

(October 2013)

DAVID M. LUBIN

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Education

1983: Ph.D. Yale University, American Studies.
1980: M.A. Yale University, American Studies.
1973: B.A. Ohio State University, English.

Teaching

Charlotte C. Weber Professor of Art
Wake Forest University, Winston-Salem, NC (as of 1999).

James M. Gillespie Professor of Art and American Studies
Colby College, Waterville, ME (1983-1999; named to endowed chair in 1994).

Selected Fellowships, Honors, and Awards

William C. Seitz Senior Fellow, Center for Advanced Studies in the Visual Arts
(CASVA), National Gallery of Art, Washington, DC (2013-2014).

Terra Foundation Visiting Professorship in American Art at the Free University of
Berlin (May-July 2010).

Franklin D. Murphy Visiting Professorship in the History of Art at the University of
Kansas (March/April 2008).

Residential Fellowship at the Charles Warren Center, Harvard University (2006-2007).

Charles Eldredge Prize for Outstanding Scholarship in American Art, Smithsonian
American Art Museum (2004).

John Adams Fellowship, University of London (1997-1998).

Guggenheim Fellowship (1990-1991).

Getty Grant Fellowship (1989-1990).

Stanford Humanities Center Fellowship (1986-1987).

American Council of Learned Societies Fellowship (1986-1987).

Books

GRAND ILLUSIONS: AMERICA'S FIRST WORLD WAR AND THE POLITICS OF VISION (expected completion date Feb 2014).

Flags and Faces: The Visual Culture of America's First World War (in the Franklin D. Murphy Lecture series) (forthcoming, University of California Press, 2014).

Shooting Kennedy: JFK and the Culture of Images
(University of California Press, 2003; winner of the 2004 Eldredge Prize).

Titanic (in the BFI Modern Film Classics series)
(London: British Film Institute, 1999).

Picturing a Nation: Art and Social Change in Nineteenth-Century America
(New Haven: Yale University Press, 1994).

Act of Portrayal: Eakins, Sargent, James
(New Haven: Yale University Press, 1985).

Selected Articles, Essays, Reviews, and Opinion Pieces (2014-2000)

"Art History as Collage: A Personal Approach" for *Blackwell Companion to American Art*, ed. John Davis, Jennifer Greenhill, and Jason LaFountain (forthcoming, Blackwell Publishing, 2014).

"Beauty Spots: Urban Space and Aesthetic Vision," in *Thinking Architecture, Technology, Culture*, eds. Klaus Benesch, Jeffrey Meikle, David Nye, and Miles Orvell (forthcoming, Philadelphia: Univ. Pennsylvania Press, 2013).

"Snow," reflection piece on early 20th century American painting for *Art for Maine: The Lunder Collection at Colby College* (Waterville, Maine: Colby College Art Museum, 2013): 305-09.

"Oil on Canvas: Texas Art Collectors and the President's Visit to Fort Worth, November 1963," in exhibition catalogue for *Suite 850, Hotel Texas* (New Haven: Yale University Press for Dallas Museum of Art and Amon Carter Museum of American Art, 2013): 64-77.

"Paperless" (exhibition review) *Artforum* 51 (October 2012): 270-71.

“Monsters in America: World War One and the Cultural Production of Horror,” in *Fighting Words and Images: Representing War across the Disciplines*, ed. Elena V. Baraban, Stephan Jaeger, and Adam Muller (Toronto: Univ. of Toronto Press, 2012): 259-85.

Review of Pells, *Modernist America*, in *Journal of American History* 98:4 (March 2012): 1133-1134.

“Persistence of Pirates: Pyle, Piracy, and the Silver Screen,” in *Howard Pyle: American Master Rediscovered*, ed. Heather Coyle (Philadelphia: Delaware Art Museum and the Univ. of Pennsylvania Press, 2011).

“Losing Sight: War, Authority, and Blindness in British and American Visual Cultures, 1914-22,” *Art History*, 34:4 (September 2011): 796-817; reprinted in *Anglo-American: Artistic Exchange between Britain and the USA*, ed. David Peters Corbett and Sarah Monk (Oxford: Blackwell, 2012): 174-95.

