

CURRICULUM VITAE: ERIKA DOSS

December 2016

Department of American Studies
University of Notre Dame
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EDUCATION

Ph.D. University of Minnesota. Art History. 1983
M.A. University of Minnesota. Art History. 1980
B.A. Ripon College. Art History. 1978

PROFESSIONAL EXPERIENCE: TEACHING

2007-present: Professor, Department of American Studies, University of Notre Dame
Concurrent Faculty Member, Department of Art, Art History, and Design
Concurrent Faculty Member, Department of History

2013-16: Academic Director, Lead Faculty: International Summer: America and the World Today (iSAWT), University of Notre Dame

1996-2007: Professor, Department of Art & Art History, University of Colorado at Boulder

2005-06: Fulbright Distinguished Chair in American Studies, University of Southern Denmark

1991-96: Associate Professor, Department of Fine Arts, University of Colorado at Boulder

1996 (spring): Fulbright Senior Scholar, Department of Art History, University of Sydney, Australia

1988: Director, London Study Abroad Program, University of Colorado at Boulder (Fall)

1986-91: Assistant Professor, Department of Fine Arts, University of Colorado at Boulder

1984-86: Assistant Professor, Art Department, Cleveland State University

1984 (winter): Visiting Assistant Professor, Department of Art History, University of Oregon

1983-84: Visiting Assistant Professor, Department of Art, Carleton College

PROFESSIONAL EXPERIENCE: ADMINISTRATIVE

2007-13: Chair, Department of American Studies, University of Notre Dame

1991-2002: Director, American Studies Program, University of Colorado at Boulder

1998-99: Interim Director, Film Studies Program, University of Colorado at Boulder

1997-98: Interim Chair, Department of Fine Arts, University of Colorado at Boulder

1994-95: Associate Chair, Department of Fine Arts, University of Colorado at Boulder

PROFESSIONAL EXPERIENCE: CURATORIAL

2015: Juror, *See America: Advertising Our National Treasures through Graphic Design*, Meadows Museum of Art, Centenary College, Shreveport (exhibit 2015)

- 2013-14: Lead scholar, consultant, and catalogue essayist for *Kentucky by Design: American Culture, Regionalism, and the New Deal*, Frazier History Museum, Louisville (exhibit 2016-17)
- 2010-11: Contributing editor and catalogue essayist for *Hiding Places: Memory in the Arts*, Kohler Art Center, Sheboygan, WI (exhibit 2011)
- 2005-07: Contributing editor and catalogue essayist for *Sublime Spaces and Visionary Worlds: Built Environments of Vernacular Artists*, Kohler Art Center, Sheboygan, WI (exhibit 2007-08)
- 2002-05: Consultant and catalogue essayist for *Spirited Moderns: Robert Henri's Women Art Students*, Brigham Young University Museum of Art, Provo (exhibit 2005)
- 1995-97: Consultant and catalogue essayist for *The Architecture of Reassurance: Designing the Disney Theme Parks*, Centre Canadian d'Architecture, Montreal (exhibit 1997-2001)
- 1993-95: Consultant and catalogue essayist, *Independent Spirits: Women Painters of the American West, 1890-1945*, Autry Museum of Western Heritage, Los Angeles (exhibit 1995-97)
- 1985: Consultant and catalogue essayist, *The Domo Project, An Exhibition of Artist Designed Furniture*, SPACES Gallery, Cleveland (exhibit 1985)
- 1984-86: Co-Curator, *The Peoples' Art and Film Show*, Cleveland State University (exhibit 1985-86)
- 1982-83: Consultant, *Contact: American Culture 1919-1939*, University of Minnesota Art Museum, Minneapolis (exhibit 1983)

PROFESSIONAL EXPERIENCE: EDITORIAL

- 1997-present: Co-editor, Culture America Series, University Press of Kansas
- 2012-present: Editorial Board, *The Space Between: Literature and Culture 1914-1945*
- 2010-present: Editorial Board, *Public Art Dialogue*
- 2007-present: Editorial Board, *Memory Studies*
- 2008-present: Advisory Board, *Material Religion: The Journal of Objects, Art, and Belief*
- 2003-2011: Board of Advisory Editors, *The Space Between: Literature and Culture 1914-1945*
- 2003-07: Editorial Board, *American Art* (Smithsonian American Art Museum)
- 2001-04: Board of Advisory Editors, *American Quarterly*
- 2000-06: Senior Consulting Editor, *The American Midwest: An Interpretive Encyclopedia*, eds. Richard Sisson, Christopher Zacher, and Andrew Cayton (Bloomington: Indiana University Press, 2006).
- 1988-present: Reader/reviewer for *American Art*, *American Quarterly*, *Archives of American Art Journal*, *Art Bulletin*, Blackwell Publishing, Center for American Places, Center for Arts and Culture, Columbia University Press, *Communication, Politics & Culture*, Continuum, Cornell University Press, *Culture, Theory, and Critique*, Duke University Press, Fordham University Press, *Great Plains Quarterly*, Harcourt, Harvard University Press, *History and Memory*, Indiana University Press, *Intermédialités*, *Journal of Material Culture*, *The Journal of Modern Craft*, *Labor Studies Journal*, Laurence King Publishing, MIT Press, *Material Religion: The Journal of Objects, Art, and Belief*, *Mortality*, Museum of New Mexico Press, Oxford

University Press, *Pacific Historical Review*, *Participations: Journal of Audience & Reception Studies*, Pearson/Prentice Hall, Phaidon Press Limited, Princeton University Press, *Public Art Dialogue*, *The Public Historian*, Routledge, Rutgers University Press, Smithsonian Institution Press, Tate Publishing, Temple University Press, University of Alabama Press, University of Arizona Press, University of California Press, University of Chicago Press, University of Illinois Press, University of Massachusetts Press, University of Nebraska Press, University of North Carolina Press, University of Pennsylvania Press, University of Tennessee Press, University of Washington Press, University of Wisconsin Press, University Press of Colorado, University Press of Kansas, Wadsworth Publishing, West Publishing, Wesleyan University Press, *Winterthur Portfolio*, Yale University Press, Wiley-Blackwell Publishing

PROFESSIONAL EXPERIENCE: BOARDS, COMMITTEES, SELECTION PANELS

- 2016-: Appointed Organization of American Historians Distinguished Lectureship Program
- 2012-14: Senior Advisory Committee, Public Art Archive, Denver
- 2014: New-York Historical Society Mellon Foundation/NEH Fellowship Selection Panel
- 2012, 2014: External Reviewer, Fellows Applications, American Academy of Berlin
- 2012: External Reviewer, Fellowship Applications, National Humanities Center, North Carolina
- 2011-present: Co-Coordinator, Newberry Seminar in American Art and Visual Culture, Newberry Library, Chicago
- 2010-14: GSA Art in Architecture Peer Review for the Land Port of Entry in San Ysidro, California.
- 2008: Appointed U.S. General Services Administration National Register of Peer Professionals
- 2007-13: Consortium Representative, *Imagining America: Artists and Scholars in Public Life*
- 2007: Frost Prize Committee, Smithsonian American Art Museum, Washington, D.C.

Selection Panel, Division of Preservation and Access, Humanities Collections and Resources, National Endowment for the Humanities, Washington, D.C.
- 2004: Constance Rourke Article Prize Committee, American Studies Association

Selection Panel, Division of Research Programs, Fellowships and Faculty Research Awards, National Endowment for the Humanities, Washington, D.C.
- 2003-06 National Council of the American Studies Association (elected)
- 2001-04: Executive Board, *Americana: A Journal of American Popular Culture*
- 2003-05: Selection Panel, Henry Luce Foundation/ACLS Dissertation Fellowships in American Art, New York
- 2000-02: Selection Committee, Charles C. Eldredge Prize for Distinguished Scholarship in American Art, Smithsonian American Art Museum, Washington, D.C.
- 2000-02: Selection Committee, Council for International Exchange of Scholars Peer Review for Australia/New Zealand, Washington, D.C.
- 2000-01: Program Committee, American Studies Association

- 2000: Selection Panel, Division of Public Programs, Humanities Projects in Museums and Historical Organizations and Special Projects, National Endowment for the Humanities, Washington, DC
- 1998-present: Social and Public Art Resource Center (SPARC) Advisory Board, Venice, CA
- 1997: Selection Panel, Division of Research and Education Programs, Collaborative Research, Arts and Culture, National Endowment for the Arts, Washington, D.C.
- 1995: Selection Panel, Division of Preservation and Access, Documentation of Collections, National Endowment for the Humanities, Washington D.C.
- 1995-98: Committee on American Studies Programs, American Studies Association
- 1994: Ralph Henry Gabriel Prize Committee, American Studies Association
- 1992-99: Member, Boulder Arts Commission; Chair: 1997-99
- 1989: Denver Airport Art Advisory Committee
- 1988: Denver Convention Center One Percent for Art Selection Panel
- 1986-2007: Denver Art Museum College Advisory Committee

PROFESSIONAL EXPERIENCE: OTHER

- 2016: Expert interview subject, Kentucky Educational TV, *Kentucky By Design* (2017)
- 2015: Expert interview subject, SCETV, *Georgia O'Keeffe: A Woman on Paper* (2016).
- 2014: Expert interview subject, University of Iowa Media Productions, *Jackson Pollock's Mural: The Story of a Modern Masterpiece* (2015).
- 2014: Expert interview subject, 217 Films, *Enough to Live On: The Art of the WPA* (2015).
- 2014: Expert interview subject, Self-Reliant Film, *Temporary Memorials*.
- 2012: Expert interview subject, Modular Media, *Searching: Contemporary Public Art*.
- 2003: Expert interview subject, Thirteen/WNET, PBS *American Masters*, *Henry Luce and Time-Life's America: A Vision of Empire* (2004)
- 1986: Expert witness, Fay, Sharpe, Fagan, Minnich & McKee, Attorneys at Law, Cleveland

DIGITAL HUMANITIES PROJECTS

- 2015-: *Memorial Mapping: Transnational 9/11 Memorials*, coordinated with Ingrid Gessner, University of Regensburg, and CESTA, Stanford University Center for Spatial and Textual Analysis, at:
<http://memorial-mapping.squarespace.com/>

PUBLICATIONS: BOOKS

- 2017: *American Art of the 20th-21st Centuries* (New York: Oxford University Press)
- 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)
Translated into Armenian: 2016
Translated into Arabic: 2017
- 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: *I AM America: Art, Belief, and Ultra-Patriotism During the Great Depression*
- in progress: *Faith in Transit: Airport Chapels in the 21st Century.*

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: "Arrival and Afterlife: Jackson Pollock's Mural and the University of Iowa," *Getty Research Journal* (2017).
- 2016: "Anti-Semitism, Propaganda, and Modernism," in Aaron Rosen, ed., *In Focus: Orthodox Boys 1948 by Bernard Perlin* (London: Tate Research Publications, 2016), at: <http://www.tate.org.uk/research/publications/in-focus/orthodox-boys-bernard-perlin/anti-semitism-propaganda-modernism> (online September 1, 2016)
- "Guest Editor's Statement: Thinking About Forever," Special Issue, The Dilemma of Public Art's Permanence, *Public Art Dialogue* 6, no. 1 (Spring 2016): 1-5.
- "Commemorating Disaster and Disobedience: National Park Service Initiatives in the 21st Century," *Social Science Quarterly* 97, no. 1 (March 2016): 105-114.
- 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.
- 2004: "Duane Hanson's *Woman Eating*," *American Art* 20, no. 2 (Summer 2006): 9-12.
 "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.

