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January 2016

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PUBLICATIONS: BOOKS

- 2010: *Memorial Mania: Public Feeling in America* (Chicago: University of Chicago Press)
Paperback: 2012
- 2002: *Twentieth-Century American Art* (Oxford: Oxford University Press, Oxford History of Art series)
- 2001: (editor) *Looking at Life Magazine* (Washington, D.C.: Smithsonian Institution Press)
- 1999: *Elvis Culture: Fans, Faith, and Image* (Lawrence: University Press of Kansas)
Paperback: 2004
- 1995: *Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities*
(Washington, D.C.: Smithsonian Institution Press)
- 1991: *Benton, Pollock, and the Politics of Modernism: From Regionalism to Abstract Expressionism*
(Chicago: University of Chicago Press)
Paperback: 1995
- in progress: *Spiritual Moderns: Twentieth-Century American Artists and Religion*
- in progress: *20th/21st Century American Art* (Oxford University Press, 2016)
- in progress: *I AM America: Art, Belief, and Ultra-patriotism During the Great Depression*

PUBLICATIONS: MONOGRAPHS

- 2008: *The Emotional Life of Contemporary Public Memorials: Towards a Theory of Temporary Memorials*, Meertens Ethnology Cahier 3 (Amsterdam: Amsterdam University Press)
- 2006: *Public Art Controversy: Cultural Expression and Civic Debate*, Americans for the Arts Monograph Series (Washington, D.C.: Americans for the Arts)

PUBLICATIONS: ARTICLES & ESSAYS

- forthcoming: "Guest Editor's Statement: Thinking About Forever," Special Issue, The Dilemma of Public Art's Permanence, *Public Art Dialogue* 6, no. 1 (Spring 2016).
- "Bernard Perlin's *Orthodox Boys*: Anti-Semitism, Memory, and Modern Art in Post-World War II America," *Tate: In Focus* (2016)
- "Commemorating Disaster and Disobedience: National Park Service Initiatives in the 21st Century," *Social Science Quarterly* (2016).
- "Arrival and Afterlife: Jackson Pollock's Mural and the University of Iowa," *Getty Research Journal* (2016).

- 2015: "Hopper's Cool: Modernism and Emotional Restraint," *American Art* 29, no. 3 (Fall 2015): 3-27.
- "Commemorating the Port Chicago Naval Magazine Disaster of 1944: Remembering the Racial Injustices of the 'Good War' in Contemporary America," *American Studies Journal* 59 (2015), at: <http://www.asjournal.org/59-2015/> (online May 10, 2015)
- 2014: "Victim Memorials and Public Feeling," *Ekfrase: Nordic Journal of Visual Culture* 5, no. 2 (Fall 2014): 98-100.
- "Transnational 9/11 Memorials: American Exceptionalism and Global Memories of Terrorism," *Jahrbuch für Politik und Geschichte* 5 (2014): 123-42.
- "Public Art, Public Response: Negotiating Civic Shame in Duluth, Minnesota," *Indiana Magazine of History* 110, no. 1 (March 2014): 40-46.
- 2013: "Monuments commemoratius i llocs de consciencia," *La Revista Via* 21 (May 2013): 55-74. (Catalan)
- "De Oppresso Liber and Reflecting Absence: Ground Zero Memorials and the War on Terror," *American Quarterly* 65, no. 1 (March 2013): 203-14.
- 2012: "Augustus Saint-Gaudens's *The Puritan*: Founders' Statues, Indian Wars, Contested Public Spaces, and Anger's Memory in Springfield, Massachusetts," *Winterthur Portfolio* 46 no. 4 (Winter 2012): 237-269.
- "Women Warrior Memorials and Issues of Gender in Contemporary American Public Art," *Public Art Dialogue* 2, issue 2 (September 2012): 190-214.
- "Nighthawks y el cine negro," *Caimán Cuadernos de Cine*, Especial Issue "Edward Hopper y El Cine," 15, no. 1 (Junio 2012): 26-28.
- "Public Art Chronicles: Louise Bourgeois' *Helping Hands* and Chicago's Identity Issues," *Public Art Dialogue* 2, issue 1 (2012): 94-102.
- 2011: "Artists in Hollywood: Thomas Hart Benton and Nathanael West Picture America's Dream Dump," *The Space Between: Literature and Culture, 1914-1945* 7, no. 1 (2011): 9-32.
- "Makes Me Laugh, Makes Me Cry: Feelings and American Art," *American Art* 25, no. 3 (Fall 2011): 2-8.
- "Public Art Chronicles: Michael Heizer's *Effigy Tumuli*," *Public Art Dialogue* 1, issue 2 (September 2011): 241-246.
- "Remembering 9/11: Memorials and Cultural Memory," *OAH Magazine of History* 25, no. 3 (July 2011): 27-30.
- "In Conversation: Disputation Over Sacred Space in Contemporary America," *Material Religion: The Journal of Objects, Art, and Belief* 7, no. 2 (July 2011): 269-271.
- 2010: "Concerning the 1930s in Art," *American Art Review* 22, no. 2 (March/April): 100-107.
- 2009: "Action, Agency, Affect: Thomas Hart Benton's Hoosier History," *Indiana Magazine of History* 105, no. 2 (June): 127-139.
- "Affect," *American Art* 23, no. 1 (Spring 2009): 9-11.
- 2008: "War, Memory, and the Public Mediation of Affect: The National World War II Memorial and