“Oscar Munoz” (exhibition review) *Artforum* 50 (September 2011): 351-52.

“Blank Art: Deadpan Realism in the Age of Mechanical Reproduction,” essay in bilingual exhibition catalogue *Picturing America: Photorealism in the 1970s*, ed. Valerie L. Hillings (Berlin: Deutsche Guggenheim Museum, 2009): 45-64.

Entries on William Michael Harnett and Augustus Saint-Gaudens for *Art at Colby: Celebrating the Fiftieth Anniversary of the Colby College Art Museum* (Waterville, Maine: Colby College Art Museum, 2009): 150; 174.

“Pleasure,” *American Art*, v. 23, n. 1 (Spring 2009): 7-9.

“Masks, Mutilation, and Modernity: Anna Coleman Ladd and the First World War,” *Archives of American Art Journal*, v. 47, nos. 3-4 (Fall 2008): 4-15.

“Thomas Eakins e le tensioni della vita moderna” (“Thomas Eakins and the Strains of Modern Life”), in *Pittura Americana del XIX secolo*, ed. Marco Goldin and H. Barbara Weinberg (Brescia, Italy: Linea d’ombra, 2008): 137-148.

“Two Americanists in China,” co-authored with Michael Leja, *American Art*, v. 22, n. 3 (Fall 2008): 14-16.

(Contributing Author) *American Encounters: Art, History, and Cultural Identity* (Upper Saddle River, NJ: Pearson/Prentice-Hall, 2007), by Angela L. Miller, Janet C. Berlo, Bryan J. Wolf, and Jennifer L. Roberts, with Contributions by Margaretta M. Lovell and David Lubin.

“Art in an Age of National Expansion: Genre and Landscape Painting,” essay in exhibition catalogue *Art in America: 300 Years of Innovation* (London, New

York, and Beijing: Guggenheim Museum and National Art Museum of China, 2007; two editions, English and Chinese): 94-107.

“Blank Canvas,” review of David Rosand’s *The Invention of Painting in America* and David Ward’s *Charles Willson Peale: Art and Selfhood in the Early Republic*, *Bookforum* (Dec/Jan 2005): 26.

“Childe’s Play,” preview of Childe Hassam exhibition at Metropolitan Museum of Art, *Artforum* (May 2004): 86.

“Timeless Image of Grief and Sorrow,” op-ed piece, *Los Angeles Times* (Nov. 21, 2003): B21.

“Africans, Indians, and Martyrs: Discourses of Defeat and Unmanliness in the Late Portraits of Thomas Eakins,” in *Thomas Eakins: Peinture et masculinité/Painting and Masculinity* (Giverny, France: Musée d’art américain and Terra Foundation for the Arts, 2003): 75-97.

“Projecting an Image: The Contested Cultural Identity of Thomas Eakins,” *Art Bulletin* vol. 84, no. 3 (September 2002): 510-22.

“Hitchcock and Art: Fatal Coincidences,” review of exhibition at Centre Georges Pompidou, Paris, *Artforum* (November 2001): 140.

“Projected Images,” preview of Thomas Eakins exhibition at Philadelphia Museum of Art, *Artforum* (September 2001): 69-70.

“American Art, Society, and Culture” (6000-word essay) and “American Painting” (2500 words) in *Encyclopedia of American Studies* (Washington: American Studies Association, 2001).

Preface to *The Extraordinary and the Everyday: American Perspectives, 1820-1920*, ex. cat., Musée d’Art Américain (Giverny, France: Terra Foundation for the Arts, 2001): 9-13.

“How the West was Won and Lost at the National Museum of American Art,” in *Negotiations of America's National Identity*, ed. Roland Hagenbuechle and Josef Raab (Tübingen, Germany: Stauffenburg Verlag, 2000).

Invited Scholarly and Public Presentations (selected) (2014-2005)

All-campus lecture, University of Houston (April 2014).

