

**Patricia Hills**  
**Professor Emerita, American and African American Art**  
**Department of History of Art & Architecture, Boston University**  
pathills@bu.edu

## **Education**

- Feb. 1973      PhD., Institute of Fine Arts, New York University.  
 Thesis: "The Genre Painting of Eastman Johnson: The Sources and Development of His Style and Themes," (Published by Garland, 1977).  
 Adviser: Professor Robert Goldwater.
- Jan. 1968      M.A., Hunter College, City University of New York.  
 Thesis: "The Portraits of Thomas Eakins: The Elements of Interpretation."  
 Adviser: Professor Leo Steinberg.
- June 1957      B.A., Stanford University. Major: Modern European Literature

## **Professional Positions**

- 9/1978 – 7/2014      **Department of History of Art & Architecture, Boston University:** Acting Chair, Spring 2009; Spring 2012. Chair, 1995-97; Professor 1988-2014; Associate Professor, 1978-88 [retired 2014]  
 Other assignments: Adviser to Graduate Students, Boston University Art Gallery, 2010-2011; Director of Graduate Studies, 1993-94; Director, BU Art Gallery, 1980-89; Director, Museum Studies Program, 1980-91  
**Affiliated Faculty Member:** American and New England Studies Program; African American Studies Program
- April-July 2013      Terra Foundation Visiting Professor, J. F. Kennedy Institute for North American Studies, Freie Universität, Berlin
- 9/74 - 7/87  
 6/81      Adjunct Curator, 18th- & 19th-C Art, Whitney Museum of Am. Art, NY  
 C. V. Whitney Lectureship, Summer Institute of Western American Studies, Buffalo Bill Historical Center, Cody, Wyoming
- 9/74 - 8/78      Asso. Prof., Fine Arts/Performing Arts, York College, City University of New York, Queens, and PhD Program in Art History, Graduate Center.
- 1-6/75      Adjunct Asso. Prof. Grad. School of Arts & Science, Columbia Univ.
- 1/72-9/74      Asso. Curator, 18th- & 19th-Century Art, Whitney Museum of Am. Art.
- 1-6/74      Adjunct Asso. Prof., Institute of Fine Arts, New York Univ.
- 1-6/73      Visiting Asst. Prof., Art Dept., Hunter College, C.U.N.Y.
- 1971-72      Guest Curator, Eastman Johnson exh., Whitney Museum of Am. Art

## **Honors**

- Feb. 2011      College Art Association award for "Distinguished Teaching of Art History."

## Academic Fellowships and Awards

2020	Andrew Wyeth Foundation for American Art (grant to finalize the Eastman Johnson Catalogue Raisonné website, launch it, fix the glitches, and transfer all databases and paper files to the National Academy of Design, the long-term steward). [\$23,525]
2020	Terra Foundation Research Travel Grant for "Completion of Research in The Netherlands for the Eastman Johnson Catalogue Raisonné Project." \$6,041.]
2018	The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts. Large grant sponsored by the Fenimore Art Museum, Cooperstown, to fund the completion of the Eastman Johnson Catalogue Raisonné database and to migrate the information to a panOpticon website that will be a public access platform. Target date for completion: January 2021. [\$186,330]
2016	Andrew Wyeth Foundation for American Art (grant to complete the Eastman Johnson Catalogue Raisonné Data Base and explore public access platforms) [\$10,000]
Spring 2013	Fellow, W. E. B. Du Bois Institute for African and African American Research, Harvard University
2012-13	Jeffrey Henderson Senior Fellow, Center for the Humanities, Boston University (to extend sabbatical leave for full academic year, to research for a book on the subject "A People's Art: Race, Democracy, and the Visual Arts in 1930s New York"
2007-11	Non-Resident fellow, W. E. B. Du Bois Institute for African and African American Research, Harvard University.
2006-07	Fellow, W. E. B. Du Bois Institute for African and African American Research – to finish book-length manuscript, "Painting Harlem Modern: The Art of Jacob Lawrence"
2005-06	Four fellowships: Gilder Lehrman Institute of American History Fellowship, assigned to the Schomburg Center for Studies in Black Culture, New York (Sept-Oct. 2005); Smithsonian Institution Senior Fellowship, assigned to Smithsonian American Art Museum, Washington DC (Nov 2005-Feb 2006); Georgia O'Keeffe Museum Research Center, Santa Fe (April-June 2006); Boston University Humanities Foundation Fellowship (to extend sabbatical leave for full academic year). All fellowships to complete research and a book: "Painting Harlem Modern: The Art of Jacob Lawrence"
1998-2005	Associate, Dept. of African and Afro-American Studies, Harvard University
Jan-June '95	N.E.H. Fellowship for University Teachers. Project: to finish research and write a book, "Critical Approaches to the Art of Jacob Lawrence."
1994-95	Visiting Scholar, Department of Afro-American Studies, Harvard University,
1993-94	Fellow, Society of Fellows, Humanities Foundation, Boston University.
1991-92	Fellow (in residence) W.E.B. Du Bois Institute for Afro-American Research, Harvard University. Appointed for a study of Jacob Lawrence and African-American Traditions.
1988-90	Senior Fellow, Society of Fellows, Humanities Foundation, Boston University.
1982-83	John Simon Guggenheim Memorial Foundation Fellowship. Appointed for a study of painting and social concern in America in the 1930s.
1982-83	Charles Warren Center for Studies in American History Fellow (in residence), Harvard University (Appointed for the same study as above.)
7/79 - 10/80	N.E.H. Planning Grant for the exhibition <u>John Singer Sargent</u> , held at the Whitney Museum of American Art and the Art Institute of Chicago, 1986-87.
6/76 - 7/76	N.E.H. Summer Stipend for travel-research project. Topic: "The American Frontier: Reality and Myth as Represented in the Fine Arts and Popular Illustration of the United States, 1830-1890."