PUBLICATIONS: BOOK CHAPTERS

- forthcoming: "Writing My Religion: Journalistic Practices and Issues of Faith for Modern American Artists," in *Wordstruck: American Artists as Readers, Writers, and Literati*, eds. Jerzy Kutnik and Edyta Freluk (Lublin: Maria Curie-Sklodowska University, 2017).
- 2016: "The Process Frame: Vandalism, Removal, Re-Siting, Destruction," in *A Companion to Public Art*, eds. Cher Krause Knight and Harriet F. Senie (Hoboken: Wiley Blackwell, 2016), 403-421.
- 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: 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

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

- forthcoming: Review of Sara M. Patterson, *Middle of Nowhere: Religion, Art, and Popular Culture at Salvation Mountain* (Albuquerque: University of New Mexico Press, 2015), in *Pacific Historical Review* (2016).
- 2016: Review of Henry Adams, *Thomas Hart Benton: Discoveries & Interpretations* (Columbia: University of Missouri Press, 2015), in *Missouri Historical Review* 110, no. 3 (April 2016): 222-223.
- 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.
- 2003: Review of *Seeing the Difference: Conversations on Death and Dying*, ed. Christina M. Gillis, Doreen B. Townsend Center Occasional Papers no. 24-25 (Berkeley: The Regents of the University of California, 2001), in *Death Studies* vol. 27, no. 6 (July 2003): 555-59.
- 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 Esseck 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.
- 2001: Review of Michael Brenson, *Visionaries and Outcasts: The NEA, Congress, and the Place of the Visual Artist in America* (New York: The New Press, 2001), in *Archives of American Art Journal* vol. 41, nos. 1-4 (2001): 50-55.
- Review of Darden Asbury Pyron, *Liberace: An American Boy* (Chicago: University of Chicago Press, 2000), in *The Journal of American History* vol. 88, no. 2 (September 2001): 733-34.
- 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)
- Review of Barbara Kirshenblatt-Gimblett, *Destination Culture: Tourism, Museums, and Heritage* (Berkeley: University of California Press, 1998), in *Winterthur Portfolio* vol. 34, nos. 2/3 (Summer/Autumn 1999): 178-82.
- 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.
- Review of Barbara Melosh, *Engendering Culture, Manhood and Womanhood in New Deal Public Art and Theater* (Washington, DC: Smithsonian Institution Press, 1991), in *Woman's Art Journal* vol. 15, no. 2 (Fall/Winter 1994): 43-45.
- 1993: Review of Ellen Wiley Todd, *The "New Woman" Revised: Painting and Gender Politics on Fourteenth Street* (Berkeley: University of California Press, 1993), in *Winterthur Portfolio* vol. 28, nos. 2/3 (Summer/Autumn 1993): 204-07.
- Review of Stephen Polcari, *Abstract Expressionism and the Modern Experience* (Cambridge: Cambridge University Press, 1991), in *The Journal of American History* vol. 79, no. 4 (March 1993): 1670-71.
- 1985: Review of Jan Rosenberg, *Women's Reflections: The Feminist Film Movement* (Ann Arbor: UMI Research Press, 1983), in *Woman's Art Journal* vol. 6, no. 1 (Spring/Summer 1985): 45-47.

PUBLICATIONS: OTHER

- forthcoming: Essays on art by Thomas Hart Benton, Paul Cadmus, O. Louis Guglielmi, William Hawkins, Masumi Hayashi, Louise Nevelson, Paul Shambroom, and John Wilde, in *American Art in the Columbus Museum of Art*, ed. Melissa Wolfe (Columbus: The Columbus Museum of Art, 2016)
- 2015: Respondent, "Bully Pulpit," *Panorama: Journal of the Association of Historians of American Art* (Winter 2015), at: <http://journalpanorama.org/issues/winter-2015/?category=bully-pulpit>
- 2014: Object Narrative, "The Chart of the Magic Presence," in *Conversations: An Online Journal of the Initiative for the Study of Material and Visual Cultures of Religion* (2014), at: <http://mavcor.yale.edu/conversations/object-narratives/chart-magic-presence>
- 2007: Essays on paintings by Thomas Hart Benton, in *American Paintings to 1945: The Collections of the Nelson-Atkins Museum of Art*, ed. Margaret C. Conrads (Kansas City: The Nelson-Atkins Museum of Art, 2007), vol. 1: 52-109; vol. 2: 18-45.
- 2006: Entries for "Thomas Hart Benton," "Michael Heizer, *Effigy Tumuli*," and "Wisconsin Death Trip," in *The American Midwest: An Interpretive Encyclopedia*, eds. Richard Sisson, Christopher Zacher, and Andrew Cayton (Bloomington: Indiana University Press, 2006), 587-588; 684; 633.

2001: Entry for “Abstract Expressionism,” in *The Oxford Companion to United States History*, ed. Paul Boyer (New York: Oxford University Press, 2001), 4.

FELLOWSHIPS

2014-15: Marta Sutton Weeks Fellowship, Stanford Humanities Center, Stanford University

2014-15: Patricia and Phillip Frost Senior Fellowship, Smithsonian American Art Museum, Smithsonian Institution (declined)

2015: Tyson Scholars Fellowship, Crystal Bridges Museum of American Art (declined)

2011 (2 mos.): Georgia O’Keeffe Museum Research Center Fellowship, Santa Fe

2010-11: Yale Institute of Sacred Music Fellowship (declined)

2007 (spring): Lee G. Hall Distinguished Visiting Professor of Art, DePauw University

2002 (spring): Bingham Visiting Scholar in the Humanities, University of Louisville

2001-02: Center for Humanities and the Arts Fellowship, University of Colorado, Boulder

2001 (spring): Luce Foundation Visiting Scholar, Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska, Lincoln

2000 (fall): Sara Roby Fellowship in Twentieth Century American Realism, Smithsonian American Art Museum, Smithsonian Institution

2000 (spring): Visiting Scholar, Institute for Collaborative Research and Public Humanities, The Ohio State University, Columbus

1999-2000: Faculty Fellowship, Council on Research and Creative Work, University of Colorado

1995 (summer): Senior Fellowship, The Wolfsonian Research Center, Miami Beach, Florida

1982: Doctoral Dissertation Fellowship, Graduate School, University of Minnesota

1981: Samuel Kress Foundation Fellowship, Department of Art History, University of Minnesota

AWARDS

2016: Terra Foundation for American Art International Publication Grant, for translation of *Twentieth Century American Art* into Armenian by Angela Harutyunyan, Eiva Arts Foundation, Yerevan.

2011: Ray and Pat Browne Award of the Popular Culture/American Culture Association, for *Memorial Mania: Public Feeling in America* (University of Chicago Press: 2010).

2009: Thornbrough Award of the Indiana Historical Society, Best Article in the *Indiana Magazine of History*, for “Action, Agency, Affect: Thomas Hart Benton's Hoosier History,” vol. 105, no. 2 (June 2009): 127-139.

2005-06: Fulbright Distinguished Chair in American Studies, University of Southern Denmark

2005: 98th Distinguished Research Lectureship Award, Council on Research and Creative Work, Graduate School, University of Colorado.

- 2002: Finalist, 11th annual Colorado Book Awards, The Colorado Center for the Book, for *Looking at Life Magazine* (Washington, D.C.: Smithsonian Institution Press, 2001).
“Best Issue of the Year,” from *Journal of the West* for co-edited issue “Images of the West” (Fall 2001).
- 2000 “Exceptional Book of 1999,” Bookman Book Review Syndicate, for *Elvis Culture: Fans, Faith and Image* (Lawrence: University Press of Kansas, 1999).
- 1999: “Outstanding Academic Title,” *Choice Magazine*, Association of College and Research Libraries, for *Elvis Culture: Fans, Faith and Image* (Lawrence: University Press of Kansas, 1999).
- 1996 (spring): Fulbright Senior Scholar Award for Australia, Council for International Exchange of Scholars, University of Sydney
- 1993: Charles C. Eldredge Prize for Distinguished Scholarship in American Art, National Museum of American Art, Smithsonian Institution, for *Benton, Pollock, and the Politics of Modernism: From Regionalism to Abstract Expressionism* (Chicago: University of Chicago Press, 1991)
Marshall Fishwick Award of the Popular Culture Association, Second Place Prize for “Raising Community Consciousness with Public Art: Contrasting Projects by Judy Baca and Andrew Leicester,” *American Art* vol. 6, no. 1 (1992)
- 1988: Fulbright Lecturing Award for Japan, Council for International Exchange of Scholars (declined)
- 1987: Junior Faculty Development Award, Council on Research and Creative Work, University of Colorado
- 1983: Arts and Criticism Award, Jerome Foundation, Minneapolis
- 1978: Honors in Art History, Ripon College

GRANTS: PERSONAL RESEARCH & SCHOLARSHIP

- 2016: Teaching Beyond the Classroom Major Grant, Undergraduate Studies, College of Arts and Letters, University of Notre Dame. Project: “American Ruins Field Trips.”
Small Grant for Research and Creative Work, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Christo’s *Floating Piers*.
- 2015: Mini-Conference Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Wordstruck Mini-Conference, September 11-13.
Small Grant for Research and Creative Work, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: “Hopper’s Cool: Modernism and Emotional Restraint.”
Travel to International Conferences Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: 62nd Annual Conference of the German Association of American Studies, University of Bonn.
- 2013: Travel to International Conferences Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Transnational American Studies Conference, American University of Beirut.

- Teaching Beyond the Classroom Midsize Grant, Undergraduate Studies, College of Arts and Letters, University of Notre Dame. Project: "American Ruins Field Trip."
- Course Development Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: "American Ruins."
- 2012: Small Grant for Research and Creative Work, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: "I AM."
- Subvention Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: permission and copyright fees associated with publication of article on Augustus Saint-Gaudens's *The Puritan* in *Winterthur Portfolio* (Winter 2012)
- Large Bi-Annual Research Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: "Spiritual Moderns."
- 2010: Research Travel Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: "Picturing Faith."
- Travel to International Conference Grant: Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: conferences in Copenhagen and Dublin.
- 2009: Mini-Conference Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Symposium in Honor of George Rickey, Snite Museum of Art.
- 2008: Travel to International Conferences Grant: Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: American Studies Conference, Warsaw.
- Research Travel Grant: Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: "Augustus Saint-Gaudens."
- 2007: Grant: Faculty Research Program, Office of Research, University of Notre Dame. Project: "Picturing Faith: Religious Presence and Meaning in Modern and Contemporary American Art."
- Travel to International Conferences Grant: Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: conference in Copenhagen.
- 2006: Travel Grant, Graduate Committee on the Arts and Humanities, University of Colorado. Project: "Statue-Mania Moralizing: Augustus Saint-Gaudens' *The Puritan*."
- Grant, Dean's Fund for Excellence, College of Arts and Sciences, University of Colorado. Project: Research support.
- 2005: Grant, Dean's Fund for Excellence, College of Arts and Sciences, University of Colorado. Project: Conference travel.
- Grant-in-Aid, Council on Research and Creative Work (CRCW), University of Colorado. Project: "Memorials, Minimalism, and Henry Moore."
- Small Grant, GCAH, University of Colorado. Project: Visiting Scholar Mick Gidley.
- 2004: Visiting Scholar Grant, GCAH, University of Colorado. Project: Visiting Scholar Vivien Green-Fryd.
- Travel Grant, GCAH, University of Colorado. Project: "The Gates' and Issues of Memory

and Commemoration in Post-9/11 New York.”

