

# Jennifer L. Roberts

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[Academia](#) page

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*Research and teaching interests:* North American art, 16th-21st centuries; print studies; history of science and technology; craft and materiality theory

## Education

- 2000          Yale University, Ph.D., History of Art  
1992          Stanford University, A.B., Art History and English

## Academic Positions

- 2018-          Johnson-Kulukundis Family Faculty Director for the Arts, Radcliffe  
                  Institute for Advanced Study, Harvard University  
2013-          Elizabeth Cary Agassiz Professor of the Humanities, Harvard University  
2009-13        Professor of History of Art and Architecture, Harvard University  
2007-9        Gardner Cowles Associate Professor of History of Art and Architecture,  
                  Harvard University  
2002-7        Assistant Professor, History of Art and Architecture, Harvard University  
2000-2        Carole and Alvin I. Schragis Postdoctoral Faculty Fellow, Department of  
                  Fine Arts, Syracuse University

## Publications

### *Books*

*Jasper Johns: A Catalogue Raisonné of the Monotypes* (New York: Matthew Marks Gallery and Yale University Press, 2017). Co-authored with Susan Dackerman.

*Scale* (Edited volume: Terra Research Series in American Art ,Vol. 2), Chicago: Terra Foundation, 2016. Authors: Glenn Adamson, Wendy Bellion, Wouter Davidts, Darcy Grimaldo Grigsby, Christopher Heuer, Joshua Stein, Jason Weems.

*Transporting Visions: The Movement of Images in Early America* (University of California Press, 2014). Reviews: [Transatlantica](#), [Common-Place](#), [Panorama](#), [CAA Reviews](#). Winner of the Eldredge Prize, Smithsonian American Art Museum.

*Jasper Johns/In Press: The Crosshatch Works and the Logic of Print* (Harvard Art Museums/Hatje Cantz, 2012).

*American Encounters: Art, History, and Cultural Identity* (Prentice Hall, 2007). With Angela Miller, Janet Berlo, and Bryan J. Wolf.

*Mirror-Travels: Robert Smithson and History* (Yale University Press, 2004).

### ***Books in Progress***

*Contact: Art and the Pull of Print* (The Mellon Lectures; under arrangement with Princeton University Press)

*Life Signs: The Tender Science of the Pulsewave* (co-authored with Dario Robleto) (under contract with University of Chicago Press)

### ***Selected Articles and Essays***

“Casting Blind,” in Scott Rothkopf and Carlos Basualdo, eds., *Jasper Johns: Mind/Mirror* (Whitney Museum of American Art and the Philadelphia Museum of Art), forthcoming 2021.

“Biography of a Wave,” in *Dario Robleto: Unknown and Solitary Seas: Dreams and Emotions of the Nineteenth Century* (Radcliffe Institute for Advanced Study, 2019).

“The Art of Pressure,” in *Willie Cole: Beauties* (Radcliffe Institute for Advanced Study, 2019).

“Open Span,” in Anna Von Mertens, *Measure* (Radcliffe Institute for Advanced Study, 2018).

“On Misexpertise: the Art Historian in the Studio.” Published online at [mindingmaking.org](http://mindingmaking.org).

"Things: Material Turn, Transnational Turn," *American Art* (summer 2017)

“Submergence,” in Ethan Lasser, ed., *From the Philosophy Chamber: Harvard’s Lost Collection, 1766-1831* (Harvard University Art Museums, 2017)

"Sifted: Screenprinting and the Art of the 1960s," in Judith Brodie, ed., *Three Centuries of American Prints* (National Gallery of Art, 2016).

"The Veins of Pennsylvania: Benjamin Franklin's Nature-Printed Currency," *Grey Room* (Fall 2017).

"Introduction: Seeing Scale," in Jennifer L. Roberts, ed., *Scale* (Terra Research Series in American Art vol. 2, 2016).

"Backwords: Screenprinting and the Politics of Reversal," in *Corita Kent and the Language of Pop* (Harvard Art Museums, 2015), 60-73.

"The Currency of Ornament: Anti-Counterfeiting Lathework and the Dynamics of Value in Early Nineteenth-Century America," in *Ornament: Between Global and Local*, edited by Gulru Necipoglu and Alina Payne (Princeton University Press, 2016).

"Setting the Roundtable, Or, Prospects for Dialogue between Americanists and Modernists," In John Davis, Jennifer Greenhill, and Jason D. LaFountain, eds., *Essays on the Study of American Art*. (Blackwell Publishers, 2015), 34-48.

"Post-Telegraphic Painting: Asher B. Durand and the Nonconducting Image," *Grey Room* 48 (Summer 2012): 12-35.

"Failure to Deliver: *Watson and the Shark* and the Boston Tea Party." *Art History*, 34.4 (September 2011): 674-695.

"'Certain Dark Rays of the Sunbeam': Sunlight and the Decomposition of Landscape," in *The Pre-Raphaelite Lens: British Photography and Painting, 1848-1875* (National Gallery of Art, 2010), 60-69.