- 3/74 Short Term American Grantee, Department of State, U.S. Government two-week lecture tour of six European cities in connection with The American Frontier, an exhibition organized for circulation in Europe by USIA.
- 1968-72 Graduate Fellowships for Women, Danforth Foundation, St. Louis

**Other Awards** March 1998: "Award recognizing the outstanding commitment and ongoing support to the intellectual and social life of the graduate community," Graduate Student Art History Association, Boston University

May 2005, second award from the Graduate Student Art History Association, B.U.

May 2014, third award from the Graduate Student Art History Association, B.U.

February 1987: "Honored at Mid-Career" by Women's Caucus for Art.

1987 and 2000: Henry Allen Moe Prize and American Association of Museums (see Books & Catalogues, p. 2)

2000: The 2000 Award for *Eastman Johnson: Painting America* from The Metropolitan Chapter of The Victorian Society in America

### **Books and Catalogues of Exhibitions Curated by Patricia Hills:**

Painting Harlem Modern: The Art of Jacob Lawrence. Berkeley: University of California Press, 2009. Publishing date: January 2010. [368 pages]

Syncopated Rhythms: 20<sup>th</sup>-Century African American Art from the George and Joyce Wein Collection. Co-Curator with Melissa Renn. exh. cat. Boston: Boston University Art Gallery, 2005. [104 pages]

May Stevens. San Francisco: Pomegranate, 2005. [160 pages]

Modern Art in the USA: Issues and Controversies of the 20th Century. Upper Saddle River, NJ: Prentice-Hall, 2001. [A reader/textbook; 40% Hills and 60% anthology; 496 pages]

Translated into Macedonian: Модерна уметност во САД: Прашања и контроверзи на 20 век. Ckonje: Tphmakc, 2009. Translated into Chinese for distribution in 2019.

Eastman Johnson: Painting America. Co-curator with Teresa A. Carbone. exh. cat. New York: Brooklyn Museum of Art in association with Rizzoli International Publications, 1999. [Catalogue/book accompanying a major exhibition of the work of Eastman Johnson, co-curated by Carbone and Hills, that opened at the Brooklyn Museum of Art on October 29, 1999, and then traveled to the San Diego Museum of Art and the Seattle Art Museum. Hills's essay is "Painting Race: Eastman Johnson's Pictures of Slaves, Ex-slaves, and Freedmen."] Awarded the Henry Allen Moe Award for the most outstanding museum catalogue published in New York State in 1999; and 2000 Award from The Metropolitan Chapter of The Victorian Society in America.

Stuart Davis. New York: Harry N. Abrams, 1996.

John Singer Sargent. New York: Whitney Museum of American Art in association with Harry N. Abrams, Inc., 1986 [Curator of museum exhibition held at the Whitney Museum and the Art Institute of Chicago; author of three essays and editor for essays of six other scholars]. Awarded the Henry Allen Moe Prize for the most outstanding catalogue published in New York State in 1986; awarded the 1987 Museum Publications Competition – Award of Distinction by the American Asso of Museums.

Alice Neel. New York: Harry N. Abrams, 1983.

Social Concern and Urban Realism: American Painting of the 1930s. Boston: Boston University Art Gallery, 1983. [Catalogue of traveling exhibition sponsored by the American Federation of Art across the USA, including Alaska in 1983-85.]

"The Artist Previews 'Raphael Soyer's New York: People and Places,'" in Raphael Soyer's New York: People & Places. New York: The Cooper Union, 1983. [Exhibition traveled to the Boston University Art Gallery.]

"Foreword: Recent Concerns, Recent Work," in May Stevens: Ordinary. Extraordinary. A Summation, 1977-1984. Boston: Boston University Art Gallery, 1983. (Exhibition traveled to the University of Maryland and U.C.L.A.)

"Socially Concerned Art in the '80s: A Report from New England," in Social Concern in the '80s: A New England Perspective. exh. cat. Boston: Boston University Art Gallery, 1983.

"Sidney Goodman's Humanism: The Forms of Art and Metaphors for Life," in Sidney Goodman: Recent Work. Boston: Boston University Art Gallery, 1981. (Exhibition traveled to the Virginia Art Museum, Richmond.)

"Alice Neel: Art as a Form of History," in Alice Neel: Two Decades of Painting. exh. cat. Boston: Boston University Art Gallery, 1980.

The Figurative Tradition and The Whitney Museum of American Art: Paintings and Sculpture from the Permanent Collection (exhibition co-curated and co-authored with Roberta Tarbell). New York: Whitney Museum of American Art, 1980. Exhibition did not travel.

Turn-of-the-Century America: Paintings, Graphics, Photographs, 1890-1910. New York: Whitney Museum of American Art, 1977. Exhibition traveled to St. Louis, Seattle and Oakland.

The Genre Painting of Eastman Johnson: The Sources and Development of His Style and Themes. New York: Garland Publishing Co., 1977. [Published dissertation, Institute of Fine Arts, New York University, 1973].

The Painters' America: Rural and Urban Life, 1810-1910. New York: Praeger, 1974. [Whitney Museum exh. cat.]. Exhibition traveled to Houston and Oakland.

The American Frontier: Images and Myths. New York: Whitney Museum of American Art, 1973. [Exhibition I organized as well as a smaller version, which traveled throughout northern Europe under the sponsorship of USIA. Catalogue essay with images reprinted by USIS for the European tour.]

Eastman Johnson. New York: Clarkson N. Potter, 1972 [Whitney Museum exh. cat.]. Exhibition traveled to Detroit, Cincinnati, and Milwaukee.

## **Book Chapters**

**FORTHCOMING:** “Paul Kellogg, Alain Locke, Winold Reiss and the *Survey Graphic* March 1925 Issue ‘Harlem: Mecca of the New Negro,’” in Frank Mehring, ed., *The Multicultural Modernism of Winold Reiss (1886-1953): (Trans)National Approaches to his Work*. Deutscher Kunstverlag, 2020.

“‘History Must Restore What Slavery Took Away’: Freeman H. M. Murray, Double-Consciousness, and the Historiography of African American Art History,” in Eddie Chambers, ed., *The Routledge Companion to African American Art History*, 1<sup>st</sup> edition. New York: Routledge, 2020.