Faculty Development Grant, Department of Art & Art History, University of Colorado.
Project: “The Duluth Lynching Memorial.”

Small Grant, CRCW, University of Colorado. Project: “The Duluth Lynching Memorial.”

Small Grant, GCAH, University of Colorado. Project: “The Irish Hunger Memorial.”

Faculty Development Grant, Department of Art & Art History, University of Colorado.
Project: Publication Subvention.

Travel Grant, GCAH, University of Colorado. Project: “Remembering the 'Greatest Generation'.”

Grant, Dean's Fund for Excellence, College of Arts and Sciences, University of Colorado.
Project: Publication Subvention.

2003: Small Grant, GCAH, University of Colorado. Project: “George Inness and the Visionary Landscape.”

Faculty Development Grant, Department of Art & Art History, University of Colorado.
Project: “Memorial Mania.”

2002: Research Grant, GCAH, University of Colorado. Project: Picturing Faith: Twentieth-Century American Artists and Issues of Religion.

Grant-in-Aid, CRCW, University of Colorado. Project: Picturing Faith: Twentieth-Century American Artists and Issues of Religion.

Grant, Dean’s Fund for Excellence, College of Arts and Sciences, University of Colorado.
Project: Conference Support.

Project Grant, The Alliance for Technology, Learning and Society (ATLAS), University of Colorado. Project: Critical Studies of Visual Culture Conference.

2001: Small Grant, CRCW, University of Colorado. Project: Visiting Scholar Nella Cassouto.

1999: Grant, DFE, College of Arts and Sciences, University of Colorado. Project: Conference Support.

1998: Grant-in Aid, CRCW, University of Colorado. Project: The Visual and Material Culture of Grief in Contemporary America.

Travel Grant, GCAH, University of Colorado. Project: The Visual and Material Culture of Grief.

Small Grant, GCAH, University of Colorado. Project: Elvis Culture/Photos.

Small Grant, CRCW, University of Colorado. Project: Elvis Culture/Permissions

1997: Research Grant, GCAH, University of Colorado. Project: The Oklahoma City National Memorial.

1996: Research Grant, GCAH, University of Colorado. Project: Contemporary American Folk Art and Religious Expression.

- 1995: Research Grant, GCAH, University of Colorado. Project: Contemporary Public Art in Australia and the United States of America.
- Small Grant, GCAH, University of Colorado. Project: Images of Elvis.
- 1994: Research/Travel Grant, GCAH, University of Colorado. Project: Rethinking the Work Ethic in Postwar American Art.
- 1993: Grant, DFE, College of Arts and Sciences, University of Colorado. Project: Conference Support.
- Grant-in-Aid, CRCW, University of Colorado. Project: American Protestantism and the Veneration of Elvis Presley.
- Small Grant, GCAH, University of Colorado. Project: The National Civil Rights Museum.
- 1992: Grant-in-Aid, CRCW, University of Colorado. Project: Art and Public Life in Contemporary America.
- Travel Grant, GCAH, University of Colorado. Project: Public Culture and Conflict in Contemporary America.
- Small Grant, GCAH. University of Colorado. Project: Artpark.
- 1991: Research Grant, Implementation of Multicultural Perspectives and Approaches in Research and Teaching (IMPART), University of Colorado. Project: Maynard Dixon's 1939 Bureau of Indian Affairs Mural.
- Curriculum Development Support, IMPART, University of Colorado. Project: Museums and Multiculturalism.
- Research Grant, IMPART, University of Colorado. Project: Creating Community Identity with Chicano and African-American Art.
- 1990: Travel Grant, GCAH, University of Colorado. Project: Public Placemaking: Creating Community Identity with Contemporary Public Art.
- Grant-in-Aid, CRCW, University of Colorado. Project: Thomas Hart Benton's *America Today* Mural.
- 1989: Grant-in-Aid, Council on Teaching, University of Colorado. Project: Site-Specific Sculpture and Contemporary Public Art.
- 1987: Grant-in-Aid, Council on Teaching, University of Colorado. Project: American Art History Curriculum.
- 1986: Research & Creative Activity Grant, Graduate School, Cleveland State University. Project: Earthworks.
- 1985: Travel to Collections Grant, National Endowment for the Humanities. Project: Herbert Bayer's Aspen Earthworks.
- 1984: Research & Creative Activity Grant, Graduate School, Cleveland State University. Project: Art in the Land: Five Contemporary Earthworks in the Southwest.

- 1983: Film Study Fund Committee, Graduate School, University of Minnesota. Project: American Artists and Film Makers in the 1930s.
- 1982: Film Study Fund Committee, Graduate School, University of Minnesota. Project: Art and the Movies: Formal, Iconographic, and Contextual Relationships Between Paintings and Films in Twentieth Century America.
- 1981: Doctoral Dissertation Special Grant, Graduate School, University of Minnesota.

GRANTS: WRITTEN & RECEIVED FOR AMST PROGRAM, UNIVERSITY OF NOTRE DAME

- 2013: Henkels Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Public lecture by Peter Hales, Department of Art History, University of Chicago at Illinois, September 2013
- 2012: Henkels Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Public lecture by Ingrid Gessner, Department of American Studies, University of Regensburg, Germany, November 2012.
- Henkels Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Workshop with Alex Lubin, Director, Center for American Studies and Research at the American University of Beirut, February 2012.
- 2010: Henkels Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Public lecture by Sara Daleiden, public artist, Los Angeles, March 2011.
- Henkels Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Public lecture by Greil Marcus, writer and critic, Berkeley, California, February 2011.
- Henkels Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Public lecture by Bill Anthes, Department of American Studies, Pitzer College, January 2011.
- Henkels Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Public lecture by William Lawrence Bird, National Museum of American History, Smithsonian Institution, November 2010.
- 2009: Rising Star Speakers Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Public lecture by Nicole M. Guidotti-Hernández, Department of Women's Studies, University of Arizona, September 2009.
- Henkels Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Public lecture by Robert Nauman, Department of Art and Art History, University of Colorado, September 2009.
- Henkels Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Public Lecture by Judy Baca, SPARC and Department of Chicano Studies, UCLA, April 2009.
- Henkels Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Conference support for *Sound and Silence in the Space Between (1914-1945) Conference*, June 2009.
- 2008: Henkels Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project: Public lecture by Lesley A. Sharp, Department of Anthropology, Barnard College, January 2009.
- Henkels Grant, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project:

Conference support for *Great Lakes American Studies Association Conference*, March 2009.

KEYNOTE AND PLENARY LECTURES

- 2016: Keynote Address: "Screwball Regionalism: Grant Wood and Humor During the Great Depression," *Grant Wood Art Colony 5th Biennial Symposium*, University of Iowa, October 28.
- Keynote Lecture: "Why Benton Matters: Re-Visioning Regionalism in the History of Modern American Art," *23rd Biannual Art History and Archaeology Graduate Student Symposium*, University of Missouri, Columbia, March 18.
- Keynote Lecture: "A New Deal for American Art: Work Relief and Cultural Pluralism in the United States, 1933-1945," *Art for the People: WPA and New Deal Programs in Kentucky and Beyond*, Murray State University, March 11.
- 2015: Keynote Address, "From Benton to Ford: Narrative Paradigms in Modern American Art and the Movies," *Thomas Hart Benton and American Storytelling*, Peabody Essex Museum, Salem, June 5.
- Keynote Lecture: "Writing My Religion: Journalistic Practices and Issues of Faith for Modern American Artists," *Wordstruck: American Artists as Readers, Writers, and Literati*, Marie-Curie Sklodowska University, Lublin, Poland, May 14.
- Keynote Address: "Piecing Grief, Making Claims: Commemorative Quilts and American Activism," *7th Biennial Symposium of the International Quilt Study Center & Museum*, University of Nebraska, Lincoln, April 17.
- Keynote Address: "Commemorating Disaster and Disobedience: National Park Service Initiatives in the 21st Century," *Terror, Trauma, Memory: A Symposium Dedicated to the 20th Anniversary of the Oklahoma City Bombing*, University of Oklahoma, Norman, April 13.
- 2011: Keynote Address: "Public Art, Public Feeling," *Public Art Preconference of the Americans for the Arts Annual Convention*, San Diego, June 15.
- Keynote Lecture: "Memorial Mania: Public Feeling in America," *California American Studies Association Annual Meeting*, California State University, Fullerton, May 7.
- Keynote Lecture, "Memorial Mania: Public Feeling in America," *Memory and the Visual Symposium*, Illinois Program for Research in the Humanities, University of Illinois, Urbana-Champaign, April 1.
- Keynote Lecture, "Memorial Mania: Commemoration and Affect in Contemporary America," *21st Annual Art History Graduate Student Symposium*, Department of Art History, Indiana University, Bloomington, March 26.
- 2010: Plenary Lecture: "Lynching Memorials and Sites of Shame: Transforming Violence in American Commemorative Cultures," *Colloquium on Violence and Religion*, University of Notre Dame, July 2.
- 2008: Plenary Lecture: "Who Owns Historical Memory? Commemorative Conflicts in the American Southwest," *The Past in the Present: The American Uses of History*, Polish Association for American Studies 2008 Annual Conference, Warsaw, October 23.
- Keynote Address, "Action, Agency, Affect: Thomas Hart Benton's Hoosier History," for *Thomas Hart Benton's Indiana Murals at 75: Public Art and the Public University*, Indiana University, Bloomington, April 26.

- 2005: Keynote Address, "Memorial Mania," *First Annual Undergraduate Art History Association Annual Symposium*, University of Colorado, Boulder, April 2.
- 2004: Keynote Address, "Memorial Mania: Monuments and Memory in Contemporary America," *19th Annual University of Iowa Graduate Student Art History Symposium*, Iowa City, Iowa, February 27.
- 2003: Keynote Address, "Memorial Mania: Monuments and Memory in Contemporary America," *Graduate Student Symposium*, Department of Art History, University of Virginia, November 15.
- Plenary Address, "Indians, Corn, and National Identity: Maynard Dixon's New Deal Murals for the Bureau of Indian Affairs," *The Fifth Annual Meeting of the Space Between Conference*, Kansas State University, Manhattan, May 30.
- 2002: Keynote Address, "American Art and Religion in the 20th Century: Rethinking the Modernist Divide," *10th Annual Art History & Archaeology Graduate Student Symposium*, University of Missouri-Columbia, March 16.