- American Imperialism," *Memory Studies* 1, no. 2 (May 2008): 227-250.
- "Memorial Mania: Fear, Anxiety, and Public Culture," *Museum* (March 2008): 36-43, 72-75.
- 2006: "Spontaneous Memorials and Contemporary Modes of Mourning in America," *Material Religion: The Journal of Objects, Art, and Belief* 2, no. 3 (November 2006): 294-318.
- "Duane Hanson's *Woman Eating*," *American Art* 20, no. 2 (Summer 2006): 9-12.
- 2005: "American Moderns and the American Scene," *Remapping the New: Modernism in the Midwest, 1893-1945*, online publication at Terra Museum of American Art website: <http://www.terraamericanart.org/scholarship/doss.shtml>
- 2004: "Between Modernity and the 'Real Thing': Maynard Dixon's Mural for the Bureau of Indian Affairs," *American Art* 18, no. 3 (Fall 2005): 8-31.
- 2002: "Honoré Sharrer's *Tribute to the American Working People*: Issues of Labor and Leisure in Post-World War II American Art," *American Art* 16, no. 3 (Fall 2002): 54-81.
- "Believing in Elvis: Popular Piety in Material Culture," *Business Perspectives* 14, no. 3 (Summer 2002): 30-38.
- "Looking at Labor: Images of Work in 1930s American Art," *The Journal of Decorative and Propaganda Arts* 24 (2002): 230-57.
- "Death, Art, and Memory in the Public Sphere: The Visual and Material Culture of Grief in Contemporary America," *Mortality* 7, no. 1 (2002): 63-82.
- 2001: Guest Editor with Robert L. McGrath, *Journal of the West* 40, no. 4 (Fall 2001), Special Issue, "Images of the West," with essays by Nancy Anderson, William Anthes, Rayna Green, Elizabeth Kennedy, and William Truettner, and introductory essay "From Archetype to Stereotype: The Making and Marketing of Western Art," 6-7.
- "Hangin' Out at the Leanin' Tree: Mastery and Mythos in Western American Art, Old and New," *Journal of the West* 40, no. 4 (Fall 2001): 16-25.
- 2000: "Western Art's Place in American Art History," *Southwest Art* 29, no. 8 (January 2000): 69.
- 1999: "'Revolutionary Art is a Tool for Liberation': Emory Douglas and Protest Aesthetics at the *Black Panther*," *New Political Science* 21, no. 2 (June 1999): 245-59.
- 1998: "Imaging the Panthers: Representing Black Power and Masculinity, 1960s-1990s," *Prospects: An Annual of American Studies* 23 (1998): 470-93.
- 1997: "The Power of Elvis," *American Art* 11, no. 2 (Summer 1997): 4-7.
- "Toward an Iconography of American Labor: Work, Workers, and the Work Ethic in American Art, 1930-1945," *Design Issues* 13, no. 1 (Spring 1997): 53-66.
- 1996: "Elvis in the Public Sphere: Fans, Faith, and Cultural Production in Contemporary America," *Odense American Studies International Series* 24 (October 1996): 1-24.
- "Displaying Cultural Difference: The North American Art Collections at the Denver Art Museum," *Museum Anthropology* 20, no. 1 (Spring 1996): 1-15.
- 1992: "New Deal Politics and Regionalist Art: Thomas Hart Benton's *A Social History of the State of Indiana*," *Prospects: An Annual of American Studies* 17 (1992): 353-78.

