CURRICULUM VITAE

Vivien Green Fryd

EDUCATION:

Ph.D. 1984, University of Wisconsin-Madison, "Sculpture as History: Themes of Liberty, Unity, and Manifest Destiny in American Sculpture, 1825-1865."
M.A. 1977 Ohio State University, "Romaine Brooks: *La Femme Qui Voit Sa Mort*."
B.A. 1974 Ohio State University.

PROFESSIONAL EMPLOYMENT:

Professor, Vanderbilt University, Nashville, Tennessee (2003-present).
Terra Visiting Professor, John F. Kennedy-Institut für Nordamerikastudien at the Freie Universität in Berlin, fall 2012.
Chair, Department of the History of Art, Vanderbilt University, spring 2009-spring 2012.
Vice Chair, Department of the History of Art, Vanderbilt University, fall 2008.
Associate Professor, Vanderbilt University, Nashville, Tennessee (1992-2003).
Assistant Professor, Vanderbilt University, Nashville, Tennessee (1985-1992).
Visiting Assistant Professor, Arizona State University, Tucson, Arizona (1984-1985).
Assistant to the Associate Dean, University of Wisconsin-Madison, College of Letters and Science Student Academic Affairs, Madison, Wisconsin (1981-1984).
Instructor, Pittsburg State University, Pittsburg, Kansas, Summer (1978).

AUTHORED BOOKS:

Art and the Crisis of Marriage: Georgia O'Keeffe and Edward Hopper. Chicago: University of Chicago Press, 2003. 265 pp.
Art and Empire: The Politics of Ethnicity in the United States Capitol, 1815-1860. New Haven: Yale University Press, 1992; reprint in paperback, Athens: Ohio University Press, 2000. 278pp. and 273 pp.
"Against Our Will": Representing Sexual Trauma in American Art, 1970-2014. Under consideration for publication at Penn State University Press.

BOOKS IN PROGRESS:

"Trauma Writing:" Henry Ries's Photographs, 1946-2004.

BOOK CHAPTERS:

"Faith Ringgold's *Slave Rape Series*: A Counter-Narrative to African (American) Women as Victims." In *Revisiting the Sixties. Interdisciplinary Perspectives on America's Longest Decade*, Laura Bieger and Christian Lammert, eds. Frankfurt/M.: Campus Verlag, 2014), 2-22.

"Representing the Constitution in the U.S. Capitol Building: Freedom and Slavery." In *Constitutional Cultures: Concepts and Representations of Constitutions in the Atlantic World*, Sielke Hensel, Ulrike Bock Katrin Diricksen and Hans-Ulrich Thamer, eds. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2012), 227-250.

"Ending the Silence." In "Doin' It in Public: Feminism and Art at the Woman's Building," Meg Linton, Sue Mayberry, and Elizabeth Pulsinelli, eds. Los Angeles, CA: Otis College of Art and Design, 2011): 158-183.

"Bearing Witness to the Trauma of Slavery in Kara Walker's Videos: *Testimony, Eight Possible Beginnings, and I was Transported*." In *Interrogating Trauma: Collective Suffering in Global Arts and Media,* Mick Broderick and Antonio Traverso, eds., 145-160. London and New York: Routledge, 2011. Published earlier in *Continuum: Journal of Media & Cultural Studies,* 24, no. 1 (February 2010): 145-59.

"Modern Emblematic Portraits: The Interplay of Word and Image." In *Words and Pictures: An Inevitable Knowledge*, Ellen Spolsky ed. Bucknell University Press: 2004, 147-60.

"Masking Slavery in and on the United States Capitol Rotunda." In *American Pantheon: Sculptural and Artistic Decoration of the United States Capitol*, Donald R. Kennon and Thomas P. Somma, eds. Athens, OH: Ohio University Press, 2004), 143-159.

"Imaging the Indians in the United States Capitol During the Early Republic." In *Native Americans and the Early Republi*c, Frederick E. Hoxie, Ronald Hoffman, and Peter J. Albert, eds. University of Virginia Press, 1999, 297-330.

"The Sad Twang of Mountain Voices": Thomas Hart Benton's *Sources of Country Music*." In *Reading Country Music: Steel Guitars, Opry Stars, and Honky-Tonk Bars*, Cecelia Tichi, ed. Durham, N.C.: Duke University Press, 1998), 256-285. Originally published in *South Atlantic Quarterly* 94 (Winter 1995): 301-335.

"Two U.S. Capitol Statues: Horatio Greenough's *Rescue* and Luigi Persico's *Discovery of America*, *Critical Issues in American Art*, Mary Ann Calo, ed. New York, Harper Collins, 1997), 93-108. Originally published in *The American Art Journal* 19, no. 2 (1987), 16-39.

"Political Compromise in Public Art: Thomas Crawford's *Statue of Freedom*." In *Critical Issues in Public Art: Content, Context and Controversy*, Harriet Senie and Sally Webster, eds. New York: Harper/Collins, 1992; 2nd edition, "Washington, D. C.: Smithsonian Institution Press, 1998), 93-108.

"The Italian Presence in the United States Capitol." In *The Italian Presence in American Art, 1760-1860*, Irma Jaffe, ed. New York and Rome: The Instituto della Enciclopedia Italiana and Fordham University, 1989), 132-149.

ARTICLES IN PEER REVIEW JOURNALS:

"Kara Walker's *About the Title:* The Ghostly, Shadowy, and Subtle Presence of Transgenerational Trauma as "Re-memory" under consideration.

