

ROBERT THOMAS COZZOLINO

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EDUCATION

- 2006** **Ph.D** University of Wisconsin-Madison
Dissertation: "Every picture should be a prayer: the art of Ivan Albright."
2000 **MA** Art History, University of Wisconsin-Madison
1994 **BA** History of Art and Architecture, University of Illinois at Chicago

CURRENT PROJECTS

Surrealism and Subversion: The Art of Honoré Sharrer (co-curator, catalogue author, 2017-18)
Into the City: A History of Chicago Art (co-author/editor, University of Chicago Press, 2018)
Supernatural America: The Paranormal in American Art (curator, catalogue author, 2020)

EMPLOYMENT

- 2016-present** Patrick and Aimee Butler Curator of Paintings, Minneapolis Institute of Art
- 2004-2016** Senior Curator and Evelyn and Will Kaplan Curator of Modern Art, Pennsylvania Academy of the Fine Arts, Philadelphia (**PAFA**). Hired as Assistant Curator in September 2004; Associate Curator, March 2006; Curator of Modern Art, December 2007; Senior Curator, July 2011; Evelyn and Will Kaplan Curator of Modern Art, November 2014. Left February 2016. Oversaw department and exhibition budgets ranging from \$1.5 million to \$50,000; supervise 4-6 staff members.

EXHIBITIONS CURATED AT MIA

2016-17: *American Modernism: Selections from the Kunin Collection.*

EXHIBITIONS CURATED AT PAFA

- 2016-17:** *World War I and American Art* (with Anne Knutson and David Lubin)
2015-16: *Seachange: Abstraction in Norman Lewis's Time; Collection Focus: Dot-Dash-Dissolve.*
2015: *Rock, Paper, Scissors: Drawn from the JoAnn Gonzalez Hickey Collection* (with PAFA students); *Tiny but Mighty* (with Jodi Throckmorton); *Collection Focus: Bartlett, Ryman, Tuttle* (with Jodi Throckmorton).
2014-15: *Peter Blume: Nature and Metamorphosis; David Lynch: The Unified Field.*
2014: *Eldzier Cortor: Theme and Variations; Summer Shuffle: Contemporary Art @ PAFA Remixed; In With the New! Recent Gifts on Paper.*
2013: *Hidden Treasures Unveiled: Watercolors* (with Anna O. Marley).
2012-13: *The Female Gaze: Women Artists Making their World; Samuel F. B. Morse's The Galleries of the Louvre: A New Look* (with Anna O. Marley).
2012: *Of, To, and From Ray Yoshida; PAFA and Dr. Barnes; The Modernist City; After Tanner: African-American Artists Since 1940.*
2011: *Abstract Expressionism and its Discontents; Pictures of the Body; Anatomy/ Academy* (with Anna O. Marley and Julien Robson); *Oliver Grimley: Menagerie; "How 'ya gonna keep 'em down on the farm after they've seen Patee?"*.

2010: *Narcissus in the Studio: Artist Portraits and Self-Portraits; Jasper Johns: Flag; American Art Starts Here: PAFA Refreshed and Reloaded* (with Anna O. Marley); *Summer Surprises* (with Julien Robson); *Push, Press, and Pull: Prints Since 1960* (with Julien Robson).

2009: *Elizabeth Osborne: The Color of Light; Communion with Nature: Paintings by William Gannotta* (memorial exhibition).

2008-09: *George Tooker: A Retrospective* (with Marshall Price).

2008: *Peter Saul: A Retrospective* (venue curator); *Jacob Lawrence's Hiroshima; Reverberations: Modern and Contemporary Art from the Bank of America Collection; Spot Check: Academy Contemporary; Harnett, Peto, and their Accomplices: Trompe l'oeil Paintings from the Collection.*

2007: *This Place is Ours! Recent Acquisitions at the Pennsylvania Academy.*

2006: *Villa America: American Moderns 1900-1950* (venue curator); *Art in Chicago: Resisting Regionalism, Transforming Modernism.*

2005: *Light, Line and Color: American Works on Paper 1765-2005; Vik Muniz: Remastered.*

2003-2004 Writer and researcher, Princeton University Art Museum
Researcher for *West to Wesselmann: American Drawings and Watercolors in the Princeton University Art Museum* and contributed to catalogue.

2001-2003 Guest Curator, Elvehjem Museum of Art (now Chazen Museum of Art), University of Wisconsin-Madison. **Curated:** *With Friends: Six Magic Realists 1940-65* (2005); *Dudley Huppler: Drawings* (2002).

1998-2001 Teaching Assistant, Art History, University of Wisconsin-Madison
Taught *Ancient to Medieval* and *Renaissance to Modern* surveys (seven consecutive semesters). Guest lecturer for many undergraduate and graduate courses.

1998-2000 Curatorial Assistant, Elvehjem Museum of Art, University of Wisconsin
Researcher for *Wildeworld: The Art of John Wilde* (1999-2000) and *Makers and Users: American Decorative Arts, 1630-1810, from the Chipstone Collection* (1999).

1997-2004 Arts Writer, Isthmus Publishing Co., Madison, Wisconsin
Wrote over eighty articles on the arts for alternative weekly newspaper.

1993-1997 Curatorial Assistant, Art Institute of Chicago
Researcher for *Ivan Albright* (1997), *Claude Monet: 1840-1926* (1995), and *Bruce Goff: Architecture for the Continuous Present* (1995). **Curated** works on paper and working methods sections of *Ivan Albright* retrospective (1997).

