistoricum.net/index.php?id=276&ausgabe=2007\\_02&review\\_id=10098](http://www.arthistoricum.net/index.php?id=276&ausgabe=2007_02&review_id=10098)

Translation in collaboration with Carol Duncan of Michel Melot, “Camille Pissarro in 1880: An Anarchist Artist in Bourgeois Society,” in Mary Tompkins Lewis ed., *Critical Readings in Impressionism and Post-Impressionism: An Anthology* (Berkeley: University of California Press, 2007), 205-227 (originally published 1979).

Review: Wendy Jean Katz, *Regionalism and Reform: Art and Class Formation in Antebellum Cincinnati* (Columbus: Ohio State University Press, 2002), College Art Association Reviews, 2007, <http://www.caareviews.org/reviews/965>.

“Afterword” in James Elkins and Rachael Delue eds., *Landscape Theory (The Art Seminar)* (London and New York: Routledge, 2008), 315-321.

Review, Michael Kammen, *Visual Shock: A History of Art Controversies in American Culture*, (New York: Vintage, 2006), College Art Association Reviews, 2008, <http://www.caareviews.org/reviews/1162> (as of December 2008).

“*McSorley’s Bar*: John Sloan’s Painting of a Scene from Old New York,” *edible Manhattan* 4 (March-April 2009), 24-25. Available at [http://www.ediblemanhattan.com/20090302/mcsorleys\\_bar/](http://www.ediblemanhattan.com/20090302/mcsorleys_bar/) (26 Dec. 2010)

“Revisionism Has Transformed Art History but Not Museums,” in Patricia Hills ed., *Modern Art in the USA: Issues and Controversies of the Twentieth Century*, Macdenoian edition (translation), 2010 (book first published in 2000), 425-427.

“Which Way the Tilted Arc?” in Patricia Hills ed., *Modern Art in the USA: Issues and Controversies of the Twentieth Century*, Macdenoian edition (translation), 2010 (book first published in 2000), 442-445.

“Rereading *An Anti-Catalog*: Radical Art History and the Decline of the Left,” <http://primaryinformation.org/files/alan-wallach-on-an-anti-catalog-1998.pdf> (posted 1 December 2011).

“Between Heaven and Hell 2012,” Serge Guilbaut: Retro-Perspective (Vancouver, BC: East Van Graphics, 2012), 51-52.

Review, Maurie D. McInnis and Louis Nelson eds., *Shaping the Body Politic: Art and Political Formation in Early America* (Charlottesville and London: University of Virginia Press, 2011), *Journal of Southern History* 78, no. 4 (November 2012), 960-961.

Review, Kristina Wilson, *The Modern Eye: Stieglitz, MOMA, and The Art of Exhibition* (New Haven: Yale University Press, 2009), in *Winterthur Portfolio* 46, no. 4 (Winter 2012), 300-301.

“The New American Art Galleries at the Virginia Museum of Fine Arts, Richmond, Virginia,” in *Museum Worlds: Advances in Research* 1 (New York and Oxford: Berghahn, 2013), 222-228.

“A Note on Aestheticizing Tendencies in American Landscape Painting, 1840-1880,” in Warren Carter, Barnaby Haran, and Fred Schwarz eds., *Renew Marxist Art History (Festschrift for Andrew Hemingway)* (London: Art/Books, 2014), 140-150.

“The Bully Pulpit: Connoisseurship,” *Panorama, Journal of the Association of Historians of American Art*, no. 2 (Fall 2015), <http://journalpanorama.org/alan-wallach>

“Rereading *An Anti-Catalog*: Radical Art History and the Decline of the Left,” in Mathieu Copeland and Balthazar Lovay eds., *The anti-museum* (London: Fri Art and Koenig Books, 2016), 451-460 (print version of essay published on the web in 2011).

“For a Social History of the Hudson River School,” *American Art* 31, no. 2 (Summer 2017), 43-45.

Review of “American Art and the First World War,” *The Burlington Magazine* 159 (July 2017), 587-588.

“Bully Pulpit: On Patriotism and the Study of American Art,” *Panorama, Journal of the Association of Historians of American Art* 3, no. 2 (Fall 2017), <http://journalpanorama.org/wallach-bully-pulpit>

“A Distasteful, Indelicate Subject,” *American Art* 53, no. 3 (Fall 2019), 26-31.

“Patron,” in Andrew Hemingway and Larne Abse Gogarty eds., *Keywords for Marxist Art History, Jahrbuch der Guernica-Gesellschaft* 21 (2019), 107-111.

Review of Maggie Cao, *The End of Landscape in Nineteenth-Century America* (Oakland: University of California Press, 2018) in *Nineteenth-Century Art Worldwide* 19, no. 2 (Autumn 2020), <https://www.19thc-artworldwide.org/autumn20/wallach-reviews-the-end-of-landscape-in-nineteenth-century-america-by-cao>

“Lasting Impression: Raphael Soyer’s Portrait of Reginald Marsh,” *Artists Magazine* (March-April 2021), 88.

“Meyer Schapiro” in Mari Jo Buhle, Paul Buhle, Dan Georgakas eds., *The Encyclopedia of the American Left* (Chicago: Verso, forthcoming). Updated version of article originally published in 1990.

“Eastman Johnson’s Jews,” <https://nationalacademy.org/perspectives/EJCR-Alan-Wallach> (posted 15 February 2022).

“Philip Evergood: Universal Connotations,” in Charles Eldredge ed., *Unforgettable: 65 American Artists Rediscovered* (University of California Press, forthcoming 2023). 1458 words

## EXHIBITIONS

*Thomas Cole: Landscape into History*, exhibition of over 70 works by the founder of the Hudson River School of landscape painting, 1994-1995 National Museum of American Art (Washington, DC), Wadsworth Atheneum (Hartford, CT) and the Brooklyn Museum (Brooklyn, NY). Co-curator with William Truettner, National Museum of American Art.

*One Painting and Other Works (Rudolf Baranik's Napalm Elegy)*, The College Gallery, Kean College of New Jersey, 1978.

*Local Limners*, The College Gallery, Kean College of New Jersey, 1976.

*Mount, Homer and their Contemporaries*, The College Gallery, Kean College of New Jersey, 1975.

## WORK OF ART EXHIBITED

“Metropolitan Museum of Art, New York,” photograph, in *Snapshot*, The Contemporary Museum, Baltimore, 2 November 2000-14 January, 2001.

PROFESSIONAL ACTIVITIES SINCE THE FALL OF 1975

Nov., 1975. "Mount, Homer and their Contemporaries," exhibition organized for the College Gallery, Kean College of New Jersey.

Nov. 9, 1975. "Art and the American Industrial Revolution," Department of American Studies, Simon's Rock College, Great Barrington, Mass.

April 19, 1976. Panelist, "Art and Class," Artists Space, New York City.

Oct., 1976. "Local Limners," bicentennial exhibition, The College Gallery, Kean College of New Jersey.

Dec. 10, 1976. Moderator, "Marxist perspectives on art, pro and con," School of Visual Arts, New York.

March 12, 1977. "Art and Its Social Context Today," Root and Branch, Boston.

May 7, 1977. "On the Truth Behind the Facts of Art History," conference on "Art/Education: Illusion and Reality," Hunter College, New York.

June 22, 1977. Panelist, "Art as a means of self-expression and reflection of social issues today," American Jewish Congress, New York.

Jan 27-28, 1978. Co-chair with Dr. Josephine Gear of two sessions on art and ideology sponsored by the Caucus for Marxism and Art, College Art Association annual meeting, New York.

Jan. 28, 1978. "The Museum as Ritual Structure," Caucus for Marxism and Art, College Art Association annual meeting, New York, in collaboration with Carol Duncan.

Feb. 17, 1978. "The Museum of Modern Art: An Iconographical Analysis," presented in collaboration with Carol Duncan, John Jay College, New York: broadcast in part on radio station WBAI, New York, March 16, 17, 1978.

March 8, 1978. "Alienation and Daumier's Third Class Carriage" public colloquium on "Art and Alienation in the Nineteenth Century," Kean College of New Jersey.

April 11, 1978. Panelist, "Art and Social Conditions in China Today," School of Visual Arts, New York City.

April 13, 1978. "Art and Ideology: the Museum as Ritual Structure," Mellon Foundation Lecture, presented with Carol Duncan, Pratt Institute, Brooklyn, NY

May 2, 1978. "The Museum of Modern Art: The Elevated Labyrinth," prepared in collaboration with Carol Duncan, City University Graduate Center, New York City.

May 9, 1978. "China Today: An Eyewitness Account," Townsend Lecture, Kean College of New Jersey.

Sept. 25, 1978. "Images of Labor," International Longshoremen's Association, Brooklyn, NY

Oct. 15, 1978. "The Legacy of the Renaissance," Unitarian House, Summit, N.J.

June 1, 1979. Commentator, "Ways of Seeing," Empire State College, New York City.

July 31, 1979. "Cole and the Aristocracy," Art History Department, The State University of New York, Buffalo, New York.

Sept., 1979. "Art/Politics: A Polemical Exhibition," presented in collaboration with David Troy, The College Gallery, Kean College of New Jersey.

Sept. 30, 1979. Chairperson, "Stereotypes in Art," American Studies Association annual meeting, Minneapolis, Minn.

Dec. 7, 1979. "China in 1978," Phi Kappa Phi, Kean College of New Jersey.

Feb. 27, 1980. "China Two Years Ago," Cranford Historical Society, Cranford, New Jersey.

March 29, 1980. "The Museum," Association of Art Historians, annual convention, Norwich, England, in collaboration with Carol Duncan.

August 18, 1980. "Museums and the Teaching of Art History," Colloque 80: Rencontre internationale sur l'enseignement des arts au niveau supérieur, Université de Québec à Montréal.

Nov. 23, 1980. Panelist, "Art and Society," Nardin Gallery, New York City.

March 6, 1981. Chair, Panel on Museums, "Artists Talk on Art," Landmark Gallery, New York City.

March 16, 1981. "Museum as Ritual," presented in collaboration with Carol Duncan, Columbia University Graduate School of Architecture and Planning.

March 20, 1981. "Cole and the Aristocracy: A Marxist Approach to a Problem of Patronage," Department of Art History and Archaeology, Columbia University.

April 11, 1981. Commentator on T.J. Clark's "Making a Picture of Haussman's Paris," Symposium on the Social History of Art, State University of New York at Binghamton.

April 15, 1981. "The Function of the Museum," lecture for a symposium held to mark the rededication of the Keiper Liberal Arts Building, Franklin & Marshall College, Lancaster, Penn.

April 23, 1981. "Cole and his Patrons," Art History Day lecture, Kean College of New Jersey.

April 27, 1981. "The Museum in Contemporary Society," Pratt Institute, Brooklyn, NY

Nov. 10, 1981. "American Landscape Painting," Artists for Environment, Wallpack Center, New Jersey.

Nov. 15, 1981. "Patrons, Patronage and American Painting," Master Lecture Series: A Celebration of American Culture, Ramapo College, Mahwah, N.J.

Nov. 20, 1981. "The Museum," Department of Visual Arts, University of California, San Diego.

Nov. 22, 1981. Commentator on Christopher Lasch's Culture of Narcissism, "Beyond the Fragment," Carl Boggs moderator, KPFK, Los Angeles.

Nov. 23, 1981. "Patronage in the Early United States," Faculty Lecture, Art Department, University of California, Los Angeles.

Nov. 24, 1981. "Thomas Cole and his Patrons," Art Department, University of California, Los Angeles.

Feb. 7, 1982. "The Museum and Society," Bennington College, Bennington, Vermont.

Feb. 22, 1982. "English Landscape Painting," Artists for Environment, Wallpack Center, N.J.

Feb. 25, 1982. "Memorizing Art, Forgetting History," Panel on Introductory Art History sponsored by the Caucus for Marxism and Art, Patricia Hills chair, College Art Association annual meeting, New York City.

March 2, 1982. "Thomas Cole and the Problem of Patronage," Department of Art History, Rutgers University, New Brunswick, N.J.

March 9, 1982. "The Meaning of American Landscape Painting," Artists for Environment, Wallpack Center, N.J.

March 12, 1982. "Drawings and History," Pratt Institute, Brooklyn, NY

April 30, 1982. "The Creation of the Louvre: The Invention of a New State Ritual," Conference of Europeanists, Council for European Studies, Washington, D.C. Presented in collaboration with Carol Duncan.

May 20, 1982. "A New Perspective on Museums," Department of Art History, University of California, Los Angeles.

March 9, 1983. "The Reasons for the Artist Glut," University of Southern California, Los Angeles, cosponsored by Los Angeles Contemporary Exhibitions.

May 27, 1983. "Art and Society in America," International Student Center, University of California, Los Angeles.

Dec. 1, 1983. "The Museum as Ritual," State University of New York, Cortland, New York. Presented in collaboration with Carol Duncan.

May 1, 1984. "An Eyewitness View of Contemporary Art in China," International Studies Program, Kean College of New Jersey.

Oct. 3, 1984. Panelist, "Should Artists Have the Last Word?" International Center for Advanced Studies in Art, New York University, New York, NY

Nov. 1, 1984. "Criticism at the End of its Tether," Pratt Institute, Brooklyn, New York.

Nov. 7, 1984. "Connoisseurship and its Implications," International Center for Advanced Studies in Art, New York University, New York, NY

Feb. 17, 1985. "A Critical-Marxist Approach to a Problem of Thomas Cole's Patronage," session on Methodologies in American Art History: An Assessment, H. Barbara Weinberg and Elizabeth Johns chairpersons, College Art Association of America annual convention, Los Angeles, California.

March 14, 1985. "The Capitol as Patriotic Ritual," Simon's Rock of Bard College, Great Barrington, Mass.

Oct. 25, 1985. "Patronage and Politics in Thomas Cole's *Course of Empire*," Conference on Social Theory, Politics and the Arts, New School for Social Research, New York, NY, and Adelphi University, Garden City, Long Island.

Nov. 7, 1985. "Analyzing Museums," Maryland Institute, College of Art, Baltimore, Maryland.

Feb. 14, 1986. Respondent, "Expanding our Boundaries: American Art through the Inter-Disciplinary Lens," Wanda M. Corn chairperson, College Art Association of America, annual convention, New York, NY

April 4, 1986. "'Had Taste Been Higher': Coming to Terms with the Split in Thomas Cole's Art," Henry Luce Foundation Symposium, New York University, New York, NY

April 10, 1986. "Three Phases of the Museum," Pratt Institute, Brooklyn, NY

May 2, 1986. "The Devolution of the Museum," Institute for the Humanities seminar, New York University, New York, NY

May 19, 1986. "Thomas Cole's 'Hidden Glory,'" National Museum of American Art, Washington, D.C.

May 26, 1986. "High Art and Popular Art in the Work of Thomas Cole," Bennington College, Bennington, Vermont.

Oct. 30, 1986. "Thomas Cole and the Problem of a 'Higher Taste,'" Art History Department, Boston University, Boston, Mass.

Nov. 13, 1986. "Thomas Cole and the Formation of a High Art Aesthetic," Art History Department, University of Maryland, College Park, Maryland.

Feb. 9, 10, 1987. Visiting Critic, School of Art, East Carolina University, Greenville, NC. Lecture: "The Dialectics of Disenchantment: A Critical-Marxist Perspective on the Art World."

Feb. 12, 1987. "Ritual and the Post-Modern Museum," session on "The Museum as Artifact," Danielle Rice Chairperson, College Art Association, annual convention, Boston, MA.

March 29, 1987. "On the History of Patronage," Seminar on Business and the Arts, Graduate School of Business, Stanford University, Stanford, CA.

April 24, 1987. "Problems of Style and Problems of Patronage in the Art of Thomas Cole," Art History Department, Arizona State University, Tempe, AZ.

May 6, 1987. "The Dialectics of Disenchantment: A Critical-Marxist Perspective on the Art World," Art Department and the Committee for Art at Stanford, Stanford University, Stanford, CA. (Repeat of lecture given Feb. 9 at East Carolina University.)