“Cultural Legacies and the Transformation of the Cubist Collage Aesthetic by Romare Bearden, Jacob Lawrence, and Other African American Artists,” in Ruth Fine and Jacqueline Francis, eds. Romare Bearden, American Modernist. National Gallery of Art, Studies in the History of Art, Vol. 71, Washington DC, 2011.

“‘Truth, Freedom, Perfection’: Alfred Barr’s *What Is Modern Painting?* as Cold War Rhetoric,” in Greg Barnhisel and Catherine Turner, eds. Pressing the Fight: Print, Propaganda and the Cold War. Amherst: University of Massachusetts Press, 2010.

“Recollections of the Early Years of the Women’s Caucus for Art in Boston,” in Karen Frostig and Kathy A. Halamka, eds. Blaze: Discourse on Art, Women and Feminism. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2007.

"Art and Politics in the Popular Front: The Union Work and Social Realism of Philip Evergood," in Alejandro Anreas, Diana Linden, and Jonathan Weinberg, eds., The Social and the Real: Political Art of the 1930s in the Western Hemisphere. University Park, PA: Penn State University Press, 2006. (pp. 181-200; 329-333)

“Cultural Racism: Resistance and Accommodation in the Civil War Art of Eastman Johnson and Thomas Nast,” in Patricia Johnston, ed., Looking High and Low: Representing Social Conflict in American Visual Culture. Berkeley: University of California Press, 2006. pp. 103-123.

"Jacob Lawrence's Paintings during the Protest Years of the 1960s," in Peter T. Nesbett and Michelle DuBois, eds., Over the Line: The Art and Life of Jacob Lawrence. Seattle: University of Washington Press, 2000. 175-191.

"Eastman Johnson on Nantucket," in Michael A. Jehle, ed., Picturing Nantucket: An Art History of the Island with Paintings from the Collection of the Nantucket Historical Association. Nantucket, MA: Nantucket Historical Association, 2000. pp. 35-47.

"John Sloan's Images of Working-Class Women," in Marianne Doezema and Elizabeth Milroy, eds., Reading American Art. New Haven: Yale University Press, 1998, pp. 311-49. [Slightly edited version of 1981 essay.]

"The American Art-Union as Patron for Expansionist Ideology in the 1840s," in Andrew Hemingway and Will Vaughn, eds. Art in Bourgeois Society, 1790-1850. Cambridge: Cambridge University Press, 1998. pp. 314-39.

"May Stevens: Painting History as Lived Feminist Experience," in Patricia M. Burnham and Lucretia Hoover Giese, Redefining American History Painting. New York: Cambridge University Press, 1995. (pp. 310-330; 383-387)

"The Art World in New York 1890-1919," in Josef Paul Kleihues and Christina Rathgeber, eds. Berlin-New York, Like and Unlike: Essays on Architecture and Art from 1870 to the Present. New York: Rizzoli International Publications, 1993. Pp. 194-209.

"The Modern Corporate State, the Rhetoric of Freedom, and the Emergence of Modernism in the United States: The Mediation of Language in Critical Practice," in Malcolm Gee, ed., Art Criticism Since 1900 (Manchester, England: Manchester University Press, 1993), pp.143-63.

"Die amerikanischen radikalen Künstler und der Spanische Bürgerkrieg," in Jutta Held, ed., Der Spanische Bürgerkrieg und die bildenden Künste. Hamburg: Argument-Verlag, 1989, pp. 197-210.

"Images of Rural America in the Work of Eastman Johnson, Winslow Homer, and their Contemporaries: A Survey and Critique," pp. 63-82, in Hollister Sturgis, ed., The Rural Vision: France and America in the Late Nineteenth Century. Omaha: Joslyn Art Museum, 1987.

"The Fine Arts in America: Images of Labor from 1800 to 1950," in Essays from the Lowell Conferences on Industrial History, 1982 and 1983, ed. Robert Weible. North Andover, MA: Museum of American Textile History, 1985, pp. 120-64.

#### **Articles and Essays** (including long book reviews)

**Forthcoming:** "My Brilliant Friend May Stevens: Working-Class Artist, Poet, and Anti-Racist, Feminist Activist," in Charles C. Eldridge, *Unforgettables*. Publisher of anthology to be determined.

Review (part of a Roundtable) of Renée Ater, *Remaking Race and History: The Sculpture of Meta Warrick Fuller* (Berkeley: University of California Press, 2011), *Journal of American Studies* 48 (2014) e65. [Other Roundtable authors were Kirsten Pai Buick and Hannah Durkin.]

"Foreword: Remembering Vytas," in Bonnie Bostrom, *Image & Word: A Dialectic: Bonnie Bostrom Resonds to Vytas Sakalas*. Privately printed: San Bernardino, CA, 2017.

"Jacob Lawrence: Letter to Edith Halpert, January 1944," in *Pen to Paper: Artists' Handwritten Letters from the Smithsonian's Archives of American Art*, ed. Mary Savig. New York: Princeton Architectural Press and Washington, DC: Archives of American Art, Smithsonian Institution, 2016.

"What *Characters of Blood* Can Offer Art Historians," Review (part of a Roundtable) of Celeste-Marie Bernier, *Characters of Blood: Black Heroism in the Transatlantic Imagination* in *African American Review* 45:4 (Winter 2012 [issued Dec 2013]):501-04.

"Art and Politics in the *Archives of American Art Journal*," Archives of American Art Journal 49, Nos. 1-2 (Spring 2010): 43. Issue devoted the fiftieth anniversary of the journal.

"Brickbats in Tandem: An Art Historian's Response," American Art: Smithsonian American Art Museum 17, No. 2 (Summer 2003): 9-12.

"'In the Heart of the Black Belt': Jacob Lawrence's Commission from Fortune to Paint the South," The International Review of African American Art 19:1 (2003): 28-36.