1993-1997 Assistant Archivist, Ryerson and Burnham Archives, Art Institute of Chicago
Curated: *Bruce Goff: Selections from the Archive* (1995); *Selections from the Ivan Albright Archives: 1897-1983* (1997); and *Every Picture Should Be A Prayer: The Notebooks of Ivan Albright* (1997).

PUBLICATIONS

In progress: *Into the City: A History of Chicago Art* (co-author/editor with Maggie Taft (University of Chicago Press, 2018).

At press: “Certainly not casting stones’: Honoré Sharrer’s Religious Imagery,” in *Surrealism and Subversion: The Art of Honoré Sharrer* (Yale University Press, 2017).

World War I and American Art (PAFA and Princeton University Press, 2016). Ed./co-author.

Guest editor for special section of *Panorama* 2, 2 (Journal of the Association of Historians of American Art, Fall, 2016). <http://journalpanorama.org/issues/fall-2016-2-2/>

“*Myself before the war: John Wilde’s Early Work*,” in *John Wilde, the Early Work* (Milwaukee, Tory Folliard Gallery, 2016).

“Ivan Albright, letter to Earle Ludgin,” in Mary Savig, ed. *The Art of Handwriting* (Archives of American Art and Princeton Architectural Press, 2016).

“Surrealism, Wisconsin Style,” in *Bats, Babes and Broccoli: Wisconsin Magic Realists* (Mongerson Gallery, 2016).

“Guardian,” in *Pat Traub, New Work* (New York, Gallery Henoeh, 2016).

“Magic Realism and Modernism,” in *Thomas Fransioli* (New York: Hirschl & Adler Galleries, 2015).

“Parallel Worlds,” in *Far Out Females: Mid-Century Chicago Surrealism* (Mongerson Gallery, 2015).

“Horace Pippin, *Sunday Morning Breakfast* (1943),” in *Twentieth Century African-American Art from the Merrill C. Berman Collections* (New York: Alexandre Gallery, 2015).

Rosalyn Drexler: Vulgar Lives (New York: Garth Greenan Gallery, 2015).

Peter Blume: Nature and Metamorphosis (PAFA/University of Pennsylvania Press, 2014). Ed./co-author.

David Lynch: The Unified Field (PAFA/University of California Press, 2014).

“Inner Cosmos,” in *Sylvia Fein: Surreal Nature* (Oakland: Krowwork Gallery, 2014).

“Christina Ramberg,” in Dan Nadel, ed. *What Nerve! Alternative Figures in American Art from 1960 to the Present* (Museum of Art/RISD, 2014).

“The Haunted Woods,” in *Tom Uttech: New Paintings* (Tory Folliard Gallery, Milwaukee, WI, 2014).

“Bernard Perlin and the State of Modern Painting at Mid-Century.” *Record of the Princeton University Art Museum* (2012-13), 58-73.

“Medieval/Modern: Gothic Impulses in American Modernism,” in Joyce Robinson, ed. *A Gift from the Heart: The James and Barbara Palmer Collection* (State College, PA: Palmer

Museum of Art, 2013).

“PAFA and Dr. Barnes: Modernism in Philadelphia.” *American Art* 27, 3 (Fall 2013): 20-26.

“EWWWWWW! AAAHHHH! AAWWOOOOOOO! (Ray Yoshida’s Specimens),” in Karen Patterson, ed. *Ray Yoshida: The Open Eye* (John Michael Kohler Art Center, 2013).

“Questions for Karl Wirsum,” in *Karl Wirsum* (New York: Derek Eller Gallery, 2013).

Astrid Bowlby: Everything (University of Southern Maine Art Galleries, 2013).

Subconscious Eye: John A. Kurtz, Paul Lamantia, and Bruce Thorn (Chicago: Ukrainian Institute of Modern Art, 2013).

The Female Gaze: Women Artists Making their World (PAFA/Hudson Hills, 2012). Ed./author.

“To Live with Wild Things: Tom Uttech’s Worlds.” Essay in *Tom Uttech: Adisokewinini* (Swarthmore, PA: List Gallery 2012).

Viola Frey: Echoes of Images (Nancy Hoffman Gallery, New York, 2012).

“George Tooker: A Panel Discussion,” with Robert Cozzolino, Marshall Price, and Kurt Kauper, in *George Tooker: A Memorial Exhibition* (DC Moore Gallery, 2012).

“I invited the Christ spirit to manifest in me: Tanner and Symbolism,” in Anna O. Marley, et al. *Henry Ossawa Tanner: Modern Spirit* (PAFA and University of California Press, 2011).

“Abject Pop in Chicago,” in Louise Lincoln, ed. *Re: Chicago* (Chicago: DePaul University Art Museum, 2011).

“Walter’s Confluence,” in *Walter Hamady: Search Engine* (Chicago: Corbett vs. Dempsey Gallery, 2011).

“Henry Koerner, Honoré Sharrer and the Subversion of Reality: ‘Magic Realism’ and the Photograph,” in Barbara Buhler Lynes and Jonathan Weinberg, eds. *Shared Intelligence: American Painting and the Photograph* (University of California Press, 2010).

Narcissus in the Studio: Artist Portraits and Self-Portraits (PAFA, 2010). Ed./author.

“Taking Color for Granted.” Foreword to Al Gury, *Color, A Guide to Its Traditions and Practice for Oil Painters* (Watson-Gaupl, 2010).