May 14, 1987. "Thomas Cole: His Art and His Influence on the Hudson River School," De Young Art Museum, San Francisco, CA.

May 15, 1987. "Thomas Cole and the Problem of High versus Popular Art," Art Department, University of California, Los Angeles.

Oct. 8, 1987. "Patronage Then and Now," Pratt Institute, Brooklyn, N. Y.

Dec. 11, 1987. "Thomas Cole and Daniel Wadsworth as Aesthetic Pioneers," symposium on the Hudson River School accompanying the exhibition, "American Paradise," Metropolitan Museum of Art, New York.

Feb. 11, 1988. Panelist, Symposium on Marxism and Art History, chaired by O.K. Werckmeister, Northwestern University, College Art Association annual meeting, Houston, TX.

Feb. 13, 1988. Co-chair with Patricia Hills, Boston University, "New Approaches to the Study of Patronage in American Art," College Art Association annual meeting, Houston, TX. Speakers: Terry Smith (Power Institute of Fine Arts, University of Sidney), Jonathan Harris (Edinburgh University), Carrie Rebora (City University of New York Graduate Center), Joan DelPlato (Simon's Rock of Bard College, Great Barrington, MA).

Feb. 24, 1988. "Modernism and the Hudson River School," Seminar on Modernism, Institute for the Humanities, New York University, New York.

May 5, 1988. Visiting scholar, Simon's Rock of Bard College, Great Barrington, MA.

May 21, 1988. Panelist, "To Have and Have Not: Who's Supporting the Arts Today?" High Museum of Art, Atlanta, GA.

Oct. 3, 1988. Visiting scholar, Departments of Art History and American and New England Studies, Boston University, Boston, MA. Lecture: "Thomas Cole, Daniel Wadsworth and the Beginnings of the Hudson River School."

Oct. 30, 1988. "The View from the Top: Class and Convention in Hudson River School Landscape Painting," session on "When Cultures Blend or Clash: Art, Artists and American Art," chaired by Professor David Lubin, American Studies Association annual convention, Miami, FL.

Nov. 7, 1988. Visiting Scholar, Simon's Rock of Bard College, Great Barrington, MA. Lecture: "Thomas Cole's Oxbow."

Feb. 18 1989. "The Problem of the Exhibition Space," workshop on "Problematics of American Landscape: Exhibition and Interpretation," chaired by Professor Roger B. Stein, College Art Association annual meeting, San Francisco, CA.

March 17, 1989. "Patronage, Vision, and Power in Hudson River School Landscape Painting," keynote address, symposium on New Approaches to the Study of American Landscape Painting, State University of Arizona, Tempe, AZ.

April 7, 1989. "Representations of Class in Hudson River School Landscape Painting," session on Constructing and Deconstructing Landscape, chaired by Professor Nicholas Green, Association of Art Historians annual convention, London.

May 24, 1989. "Thomas Cole and the Beginnings of the Panoptic Sublime," Department of the History of Art, University of Michigan, Ann Arbor, MI.

October 26, 1989. "Alien Substances Enter the Museum Organism," session on the institutions of art chaired by Professor George Dickie, American Society for Aesthetics annual convention, New York, NY

March 2, 1990. "The Panoptic Sublime," Department of Art History, Washington University, St. Louis, Missouri.

March 7, 1990. "Making a Picture of the View from Mount Holyoke," Department of Art History, Yale University.

March 9, 1990. "Art Museums and the Challenge of Diversity: A Critical Art-Historical Perspective," seminar series, "Museums and Society," Hagley Museum and Library, Wilmington, Delaware.

March 13, 1990. Presentation to the Research Group in American Culture, The College of William and Mary.

March 23, 1990. "The Hudson River School: Imperial Visions, Tourist Rituals," session on Creating a History of North American Art, chaired by Ronald Bernier, Association of Art Historians annual convention, Dublin.

March 29, 1990. "Museum Rituals Today," seminar in museum education, The College of William and Mary.

April 26, 1990. "Shaping an Eye for Nature," Department of Art History, University of Texas, Austin, TX.

May 21, 1990. "Grant Wood: The Insider as Outsider," Seminar on Modernism, Institute for the Humanities, New York University, NY.

Nov. 2, 1990. Respondent, "The Aesthetics of Protest," American Studies Association annual meeting, New Orleans, LA.

Nov. 3, 1990. "The Oxbow Revisited," Thomas Cole Conference, The Amon Carter Museum, Forth Worth, TX.

Nov. 13, 1990. "Thomas Cole and the Vision of the Hudson River School," Julia Norton Babson Lecture, Montclair Art Museum, Montclair.

Nov. 14, 1990. "Thomas Cole and the Vision of the Hudson River School," Fine Arts Department, Kean College of New Jersey.

Jan. 15, 1991. "The Postmodernist Precondition," Hirshhorn Museum and Sculpture Garden, Washington, DC.

Feb. 15, 1991. Chair, "Obliterating the Past: The Nuclear Museum," Southern American Studies Association Annual Meeting, The College of William and Mary, Williamsburg, VA.

Feb. 22, 1991. Panelist, "Deconstruction and the History of American Art," Meeting of the Association of Historians of American Art, College Art Association Annual Meeting, Washington, DC.

Feb. 22, 1991. Chair, "A Social History of American Art to 1914: Problems and Prospects," College Art Association Annual Meeting, Washington, DC. Speakers: David Bjelajac (George Washington University), David Lubin (Colby College), Saul E. Zalesch (Georgia Southern University), Doreen Bolger (Amon Carter Museum), Eric Rosenberg (Tufts University).

March 25, 1991. "Towards a New Hudson River School Aesthetic," American Studies Program, Kenyon College, Gambier, Ohio.

April 13, 1991. "MOMA Revisited," Association of Art Historians annual meeting, London.

May 23, 1991. "Reading Grant Wood's Imagery," Department of Art History, University of California, Los Angeles.

Oct. 18, 1991. Panelist, "Organizing Exhibitions: Some Perspectives on Concepts, Objects, and Publics," National Museum of American Art, Washington, D.C.

Oct. 26, 1991. "The Problem of Forming a National Collection of Art in the United States: William Wilson Corcoran's Failed National Gallery," symposium on The Formation of National Collections of Art and Archaeology, National Gallery of Art, Washington, DC.

Nov. 2, 1991. Commentator, session on "Civics Lessons and Civil Rights: Citizens' Representation in Words and Pictures," American Studies Association annual meeting, Baltimore.

January 31, 1992. Lecture on the founding of the Corcoran Gallery of Art, National Museum of American Art, Washington, D.C.

February 21, 1992. "Influence as Art Historical Oppression," Symposium on the Humanities Past and Present: Perspectives on Method, Hood College Center for the Humanities, Frederick, Maryland.

February 23, 1992. "Towards a New Hudson River School Esthetic," University of Georgia, Athens, Georgia

March 17, 1992. "Tourism and Hudson River School Landscape Painting," Montclair Art Museum, Montclair, New Jersey.

March 18, 1992. "Daniel Wadsworth and John Trumbull at Monte Video," Department of Art History, City University of New York Graduate Center, New York, NY

March 20, 1992. Panelist, "Shapers of Culture: Museums, Universities, and other Custodians," chair Robert Gross, Virginia Association of Museums annual meeting, Williamsburg, Virginia.

March 24, 1992. "Monte Video and the Rise of the Panoptic Sublime," Department of Art History, Tufts University, Medford, Mass.

April 2, 1992. "Notes on Museums and Landscape Exhibitions," Professor Elizabeth Johns's seminar on American landscape painting, University of Pennsylvania, Philadelphia, PA.

April, 10-13, 1992. Organizer, session on "Art Historical Subversion in the United States," Association of Art Historians annual meeting, Leeds, England. Speakers: Paul Mattick (Adelphi University), Michael Leja (Northwestern University), Terry Smith (Power Institute of Fine Arts, University of Sidney), J. Gray Sweeney (Arizona State University), Henry C. Matthews (Washington State University), Susan Noyes Platt (University of North Texas), Marie Clifford (University of Lethbridge), Eric M. Rosenberg (Tufts University), Roger B. Stein (University of Virginia).

April 28, 1992. Paper on William Wilson Corcoran, The Corcoran Gallery of Art, Washington, D.C.

May 7, 1992. Fellows lecture, "Wadsworth's Tower," National Museum of American Art, Washington, D.C.

May 20, 1992. "Museum Activism and the Not-So-New Critical Consciousness," symposium on "Keeping the Heat On: Activism in Contemporary Museum Practices," The Museum of Modern Art, New York.

June 8, 1992. Keynote address: "Museums, Revisionist Art History, and the Politics of Display," Museums Council of New Jersey annual meeting, Lincroft, New Jersey

August 6, 1992. "Revisionist Art History and the Challenge of Cultural Diversity," Seminar on Discipline-Based Art Education and Cultural Diversity, sponsored by the Getty Center for Education in the Arts, Barton Creek Conference Resort, Austin, Texas.

September 12, 1992. Panelist, Symposium on the Museum in the Twenty-first Century, Parrish Art Museum, Southampton, New York.

September 14, 1992. "Daniel Wadsworth and a New Landscape Vision," Department of Art History, State University of New York, Stony Brook, New York.

October 9, 1992. "Patronage and Vision," Thomas Cole Seminar, Department of Art History, University of Virginia, Charlottesville, VA.

October 12, 1992. "Landscape Tourism and the Beginning of the Hudson River School Aesthetic," Storm King Sculpture Center, Storm King, New York.

November 7, 1992. "Constructing an Imperial Eye: John Trumbull and Daniel Wadsworth at Monte Video," Panel on "Envisioning Empire," American Studies Association annual meeting, Costa Mesa, CA.

November 19, 1992. "More thoughts on MOMA," museums seminar, Hampton University, Hampton, VA.

February 2, 1993. "Vision and Landscape in the Early Republic," Department of Art History, University of British Columbia, Vancouver, B.C.

February 4, 1993. Respondent, "American Art History: The Politics of Presentation," College Art Association annual meeting, Seattle, WA.

March 17, 1993. "Thomas Cole and Daniel Wadsworth," Department of Art History, The University of Kansas, Lawrence.

April 2, 1993. "Art Institutions in the United States, 1800-1860." Association of Art Historians Annual Meeting, London.

September 9, 1993. "Creating a Picture of Jerusalem in the Nineteenth Century," Professor Mark L. Raphael's seminar on the history of Jerusalem, The College of William and Mary, Williamsburg, VA.

October 5, 1993. "'Had Taste Been Higher': An Overview of Thomas Cole's Patronage," Albany Institute of History and Art, Albany, New York.

October 30, 1993. Commentator, "The Political Autonomy of Art in the Public Sphere," American Society for Aesthetics annual meeting, Santa Barbara, CA.

November 13, 1993. "Revisionism and the Study of American Landscape Painting," The Montclair Art Museum, Montclair, NJ.

January 15, 1994. "On the Social Construction of an American Landscape Vision," symposium accompanying the opening of "Toil and Plenty: Images of the Agricultural Landscape in England, 1780-1890," Yale Center for British Art, New Haven, CT.

January 23, 1994. "Panoramic Vision and the Development of a Hudson River School Esthetic," Middlebury College Museum of Art, Middlebury, Vermont.

February 17, 1994. Co-chair with Barbara Weinberg (Metropolitan Museum), Museums and the New American Art History: A Dialogue Between Museum Professionals and Academic Art Historians, College Art Association of America Annual Meeting, New York, NY Speakers: Carrie Rebora (Metropolitan Museum), Paul Staiti (Mount Holyoke), Diane Dillon (Rice), Alejandro Anreus (Jersey City Museum), Nunzio Pernicone (Drexel), Gretchen Sorin (independent curator).

March 7, 1994. "Thomas Cole: The Landscapist as New World Historian," Smithsonian Associates, Smithsonian Institution, Washington, D.C.

April 29, 1994. "Creating the American Landscape: Wadsworth's Tower," Making Culture (an interdisciplinary symposium), City University of New York Graduate Center, New York, NY.

May 2, 1994. "The Battle Over 'The West as America,'" Virginia Association of Museums annual meeting.

May 20, 1994. Panelist, Understanding Thomas Cole Today, National Museum of American Art, Washington, DC.

October 8, 1994. "'Real Treasures' Transformed into 'The Pianola of the Arts': A Critical Appraisal of Cast Collections in American Art Museums," Winterthur Conference, "Perceptions of a Past: Private Collections; Public Collections," Winterthur Museum, Winterthur, Delaware.

October 13, 1994. Seminar on Thomas Cole, Art History Department, Boston University.

October 15, 1994. "'Art,' Art Institutions and Middle Class Elites, 1800-1860," Symposium on Identity in American Art and Culture, Harvard University, Boston, MA.

October 21, 1994. "Thomas Cole and Daniel Wadsworth at Monte Video," Symposium on Thomas Cole and the New England Landscape, Wadsworth Atheneum, Hartford, CT.

October 22, 1994. Thomas Cole seminar, Trinity College, Hartford, CT, and Wesleyan University, Middletown, CT, held at the Wadsworth Atheneum, Hartford, CT.

October 27, 1994. "Eyes of Power, Scopic Regimes, and Magisterial Gazes in Nineteenth Century American Landscape Painting," American Society for Aesthetics annual meeting, Charleston, SC.

January 27, 1995. Commentator on Michael Leja's "Debilitating Binaries: Theory/History, Theory/Practice, Theory/Object," Association of Historians of American Art, College Art Association annual meeting, San Antonio, Texas.

March 11, 1995. "Art Institutions in the United States before the Civil War," Thomas Cole Symposium, The Brooklyn Museum, Brooklyn, NY.

April 22, 1995. "Institutionalizing High Art: Art and Elites in the United States Before the Civil War," Symposium on Democracy and Culture, Reynolda House, Museum of American Art, Winston-Salem, North Carolina.

June 15, 1995. "Old American Masters in New Critical Contexts," The St. Louis Art Museum, St. Louis, Missouri.

October 14, 1995. "Thematics of Vision in Frederic Church's *Niagara*," South Eastern College Art Conference annual meeting, Washington, D.C.

November 1, 1995. "The Museum in the Age of Mechanical Reproduction," American Studies Program and Department of Art History, The University of Indiana, Bloomington, Indiana.

November 3, 1995. Chair and commentator, "The Aesthetics of Painting," American Society for Aesthetics Annual Meeting, St. Louis, Missouri.

February 10, 1996. "Art Collecting and Ambition: William Wilson Corcoran's Gallery," George Washington University, Washington, D.C.

February 26, 1996. "Critical Responses to 'Thomas Cole: Landscape into History,'" Seminar in American Art, Boston University, Boston, Mass.

March 5, 1996. "Envisioning the New England Landscape," Hood College, Frederick, Maryland.

March 15, 1996. "Cast Collections in American Art Museums Before World War I," National Museum of American Art, Washington, D.C.

April 4, 1996. "Meyer Schapiro's Essay on Style: Falling into the Void," Western Society for Aesthetics annual meeting, Asilomar, California.

May 1, 1996. "Thomas Cole Invents the Hudson River School," The Newark Museum, Newark, New Jersey.

October 3, 1996. "Wadsworth's Tower: An Episode in the History of American Landscape Vision," Distinguished Lecturer Series in Art History, Duke University, Department of Art and Art History, Durham, North Carolina.

November 2, 1996. Commentator, "Art, Civic Culture and the State," American Studies Association annual meeting, Kansas City, Missouri.

November 11, 1996. "The American Cast Museum," Gale Memorial Lecture, Department of Art and Art History, The University of New Mexico, Albuquerque, N. M.

February 24, 1997. "MOMA and the Construction of Modern Art," Christie's Education, New York.

March 16, 1997. "Writing About the History of American Art Museums," Seminar on American Art, Boston University, Boston, Massachusetts.

March 17, 1997. "The Turn-of-the-Century Museum," Salem State College, Salem, Massachusetts.

March 28, 1997. "The Museum and the Simulacrum," Department of Art History, State University of Arizona, Tempe, Arizona.