"MFA Boston Massacre," Art New England 20, No. 5 (August/September 1999): 5.

"Half the Story" [long review of Robert Hughes, American Visions: The Epic History of Art in America], Los Angeles Times Book Review (April 27, 1997), p. 3.

"Sighting/Siting/Citing Women: Issues of Identity and Alterity in Contemporary Women's Art and Criticism," Art New England 17 (February/March 1996):33-35.

"The Politics of Interpretation," Oxford Art Journal 17:2 (1994):115-20. [Review essay of Sarah Burns, Pastoral Inventions: Rural Life in Nineteenth-Century American Art and Culture, 1989; Elizabeth Johns, American Genre Painting: The Politics of Everyday Life, 1991; and David M. Lubin, Picturing a Nation: Art and Social Change in Nineteenth-Century America, 1994.]

"1936: Meyer Schapiro, Art Front, and the Popular Front," Oxford Art Journal 17:1 (1994):30-41. [Issue devoted to essays on Meyer Schapiro.]

"The Stuff of Museums, Part II: The MFA Builds a Collection," Art New England 14 (June/July 1993):36-38. (Part of "Art in Context" series.)

"The Stuff of Museums, Part I: Reassessing Collections in a Postmodern Age," Art New England 14 (April/May 1993):18-19, 25. (Part of "Art in Context" series.)

"Jacob Lawrence as Pictorial Griot: The Harriet Tubman Series," American Art 7 (Winter 1993):40-59.

"Black is Modern, Black is Us: William H. Johnson in Context," Art New England 14 (December 1992/January 1993):17-19, 49. (Part of "Art in Context" series.)

"Sargent's El Jaleo, Bizet's Carmen, and the Lure of Spain," Art New England 13 (October/November 1992):10-11, 52. (Part of "Art in Context" series.)

"The Naked Body, Censorship and the NEA," Art New England 13 (August/September 1992):14-16, 50. (Part of "Art in Context" series.)

"Montage: The Dialectical Art of Protest, Propaganda, and Persuasion," Art New England 13 (June/July 1992):10-11, 52. (Part of "Art in Context" series.)

"The Passion of Drawing: Current Exhibitions of Drawings by Fra Bartolommeo and Our Contemporaries," Art New England 13 (April/May 1992):22-23, 52. (Part of "Art in Context" series.)

"Beuys, Warhol, and Curatorial Interventions," Art New England 13 (February/March 1992):24-25, 32. (Part of "Art in Context" series.)

"Bleeding Hearts, Borders, and Postmodernism," Art New England 13 (December 1991/January 1992):32-33, 52. (Part of "Art in Context" series.)

"Alice Neel," Art New England 12 (October/November 1991):22-23. ("Art in Context" series.)

"Postmodernism, Political Art, and Power: The End of the '80s," Art New England 10 (February 1989):6-7, 21.

"Contemporary Art Criticism and the Role of History, " Art New England 8 (Sept. 1987):22-23.

"Thomas Eakins' Agnew Clinic and John S. Sargent's Four Doctors: Sublimity, Decorum, and Professionalism," Prospects: A Journal of American Cultural Studies, Vol.11-Essays (1987):217-30.

"Eastman Johnson's The Field Hospital, the U.S. Sanitary Commission and Women in the Civil War," The Minneapolis Institute of Arts Bulletin, 65 (1981-82) [published in 1986]:66-81.

"Art of Political and Social Issues," Art New England 6 (September 1985):6, 25.

Book Review Essay on Serge Guilbaut, How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War, in Archives of American Art Journal 24, No. 1 (1984):26-29. Reprinted in "A Retrospective Selection of Articles," Archives of American Art Journal 30; Nos. 1-4 (1990).

"Where is the Woman's Movement As It Affects Art Professionals Today? Some Views by Linda Nochlin, Charlotte Rubinstein, May Stevens, Joyce Kozloff, and Barbara Zucker," in Art New England 6 (March, 1985):6, 21.

"Socially Concerned Art: The 1930s and Today," in Art New England 5 (Feb. 1984):4-5,22.

"John Sloan's Images of Working-Class Women: A Case Study of the Roles and Inter-Relationships of Politics, Personality and Patrons in the Development of Sloan's Art, 1905-1916," Prospects: An Annual of American Cultural Studies 5 (1981):159-198.

"Gentle Portraits of the Longfellow Era: The Drawings of Samuel Worcester Rowse," Drawing 2 (March-April 1981):121-126.

"Philip Evergood's American Tragedy: The Poetics of Ugliness, The Politics of Anger," Arts Magazine 54 (February, 1980):138-142.

"Turn-of-the-Century America," American Art Review 4 (January, 1978):63-73,94-97.

"Turn-of-the-Century America," Museum News 56 (September-October 1977):30-34 [reprint of Introduction to Turn-of-the-Century America.]

"Art History Textbooks: The Hidden Persuaders," Artforum 14 (June, 1976):58-61.

"J. G. Brown's Sentimental Paintings," Antiques Magazine 106 (October, 1974):646-647. [Called "Book Preview," this was a reprint of parts of The Painters' America.]

"The Frontier Show," American Art Review 1 (September-October 1973):38-40.

"Painter of the New Eden," Art News 71 (March 1972):36-39, 67-68. [Essay on Eastman Johnson.]

**Essays for Exhibition Catalogues Organized by Other Curators:**



"The Subject is Politics: Benny Andrews and May Stevens," in Jeremiah William McCarthy and Diana Thompson, curators and editors, *For America: Paintings from the National Academy of Design*. New York: American Federation of Arts & National Academy of Design, 2019.

"Mapping Joyce Kozloff's Girlhood," in *Joyce Kozloff: Girlhood*. New York: DC Moore Gallery, 2017.

"Foreword," in Rachel Tolano, curator, *Making Connections: The Art and Life of Herbert Gentry*. Boston, MA: Boston University Art Gallery, 2014.