- “Raising Community Consciousness with Public Art: Contrasting Projects by Judy Baca and Andrew Leicester,” *American Art* 6, no. 1 (Winter 1992): 62-81.
- 1991: “Catering to Consumerism: Associated American Artists and the Marketing of Modern Art, 1934-1958,” *Winterthur Portfolio, A Journal of American Material Culture* 26, nos. 2/3 (Summer/Autumn 1991): 143-67.
- 1988: “Athena Tacha’s Cosmocentric Sculpture and Contemporary Public Art,” *Woman’s Art Journal* 9, no. 2 (Fall/Winter 1988): 38-44.
- 1987: “Andrew Leicester’s Mining Memorials,” *Arts Magazine* 61, no. 5 (January 1987): 34-37.
- 1986: “Andrew Leicester’s *Cobumora*,” *Landscape Architecture* 76, no. 1 (January 1986): 64-68.
- 1985: “An Interview with Andrew Leicester: Sculpture in a Social Context,” *International Sculpture* 5, no. 3 (November-December 1985): 8-9, 33.
- “Depression Regionalism and Regionalism Today,” *Dialogue* 8, no. 1 (January/February 1985): 9-11.
- 1984: “Beyond Emergence: Contemporary Artists in Minnesota,” *Artpaper* 3, no. 6 (February 1984): 14-15.
- “Uncommon Prints: Vermillion Editions,” *ARTS* (Minneapolis) 7, no. 1 (January 1984): 13-16.
- 1983: “The Image of the American Woman in the 1930s: Reginald Marsh and *Paramount Picture*,” *Woman’s Art Journal* 4, no. 2 (Fall/Winter 1983): 1-4.
- “Edward Hopper, *Nighthawks*, and *Film Noir*,” *Post Script: Essays in Film and the Humanities* 2, no. 2 (Winter 1983): 14-36.
- “Copies, Collectibles, and ‘Art for the People,’” *Artpaper* 2, no. 9 (May 1983): 5.
- 1982: “Borrowing Regionalism: Advertising’s Use of American Art in the 1930s and 1940s,” *Journal of American Culture* 5, no. 4 (Winter 1982): 10-19.

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- forthcoming: “Vandalism, Removal, Re-Siting, Destruction: The Dilemma of Public Art’s Permanence,” in *The Blackwell Companion to Public Art*, eds. Cher Krause Knight and Harriet Senie (London and New York: Blackwell Publishing, 2016).
- 2015: “Public Feeling, Public Healing: Contemporary Memorials and the Mediation of Grief,” in *Cultures of Privacy: Paradigms, Transformations, Contestations*, eds. Karsten Fitz and Bärbel Harju (Heidelberg: Universitätsverlag Winter, 2015), 35-55.
- “Regional Reputations, Modern Tastes, and Cultural Nationalism: Kentucky and the Index of American Design, 1936-1942,” in *Kentucky by Design: The Decorative Arts and American Culture*, ed. Andrew Kelly (Lexington: The University Press of Kentucky, 2015), 10-27.
- 2013: “Hollywood Stars, High-Paid Llamas, and Car Shows: Magnum’s Cultural Project,” in *Reading Magnum: A Visual Archive of the Modern World*, ed. Steven Hoelscher (Austin: University of Texas Press, 2013), 196-217.
- 2011: “Who Owns Historical Memory? Commemorative Conflicts in the American Southwest,” in *The*