March 28, 1997. Panelist, "Theories of Art Museums," Museum Studies Program, Anthropology Department, State University of Arizona, Tempe, Arizona. Panelists: Margaret Archuleta, The Heard Museum; James Ballinger, The Phoenix Art Museum; Peggy Lindaur, Arizona State University; James C. Moore, Albuquerque Museum.

April 18, 1997. "The Art Museum and the Aesthetics of the Copy," Presentation to the Bowery Seminar on History and Culture, Cooper Union, New York, New York.

July 19, 1997. "Time and Narrative Sequence in the Art of Thomas Cole," at "The Hudson River School as Proto-Cinema," Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York.

September 19, 1997. "The Aesthetics of the Cast," Simon's Rock of Bard College, Great Barrington, Mass.

October 23, 1997. "Thomas Cole's *River in the Catskills*: A Problem of Historical Interpretation," South Eastern College Art Conference annual meeting, Richmond, Virginia.

October 31, 1997. Chair and commentator, "Visual Art and Literature in Washington, D.C.," American Studies Association Annual Meeting, Washington, D.C.

February 26, 1998. "Re-reading *an anti-catalog*: Radical Art History and the Decline of the Left," in "From Aesthetics to Politics: New York ca. 1975," College Art Association Annual Meeting, Toronto, Canada.

April 3, 1998. "Once Again, Thomas Cole's *River in the Catskills*," National Museum of American Art, Washington, D.C.

April 24, 1998. "Aestheticism and the Cult of the Original in the Turn-of-the-Century Art Museum," in the symposium "Ideals and Ideology: The Art Museum from 1851 to 2001," Museum of Fine Arts, Boston, Mass.

July 18, 1998. Chair and commentator, "Art and Culture in Early Nineteenth-Century America," Society for Historians of the Early American Republic Annual Meeting, Harpers Ferry, West Virginia.

October 12, 1998. "The Art Museum of The Twenty-first Century," Public Lecture as part of the series, "Museums Past and Present: Ideologies and Practices," Department of Art History, University of Maryland, College Park.

October 13, 1998. A Critical Evaluation of Current Scholarship on Museums, Museums Seminar, Department of Art History, University of Maryland, College Park.

October 29, 1998. "The Evolution of the American Art Museum," Panel on the Role of the Museum in American Culture, American Studies Program, Boston University.

November 19, 1998. Chair and Commentator, "Imagining the Body: Pedagogies of Individuality in Late 19th and Early 20th Century America," American Studies Association Annual Meeting, Seattle, Washington.

December 2, 1998. "The Art Museum Today," Public Lecture, Randolph-Macon Woman's College, Lynchburg, Virginia.

February 12, 1999. Chair, "Diversity and Change in the Art-Historical and Studio Art Professions," College Art Association Annual Meeting, Los Angeles, California.

February 12, 1999. Respondant, "American Re-Visions: Evaluating Robert Hughes's Media Blitz," College Art Association Annual Meeting, Los Angeles, California.

March 10, 1999. "The Future of the American Art Museum," Henry Luce Foundation Lectures in American Art, Bowdoin College, Brunswick, Maine.

March 19, 1999. "Four Phases of the American Art Museum," National Museum of American Art, Washington, D.C.

April 27, 1999. "The American Art Museum's Past, Present and Future," Public Lecture, Seton Hall University, South Orange, N.J.

June 23, 1999. "Thomas Cole and the Hudson River School," Farnsworth Art Museum, Rockland, Maine.

September 24, 1999. "The Art Museum of the Twenty-First Century and the Redefinition of High Art," symposium on contemporary art and the intellectual and ideological limits of the museum, University of Notre Dame, Notre Dame, Indiana.

October 6, 1999. "Aestheticism and the Cult of the Original in Late Nineteenth and Early Twentieth Century American Art," Samuel Harn Museum of Art, University of Florida, Gainesville.

October 16, 1999. "Oliver Larkin's *Art and Life in America*: Between the Popular Front and the Cold War," Symposium entitled "Art and Life in America: Celebrating the Legacy of Oliver Larkin and American Art at Smith College," Smith College, Northampton, Mass.

October 30, 1999. "*The Love of Art* Thirty Years Later," Session entitled "The Love of Art: Pierre Bourdieu on Taste, Class, and Aesthetic Autonomy," American Society for Aesthetics annual meeting, Washington, D.C.

October 31, 1999. "The Norman Rockwell Museum and the Representation of Social Conflict," American Studies Association annual meeting, Montréal, Canada.

February 18, 2000. "The Juror's Travail," Shockoe Bottom Arts Center, Richmond, VA.

February 24, 2000. Panelist, "Re-Writing the History of Twentieth Century American Art," Roundtable on Cultural Diversity, College Art Association Annual Meeting, New York, NY.

March 3, 2000. "The Norman Rockwell Museum and the Resurrection of Norman Rockwell," Whitman College, Walla Walla, WA.

March 14, 2000. Panelist, The University Arts Presenter and the City, George Washington University President's Millennium Seminar: The University for a New Democratic Era, George Washington University, Washington, DC.

"March 16, 2000. "Thomas Cole," Series on Landscape Painting in Mid-19th Century America, Old Dartmouth Historical Society and the New Bedford Whaling Museum, New Bedford, MA.

April 1, 2000. Commentator, "Cosmopolitanism and the Visual Arts in the United States, 1870-1940," Organization of American Historians Annual Meeting, St. Louis, MO.

April 5, 2000. "The Ideology of the Museum Space," Framing the Exhibition: Multiple Constructions, American Studies Association, Chesapeake Chapter, University of Maryland, Baltimore County.

April 10, 2000. "The American Art Museum and Its Future," Lebanon Valley College, Lebanon, PA.

July 23, 2000. Commentator, "More Stately Mansions," Society of Historians of the Early Republic Annual Meeting, Buffalo, NY.

October 13, 2000. Commentator, "Visual Art: Taste, Class, Hierarchy," American Studies Association Annual Meeting, Detroit, MI.

October 25, 2000. "Thomas Cole's *River in the Catskills* as Anti-Pastoral," Department of Art History, Tufts University, Medford, MA.

October 27, 2000. "Current Research," Fellows' Seminar, Smithsonian American Art Museum, Washington, DC.

November 6, 2000. "The Norman Rockwell Museum and the End of Aristocratic Culture," School of the Art Institute of Chicago.

February 8, 2001. "Norman Rockwell and High Art," Department of Art History, State University of Arizona, Tempe.

February 16, 2001. Panelist, "Made in California: A Response," Los Angeles County Museum of Art Institute for Art and Cultures, Los Angeles, CA.

March 2, 2001. "Thematics of a Modernizing Vision in Frederic Church's *Niagara*," Landscape, Vision and Modernity in the Nineteenth Century, College Art Association Annual Meeting, Chicago, IL.

March 22, 2001. "Museums in Context, Context in Museums," for "What Do Museums Want? What Does LACMA Want?" Curatorial Staff Seminar, Los Angeles County Museum of Art, Los Angeles, CA.

March 31, 2001. "Theming the Treasure House: The American Art Museum in the Twenty-First Century," Sackler Master Artists and Scholars Institute, University of Connecticut, Storrs, Connecticut.

April 9, 2001. "Thomas Cole's *River in the Catskills* as Anti-Pastoral," Landscapes and 19th Century Visual Culture, British Association for American Studies annual meeting, Keele University, Keele, Staffordshire, U.K.

September 21, 2001. "Norman Rockwell in (Modern) History," Symposium on "Culture, Criticism and the Art of Norman Rockwell," Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, and the Norman Rockwell Museum, Stockbridge, Massachusetts.

October 13 2001 "Thomas Cole: Railroads, Modernization, and the Destruction of American Nature." Thomas Cole: 200 Years of the American Vision, symposium sponsored by the Thomas Cole National Historic Site and Olana, Hudson, New York

October 16, 2001. "Thomas Cole and the Railroad," Department of Art History, Vanderbilt University, Nashville, Tennessee.

October 26, 2001. Chair and commentator, "The Visual Culture of Corporations and the Incorporation of Visual Culture," South Eastern College Art Conference Annual Meeting, University of South Carolina, Columbia, SC.

November 5, 2001. "The Gallery Space, the Museum, and the Visitor," Seminar on Museums and their Impact, National Press Foundation, Washington, DC.

November 8, 2001. "'Norman Rockwell' at the Guggenheim," in "Rockwell Redux: Rethinking the Cultural Logic of Norman Rockwell," American Studies Association Annual Meeting, Washington, DC.

February 22, 2002. Co-chair, "Towards a History of Marxist Art History," College Art Association Annual Meeting, Philadelphia, PA.

March 1, 2002. Keynote address: "Discovering Cast Culture: A Polemic and a Memoir," for Re-Cast: Postmodern Classical, a symposium sponsored by the Museum Studies Program, City College, New York, and the Alexander S. Onassis Public Benefit Foundation.

April 9, 2002. “‘Rockwell’ at the Guggenheim,” Conference on Marxism and the Visual Arts Now, University College, London.

April 19, 2002. “The Museum Boom of the 1870s,” Conference on American Art at the Crossroads, The Graduate Center, City University of New York, New York, NY.

April 26, 2002. “Current Research,” Fellows’ Seminar, Smithsonian American Art Museum, Washington, DC.

September 19, 2002. “The Panoramic Mode in Hudson River School Landscape Painting,” The Oswaldo Rodriguez Roque Memorial Lecture, Yale University Art Gallery, New Haven, CT.

November 3, 2002. “Inventing the American Landscape,” The Jersey City Museum, Jersey City, NJ.

November 15, 2002. “Panopticism and the Construction of Bourgeois Identity,” session on “Vision, Visuality, and Commerce in Nineteenth Century America, 1800-1850,” American Studies Association Annual Meeting, Houston, TX.

January 31, 2003. Keynote lecture: “Inventing the American Art Museum,” Collecting America: Museums, Patrons and the Meaning of Objects, Art Institute of Chicago, co-sponsored by the Terra Museum of American Art, Chicago, IL.

February 8, 2003. Keynote address: “Visualizing the South: Race, Representation, and a Memory of the Popular Front,” Southern American Studies Association annual meeting, Florida State University, Tallahassee, Florida.

February 21, 2003. “The Problem of Pastoral Convention in Hudson River School Landscape Painting,” for “Putting the Complex in the Simple: Pastoralism and Its Boundaries,” College Art Association Annual Meeting, New York, New York.

March 5, 2003. “Some Further Thoughts on the Panoramic Mode in Hudson River School Landscape Painting,” Reynolda House, Museum of American Art, Winston-Salem, North Carolina.

March 8, 2003. “The Birth of the American Art Museum,” Colloquium “L’indépendance de l’art américain,” Musée du Louvre, Paris.

March 21, 2003. “Tourism and the Discovery of the American Landscape,” Boca Raton Art Museum, Boca Raton, Florida

June 7, 2003. “Saint-Gaudens and His Patrons,” Symposium, Augustus Saint-Gaudens: American Sculptor of the Gilded Age, Parrish Art Museum, Southampton, New York

October 6-19, 2003. Invited Participant, "Museums of Tomorrow, A Cyber-Symposium," organized by Barbara Butler Lynes and Maurice Berger and hosted by the Georgia O'Keeffe Museum Research Center.

October 17, 2003. "Are Museums Still Resisting History? Or Notes on Some 'Big Ideas'" Roundtable, "Is There an American Studies Gallery in this Museum?" American Studies Association Annual Meeting, Hartford, Connecticut.

October 24, 2003. "Reflections on the Panoramic Mode," Department of Art History, Stanford University.

October 30, 2003. Co-chair, "Scholarly Responsibility and the Search for Art-Historical Truth"; Paper: ") and the Problem of Ideology," South Eastern College Art Conference, Raleigh, N.C.

November 14, 2003. "Origins of the American Art Museum," Public Lecture, The Seattle Art Museum, Seattle, Washington.

November 15, 2003. "The Development of the Hudson River School," Public Lecture, Seattle Art Museum, Seattle, Washington.

November 25, 2003. "The Future of the American Art Museum," Art Department, Virginia Commonwealth University, Richmond, Virginia.

January 23, 2004. "The Panoramic in Hudson River School Landscape Painting," symposium "New Light on American Landscape Painting," The Metropolitan Museum of Art, New York, N.Y.

February 20, 2004. Respondant for "The Period Room Debate and the Making of America's Public Art Museums," College Art Association Annual Meeting, Seattle, Washington.

March 10, 2004. "Thomas Cole's *Oxbow* and the Problem of Panoramic Vision in Hudson River School Landscape Painting," Charles B. Ferguson Lecture Series, New Britain Museum of American Art, New Britain, Connecticut.

March 27, 2004. "Some Further Thoughts on the Panoramic Mode," symposium "Within the Landscape: Perspectives on Nineteenth-Century American Scenery," The Trout Gallery, Dickinson College, Carlisle, PA.

April 23, 2004. "Thomas Cole and the Railroad: Ungentle 'Maledictions,'" Symposium: Iron Icon: The Railroad in American Art, 23 April 2004, John W. Barriger III National Railroad Library, University of Missouri, St. Louis.

May 20, 2004. Panelist, Plaster Cast Symposium, The Slater Memorial Art Museum, Norwich Free Academy, Norwich, Connecticut.

September 18-19, 2004. Discussion Leader, Sanford Gifford Study Days, National Gallery of Art, Washington, D.C.

September 24, 2004. Panelist, Gilbert Munger Roundtable, Lyman Allyn Art Museum, New London, Connecticut.

November 11, 2004. Respondant, "Who's Keeping House? Interpreting Servitude in Historic House Museums," American Studies Association Annual Meeting, Atlanta, Georgia (response read for me in my absence; see next entry).

November 12, 2004. "'The Museum of Modern Art as Late Capitalist Ritual' Twenty-five Years Later." Museum in Motion? (conference), Museum Het Domein, Sittard and Jan Van Eyck Academie, Maastricht, The Netherlands.

February 10, 2005. "Accounting for the Panoramic Mode in Hudson River Landscape Painting," Smithsonian American Art Museum, Washington, D.C.

February 17, 2005. "Coming to Terms with Saint-Gaudens: Patronage, Class, Ideology, and Myth," On the Margins: Sculpture in the Historiography of American Art, College Art Association Annual Meeting, Atlanta, Georgia.

March 18, 2005. Keynote address: "The Old and the New (Old) Art History: Locating the Historical Subject," Twenty-first Annual Boston University Graduate Student Symposium on the History of Art, Boston, Mass.

April 7, 2005. "Fifteen Theses on Modernism," Modernism Symposium, The Jersey City Museum.

September 16, 2005. "On the History of the American Art Museum," Smith College undergraduate seminar in museum studies, Smithsonian American Art Museum, Washington, D.C.

September 23, 2005. Keynote lecture: "Visualizing the American Landscape: the Panoramic Mode in Hudson River School Landscape Painting," Sightlines: The Culture and Science of Vision, annual meeting of the New England American Studies Association, Worcester, Mass.

October 11, 2005. "A Hudson River School Typology," graduate seminar in the history of landscape painting, City University of New York, New York, NY.

October 23, 2005. "The Origins of the American Art Museum," Mary Frances Williams Memorial Lecture in American Art, Maier Art Museum, Randolph Macon Woman's College, Lynchburg, VA.

November 4, 2005. Chair, "Monumental Contests," American Studies Association Annual Meeting, Washington, DC.

February 25, 2006. Comment: “Class Actors,” Art History as a Class Act (session sponsored by the Radical Art Caucus), College Art Association Annual Meeting, Boston, MA.

April 9, 2006. “TC 9/11: Once Again the Course of Empire,” Morbid Symptoms: Art and Art History after 9/11 and the War on Terror, Association of Art Historians annual meeting, Leeds, England.

May 12, 2006. “Representing the Panoramic in Hudson River School Landscape Painting,” Department of Art History, The University of Delaware, Newark, Delaware.

October 11, 2006. “Accounting for the Panoramic Mode in Hudson River School Landscape Painting,” Neue Welt: Die Einführung der amerikanischen Malerei, Symposium, Bucerius Kunst Forum und Kunstgeschichtliches Seminar der Universität Hamburg, Hamburg, Germany.