"Foreword," in Naomi Slipp, curator, *Teaching the Body: Artistic Anatomy in the American Academy, from Copley, Rimmer, and Eakins to Contemporary Artists*. Boston, MA: Boston University Art Gallery, 2013.

"The Art-Union and the Ideology of Empire," in Amanda Lett, Patricia Hills, Peter John Brownlee and Randy Ramer with Foreword by Duane H. King, *Perfectly American: The Art-Union and Its Artists*, Exh. Cat. Tulsa, OK: Gilcrease Museum, 2011.

"Sargent's Women in His Life and Art," in Paul S. D'Ambrosio, curator and ed., John S. Sargent: Portraits in Praise of Women. Exh. Cat. Cooperstown, NY: Fenimore Art Museum, 2010. Co-authors Helen Lefkowitz Horowitz and Patricia Hills selected as recipients of the William Fischelis Book Award for 2011 presented by the Victorian Society in America. (Ceremony May 29, 2011).

"Sidney Hurwitz's Meditations on the Industrial Age," in Sidney Hurwitz: Five Decades. Boston: Boston University Art Gallery, 2009.

"Foreword: Atomic Imagery in Context," in Atomic Afterimage: Cold War Imagery in Contemporary Art. Curated by Keely Oregeman. Boston: Boston University Art Gallery, 2008.

"Dread Scott's Heightened Contradictions," in Dread Scott: Welcome to America. Brooklyn, NY: Museum of Contemporary African Diasporan Arts, Inc. (MoCADA), February 28-June 1, 2008.

"Lawrence through the Decades," in Jacob Lawrence: Moving Forward, Paintings, 1936-1999. NY: DC Moore Gallery, 2008.

"Alice Neel," in Artists of the Commonwealth: Realism in Pennsylvania Painting, 1950-2000. Loretto, PA: Southern Alleghenies Museum of Art, 2001. (Exhibition traveled to Southern Alleghenies Museum of Art, Erie Art Museum, and James A. Michener Art Museum.)

"The Prints of Jacob Lawrence: Chronicles of Struggles and Hopes," in Peter Nesbett, Jacob Lawrence: The Complete Prints, 1963-2000. Seattle: University of Washington Press, 2001. [Revision of Jacob Lawrence: Thirty Years of Prints (1963-1993)].

"Notes on Whitfield Lovell's Tableaux," in Whitfield Lovell. New York: D.C. Moore Gallery, 2000. (Catalogue also used for Boston University Art Gallery Exhibition, fall, 2001.)

"Marianna Pineda's Sculpture," in Marianna Pineda, Sculpture: 1949 to 1996. Boston: The Alabaster Press, 1996. (Catalogue for exhibition held at The George Washington University Dimock Gallery, 1996, and the Boston University Art Gallery, 1998.)

"Marianna Pineda," in Woman's Caucus for Art Honor Awards for Outstanding Achievement in the Visual Arts, 17th Annual Exhibition and Ceremony, Brandeis University, 21 February 1996.

"A Brief History of the Terry Dintenfass Gallery," in Belief, Exhibition Checklist. New York: Terry Dintenfass Gallery in association with Salander-O'Reilly Galleries, January 6 to February 3, 1996.

"Portrait of the Artist as an African-American: A Conversation with John Wilson," in Dialogue: John Wilson/Joseph Norman. Boston: The Museum of the National Center of Afro-American Artists in association with the Museum of Fine Arts, 1995. (Exhibition curated by Clifford S. Ackley, Edmund Barry Gaither, and Shelley R. Langdale.)

"A Personal Tribute to Elizabeth McNaughton," in Perry McNaughton Jamieson, Elizabeth Baskerville McNaughton: Six Decades of Painting. Privately printed, 1994.

*"The Prints of Jacob Lawrence: Chronicles of Struggles and Hopes," in Peter Nesbett, ed., Jacob Lawrence: Thirty Years of Prints (1963-1993): A Catalogue Raisonné.* Seattle: Francine Seders Gallery Ltd., 1994.

"Philip Evergood: The Artist's Imagination and the Real World," in Philip Evergood: A Tribute. New York: Terry Dintenfass Gallery, 1993.

"Jacob Lawrence's Migration Series: Weavings of Pictures and Texts," in Elizabeth Hutton Turner, ed. Jacob Lawrence: The Migration Series. Washington, D. C.: The Rappahannock Press in association with The Phillips Collection, 1993.

"The Person, the Studio, the World: Audrey Flack in the 1960s," in Thalia Gouma-Peterson, Breaking the Rules: Audrey Flack, a Retrospective 1950-1990. New York: Harry N. Abrams, 1992.

"Picturing Progress in the Era of Westward Expansion," in William H. Truettner, The West as America. Washington, D. C.: Smithsonian Institution Press, 1991. [Catalogue for exhibition which opened at the National Museum of American Art, March 1991.]

"Mel Wiseman's Monotypes," Boston University Art Gallery, Mel Wiseman: A Retrospective of Paintings and Monotypes. Boston: Boston University Art Gallery, 1990.

"Afterword/Afterwards: Eastman Johnson's Transition to Portrait Painting in the Early 1880s," in Timken Art Gallery, Eastman Johnson: The Cranberry Harvest, Island of Nantucket. San Diego: The Putnam Foundation, 1990. [Curator was Marc Simpson.]

"Los Desaparecidos--Antonio Frasconi's Witnesses for History," in Dowd Fine Arts Gallery of the State University of New York College at Cortland, Antonio Frasconi: An Artist's Journal. Cortland, NY: 1989.

"Preface," in David Shapiro: A 50 Year Retrospective, 1930-1980, an Exhibition of Prints and Paintings. Montpelier, Vermont: T. W. Wood Art Gallery, 1987.

"Preface," to Jim Drobnick, ed., "Commemorating in Anticipation, Rudolf Baranik: An Interview," in Dictionary from the 24th Century. New York: Bee Sting Press, 1987.

"Agnes Mongan," in Woman's Caucus for Art Honor Awards for Outstanding Achievement in the Visual Arts, 8th Annual Exhibition and Ceremony, Boston, 11 February 1987.