- American Uses of History: Essays on Public Memory*, eds. Tomasz Basiuk, Sylwia Kuzma-Markowska, and Krystyna Mazur (Frankfurt am Main: Peter Lang, 2011), 17-30.
- 2010: "Terrorism Memorials, Security Narratives, and Public Feeling: Fear and Anxiety in Post-9/11 America," in *The Pathos of Authenticity: American Passions of the Real*, eds. Ulla Haselstein, Andrew Gross, and Maryann Snyder-Körber (Heidelberg: Universitätsverlag Winter, 2010), 117-133.
- 2009: "Thomas Hart Benton Illustrates John Steinbeck's *The Grapes of Wrath*," in *A New Literary History of America*, eds. Greil Marcus and Werner Sollors (Cambridge: Harvard University Press, 2009), 737-742.
- "War Porn: Spectacle and Seduction in Contemporary American War Memorials," in *War Isn't Hell, It's Entertainment: Essays on Visual Media and the Representation of Conflict*, ed. Rikke Schubart (Jefferson, NC: McFarland & Company, Inc., 2009), 13-30.
- 2008: "The Next Step?" in *Re-Enchantment*, eds. James Elkins and David Morgan (New York: Routledge, 2008), 297-301.
- "Victors, Victims, and Western Memories: Monuments at Little Bighorn," in *(Im)Permanence: Cultures In/Out of Time*, eds. Judith Schachter and Stephen Brockman (University Park, PA: Penn State University Press, 2008), 120-128.
- "Rock and Roll Pilgrims: Reflections on Ritual, Religiosity, and Race at Graceland," in *Shrines and Pilgrimage in the Modern World: New Itineraries into the Sacred*, ed. Peter Jan Margry (Amsterdam: Amsterdam University Press, 2008): 123-141.
- 2007: "Joseph Cornell and Christian Science," in *Joseph Cornell: Opening the Box*, eds. Jason Edwards and Stephanie L. Taylor (Oxford/Bern: Peter Lang, 2007), 113-135.
- "Shoot Out: Poking Fun and Challenging Myths in Western American Art," in *Redrawing Boundaries: Perspectives on Western American Art*, ed. Peter Hassrick (Denver: The Institute of Western American Art, 2007), 44-55.
- 2006: "Cultural Institutions," in *The American Midwest: An Interpretive Encyclopedia*, eds. Richard Sisson, Christopher Zacher, and Andrew Cayton (Bloomington: Indiana University Press, 2006), 613-620.
- 2005: "Controversy and Public Art: The Phoenix Pots Episode," in *Infusion: 20 Years of Public Art in Phoenix* (Phoenix: Phoenix Office of Arts and Culture, 2005), 46-55.
- "Elvis Forever," in *Afterlife as Afterimage: Understanding Posthumous Fame*, eds. Joli Jensen and Steve Jones (New York: Peter Lang, Inc., 2005), 116-141.
- "Popular Culture Canonization: Elvis Presley as Saint and Savior," in *The Making of Saints: Contesting Sacred Ground*, ed. James F. Hopgood (Tuscaloosa: University of Alabama Press, 2005), 152-168.
- 2002: "The Visual Arts in Post-1945 America," in *A Companion to Post-1945 America*, eds. Jean-Christopher Agnew and Roy Rosenzweig (Oxford: Blackwell Publishers Ltd., 2002), 113-33.
- "Believing in Elvis: Popular Piety in Material Culture," in *Practicing Religion in the Age of the Media: Explorations in Media, Religion, and Culture*, eds. Stewart Hoover and Lynn Schofield Clark (New York: Columbia University Press, 2002), 63-86.
- 2001: "Introduction: Looking at *Life*: Rethinking America's Favorite Magazine, 1936-1972," in *Looking at Life Magazine*, ed. Erika Doss (Washington, D.C.: Smithsonian Institution Press, 2001), 1-21.

“Visualizing Black America: Gordon Parks at *Life*, 1948-1971,” in *Looking at Life Magazine*, ed. Erika Doss (Washington, D.C.: Smithsonian Institution Press, 2001), 220-41.

“Robert Gober’s ‘Virgin’ Installation: Issues of Spirituality in Contemporary American Art,” in *The Visual Culture of American Religions*, eds. David Morgan and Sally M. Promey (Berkeley: University of California Press, 2001), 129-45, 322-24.

“‘Revolutionary Art is a Tool for Liberation’: Emory Douglas and Protest Aesthetics at the *Black Panther*,” in *Liberation, Imagination, and the Black Panther Party: A New Look at the Panthers and Their Legacy*, eds. Kathleen Cleaver and George Katsiaficas (New York: Routledge, 2001), 175-87, 278-80 (reprint of 1999 *New Political Science* essay).

1997: “Images of American Women in the 1930s: Reginald Marsh and *Paramount Picture*,” in *Critical Issues in American Art: A Book of Readings*, ed. Mary Ann Calo (New York: Icon Editions, 1997), 295-301 (reprint of 1983 *Woman's Art Journal* essay).