November 6, 2006. “Walter Benjamin and Frederic Jameson: Modernism, Postmodern, The Object, and The Masses,” Graduate Seminar on Post-World War II American Art, George Washington University, Washington, D.C.

November 13, 2006. “The (Un)ethical Art Museum,” Museums seminar, Georgetown University, Washington, D.C.

November 16, 2006. “Representing the Panoramic in Hudson River School Landscape Painting,” Department of Art History, Tufts University, Medford, Mass.

November 20, 2006. “Controversy and the American Art Museum,” seminar in the history of American Art, Boston University, Boston, Mass.

December 14 2006. Broadcast of “Wal-Mart Heir’s Bid for Art Riles Philadelphians,” on National Public Radio’s All Things Considered; includes excerpts from an interview with me. Interviewer: Joel Rose, WHYY, Philadelphia.

February 6, 2007. “Coming to Grips with Abstract Art: Meyer Schapiro and Clement Greenberg, 1937-1939,” Undergraduate Seminar on Abstract Expressionism, George Washington University, Washington, D.C.

February 12, 2007. “Thomas Eakins’ *Gross Clinic*: The Modern Artist and Modern Medicine in 1875,” Medical Humanities Program, The George Washington University School of Medicine, Washington, D.C.

February 16, 2007. Co-chair with Sally Anne Duncan and respondent, “The Unethical Art Museum,” College Art Association Annual Meeting, New York, N.Y.

April 22, 2007. “The Democratic Art Museum,” The Jersey City Museum, Jersey City, N.J.

April 23, 2007. "Constructing the Imperial 'I' in Hudson River School Landscape Painting," Art and Empires, Center for European Studies, Harvard University, Cambridge, Massachusetts.

April 25, 2007. "Class, Patronage, Ideology, and Myth: the Art of Augustus Saint-Gaudens," Keynote lecture, Symposium on Art and Social Class, State University of New York, New Paltz, N.Y.

April 29, 2007. "Art and Life in America Today," Symposium, America from Near and Far, The College of William and Mary, Williamsburg, Virginia.

May 25, 2007. "The End of American Exceptionalism and the History of American Art," Symposium, Narratives of American Art, John F. Kennedy Institute, Freie Universität, Berlin. Co-sponsored by the Terra Foundation and the American Academy in Berlin.

September 29, 2007. "Rediscovering Cast Culture," Carnegie Museum of Art, Pittsburgh, Pennsylvania.

September 30, 2007. Broadcast of "Schools Weigh Value of Art Collections," on National Public Radio's Weekend Edition; includes excerpts from an interview with AW. Interviewer: Joel Rose, WHYY, Philadelphia.

October 13, 2007. "Commodity Shock: The Work of Art in the Age of Neo-Robber Baron Predations," panelist, roundtable, "Art, Property, and the Public Good: *The Gross Clinic* and Cultural Patrimony," American Studies Association annual meeting, Philadelphia, PA.

October 13, 2007. Panelist, "Mock Job Interview Workshop Sponsored by the ASA Students' Committee," American Studies Association annual meeting, Philadelphia, PA.

October 20, 2007. "Cole, Church, and the Panoramic Landscape," The Second Annual Raymond Beecher Lecture, Cedar Grove, The Thomas Cole National Historical Site, Catskill, NY.

November 19, 2007. "The Art Museum in the United States," lecture to docents and educators, The Virginia Museum of Fine Arts, Richmond, Virginia.

11 December 2007. "Thomas Cole's *View from the Top of Kaaterskill Falls*," Opening of the Manoogian Galleries, Detroit Institute of Arts, Detroit, Michigan.

24 January 2008 Part of a roundtable interview on Jason Olney's "Which Way LA?" Program on radio station KCRW, Los Angeles, regarding the FBI raid on four California art museums.

21 February 2008. "Private Property versus the Public Interest: Asher B. Durand's *Kindred Spirits Leaves the New York Public Library*," Vivien Fryd and Laura Katzman chairs, The Impermanent Collection, sponsored by the Association of Historians of American Art, College Art Association Annual Meeting, Dallas, TX.

28 February 2008. "The Art Museum in the Age of Corporatization," Department of Art, James Madison University, Harrisonburg, VA.

13 September 2008. "American Exceptionalism, American Imperialism, and the History of American Art," American Studies and Imperial Designs, Purdue University.

19 October 2008. Moderator, Session II, *Like Breath on Glass* Public Symposium, The Clark Art Institute, Williamstown, MA.

28 October 2008. "Rethinking Luminism," Clark Professor Lecture, Clark Art Institute, Williamstown, MA.

2 November 2008. "Persistence of the Panoramic: Technologies of Vision in American Culture from the 19th to the 21st Century," Keynote address, Transcultural Spaces: Challenges of Urbanity, Ecology, and the Environment in the New Millennium, John F. Kennedy Institute, Freie Universität, Berlin.

14 November 2008. "The American Art Museum in Critical Perspective," Seminar on Nineteenth Century American Art, Boston University, Boston, MA.

21 November 2008. "Taste, Class Formation, and New Forms of Landscape Painting in Mid-nineteenth Century America." Marxism and the Interpretation of Culture Series, Department of Art History, University College, London.

24 November 2008. "Art Museums and Democracy," Special Graduate Seminar, Graduate Program in the History of Art, Williams College, Williamstown, MA.

28 February 2009. "Luminism in Social-Historical Perspective," Re-viewing the American Landscape, Annual Meeting of the College Art Association, Los Angeles, CA.

11 March 2009. "A New Perspective on Nineteenth Century American Landscape Art," University of Oklahoma, Norman, OK.

14 March 2009. "Museums and Controversy," Graduate seminar on museums, Clark Art Institute, Williamstown, MA.

3 April 2009. "Mid-Nineteenth Century American Landscape Painting as a Social Phenomenon," What's the "Social" in the Social History of Art? Association of Art Historians annual meeting, Manchester, England.

7 May 2009. "Rethinking Luminism: Aestheticizing Tendencies in Mid-Nineteenth Century American Landscape Painting," Scholars' Program, Smithsonian American Art Museum, Washington, DC.

24 July 2009. "Thomas Cole: Landscape and History," *Picturing Early America: People, Places, and Events 1770-1870*, National Endowment for the Humanities Summer Institute, Salem State University, Salem, MA.

24 July 2009. "American Landscape Aesthetics Post-1830," *Picturing Early America: People, Places, and Events 1770-1870*, National Endowment for the Humanities Summer Institute, Salem State University, Salem, MA.

24 September 2009. "On 'Luminism': Light and Landscape in mid-19<sup>th</sup> Century America," Syracuse University, Syracuse, NY.

15 October 2009. "Thomas Cole and Transatlantic Romanticism," keynote address, Transatlantic Romanticism conference, The Royal Academy, London.

6 November 2009. "Art History, American Studies, Visual Culture, and Intellectual Citizenship," Visual Citizenship roundtable, American Studies Association Annual Meeting, Washington, DC.

12 February 2010 Commentator, Art History Open Session: Nineteenth-Century Art: The Prehistory of Modernity, College Art Association Annual Meeting, Chicago, IL

13 February 2010 Co-Chair, "The Work of Art in the Age of Economic Meltdown," College Art Association Annual Meeting, Chicago, IL

14 May 2010. "American Exceptionalism, American Imperialism, and the History of American Art," Imperialism, Art, and Language, Historical Materialism Conference, University of Toronto, Toronto, Canada.

12 July 2010. "Thomas Cole: Landscape into History," *Picturing Early America: People, Places, and Events 1770-1870*, National Endowment for the Humanities Summer Institute, Salem State University, Salem, MA.

13 July 2010. "Thomas Cole's *Course of Empire*," *Picturing Early America: People, Places, and Events 1770-1870*, National Endowment for the Humanities Summer Institute, Salem State University, Salem, MA.

13 July 2010. "Aesthetics of the Hudson River School," *Picturing Early America: People, Places, and Events 1770-1870*, National Endowment for the Humanities Summer Institute, Salem State University, Salem, MA.

21 October 2010. "A Very Brief History of the Art Museum in the United States (focusing mainly but not exclusively on the nineteenth century)," Terra Foundation for American Art Europe , Paris, France.

22 October 2010. Comment on Natalie Heinich's presentation of *Guerre Cultural et art contemporain*, Institut National d'Histoire de l'Art, Paris, France.

29 October 2010. Panelist, “a new American photographic dream,” US Today After (symposium), Lyon, France.

4 November 2010. “The American Art Museum in Historical Perspective,” The National Museum, Warsaw, Poland.

12 November 2010. “Rethinking Luminism,” Tate Gallery, Liverpool, England.

20 November 2010. Keynote address: “American Exceptionalism, American Imperialism, and the History of American Art from the Early Nineteenth to the Early Twenty-first Century,” conference on Visual Arts and Global Trade in the Early American Republic, Salem State University, Salem, MA.

3 December 2010. “Perspectives on the American Art Museum,” Amerikahaus, Munich, Germany.

7 December 2010. “Aestheticizing Tendencies in Mid-Nineteenth Century American Landscape Painting,” DuBois Lecture, American Studies Program, Humboldt University, Berlin.

10 December 2010. “Rethinking Luminism: A Summary,” Symposium on American Art, John F. Kennedy Institut für Nordamerikastudien, Freie Universität, Berlin

9 March 2011. “Art Or Society: Must We Still Choose?” Department of Art History, Arizona State University, Tempe, AZ.

5 April 2011. “Rethinking ‘Luminism,’” The Robert and Avis Burke Lecture, Department of Art and Art History, The University of Indiana, Bloomington, Indiana.

8 April 2011. “Aestheticizing Tendencies in Mid-Nineteenth Century American Landscape Painting,” Scholl Center Newberry Seminar in American Art and Visual Culture, Newberry Library, Chicago, Illinois.

9 June 2011. “‘Museums and the Resistance to History’ Revisited,” Seminar on Museums, Center for the Advanced Study of the Visual Arts, National Gallery of Art, Washington, DC.

21 October 2011. Chair and respondent, “Visual Culture Studies,” American Studies Association annual meeting, Baltimore, MD.

11 November 2011. Chair and organizer, “Rethinking the Hudson River School” (double session), Southeastern College Art Conference, Savannah, GA.

8 December 2011. "Thomas Cole and Transatlantic Romanticism," Scholars' Program, Smithsonian American Art Museum, Washington, DC.

24 February 2012. Chair, "The Politics of the Panoramic: Spectacle, Surveillance, Resistance," College Art Association Annual Meeting, Los Angeles, CA (cosponsored by the College Art Association's Radical Art Caucus).

23 March 2012. "Putting American Art on an International Stage," Symposium, New Approaches to Presenting American Art, Metropolitan Museum of Art, New York, NY.

2 April 2012. "The Ruined Landscape: Thomas Cole," seminar on Ruins and the Aesthetic Imagination, Hood College, Frederick, MD.

25 April 2012. "Thomas Cole and Transatlantic Romanticism," Detroit Institute of Arts, Detroit, Michigan.

5 May 2012 Commentary on "Rethinking 'Luminism': Taste, Class, and Aestheticizing Tendencies in Mid-Nineteenth Century American Landscape Painting," The Cultured Canvas: New Perspectives on American Landscape Painting. A symposium jointly presented by the Thomas Cole site, Olana, and Bard College

2 October 2012 "Cole, Church, and the Panoramic Landscape: A Perspective on the Hudson River School and Its Place in the Continuum of American Culture," Allbritton Lecture, Allbritton Art Institute, Baylor University, Waco, Texas.

12 October 2012, "The 'Battle of the Casts' Revisited," Association of Historians of American Art biannual symposium, Boston Athenaeum and Boston University.

22 October 2012. "Thomas Cole as Transatlantic Romantic," Humanities Center, University of Connecticut, Storrs, CT.

23 October 2012. "'Luminism' Reconsidered," Art History Seminar, Humanities Center, University of Connecticut, Storrs, CT.

16 November 2012. "The Culture of Imperialism and the History of American Art," Building an Empire of Commodities: Global Trade and Early American Visual Culture, American Studies Association Annual Meeting, San Juan, Puerto Rico

1 March 2013. "Luxury vs. Republican Virtue," Global Desire: A Roundtable on New Approaches and Methods in Early American Visual Culture, Society of Early Americanists annual meeting, Savannah, Georgia.

12 April 2013. "Bourdieuian Economics and Aestheticizing Tendencies in Hudson River School Landscape Painting," Landscape and Economy, Association of Art Historians annual meeting, Reading, England.

12 November 2013 "American Art Institutions and the Exhibition of American Art: A Brief History," pre-conference workshop sponsored by the Terra Foundation, , Tsinghua University School of Art and Design, Beijing.

13 November 2013. "The Lasting Impact of 'The West as America,'" pre-conference workshop sponsored by the Terra Foundation, American Art in Exhibition: Presentations of American Art at Home and Abroad from the 19<sup>th</sup> Century to the Present, Tsinghua University School of Art and Design, Beijing.

16 November 2013 "Exhibiting American Art in the Twenty-First Century," Conference, American Art in Exhibition: Presentations of American Art at Home and Abroad from the 19<sup>th</sup> Century to the Present, Tsinghua University, School of Art and Design, Beijing.

22 November 2013. Chair and commentator, "Spectacles of Debt: Visualizing Indebtedness in Landscape Painting, Documentary Photography, and the Mass Media," American Studies Association Annual Meeting, Washington, D.C.

15 November 2013 "Exhibiting American Art in the Twenty-First Century," Conference, American Art in Exhibition: Presentations of American Art at Home and Abroad from the 19<sup>th</sup> Century to the Present, Opening Conference of the World Art History Institute, Tsinghua University, Beijing.

14 February 2014 "Can Bourdieu Save the Social History of Art," The Present Prospects of the Social History of Art, College Art Association Annual Meeting, Chicago, Illinois

8 March 2014 "The Hudson River School," An Online Professional Development Seminar, part of the American in Class Series, Organized by the National Humanities Center, Research Triangle Park, North Carolina

5 April 2014 Comment for the symposium "Global Encounters in Early America," College of the Holy Cross and American Antiquarian Society, Worcester, MA

9 April 2014 "Landscape as Cultural Capital: Pierre Bourdieu's Economics and Aestheticizing Tendencies in Hudson River School Landscape Painting," College of Fine Arts and Visual Studies, University of Kentucky, Lexington, Kentucky

10 October 2014 "The Civil War, The New York Union League Club, and the Transformation of American Taste," American Art Open Session 1: New Directions in American Landscape Painting, Southeastern College Art Conference, annual meeting, Sarasota, Florida

10 October 2014 Chair, American Art Open Session 2: Portraying Politics in American Art, Southeastern College Art Conference, annual meeting, Sarasota, Florida

5 November 2014 "Exhibiting American Art in the Twenty-First Century," Department of Art History, Loyola University, Baltimore, Maryland.

17 May 2015 "The Great American Cast Collection: Rise and Fall," The Slater Memorial Museum, Norwicht, CT

15 October 2015 "Before Whistler, Aestheticizing Tendencies in the Hudson River School," Whistler: Nature, and Nation (symposium), Colby College, Waterville, Maine.

2 February 2016 "The Politics of Paradise," Picturing Paradise in Nineteenth-Century British and American Art: Past, Lost, Regained A Symposium of the Association of Scholars of Christianity in the History of Art co-sponsored by the Henry Luce Center for the Arts and Religion, Wesley Theological Seminary, Washington, DC

3 February 2016 "Towards a Social History of the Hudson River School," roundtable discussion, "Landscape in America: Pasts, Presents, and Futures," Smithsonian American Art Museum, Washington, DC

6 February 2016 Chair and organizer, "The Hudson River School Reconsidered Part I," and "The Hudson River School Reconsidered Part II," College Art Association annual meeting, Washington, DC

5 April 2016 "Cole, Church, and the Rise of the Hudson River School," Art History Program, The College of the Holy Cross, Worcester, MA

12 April 2016 Seminar on the historiography of American art, The Department of Art and Art History, Stanford University, Palo Alto, CA

13 April 2016 Seminar on American landscape painting, The Department of Art and Art History, Stanford University, Palo Alto, CA

5 June 2016 "N.C. Wyeth's Dilemma," panelist, Panel to Celebrate the 80<sup>th</sup> Anniversary of the publication of *Men of Concord*, Concord (Massachusetts) Free Public Library.