“Saving Face,” paper at the “1914 and 2014: Body of War” session at the Modern Language Association Annual Meeting, Chicago (January 2014).

“A Royal Double Portrait: the Kennedys at Love Field,” University of Belgrade, Serbia (December 2013).

“War, Death, and Modernity in 1914: Man Ray and Marsden Hartley,” *1914 guerre et avant-gardes* symposium, Institut national d’histoire de l’art and the Deutsches Forum für Kunstgeschichte, Paris (December 2013).

“Befuddled Realism: Bellows’ Fantasies of the First World War,” George Bellows symposium, Columbus Museum of Art (November 2013).

“Behind the Mask,” Center for Advanced Study in the Visual Arts, Washington, D.C. (October 2013).

“Frozen in History: The Arrival of the Kennedys in Dallas,” Dallas Museum of Art (September 2013).

“A Dramatic Turn: Bellows, Urban Beauty, and the Crisis of the Great War,” Royal Academy of Art, London (May 2013).

“*Perdere la faccia: Grande Guerra, chirurgia plastica e la rivoluzione della bellezza moderna*” (“Losing Face: The Great War, Plastic Surgery, and the Modern Beauty Revolution”), Ca’ Foscari / University of Venice (March 2013).

“Catastrophe in an Age of Spectacle,” American Studies Association Annual Meeting, San Juan, Puerto Rico (November 2012).

“Bellows and the Pillaging of Belgium,” George Bellows Symposium, National Gallery of Art, Washington, D.C. (October 2012).

Keynote Speaker, “Art-Spaces” International Conference, Purdue University, West Lafayette, Indiana (September 2013).

“About Face,” Comini Lecture, Southern Methodist University, Dallas (September 2012).

“Buried Treasure: Howard Pyle and the Silver Screen,” Delaware Art Museum, Wilmington, Delaware (November 2011) and Norman Rockwell Museum, Stockbridge, Massachusetts (July 2012).

“Aesthetic Space,” paper at Bavarian-American Academy symposium “Thinking Architecture, Technology, Culture,” Munich (June 2011).

“The Ashcan Goes to War: Bellows, Belligerence, and the Rape of Belgium,” National Gallery of Art, London (May 2011).

“Art of Persuasion: American Graphic Design and WWI,” University of

Kentucky, Lexington (April 2011).

“Paris-Berlin-New York: A Three-Way Collaboration against War in April 1917,”
Institute national d’histoire d’art (INHA), Paris (May 2010).

Discussion co-leader for Scholars’ Day at the Metropolitan Museum of Art, New
York, in conjunction with the exhibition “American Stories: Paintings of
Everyday Life, 1765-1915” (November 2009).

“Flushed Out: Marcel Duchamp’s *Fountain* Goes to War,” paper at “A Great
American Thing,” a symposium in honor of Wanda Corn, Stanford University
(November 2009).

“Teach Us to Hate: Art, Propaganda, and the First World War,” Colby College,
Waterville, ME (October 2009).

President’s Distinguished Visiting Lecturer, University of Manitoba, Winnipeg
(September 2009).

“WWI and British-American Artistic and Political Collaboration” Conference on
Anglo-American Artistic Exchange, University of York (July 2009).

“Photorealism and the Truth Crisis of the Seventies,” lecture in conjunction with
the “Photorealism in the ‘70s” exhibition at the Deutsche Guggenheim Museum,
Berlin (May 2009).

“World War One and the Origins of Modern Plastic Surgery,” address to the
History of Medicine Society at the University of Iowa School of Medicine (April
2009).

Keith and Nadine Pierce Lecture in American Art History, Columbus Museum of
Art, Columbus, Ohio (February 2009).

“Disturbing the Peace: Wake Forest and the Arts,” Convocation Address
delivered at Wake Forest University (September 2008).

“Pleasure,” presentation at “Words Matter” symposium marking the 20th
Anniversary of the Charles Eldredge Prize, Smithsonian American Art Museum
(September 2008).