“Drawing in Public,” in *Rob Matthews: It fills us, we arrange it* (Philadelphia: Gallery Joe, 2010).

Elizabeth Osborne: The Color of Light (Bunker Hill Press and PAFA, 2009).

Entries on *The Vermonter* (1966-77) by Ivan Albright and *Farewell* (1966) by George Tooker in

Modern and Contemporary Art at Dartmouth (Hanover NH: Hood Museum of Art, Dartmouth College, 2009).

Ed./author with Marshall N. Price, *George Tooker: A Retrospective* (New York and London: Merrell, 2008).

"Dominick Di Meo Interviewed by Robert Cozzolino," in Patricia Kelly, ed. *1968: Art and Politics in Chicago* (Chicago: DePaul University Art Gallery, 2008).

"Where have you been all my life, Dominick Di Meo?" in *Dominick Di Meo: The Man in the Moon, Paintings, Drawings, and Reliefs 1947-1974* (Chicago: Corbett vs. Dempsey Gallery, 2008).

"Peter Paone: Reality and Revelation," in *Peter Paone: Creative Wellsprings, Recent Paintings on Mylar and Panel* (Swarthmore: List Gallery of Swarthmore College, 2008).

Art in Chicago: Resisting Regionalism, Transforming Modernism (PAFA, 2007).

"Aaron Bohrod at 100." *Wisconsin People and Ideas* 53, no. 4 (Fall 2007): 29-36.

"Macrocosm and Microcosm: The Art of Sylvia Fein," in exhibition brochure, *Wondrous Life: Paintings and Drawings by Sylvia Fein* (Bakersfield Museum of Art, CA, 2007)

"Gina Litherland's Magic Mirrors," in *Gina Litherland: Recent Paintings* (Chicago: Corbett vs. Dempsey Gallery, 2007).

"Elizabeth Osborne's Passage," in *Elizabeth Osborne: Floating Landscapes 1971-1979* (Philadelphia: Locks Gallery, 2006).

"Remembering John Wilde." *Wisconsin People and Ideas* 52, no. 3 (Summer 2006): 52-56.

With Friends: Six Magic Realists 1940-1965 (Madison, WI: Elvehjem Museum of Art, 2005).

"Art History's Out-of-Body Experience," in exhibition brochure, *Vik Muniz: Remastered* (Philadelphia: Pennsylvania Academy of the Fine Arts, 2005).

"A Walter Hamady Primer." *Wisconsin Academy Review* 51, no. 4 (Fall 2005): 27-36.

"Why are Salvador Dalí's 'Late Works' His Most Contentious?" in Hank Hine, William Jeffett, and Kelly Reynolds, eds. *New Critical Perspectives on Dalí* (Milan: Bompiani, 2004).

Seventeen essays in John Wilmerding, et al. *American Art at Princeton Volume One: Drawings and Watercolors* (Yale University Press and the Princeton University Art Museum, 2004); *Hyman Bloom, Peter Blume, Lee Bontecou, Charles Burchfield, Arthur B. Davies, Stuart Davis, Charles Demuth, Arthur Dove, Eric Fischl, Arshile Gorky, Robert Henri, George Luks, John Marin, Jackson Pollock, Ben Shahn, Everett Shinn, and John Sloan*. Also compiled all bibliographic, provenance, and other documentation.

"The Multiplication of Loaves," in exhibition brochure, *Hamady's Problems...Solutions*

(Chicago: Columbia College Center for Book and Paper Arts, 2003).

Dudley Huppler: Drawings (Madison, WI: Elvehjem Museum of Art, 2002).

“Pen Pal Artists.” *The Wisconsin Academy Review* 48, no. 2 (Spring, 2002): 6-7. Review of Walter Hamady and John Wilde, *A Hamady Wilde Sampler: Salutations 1995* (Mt. Horeb: The Perishable Press Limited, 2001).

“Alexander Calder,” in *Oxford Companion to United States History*, ed. Paul S. Boyer (New York: Oxford University Press, 2001).

“Sister Mary Stanisla,” in *Women Building Chicago 1790-1990: A Biographical Dictionary*, eds. Rima Lunin Schultz and Adele Hast (Bloomington and Indianapolis: Indiana University Press, 2001).

“Myself During the War’: John Wilde’s World War II Sketchbook.” *Elvehjem Museum of Art Bulletin* (1999-2001): 41-54.

“Chronology,” “Exhibition History,” and “Bibliography,” in Russell Panczenko, *Wildeworld: The Art of John Wilde* (Madison, WI: Hudson Hills Press and Elvehjem Museum of Art, 1999).

“Entries to Plates [1-93],” “Selected Exhibition History,” “Chronology,” and “The Ivan Albright Archive,” in Courtney G. Donnell, *Ivan Albright* (Chicago: Hudson Hills Press and The Art Institute of Chicago, 1997).

SELECTED CONFERENCE PAPERS AND INVITED LECTURES

2016 **scheduled** University of Minnesota, Twin Cities Department of Art Visiting Artists and Critics Program, “The Unification of Opposites.”

scheduled University of Minnesota, Twin Cities Printmaking Program Visiting Critic.

Tory Folliard Gallery “John Wilde’s Early Work.”

Macalaster College Museum Studies Class, “Curator and the Ecosystem.”

Minneapolis Institute of Art Painting Department Affinity Group lecture, “World War I and American Art.”

University of Minnesota, Twin Cities Art History Department “The Afterlife of World War I.”

Gulf Coast University, Florida Contemporary Art Lecture Series “Modern and Contemporary Art in Chicago.”