"Jacob Lawrence's Expressive Cubism," in Ellen Harkins Wheat, Jacob Lawrence: American Painter. Seattle: University of Washington Press, 1986.

"Windows into Lois Tarlow's Reality," in Lois Tarlow. Brockton, MA: Brockton Art Museum, 1986.

"Foreword," in Patricia Johnston, Joyce Kozloff: Visionary Ornament. Boston: Boston University Art Gallery, 1986.

"Preface: Pre-Facing Peaceworks," in Peaceworks: Art for Peace. Curated by Sajed Kamal for the Boston Visual Artists Union. Boston: Branden Press, 1985.

"Zwischen Realismus und Balsam für die Gemüter gehetzter Geschäftsleute--Anmerkungen zu Arbeitsdarstellungen in der bildenden Kunst der USA seit 1800," in Philip S. Foner and Reinhard Schultz, Das Andere Amerika: Geschichte, Kunst und Kultur der amerikanischen Arbeiterbewegung. Berlin: Elefanten Press Verlag, 1983. (Exhibition traveled throughout Germany.) Essay revised and published in Essays from the Lowell Conference (see above).

"The Career and Art of William Gropper--In Brief," in William Gropper. Co-curated with Joy Gordon. Framingham, MA: The Danforth Museum, 1982.

"The Working American," introduction to The Working American. Washington, D. C.: Smithsonian Institution Press, 1979. (Exhibition sponsored by District 1199; curated by Abigail Booth Gerdt).

"Recent Paintings of Elena Borstein," in Elena Borstein. New York: Andre Zarre Gallery, 1978.

"May Stevens," in May Stevens. Richmond: Modlin Fine Arts Center, Univ. of Richmond, 1977.

### **Exhibitions Curated: No catalogues**

Jacob Lawrence: Chronicles of Struggles and Hopes, curated for the Boston University Art Gallery, September – October 2004. (Wrote wall labels only.)

### **On-Line Reviews (blog posts):**

For *Berkshire Fine Arts*: Five reviews (about 2000 words each) on the Pacific Standard Time exhibitions held in Southern California museums (a Getty Center initiative) during Jan and Feb 2012:

[http://www.berkshirefinearts.com/03-19-2012\\_letter-from-southern-california.htm](http://www.berkshirefinearts.com/03-19-2012_letter-from-southern-california.htm)

[http://www.berkshirefinearts.com/04-05-2012\\_letter-2-from-southern-california.htm](http://www.berkshirefinearts.com/04-05-2012_letter-2-from-southern-california.htm)

[http://www.berkshirefinearts.com/04-19-2012\\_letter-3-from-southern-california.htm](http://www.berkshirefinearts.com/04-19-2012_letter-3-from-southern-california.htm)

[http://www.berkshirefinearts.com/04-20-2012\\_letter-4-from-southern-california.htm](http://www.berkshirefinearts.com/04-20-2012_letter-4-from-southern-california.htm)

[http://www.berkshirefinearts.com/05-05-2012\\_patricia-hills-letter-5-from-southern-california.htm](http://www.berkshirefinearts.com/05-05-2012_patricia-hills-letter-5-from-southern-california.htm)

For Berkshire Fine Arts: Reviews from Germany, June-August 2013:

[http://berkshirefinearts.com/06-24-2013\\_letter-from-berlin-first-impressions.htm](http://berkshirefinearts.com/06-24-2013_letter-from-berlin-first-impressions.htm)

[http://berkshirefinearts.com/06-29-2013\\_second-berlin-letter-bonnie-wood.htm](http://berkshirefinearts.com/06-29-2013_second-berlin-letter-bonnie-wood.htm)

[http://berkshirefinearts.com/07-08-2013\\_letter-from-berlin-3-anish-kapoor.htm](http://berkshirefinearts.com/07-08-2013_letter-from-berlin-3-anish-kapoor.htm)

### **Entries for Dictionaries, Encyclopedias, and Museum Collections Catalogues**

Grove Encyclopedia of American Art, Joan Marter, ed. New York: Oxford University Press, 1911. Five short entries (300-700 words): May Stevens, John Wilson, the Artists' Union, *Art Front*, Works Progress Administration/Federal Art Project. Publishing date 2011.

Notable American Women: A Biographical Dictionary Completing the Twentieth Century, Susan Ware, ed. Cambridge: Harvard University Press, 2005. Entry on Alice Neel, pp. 465-67.

American Dreams: American Art to 1950 in the Williams College Museum of Art, intro by Nancy M. Matthews. Williamstown, MA: Williams College Museum of Art, 2001. Entry on Jacob Lawrence's Square Dance. 1000 words.

Africana: The Encyclopedia of the African and African American Experience, Kwame Anthony Appiah and Henry Louis Gates, Jr., eds. New York: Basic Civitas Books, 1999. Entry on Jacob Lawrence, pp. 1139-40.

American Paintings in the Detroit Institute of Arts, Vol. II: Works by Artists Born between 1816 and 1847, intro. by Nancy Rivard Shaw. New York: Hudson Hills Press in association with the Detroit Institute of Arts Founders Society, 1997. 1000-2000-word essays on J. G. Brown's A Surprise Party; bio on Mary Cassatt, her paintings Alexander J. Cassatt, Women Admiring a Child, and In the Garden; bio on Edward Lamson Henry and his painting The King of the Montauks; bio on Winslow Homer and his paintings Defiance: Inviting a Shot before Petersburg, The Dinner Horn, The Four-Leaf Clover, and Girl and Laurel; bio on Eastman Johnson and his paintings Worthington Whittredge, Self-Portrait, In the Fields, Catherine Butler Dusenberry (Mrs. Allan Shelden); bio on Daniel Ridgway Knight and his painting The Water Carriers; bio on George Cochran Lambdin and his painting At the Front; bio on Lilly Martin Spencer and her painting Domestic Happiness. (I wrote 23 of 149 entries in that volume.)

