

Charles Palermo

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Appointments

- 2014-present Director, Film and Media Studies Program, The College of William and Mary, Williamsburg, Va.
- 2008-present Associate Professor of Art History, Department of Art and Art History, The College of William and Mary, Williamsburg, Va.
- 2010-2013 Alumni Memorial Term Distinguished Professor of Art and Art History, Department of Art and Art History, The College of William and Mary, Williamsburg, Va.
- 2005-2008 Assistant Professor of Art History, Department of Art and Art History, The College of William and Mary, Williamsburg, Va.
- 2002-2005 Assistant Professor of Art History, Department of Performing and Creative Arts, The College of Staten Island/CUNY, Staten Island, N.Y.
- 2000-2002 Visiting Assistant Professor of Art History, Department of Art, Williams College, Williamstown, Mass.

Education

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

Honors and Awards

- 2010-13 Alumni Memorial Term Distinguished Professorship, College of William and Mary, Williamsburg, Va.
- 2010-11 Alternate, senior fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.
- 2009 Research fellow, Clark Art Institute, Williamstown, Massachusetts (February-June)
- 2005 Millard Meiss Publication Grant, College Art Association, for *Fixed Ecstasy*
- 2005 Spanish Ministry of Culture grant for *Fixed Ecstasy*
- 2005 PSC/CUNY Research Award for *Fixed Ecstasy*
- 2000 Dissertation awarded distinction
- 1998-1999 Bourse Chateaubriand, French Ministry of Foreign Affairs
- 1997-1998 Dedalus Foundation, dissertation fellowship

Selected Publications

- In preparation *Photography as Money* (book)
- Forthcoming 2017 “Cubism and History” in *Cubism Seminars* (New Haven, Conn., and London: Yale University Press and Washington, D.C., CASVA)
- 2015 *Modernism and Authority: Picasso and His Milieu Around 1900* (Berkeley, Calif.: University of California Press, 2015)
- 2014 “André Masson: Into the ‘Humus Humaine’” in *Nothing But the Clouds Unchanged: Artists in World War One*, ed. Gordon Hughes and Philipp Blom (Los Angeles: Getty Research Institute)
- 2014 “Automatism: Response to Diarmuid Costello,” *Critical Inquiry* 41.1 (Autumn 2014)
- 2014 “Literary Criticism” in Michael Kelly, ed., *Encyclopedia of Aesthetics*, second ed. (Oxford and New York: Oxford University Press, 2014)
- 2014 “Questions for Adams,” *nonsite.org* 12 (August 2014)

- 2014 “Miró Projects” in Carmen Fernández Aparicio, Charles Palermo and Pere Portabella, *Miró, The Experience of Seeing: Late Works, 1963-1981* (exh. cat., Seattle Art Museum, Seattle, Wash., February 13-May 25, 2014).
- 2013 Reviews of *The Brush and the Pen: Odilon Redon and Literature* by Dario Gamboni, *The Book as Instrument: Stephane Mallarmé, the Artist’s Book, and the Transformation of Print Culture* by Arna Sigridur Arnar, and *Aesthetic Rivalries: Word and Image in France, 1880-1926* by Linda Goddard, *The Art Bulletin* 95.2 (June 2013)
- 2013 “Miró’s Politics,” *nonsite.org* 8 (January 2013)
- 2012 Editor, Agency and Experience, *nonsite.org* 5 (March 2012), and Intention and Interpretation, *nonsite.org* 6 (June 2012)
- 2011 “Responses to Davis, ‘Neurovisuality’,” *nonsite.org* 2 (June 2011)
- 2011 “Project for Wholeness” in *Picasso and Braque: The Cubist Experiment, 1910-12* (exh. cat., Kimbell Art Museum, May 22-August 21, 2011; Santa Barbara Museum of Art, September 17, 2011-January 2, 2012)
- 2011 “Picasso’s False Gods,” *nonsite.org* 1 (February 2011)
- 2010 “Sympathy for the Ikedas,” in *Unbearable Beauty* (exh. cat., Muscarelle Museum of Art, April 24-June 20, 2010)
- 2009 Review of *Picasso, Braque and Early Film in Cubism* (exhibition and exh. cat., PaceWildenstein Galleries, New York, 2007), *Nineteenth Century Theatre and Film* 35.2 (December 2008)
- 2008 *Fixed Ecstasy: Joan Miró in the 1920s*, Refiguring Modernism (University Park, Penn.: Penn State University Press, 2008)
- 2007 “The World in the Ground Glass: Transformations in P.H. Emerson’s Photography,” *Art Bulletin* 89.1 (March 2007): 130-47.
- 2005 “Michel Leiris on Knowing,” *MLN* 120.4 (fall 2005): 825-48.
- 2001 “Tactile Translucence: Miró, Leiris, Einstein,” *October* 97 (summer 2001): 31-50.