- 2015** Bradley University, Midwest Women Artists Symposium, keynote speaker, “Ruminations on Extinction.”
- University of Wisconsin-Madison, guest speaker in “art and war” and curatorial studies seminars, art history department.
- Woodmere Art Museum, “The Unification of Opposites: Modernist Realism Around 1950.”
- Archives of American Art, Washington, D.C. “Peter Blume and the Making of *The Rock*.”
- 2014** ACA Galleries, New York “Peter Blume: Nature and Metamorphosis.” Formal lecture November 2014; gallery talk January 2015.
- International House; Prince Music Theater; College of Physicians; PhilaMOCA talks in conjunction with *David Lynch: The Unified Field*
- Krowwork Gallery, Oakland, CA “Sylvia Fein – Inner Cosmos.”
- Woodmere Art Museum, Philadelphia “Philadelphia in the 1960s: Eileen Goodman, Sidney Goodman, Elizabeth Osborne, and Peter Paone.”
- 2013** DePaul University Art Museum, Chicago, IL “When the ‘Delinquents’ Strike Back.” Presented at the conference, *Laughing Matters: Humor in American Art*.
- PAFA Art-at-Lunch lecture: “Nature and Metamorphosis – Peter Blume.”
- 2012** The Barnes Foundation, Philadelphia “PAFA and Dr. Barnes: Modernism in Philadelphia.”
- Center for Advanced Study in the Visual Arts/National Gallery of Art, Washington, D.C. “Crossing the Void: Religion in the Art of Gregory Gillespie,” presented at the Sixth biennial Wyeth Foundation Conference on American Art: *Religion in American Art*.
- Zolla Lieberman Gallery, Chicago, IL “Roger Brown is Deadly Serious!” Repeated at DC Moore Gallery, New York.
- Archives of American Art, Washington, D.C. “Abject Pop in Chicago.” Repeated at PAFA and at Rago Auctions, Lambertville, NJ.
- 2011** Brigham Young University, UT “‘The best art training I ever had’”: Ivan Albright and World War I,” presented at the conference, *Illustrating War: The Aesthetics and Ethics of Representation, an Interdisciplinary Symposium. Repeated at PAFA.*

College of Physicians, Philadelphia. Lecture with Anna O. Marley on the exhibition *Anatomy/Academy*. Repeated at Pennsylvania Hospital Archives patrons lecture series.

La Salle University Art Museum, Philadelphia “Sin and Cinema: Surrealists Tempted by Albert Lewin.”

Freeman’s Auction House, Philadelphia “Bo Bartlett Behind the Scenes.” Featured speaker at modern and contemporary auction preview.

2010 PAFA Art-at-Lunch lecture: “Subverting Photographic Vision: Henry Koerner, Honoré Sharrer and Photography.”

University of Portland, OR “Modernism, the Paranormal and Ivan Albright’s *Door*,” presented at the conference *Belief and Disbelief in the Space Between, 1914-1945*.

2009 Cornish Colony Museum, Windsor, VT “George Tooker’s Paintings for St. Francis of Assisi Church.” Also moderated question and answer event with George Tooker.

Palmer Museum of Art, State College, PA American Art Lecture Series, “Gothic Impulses in American Modernism.”

Terra Foundation for American Art, Chicago, IL/Milwaukee WI Keywords paper (**Studio/Figure Painting**) presented at the symposium, *What’s Modern About American Art?*

PAFA Art-at-Lunch lecture: “Concealed and Revealed: Elizabeth Osborne’s Self-Portraits.”

Biggs Museum of American Art, Dover, DE “Who’s Afraid of Regionalism? Learning from the Hinterland.” In conjunction with the exhibition *Forgotten Dreams: The Paintings of Edward Grant*.

2008 PAFA Art-at-Lunch lecture: “Peter Saul makes a Painting: Method and Meaning in Saul’s *Gross Clinic*.”

Christie’s, New York “Between Purgatory and Paradise: The Art of George Tooker.” Featured speaker at the Fall American Art Sale Preview and Reception.

Fort Wayne Museum of Art, IN “Lincoln Kirstein, Modernist Realism and the Edwin Hewitt Gallery.” Presented as part of a symposium to coincide with the “2008 Biennial: Contemporary American Realism.”

Jenny Jaskey Gallery, Philadelphia, PA “‘It is the spirit of the thing that is important’: Drawing in contemporary curatorial practice.” Presented as part of a panel in association with the exhibition, *The Drawing Narrative*.

“Cecilia Beaux: American Figure Painter,” and “Reverberations: Modern and Contemporary Art from the Bank of America Collection.” Lectures given as part of PAFA community outreach several times in the region.

2007 PAFA Art-at-Lunch lecture: “*Space was the place*: Skepticism, nostalgia, and the Space Race in Contemporary Art”

Woodmere Art Museum, Philadelphia, PA *Dialogues* lecture series: “New Perspectives on American Modernism.”

Wisconsin Academy of Arts and Letters, James Watrous Gallery, Madison, WI “Aaron Bohrod’s Excessive Realism.”

PAFA Art-at-Lunch lecture: “American Abject: The Dark Side of Pop Art.”

Pennsylvania Academy of the Fine Arts Curatorial Lecture Series: “Hydra, Juggler, Curator: Reflections on Curatorial Practice.”

2006 Union League Club of Chicago Lectures in American Art “Art in Chicago in Philadelphia.”

PAFA Art-at-Lunch lecture: “George Tooker, Modernist Realism and the Edwin Hewitt Gallery.”