1996: “Making a ‘Virile, Manly Christ’: The Cultural Origins and Meanings of Warner Sallman’s Religious Imagery,” in *Icons of American Protestantism: The Art of Warner Sallman, 1892-1968*, ed. David Morgan (New Haven: Yale University Press, 1996), 61-94.

1989: “*The Year of Peril: Thomas Hart Benton and World War II*,” in *Thomas Hart Benton: Artist, Writer, and Intellectual*, eds. Douglas Hurt and Mary K. Dains (Columbia, Missouri: The State Historical Society of Missouri, 1989), 35-63.

“The Art of Cultural Politics: From Regionalism to Abstract Expressionism,” in *Recasting America, Culture and Politics in the Age of Cold War*, ed. Lary May (Chicago: University of Chicago Press, 1989), 97-136.

PUBLICATIONS: CATALOGUE ESSAYS

forthcoming: “Marsden Hartley and Spiritual Modernism,” in *Nature and Spirit: Marsden Hartley’s Mysticism* (Fort Worth: Amon Carter Museum of Art, 2017).

“Race Hatred and Religion: Michael Ray Charles’s Pictures of the Klan,” in *Michael Ray Charles* (Austin: University of Texas Press, 2016).

2015: “Mining the Dream Factory: Thomas Hart Benton, American Artists, and the Rise of the Movie Industry,” in *American Epics: Thomas Hart Benton and Hollywood* (New York: Prestel, 2015), 64-82.

2013: “Westward Perspectives: An Interview with T.L. Solien,” in *T.L. Solien: Toward the Setting Sun*, ed. Colleen Sheehy (Fargo and Minneapolis: Plains Art Museum and University of Minnesota Press, 2013), 53-61.

“American Moderns in the 1930s and 1940s: The Triumph of Diversity,” in *New Forms: The Avant-Garde Meets the American Scene, 1934-1949* (Iowa City: University of Iowa Museum of Art and University of Iowa Press, 2013), 6-19.

“Ralph Fasanella’s More Perfect Union: Art, Labor, and Politics in Post-World War II America,” in *Ralph Fasanella: A More Perfect Union* (New York: Andrew Edlin Gallery, 2013), 4-15.

2012: “‘Go out into the street, stare at the people’: Reginald Marsh and Surveillance Styles in Interwar American Art,” in *Swing Time: Reginald Marsh and Thirties New York*, ed. Barbara Haskell (New York: New-York Historical Society, 2012), 110-27.

- 2011: “Cultural Globalization and Critical Regionalism in Contemporary American Art,” in *Here*, ed. Julien Robson (Philadelphia: Pennsylvania Academy of the Fine Arts, 2011), 17-25.
- “Shared Memory: Artists’ Perspectives and Practices,” in *Hiding Places: Memory in the Arts*, Amy Chaloupka, curator, Leslie Umberger, editor (Sheboygan: John Michael Kohler Art Center, 2011), 93-113.
- 2007: “Wandering the Old, Weird America: Poetic Musings and Pilgrimage Perspectives on Vernacular Environments,” in *Sublime Spaces and Visionary Worlds: Built Environments of Vernacular Artists*, ed. Leslie Umberger (New York: Princeton Architectural Press, 2007), 24-45.
- 2006: “With Old Friends: New Work by John Wilde,” in *John Wilde* (New York: Spanierman Gallery, 2006), n.p.
- 2005: “Complicating Modernism: Issues of Liberation and Constraint Among the Women Art Students of Robert Henri,” in *American Women Modernists: The Legacy of Robert Henri, 1910-1945*, ed. Marian E. Wardle (New Brunswick: Rutgers University Press, 2005), 116-137, 246-249.
- 2004: “Visualizing Faith: Religious Presence and Meaning in Contemporary American Art,” in *Coming Home! Self-Taught Artists, the Bible, and the American South*, ed. Carol Crown (Memphis: Art Museum of the University of Memphis; Oxford: University Press of Mississippi, 2004), 20-30.
- “Duane Hanson: Social Realist from America’s Heartland,” in *Duane Hanson: Portraits from America’s Heartland*, ed. Rusty Freeman (Fargo: Plains Art Museum, 2004), 17-33.
- 2003: “Coming Home to the American Scene: Realist Paintings, 1930-1950 in the Schoen Collection,” in *Coming Home: American Painting 1930-1950, from the Schoen Collection* (Athens, Georgia: Georgia Museum of Art, 2003), 19-35.
- “John Wilde’s Odd America,” in *John Wilde, Recent Work* (New York: Spanierman Gallery, 2003), n.p.
- 2002: “American Folk Art’s ‘Distinctive Character’: The Index of American Design and New Deal Notions of Cultural Nationalism,” in *Drawing on America’s Past: Folk Art, Modernism, and the Index of American Design*, eds. Virginia Tuttle Clayton, et al (Washington, D.C.: National Gallery of Art, 2002), 60-73.
- “Honoré Sharrer’s Magic Realism: Recent Paintings and Drawings,” in *Honoré Sharrer* (New York: Spanierman Gallery, 2002), 8-16.
- 2001: “Galia Schapira: Recent Work” in *What Do You See When You Look Over There?* (Denver: Museum of Contemporary Art, 2001), np.
- 2000: “Hung Liu, Anita Rodriguez, Alison Saar, and Emmi Whitehorse: Re-Imaging the American West from Cross-Cultural Perspectives,” in *Expanded Visions: Four Women Artists Print the American West* (Denver: Women of the West Museum, 2000), 4-5, 28.
- “Modern Times: Twentieth-Century American Modernists and Notions of Time,” in *Tempus Fugit: Time Flies*, ed. Jan Schall (Kansas City: Nelson-Atkins Museum of Art, 2000), 100-115.
- 1997: “Making Imagination Safe in the 1950s: Disneyland’s Fantasy Art and Architecture,” in *Designing Disney’s Theme Parks: The Architecture of Reassurance*, ed. Karal Ann Marling (Montréal: Centre Canadien d’Architecture, 1997), 178-189, 216-218.
- 1995: “‘I must paint’: Women Artists of the Rocky Mountain Region, 1890-1945,” in *Independent Spirits: Women Painters of the American West, 1890-1945*, ed. Patricia Trenton (Berkeley: University of California Press, 1995), 209-241.