9 September 2016. "American Landscape Painting from Romanticism to Impressionism," Symposium, Shifts in the 19<sup>th</sup> Century Cultural Landscape, Colloquium, Humanities Institute, New York Botanical Garden.

8 January 2017. "Portrait of the Artist as a Self-Made Gentleman," Thomas Cole National Historic Site, Catskill, NY.

26 May 2017 "Thomas Cole and the Politics of Cultural Nationalism," Politics and the Era of Good Feelings, Lebanon Valley College Center for Political History, Lebanon Valley College, Annville, PA.

9 December 2017 “Truth to Nature: Thomas Cole and Frederic Church,” Painting the Sublime: A Frederic Church Symposium, Detroit Institute of Arts, Detroit, Michigan

8 March 2018. Guest speaker (via Skype), Michael Conforti’s Museum Seminar, Williams College Graduate Program, Williamstown, Massachusetts

13 March 2018. “Thomas Cole: Wilderness and the Course of Empire,” Art History Program, Holy Cross, Worcester, Massachusetts

13 March 2018. “An Introduction to the Hudson River School,” Art History Program, Holy Cross, Worcester, Massachusetts

17 April 2018. “MoMA Invents the Canon of Modern Art,” and “The Museum of Modern Art as Late Capitalist Ritual’ Forty Years Later,” Loyola University Maryland, Baltimore, Maryland.

4 May 2018. “Early Patrons and Collectors of Hudson River School Landscape Painting,” Curated! A Symposium on Collecting, DAR Museum, Washington, DC.

14 May 2018. One of four discussion leaders, Scholars’ Day for “Thomas Cole’s Journey, Atlantic Crossings,” The Metropolitan Museum of Art, New York, N.Y.

9 August 2018. Noon Gallery Talk (with 80 attending) for “Frederic Church: A Painter’s Pilgrimage,” Wadsworth’s Atheneum, Hartford, CT.

6 October 2018. “Concluding & Afterword: Reflections on Thomas Cole’s Journey: Atlantic Crossing” for “Thomas Cole: Location & Dislocation in the Age of Empires,” Academic Conference, The National Gallery, London.

27 February 2019. Guest speaker, Wendy Grossman’s Museum Seminar, NYU in Washington.

12 March 2019. Guest speaker (via Zoom), Michael Conforti’s Museum Seminar, Williams College Graduate Program, Williamstown, Massachusetts

27 March 2019 Guest speaker, Gwendolyn Dubois Shaw’s seminar on museums and racial controversies, Department of Art History, University of Pennsylvania, Philadelphia, PA.

9 April 2019, Guest speaker, Catherine Levesque’s museum history class, Department of Art and Art History, The College of William and Mary, Williamsburg, VA.

1 June 2019, Respondent, “The American Communist Party,” Katherine Sibley chair, Conference on Political History, Center for Political History, Lebanon Valley College, Annville, PA.

6 October 2019. Panelist, “The Cancelling of the Mapplethorpe Exhibition 6.13.89.” Paper: “A Brief Comment on *The West as America*, Or Why Ideology Matters Now More Than Ever,” Corcoran School of Art, Washington, DC.

17 October 2019 “Artists Meeting for Cultural Change Protests the Whitney’s Bicentennial Exhibition,” American Museums: From Temples of Art to Sites of Social Justice, South Eastern College Art Conference, Chattanooga, Tennessee.

24 November 2019 “What’s in a Name? Interpreting Thomas Cole’s *Course of Empire*,” Annual Raymond Beecher Memorial Lecture, Thomas Cole National Historic Site, Catskill, New York.

7 December 2019 One of four discussion moderators, Scholars’ Day for the exhibition “From the Schuylkill to the Hudson,” Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania.

14 February 2020. Co-chair with Professor Bibiana Obler, “Fast Fashion/Slow Art,” College Art Association Annual Meeting, Chicago, Ill.

20 March 2020. “Thomas Cole and the Hudson River School,” Art History Program, Holy Cross, Worcester, Massachusetts (via Zoom).

30 November 2020. “Esthetic Pioneering: Painting, Tourism, and Tourist Iconographies in Nineteenth-Century American Landscape,” Monuments and Landscapes: Public Symbols and Planning, Southeastern College Art Conference, (via Zoom).

18 February 2021. “Thomas Cole and the Destruction of American Nature,” Interdisciplinary Explorations, The Idea of Nature (series), Boise State University (via Zoom).

21 May 2021. “Convention and Ideology in Nineteenth-Century Representations of the Railroad,” Landscape Art of the Americas: Sites of Human Intervention across the Nineteenth Century: An International Symposium, Bogata, Colombia (via Zoom).

1 March 2022 “An Introduction to the Hudson River School,” Art History Program, Holy Cross, Worcester, Massachusetts (via Zoom)

## FELLOWSHIPS AND HONORS

Terra Visiting Professor of American Art John F. Kennedy Institut für Nordamerikastudien and Kunsthistorisches Institut, Freie Universität, Berlin (Fall 2010)

Reves Center Faculty International Travel Grant, The College of William and Mary (Spring 2009)

Robert Sterling Clark Distinguished Visiting Professor, Williams College Graduate Program in the History of Art (Fall 2008)

Recipient, The College Art Association's Distinguished Teaching of Art History Award, 2007

Research Assignment (sabbatical leave), The College of William and Mary, 2006-2007

Research Assignment (sabbatical leave), The College of William and Mary, 2001-2002

Summer Research Grant, The College of William and Mary, 1999

Summer Research Grant, The College of William and Mary, 1996

Smithsonian Institution Senior Postdoctoral Research Fellow, 1991-92 at the National Museum of American Art (without stipend)

Research Assignment (sabbatical leave), The College of William and Mary, 1991-92

Commonwealth Center Fellow in Residence, The College of William and Mary, 1991-1992

American Council of Learned Societies Travel Award, March 1989

Fellow, Simon's Rock of Bard College, 1987-1996 (fellows program brought to an end)

Smithsonian Institution Research Fellowship, 1986-87, at the National Museum of American Art (without stipend)

Smithsonian Institution, Senior Postdoctoral Research Fellowship, 1985-86, at the National Museum of American Art

Sabbatical Award, Kean College of New Jersey, 1981-82

New York State Fellowship for Advanced Graduate Study, 1967-68

Edward John Noble Foundation Fellowship, 1966-67; 1967-68

## OTHER PROFESSIONAL ACTIVITIES

### ONGOING AND LONG-TERM POSITIONS

Member, Advisory Board, Art History Program, Kean College of New Jersey, 2020+

Member, Editorial Board, *Panorama, Journal of the Association of Historians of American Art*, 2018-2023

Member, Distinguished Teaching of Art History Award Committee, College Art Association, 2017-2020

Cole Scholar Advisory Board for the Thomas Cole letters publishing project, 2016-present

Member, National Council, Cedar Grove, The Thomas Cole National Historic Site (Catskill, New York), 2011-present

Reviewer for the Archives of American Art Graduate Research Essay Prize, 2014-2016

Member, Board of Referees, *Angles: French Perspectives on the Anglophone World*, published by SAES (Société des Anglicistes de l'Enseignement Supérieur), 2014-2016

Advisory Board, Western Art History Institute, Tsinghua University, Beijing, 2014-2016

Chair, College Art Association Charles Rufus Morey Prize Committee, 2013-2016

Referee, National Humanities Center Fellowship Program, 2012-2014

Member Peer Review Committee for the Fulbright Specialist Program, 2011-2014

Scholar-Advisor to the PBS series in the planning stage entitled *The Greening of America*, 2009-2011 (KQED San Francisco)

Member, College Art Association Museum Committee, 2007-2010

Chair, College Art Association Alfred Barr Award Committee, 2005-2007.

Member, Editorial Committee, “Value: Art: Politics” monograph series, Liverpool University Press, 2004-2010.

Member, Advisory Committee, Slater Memorial Museum, Norwich, Connecticut, 2004-2010.

Member, Education and Research Access Committee, Center for the Study of Political Graphics (Los Angeles), 2004 to present

Member, Advisory Committee, "Constructing America," Jersey City Museum, 2002-2007

Member, Thomas Cole National Historical Site Advisory Committee (Greene County Historical Society), 2000-2005

Member, Advisory Board, The Barber Institute's Critical Perspectives in the History of Art, The University of Birmingham (England; series published by Manchester University Press), 1997-2007.

Member, Board of Managing Editors, *American Quarterly*, 2000-2003

Member, College Art Association Committee on Diversity, 1999-2002

Frequent consultant for galleries, dealers, and individuals about paintings attributed to Thomas Cole, 1998-

Member, Board of Directors, College Art Association, 1996-2000

Member, Advisory Board, Cambridge Studies in American Visual Culture, Cambridge University Press, 1990 to 2000

Member, *Art Bulletin* Editorial Advisory Committee, 1994 through 1997 (committee abolished)

## ACTIVITIES BY YEAR

Consultant, Lexington Books (Roman and Littlefield), (book manuscript evaluation) 2021

Consultant, *Rutgers Art Review* (manuscript evaluation), 2021

Consultant, *American Art* (manuscript evaluation), 2021

Consultant, *Journal of the Warburg and Courtauld Institutes* (article evaluation), 2020

Consultant, Routledge (book proposal evaluation), 2020

Consultant, *American Art* (manuscript evaluation), 2020

Consultant, *Panorama: Journal of the Association of American Artists* (diversity questions), 2020

Consultant, Penn State University Press (book manuscript evaluation), 2020

Consultant, *Art History* (article evaluation), 2020

**ALAN WALLACH CV: 50**

Consultant, *Nineteenth-Century Art Worldwide* (article evaluation), 2019

Consultant, *American Art* (article evaluation), 2019

Consultant, Department of Art History, Ohio State University (hiring for a distinguished chair), 2019

Consultant, Wellesley College (promotion case), 2018

Consultant, University of Nebraska, School of Art, Art History, and Design (promotion evaluation), 2018

Judge, Thomas Cole Essay Contest (Thomas Cole National Historic Site), 2018

Consultant, *American Art* (article manuscript evaluation), 2018

Consultant, *Studies in Romanticism* (article evaluation), 2018

Consultant, *Panorama, Journal of the Association of the Historians of American Art* (article evaluation), 2017

Consultant, Getty Research Institute (book proposal), 2017

Consultant, Deutsche Kunst Verlag and the Terra Foundation (book manuscript evaluation), 2017

Consultant, *American Art* (article manuscript evaluation), 2017

Consultant, Yale University Department of Art History (promotion evaluation), 2017

Consultant, Routledge, Taylor Francis (book proposal evaluation), 2017

Consultant, Getty Research Institute (book manuscript), 2016

Consultant, Routledge, Taylor Francis (book proposal evaluation), 2016

Consultant, Archives of American Art Journal (article manuscript evaluation), 2016

Consultant, Johns Hopkins University Press (book proposal evaluation), 2016

Panelist, National Endowment for the Humanities Public Scholar Program, Biography Section, 2015

Advisor to the New York Botanical Garden Impressionist Exhibition, 2014-2015

Consultant, Henry Clay Frick Department of History of Art and Architecture, The University of Pittsburgh (promotion evaluation), 2014

Consultant, *Panorama, Journal of the Association of Historians of American Art* (manuscript evaluation), 2014

Consultant, *American Art* (manuscript evaluation), 2014

Consultant, *Museum History Journal* (manuscript evaluation), 2014

Consultant, Penn State University Press (book evaluation), 2014

Consultant, Lewis & Clark College, Portland, Oregon (tenure evaluation), 2013

Consultant, *American Art* (two article manuscript reviews), 2013

Consultant, *Journal of Aesthetic Education* (article reviewer), 2013

Consultant, National Humanities Center (Fellowship Reviewer), 2012

Consultant, Yale University Art Department (Americanist search), 2012

Consultant, Rice University (tenure evaluation), 2012

Consultant, American Art Installation, Lyman Allyn Museum, New London, CT, 11-13 September, 2012

Consultant, University of California Press (book manuscript review), 2012

Consultant, Austrian Scientific Fund (Fonds zur Förderung der wissenschaftlichen Forschung) (grant application review), 2012

Consultant, *Art Bulletin* (article manuscript review), 2012

Consultant, University of Delaware Press (book manuscript review), 2012

Consultant, *American Art* (two article manuscript reviews), 2012

Consultant, *American Art* (article manuscript review (Bierstadt)), 2011

Panelist, National Endowment for the Humanities Art History II Fellowship, 2011

Consultant, *American Art* (article manuscript review (Heade)), 2011

Consultant, University of Toronto Press (book manuscript evaluation), 2011

Consultant, School for the Contemporary Arts, Simon Fraser University (tenure evaluation), 2010

Consultant, Wellesley College (tenure evaluation, two phases), 2010

Consultant, Liverpool University Press (book proposal evaluation), 2010

Consultant, University of Massachusetts Press (manuscript evaluation), 2010

Consultant, Arts Department, Rensselaer Polytechnic Institute (promotion evaluation), 2009

Consultant, Michael Altman Fine Art & Advisory Services, LLC (authentication), 2009

Consultant, Virginia Museum of Fine Arts (catalog manuscript evaluation), 2009

Consultant, Barnard College, Columbia University (tenure evaluation), 2009

Consultant, Art History (article manuscript evaluation), 2009

Consultant, Harvard University (tenure evaluation), 2009

Consultant, Franklin & Marshall College (tenure evaluation), 2008

Consultant, University of Pittsburgh (promotion evaluation), 2008

Consultant, University of Florida, Gainesville (tenure evaluation), 2008

Consultant, The Corcoran Gallery of Art (deaccessioning evaluation), 2008

Consultant, University of California Press (book proposal evaluation), 2008

Member, Selection Committee, Terra Foundation Summer Residency Program, 2007-2008

Consultant, Department of Art History, Portland State University (promotion evaluation), 2007

Consultant, Department of Art History, James Madison University (tenure evaluation), 2007

Consultant, Department of Art History, Harvard University (promotion evaluation), 2007

Consultant, Baruch College, City University of New York (evaluation for promotion to the rank of Distinguished Professor), 2007

Consultant, Washington University Center for the Humanities Internal Fellowship Program (application evaluations), 2006

Outside member, promotion committee, Department of Art History, Tufts University, 2006  
(involves meeting with the committee at Tufts), 2006

Consultant, Pluto Press (London) (book proposal evaluation), 2006

Consultant, Department of Art History, Virginia Commonwealth University (tenure evaluation), 2006

Consultant, Art Department, Cleveland State University (tenure evaluation), 2006

Consultant, Yale University Press (book manuscript evaluation), 2006

Consultant, American Quarterly (article manuscript evaluation), 2006

Consultant, Pennsylvania State University Press (book manuscript evaluation), 2006

Consultant, University of California Press (book proposal evaluation), 2006

Consultant, Department of Art History, Northwestern University (tenure evaluation), 2006

Panelist, National Endowment for the Humanities Winterthur Fellowships, 2006.

Consultant, Department of Art History, Harvard University (promotion evaluation), 2006

Consultant, University Press of New England (book manuscript evaluation), 2006

Panelist, "Preservation and Access: Architecture and the Visual Arts," National Endowment for the Humanities, 2005

Consultant, Vassar College (promotion evaluation), 2005

Consultant, University of California Press (two book manuscript evaluations), 2005

Consultant, University of Pennsylvania (tenure evaluation for distinguished chair), 2005

Consultant, University of Liverpool (evaluation, promotion to a personal (name) chair), 2005

Chair, College Art Association Alfred Barr Award Committee, 2005-2006.

Consultant, Art History (two article manuscript evaluations), 2005

Consultant, Cedar Grove (Thomas Cole National Historical Site), Grant Proposals for visitor center films, 2005

Consultant, Cedar Grove (Thomas Cole National Historical Site), Art Trail Project, 2005

Member, College Art Association Alfred Barr Award Committee, 2004-2005.