College Art Association Annual Conference, Boston, MA

Paper: “Medieval/Modern: Reading Ivan Albright’s ‘Horrible’ Bodies”

Panel: “What’s the Use of Medieval Art?”

2005 Modernist Studies Annual Conference, Chicago, IL

Paper: “Ivan Albright and the Politics of the American West.”

Panel: “Rethinking Modernism in the Face of the Other.”

Chazen Museum of Art (formerly Elvehjem Museum), Madison, WI
“*It out-Kafkas Kafka*: World War II and the Transformation of American Art.” Repeated at PAFA.

PAFA Art-at-Lunch lecture: “Ivan Albright in Hollywood: *The Picture of Dorian Gray*.”

2004 Salvador Dalí Museum, Saint Petersburg, FL “Why Are Salvador Dalí’s ‘late works’ his most contentious?” Presented at conference, *Persistence and Memory: New Critical Perspectives on Dalí at the Centennial*.

2002 Midwest Art History Society Annual Conference, Milwaukee, WI

Paper: “Andy Warhol’s Morality of Mortality: Religious Implications of the *Death and Disasters* series.” Panel: “Matters of Faith in Contemporary Art.”

Elvehjem Museum of Art (now Chazen Museum), Madison, WI
 “Dudley Huppler in Context.”

2001 College Art Association Annual Conference, Chicago, IL
Paper: “Ivan Albright Wrestles with Saint Anthony and the Surrealists.”
Panel: “A Surrealist Guide to Chicago.”

Edgewood College, Madison, WI “Perspectives on Contemporary Art Criticism.”

1997 The Art Institute of Chicago “Ivan Albright and *The Window*: the Making of a Painting.” Sponsored by the Friends of the Ryerson and Burnham Libraries.

SELECTED GRANTS/FELLOWSHIPS/AWARDS

-- over \$3 million raised for PAFA through grants and individual contributions

2015 NEH, Henry Luce Foundation, PECO/Exelon, Horn Foundation, Wyeth Foundation, and Furthermore Grants for *World War I and American Art* (\$300,000, \$250,000, \$150,000, \$100,000, \$50,000 and \$7,500 respectively)

2014 Pennsylvania Fund grant for *David Lynch: The Unified Field* (\$15,000)

2013 Terra Foundation for American Art Grant for *150 Years of Chicago Art and Design* (University of Chicago Press; \$115,000)

2012 Henry Luce Foundation Grant for *Peter Blume: Nature and Metamorphosis* (\$200,000).

William Penn Foundation grants for the *Linda Lee Alter Collection of Art by Women* (\$250,000) and *David Lynch: The Unified Field* (\$325,000).

Anonymous gift in support of the *Linda Lee Alter Collection of Art by Women* publication (\$100,000)

2011 NEA and Wyeth Foundation grants for *Peter Blume: Nature and Metamorphosis* (\$34,000 and \$25,000, respectively).

2010 Grants from the Richard C. von Hess Foundation (\$75,000) and Newington-Cropsey Foundation (\$10,000) for *Narcissus in the Studio: Artist Portraits and Self-Portraits*.

- Terra Foundation for American Art grant in support of a symposium in conjunction with *Peter Blume: Nature and Metamorphosis* (\$16,820).
- 2009** Boris Lurie Art Foundation grant (\$64,000) for *Peter Blume: Nature and Metamorphosis*.
- Paul and Bay Foundation Collections Care and Conservation Grant (\$10,000) for *Hiroshima* (eight paintings in a series) by Jacob Lawrence.
- 2008** Philadelphia Exhibitions Initiative grant (\$141,696) in support of public programs and marketing for *Peter Saul: A Retrospective*.
- 2007** Lead writer for Henry Luce Foundation and NEA Grants (\$150,000 and \$40,000 respectively) awarded jointly to the Pennsylvania Academy of the (continued) Fine Arts, National Academy Museum (NY), and the Columbus Museum of Art (OH) to support *George Tooker: A Retrospective*.
- Richard C. von Hess Foundation grant (\$150,000) for *George Tooker: A Retrospective* exhibition and symposium, "New Perspectives on George Tooker," Pennsylvania Academy of the Fine Arts.
- 2006, 2004** Society for the Preservation of American Modernists Publication Grants (\$1500 each) for projects at the Chazen Museum of Art and PAFA.
- 2004** Getty Research Institute Dissertation Workshop, "Unstable Strategies V: Writing the History of Art Now."
- 2003, 2001** University of Wisconsin-Madison Vilas Travel Awards.
2001 University of Wisconsin-Madison College of Letters & Sciences Excellence in Teaching Fellowship.
- 2000** Center for Advanced Studies in the Visual Arts, Paul Mellon/Ailsa Mellon Bruce Predoctoral Fellowship Program for Summer Travel Abroad for (continued) Historians of American Art (traveled to Italy, Spain, France, Belgium, England, Ireland).