Dictionary of Women Artists. Delia Gaze, ed. London: Fitzroy Dearborn Publishers, 1997. 1000-2000 word essays on: Elizabeth Catlett, Alice Neel, Augusta Savage, Lilly Martin Spencer, and May Stevens.

The Encyclopedia of New York City. Kenneth T. Jackson, ed. New Haven: Yale University Press, 1995. (Listed as Associate Editor on masthead.) Wrote short (about 100-250 words) entries on Reginald Marsh, Henry McBride, Moses Soyer, Alice Neel, New York School, Raphael Soyer, Ben(jamin) Shahn, Ten American Painters, American Art-Union, American Artists' Congress, Armory

Show, Ashcan School, Charles H. Caffin, Stuart Davis, Philip Evergood, Sadakichi Hartmann, Robert Henri, John Reed Club, John Sloan, and longer essays on New York City painting (about 4000 words) and art criticism (about 2000 words). [Updated two last essays, 2008, for revised ed.]

Master Paintings from the Butler Institute of American Art. Irene S. Sweetkind, ed. New York: Harry N. Abrams, Inc. in association with the Butler Institute of American Art, 1994. Entry on Eastman Johnson's The Feather Duster Boy.

The Reader's Companion to American History. Eric Foner and John A. Garraty, eds., Boston: Houghton Mifflin Co., 1991. Entry on John Singer Sargent.

Encyclopedia of the American Left. Mari Jo Buhle, Paul Buhle and Dan Georgakas, eds., New York: Garland Publishing, Inc., 1990. Entry on: Art Movements

The Preston Morton Collection of American Art, Katherine Harper Mead, ed. Santa Barbara, CA: Santa Barbara Museum of Art, 1981. Entry on "Unknown Artist, Copy after Jules Breton, Le Départ pour les Champs, Catalogue No. 50," pp. 263-66. The unknown artist has since been established as Eastman Johnson.

American National Biography. Oxford University Press. Entry on Eastman Johnson, pp. 62-64.

**Short Takes: Shorter Book and Exhibition Reviews and Previews and Published Letters to Editors** (less than 800 words)

"From Our Readers," Art New England 32 (January-February 2011), 5.

"Art and Politics in the Archives of American Art Journal," in special issue "50 Years," *Archives of American Art Journal* 49, Nos. 1-2 (Spring 2010): 43.

Obituary. "Rudolf Baranik," Art New England 19:4 (June/July 1998):6, 70.

Book Review of Norma Broude and Mary D. Garrard, eds. The Power of Feminist Art: The American Movement of the 1970s, History and Impact, in Art New England 17 (February/March 1996):8.

Book Review of Angela Miller, The Empire of the Eye: Landscape Representation and American Cultural Politics, 1825-1875, in Journal of the Early Republic 15 (Fall 1995):530-31.

Exhibition Review of "This Is My Body: This Is My Blood," Herter Art Gallery, University of Massachusetts, Amherst, in Art New England 14 (February/March 1993):40-41.

Exhibition Review of "Kiki Smith: Unfolding the Body--An Exhibition of the Works on Paper," Rose Art Museum, Brandeis University. Art New England 14 (December 1992/January 1993):41-42.

Book Review of Ellen Harkins Wheat, Jacob Lawrence: The Frederick Douglass and Harriet Tubman Series of 1938-40, in Art New England 13 (February/March 1992):5-6.

Book Review of Lucy R. Lippard, Mixed Blessings: New Art in a Multicultural America, in Art New England 12 (October/November 1991):4,6.

Exhibition Review of "Allan Rohan Crite: A Retrospective, 1924-1989," Museum of the National Center of Afro-American Artists, Boston. Art New England 12 (April/May 1991):42-43.

Exhibition Review of "Gerhard Richter: 18.Oktober 1977," Institute of Contemporary Art/Boston. Art New England 12 (March 1991):30-31.

"Preview: Art" in Boston Review 15 (February 1990):8.

Exhibition Review of "May Stevens: The Canal and the Garden" and "Civia Rosenberg: The Death of a Son: A Collaboration and Response to His Art," Mary Ingraham Bunting Institute, Radcliffe College, Cambridge, in Art New England 10 (July/August 1989):30.

Exhibition Review of "Art and the Law," Rose Art Museum, Brandeis University in Art New England 10 (May 1989):24.

Exhibition Review of "Charles Giuliano: Big Shots," New England School of Art and Design, Boston, Art New England 8 (May, 1987):21.

Exhibition Review of "Arnold Trachtman," Montserret School of Visual Arts, Beverly, Art New England 6 (June, 1985).

Exhibition Review of "Lois Tarlow," Helen Shlien Gallery, Boston, in Art New England 5 (June, 1984):12.

Exhibition Review of "Realists at Work," Marcus Gallery, Boston, in Art New England 5 (March, 1984):12.

Exhibition Review of "Thomas Eakins: Artist of Philadelphia," in Art New England 3 (October, 1982):5.

Book Review of Joshua C. Taylor, The Fine Arts in America, and Milton W. Brown, et. al., American Art, in Portfolio 2 (February-March, 1980):27-28,30.

Book Review of Rena Neumann Coen, Painting and Sculpture in Minnesota, 1820-1914, in Minnesota History 44 (Fall, 1977):297-298.

### **Current Research Projects:**

Ongoing research project: Catalogue Raisonné of the work of Eastman Johnson (1824-1906), American genre and portrait painter.

**Future projects:** Book project, "A People's Art: Democracy, Race, and the Visual Arts in the 1930s New York; completion of Catalogue Raisonné of the works of Eastman Johnson (1824-1906); Editor of anthology, "The Civil War in Visual Culture"; book project on the feminist and activist artist Joyce Kozloff; essay on Freeman Murray for a Routledge anthology; essay on Jacob Lawrence's Struggle series.