"Copley's Cargo: *Boy with a Squirrel* and the Dilemma of Transit." *American Art* 21.2 (Summer 2007): 20-41.

"The Taste of Time: Salt and the *Spiral Jetty*." Catalog essay for *Robert Smithson* (Los Angeles: Museum of Contemporary Art, 2004), 96-103.

Excerpted in the *Chronicle Review*, *Chronicle of Higher Education*, February 2005

"Landscapes of Indifference: Robert Smithson and John Lloyd Stephens in Yucatán." *The Art Bulletin* 82 no. 3 (September 2000): 544-567.

Translated and reprinted in Pablo León de la Barra and Magalí Arriola, eds., *Incidentes de Viaje Espejo en Yucatán y otros lugares* (Instituto Nacional de Bellas Artes y Literatura, 2011), 177-254.

"Lucubrations on a Lava Lamp: Technocracy, Counterculture, and Containment in the Sixties." In *American Artifacts: Essays in Material Culture*, ed. Jules D. Prown and Kenneth Haltman (Michigan State University Press, 2000), 167-189.

Translated and reprinted in Anke Ortlepp and Christoph Ribbat, eds., *Thing Studies: Alltagsgegenstände und amerikanische Kulturwissenschaft* (Steiner Verlag, 2009).

"Inscrutable Space: Hogarth and English Stage Design." In *"Among the Whores and Thieves": William Hogarth and The Beggar's Opera*, ed. David Bindman and Scott Wilcox (New Haven: Yale Center for British Art, 1997), 25-33.

### ***Book Reviews***

Review of Trish Loughran, *The Republic in Print*. *CAA Reviews*, Jan 2010.

“Gross Clinic.” Review of Henry Adams, *Eakins Revealed: the Secret Life of An American Artist* and Kathleen Foster, ed., *A Drawing Manual by Thomas Eakins*. *Bookforum* (Oct/Nov2005).

“Suspicious Minds.” Review of Michael Leja, *Looking Askance: Skepticism and American Art from Eakins to Duchamp*. *Bookforum* (December 2004).

### **Exhibitions Curated**

*Tomashi Jackson: Brown II*. Radcliffe Institute for Advanced Study (postponed due to COVID to October 2021)

*Dario Robleto – Unknown and Solitary Seas: Dreams and Emotions of the Nineteenth Century*. Radcliffe Institute for Advanced Study (November 4, 2019-January 18, 2019)

*Critical Printing*. Harvard Art Museums (August 29, 2019 – January 5, 2020).

*Willie Cole: Beauties*. Radcliffe Institute for Advanced Study (March 27-June 29, 2019).

*Measure: Anna Von Mertens*. Radcliffe Institute for Advanced Study (November 8, 2018-January 22, 2019).

*Jasper Johns / In Press: The Crosshatch Works and the Logic of Print*. Harvard Art Museums, May-August 2012.

Curricular exhibitions for *American Encounters: Art, Contact, and Conflict, 1560-1860 and American Art and Modernity*, 2009-2012, Harvard Art Museums.

Curatorial Fellow, Yale University Art Gallery, 1995-96.

### **Honors and Fellowships**

#### ***Senior Visiting Lectureships and Advisory Positions***

Mellon Lecturer, Center for Advanced Study in the Visual Arts (scheduled)	2021
Slade Professorship in Fine Arts, Cambridge University	2019
Terra Visiting Professor, Smithsonian American Art Museum, December 2012	2012
Senior Advisor, Terra Summer Residency, Giverny	2011

***Postdoctoral Fellowships***

Clark Art Institute Fellowship	2007
Radcliffe Institute Fellowship (declined)	2007-8
Stanford Humanities Center Fellowship	2005-6
Getty Postdoctoral Fellowship (declined)	2005
Carole and Alvin I. Schragis Postdoctoral Faculty Fellowship (Syracuse University)	2000-2002

***Research and Teaching Honors, Harvard University***

Harvard College Professorship for excellence in research and teaching	2012-2017
Walter Channing Cabot Fellowship for scholarly eminence in the fields of literature, history, or art	2015
Roslyn Abramson Award for excellence in teaching undergraduates (awarded annually to 1-2 members of the Faculty of Arts and Sciences)	2005
Thomas Temple Hoopes Prize for Excellence in the Work of Undergraduates and in the Art of Teaching	2003, 2004, 2005, 2015

***Doctoral/Dissertation***

Frances Blanshard Prize for the most distinguished dissertation in the History of Art, Yale University	2001
National Museum of American Art/ Smithsonian Institution. Patricia and Philip Frost Predoctoral Fellowship	1999-2000
American Council of Learned Societies / Henry Luce Dissertation Fellowship	1998-1999
John F. Enders Dissertation Fellowship, Yale University	1998
Andrew W. Mellon Dissertation Fellowship, Yale University	1997

***Graduate (Yale University)***

Henry S. McNeil Fellowship in American Art	1993-1997
A. Bartlett Giamatti Graduate Fellowship	1993-1995