CONFERENCE PAPERS

- 2016: "American Moderns, Spiritual Seekers: Hartley, O'Keeffe, and Pelton in Taos," *Southwest Art History Conference XXVIII*, Taos, October 13.
- "Kentucky and the Index of American Design: Regional Crafts and Cultural Nationalism in New Deal America," *Kentucky By Design Symposium*, Frazier History Museum, Louisville, September 16.
- "Multiple Moderns: American Art and Artists During the Great Depression," *Symposium: America After the Fall: Painting in the 1930s*, Art Institute of Chicago, September 10.
- "Documentary Voyeurism: Surveilling Female Flesh in 1930s American Art," *18th Annual Conference of the Space Between Society*, McGill University, June 3.
- 2015: "Memorial Mapping: Transnational 9/11 Memorials and Geographies of Global Anti-Terrorism," *62nd Annual Conference of the German American Studies Association*, Bonn, May 30.
- "Benton's Cinematic Style: Movies, Modernism, and *America Today*," *Thomas Hart Benton's America Today Mural: New Perspectives*, The Metropolitan Museum of Art, New York, March 2.
- 2014: "Managing Mourning: Victim Memorials and the Volatile Politics of Grief," *The Art of Memory and Mourning: A Symposium in Honor of Cindy Mills*, Smithsonian American Art Museum, November 14.
- "Public Feeling, Public Healing: Contemporary Memorials and the Mediation of Grief," *Cultures of Privacy*, Bavarian American Academy, Munich, June 27.
- "Arrival and Afterlife: Jackson Pollock's *Mural* and the University of Iowa," *Jackson Pollock's Mural: Transition, Context, and Afterlife*, Getty Research Institute, J. Paul Getty Museum, Los Angeles, May 6.
- "Rejecting Monuments: Issues of Vandalism, Removal, Relocation, and Destruction," *Monument/Anti-Monument*, Sculpture City Saint Louis 2014, Saint Louis, April 12 (read by Harriet Senie)

- “Transnational 9/11 Memorials: Mapping the Geographies of American Affective and Political Cultures,” *5th International Conference: Transnational American Studies*, American University Of Beirut, January 7.
- 2013: “Commemorating the Port Chicago Naval Magazine Disaster of 1944: Remembering Racial Injustice During the ‘Good War’,” *American Studies Association Annual Meeting*, Washington, D.C., November 24.
- “Spiritual Abstractions and Desert Landscapes: Agnes Pelton’s Choices and the Construction of Modern American Art,” *2013 Southeastern College Art Conference*, Greensboro, North Carolina, November 1.
- “Semiotic Disobedience, Purposeful Anger: Memorials and Cultural Vandalism,” *The Futures of American Studies Conference*, Dartmouth College, June 18.
- “Memory Claims: Recognition, Representation, and Response in Today’s Memorial Landscape,” *International Fellows Program: Legacy and the New Landscape*, School of Architecture, Art & Historic Preservation, Roger Williams University, May 22.
- “Public Art/Public Response,” *Art, Race, Space Symposium*, IUPUI, Indianapolis, January 25.
- 2012: “Buying the Farm: Collecting American Regionalist Art Then and Now,” *Mid-American College Art Association Annual Conference*, Detroit, October 5.
- “He Found It At the Movies: Edward Hopper’s Filmic Influences,” Edward Hopper, *El Cine Y La Vida Moderna*, Simposia Museo Thyssen-Bornemisza, Madrid, June 22.
- “Cult Materialism: Violet Consuming Flames, Light Charts, Love Gifts, and the Mighty ‘I AM’,” *14th Annual Conference of the Space Between Society*, Brown University, June 14.
- “Collecting ‘Good American Paintings’: King Vidor and Grant Wood’s *Arbor Day* (1932),” *Grant Wood Biennial Symposium 2012*, University of Iowa School of Art & Art History, Iowa City, April 14.
- 2011: “Aesthetics, Function, and Reception of the Contemporary Memorial,” *Memorial Mania: Negotiating Social and Political Strategies of Memory*, International Symposium of the American Academy of Berlin, Haus der Kulterun der Welt, Berlin, December 10.
- “Spiritual Moderns: Twentieth-Century American Artists and Religion,” *Challenging 1945: Exploring Continuities in American Art, 1890s to the Present*, Georgia O’Keeffe Museum Research Center Symposium, Santa Fe, July 15.
- 2010: “Terrorism Memorials and Security Narratives: Commemorating Fear in Post-9/11 America,” *Visual Securitization: Threats, Genre, and Temporality*, Centre for Advanced Security Theory, Department of Political Science, University of Copenhagen, December 16.
- “We Are All Warriors: War Memorials and National Identity Formation in Contemporary America,” *21st Century Soldiering: Mercenaries, Memorials, Movies*, Centre for Advanced Security Theory, Department of Political Science, University of Copenhagen, December 15.
- “Picturing Faith: Mark Tobey’s Visualization of Baha’i,” *12th Annual Conference of the Space Between Society*, University of Portland, June 18.
- “‘Race Memory’ and the National Mall: The Martin Luther King, Jr. National Memorial,” *Organization of American Historians Annual Conference*, Washington, D.C., April 9.

- 2009: “Statue Mania Moralizing: Augustus Saint-Gauden's *The Puritan*,” *Augustus Saint-Gaudens in the Metropolitan Museum of Art Symposium*, Metropolitan Museum of Art, New York, October 9.
- “Art Histories,” *What's Modern About American Art, 1900-1930*, Terra Foundation for American Art Symposium, Chicago, June 19.
- “Crowd Sounds: Mobs, Noise, and Public Feelings in 1930s American Art,” *11th Annual Conference of the Space Between Society*, University of Notre Dame, June 11.
- “Memorial Mania and Security Narratives: Commemorating Fear in Post-9/11 America,” *Art Under Surveillance Symposium*, Columbus Museum of Art, May 2.
- 2008: “Framing Public Art History: Developing a Critical Language,” *21st International Sculpture Conference*, Grand Rapids, October 3.
- “Managing Mourning Along America's Historic Highways: Issues of Presence and Preservation with Roadside Memorials,” *Preserving the Historic Road 1998-2008, 6th Biennial Conference on Historic Roads*, Albuquerque, September 13.
- “The Exiled American Other in *The Grapes of Wrath*,” *10th Annual Conference of the Space Between Society*, Northwestern University, June 13.
- 2007: “War, Memory, and the Public Mediation of Affect,” *War and Media in the Digital Age*, Danish Institute for Military Studies, Copenhagen, October 29.
- “Thomas Hart Benton's National Imaginary,” *Building a Legacy: Collecting American Paintings for Kansas City—A Symposium in Honor of Crosby and Bebe Kemper*, Nelson-Atkins Museum of Art, Kansas City, October 20.
- “Memorial Mania: Affect and Commemoration in Contemporary America,” *The Pathos of Authenticity: American Passions of the Real*, John F. Kennedy-Institut für Nordamerikanstudien, Berlin, June 22.
- “Shoot-Out: Poking Fun and Challenging Myths in Western American Art,” *Redrawing Boundaries: Perspectives on Western American Art*, Denver Art Museum, March 10.
- 2006: “Statue Mania and the Protestant Ethos: Augustus Saint-Gaudens' *The Puritan*,” *Coming of Age: A Symposium Celebrating a Century of Art and Artists from the Collection of the Addison Gallery of American Art*, Phillips Academy, Andover, Massachusetts, November 4.
- “Mourning Our National Shame: Slavery and Lynching Memorials in America,” *Constructions of Death, Mourning, and Memory Conference*, Woodcliff Lake, New Jersey, October 27.
- “Mediating Redemption: Commemorating Slavery and Lynching in Contemporary American Memorial Culture,” *The 5th International Conference on Media, Religion, and Culture*, The Sigtuna Foundation, Sigtuna, Sweden, July 9.
- “Animated Conversations: Public Art Controversy,” *Public Art Preconference of the Americans for the Arts Annual Convention*, Milwaukee, June 1.
- “The Duluth Lynching Memorial: Public Art, Civic Shame, and Moral Responsibility in Contemporary America,” *The 11th Annual Maple Leaf and Eagle Conference on North American Studies*, University of Helsinki, Renvall Institute, May 17.

- “The Aesthetics of Patriotic Persuasion: The National World War II Memorial,” *European Association for American Studies Biennial Conference*, University of Cyprus, Nicosia, April 8.
- 2005: “Minimalism and the Future of Memory: Issues of Art Style and Affect in Contemporary Commemoration,” *The Future of Memory: An International Holocaust and Trauma Studies Conference*, University of Manchester, November 11.
- “*Spirit Warriors* and Custer's Last Stand: Rethinking the American West at Little Bighorn Battlefield National Monument,” *American Studies Association of Norway Annual Conference*, Oslo, October 29.
- “Victors, Victims, and Western Memories: Monuments at Little Bighorn,” (*Im*)*Permanence: Cultures In/Out of Time*, Carnegie Mellon University, October 14.
- “Memorializing Shame and Moral Responsibility: Remembering May 4, 1970,” *The Sixth Annual Symposium on Democracy*, Kent State University, Kent, Ohio, May 3.
- “Place and Public Feeling” for the session "Erika Doss: Author Meets Audience," *Association of American Geographers Annual Meeting*, Denver, April 6.
- “Shame of the Nation: The Duluth Lynching Memorial and Issues of Civic Morality,” *College Art Association Annual Meeting*, Atlanta, February 18.
- 2004: “American Moderns and the American Scene,” *Remapping the New: Modernism in the Midwest, 1893-1945*, Terra Museum of American Art, Chicago, September 18.
- “From Mystical Calligraphy to White Writing: Mark Tobey and Bahai,” *4th International Conference on Media, Religion, and Culture*, Louisville, September 4.
- “Tempting the Unwilling Audience: Re-Thinking the Public for Airport Art,” *3rd Annual Arts in the Airport Workshop, American Association of Airport Executives*, Scottsdale, May 17.
- “Arbitrary Cut-Off Dates, Nationalist Baggage, and Secularization Theory: Rethinking the Modernist Divide in American Art History and Religion,” *Mind the Gap: On the Modernist Divide in American Art/History*, Stanford University, April 16.
- 2003: “‘Lone Missionary’: Intersections of Art and Faith in the Work of Self-Taught Artist Henry Darger,” *American Academy of Religion Annual Meeting*, Atlanta, November 22.
- “The Sacred and the Profane: Rethinking Religion in Modern and Contemporary American Art,” *Past and Present: George Inness and the Visionary in Art Symposium*, The National Academy of Design, New York, October 25.
- “Victors, Victims, and Western Memories: Monuments at Little Bighorn,” *Monuments, Memory, & Modernism, 12th Annual Front Range Symposium in Art History*, University of Colorado, Boulder, September 27.
- “Joseph Cornell and Christian Science,” *Boxing Clever: A Centennial Re-Evaluation of Joseph Cornell*, Centre for Studies in Surrealism & Its Legacies, University of Essex, September 18.
- 2002: “Visual Culture and the Study of Religion,” *American Academy of Religion Annual Meeting*, Toronto, November 24.
- “Memory, Redemption, and the Greatest Generation: The National World War II Memorial,” *International Association for Media and Communication Research Annual Meeting*, Barcelona, July 24.