- 1992: "From the Great Depression to the Cold War: Politics, Painting, and Jackson Pollock," in *Thomas Hart Benton*, ed. Rudy Chiappini (Lugano: Museo d'Arte Moderna, 1992), 85-123.
- 1985: "Artist-Made Furniture: Designing the Domestic Landscape," in *The Domo Project: Artist-Designed Furniture* (Cleveland: Spaces Gallery, 1985), 6-11.

PUBLICATIONS: BOOK REVIEWS

- 2015: Review of Scott Herring, *The Hoarders: Material Deviance in Modern American Culture* (Chicago: University of Chicago Press, 2014), in *The Journal of American History* 102, no. 2 (December 2015): 930.
- Review of Laurel Thatcher Ulrich, Ivan Gaskell, Sara J. Schechner, and Sarah Anne Carter, *Tangible Things: Making History Through Objects* (New York: Oxford University Press, 2015), in *The Annals of Iowa* (2015): 443-445.
- Review of Samantha Baskind, *Jewish Artists and the Bible in Twentieth-Century America* (University Park: Penn State Press, 2014), in *Material Religion: The Journal of Objects, Art, and Belief* 11, no. 1 (2015): 119-120.
- 2011: Review of Gary B. Nash, *The Liberty Bell* (New Haven: Yale University Press, 2010), in *The Journal of American History*, vol. 97, no. 4 (March 2011): 1101.
- "Mall Talk," Review Essay of Nathan Glazer and Cynthia R. Field, *The National Mall: Rethinking Washington's Monumental Core* (Baltimore: The Johns Hopkins University Press, 2008), and Kirk Savage, *Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape* (Berkeley: University of California Press, 2009), in *Reviews in American History*, vol. 39, no. 2 (June 2011): 322-328.
- 2010: Review of Rachel Berenson Perry, *T.C. Steele and the Society of Western Artists* (Bloomington: Indiana University Press, 2009), in *Indiana Magazine of History*, vol. 106, no. 2 (June 2010): 197-198.
- 2009: Review of Betsy Fahlman, *New Deal Art in Arizona* (Tucson: University of Arizona Press, 2009), in *American Studies* 50, nos. 3-4 (Fall/Winter 2009): 178-179.
- Review of Pam Meecham and Julie Sheldon, *Making American Art* (New York: Routledge, 2009), in *American Studies* vol. 50, nos. 1-2 (Spring/Summer 2009): 127.
- Review of Kristin Schwain, *Signs of Grace: Religion and American Art in the Gilded Age* (Ithaca: Cornell University Press, 2008), in *caa.reviews* at: <http://www.caareviews.org/reviews/1362> (posted November 2009)
- Review of Jonathan Fein and Brian Danitz, *Objects and Memory: A Documentary Film* (2008), in *The Public Historian* vol. 31, no. 3 (August 2009): 119-120.
- 2008: Review of Sara Doris, *Pop Art and the Contest Over American Culture* (New York: Cambridge, 2007), in *American Studies* vol. 48, no. 2 (Summer 2008): 93-94.
- 2007: Review of Linda Bantel and Peter Hassrick, *Forging an American Identity: The Art of William Ranney* (Cody: Buffalo Bill Historical Center, 2006), in *Annals of Wyoming: The Wyoming History Journal* (Summer-Autumn 2007): 74-75.
- 2006: Review of Nicholas Sammond, *Babes in Tomorrowland: Walt Disney and the Making of the American Child, 1930-1960* (Durham: Duke University Press, 2005), in *The Journal of American*