***Undergraduate (Stanford University)***

The Stanford Humanities Award in Art History	1992
Phi Beta Kappa	1992

## Scholarly Presentations and Events

### Invited Lectures

- 2020** (cancelled due to COVID-19) **Huntington Library**. *Huntington Centennial Lecture* "Under Pressure: The Birds of America and the Paradox of Print." (March)
- (cancelled due to COVID-19) **Rice University**. "Printing on Air: Rauschenberg's Atmospheric Lithography." (April)
- (cancelled due to COVID-19) **The University of Chicago**. Keynote address, *Casting, Molding, and the Production of Knowledge*
- 2019** **University of Cambridge**. *The Matrix: Contemporary Art and the Life of Print*. Slade Lectures in the Fine Arts (Eight lectures, January – March).
- 2018** **Smithsonian American Art Museum**, "The Moiré Effect: Print and Interference." (March). Eldredge Prize Lecture in the History of Art.
- 2017** **Harvard Art Museums**, "Orbital Dramas in Homer's *Summer Night*" (February)
- University of Pennsylvania**, *Objects of Study Symposium*, "The Metamorphic Press" (March)
- Harvard Seminar in Book History**, *The Metamorphic Press: Jasper Johns and the Monotype* (February)
- 2016** **Northwestern University**, *Warnock Lecture Series*, "Sifted: Screenprinting and the Art of the Sixties." (November)
- Museum of Modern Art**, "Jasper Johns: Recent Monotypes" (May)
- 2015** **California Institute of Technology/Huntington Museum**, *Looking at Language: The Materialized Word*. "Backwards: Screenprinting and the Politics of Reversal." (May)
- Harvard University/Radcliffe Institute for Advanced Study**, *University as Collector* conference. "From the Margins of Paper Territories: Henry Popple's *Map of the British Empire in America, 1733*." (April)
- University of Minnesota, Institute for Advanced Study**, *Experiencing Mass Images*. "Currency as Metaprinting: The Case of Benjamin Franklin" (April)
- Keynote address, Columbia University**, *Materialities of American Texts and Visual Cultures*. "Wood-Work." (April)
- Triple Canopy, Brooklyn**, Panelist, "The End of the Image." (April)
- University of Pennsylvania**, *Avery Lecture Series*. "Sifted: Screenprinting and the Art of the 1960s," (October)
- Keynote Address, Nineteenth-Century Studies Association Annual Conference**, Boston, MA "The Wood-Work of Mass Images in the Nineteenth Century." (March)

- Museum of Fine Arts, Boston** *Devens Lecture Series* (January)
- Syracuse University** *Networks (2015 Syracuse Symposium, Humanities Center)*  
"Matrix, Meshwork, Moiré: Patterns in American Print," (November)
- Smithsonian American Art Museum**, *Shifting Terrain* conference. "Things of Substance: Reflections on Ten Years of Material Studies." (October)
- 2014** **University of Chicago**, *Object Cultures Group*. "Scale, Matter, and Meaning: Sizing up Maps." (April)
- Harvard University**, [\*Thinking with Your Eyes: Visualizing the Arts, Humanities, and Sciences\*](#) (February)
- 2013** **University of Delaware/Winterthur Museum**, *Common Destinations: Maps in the American Experience*, "Scale, Matter, and Meaning: Sizing Up Popple's Map." (October)
- Keynote, **Institute of Fine Arts/NYU**, *Mapping: Geography, Power, and Imagination in the Art of the Americas* conference (April).
- Wyeth Lecture in American Art, CASVA/National Gallery of Art**. "Reversing American Art." (November).
- McGill University**, *Liquid Intelligence and the Aesthetics of Fluidity* conference. "Veins of Commerce: Ben Franklin's Nature-Printed Currency" (October).
- Harvard University**, *HILT Conference on the Essentials of Teaching*. "The Power of Patience" (May)
- Salem Athenaeum**, *Jackson Pollock* (April)
- 2012** **Vassar College**, *Framing American Art* symposium, "Ornamental Engraving and the Landscape of Money in Antebellum America."
- Harvard University**, *Ornament as Portable Culture: Between Globalism and Localism*, symposium, "The Currency of Ornament."
- Harvard University**, Opening Lecture for *Jasper Johns/In Press*, "The Printerly Art of Jasper Johns."
- Yale University**, Oswaldo Rodriguez Roque Lecture, Yale Art Gallery, "Circulations: Transit, Mechanics, and the Movement at the Heart of American Art."
- Huntington Library**, *Visual Knowledge in the Early Modern Americas*, "The Size of Knowledge."
- RISD**, conversation with printmaking students about *Jasper Johns/In Press*
- 2011** **Yale University**, Street Hall Lecture Series, "Audubon's Burden: Materiality and Transmission in *The Birds of America*."
- Terra Summer Residency**, Giverny, France, "Asher B. Durand and the Non-Conducting Image."
- 2010** Keynote Address. **Princeton University**, Graduate Symposium on *Horizons and Horizontality*. "Harborspace."