### **Scholarly Conferences (partial listing)**

At the College Art Association annual meetings I have delivered papers or given commentaries (seven times since 1978), have co-chaired a session (once), and moderated panels (twice); American Studies Association (chaired - three times; chaired and commented – twice; founded and chaired business meetings of Visual Culture/Art History Caucus - three times); 1<sup>st</sup> Congress of the International American Studies Association, University of Leiden (delivered a paper); Women's Caucus for Art annual meetings (two presentations to two honorees; once M.C. for Honoree's Awards; once moderated panel); Association of Art Historians, London (papers, 1991 and 1993); Organization of American Historians (one paper); Berkshire Conference on the History of Women (one commentary); and co-chaired a two-day conference (1986) on American art for the Henry Luce Foundation, held at the Institute of Fine Arts, New York University. In May 1991 I organized and served as M.C. for New Perspectives on the American Arts: The Boston University Symposium for Luce Foundation Graduate Fellows, held at the Metropolitan Museum of Art, New York. Served on committee for biannual conference of Association of Historians of American Art, 2012.

Lectures at universities and museums across the country and Europe, include Stanford University; U.C.L.A.; Yale University Art Gallery; Brown University; University of Delaware; Harvard University; Rutgers University; San Francisco State University; Graduate Center of the City University of New York; Kenyon College, Ohio; Simmons College, Boston; Salem State College, MA; Rhodes College in Memphis; Rhode Island College; Spelman College in Atlanta; Manchester Community College, CT; SUNY/New Paltz, New York; The Brooklyn Museum; The Museum of Modern Art, New York; Whitney Museum of American Art, New York; The High Museum in Atlanta; the Minneapolis Institute of Art; the Corcoran Gallery of Art, Washington DC; Amon Carter Museum, Ft. Worth; Oakland Art Museum; Newark Art Museum; Montclair (NJ) Art Museum; St. Louis Museum of Art; Seattle Art Museum; Virginia Museum of Art, Richmond; Norton Gallery of Art in West Palm Beach; The Currier Gallery of Art in Manchester, NH; the Robert Hull Fleming Museum in Burlington, VT; Danforth Museum of Art in Framingham, MA; Reynolda House Museum of American Art in Winston-Salem, NC; Detroit Institute of Arts; New Mexico State University/Las Cruces; Howard University, Washington DC; Smithsonian American Art Museum, Washington DC; Georgia O'Keeffe Museum, Santa Fe, NM; Addison Gallery of American Art, Phillips Academy, Andover, MA; Vermont Humanities Council; Roxbury Community College, Boston; Pennsylvania Academy of the Fine Arts, Philadelphia; Roger Williams University, Bristol, RI; National Academy Museum, NY, NY; Savannah School of Art and Design Museum of Art, Savannah, GA. Manchester (England) Art Gallery; Dublin (Ireland) Art Gallery; University of Munich; University of Leiden; Frei Universität, Berlin; Terra Foundation Summer Institute, Giverney, France.

**Memberships:** College Art Association since 1967: Member, Jury for selecting awardees for Distinguished Teaching of Art History, 2012-2015. American Studies Association: presidential nominee, 2001; elected to National Council, 1995-98; Member, Wise-Susman Prize Committee, 1994; Member, John Hope Franklin Prize Committee, 2000; founded the Visual Culture/Art History Caucus within A.S.A., 1995. Women's Caucus for Art (co-founder of Boston Chapter, 1981; organized many panel discussions in Boston from 1982-89. Association of Historians of American Art (on Steering Committee for 2<sup>nd</sup> biannual conference, held in Boston, 2012); Catalogue Raisonne Scholars Association; International Catalogue Raisonné Association.

### **Service to the Profession:**

2007- 2014: Field Editor for [caa.reviews](http://caa.reviews) [the on-line journal of the College Art Association], for exhibitions and conferences in the northeast USA and southeast Canada of art done after 1800.

1990-1999: Series Editor, "Cambridge Studies in American Visual Culture," Cambridge University Press. Six books published.

1988: Juror for "Boston Women Artists: WCA Invitational," A.I.R. Gallery, New York, June 7-25, 1988.

**Reviewer:** Reviewed fellowship applications, travel grant applications, book subvention proposals, or book awards nominees at various times for N.E.H., A.C.L.S., the National Humanities Center, the American Studies Association, the Georgia O'Keeffe Museum Research Center, Smithsonian American Art Museum, Washington D.C., and the Bunting Fellowships at Radcliffe College. At various times reader for university presses, The Art Bulletin, American Art, and American Quarterly. Also reviewer for tenure and promotion cases at University of Michigan, University of California/Davis, University of California/Santa Barbara, Northeastern University, Southern Methodist University, Mount Holyoke College, Dartmouth College, Harvard University, Temple University, Princeton University, UC/Irvine, SUNY/Purchase, School of the Art Institute of Chicago, Rutgers University, Vassar College, the University of Virginia, University of Tulsa.

**Consulting (formally and informally):** Department of State, Lecturer in Europe as a Short Term American Grantee (STAG), in connection with traveling exhibition *The American Frontier*, March 23-April 6, 1974; Cape Ann Historical Association, NEH reviewer of the Lane Collection (1984); Museum of Fine Arts, Boston (informally); Henry Luce Foundation, organizer of "New Perspectives on the American Arts: The Boston University Symposium for Luce Foundation Graduate Fellows" (1991); Archives of American Art, New England Advisory Board (1980s); Arts Council of Indianapolis, panelist for the DeHaan Artist of Distinction Award (2018). Advisor for Jacob Lawrence Catalogue Raisonné Project (1980s).

**Future Projects:** To complete the Catalogue Raisonné of Eastman Johnson by April 1, 2021; to complete a book on Joyce Kozloff; to complete a book on the 1930s with chapters on Gwendolyn Bennett, Meyer Schapiro, the involvement of US artists in the Spanish Civil War, the printmaker Bob Blackburn.

**Other:**

Listed in Who's Who in America since 38th ed.; Who's Who in American Art since 14th ed., and Who's Who of American Women.

**Hobbies:** Gardening and traveling.

**Family:** Husband, one daughter, two sons, two step-daughters, one granddaughter.