SELECTED LECTURES AND PANELS ORGANIZED

- 2016** College Art Association, Washington, D.C. AHAA-sponsored Professional Session, Speaker and session organizer, "Claiming the Unknown, the Forgotten, the Fallen, the Lost, and the Dispossessed." Participants: **Sarah Beetham, Susan Fisher, Jessica Marten, and M. Melissa Wolfe.**
- 2015** Public programming in conjunction with *Peter Blume: Nature and Metamorphosis*, including an international symposium on Magic Realism and Modernism, featuring speakers, **Mark Cole, Amy Mooney, Austin Porter, Kenneth Silver, Michele Wijegoonaratna and Sandra Zalman.** Lectures by **Emily Aldredge, Matthew Baigell, and Samantha Baskind.**

- 2014** Extensive city-wide and regional public programming in conjunction with *David Lynch: The Unified Field*, including several appearances by **David Lynch** and partnerships with the Bryn Mawr Film Institute, Free Library of Philadelphia, International House of the University of Pennsylvania, Philadelphia Film Society, and Philadelphia Mausoleum of Contemporary Art. Appearances at PAFA by **Catherine Coulson** and **Frederick Elmes**.
- 2012-13** Public programming in conjunction with *The Female Gaze*, including a **Forum on Race and Gender in Contemporary Art** (**Njideka Akunyili, Kimberly Brooks, Ken Johnson, Joyce Kozloff, and Gwendolyn Dubois Shaw**) and talks by **Diane Burko, Sue Coe, Diane Edison, Sarah McEneaney, and Judith E. Stein**.
- 2010** Public programming in conjunction with *Narcissus in the Studio*, featuring an **interactive working studio** within the installation in which PAFA students publicly made self-portraits; lectures by **Anna C. Chave** and **Holly Trostle Brigham**, and a panel discussion with artists **James Sherman Brantley, Rob Matthews, Elizabeth Osborne, and Isaiah Zagar**.
- 2009** Public programming in conjunction with *George Tooker: A Retrospective*, including a symposium, *New Perspectives on George Tooker*, featuring speakers **Susan J. Baker, Luciano Cheles, Mark Cole, Thomas H. Garver, Katherine Hauser, Holly Hunt, Diana Linden, Angela Miller, Kymberly Pinder, Marshall N. Price, Ellen Wiley Todd, Jonathan Weinberg, and M. Melissa Wolfe**. Egg tempera workshop directed by **Anthony Ciambella**. *Art at Lunch* lecture by **Marshall Price**.
- 2008** Extensive public programming in association with *Peter Saul: A Retrospective*, including a symposium, *On the Limits and Possibilities of Politics and Art*. Featured Keynote speaker **David Carrier** and artists **Laylah Ali, Enrique Chagoya, Sue Coe, Daniel Heyman, Jane Irish, Peter Saul, and Art Spiegelman**, co-moderated by **Patricia Hills**. Also organized an evening with **Chris Ware**, and lectures by **Dan Cameron, David McCarthy** and **Robert Storr**, plus a Philadelphia-area art school mixer featuring music by **Bardo Pond**.
- Three artists' talks in conjunction with *Reverberations: Modern and Contemporary Art from the Bank of America Collection* at the Pennsylvania Academy of the Fine Arts: **Faith Ringgold, Sam Gilliam, and Frank Stella**.
- Organized and moderated four artists' talks with discussion in association with the exhibition *Spot Check: Academy Contemporary* at the Pennsylvania Academy of the Fine Arts: **Astrid Bowlby, Joy Feasley, Jane Irish, and Rob Matthews**.
- 2006** **Franz Schulze** and **Susan Weininger**, lectures in association with the exhibition, *Art In Chicago: Resisting Regionalism, Transforming Modernism*.

- 2004** College Art Association Annual Conference, Seattle, WA
Panel co-chair: “Redefining American Modernism.” Participants: **Anna Andrejzewski** (co-chair), **Judith Bookbinder**, **Marcia Brennan**, **Ilene Susan Fort**, **Patricia Hills** (discussant), and **Gail Levin**.
- 2001** **James Elkins**, Distinguished Scholar Lecture Series, University of Wisconsin-Madison, Art History Department, sponsored by the Art History Graduate Forum.
- 2000** **David Carrier**, Distinguished Scholar Lecture Series, University of Wisconsin-Madison, Art History Department, sponsored by the Art History Graduate Forum.

OTHER PROFESSIONAL ACTIVITIES

- 2016** Invited participant/moderator at **Norman Lewis** Scholar’s Day, PAFA
- Speaker at public memorial for artist **Evelyn Statsinger**, Arts Club of Chicago
- Juror of selection and prizes**, Minnetonka Art Center member’s exhibition.
- 2015** Speaker at public memorial for artist **Miriam Schapiro**, Jewish Museum, NY
 Nominator for Artist’s Legacy Foundation Award.
- Red Grooms and Friends* film screening speaker/moderator, featuring **Red Grooms** and **Will Brown**, International House screening, Philadelphia.
- The Hairy Who and the Chicago Imagists* film screening speaker/moderator, featuring **Dan Nadel**, **Chris Ware**, and **Karl Wirsum**, Chicago Cultural Center. Gave introduction at International House screening, Philadelphia.
- 2014** Included in *13 Men: An exhibition of self portraits*, Philadelphia Episcopal Cathedral, curated by **Anne Minich** (November 14 – December 19). With **Astrid Bowlby**, designed and taught the PAFA seminar course Advanced Drawing: Concept/Image/Practice. **Repeated Fall 2015**.
- Institute of Contemporary Art, Philadelphia. Panelist with **John Ollman** and **Joe Rishel** for discussion on 1969 exhibition *The Spirit of the Comics*.
- Speaker at public memorial for artist **Ellen Lanyon**, National Academy Museum, NY.
- 2013** **Ongoing** Peer reviewer for the journal *American Art* and *Archives of American Art Journal*.

Juror for Charman Prize Exhibition, Masterworks Museum of Art, Bermuda.