**Northwestern University**, Humanities Center Lecture Series, *Things*. “How To Move an Image.”

**College Art Association**, Panel for Distinguished Scholar Award for Jules D. Prown

**Harvard University**, Victorian Studies Seminar in the Humanities Center. “The Plight of Pictures in the Telegraphic Era.”

**Harvard University**, Weatherhead Center Symposium on Material Culture and Translation. “Dilemmas of Delivery in Copley’s Atlantic.”

**2009** **Columbia University**, *Multiplying the Visual in the Nineteenth Century*, symposium. “Post-Telegraphic Painting.”

**York University**, *Anglo-American: Artistic Interchange Between Britain and the USA*, conference. “Failure to Deliver: *Watson and the Shark* and the Boston Tea Party”

**NEH Summer Institute on John James Audubon**, Bloomington, IN. “Audubon’s American Space”

**American Antiquarian Society**, Seminar Series. “On Scale in American Ornithological Prints”

**2008** Inaugural lecture. **University of Chicago**, *New Directions in the Study of American Culture* series. “Actual Size: Scale and Transmission in Antebellum America”

**Columbia University**, Bettman Lecture Series. “Pictures in Transit: Matter and Migration from Audubon to Johns”

**University of California, Berkeley**, *Materiality of Images*, symposium. “Migratory Images: Audubon’s Birds of America”

**Brown University**, *Material Worlds*, symposium. “Audubon’s Burden”

**New-York Historical Society**, *American Icons*, symposium. “Robert Smithson’s *Spiral Jetty* as Anti-Icon”

**2007** **University of Michigan**, *Materialism and the Materiality of the Image in the Nineteenth Century*, symposium. “Migratory Images”

**Princeton University**, *American Visions*, symposium. “Dreams of Transmission: Fred Tomaselli and the American Ornithological Tradition”

**Yale University**, Department of the History of Art, departmental lecture series “Pictures in Transit”

**University of California, Berkeley**, Department of the History of Art, departmental lecture series. “Copley’s Cargo: Aesthetics and the Dilemma of Transit”

**Yale University**, Department of English, Americanist Colloquium. “Telegraphic Space and the Collapse of Painting: Morse, Poe, Durand, Homer”

**University of Rochester**, *Theories and Things: Reevaluating Material Culture*, lecture series. “Audubon’s Burden: Materiality and Transmission in *The Birds of America*”

**Clark Art Institute**, *Practicing American Art History*, colloquium. “Why Should



- Americanists Care About Contemporary Art?"
- 2006** **Getty Research Institute** (one of 3 invited lecturers for the Clark/Getty Symposium). "Wait and See: Dispatch and Delay in Early American Visual Culture"
- Addison Gallery** of American Art, 75<sup>th</sup> Anniversary Celebration Symposium. "Gathering Moss: Landscape in an Era of Acceleration"
- Harvard University**, Humanities Center. "Pictures in Transit"
- Stanford University**, Stanford Humanities Center. "Transporting Visions"
- Bay Area Seminar in Early American Studies**. "Boy with a Squirrel and Navigational Painting"
- 2005** Keynote address  
**Yale Center for British Art**, *Contested Ground: Defining Historical Landscape*, symposium. "Event Horizons: Landscape and the Limits of Historical Imagination"
- Harvard University**, Junior Parents' Weekend Lecture. "Nomads, Cyborgs, and Hybrids: Contemporary Art and Globalization"
- 2004** **MIT**, History, Theory, and Criticism Forum. "Forgetting Passaic"
- University of Delaware**, Department of Art History, departmental lecture series. "'The Age of Astonishment is Beginning': Robert Smithson's Religious Paintings"
- 2002** **Skidmore College**, Department of Art History, departmental lecture series. "Lineage, Lineament, Limbo: Line in Smithson's Early Paintings"

### *Workshops and Conferences Organized*

- 2017** *Technologies of Cutting*  
 Organized with Ethan W. Lasser. The third of an annual series of workshops focusing on processes of making in the fine, decorative, and industrial arts.
- 2016** *Maneuvers Project Think Tank*
- 2015** *Techniques of Reversal*, College Art Association, New York. Panel co-organized with David Pullins, Harvard University.
- 2014** *Technologies of Turning*  
 Organized with Ethan W. Lasser. The second of an annual series of workshops focusing on processes of making in the fine, decorative, and industrial arts. The workshop will bring together faculty, artists, museum professionals, and graduate students for demonstrations, hands-on exercises, and discussion about rotational dynamics in ceramics, woodworking, textile production, cinema, and music.
- 2013** *Technologies of Reversal: Explorations of Matter and Meaning*.  
 The first of the "Technologies" workshops, about processes of reversal in printmaking, casting, and contemporary rapid prototyping.