- “The Indian Yesterday, The Indian Today: Maynard Dixon’s New Deal Murals for the Bureau of Indian Affairs,” *Refiguring the Ecological Indian, 10th Annual Symposium*, American Heritage Center, University of Wyoming, April 26.
- “Memorial Mania: Public Monuments, Cultural Nationalism, and Historical Amnesia in Contemporary America,” *Cultural Memory and Sites of Tradition Colloquium*, University of Colorado, March 7.
- “Rethinking Religion and Twentieth Century American Art,” *College Art Association Annual Meeting*, February 22, Philadelphia.
- 2001: “Death, Memory, and Public Sculpture: The Oklahoma City National Memorial,” *Colloque Mémoire Sculptée de l’Europe*, Strasbourg, December 4.
- “Paris Fashions and Civil Rights: Reconsidering Gordon Parks,” *Laying Claim: (Re)Considering Artists of African Descent in the Americas*, Colgate University, October 25.
- “Picturing Their Religion: Self-Taught Artists and Spirituality,” *Hahn Symposium, A Golden Era of Southern Self-Taught Art*, High Museum of Art, Atlanta, August 17.
- “Tribute to the American Working People: Rethinking Work, Workers, and the Work Ethic in Postwar Art,” *Working Class Studies 5th Biennial Conference*, Youngstown State University, Youngstown, Ohio, May 18.
- 2000: “Spirituality and Contemporary Art,” *Symposium On the Visual Culture of American Religions*, The American Bible Society, New York, December 1.
- “Death and Memory in the Public Sphere: The Visual and Material Culture of Grief in Contemporary America,” *American Studies Association Annual Meeting*, Detroit, October 13.
- “Religious Dimensions of Work by Contemporary Self-Taught Artists: Speculations on New Methodologies and Perspectives,” *Negotiating Boundaries: A Conference on Issues in the Study, Preservation, and Exhibition of Self-Taught Artists*, Kohler Arts Center, Sheboygan, May 5.
- “Witnessing the Beloved Community: Tim Rollins and K.O.S.,” *College Art Association Annual Meeting*, New York, February 25.
- 1999: “Death, Memory, and Public Sculpture: The Oklahoma City National Memorial,” *Eighth Front Range Art Symposium*, Denver Art Museum, November 6.
- “Robert Gober’s ‘Virgin’ Installation: Issues of Spirituality in Contemporary American Art,” *The Visual Culture of American Religions Conference*, Winterthur, Winterthur, Delaware, October 22.
- “Reclaiming Death in the Public Sphere: The Visual and Material Culture of Grief in Contemporary America,” *Thanatographia: Figuring Death Conference*, University of Western Sydney, Nepean, October 2 (read by Zoe Sofoulis).
- “Studying the Art of the American West: Its Pursuit Within the Context of American Art History,” *Inaugural Symposium on Western & Native American Art, Charles M. Russell Center for the Study of the American West*, University of Oklahoma, September 10.
- “Staging the Sacred: Mass Media Attention to the Visual and Material Culture of Grief and Mourning,” *Third International Conference on Media, Religion, and Culture*, University of

Edinburgh, July 21 (read by Lynn Clark).

“Making Icons in Mainstream America: Fans, Faith, and Image in Elvis Culture,” *Congres Association Francaise d'Etudes Americaines*, Université de Versailles Saint-Quentin-en-Yvelines, May 28.

“The Body of Labor: Re-Imaging White Working Class Masculinity in 1930s American Art,” *American Culture Association Annual Conference*, San Diego, April 1.

“Women, Work, and Images of the American West: Cultural Production and Western Women Artists, 1890-1945,” *Women and Work Conference*, University of Nebraska, Kearney, March 5.

“Reframing the Frontier: Women Artists On the Edge in the American West,” *Women's Caucus for the Arts Annual Conference*, Los Angeles, February 9.

1998: “We Paid How Much? Public Art From the Outside Looking In,” *Americans For the Arts Annual Conference*, Denver, June 8.

“Representing Work, Reassessing the Work Ethic: Images of Labor in 1930s American Art,” *Perspectives on New Deal America: History, Art, Architecture, and Public Policy Conference*, The Wolfsonian-Florida International University, Miami Beach, March 28.

“Women Artists in the American West: Minerva Teichert's ‘Great Mormon Story’,” *Minerva Teichert Lecture Series*, Museum of Art, Brigham Young University, Provo, February 12.

1997: “Family Fun and Psychic Redemption in the 1950s: Fantasy Art and Architecture at Disney's Magic Kingdom,” *Symposium for the exhibition "The Architecture of Reassurance: Designing the Disney Theme Parks,"* Walker Art Center, Minneapolis, October 25.

“Elvis is America,” *Third Annual International Conference on Elvis Presley*, Memphis College of Art, August 11.

“Regionalism and American Art: Experiments in Cultural Democracy,” *Regionalism in Colorado Symposium*, Denver University, May 10.

1996: “Creating Community, Debating Democracy: The Importance of Public Sculpture in Contemporary America,” *International Town Meeting: Playing for Keeps: A Game Plan to Save Outdoor Sculpture*, Washington, DC, November 17.

“Toward an Iconography of American Labor: Work, Workers, and the Work Ethic in American Art, 1930-1945,” *The Politics of Design, 1885-1945 Symposium*, The Wolfsonian Museum, Miami Beach, March 9.

“Strip Mine Aesthetics: Public Art, Land Reclamation, and the Civic Sphere in Contemporary America,” *17th Biennial ANZASA (Australia-New Zealand American Studies Association) Conference*, University of Canterbury, Christchurch, February 5.

“The Miracle of Elvis: Myth, Ritual, and the Therapeutic Ethos Among the Elvis Fan Community,” *First International Conference on Media, Religion, and Culture*, University of Colorado, Boulder, January 12.

1995: “‘I must paint’: Women Painters in the Rocky Mountains, 1890-1945,” *Independent Spirits Symposium*, Autry Museum of Western Heritage, Los Angeles, October 14.

1994: “Saint Elvis: Fans, Faith, and Sacred Objects at Graceland,” *American Studies Association*

- Annual Meeting*, Nashville, October 28.
- 1993: “Re-Imagining the American Art Collections at the Denver Art Museum,” *American Studies Association Annual Meeting*, Boston, November 6.
- “Protest Aesthetics: Black Nationalism and Art in the 1960s,” *Toward a History of the 1960s Conference*, University of Wisconsin, Madison, April 30.
- 1992: “Civic Culture and Community Spirit: Contemporary Public Art in California,” *American Studies Association Annual Meeting*, Costa Mesa, November 7.
- “Art in the Public Sphere: Community Controversy/Community Engagement,” *Western Humanities Conference Annual Meeting*, University of Washington, Seattle, October 16.
- 1991: “Public Spirit and *Spirit Poles*: Public Art in Concord, California,” *Second Front Range Symposium in the History of Art*, Denver Art Museum, September 21.
- “Public Art and the First Amendment in Contemporary Culture,” *The Cultural Context of Free Expression in Contemporary America Symposium*, American Studies Program, University of Colorado, March 16.
- “Catering to Consumerism with \$5.00 Prints: Associated American Artists and the Marketing of Modernism in the 1930s,” *College Art Association Annual Meeting*, Washington, DC, February 22.
- 1990: “Raising Community Consciousness with Public Art: Contrasting Projects by Judy Baca and Andrew Leicester,” *American Studies Association Annual Meeting*, New Orleans, November 2.
- “Abstract Art, Anti-Communism, and Consensus: *Life Magazine* in the Eisenhower Era,” *Ike's America Conference*, University of Kansas, October 5.
- 1989: “*Cincinnati Gateway*: A Model for Public Art and Public Engagement,” *Mid-America College Art Association Annual Conference*, Cincinnati, November 2.
- 1988: “Art and Politics at Time-Life, Inc.: Creating the American Century,” *Organization of American Historians Annual Meeting*, Reno, March 25.
- 1987: “*Life Magazine* and the Dissemination of Modern Art,” *American Studies Association Annual Meeting*, New York, November 24.
- “Avant-Garde Art and the Popular Press in Postwar America,” *Mid-America College Art Association Annual Meeting*, Minneapolis, October 23.
- “Contemporary Public Art: Athena Tacha's Cosmocentric Sculpture,” *National Sculpture Conference: Works by Women*, Cincinnati, May 7.
- 1986: “Andrew Leicester's Mining Memorials,” *Mid-America College Art Association Annual Meeting*, Memphis, October 31.
- “Land Reclamation Artwork,” *Midwestern Art History Society Annual Meeting*, Northwestern University, March 21.
- 1985: “From Social Reform to Formal Progress: The Shift in Artistic Values in the 1940s,” *American Studies Association Annual Meeting*, San Diego, November 2.
- 1984: “From Regionalism to Abstract Expressionism,” *Symposium on Postwar America, Program in*

American Studies, University of Minnesota, April 20.

- 1983: “Thomas Hart Benton and Surrealism,” *College Art Association Annual Meeting*, Philadelphia, February 18.
- 1982: “Borrowing Regionalism: Advertising’s Use of American Art in the 1930s and 1940s,” *Popular Culture/American Culture Association Annual Meeting*, Louisville, April 15.
- “Benton, Marsh, Hopper, and Hollywood: What the Movies Meant to Artists in the 1930s,” *Fifth Annual Whitney Symposium on American Art*, Whitney Museum of American Art, New York, April 12.
- 1981: “Thirties Artists View Hollywood: The Antithesis of Happy Home and Hearth,” *American Studies Association Biennial Meeting*, Memphis, October 31.
- “Nighthawks, Edward Hopper, and Film Noir,” *Sixteenth Annual Graduate Student Symposium*, Art Institute of Chicago, April 25.

INVITED LECTURES

- 2016: “Not Just a Guy’s Club: Gender Dynamics and Women Painters in the American 1950s,” Denver Art Museum, July 27.
- “Thomas Hart Benton, Modern American Art, and the Movies,” Milwaukee Art Museum, July 16.
- 2015: “Thomas Hart Benton and Hollywood,” Beach Museum of Art, Kansas State University, November 19.
- “Spiritual Moderns: Twentieth-Century American Artists and Religion,” Spencer Museum of Art, University of Kansas, Lawrence, November 17.
- “Thomas Hart Benton, Modern Art, and the Movies: Picturing American Epics,” Nelson-Atkins Museum of Art, November 15.
- “Spiritual Moderns: Twentieth-Century American Artists and Religion,” Birmingham Museum of Art, Birmingham, Alabama, September 16.
- 2014: “Memorial Mania: Public Feeling in America,” Department of Art History, University of California-Berkeley, October 2.
- “Modern American Art and Religion,” Terra Foundation Seminar for Fellows, Smithsonian American Art Museum, Washington, D.C., September 12.
- “The Transnational Dimensions and Dynamics of Commemorating 9/11,” Regensburg European American Forum Speaker, University of Regensburg, Germany, June 26.
- “Victim Memorials and Sites of Conscience: Commemorating Loss, Violence and Catastrophe in Contemporary Public Art,” University of Passau, Germany, June 25.
- “The Aesthetics of Victimization: Commemorating Loss, Violence, and Catastrophe in Contemporary Public Art,” Center for Interpretive and Qualitative Research, Duquesne University, April 3.
- “Spiritual Moderns: Twentieth Century American Artists and Religion,” Dickinson College, April 2.