Consultant, Washington University, St. Louis (promotion evaluation), 2004

Consultant, Art History (article manuscript evaluation), 2004

Consultant, Department of the History of Art, Portland State University (tenure evaluation), 2004

Consultant, Oxford University Press (book proposal evaluation), 2004

Consultant, Westmoreland Museum of Art (article manuscript evaluation), 2004

Consultant, Department of the History of Art and Visual Culture, University of California, Santa Cruz (tenure evaluation), 2004

Consultant, William and Mary Quarterly (article manuscript evaluation), 2004

Consultant, Department of Art History, State University of New York, Buffalo (tenure evaluation), 2003

Consultant, Art History (manuscript evaluation), 2003

Consultant, Department of Art and Art History, Vanderbilt University, Nashville, Tennessee (tenure evaluation), 2003

Consultant, Detroit Institute of Art (reinstallation of American art collection), 2003

Consultant, Pennsylvania State University Press (book proposal evaluation), 2003

Consultant, Jersey City Museum (collection evaluation), 2003

Consultant, MacArthur Foundation Fellows Program, John D. and Catherine T. MacArthur Foundation, Chicago, IL (evaluation of nominee), 2003

Consultant, Pennsylvania State University Press (manuscript evaluation), 2003

Consultant, University College, London (promotion evaluation), 2003

Consultant, University of Massachusetts Press (book manuscript evaluation), 2002

Consultant, Department of Art, Art History and Design, Notre Dame (tenure evaluation), 2002

Consultant, The Corcoran Gallery (catalog for the Biennial), 2002

**ALAN WALLACH CV: 55**

Consultant, Department of Art History, University of California, Berkely (promotion evaluation), 2002

Consultant, Chatham College, Pittsburgh, Pennsylvania (tenure evaluation), 2002

Consultant, Manchester University Press (book manuscript evaluation), 2002

Consultant, Smithsonian Institution Scholarly Studies Program (fellowship application evaluation), 2002

Consultant, Manchester University Press (book proposal evaluation), 2002

Consultant, Arts Department, Rensselaer Polytechnic Institute (tenure evaluation), 2002

Consultant, Emory University (promotion evaluation), 2001

Consultant, The Art Bulletin (article manuscript evaluation), 2001

Consultant, University of Pennsylvania Press (book proposal evaluation), 2001

Consultant, Department of Art History, Stanford University (tenure evaluation), 2001

Consultant, Department of English, Texas A&M University (tenure evaluation), 2001

Consultant, Routledge (book manuscript evaluation), 2001

Member, Ph.D. Committee: Dissertation Proposal Defense, Department of Art History and Archaeology, Columbia University, New York, N.Y., 2001

Consultant, Social Sciences and Humanities Research Council of Canada, Ottawa (research grant application), 2001

Consultant, Henry Clay Frick Department of the History of Art and Architecture, University of Pittsburgh (tenure evaluation), 2001

Consultant, William and Mary Quarterly (article manuscript evaluation), 2000

Consultant, Collaborative Research Program, National Endowment for the Humanities (project evaluation), 2000

Consultant, The Art Bulletin (article manuscript evaluation), 2000

Outside member of Ph.D. dissertation committee for Sally Anne Duncan, "Paul Sachs and the Institutionalization of Museum Culture Between the World Wars," Tufts University, Medford, Mass., 2000

Consultant, University of Massachusetts Press (book manuscript evaluation), 2000

Consultant, Smithsonian Institution (fellowship proposal evaluation for the Collections-Based Research Program), 2000

Consultant, Department of Art, Stanford University (tenure evaluation), 2000

Consultant, American Jewish History (article manuscript evaluation), 2000

Consultant, Department of Art History, Yale University (evaluation for a tenured appointment), 2000

Consultant, William Bradford Exhibition, Old Dartmouth Historical Society and the New Bedford Whaling Museum, New Bedford, Massachusetts, 2000

Juror, February Exhibition, Shockoe Bottom Arts Center, Richmond, Virginia, 2000

Evaluator, Division of Public Programs, National Endowment for the Humanities, Museums and Historical Organizations Applications, 2000

Mentor, College Art Association Professional Development Program, 1999-2000

College Art Association Committees, 1999: Annual Conference Program Planning Committee; Millard Meiss Publications Committee; Cultural Diversity Committee; CAA/Historical Preservation (formerly CAA/NIC) Committee on Scholarship and Conservation (chair)

Consultant, Princeton University Press (book manuscript evaluation), 1999

Consultant, East Carolina School of Art University (tenure evaluation), 1999

Consultant, Routledge (book proposal evaluation), 1999

Consultant, The Sculpture Journal (article manuscript evaluation), 1999

Consultant, The Art Bulletin (article manuscript evaluation), 1999

Evaluator, Position Rating Panel, Freer-Sackler Gallery, Washington, D.C., 1999

Consultant, Social Sciences and Humanities Research Council of Canada, Ottawa (research grant application), 1999

College Art Association Committees, 1998: Museums; Alfred Barr Award (chair), Annual Conference Program Planning Committee; CAA/NIC Committee on Scholarship and Conservation (chair)

Consultant, National Endowment for the Humanities (evaluation of collaborative research proposal), 1998

Consultant, Emory University (promotion evaluation), 1998

Consultant, Yale University Press (book manuscript evaluation), 1998

Consultant, Department of the History of Art, University of Michigan, Ann Arbor, Michigan (tenure evaluation), 1998

Consultant, American Jewish History (article manuscript evaluation), 1998

Consultant, American Quarterly (article manuscript evaluation), 1998

Outside evaluator, Department of Art, Brooklyn College, Brooklyn, New York, 1998

Outside evaluator, Department of Art, Roger Williams University, Bristol, Rhode Island, 1998

Consultant, American Art (article manuscript evaluation), 1998

Consultant, Cambridge University Press (book manuscript evaluation), 1998

Consultant, The Art Bulletin (article manuscript evaluation), 1998

Consultant, Social Sciences and Humanities Research Council of Canada, Ottawa (research grant application), 1997

Consultant, Department of Art, Stanford University, Palo Alto, California (reappointment evaluation), 1997

Consultant, Department of Art History, The George Washington University, Washington, D.C. (promotion evaluation), 1997

Consultant, Department of Art History, American University, Washington, D.C. (pretenure evaluation), 1997

Consultant, Department of Art History, University of California, Los Angeles (promotion evaluation), 1997

Consultant, Princeton University Press (book proposal), 1997

Consultant, Department of Art History, University of Kansas (tenure evaluation), 1997

External Examiner, Victor Semerjian, "In search of the Primordial Communists: Andre Breton,

Surrealism and the Indigenous Societies of North America," Ph.D. dissertation, University of British Columbia, 1997.

Consultant, *Art Bulletin* (article manuscript evaluation), 1997

Consultant, Maryland Historical Society: panel on scholarly access and cataloging, 1997

College Art Association Committees, 1997: Museums, Alfred Barr Award (chair), Program, CAA/NIC Committee on Scholarship and Conservation (chair)

Consultant, University of Chicago Press (book manuscript evaluation), 1997

Mentor, College Art Association Professional Development Program, 1996-1997

Consultant, Chancellor's Office, City University of New York (evaluation of a candidate for promotion to the rank of distinguished professor of art at the Graduate Center), 1996

Consultant, Department of American Studies, University of Texas at Austin (evaluation for promotion), 1996

Consultant, Department of Art History, University of Iowa (tenure evaluation), 1996

Consultant, Yale University Press (book manuscript evaluation), 1996.

Consultant, Baruch College, City University of New York (evaluation of candidate for appointment to the rank of distinguished professor), 1996

Consultant, Department of Art History, Yale University (evaluation for promotion), 1996

College Art Association Committees, 1996: Museums, Alfred Barr Award (chair), Program (elected to the committee by the board)

Outside member, tenure committee, Department of Art History, Tufts University, 1995

Consultant, Department of Visual Arts, Keele University, Staffordshire, England (outside evaluator for promotion), 1995.

Consultant, School of Art, Design and Art History, San Diego State University, 1995 (tenure evaluation), 1995.

Associate Editor, Kenneth T. Jackson, ed., *The Encyclopedia of New York City* (New Haven: Yale University Press; New York: The New-York Historical Society, 1995).

Consultant, Yale University Press (book proposal evaluation), 1995

**ALAN WALLACH CV: 59**

Consultant, College Art Association Professional Development Program, 1995

Consultant, Bedford Books of St. Martin's Press (book proposal evaluation), 1995

Consultant, Syracuse University Press (book manuscript evaluation), 1995

Consultant, American Council of Learned Societies Fellowship Selection Committee, 1994-95.

Member of organizing committee and consultant, Wadsworth Atheneum, Hartford, Connecticut, for "The Art of Exhibitory," 1994-95.

Consultant, American Council of Learned Societies and United States Information Agency, American Studies Library Project (Art History), 1994-1995

Consultant, Cambridge University Press (book proposal evaluation), 1994

Consultant, Department of Art and Music, Simmons College, 1994 (tenure evaluation)

Consultant, Department of Art, Wesleyan University, 1994 (tenure evaluation)

Consultant, Encyclopedia of New England Culture, 1994 (topic evaluator)

Consultant, College Art Association Professional Development Program, 1994

Consultant, Department of American Literature and Civilization, Middlebury College, 1994 (tenure evaluation)

Consultant, American Council of Learned Societies, Luce Foundation Fellowship Program, 1993-94

Consultant, Department of Art, Colby College, Waterville, Maine, 1994 (outside evaluator for promotion)

Consultant, Cambridge University Press (book proposal evaluation), 1993

Editorial consultant, Smithsonian Institution Press (book manuscript evaluation), 1993

Editorial consultant, Peter Lang Publishing (book proposal evaluation), 1993

Editorial consultant, Thames and Hudson (book proposal evaluation), 1993

Editorial consultant, *The Art Bulletin* (article evaluation), 1993

Consultant, Department of Art History, University of California, Los Angeles, 1993 (tenure evaluation)

**ALAN WALLACH CV: 60**

Consultant, Department of Art, University of Georgia, Athens, Georgia, 1993 (tenure evaluation)

Consultant, American Council of Learned Societies, Luce Foundation Fellowship Program, 1992-93

Consultant, Department of Art, University of North Texas, Denton, Texas, 1992 (tenure evaluation).

Consultant, Department of Art and Art History, University of Nebraska, Lincoln, Nebraska, 1992 (tenure evaluation)

Consultant, Department of Art and Art History, University of Texas, Austin, Texas, 1992 (tenure evaluation)

Consultant, Graduate Program in Art History, City University of New York, 1992 (comprehensive examination)

Consultant, Department of Fine Arts, The University of British Columbia, 1992 (tenure evaluation)

Consultant, Graduate Program in Art History, City University Graduate Center, 1991 (comprehensive examination)

Editorial consultant, American Art (article manuscript evaluation), 1991

Consultant, Department of Art, George Washington University, 1991 (tenure evaluation)

Consultant, Department of Art History, Vanderbilt University, 1991 (tenure evaluation)

Consultant, Department of Art History, Washington University in St. Louis, 1991 (tenure evaluation)

Consultant, American Council of Learned Societies, Luce Foundation Fellowship Program, 1991-92

Consultant, Montclair Art Museum, for the Columbian Quincentenary Celebration, 1991-93 (three-year contract)

Editorial consultant, American Quarterly (article manuscript evaluation), 1991

Consultant, Department of Art History, George Mason University, 1990 (tenure evaluation)

Consultant, Department of Art History, Pomona College, 1990 (tenure evaluation)

Editorial consultant, Cambridge University Press (book proposal evaluation), 1990

Editorial consultant, University of Chicago Press (book manuscript evaluation), 1989

Editorial consultant, Cambridge University Press (book proposal evaluation), 1989

Editorial consultant, The New-York Historical Society Encyclopedia, 1989

Editorial consultant, Art Bulletin (article evaluation), 1988

Editorial consultant, Winterthur Portfolio (article evaluation), 1988

Editorial consultant for Artists of Michigan, exh. cat. (Muskegon: Museum of Art, 1987)

Editorial consultant, Cambridge University Press (book proposal evaluation), 1987

Consultant for Thomas Cole exhibition at the National Museum of American Art, 1985-1994

Project Evaluator, The J. Paul Getty Trust, August, 1985

Consultant, John Cotton Dana video project, Newark Museum, 1984-85

Senior Editor, Art and Artists, 1984 to 1989 (journal closed)

Project Evaluator, National Endowment for the Humanities, Summer, 1980

Consultant, "Images of Labor," Pratt Graphic Center, New York, March-April, 1977

## ADVISING AND WORK ON DEGREES

### Ph.D. DISSERTATIONS

Brent Tharp, “‘Preserving their Form and Features’: The Role of Coffins in the American Understanding of Death, 1607-1870,” (W&M, 1996), Reader

Anne Verplanck, “Facing Philadelphia: The Social Functions of Silhouettes, Miniatures, and Daguerreotypes, 1760-1860” (W&M, 1996), Co-advisor

Victor Semerjian, “In search of the Primordial Communists: Andre Breton, Surrealism and the Indigenous Societies of North America” (University of British Columbia, 1997), outside examiner.

Jochen Wierich, “The Domestication of American History Painting” (W&M, 1998), Advisor

Yujin Yaguchi, “Remembering a More Layered Past: Americans, Japanese, and the Ainu” (W&M, 1999), Reader

Sally Anne Duncan, “Paul Sachs and the Institutionalization of Museum Culture Between the World Wars” (Tufts University, 2000), outside reader (present at defense).

Robin Veder, “How Gardening Pays: Leisure, Labor and Luxury in Nineteenth-Century Transatlantic Culture” (W&M, 2000), Co-advisor

Grayson Lane, “Duncan Phillips: and the Phillips Memorial Gallery: A Patron and Museum in Formation” (Department of Art History, Boston University, 2001), outside reader (present at defense).

Matt Cohen, “The Still Life: The Heroism of Nineteenth-Century American Bachelorhood,” (W&M, 2002), Reader

Matthew Hyland, “Montpelier, The History of a House, 1723-1998” (W&M, spring 2004), Reader

Mark Sprinkle, “Picturing Home: Domestic Painting and the Ideologies of Art” (W&M, 2004) Advisor

Susan Rawles, “American Revolutionary Portraits within the Context of the British Empire,” (W&M, 2005) Advisor

Elizabeth Swift, “Class, Taste and Empire in Reagan’s America” (University of Texas, Austin, 2007), Outside Reader.

Ella Diaz, “Flying Under the Radar with the Royal Chicano Air Force: The Ongoing Politics of Space and Ethnic Identity” (W&M, 2010), Reader

Nancy Palm, “Thomas Cole’s Indian Subjects, Racial Politics, and the National Landscape” (University of Indiana, 2010), Outside Reader

Catherine Holochwost, “Enchanted Machines: Vision and Imagination in Nineteenth-Century American Painting and Culture” (University of Delaware, 2011), Outside Reader

Dorothy Moss-Williams, “Recasting the Copy: Original Paintings and Reproductions at the Dawn of American Mass Culture, c. 1900” (University of Delaware, 2012), Outside Reader

Julia Kaziewicz, “Artful Manipulation: The Rockefeller Family and Cold War America” (American Studies Program, W&M, 2015), Reader

Rebecca Ayres Schwartz, “Imagery of the Gothic Revival in America” (University of Delaware, 2016), Outside Reader

Caroline Riley, “‘Ambassadors of Good Will’: The Museum of Modern Art’s *Three Centuries of American Art* in 1930s Europe and the United States (Boston University, 2016), Third Reader.

Seth Feman, “District and Capital: The Art of Modern Washington,” (American Studies Program, W&M, 2016), Co-advisor.