- 2007** *Fields of Vision: The Visual and Material Culture of New England, 1600-1830*  
One of nine conference committee members. Co-sponsored by the Colonial Society of Massachusetts and the American Antiquarian Society.
- 2004** *The Harvard Symposium in American Art: Surface, Space, and Interface.* Harvard University, October 29-30. Approx. 300 attendees; 10 speakers; 9 sponsors. Co-organized with Gwendolyn DuBois Shaw

### ***Selected Conference Papers and Panels***

- 2007** American Antiquarian Society/Colonial Society of Massachusetts. *Fields of Vision: The Visual and Material Culture of New England, 1600-1830.* Moderator, Geography panel
- 2006** Smithsonian American Art Museum, American Art in a Global Context Symposium. "Copley's Cargo."  
College Art Association Annual Conference, Boston (co-chair with Michael Gaudio). "Transatlantic Perspectives on American Visual Culture, 1500-1800"
- 2002** Brigham Young University, *Passion for Place: Art and Tourism in a Multicentered Society.* "Spiral Jetty/Golden Spike: Robert Smithson and Historical Tourism."
- 1998** College Art Association annual meeting, Toronto. "Mirrored Travels in Yucatán: Robert Smithson, 1969 // John Lloyd Stephens, 1843."

## **Teaching**

### ***Lectures and Seminars:***

- Humanities 11: Visual Humanities (team taught course)  
Humanities 20: A Colloquium in the Visual Arts (team taught course)  
The Art of Looking (with Robin Kelsey)  
The Graphic Method: Recording the Body in Line, Film, and Flame  
Critical Printing (joint studio/seminar with Matt Saunders)  
Minding Making: Art History and Artisanal Intelligence (with Ethan Lasser)  
Halftone, Benday, Screen: Commercial Printing and the Art of the 1960s  
Material Culture for American Studies  
American Encounters: Art, Contact and Conflict 1565-1865 (Gen Ed – US/W)  
American Art and Modernity, 1865-1965 (Gen Ed – A&I)  
From the Philosophy Chamber: Harvard and the Arts in the Early Republic (with Ethan Lasser)  
Art and Science in Early America  
Pop Art  
The Gilded Age

The Thing  
The Art of Expedition in Nineteenth-Century America

***Tutorials:***

Trompe-l'oeil and the Practice of Deception  
Nineteenth-Century Landscape in Europe and the U.S.  
Robert Rauschenberg  
Jasper Johns and print culture  
Ornament, Essence, and Interiority  
Stella/Flavin  
Abstract Expressionism  
Conceptual art  
Pop and Print  
Mechanical Printmaking in the Nineteenth and Twentieth Centuries  
Senior thesis preparation seminar

***Team-Taught Courses:***

Presentations on Benjamin West, Mies van der Rohe, Jackson Pollock, Robert Smithson, machine art, abstract expressionism, contemporary art, American watercolors

## **Advising**

***Primary Advisor, Doctoral Dissertations***

Miguel de Baca, "Memory Work: Anne Truitt and Sculpture" (History of American Civilization, completed 2009)  
Layla Bermeo, "Expanding beyond the Early Republic: Visual Culture and the U.S.-Mexican War" (HAA, in progress).  
Isabel Bird, "Objects of Study: Art and the Post-Studio Classroom, 1968-78" (HAA, in progress, co-advised with Carrie Lambert-Beatty)  
Maggie Cao, "Episodes at the End of Landscape" (HAA, completed 2014)  
Sarah Carter, "Object Lessons in American Culture" (History of American Civilization, completed 2010: co-advisor with Laurel Ulrich)  
Jennifer Chuong, "The Nature of Surfaces in Early America" (HAA, in progress).  
Elizabeth Bacon Eager, "Drawing Machines: The Manual and the Mechanical in the Art of the Early Republic" (HAA, completed 2018)  
Wendy Ikemoto, "Double Vision: Pendant Painting in Antebellum America" (HAA, completed 2009)  
Christine Garnier, "Amalgamating the West during the American Silver Age" (HAA, in progress)

Katie Mullis Kresser, "Art as History/History as Art: John La Farge and the Problem of Representation, 1859-1910" (HAA, completed 2005)

Sarah Mirseyedi, "Process Work: Industrial Reproduction and the Transformation of Artistic Labor in the Work of Edouard Manet" (HAA, in process, co-advising with Ewa Lajer-Burcharth)

Peter L'Official. "Urban Legends: Representing the South Bronx in Ruin and Reality (American Studies, completed 2014)

Jason LaFountain, "The Puritan Art World" (HAA, completed 2013)

Katie Pfohl, "The Systems of World Ornament in American Painting" (HAA, completed 2014)

Evander Price, "Flashbacks to Future Monuments: American Monumentality at the End of the Age of Deferral" (American Studies: completed 2019)

Katherine Rieder, "'The Remainder of Our Effects We Must Leave Behind': American Loyalists and the Meaning of Things, 1765-1800" (History of American Civilization, completed 2009)

Julia Silverman, "Un/Designing Empire: Indigenous Images and Their Mobility Between (and after) the World Wars" (HAA, in progress)