Reviewer of auction house RFPs, City of Philadelphia Public School art collection.

2012 **Ongoing** Advisor to the Terra Foundation for American Art's Chicago Art Initiative

CUNY, New York, NY. Participant in panel discussion about Viola Frey and her legacy with co-panelists **Donald Kuspit** and **Lowery Stokes Sims**.

Juror of selection and prizes, York Art Association Exhibition and Harrisburg Art Association Exhibition; **Juror of Prizes**, Wallingford (continued) Community Art Center members' exhibition and Main Line Art Center member's exhibition.

Peer reviewer/auditor, Annual Exhibition, National Academy Museum, New York. Report presented to Museum administration/board.

Featured speaker with **Holly Trostle Brigham** at Rutgers Institute for Women in the Arts' Salon, NY.

2011 Tyler School of Art, Temple University, Philadelphia, PA. Visiting critic for both **photography** and **3-D** MFA programs.

DePaul University Art Museum, Chicago. "Fame and Fortune" panel discussion about Chicago art and the canon with **Wendy Greenhouse**, **Kirsten D. Jensen**, **Lanny Silverman**, and **Lynne Warren**.

Juror of prizes for Lancaster Art Museum Community Art Exhibition.

Interviewed **Walter Hamady** for the Archives of American Art's Oral History program.

D C Moore Gallery, New York "George Tooker and his Legacy." Conversation with **Marshall Price** and artist **Kurt Kauper** in conjunction with George Tooker memorial exhibition.

Juror for Sturgis Playground percent for art competition, City Art Commission, Philadelphia.

2010 **Ongoing** National advisor for the Archives of American Art, Smithsonian Institution, Washington, D.C.

"A Conversation about American Modernism in Philadelphia." Panelist with **Sylvia Yount**, **Richard Wattenmaker**, and **Mark D. Mitchell** at WHYY studios, sponsored by the Barnes Foundation.

Juror with **Andrew Skuggs** and **Martin McNamara** for Slideluck Potshow exhibition at Philadelphia Photo Arts Center, Philadelphia.

Panelist with **Carol Diehl** and **James Hyde** for the “Fourth Wall,” a publicly staged candid critique of anonymously submitted MFA student work, PAFA. Moderated this annual event in **2014**.

Site reviewer and reader, Philadelphia Cultural Fund, museums panel.

2009 Cantor Fitzgerald Gallery, Haverford College artist panel moderator and discussant in conjunction with the exhibition, *Beautiful Human*. Artists included **Donald E. Camp**, **Matthew Fisher**, **Laura Graham**, **Rob Matthews**, and **James Mundie**.

2008 Guest critic, portfolio review, The Print Center, Philadelphia PA.

Frequent selection and prize juror, BFA and MFA student exhibitions and alumni exhibitions at PAFA’s Gallery 128 and other campus spaces.

Sande Webster Gallery, Philadelphia, PA

Participant in panel discussion: “The Academy...Artists and Influence: How the Oldest Art School in America has Impacted the Art World and Our Lives,” in conjunction with the exhibition, *Yesterday and Today: Pennsylvania Academy of the Fine Arts Alumni Invitational Exhibition*.

2007 Visiting critic, senior **printmaking** and **book arts** program, University of the Arts, Philadelphia, PA.

2006 McNeil Dissertation Fellowship Selection Committee, Winterthur Museum, Gardens and Library, Wilmington, DE.

Advisor to Columbia University, School of Fine Arts on distribution of Marshall Glasier art collection to public institutions.

Contributor to *Art Jaw*, a Philadelphia-based web project that presents reflective writing about working in the art world. www.artjaw.com

2004 Organized curatorial seminar and co-curated exhibition with students, *Highlights from the Wisconsin Union Art Collection in Honor of the 75th Anniversary*, Galleries of the University of Wisconsin-Madison Memorial Union. Contributor and general editor of online catalogue (www.union.wisc.edu/art/collection).

2002 Invited critic for annual critique of first and second year MFA candidate exhibitions, Department of Art, University of Wisconsin-Madison.

2001 **Curated/organized** *traces, residue, sustain*, a group exhibition of contemporary art including a site-specific installation, Common Wealth Gallery, Madison, Wisconsin.

1986 **Ongoing** Professional percussionist active as a performer and studio artist.

SELECTED ACQUISITIONS FOR MIA

Selected Gifts

Sue Coe, *Egg Machines*, 1991
 Philip Evergood, *Men and Machines (Mesabi Mines)*, 1955
 Viola Frey, *Woman and Small World*, 1999
 Theodore Halkin, *The Harpy*, 1957

Selected Purchases

Charles Alston, *Symbol*, 1953
 June Leaf, *The Salon*, 1965
 Jim Nutt, *Backman*, 1966

SELECTED ACQUISITIONS FOR PAFA

-- over 2000 objects acquired for the museum between 2005 and 2016

Selected Gifts appraised value of gifts obtained/promised for PAFA exceed \$8 million