MA THESES

Carrie Rebora, "John Vanderlyn's Panorama" (UCLA, 1982-83), Advisor

Celia Johnson, "The Making of Diane Arbus" (UCLA, 1982-83; completed 1985), Advisor

Wendy Katz, "A Great Moral Discourse: Rembrandt Peale's 'Court of Death'" (University of Michigan, 1989), Advisor

Anne Verplanck, "Benjamin Trott" (W&M 1990), Advisor

Joanna Masters, "Dressing Behavior in Eighteenth Century Virginia, 1740-1800" (W&M 1993), Reader

Colleen Doyle, "'Post-Humously Hot': Bill Traylor's Life and Art" (W&M 1994), Advisor

Barbara Curran, "Tobacco and Cloth: A Century of Virginia Clothing Acquisition, 1607-1707" (W&M 1994), Reader

Sarah Watkins, "The Jamestown Negro Building" (W&M 1994), Advisor

Toby Chieffo, "Joshua Johnson Revisited: Filling the Lacunae" (W&M 1995), Advisor

Robin Veder, "Mourning Virgins in Two and Three Dimensions" (W&M 1995), Advisor

Matthew Cohen, "Framing the Woman Artist: Howells, Sargent and the Gendered Discourse of Art" (W&M 1995), Reader

Rebecca Waite, "Katherine Anne Porter's 'Old Mortality,' and Virginia Woolf: A Study in Feminism" (W&M 1998), Reader

Caroline Carpenter, "Monument to Sentiment: The Discourse of Nation and Citizenship at the Oklahoma City Memorial" (W&M 2001), Reader

Susan Stark, "Right on the Money: 'Buffalo Bill's Wild West Show' and Its Appealing American Identity" (W&M 2002), Reader

Emily Moore, "'Take in Hogarth's Mathematiks to Your Aid': Perceptions of William Hogarth in Eighteenth-Century America," (W&M, History, 2003), Reader

Laura Pass Barry, "The History and Evolution of Optical Instruments Used with Prints in the Eighteenth Century" (W&M 2004), Advisor

Seth Feman, "Thomas Kinkade" (W&M, 2005), Advisor

**ALAN WALLACH CV: 65**

Sarah Reeder, “Frances Benjamin Johnston’s Architectural Photographs” (W&M, 2007), Advisor

James Rosenthal, “Interpreting ‘Green’ Design in Old Buildings” (W&M, 2007), Advisor

Angelika Ruth Kuettner, “‘Goods . . . Agreeable to the Association’: The Scottish Merchant Trade and Early Tea Boycotts in Virginia” (W&M, 2007), Reader

Lita Tirak, “Edward B. Foote’s *Science in Story* and the Grotesque” (W&M 2010), Advisor

Sarah Chasse, “‘A Certain Kinship’: The First Exhibitions of American Folk Art, New York, 1924-1932” (W&M 2011), Advisor

**SENIOR HONORS THESES**

Ashley C. Morrison, “The Development of the Iconography of the Virgin Mary” (Art History, W&M 1993), Reader

Jill Marie Lord, “Walter Gropius, the Bauhaus, and American Architectural Education” (Art History, W&M 1994), Reader

Christine Eibner, “Reflections on the Gaze: Beauty in Edith Wharton, Kate Chopin, and Mary Cassatt” (English, W&M 1995), Reader

Erika Yowell, “Andy Warhol’s Disaster Series” (Art History, W&M 1995), Advisor (achieved high honors), Advisor

Tiffany Reed, “A Sense of Taste: Drinking Vessels in Eighteenth Century America” (Art History, W&M 1995), Advisor

Vicki Webster, “Conservation: An Interpretive Approach” (American Studies, W&M 1996), Advisor

Erin Elaine Gooch, “Semi-Classical Approximations of the Electronic Energies of Single-Electron Diatomic Molecules” (Chemistry, W&M 1997-98), Reader (achieved high honors)

Gabrielle Langholtz, “A Century of the Brooklyn Bridge in Painting, Poetry, and the Mind” (Art History, W&M 1997-98), Advisor

Jon Carroll, “Where Did It Come From? A Look at the Influences on the Mature Style of Maybelle Stamper” (Art History, W&M 2000, did not receive honors), Advisor

Katie Marie Erdeljon, “Eva Hesse and the Women’s Movement” (Art History, W&M 2001-2002, did not receive honors), Advisor

Philip Clark, “‘From Poperty to Paganism’: Christianity, Paganism, and Homosexuality in the Photography of F. Holland Day” (English, W&M 2001-2002), Reader

Ryan Dougherty, “Jackson Pollock, Barnett Newman, and Mark Rothko: Exhibiting Spirituality” (Art History, W&M 2002-2003), Advisor, student achieved high honors

Katie Johnson, “The Presentation of the History of Childhood in Living History Museums” (American Studies, W&M, 2002-2003), Advisor

Amanda Murray, “High Art and the Commercial Sphere” (American Studies, W&M, 2002-2003), Advisor

Joanna Groarke, “Artistic Differences: A Study of the World of Art Museum Education in New York” (Sociology, W&M, 2002-2003), Reader, student achieved high honors

Kirstin Imre, “Constructions of the Feminine: Gender and Futurism in the Work of Mina Loy” (English, W&M, 2002-2003), Reader

Margaret Cashell, “Nineteenth Century Artists’ Views of the Great Dismal Swamp” (Art History, W&M, 2003-2004), Advisor, student achieved high honors

Alice McKeon, “Van Gogh: The Lasting Religious Influence on his Work” (Art History, W&M, 2003-2004), Advisor

Lindsay Moroney, “High Art Meets Popular Culture: The Life and Cover Art of J. C. Leyendecker” (Art History, W&M, 2003-2004), Advisor

Leah Symonds, “Anne-Louis Girodet-Trioson’s *Atala au Tombeau* as a Representation of Vicomte de Chateaubriand’s Aesthetics,” (Art History, W&M, 2003-2004), Reader

Megan McLaughlin, “Designing Community?: The Role of Architect in HOPE VI Neighborhoods” (Art History, W&M, 2003-2004), Reader, student achieved high honors.

Kate Zimmermann, “Interactive Artworks: Structuring Conviviality in the Micro-Public” (Art History, W&M, 2004-2005), Advisor, student achieved high honors.

Sarah Reeder, “The Education of Rae Eames” (American Studies, W&M, 2004-2005), Co-Advisor, student achieved high honors.

Amanda Stuckey, “Joseph Cornell” (Art History, W&M, 2006-2007), Advisor.

Kathryn Swanson, “Curry and Regionalism” (Art and Art History, W&M, 2007-2008), Advisor.

**ALAN WALLACH CV: 67**

Joan Bowles and Peter Zimmerman, “Body Language: The Presence and Absence of Cindy Sherman, Sherrie Levine and Barbara Kruger,” (Art and Art History, W&M, 2008-2009), Advisor.

Amy Sedivi, “Unveiling the Unconscious: The Influence of Jungian Psychology on Jackson Pollock and Mark Rothko” (Art and Art History, W&M, 2008-2009), Advisor.

Jack Starcher, “Portraits of Men in the Gilded Age: An Investigation of the Life and Art of Thomas Eakins” (Art and Art History, W&M, 2008-2009), Advisor. Student achieved high honors.

Andrea Alvarez, “Jasper Johns: A Crisis in Criticism” (Art and Art History, W&M, 2008-2009), Reader.

Danielle Meeker, “Hannah Hoch’s series *From an Ethnographic Museum* (1924-1930): An Imaginary Museum that Undermines the Institution of Art” (Art and Art History, W&M, 2008-2009), Reader. Student achieved high honors.

Greta Glaser, “Treatment of Portraits at Colonial Williamsburg” (Art and Art History, W&M, 2008-2009), Reader

Rusty Meadows, “Appropriating from the World of Business: Andy Warhol’s Key to Success” (Art and Art History, W&M, 2009-2010), Advisor.

Erin Sexton, “Exploring the Art Museum as a Sociopolitical Actor: El Museo del Barrio and the Museo de Arte y Memoria as Militant Cultural Productions in their Respective Communities (Art and Art History, W&M, 2011), Reader.

Jessica Layton, “The Collaborative Potential of Museum Worker Unionization: A Case Study of Employee Unions at the New Museum and Museum of Modern Art” (The Department of Art and Art History, Georgetown University), Outside Reader

COURSES TAUGHT

INDEPENDENT STUDY

Jessica Pierson, "History and Theory of Cultural Studies" (W&M Washington Program, 2011)

Kaitlin Van Buren, "Mary Cassatt's Maternity Pictures" (W&M 2011)

Zara Stasi, "Vincent van Gogh's Touch: Discovering the Roots of Expressionism" (W&M, 2010)  
Monroe Scholar project.

Anne Williams, "Takashi Murakami and the Commercialization of Contemporary Art" (W&M, 2008).

Jessica Harvey, "The Museum in America" (W&M, 2007)

Denisse de Leon, "The Museum in America" (W&M, 2007)

Sarah Reeder, "Nineteenth Century American Landscape Painting" (W&M, 2006)

Chris Royer, "Western and Non-Western Aesthetics," Upperclassman Monroe Scholars Project  
(W&M, 2005-2006)

Alexandra Ritzenberg, "Woodville's *War News from Mexico*" (W&M, 2005)

Kate Zimmerman, "Anarchism and the Development of New York Graffiti Art" (W&M, 2005)

Carrie Idol, "What are Cartoons? Using Museum Mission Statements to Examine the Classification  
of Cartoons" (W&M, 2005)

Claudine Waigenfeld, "Youth Education at the Art Museum," (W&M, 2004)

Katherine Frattini, "Alexander Calder: The Spectacle of Movement" (W&M, 2004)

Jacqueline Rogers, "The Van Gogh Phenomenon in the United States: How Van Gogh Became an  
American Pop Icon" (W&M, 2003-2004) (unfinished honors thesis)

Jessica Patterson, "Modern Art and Twentieth-Century French Fashion" (W&M 2004)

Elizabeth Bruno "Lee Krasner: Before and After" (W&M 2003)

Kathryn C. Christensen, "Barbara Kruger's *Untitled (Your Gaze Hits the Side of My Face)*:  
Addressing Social Stereotypes of Women and Art" (W&M 2003)

Louisa A. Morgan, "The Child Labor Photography of Louis Hine" (W&M 2003)

Claudine Cloutier, “America in Britain: The American Museum in Bath” (W&M 2003)

Karen Getty, “Grant Wood’s *Parson Weems*’ Fable and the Image of George Washington” W&M 2002)

Jennifer Rich, “Atmosphere: Frederic Edwin Church and his Landscapes” (W&M 2002)

Katie Marie Erdeljon, “Eva Hesse: ‘Absurdity’ in Life and Art,” (W&M 2002)

Sarah Chasse, “The Origins of American Folk Art” (W&M 2002)

Amanda Willard, “A Swedenborgian Interpretation of George Inness’s *The Monk* (W&M 2001)

Terrence McDonough, “Rockwell Kent’s Christian Ethics and Iconography” (W&M 2001)

Brendan Hoffman, “A Crisis of Conscience: The Role of Art in the Anti-Vietnam War Movement” (W&M 2001)

Kathleen Higgenbotham, “Mary, Mary Quite Contemporary,” (on Mary Cassatt) (W&M 2000)

Sara Rycroft, “Jasper Johns: Between Pop and Abstract Expressionism” (W&M 1999)

Ursula McLaughlin, “Carleton Watkins’ Aesthetic” (W&M 1999)

Beth Sauer, “Logical and Non-Logical Elements in Twentieth Century American Art” (W&M 1999)

James Takata, “The Friendship of Okakura Kakuzo and Isabelle Stewart Gardner” (W&M 1999)

Karen Johnson, “John Singer Sargent’s *Daughters of Edward Darley Boit*” (W&M 1999)

Abbie Sweanson, “Piero Manzoni: Art = Life” (W&M 1999)

Amanda Lember, “Black Subject, White Eye: Word, Image, and the Art of Dislocation in *12 Million Black Voices*” (W&M 1999)

Brienne Yeager, ““From Means to Meaning”“: A Search for Subject in the Works of Mark Rothko” (W&M 1999)

Jessica Noelani Wright, “Andy Warhol’s Influence” (W&M 1999)

Liza Dettenmaier, “Mark Rothko and the Public” (W&M 1998)

Darlene Stoll, “Henry Ossawa Tanner” (W&M 1997)

Eudoxia Papachristos, "Fairfield Porter and Abstraction" (W&M 1997)

Cheryl Whitehead, "Ben Shahn in the Cold War" (W&M 1997)

Melinda Talbot, Eighteenth and Nineteenth Century American Art (W&M 1997)

Elena Lioubimova, Nineteenth Century American Art (W&M 1997)

Sarah Botha, "The Films of Sam Peckenpaugh" (W&M 1997)

Jill Baker, Latin American Art (W&M 1996)

Kerry DiGiacomo, Introduction to Museum Visitor Studies (W&M 1996)

Anne McPherson, Nineteenth Century American Art (W&M 1996)

Constance Fisher, "Edward Hopper and French Impressionism" (W&M 1996)

Sabrina Sandusky, "Avant-Garde and Kitsch" (W&M 1996)

Candace Smith, "Andy Warhol's Early Work" (W&M 1996)

Tricia Sniffen, "The Museum in Cyberspace" (W&M 1996)

Matt Cohen and Robin Veder, Readings in Nineteenth Century American Art (Grad., W&M 1994)

Mary Keeling, Bibliographical Survey of Eighteenth Century British and American Painting (Grad., W&M 1994)

Shannon Brown, The Museum in the United States (W&M 1994)

Sarah Watkins and Mark Sprinkle, Readings in the Colonial Revival and the Arts and Crafts Movement (Grad., W&M 1993)

Toby Chieffo, "Joshua Johnston" (Grad., W&M 1993)

Kimberly Bush, Contemporary Art (W&M 1993)

William Begert, Readings in Contemporary Art and Criticism (W&M 1991)

## COURSES

Graduate Seminar, The Art Museum: History, Theory, Practice (George Washington University, Spring 2020).

Seminar: An Introduction to the Art of Thomas Cole, Thomas Cole National Historic Site, June, 2018, 2019, 2021.

Seminar: An Introduction to the Art of Thomas Cole, Thomas Cole National Historic Site, 6-11 June, 2017

Graduate Seminar, The Art Museum: History, Theory, Practice (George Washington University, Spring 2016).

Graduate Seminar, Rethinking the Hudson River School (George Washington University, Spring 2015)

Graduate Seminar, Writing the History of American Art (George Washington University, Fall 2014)

Graduate Seminar, Art, Politics, and American Culture from the Popular Front to the Cold War (The Phillips Collection and George Washington University, Spring 2014)

Graduate Seminar, Rethinking the Hudson River School (George Washington University, Department of Fine Arts and Art History, Spring 2013)

Graduate Seminar, Rethinking the Hudson River School (Boston University Department of Art History, Fall 2012)

Undergraduate Seminar, The Art Museum: History, Theory, Practice (William and Mary in Washington, 2011)

Undergraduate Seminar, Contemporary Art and Criticism (William and Mary in Washington, 2011)

Graduate and Undergraduate Seminar, “Rethinking the Hudson River School” (William and Mary, 2011)

Graduate Seminar, “A Critical Historiography of the History of American Art” (Kunsthistorisches Institut, Freie Universität, Berlin, fall 2010)

Graduate Seminar, “Rethining the Hudson River School” (John F. Kennedy Institut für Nordamerikastudien, Freie Universität, Berlin, fall, 2010)

Graduate and Undergraduate Seminar, “America in the 1960s: Days of Hope, Days of Rage” (William and Mary, fall 2009).

Graduate and Undergraduate Seminar, “Introduction to American Visual Culture” (William and Mary, spring 2009).

Graduate and Undergraduate Seminar: “The Hudson River School Revisited” (Williams College Graduate Program in the History of Art, fall 2008)

Seminar: “The Art Museum: History, Theory, Practice” (W&M, 2008, 2009, 2010)

Graduate Seminar: “Vision and Landscape in the United States, 1800-1875” (University of Delaware, spring 2006)

Seminar: Political Marxism and the Rise of Cultural Studies (W&M 2005)

Freshman Writing Seminar: American Landscape Painting (W&M 2004, 2007)

Seminar on Nineteenth Century Landscape Painting (W&M 2003)

Freshman Seminar: Nineteenth Century American Visual Culture (2002)

Seminar (Art History, American Studies, Literary and Cultural Studies): Art, Politics, and American Culture from the Popular Front to the Cold War (2002, 2004, 2011).