Rachel Vogel. "'The Machine that Makes the Art': Printmaking and Conceptual Practice, 1965-1980" (HAA, in progress, co-advised with Carrie Lambert-Beatty)

#### *Dissertation Committees*

Christopher Allison, "Protestant Relics: The Sacred Body in Early America" (American Studies, completed 2018: adv. Laurel Thatcher Ulrich)

Paisid Aramphongphan, "Inefficient Moves: Art, Dance, and Queer Bodies in the 1960s" (HAA, completed 2015: adv. Carrie Lambert-Beatty)

Graham Bader, "Roy Lichtenstein, Pop, and the Face of Painting in the 1960s" (HAA, completed 2004: adv. Yve-Alain Bois)

Mia Bagneris, "Local Colors: Images of Interracial Sexuality and the Mixed-Race Body in the Caribbean Canvases of Agostino Brunias" (African and African-American Studies, completed 2009: adv. Werner Sollors)

Ross Barrett, "Rendering Violence: Riots, Strikes, and Upheaval in Nineteenth-Century American Art and Visual Culture" (Boston University, art history, completed 2008: adv. Patricia Hills)

Makeda Best, "Alexander Gardner and the Image of History" (HAA, completed 2010: adv. Robin Kelsey)

Max Boersma, "Working Conditions: Abstraction and the Making of Art 1918-1933" (HAA, in progress, adv. Maria Gough and Benjamin Buchloh)

Tyler Cann, "Kinetic Art 1935-1968: Strategies of Integration, Technologies of Liberation" (HAA, in progress: adv. Yve-Alain Bois)

Carla Cevasco, "Feast, Fast, and Flesh: The Violence of Hunger in Colonial New England and New France" (American Studies, completed 2017, adv. Joyce Chaplin)

Kirsty Dootson, "Industrial Color: Chromatic Technologies in Britain, 1856-1969." (Yale University, History of Art, completed 2018: adv. Timothy Barringer)

Holger Droessler, "Workers of the Pacific: Land, Labor, and Difference in Colonial Samoa" (American Studies, completed 2015: adv. Sven Beckert)

Brendan Fay, "Abstraction and the Academy: Defining "Creative" Photography in Mid-Century America" (HAA, completed 2009: adv. Robin Kelsey)

Lauren Jacks Gamble, "Accretions in Space and Time: The Environmental Art of John Trumbull," (Yale University, History of Art, completed 2011?, adv. Alexander Nemerov)

Gabrielle Gopinath, "Ghost Detainees: Disappeared Figural Presences in the Work of Bruce Nauman, 1969-90" (Yale University, History of Art, completed 2008: adv. David Joselit/Alexander Nemerov)

Thea Goldring, "The Matter of Art: Art and Materialism in the Age of Enlightenment." (HAA, in progress: adv. Ewa Lajer-Burchardt)

Andrew Hamilton, "On Scale in the Precolumbian Andes" (HAA, completed 2014, adv. Thomas Cummins)

Mazie Harris, "Technology in Transition: The Portraits and Patents of New York Photography Studios on Broadway, 1850-1870," (Brown University, completed 2013, adv. Douglas Nickel)

Adam Jasienski, "In the Guise of Holiness: Portraiture and Sanctity in the Early Modern Hispanic World" (HAA, completed: adv. Thomas Cummins)

Jamie Jones, "American Whaling in Commerce, Culture, and Memory, 1820-1930" (History of American Civilization, completed 2011, adv. John Stauffer)

James Ketchum, "Journey to the Surface of the Earth: Contemporary Art and the Production of Alternative Geographic Knowledge" (Department of Geography, Syracuse University, completed 2004: adv. Donald Miller)

Lauren Kroiz, "Modernizing a 'Grey Race': American Art during the Era of Exclusion (1882-1943)" (MIT: History, Theory, and Criticism, completed 2008: adv. Caroline Jones)

Erica Allen-Kim, "Little Saigon: Architecture and Ethnicity in Post-1965 America" (HAA, completed 2011: adv. Neil Levine)

Michelle Kuo, "'To Avoid the Waste of a Cultural Revolution: Experiments in Art and Technology (E.A.T.), 1966-1979" (HAA, completed 2018: adv. Yve-Alain Bois)

Joseph Lerner, "'The Cut Glass Age': Crystallizations of Culture in Cut Glass, 1876 to 1920 (Stanford University, completed 2019, adv. Alexander Nemerov).

Kevin Lotery, "an Exhibit/an Aesthetic: The Independent Group and Postwar Exhibition Design" (HAA, completed 2015: adv. Benjamin Buchloh).

