

DAVID M. LUBIN

Charlotte C. Weber Professor of Art
Department of Art, P.O. Box 7232
Wake Forest University
Winston-Salem, NC 27109
tel: (336) 758-6013; fax: (336) 758-6014
lubin@wfu.edu

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 and Awards

Charles Warren Center Fellowship, Harvard University (2006-07).

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

John Adams Fellowship, University of London (1997-98).

Guggenheim Fellowship (1990-91).

Getty Grant Fellowship (1989-90).

Stanford Humanities Center Fellowship (1986-87).

American Council of Learned Societies Fellowship (1986-87).

Books

MERCHANTS OF BLINDNESS: WWI AND THE RISE OF AMERICAN VISUAL CULTURE (in progress)

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; paperback edition, 1996).

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

Articles, Essays, and Opinion Pieces (2009-2001)

“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 Margareta 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.

Selected Scholarly and Public Presentations (2009-2001)

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).

Moderator for the Gilbert Stuart Scholars’ Day, Metropolitan Museum of Art (November 2004).

“In Place of the Dead: The Shaw Memorial on Boston Common,” for Harvard Symposium in American Art: Surface, Space, and Interface (October 2004).

Robert L. McGrath Distinguished Lecture in American Art, Hood Museum, Dartmouth College (October 2004).

Eldredge Prize Lecture, “Life after Death: JFK, Dallas, and Modern Visual Culture,” Smithsonian American Art Museum (October 2004).

“Shooting Kennedy: JFK and the Culture of Images,” at Yale, Harvard, Metropolitan Museum, National Gallery of Art, Andy Warhol Museum, NYU, University of Wisconsin, and other venues (November 2003-May 2004).

Keynote Address for “Art and the Viewer,” 2002 Art History Graduate Symposium, University of Virginia (November 2002).

"A Double Portrait of Jacqueline and John Kennedy an Hour before His Death," National Portrait Gallery, London (October 2002).

"Who Was Thomas Eakins and Why Should We Care?" Metropolitan Museum of Art, New York (June 2002).

“Africans, Indians and Martyrs: Discourses of Defeat and Unmanliness in the Late Portraits of Thomas Eakins,” Musée d’Orsay, Paris (May 2002).

"The Film Music of James Horner," Department of Music, Duke University (December 2001).