- “Space, Place, and Commemoration: New Directions in Memorial Making, University of Arizona School of Art, Tucson, March 5.
- “Pictures of Feeling: Norman Rockwell’s Affection for America,” The Frist Center for Visual Arts, Nashville, January 16.
- 2013: “Memorial Mania: New Directions in Commemoration,” Department of Art & Art History, Lake Forest College, September 26.
- “American Moderns, 1934-1949: The Triumph of Diversity,” Spriestersbach Distinguished Lecture, University of Iowa, September 16.
- “Memorial Mania: Who, What, Why,” Chippewa Valley Museum Practicum, University of Wisconsin Eau-Claire, June 14.
- 2012: “Memorial Mania: Commemoration and Affect in Contemporary America,” *Framing American Art: Six Leading Scholars on American Art History Today*, Vassar College, November 10.
- “Memorial Mania,” Department of Art History, Brigham Young University, November 1.
- “Memorial Mania,” Department of Art, Macalester College, St. Paul, October 18.
- “Picturing New Deal America: Visual Art and National Identity, 1933-1945,” Palmer Museum of Art, Pennsylvania State University, April 17.
- “Cultural Vandalism and Public Memory: Anger, Citizenship, and Memorials in Contemporary America,” Department of Art & Art History, University of Colorado at Boulder, January 31.
- “Memorial Mania,” Morgan Lecture Series, Department of Fine Arts, University of Louisville, January 19.
- 2011: “Where Are You From? Contemporary Art, Cultural Globalization, and Critical Regionalism,” Pennsylvania Academy of the Fine Arts, Philadelphia, November 5.
- “Memorial Mania: Commemoration and Affect in Contemporary America,” American University of Beirut, October 18, 2011.
- “Memorial Mania: Public Feeling in America,” York College of Pennsylvania, September 29.
- “Memorial Mania: Commemoration and Affect in Contemporary America, Committee on Historical Studies, New School for Social Research, September 15.
- “Memorial Mania: Commemoration and Affect in Contemporary America,” Department of American Studies, University of New Mexico, April 29.
- “Picturing Faith: American Modernism and Religion,” Georgia O’Keeffe Museum and Research Center, Santa Fe, April 20.
- “Memorial Mania: Commemoration and Affect in Contemporary America,” Department of Art and Program in American Studies, College of William and Mary, March 28.
- “Memorial Mania: Public Feeling in America,” Department of Art, University of Arkansas, Fayetteville, February 24.

- “Memorial Mania: Commemoration and Affect in Contemporary America,” The Clinton Institute for American Studies, University College Dublin, January 24.
- 2010: “Public Art, Public Feeling: Creativity and Controversy in Public Culture Today,” *Public Lecture Series*, Rocky Mountain College of Art and Design, Denver, November 17.
- “Makes Me Laugh, Makes Me Cry: Norman Rockwell, the Movies, and America,” *Norman Rockwell, American Art, and the Movies Symposium*, Smithsonian American Art Museum, Washington, DC, September 24.
- “Picturing Ourselves: Portraits of Modern American People and Places,” *Picturing America Symposium*, Newark Museum of Art, June 25.
- “Atomic Anxiety: Post-World War II American Culture,” North Berrien Historical Museum, North Berrien, Indiana, May 4.
- “Memorial Mania: Public Feeling in America,” Department of Art, Northeastern University, Boston, April 7.
- “Memorial Mania: Public Feeling in America,” Department of American Studies, Oklahoma State University, Stillwater, March 29.
- “Picturing the New Deal: Public Art in America, 1933-1945,” Saint Joseph's College, Rensselaer, Indiana, March 19.
- 2009: “Memorial Mania: Commemoration and Public Feeling,” Scherer Center, University of Chicago, December 4.
- “Memorial Mania: Public Feeling in America,” Valparaiso University, Valparaiso, Indiana, October 29.
- “Founders Memorials, Indian Wars, and Contested Public Spaces: Augustus Saint-Gaudens’s *The Puritan* and Anger’s Memory in Springfield, Massachusetts,” Newberry Library Seminar In American Art History and Visual Culture, Chicago, October 16.
- “Civil Rights Memorials and Community Feelings: South Bend’s Natatorium Project,” Charles Martin Youth Center, Indiana University South Bend, October 7.
- “Picturing New Deal America: Visual Art and National Identity, 1933-1945,” Indiana State University Art Gallery, Terre Haute, October 1.
- “Mediating Redemption: Shame-Based Memorials and Public Feeling,” Institute of Sacred Music, Yale University, September 23.
- “Indians, Corn, and the American West: Maynard Dixon’s New Deal Mural for the U.S. Department of the Interior,” U.S. Department of the Interior Museum, Washington, D.C., September 19.
- “Memorial Mania: Public Art and Public Feeling in America Today,” Saturday Scholars Series, University of Notre Dame, September 5.
- “Memorial Mania: Commemoration and Affect in Contemporary America,” Department of American Studies, University of Texas-Austin, March 6.
- “Midwestern Moderns: Chicago and the Armory Show, 1913,” Union League Club, Chicago, February 19.

- “War Memorials and Public Feeling,” Women, Religion, and Globalization Graduate Seminar, Yale University, February 12.
- “Public Art, Public Feelings: Rethinking Public Culture in Contemporary Art,” Humanities Colloquium, Colgate University, Hamilton, New York, February 10.
- 2008: “Nancy Graves: Life and Work,” Meadows Museum of Art, Centenary College, Shreveport, Louisiana, November 16.
- “Picturing New Deal America: Visual Art and National Identity, 1933-1945,” Chicago Humanities Festival, Harold Washington Library, Chicago, November 8.
- “American Realism: An Art History of an Obsession and a Practice,” Fort Wayne Museum of Art, Fort Wayne, Indiana, October 11.
- “Picturing New Deal America: The Visual Arts and National Identity, 1933-1945,” Weisman Art Museum, University of Minnesota, Minneapolis, May 8.
- “Memorial Mania: Fear, Anxiety, and Contemporary American Monuments,” Belmont University, Nashville, April 3.
- “Memorial Mania: Issues of Commemoration and Affect in Contemporary America,” The Clarke Forum for Contemporary Issues, Dickinson College, Carlisle, Pennsylvania, March 20.
- 2007: “Honore Sharrer's *Tribute to the American Working People*,” Archives of American Art, Smithsonian Institution, Washington, D.C., June 1.
- “Statue Mania: Monuments and Memory in Gilded Age America,” Amon Carter Museum, Fort Worth, Texas, April 26.
- “Memorial Mania: Issues of Commemoration and Affect in Contemporary America,” Roger Williams University, Bristol, Rhode Island, February 28.
- “Memorial Mania: Issues of Commemoration and Affect in Contemporary America,” Irwin C. Schroedl Jr. Lecture in the Decorative Arts and Material Culture, Goucher College, Baltimore, Maryland, February 19.
- “Terrorism Memorials and Security Narratives: Responding to Fear and Anxiety in Post-9/11 America,” DePauw University, Greencastle, Indiana, February 12.
- 2006: “Genius, Visionary, Icon: The Culture of Celebrity in the Contemporary Art World,” Colorado College, Colorado Springs, Colorado, November 30.
- “Mixed Taste: The Family Vacation,” The Lab, Lakewood, Colorado, August 17.
- “Memorial Mania: Issues of Commemoration and Affect in the Contemporary United States,” University of Southern Denmark, Odense, May 3.
- “Memorial Mania,” University of Aalborg, Denmark, April 28.
- “Memorial Mania,” Meertens Ethnology Lecture Series, Meertens Institute, Royal Netherlands Academy of Arts and Sciences, Amsterdam, March 30.
- “Memorial Mania: Issues of Commemoration and Affect in Contemporary America,” Center for American Studies, University of Aarhus, Denmark, March 27.

- “Memorial Mania: Issues of Commemoration and Affect in the Contemporary United States,” University of Copenhagen, Denmark, March 14.
- “Commemoration and Affect in Contemporary America,” University of Notre Dame, Notre Dame, Indiana, February 15.
- 2005: 98th Distinguished Lecture on Research and Creative Work, “Memorial Mania: Monuments and Memory in Today's America,” University of Colorado, Boulder, November 8.
- “Mixed Taste: Paint By Number,” The Lab, Lakewood, Colorado, June 23.
- “Statue Mania: Sculpture and Memory in Gilded Age America,” Wichita Art Museum, Kansas, May 21.
- “Duane Hanson and Social Realist Art,” Ringling Museum of Art, Sarasota, Florida, April 30.
- “Memorial Mania: Public Art and Public Feelings in Contemporary America,” DePauw University, Greencastle, Indiana, April 18.
- “Spirited Moderns: Rethinking Robert Henri's Female Art Students,” Brigham Young University Museum of Art, Provo, Utah, March 31.
- “*The Gates*: Memory and Civic Identity in Post 9/11 New York,” Boulder Museum of Contemporary Art, March 17.
- “Memorial Mania: Commemoration and Public Affect in Contemporary America,” Washington University, St. Louis, February 3.
- “Picturing Faith: Contemporary Art and Issues of Religion,” Alliance for Contemporary Art, Denver Art Museum, January 27.
- “Memorial Mania: Commemoration and Public Affect in Contemporary America,” Ohio State University, Columbus, January 20.
- “Duane Hanson's Social Realism,” Columbus Museum of Art, January 20.
- 2004: “Picturing Faith: Twentieth Century American Art and Issues of Religion,” Dorothy Kayser Hohenberg Lecture Series in Art History, University of Memphis, November 9.
- “Painting the American Scene, 1930-1950,” Mississippi Museum of Art, Jackson, October 6.
- “Duane Hanson's Ordinary America: Figurative Sculpture and Social Realism in Contemporary Art,” Joslyn Art Museum, Omaha, Nebraska, May 8.
- “Memorial Mania: Monuments, Memory, and Nationalism in Contemporary America,” New Mexico State University, Las Cruces, April 21.
- “Thomas Hart Benton's *The Arts of Life in America*,” Whitney Museum of American Art, New York, April 7.
- “Duane Hanson: Social Realist from America's Heartland,” Plains Art Museum, Fargo, South Dakota, March 7.
- “Maynard Dixon's New Deal Mural for the Bureau of Indian Affairs,” Department of Art and Art History, University of North Carolina, Chapel Hill, February 12.