- History* vol. 93, no. 1 (June 2006): 281-282.
- 2005: Review of David Hackett Fischer, *Liberty and Freedom: A Visual History of America's Founding Ideas* (New York: Oxford University Press, 2005), in *The Virginia Magazine of History and Biography* vol. 113, no. 2 (2005):185-187.
- 2004: Review of *Monuments to the Lost Cause: Women, Art, and the Landscapes of Southern Memory*, eds. Cynthia Mills and Pamela H. Simpson (Knoxville: The University of Tennessee Press, 2003), in *Archives of American Art Journal*, vol. 43, nos. 3-4 (2004): 29-32.
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- 2002: Review of Thomas Dublin and Melissa Doak, *Miner's Son, Miner's Photographer: The Life and Work of George Harvan* (The Journal of Multimedia History 3, 2000), in *Labor History* vol. 43, no. 3 (August 2002): 385-86.
- Review of Kathleen A. Foster, Nanette Esbeck Brewer, and Margaret Contompasis, *Thomas Hart Benton and the Indiana Murals* (Bloomington: Indiana University Press, 2000), in *Indiana Magazine of History* vol. 98, no. 2 (2002): 145-47.
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- Review of *Made in California: Art, Image, and Identity, 1900-2000*, eds. Stephanie Barron, Sheri Bernstein, and Ilene Susan Fort (Berkeley: University of California Press, 2000), in *Journal of the West* vol. 40, no. 3 (Summer 2001): 97.
- 2000: Review of Nancy Martha West, *Kodak and the Lens of Nostalgia* (Charlottesville: University Press of Virginia, 2000), in *Winterthur Portfolio* vol. 35, no. 4 (Winter 2000): 301-05.
- 1999: Review of David Craven, *Abstract Expressionism as Cultural Critique: Dissent During the McCarthy Period* (Cambridge: Cambridge University Press, 1999), in *caa.reviews* at: <http://www.caareviews.org/reviews/317> (posted October 1999)
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- 1998: Review of Kirk Savage, *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America* (Princeton: Princeton University Press, 1997), in *Winterthur Portfolio* vol. 33, no. 4 (Winter 1998): 289-95
- "Not Just a Guy's Club Anymore," Review Essay of Ann Eden Gibson, *Abstract Expressionism: Other Politics* (New Haven: Yale University Press, 1997), in *American Quarterly* vol. 50, no. 4 (December 1998): 840-48.
- Review of Stuart D. Hobbs, *The End of the American Avant Garde* (New York: New York University Press, 1997), in *The Journal of American History* vol. 84, no. 4 (March 1998): 1581.
- 1997: Review of *On the Edge of America: California Modernist Art, 1900-1950*, ed. Paul J. Karlstrom (Berkeley: University of California Press, 1996), in *American Studies* vol. 38, no 3 (Fall 1997):

146-47.

- 1995: Review of Wendy Kozol, *Life's America: Family and Nation in Postwar Photojournalism* (Philadelphia: Temple University Press, 1994), in *The Journal of American History* vol. 82, no. 2 (September 1995): 826-27.
- 1994: Review of Robert L. Dorman, *Revolt of the Provinces: The Regionalist Movement in America, 1920-1945* (Chapel Hill: University of North Carolina Press, 1993), in *American Studies* vol. 35, no. 2 (Fall 1994): 148-49.
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