Nenette Luarca-Shoaf, "The Mississippi River in Antebellum American Culture," (University of Delaware, completed 2013: adv. Wendy Bellion)

Katherine Moore McAllen, "Rethinking Frontier Paradigms in Spanish America: Art on the Jesuit Missions of Northern New Spain" (HAA, completed 2012: adv. Thomas Cummins)

Theresa McCulla, "Representing Modern New Orleans: Food and the Evolution of the

Multiethnic City" (American Studies, completed, adv. Joyce Chaplin)

Read McFaddin, "The Case for Franciscan Authority: Apocalyptic Mural Cycles in Early Colonial Mexico" (HAA, in progress, adv. Tom Cummins)

Allison Pappas, "'Considered only in its ultimate nature': Photography between Object and Idea" (Brown University, in progress, adv. Douglas Nickel)

Prudence Peiffer, "Routine Extremism: Ad Reinhardt and Modern Art" (HAA, completed 2010: adv. Yve-Alain Bois)

Jacob Proctor, "Stan Vanderbeek's Language of Vision" (HAA, in progress, adv. Yve-Alain Bois)

Jennifer Quick, "Back to the Drawing Board: Ed Ruscha 1956-70" (HAA, completed 2015: adv. Robin Kelsey)

Dalila Scruggs, "The Love of Liberty Has Brought Us Here": The ACS and the Imaging of African-American Settlers in Liberia" (HAA, completed 2010: adv. Suzanne Blier)

Lisa Trever, "Image and Representation in Mochica Art and Visual Culture of Ancient Peru" (HAA, completed 2013: adv. Thomas Cummins)

Christopher Williams-Wynn, "Information in an Expanded Field: International Perspectives on Art and Systems, 1968-1977," HAA, in progress.

Taylor Walsh, "Medium at the Margins: Bruce Nauman, 1965-1972." (HAA, in progress, adv. Carrie Lambert-Beatty).

***Primary Advisor, Masters Theses (Harvard Extension School)***

Catherine Kreider, "Myth and Morality: The Sculpted Façade of the First Bank of the United States." Completed 2005. Winner of the 2006 Crite Prize in the Arts.

Janet Zipes, "The Early Work of Lois Mailou Jones." Completed 2007.

Michelle Arbeit, "The Voice of the City of New York Re-Interpreted: The Italian-American Experience in the New York Paintings of Joseph Stella." Completed 2003.

***Senior Thesis Advising***

**2017** Samuel Hagen, "Testing the American Pastoral"

**2016** Eloise Lynton, "Women and Woodblock"

**2015** Nora Wilkinson, "Dangerous Visions: Idolatry as Metaphor in Late Nineteenth-Century Realism." Winner of a Thomas Temple Hoopes Prize and the Fay Prize for the best thesis in the Arts and Humanities at Harvard.

Isaac Dayno, "'The Last Children of Men:' Women, Family, and the World in Shaker Visionary Images, 1839-1859." Winner of the Fairman Thesis Prize, History of Art and Architecture.

**2014** Elizabeth Kjorlien, "Andy Warhol's Painted Makeup"

Eloise Horn, "The Disappearance of Language in Ed Ruscha's Later Work"

**2013** Alejandra Dean, "Documentation and History in the Work of Richard Long"

- 2011** Amelia Muller, "From Slavery to the Smithsonian': Coiled Baskets of Coastal South Carolina and their Makers"
- 2010** Hannah Yohalem, "Claes Oldenburg and Photography."  
Vanessa Dube, "'Nothing Between You and the Set But Space:' A Cultural History of the Zenith Space Commander Remote Control." Winner of a Thomas Temple Hoopes Prize.  
Alicia Beyer, "Why Do Corporations Sponsor Art Museum Exhibitions?"
- 2009** Nicole Bass, "Egyptomania and the Racial Politics of Nineteenth-Century American Expansion."
- 2007** Briahna Gray, "The Refusal of Photography in Anatomical Illustration." Joint thesis with History of Science.
- 2005** Sarah Lehrer-Graiwer, "Some Books Have Pictures and Some Pictures Have Books: R.B. Kitaj's *In Our Time*." Winner of a Thomas Temple Hoopes Prize  
Elisabeth (Tina) Rivers, "Abstraction Films and American Art of the 1960s"  
Vivian Kaufman, "John Singer Sargent's Negotiation of Parisian Space"
- 2004** Emily Caplan, "A Documentary of Documentary: Ansel Adams's Photographs of Manzanar." Winner of a Thomas Temple Hoopes Prize  
Genevieve Cadwalader, "Richard Diebenkorn's Turn to Figuration"  
Alice Engel, "Modernism on Victorian Terms: James McNeill Whistler's Peacock Room"
- 2003** Jeffries Oliver-Li, "New World Order: Bloomsbury Ideology and the Critical Reception of John Singer Sargent" Winner of a Thomas Temple Hoopes Prize; Winner of the Matthew Abramson Prize for the Best Senior Honors Thesis in HAA  
Eleanor Brennan, HAA. "'How Would An American Girl Feel About That?': The 'Advancing American Art' Show and U.S. Culture after WWII"  
Susan Brunka, HAA. "Abstract Art Hits Home: Issues Surrounding the Changing Perception of the Chicago Picasso."