Ivan Albright, eight objects including a previously unpublished oil painting, 1938-41
Linda Lee Alter Collection of Art by Women – gift of over 500 works by artists such as Louise Bourgeois, Joan Brown, Janet Fish, Viola Frey, Yvonne Jacquette, Ana Mendieta, Alice Neel, Louise Nevelson, Gladys Nilsson, Christina Ramberg, Betye Saar, Kiki Smith, Toshiko Takaezu, and Beatrice Wood; complete list on request.
 Milton Avery, *Augusta*, watercolor, 1935
 James Barsness, *My Playground*, acrylic on canvas, 2003
 Peter Blume, two self portrait drawings and one large-scale study for *Spring*, 1924, 1937, and 1986
 Joan Brown, *Questions + Answers #1*, oil, 1983
 Squeak Carnwath, *If Only*, oil, 2001
Sue Coe, gift of over 150 objects as part of The Sue Coe Archive, a gift of Tom and Judy Brody; also included separately in gift of the Brodys are works by Jonathan Borofsky, Roy De Forest, Robert Rauschenberg, Art Spiegelman, Neil Welliver and others, 1977-2013
 Eldzier Cortor, 26 prints, plus etching plates, process and preparatory materials, 1950s-90s
 Dorothy Dehner, *Untitled* (hanging sculpture), bronze (lost-wax), 1960
 Sylvia Fein, *Lilith* (1943), *Eve* (1943-44) both egg tempera and oil plus *Self-Portrait* (1949) drawing
 Jared French, *George Tooker*, silverpoint, 1945
 Viola Frey, *Aladdin* (1987), ceramic and *China Goddess* (1990), pastel
Ofelia Garcia Collection – planned gift of approximately 200 works on paper by modern and contemporary women artists
 Gregory Gillespie, *Wheel of Birth*, oil and mixed media, 1983-90
 Jules Kirschenbaum, *Skulls II*, oil and mixed media, 1998-99
Robert and Frances Kohler Collection – planned bequest of over 200 works of art, including major works by Robert Arneson, Luis Cruz Azaceta, William Beckman, Joan Brown, Roy DeForest, Viola Frey, Gregory Gillespie, Red Grooms, R. B. Kitaj, Joyce Kozloff, Robert Lostutter, Gladys Nilsson, Ed Paschke, Karl Wirsum; complete list on request.

Ellen Lanyon, bequest of over 60 paintings, drawings, and prints plus her major drawing/printmaking and object-based project *Index*, 1940s-2013

Norman Lewis, six works on paper, 1950s-1970s

Vik Muniz, *Charles Willson Peale*, chromogenic print, 2000

Bernard Perlin, *The Leg*, casein and tempera on panel, 1945-46

Seymour Rosofsky, 195 object gift including paintings, drawings and prints, 1940s-1980s

Miriam Schapiro, 98 objects as the first part of a major gift, 1940s-2000s

Honoré Sharrer, *Two Dogs in a Still Life*, oil, 1997 + three studies for the painting

Theodoros Stamos, *Flight of the Spectre*, oil, 1949 + dozens of works on paper, 1940s-80s

Evelyn Statsinger, *In the Penal Colony*, 1949 and *Passing Creatures on Moveable Shores*, 1978

Andy Warhol, *Electric Chairs*, full portfolio of ten screenprints, 1971 (partial gift)

Karl Wirsum, study for *Cutting my eye tooth* and group of three marionettes (partial gift), ca. 1970-73

Joseph Yoakum, gift of two drawings from the estate of Ray Yoshida

Ray Yoshida, gift of two paintings, four drawings, and one collage, 1968-2003

Selected Purchases

Gertrude Abercrombie, *Self Portrait, the Striped Blouse*, oil, 1940

Laylah Ali, *Untitled*, drawing, 2006-07

Peter Blume, *Tasso's Oak*, oil, 1957-60

Aaron Bohrod, *Pandora*, oil, 1963

Astrid Bowlby, three drawings, 2001-03

Roger Brown, *Lake Michigan Sand Dune Mt. Baldy*, oil, 1983

Enrique Chagoya, *Road Map*, print, 2003

George Cope, *Spectacles*, oil, ca. 1900

Philip Evergood, *Mine Disaster*, oil, 1933

Jared French, *Murder*, egg tempera, 1942

Adolph Gottlieb, *E*, oil, 1949

Jules Kirschenbaum, *Woman with Fighting Dogs*, egg tempera, 1958

Jacob Lawrence, *Hiroshima* (set of eight paintings), gouache and tempera on paper, 1983

Norman Lewis, *Redneck Birth*, oil, 1961

Louis Lozowick, *Pittsburgh*, oil, 1922

David Lynch, *Six Men Getting Sick*, resin relief with graphite and acrylic plus sound/projection, 1967

Alice Neel, *Sarah Greenberg*, oil, 1967

Jim Nutt, *I'm All A Twit*, reverse acrylic painting on vinyl and acrylic on wood, 1969

Priscilla Roberts, *Self-Portrait*, 1937

Nancy Spero, *At Their Word (The Sick Woman)*, oil, 1957-58; two works on paper, 1960, 1966

Dorothea Tanning, *Midi et Demi (Half Past Noon)*, oil, 1956-57

Henry Fitch Taylor, *Peace on Earth*, oil, 1914

Dox Thrash, *Untitled (Strike)* watercolor, ca. 1939 and *Self-Portrait*, oil, 1938

George Tooker, *Dark Angel*, egg tempera, 1995-96

Kara Walker, *African/American*, print, 1998

H. C. Westermann, *The Connecticut Ballroom*, print portfolio, 1975-76

John Wilde, *The Revolver*, oil, 1997-98 (plus preparatory drawings)

Karl Wirsum, *Mr. Pain Close Man*, acrylic with decals, 1965

CURRENT PROFESSIONAL AFFILIATIONS

Association of Art Museum Curators

Association of Historians of American Art

Institute for Sonic Ponderance

Midwest Art History Society