Seminar: Methods of Art History (W&M 1995, 1997, 1999, 2003, 2005, 2008, 2010)

Graduate Seminar: Introduction to American Studies, (W&M 1990, 1992, 1993, 1994)

Seminar: Contemporary Art and Art Criticism, Seminar (1989, 1993, 2002, 2005) Graduate and Undergraduate Seminar: The Museum in the United States, (W&M 1993, 1995, 1998, 2000, 2001, 2003, 2006)

Graduate Seminar: Issues in the History of American Art (W&M 1995, 1997)

Seminar: The Nineteen Sixties (W&M 1991, 1993)

Graduate Seminar on Landscape Painting (W&M 1990)

Twentieth Century American Art (W&M 1990, 1991, 1996, 1998, 2002, 2004, 2007, 2009)

Introductory Art History, Part II (W&M 1990, 1991, 1993, 1995, 1996, 1997, 2004)

Nineteenth Century American Art (W&M 1989, 1990, 1992, 1994, 1995, 1998, 1999, 2001, 2003, 2005 undergraduates and graduate students)

Seminar: Patronage in American Art (CUNY Graduate Center, 1988; University of Michigan,

1989)

Studies on American Art and Culture, 1670-1830 (Stanford, 1987)

Studies on American Art and Culture, 1830-1900 (Stanford, 1987)

Graduate Seminar: Patronage, Museums, and the Arts in Nineteenth Century America (Stanford, 1987)

Graduate Seminar: Nineteenth Century American Landscape Painting (Stanford, 1987)

Graduate seminar in arts administration (New York University; seminar topic: a historical interpretation of the art world, 1984, 1985)

American art (year-long course, UCLA, 1982-83)

Graduate seminar in the historiography of American art (UCLA, 1983)

Graduate seminar in the history of American Art (UCLA, 1982)

Contemporary Art (Kean)

Eighteenth Century Art (Kean)

The Philosophy of Art (Kean)

Studies in the creative process (Kean, graduate course)

Trends in Contemporary Art (Kean, graduate course)

Masters of Liberal Studies advanced seminar (Kean)

Masters of Liberal Studies introductory seminar (Kean)

History of Visual Communications (Kean)

History of Architecture (Kean)

Art in Paris, 1789 to the present (Kean, travel course)

Problems in Art History (Kean, senior seminar)

Impressionism and Post-Impressionism (Kean)

Nineteenth Century art (Kean, Rutgers)

Twentieth Century art (Kean, Rhode Island College, Rutgers)

Theories and Methods of art history (Rutgers, graduate course)

Graduate seminar in Romanticism (Rutgers)

Introduction to Art History (two semesters, Kean, Rhode Island College, Rutgers)

Introduction to Art (semester course, City College)

American Art (semester course, Kean, City College, Rhode Island College)

Independent study (Kean, topics include the social history of Greek and Roman art, women artists of the WPA, Winslow Homer's late landscapes, Surrealism in Cuba, history of museums)

COMMUNITY ACTIVITIES AT WILLIAM AND MARY, 1989 TO PRESENT

LONG-TERM POSITIONS

Acting Director, American Studies Program, 1993-1995

Chair, Department of Art and Art History (1997-2000) Ex-officio member of all department committees.

Member, American Studies Executive Committee (1989-2011)

Chair, sole member, American Studies Language Examination Committee (1989-1991, 1992-2011)

Member, Muscarelle Museum Exhibitions Advisory Committee (1994-2000)

Member, Muscarelle Museum Acquisitions Advisory Committee (2001-2004)

ACTIVITIES BY YEAR

Member, Personnel Committee, American Studies Program (2011)

Chair, Art and Art History Personnel Committee (2009-2010)

Member, Peer Review Committee for the David N. and Margaret C. Bottoms Professor of Music and American Studies (Katherine K. Preston) (2009)

Chair, Art and Art History Personnel Committee (2008-2009)

Member, American Studies Admissions Committee (2008)

Member, American Studies Faculty Committee on Graduate Study (also admissions committee) (2007-2008)

Member, American Studies Personnel Committee (for tenure case, fall 2007)

Chair, Art and Art History Personnel Committee (2007-2008)

Chair, American Studies Admissions Committee (2006)

Chair, Personnel Committee, Department of Art and Art History (2005-2006)

Member, Dean of Graduate Studies Review Committee, Graduate Studies, Arts and Sciences, Distinguished Dissertation/Master's Thesis awards in the Humanities (2005)

Member, Graduate Admissions Committee, American Studies Program (2004-2005)

Member, Muscarelle Museum Director Search Committee (2004-2005)

Member, Peer Review Committee for the Duane A. and Virginia S. Dittman Professors of American Studies (Richard Price and Sally Price) (2004)

Chair, Modernist Search Committee, Department of Art and Art History (2004-2005)

Chair, American Studies Early American Historian Search Committee (2003-2004)

Chair, Personnel Committee, Department of Art and Art History (2003-2004)

Member, American Studies Program Personnel Committee (Fall 2003)

Chair, Personnel Committee, American Studies Program (2002-2003)

Chair, Personnel Committee, Department of Art and Art History (2002-2003)

Co-editor, Departmental Newsletter (2002-2003)

Faculty Representative, Museum Taskforce (2002-2003)

Member, Peer Review Committee for the David N. and Margaret C. Bottoms Professor of Music and American Studies (Carol Oja) (2001)

Chair, Personnel Committee, American Studies Program (2001-2002)

Member, Sharpe Chair Search Committee, American Studies Program (2001-2002)

Chair, Personnel Committee, Department of Art and Art History (2001-2002)

Member, Art History Search Committee, Department of Art and Art History (2001-2002)

Member, Budget Committee, Department of Art and Art History (2001-2002)

Chair, Peer Review Committee for the Duane A. and Virginia S. Dittman Professor of Anthropology and American Studies (Sally Price) (1999)

Member, Peer Review Committee for the Forrest D. Murden, Jr. Professor of American Studies and History (Robert Gross) (1999)

Chair, Administrative Evaluation Committee for the Director, Muscarelle Museum of Art (Bonnie Kelm) (1998-99)

Member, American Studies Personnel Committee (1998-99)

Member, American Studies Budget Committee (1998-2000)

Member, American Studies Search Committee (1998-99)

Chair, Peer Review Committee for the Sophia and Nathan S. Gumenick Professorship in Judaic Studies (Mark Lee Raphael) (1998)

Chair, American Studies Budget Committee (1997-98)

Chair, American Studies Personnel Committee (1997-98)

Chair, Internal Committee, History Department Assessment (1997-98)

Chair, Art and Art History Educational Policy Committee (1996-97)

Member, American Studies Personnel Committee (1996-97)

Member, Ad Hoc Committee on Teaching Assistants (1996-97)

Member, Committee for the Mildred and J.B. Hickman Professor of Humanities (1996)

Chair, Art and Art History Personnel Committee (1995-96)

Chair, Cummings Chair Search Committee (1995-96)

Chair, American Studies Admissions Committee (1995-96)

Member, Muscarelle Museum Director Search Committee (1995-96)

Member, English-American Studies Committee (1995-96)

American Culture Cluster Committee (1995-96)

Chair, American Studies Admissions Committee (1994-95)

Art and Art History Educational Policy Committee (1994-95)

Chair, Art and Art History Personnel Committee (1994-95)

Chair, Cummings Chair Search Committee (1994-95)

Member, Material Culture Search Committee (1994-1995)

**ALAN WALLACH CV: 78**

Member, American Studies Admissions Committee (1994-1995)

Acting Director, American Studies Program (July 1993-December 1994)

Responsibilities included: coordination of program with various departments at the college; graduate and undergraduate advising; writing strategic planning and undergraduate assessment reports; graduate student placements; overseeing three replacement searches.

Chair, American Studies Admissions Committee (1993-1994)

Member, Dittman Chair and Cultural History Search Committees (search for two positions) (Spring 1993)

Member, Admissions Committee, American Studies Program (Spring 1993)

Member Fine Arts Department Personnel Committee (Fall 1992-1993)

Member American Studies Admissions Committee (Fall 1990-present)

Member Fine Arts Department Educational Policy Committee (Fall 1989-Spring 1991)

Chair American Studies Library Acquisitions Committee (Fall 1989-Spring 1991)

Member American Studies Executive Committee (Fall 1989-present)

Member Dittman Chair Search Committee (Spring 1990)

Organizer, Fine Arts Department Women's Studies Curriculum Development Project (Spring 1990) (Lectures, Workshops, Consultations)

GOVERNANCE AT KEAN COLLEGE OF NEW JERSEY, 1974-88

COLLEGE

Elected member of the School of Arts and Science Curriculum Committee, 1976-78

Elected member of the All-College Curriculum Committee, 1978-80

Appointed to the committee on the Masters of Liberal Studies, 1974-76

Appointed to the Committee on the Bachelors of Liberal Studies, 1978-80

Appointed to the Senate Task Force on General Education, 1979-81

Appointed member of the executive committee of the Kean College Federation of Teachers, 1977-1988

Director of the Kean College Federation of Teachers publicity committee, editor of the KCFT Report, 1979-81

Elected member of the Faculty Senate, 1984-87

Member, Dean of Administrative Services Search Committee, 1984

Appointed member of the College Task Force on Graduate Education, 1984-1988

Appointed Chairperson of the Senate Ad Hoc Committee on the Response to the Reorganizing of the State Colleges, 1984-85

DEPARTMENT

Elected member and chair of the department curriculum committee, 1975-78

Elected member of the department's administrative council, 1977-79

Elected member of the committee on student-faculty relations, 1978-81

Elected member of the released time for research committee, 1978-81

Appointed director of the College Gallery, 1978-79

Coordinator for Art History, 1983-84

Assistant Chair, 1984-85

**ALAN WALLACH CV: 80**

Coordinator for the department's graduate program, 1984-85

Elected member of the department's curriculum committee, 1984-87

Library Liaison, 1987-88

## PRESENTATIONS AND OTHER SCHOLARLY ACTIVITY AT WILLIAM AND MARY

Compilation begun in the fall of 1995. Earlier presentations to “Town and Gown,” and lunch bag seminars organized by the Commonwealth Center for the Study of American Culture and seminars on museum education in the School of Education.

October 24, 1995. American Studies brown bag seminar on the history of cast collections in United States museums.

November 14, 1995. “Thomas Cole Invents the American Landscape,” Christopher Wren Association, Town and Gown Series.

February 12, 1996. “Long-term Visions, Short-term Failures: Art Institutions in the United States, 1800-1860,” Museum Education Seminar, School of Education.

November 13, 1997. “American Painting from the Tweed Museum,” The Muscarelle Museum of Art.

April 3, 1998. Presentation at Robin Veder’s American Studies undergraduate seminar (AMST 470 06), “Landscape and American Culture.”

September 29, 1999. “Pastoral Heaven or Industrial Hell: Interpreting Thomas Cole’s *View on the Catskill, Early Autumn*,” Monroe Scholars’ Lunch Seminar.

November 11, 1999. “Landscape Paintings from the Collection of the National Academy of Design,” The Muscarelle Museum of Art.

December 12, 2001. “The Norman Rockwell Museum and the Representation of Social Difference,” American Studies Brown Bag series.

January 26-March 17, 2002. “Faculty Choice” exhibition at the Muscarelle Museum. Selected two works on paper and wrote didactic panels for them.

February 12, 2003. “Panopticism and the Construction of Bourgeois Identity,” American Studies Brown Bag series.

February 27, 2003. “Winslow Homer,” The Muscarelle Museum of Art.

March 31, 2004. “Saint-Gaudens and his Patrons: Ideology and the Classical Ideal in Gilded Age America,” American Studies Brown Bag series.

December 9, 2004. “Another Look at Augustus Saint-Gaudens,” Christopher Wren Association, Town and Gown series.

**ALAN WALLACH CV: 82**

March 31, 2005. "Facing up to Contemporary Art," Muscarelle Museum of Art

February 9, 2006. "Modernism in Historical Perspective," Muscarelle Museum of Art

March 9, 2007. "The Art Museum as Ceremonial Structure," Undergraduate Seminar, William and Mary Washington Program.

March 28, 2007. "On the 'Reality' of Frederic Church's *Niagara*," Faculty Lecture, Department of Art and Art History

April 15, 2009. "Rethinking Luminism: Aestheticizing Tendencies in Mid-Nineteenth Century American Landscape Painting," Faculty Lecture, Department of Art and Art History

October 2, 2009. "My Encounter with the 1960s," invited lecture, English 412, 02, Literature and Culture of the Civil Rights Movement (Hermine Pinson).

March 31, 2011. "The Wall, the Photograph, and the Horrors of History," Muscarelle Museum of Art.

BOOK ENDORSEMENTS (“BLURBS”)

Janet Wolff, *The Social Production of Art* (New York: New York University Press, 1981)

Terry Smith, *Making the Modern* (Chicago: University of Chicago Press, 1993)

Daniel Sherman and Irit Rogoff eds., *Museum Culture* (Minneapolis: University of Minnesota Press, 1994)

Alexander Nemerov, *Frederic Remington and Turn-of-the-Century America* (New Haven: Yale University Press, 1995)

Maryann Staniszewski, *Believing is Seeing: Creating the Culture of Art* (Penguin Books, 1997)

Stephen Conn, *Museums and American Intellectual Life, 1876-1926* (Chicago: The University of Chicago Press, 1998; paperback edition, 2001)

Arnold Hauser, *The Social History of Art* (London: Routledge, 1999), 4 vols.

Rebecca Bedell, *Anatomy of Nature: Geology and American Landscape Painting, 1825-1875* (Princeton: Princeton University Press, 2001)

Jonathan Weinberg, *Ambition and Love in Modern American Art* (New Haven: Yale University Press, 2001)

Michaele Geibelhausen ed., *The Architecture of the Museum* (Manchester: Manchester University Press, 2003; and paperback edition).

Maura Lyons, *William Dunlap and the Construction of an American Art History* (Amherst: University of Massachusetts Press, 2005).

Alejandro Anreus, Diana Linden, Jonathan Weinberg eds., *The Social and the Real* (College Station: Penn State University Press, 2006)

Robin Kelsey, *Archive Style: Photographs and Illustrations for U.S. Surveys, 1850-1900* (Berkeley: University of California Press, 2007).

Andrew McClellen, *The Art Museum from Boullée to Bilbao* (Berkeley: University of California Press, 2007).

H. H. Arnason and Elizabeth Mansfield, *History of Modern Art*, 6<sup>th</sup> edition (Saddle River, N.J.: Prentice Hall, 2009).

William H. Truettner, *Painting Indians and Building Empires in North America, 1710-1840* (Berkeley: University of California Press, 2010).

Bridget R. Cooks, *Exhibiting Blackness: African Americans and the American Art Museum* (Amherst: University of Massachusetts Press, 2011).

Andrew Hemingway, *The Mystification of Money: Precisionism and Machine Age America* (Pittsburgh: Gutenberg Periscope Publishing, 2013).

Lianne McTavish, *Defining the Modern Art Museum* (Toronto: University of Toronto Press, 2013).

Jennifer Roberts, *Transporting Visions: The Movement of Images in Early America* (Berkeley: The University of California Press, 2013)

Robin Veder, *The Living Line: Modern Art and the Economy of Energy* (Hanover, N.H.: University of New Hampshire Press, 2015).

René Brimo, *The Evolution of Taste in American Collecting*, Kenneth Haltman ed., trans. (University Park: Pennsylvania State University Press, 2016)

Jeffrey Abt, *Valuing Detroit's Art Museum: A History of Fiscal Abandonment and Rescue* (London: Palgrave Macmillan, 2017)

James H. Maroney, Jr, *Fresh Perspectives on Grant Wood, Charles Sheeler, and George H. Durrie* (Gala Books, 2019)

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