***General Examination Committees***

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 Katherine Rieder, American Civilization  
 Nora Morrison, American Civilization  
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 Sarah Carter, American Civilization  
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 Genevieve Hyacinthe, HAA  
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 Megan Luke, HAA  
 Miguel de Baca, American Civilization  
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 Ross Barrett, BU  
 Katherine Claire Moore, HAA  
 Jason LaFountain, HAA  
 Makeda Best, HAA  
 Katie Pfohl, HAA  
 Alexandra Wachtel, HAA  
 Maggie Cao, HAA  
 David Pullins, HAA  
 Kevin Lotery, HAA  
 Peter L'Official, American Civilization  
 Taylor Walsh, HAA  
 Elizabeth Bacon, HAA  
 Jennifer Quick, HAA  
 Adam Jasienski, HAA  
 Read McFaddin, HAA  
 Carla Cevasco, American Civilization  
 Taylor Walsh, HAA  
 Evander Price, American Studies  
 Layla Bermeo, HAA  
 Jennifer Chuong, HAA  
 Sarah Grandin, HAA  
 Ashley Hannebrink, HAA  
 Christopher Williams-Wynn, HAA  
 Christine Garnier, HAA  
 Chassidy Winestock, HAA  
 Rachel Vogel, HAA  
 Thea Goldring, HAA  
 Max Boersma, HAA  
 Julia Silverman, HAA  
 Isabel Bird, HAA  
 Destiny Crowley, HAA

***Qualifying Papers***

Alejandra Rojas  
 Wendy Ikemoto  
 Megan Luke  
 Jason LaFountain  
 Katherine Claire Moore  
 Makeda Best  
 Prue Peiffer  
 Megan Sullivan  
 Lanka Tattersall  
 Katie Pfohl  
 Alexandra Wachtel  
 Maggie Cao  
 David Pullins  
 Kevin Lotery  
 Jennifer Quick  
 Elizabeth Bacon  
 Layla Bermeo  
 Sarah Grandin  
 Camran Mani  
 Jennifer Chuong  
 Samuel Ewing  
 Rachel Poser  
 Sarah Mirseyedi  
 Christopher Williams-Wynn  
 Christine Garnier  
 Max Boersma  
 Thea Goldring  
 Rachel Vogel  
 Julia Silverman



## Service and Committees

### *Harvard University*

Johnson-Kulukundis Family Faculty Director for the Arts, Radcliffe Institute, 2018-  
 Harvard Library Faculty Advisory Council, 2020-  
 HUCA – Harvard University Committee on the Arts, 2019-  
 Faculty Advisory Committee, FAS Dean Search, 2018  
 Gordon Parks Essay Prize Jury, 2018-  
 FAS Faculty Council, 2016-18  
 FAS Docket Committee, 2016-18, Chair 2017-18  
 Senior Honors Advisor, HAA (2006-7, 2016-18)  
 Chair and DGS, Program in American Studies (2011, 2012-2015)  
 Search Advisory Committee, Harvard Art Museums Director, 2015  
 Search Committee, Weyerhaeuser Curator of Prints, Harvard Art Museums, 2015  
 FAS Dean's Faculty Resources Committee, 2014-16  
 Sackler renovation planning committee, HAA, 2014-2015  
 Cabot Library Renovation Committee, 2013-14  
 HILT Cultivation Grant Faculty Selection Committee, 2014  
 Administrative Committee, Charles Warren Center for Studies in American History (2011-  
 Committee on Degrees in History and Literature (2010-2013)  
 Interim Director of Undergraduate Studies, HAA (2009-10)  
 FAS IT Committee (2009-2013)  
 Bowdoin Prize Committee (2009-2015)  
 Wendell Prize Committee (2009-10)  
 Hoopes Prize Committee (2014)  
 Chair, Technology and Library Committee, HAA (2008-9, 2004-5) (member 2003-4, 2006-  
 2007, 2009-10, 2010-11)  
 Standing Committee on Advanced Degrees in American Studies (2003-present)  
 Policy Committee, David Rockefeller Center for Latin American Studies (2006-2012)  
 Admissions Committee, HAA (annually)  
 Admissions Committee, History of American Civilization (2008-9, 2004-5, 2012-2015)  
 Fellowships Committee, Term Time/Merit Fellowships, GSAS (2003)  
 Search Committee, Rosenblatt Chair in Art since 1945, HAA (2004-5)  
 Search Committee, Contemporary Art, HAA/VES (2003)  
 Search Committee, Spanish and Latin American art, HAA (2010-11)

### *Fellowship Review*

Institute for Advanced Study, Princeton University  
 The Stanford Humanities Center  
 Canada Council/Killam Research Grants  
 Kaplan Institute for the Humanities, Northwestern University

### *Manuscript Review*

*The Art Bulletin*  
*Art History*  
*American Art*  
 MIT Press

University of Chicago Press  
University of California Press  
Yale University Press

***Editorial Boards***

*American Art*

*Winterthur Portfolio*

***Advisory Boards***

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