- “Art, Politics, and National Memory,” University of Colorado School of Medicine, Denver, February 9.
- 2003: “Painting the American Scene: Rethinking Realist Art in America, 1930-1950,” Mobile Museum of Art, Mobile, Alabama, December 13.
- “Memorial Mania: Public Monuments and Cultural Nationalism in Contemporary America,” Snite Museum of Art, University of Notre Dame, Notre Dame, Indiana, September 4.
- “Controversy and Community: Why Public Art Matters,” Milwaukee Art Museum, April 24.
- “Memorial Mania: Public Monuments and Cultural Nationalism in Contemporary America,” University of Cincinnati, April 7.
- “Memory and Memorialization in Contemporary America,” George Washington University, Washington, DC, March 24.
- “Twentieth-Century American Art and Religion,” Palmer Museum of Art, Pennsylvania State University, State College, Pennsylvania, February 25.
- “Memorial Mania: Public Monuments and Cultural Nationalism in Contemporary America,” Kenyon College, Gambier, Ohio, February 4.
- 2002: “American Art and Religion in the 20th Century: Rethinking the Modernist Divide,” Reynolda House Museum of American Art, Winston-Salem, North Carolina, November 5.
- “Public Art and Cultural Controversy: Murals and Monuments in Twentieth-Century America,” Dartmouth College, Hanover, New Hampshire, October 3.
- “Monuments and Memory in Contemporary America,” Mellon Museum Seminar, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, October 2.
- “Elvis Culture: Race, Religion, and Sex in the 1950s and Beyond,” Wellesley College, Wellesley, Massachusetts, October 1.
- “Beyond September 11: Public Memory, Public Spaces,” Scottsdale Museum of Contemporary Art, Scottsdale, Arizona, September 11.
- “Danger in a Religious Context,” American Folk Art Museum, New York, May 17.
- “Interpretive Inspiration: Rethinking Religion in Contemporary Art,” Catholic Diocese of Shreveport, Shreveport, Louisiana, April 20.
- “Elvis Culture,” Bingham Visiting Scholar in the Humanities Lecture, University of Louisville, Kentucky, March 18.
- “Public Art in the 21st Century: Monuments, Memorials, and Communities,” Wichita Art Museum, Wichita, Kansas, March 2.
- 2001: Fellows Convocation Lecture, Center for Humanities and the Arts, University of Colorado, Boulder, September 5.
- “Faith, Piety, and Modernism: Rethinking Religion in Contemporary American Art,” University of Georgia, Athens, April 26.

- “Faith, Icons, Altars: Rethinking Religion in Contemporary American Art,” University of Nebraska, Lincoln, March 20.
- “Elvis Culture,” Burke Lecture Series, Department of the History of Art, Indiana University, Bloomington, February 6.
- 2000: “Honoré Sharrer’s *Tribute to the American Working People*,” Smithsonian American Art Museum, Washington, D.C., December 7.
- “Fantasy Architecture and Family Fun: Disney’s Magic Kingdom and the 1950s,” Nelson-Atkins Museum of Art, Kansas City, July 15.
- “‘Taking a Public Stand Against Terrorism’: Collective Memory, National Identity, and The Oklahoma City National Memorial,” Institute for Collaborative Research and Public Humanities, Ohio State University, Columbus, May 24.
- “Elvis Culture,” American Studies Program, Youngstown State University, Youngstown, Ohio, May 10.
- “Contemporary American Art and Religion,” Columbus Museum of Art, Columbus, Ohio, May 1.
- “Sexing Elvis: Fans, Faith, and Rock and Roll,” DePauw University, Greencastle, Indiana, April 20.
- “Revisualizing Religion: Contemporary American Artists and Issues of Faith,” University of Florida, Gainesville, April 12.
- 1999: “Death Shrines, War Memorials, and Community Murals: Thoughts About Contemporary Public Art at the End of the American Century,” Boston Public Library, November 17.
- “Elvis Culture: Fans, Faith, and Image,” President’s Lecture Series, University of Colorado, Boulder, October 14.
- “Paying Tribute: Issues of Race, Class, and Historical Amnesia in Contemporary American Public Art,” University of Kansas, Lawrence, Kansas, April 13.
- “Contemporary American Art and Issues of Spirituality,” Vanderbilt University, Nashville, January 27.
- 1998: “Images of Labor in 1930s American Art,” University of Delaware, Newark, Delaware, March 31.
- “Contentious Public Art in Contemporary America,” Brigham Young University, Provo, Utah, February 13.
- 1997: “Art and Cultural Democracy,” Keynote Address for the Oklahoma Cultural Coalition’s 1997 Congress on the Arts and Humanities, Oklahoma City, October 8.
- “Contemporary Public Art: Conflict and Consciousness Raising in America’s Communities,” University of Arizona, Tucson, April 10.
- “Elvis Culture: Fans, Faith, and Image in Contemporary America,” University of North Carolina, Chapel Hill, February 21.
- 1996: “Public Art Controversy and Civic Identity in Contemporary America,” Cultural Development

and Marketing Branch, Melbourne, Australia, July 5.

“Elvis in the Public Sphere: Fans, Faith, and Cultural Production in Contemporary America,” Power Institute of Fine Arts, University of Sydney, Australia, May 28.

“Public Art and Civic Identity in Contemporary America: Andrew Leicester's *Cincinnati Gateway*,” University of Melbourne, Australia, May 16.

“Against the Grain: Looking at the Cultural Context of Joe Jones and J.B. Turnbull's 1930s Murals,” Haggerty Museum of Art, Marquette University, Milwaukee, January 19.

“From Benton to Pollock,” American Art Council, Los Angeles County Museum of Art, January 9.

1995: “Working-Class Beefcake: Gendered Representations of Labor in Twentieth Century American Art,” The Wolfsonian, Miami Beach, Florida, June 22.

“Public Art and Cultural Democracy in Contemporary America,” Burke Lecture Series, Department of the History of Art, Indiana University, Bloomington, March 2.

1993: “From Regionalism to Abstract Expressionism,” National Museum of American Art, Smithsonian Institution, Washington DC, October 22.

1992: “Civic Culture and Historical Memory,” Department of American Studies, University of Minnesota, Minneapolis, March 20.

PROFESSIONAL PARTICIPATION: OTHER

2016: Chair, “War & Peace Studies Caucus: Militarizing the Domestic/Domesticating the Military: Home/Not Home in American Military Cultures,” *American Studies Association Annual Meeting*, Denver, November 19.

Invited participant, “Scholars Workshop on Chicago Public Art,” Terra Foundation for American Art, Chicago, April 29.

2015: Docent talk, “Thomas Hart Benton’s America,” Nelson-Atkins Museum of Art, November 16.

Gallery talk, “WPA Graphic Works: The Amity Art Foundation Collection,” South Bend Museum of Art, November 6.

2014: Invited participant, “Colloquy on Marsden Hartley and Mysticism,” Amon Carter Museum of American Art, Fort Worth, August 18-19.

Chair, “Vandalism, Removal, Relocation, Destruction: The Dilemma of Public Art’s Permanence,” *College Art Association Annual Meeting*, Public Art Dialogue Sponsored Session, Chicago, February 15.

2013: Chair, “Historical Debts and Public Commemoration: Questioning the ‘Good War’s’ Memory and Meaning in Contemporary America,” *American Studies Association Annual Meeting*, Washington, D.C., November 24.

Invited participant, “Dead Soldiers Fighting: War Monuments and Memorials Beyond Memory and Representation,” *12th Berlin Colloquium on Contemporary History*, European Academy of Berlin, September 20-21.

Gallery talk, “Shaping Public Perceptions: Charles Moore’s Civil Rights Photography in *Life*

- Magazine,” Snite Museum of Art, University of Notre Dame, September 4.
- Panelist, “Living Through Media: The World Today,” Alumni Reunion “Notre Dame Perspectives” Panel, University of Notre Dame, May 31.
- 2012: Chair, “Monument and Memory,” *American Historical Association 126th Annual Meeting*, Chicago, January 6.
- 2011: Panelist, “Roundtable: Teaching the Introduction to American Studies,” *American Studies Association Annual Meeting*, Baltimore, October 21.
- Panelist, “What Should We Remember? Memorials, History, and Human Rights,” Civil Rights Heritage Center/Indiana University South Bend, October 11.
- External Reviewer, Program in American Studies, Pitzer College, Claremont, CA, March 9-11.
- Commentator, Bethany Moreton’s *To Serve God and Wal-Mart: The Making of Christian Free Enterprise* (2009), Seminar in American Religion, Cushwa Center for the Study of American Catholicism, University of Notre Dame, February 12.
- External Examiner, PhD Viva Voce for Wendy Elaine Ward, The Clinton Institute for American Studies, University College Dublin, January 24.
- 2010: External Reviewer, American Studies Program, Miami University of Ohio, November 11-12.
- Chair, “Folk/Outsider/Self-Taught Art,” *Association of the Historians of American Art Annual Meeting*, St. Francis College, Brooklyn Heights, New York, October 9.
- Narrator, Museum Without Walls Audio Program on Augustus Saint-Gaudens’s sculpture *The Pilgrim*, Fairmount Park, Philadelphia, launched June 1.
- 2009: Session Respondent, “Women and Belonging: Gender and Citizenship in the Realm of Public Memory,” *American Studies Association Annual Meeting*, Washington, D.C., November 8.
- Panelist, “Art in the Public Sphere,” Art Spaces, Inc. and Swope Art Museum, Terre Haute, October 2.
- Co-Chair, Symposium in Honor of George Rickey, “Abstraction in the Public Sphere: New Approaches,” Snite Museum of Art, University of Notre Dame, September 25-26.
- Conference Organizer, *11th Annual Conference of the Space Between Society*, University of Notre Dame, June 11-13.
- Conference Organizer, *Imaging America: Great Lakes American Studies Association Annual Conference*, University of Notre Dame, March 19-21.
- Co-Chair, “Public Art and Pedagogy,” Public Art Dialogue Caucus, *College Art Association Annual Conference*, Los Angeles, February 26.
- External Reviewer, Department of Art & Art History, University of Utah, February 5-6.
- 2008: Panelist, “Framing Visual Evidence: The Position of Visual and Popular Culture in American Studies,” *American Studies Association Annual Conference*, Albuquerque, October 18.
- External Reviewer, Department of Humanities, Arts, and Religion, Northern Arizona University, Flagstaff, September 8-10.