“Thomas Eakins and the Strains of Modern Life,” for international symposium,
“Pittura Americana del XIX Secolo” held in Brescia, Italy (April 2008).

Keynote Address at “The Art of Persuasion,” the 18th Annual Art History
Association Graduate Student Symposium, Indiana University, Bloomington
(March 2008).

The 30th Annual Franklin D. Murphy Lectures at the University of Kansas, Lawrence, and the Nelson-Atkins Museum of Art, Kansas City (March 2008).

“Circling Around: Finding (or Losing) My Way into Art History,” for the Wake Forest Student Union “Last Lecture” series (February 2008).

“Photographing the Kennedys: the Road to Dallas, 1953-1963,” general public lecture at the Texas School Book Depository, Dallas (February 2008).

Moderator and concluding lecturer, “In Transit: Art of the USA,” a bilingual symposium at the Guggenheim Museum Bilbao, Spain (January 2008).

Alan and Mary Kollar Lecture in American Art, Henry Art Museum, University of Washington, Seattle (November 2007).

Plenary Address, “Visual Democracy” conference at the School of Communication, Northwestern University (November 2007).

Panelist, “New Scholarship on Thomas Eakins” session of the American Studies Association Meetings, Pennsylvania Academy of Fine Arts, Philadelphia (October 2007).

“Art for War’s Sake,” opening lecture in the “Visual Culture in the 21st Century” lecture series, Bowdoin College (September 2007).

“Saint-Gaudens and Civil War Memory,” Hood Museum of Art and National Park Service, Augustus Saint-Gaudens Symposium, Dartmouth College (July 2007).

“Finding Our Way: Modern Art, Misery, and the Pursuit of Happiness,” lectures at National Gallery of Victoria, Melbourne, and National Gallery of Australia, Canberra (June and July, 2007).

Two-week speaking tour of Chinese universities and art colleges under the auspices of the US State Department’s Bureau of Educational and Cultural Affairs (May 2007).

“Art, War, and Propaganda,” in conjunction with the Guggenheim exhibition “Art in America: 300 Years of Innovation” at the Shanghai Museum, Shanghai (May 2007).

“George Hersey’s Ruskin Seminar at Yale,” for the John Ruskin symposium at the Fogg Art Museum, Harvard University (May 2007).

“About Face: WWI, Plastic Surgery, and the American Beauty Revolution,” New York Institute for the Humanities (March 2007).

“The Hand of War on American Visual Culture,” in conjunction with the opening of the Guggenheim Museum-organized exhibition “Art in America: 300 Years of Innovation” at the National Art Museum of China, Beijing (February 2007).

“Battling Images: The Visual Culture of World War I,” co-sponsored by the English Department, Department of the History of Art, and the Visual Culture Workshop, University of Michigan, Ann Arbor (January 2007).

“Black, White, and Bronze: Saint-Gaudens’ Monument to Shaw and the 54th Massachusetts Infantry,” Ida and Conrad H. Smith Lecture Series for Associates of the American Wing, Detroit Institute of the Arts (January 2007).

“Art for War’s Sake,” given as the inaugural Terra Foundation Lecture in American Art, Chicago Humanities Festival (November 2006).

“Morning in America: Childe Hassam’s Flag Painting and the First World War,” for “America Comes of Age,” 75th Anniversary Symposium at the Addison Gallery of American Art, the Phillips Academy, Andover, Massachusetts (November 2006).

“LIFE after Death: Art, Photography, and the Visual Culture of the Kennedy Assassination,” Georgia O’Keeffe Museum Research Center, 5th Anniversary Symposium, Santa Fe, New Mexico (July 2006).

“Facing Backward: Public Memory and the Portrayal of Dead War Heroes in 19th Century American Art,” Jagiellonian University, Krakow, Poland (March 2006).

The 2005 Doris and Harry Rubin Lecture on American Art, Metropolitan Museum of Art (May 2005).

“Riding into History, Marching into Oblivion: Saint-Gaudens’ Monument to Shaw and the 54th Massachusetts Infantry,” National Gallery of Art (February 2005).