Lectures/Symposiums/Discussions

- October 2015 “Looking Up, Looking Back with Miró,” distinguished lecturer, Louis A. and Frances B. Wagner Lecture Series, McNay Art Museum, San Antonio, Tex.
- September 2015 “Interest in *Psycho*” in session “Aesthetic Materialism,” Association for the Study of Arts of the Present, Greenville, S.C.
- March 2015 “Standing a Round,” Photography and Philosophy Conference, Los Angeles County Museum of Art/*nonsite.org*
- February 2015 New Views in the Philosophy of Photography, Institute for Philosophy, London
- November 2014 “Credit Collapse in *American Madness*” in session “Spatialized Modernisms: The Café, the Drawing Room, and the Vault,” Modernist Studies Association Conference 16, Pittsburgh, Penn.
- April 2014 Cubism Seminar, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.
- November 2013 “Photography and Money,” Rice University, Houston, Tex.
- October 2013 Pedagogy session, Nineteenth Century French Studies, Richmond, Va.
- October 2013 “What Was Cubism?,” Cubism Seminar, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.
- October 2013 “Look at It This Way,” *ASAP*, Detroit, Mich.
- June 2012 “Perspective, Position, and Politics: Joan Miró,” Joan Miró symposium, National Gallery of Art, Washington, D.C.
- February 2012 Scholar’s Seminar on Modernism, Art History Department, Emory University, Atlanta, Ga.
- February 2012 “Turning Bodies,” Picasso to Warhol: Fourteen Modern Masters symposium, High Museum of Art, Atlanta, Ga.
- February 2012 Picasso to Warhol study day, High Museum of Art, Atlanta, Ga.
- October 2011 “Fantasy of Goodwill: Frank Capra, James Agee and Walker Evans,” McIntire Lecture Series, McIntire Department of Art, University of Virginia, Charlottesville, Va.

- October 2011 “Un-Self-Contained” in Picasso and Braque, the Cubist Experiment symposium, Santa Barbara Museum of Art, Santa Barbara, Calif.
- October 2011 “Fantasy of Goodwill: Frank Capra, James Agee and Walker Evans” in the evening lecture series, New York Studio School, New York, N.Y.
- October 2011 “Ford’s Face: Impressionism and Legibility” in session “Face, Voice and Intentionality,” Modernist Studies Association, Buffalo, N.Y.
- February 2011 “The Beholder Before the Picture,” in session “The Afterlife of Cubism,” College Art Association, New York, N.Y.
- October 2010 Respondent, “Who Cares Who Sees?” Southeastern College Art Conference, Richmond, Va.
- June 2010 Picasso/Degas scholars’ day, Clark Art Institute, Williamstown, Mass.
- June 2010 Picasso scholars’ day, Metropolitan Museum of Art, New York, N.Y.
- April 2010 “Sympathy for the Ikedas,” Muscarelle Museum of Art, College of William and Mary, Williamsburg, Va.
- April 2010 “Miró’s Toys,” in session “Dada and Surrealism in Play,” Association of Art Historians, Glasgow, Scotland (paper accepted; unable to present)
- April 2010 “Picasso’s False Gods,” Bonds Colloquium on Twentieth- and Twenty-First-Century Art, Virginia Commonwealth University, Richmond, Va.
- February 2010 Picasso scholars’ day, Philadelphia Museum of Art, Philadelphia, Penn.
- February 2010 Co-chair, “Intention and Interpretation” session, College Art Association annual conference, Chicago, Ill.
- March 2009 “Picasso’s False Gods,” Clark Art Institute, Williamstown, Mass.

- March 2009 “P.H. Emerson and George Gudger Go to Market,” Palmer Museum of Art and “Moments of Change” series, Institute for Arts and Humanities, Penn State University, University Park, Penn.
- January 2009 “Turning Bodies,” symposium, “Joan Miró: Painting and Anti-Painting 1927-1937,” Museum of Modern Art, New York, N.Y.
- October 2008 “Joan Miró, Michel Leiris, and Eroticism,” National Gallery of Art Fall 2008 Lecture Series, National Gallery of Art, Washington, D.C.
- February 2008 “Drawing and Automatism in Miró’s Early Work,” “The Surrealist Drawing, 1915-1950: Tracing the Subversive Line and the Wayward Mark” session, College Art Association annual conference, Dallas, Tex.
- February 2006 “Photography as Chance,” “Art and Accident” session, College Art Association annual conference, Boston, Mass.
- 2004 “Cézanne’s Scale,” Art and Philosophy Departments, University of Maine at Orono, Orono, Maine

Professional Memberships, Activities and Service (current and recent)

- 2014- Director, Film and Media Studies Program, College of William and Mary
- 2014- Art History Coordinator, Department of Art and Art History, College of William and Mary
- 2014- Co-chair, Global Film Festival Oversight Committee, College of William and Mary
- 2014-15 Co-chair, Digital Humanities Ad Hoc Steering Committee, School of Arts and Sciences, College of William and Mary
- 2014 Tenure dossier reviewer, Rice University
- 2013-15 Committee on Faculty Awards and Professorships, School of Arts and Sciences, College of William and Mary
- 2013-14 Co-chair, Department awards committee, Department of Art and Art History, College of William and Mary
- 2013-14 Chair, Department curriculum committee, Department of Art and Art History, College of William and Mary

2013	Tenure dossier reviewer, Yeshiva University, New York, N.Y.
2013	eLearning Seminar, College of William and Mary
2012-13	New Faculty Mentor, College of William and Mary
2012	Manuscript reviewer, University of Liverpool Press
2011-	Member, Admissions Policy Advisory Committee
2010-	Editor, <i>nonsite.org</i> , on-line scholarly journal
2010	Manuscript reviewer, University of Minnesota Press
2009	Tenure dossier reader, Swarthmore College
2009-	Member, Modernist Studies Association
2008-	Member, Steering Committee, Literary and Cultural Studies/Film Program, College of William and Mary
2008	Honors examiner, Swarthmore College
2006	Manuscript reviewer, University of Nebraska Press

Courses Taught (selected)

Lectures:

Introductory Survey (Renaissance to present)
 Nineteenth-Century Art
 Twentieth-Century Art
 History of Photography
 American Art Since 1945
 Theories of Visual Culture
Let Us Now Praise Famous Men
 Symbolism to Surrealism
 Surrealism to High Modernism

Seminars:

Miró and Company
 Post-War U.S. Art and Criticism
 Picasso and His Circle
 Problems in the History of Photography
 Methods of Art History
 Inheritances in Photography

Photography and Automatism

and directing numerous independent studies—most recently on ontologies of art—and honors theses—most recently on Amrita Sher-Gil's modernism.