- Steering Committee, Public Art Dialogue, College Art Association Affiliated Society, *College Art Association Annual Meeting*, Dallas, February 22.
- External Reviewer, Program in American Studies, California State University, Long Beach, February 11-12.
- 2007: External Reviewer, Art History Graduate Program, University of Nebraska-Lincoln, December 10-11.
- Panelist, "Why Are There So Few Women Environment Builders?" *Taking the Road Less Traveled: Built Environments of Vernacular Artists International Conference*, John Michael Kohler Art Center, Sheboygan, September 28.
- Moderator, *Augustus Saint-Gaudens Centenary Symposium*, Smithsonian American Art Museum, Washington, D.C., September 7.
- Speaker, "Elvis Studies: Coolness, Co-Option, and Community," Imaginarium, Cornerstone Festival, Bushnell, Illinois, June 27-30.
- 2006: Co-Panelist with Judy Baca, "Dealing with Cultural Conflict in Art," *Americans for the Arts Annual Convention*, Milwaukee, June 4.
- 2005: Session Respondent, "Figuring Labor: The Body at Work in Early Twentieth-Century Visual Culture," *American Studies Association Annual Meeting*, Washington, DC, November 4.
- Juror, Religion and American Culture Caucus Best-Paper Award, *American Studies Association Annual Meeting*, Washington, DC, November 4.
- Panelist, "Culture of Age in America," Libraries for the Future, NEH Consultation Meeting, Center for Jewish History, New York, July 19.
- Panelist, "Long-Lost Topics in Cultural Geography," *Association of American Geographers Annual Meeting*, Denver, April 6.
- External Reviewer, Department of Art, Wabash College, Indiana, April 3-5.
- 2004: Session Chair, "At the Crossroads of Community and Identity: Artists, Installations, Institutions," *American Studies Association Annual Meeting*, Atlanta, November 13.
- Seminar Discussant, "Memorial Mania," Center for the Humanities, University of Memphis, November 9.
- Panelist, "Comics and American Visual Culture," Mizel Center for the Arts, Denver, February 8.
- 2003: Panelist, Breakfast with Champions Series, sponsored by the Students Committee of the American Studies Association, *American Studies Annual Meeting*, Hartford, October 18.
- Co-Chair, "Monuments, Memory, & Modernism," *12th Annual Front Range Symposium in Art History*, University of Colorado, Boulder, September 26-27.
- Panelist, "Contemporary Art and Issues of Beauty," Boulder Museum of Contemporary Art, June 25.
- Speed Art Museum Collection Handbook Scholars' Seminar, Louisville, Kentucky, June 16-

17.

External Reviewer, Department of American Studies, University of New Mexico, Albuquerque, March 5-7.

Panelist, "Self Leadership: Women Succeeding in the Professoriate," University of Colorado, Denver, February 28.

Panelist, "Lesley Dill: Tongues on Fire, Visions and Ecstasy," Interfaith Center of New York, New York, February 19.

Panelist, "Bystander: Street Photography and American Visual Culture," Mizel Center for the Arts, Denver, February 16.

NEH Consultation Grant Panelist for "Home on the Range: Community & Culture in the American West," Autry Museum of Western Heritage, Los Angeles, January 10-11.

2002: Commentator, Organization of American Historians "Talking History" radio show, broadcast December 30.

Conference Co-Chair, *Rethinking the Visual: New Technologies in the Context of Society and Culture*, University of Colorado, September 13-14.

Panelist, "Taking Elvis Seriously: A Panel Discussion on Elvis Studies," University of Louisville, March 4.

Session Chair, "Urban Space and Landscape in Image and Experience," *Rocky Mountain Interdisciplinary History Conference*, University of Colorado, January 26.

2001: Session Respondent, "Monuments and Memory in the Nation's Capital," *American Studies Association Annual Meeting*, Washington, DC, November 9.

Advisory Panel, script for *American Masters* documentary "Henry Luce and the Making of the American Century," PBS/WNET, New York, November 2.

2000: External Reviewer, Department of Art, DePauw University, November 5-7.

1999: Panelist, "Pablo, Albert, and Rock 'n' Roll," Missouri Repertory Theater, University of Missouri-Kansas City, September 12.

Session Chair, "Speculations on Television, Popular Taste, and Cultural Distinctions," *Beauty and Its Discontents Colloquium*, The Center for Humanities and the Arts, University of Colorado, March 4.

Lecture, "Elvis and His Fans: Thinking Seriously About Popular Culture," Office of Parent Relations, University of Colorado, Boulder, February 26.

Panelist, "Religion and Visual Media," International Study Commission on Religion, Media, and Culture, University of Colorado, Boulder, January 23.

1998: Panelist, "Innocence, Isolation, and Eccentricity in Women's Art," Mizel Arts Center at the Jewish Community Center, Denver, October 22.

Panelist, Women of the West Museum Planning Meeting, Boulder, September 15-16.

Panelist, U.S. General Services Administration Art-in-Architecture Program Community Fine

- Arts Panel, Boulder, March 25.
- Project Member, "The Visual Culture of American Religions," Valparaiso University, Valparaiso, Indiana, August 6-9.
- 1997: Dialogue Facilitator, "Art in Public Places," Colorado Council on the Arts Regional Arts Dialogue, Pueblo, Colorado, November 15.
- Session Respondent, "Visualizing a Religious (Re)Public: The Mass Production of Christian Images, 1775 to the Present," *American Studies Association Annual Meeting*, Washington, DC, November 1.
- Project Member, "The Visual Culture of American Religions," Winterthur Museum, Winterthur, Delaware, August 7-10.
- Moderator, "Art: Civility and Censorship," *Civility and Censorship: Critical Conversation in a Civil Society*, Center for Humanities & the Arts, University of Colorado, April 26.
- Selection Panelist, Alumni Sculpture Garden Courtyard Design Competition, University of North Carolina, Chapel Hill, February 22, July 23, September 12.
- 1996: Session Chair, "Program Reviews: Process, Assessment, Consequences," *American Studies Association Annual Meeting*, Kansas City, October 31.
- 1995: Panelist, "Teaching American Studies Comparatively," *American Studies Association Annual Meeting*, Pittsburgh, November 10.
- Conference Chair, "Looking at *Life*: Rethinking America's Favorite Magazine, 1936-1972," University of Colorado, September 14-17.
- Panelist, "Art, Music, and Theater Through a Post-War Lens," *ANTA and the American Cultural Dream: A Salute to the Early Years of the American National Theatre and Academy*, George Mason University, April 21.
- Panelist, "The Search for Legitimacy in the Academy," *Rocky Mountain American Studies Association Annual Meeting*, Fort Collins, April 7.
- Panelist, "Many Faces-Public Spaces: Defining 'Public' Art in California," *Seventh Annual California Studies Conference*, Sacramento, February 4.
- Session Co-Chair, "Countering Marginalization in Museum Exhibitions and Collections," *College Art Association Annual Meeting*, San Antonio, January 27.
- 1994: Respondent, "Icons of American Protestantism: The Art of Warner Sallman," The Divinity School, The University of Chicago, March 4.
- Panelist, "The Object in the Age of Theory," *Association of Historians of American Art, College Art Association Annual Meeting*, New York, February 18.
- 1993: Conference Co-Chair, *Eating for Victory: American Foodways and World War II Conference*, University of Colorado, October 8-9.
- 1992: Conference Chair, *Third Front Range Symposium in the History of Art*, University of Colorado, September 18-19.
- Moderator, "Imaging Ourselves: A Symposium with Carolee Schneemann and Dorit Cypis,"

Colorado State University, September 11.

1991: Conference Co-Chair, *Second Front Range Symposium in the History of Art*, Denver Art Museum and the University of Denver, September 20-21.

Panelist, *Art in Public Places Curriculum Planning Conference*, University of Southern California, May 17-18.

Panelist, "Andres Serrano's KKK Portraits," University of Colorado, February 5.

1990: Conference Co-Chair, *First Front Range Symposium in the History of Art*, Denver Art Museum, September 22.

MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS

American Studies Association
Association of Historians of American Art
College Art Association
Organization of American Historians
Public Art Dialogue
The Space Between Society

ACADEMIC SERVICE, UNIVERSITY OF NOTRE DAME

Department of American Studies:

CAP (2016-)
Chair (2007-13)

College of Arts and Letters:

Arts & Letters Research Committee (2012-14)
Faculty Grievance Committee (2009-12)
Erskine Peters Fellowship Interview Committee (2009-11)
Teachers as Scholars Program (Spring 2009)
Task Force on Women and Diversity (2008-10)
Library Committee (2008-10)
Department of English Search Committee (2008-09)
Course Packet Review Committee (Fall 2007)

University of Notre Dame:

Provost's Advisory Council (PAC), Humanities Representative (elected, 2011-14)
Faculty Senate (Fall 2013)
Washington Program Advisory Committee (2008-11)

ACADEMIC SERVICE, UNIVERSITY OF COLORADO

American Studies Program:

Director (1991-2002)
American Studies Advisory Board (1986-2002)

Department of Art and Art History:

Interim Chair (May 1997-August 1998)
Associate Chair (July 1994-December 1995)
Area Coordinator, Art History (1989-90, 1993-1995, 1997, 2001-03, 2004-05)
Executive Committee (1987-90, 1991, 1993-95, 1997-98, 2002-04)

Graduate Committee (2004, fall)
Art History Division Search Committee (1987-88, Chair, 2006-07)
Department Chair Search Committee (Chair, 1997-98)
Sculpture Division Search Committee (1989-90)
Video Division Search Committee (1992-93)
Visiting Artist Committee (1987-88, 1990-91, 2002-04)

Film Studies Program:

Interim Director (August 1998-December 1999)

University of Colorado, Boulder:

Program Review Panel, Academic Affairs (2006-07)
Center for Media, Religion, and Culture, Board member (2004-07)
Center for Humanities & the Arts Steering Committee (2004-05)
College of Music Dean's Advisory Committee (2004)
School of Journalism and Mass Communication Internal Review Committee (2003)
Graduate Committee on Arts & Humanities (2002-05)
Vice Chancellor's Advisory Committee (1999)
Council on Research and Creative Work (1994-97)
Lowe Humanities Fellowship Selection Committee (1995)
National University Press Book Award Committee (1991-2005)
School of Journalism and Mass Communication Internal Review Committee (1994-95)
School of Journalism and Mass Communication Dean's Review Committee (Chair, 1998)
Sewall Academic Program Search Committee (1992-95)
Sociology Department Internal Review Committee (1993-94)
U.S. Context Committee of the Curriculum Revision Platform (1987-88)

University of Colorado at large:

President's Fund for the Humanities (2001-02)

GRADUATE STUDENT SUPERVISION

University of Notre Dame, 2007-present:

PhD Committee member for Lauren Beaupre, Department of History (2008-10)
PhD Committee member for Suzanna Krivulskaya, Department of History (2015-)

University of Colorado, Boulder, 1986-2011:

MA Thesis Advisor for 43 students in art history
MFA Thesis Committee member for 35 students in studio arts
PhD Thesis Committee member for 14 PhD students in departments including Anthropology, Comparative Literature, English, Geography, History, College of Music, and School of Journalism and Mass Communication

Other universities, 1995-present:

PhD Committee member for Barbara Coleman, University of Minnesota, Art History, 1995
PhD Committee member for Bill Anthes, University of Minnesota, American Studies, 2000
PhD Committee member for Michele Cohen, CUNY, Art History, 2002
PhD Committee member for Margaret Wilkerson, University of Maryland, Art History, 2004
PhD Committee member for Christine Bianco, SUNY-Binghamton, Art History, 2005
PhD Committee member for James Romaine, CUNY, Art History, 2007
PhD Committee member for Lise Kjaer, CUNY, Art History, 2007
PhD Committee member for Stuart Noble, University of Copenhagen, American Studies, 2010
PhD Committee member for Wendy Ward, University College Dublin, American Studies, 2011
PhD Committee member for Edward Puchner, Indiana University, Art History, 2011-12
PhD Committee member for Andrew Wasserman, Stony Brook University, Art History, 2011-12

PhD Committee member for Andi Gustavson, University of Texas, American Studies, 2011-15

Updated: December 2016