"Lifting the Veil of Race at the U.S. Capitol: Thomas Crawford's Statue of Freedom."

COMMON-PLACE, 10: Is. 4 (July 2010).

"At Home Project with Judy Chicago and Donald Woodman: Visual Stimuli for Traumatic Memories." *Traumotology*, special issue "History and Trauma" Vol. 15 Issue 4, December 2009: 5-14.

"Suzanne Lacy's *Three Weeks in May*: Performance Art as "Expanded Public Pedagogy." *National Women's Studies Association Journal* 19 (special issue, Spring 2007): 23-38.

"The 'Ghosting' of Incest and Female Liaisons in Harriet Hosmer's *Beatrice Cenci*." *The Art Bulletin* 88 no. 2 (June 2006): 292-309.

"Interview with Jo-Anne Berelowitz about *Art and the Crisis of Marriage*." *Genders OnLine Journal* 39 (2004), 1-9.

"Georgia O'Keeffe's *Radiator Building*: Gender, Sexuality, and Urban Imagery." *Winterthur Portfolio* 35 (Winter 2001): 269-289.

"Shifting Power Relations: Edward Hopper's *Girlie Show*." *American Art* 14 (Summer 2000): 52-75.

"Rereading the Indian in Benjamin West's *Death of General Wolfe*." *American Art* 9 (Spring 1995): 73-85.

"The Object in the Age of Theory." *American Art* 8 (Spring 1994): 2-5.

"The Politics of Public Art: Art in the United States Capitol." *The Journal of Arts Management, Law and Society* 23 (Winter 1994): 327-340.

"Hiram Powers's *America*: 'Triumphant as Liberty and in Unity,'" *The American Art Journal* 18:2 (1986): 54-75.

"Hiram Powers' *Greek Slave*: Emblem of Freedom," *The American Art Journal* 14 (Autumn, 1982), 31-39.

OTHER ARTICLES

"Thomas Crawford's *Statue of Freedom* "Picturing U.S. History: An Online Resource for Teaching with Visual Evidence." funded by the National Endowment for the Humanities, www.picturinghistory.gc.cuny.edu.

"Edward Hopper and the Marriage-in-Crisis Debates During the Interwar Years." *INTAMS Review--Brussels* 9 (Autumn 2003): 242-54.

"Georgia O'Keeffe and Alfred Stieglitz: A Marriage in Crisis, 1927-1933." In *Amor y Desamor en las Artes*, edited by Arnulfo Herra Curiel, XXII Coloquio Internacional de Historia del Arte. Mexico 2001, 67-81.

"Hiram Powers's Bust of George Washington: The President as an Icon" *Phoebus: A Journal of Art History* 5 (1987), 14-27; 125-129.

"Horatio Greenough's *George Washington*: The Apotheosis of a President." *The Augustan Age*, occasional papers 1 (1987), 70-86; 96 on.

"Randolph Rogers' *Indian Hunter Boy*: Allegory of Innocence." *Elvehjem Museum of Art Bulletin 1984-1985*, (1986), 29-37.

REVIEWS, ENCYCLOPEDIC ENTRIES, AND CATALOGUE ENTRIES

Review of *Archibald Motley: Jazz Age Modernist* for *Panorama: Journal of the Association of Historians of American Art. Forthcoming.*

Kathleen Pyne. *Modernism and the Feminine Voice: O'Keeffe and the Women of the Stieglitz Circle*. Berkeley and Los Angeles, CA: University of California Press, 2007, *CAAon line reviews*.

D. R. Shumway. *Romantic Love: Romance, Intimacy and the Marriage Crisis*. New York: N.Y. University Press, 2003 –XI, 268 p. in *INTAMS Review--Brussels* 9 (October 2004): 290-91.

Kirsten Swinth. *Painting Professionals: Women Artists and the Development of Modern American Art, 1870-1930* and Laura R. Prieto. *At Home In the Studio: The Professionalization of Women Artists in America* for the *Register of the Kentucky Historical Society* (November, 2002).

Sybil Gordan Kantor. H. *Barr Jr. and the Intellectual Origins of the Museum of Modern Art* for *American Studies* 43:3 (Fall 2002):135-6.

Richard H. Saunders. *Horatio Greenough: An American Sculptor's Drawings*. (Middlebury College Museum of Art, 1999). In the *Historians of Nineteenth-Century Art Newsletter* 8 , no. 2 (Fall 2001): 29.

Catalogue entries for Winslow Homer, Childe Hassam, Thomas Hart Benton, Isabel Bishop, Hiram Powers, and Chauncy B. Ives). *An Enduring Legacy: Art of the Americas from Nashville Collections* (Nashville: Frist Center for the Visual Arts 2001), pp. 32, 51, 76, 78-9, 90-1.

Sally M. Promey. *Painting Religion in Public: John Singer Sargent's Triumph of Religion at the Boston Public Library.* Princeton: Princeton University Press, 1999). In *The Winterthur Portfolio* 35 (Spring 2000): 103-105.

"Sculpture." In *The Oxford Companion to United States History*, Paul Boyer, ed. New York: Oxford University Press, 2000, 694-695.

"Luigi Persico." In *American National Biography*, John A.Garraty and Mark C. Carnes, ed., vol. 17, New York: Oxford University Press, 1999, 380-381.

Theodore E. Stebbins, Jr. *The Lure of Italy: American Artists and the Italian Experience, 1760-1914.* In *Annali d'Italianistica* vol. 14, Luigi Monga,ed. Chapel Hill: University of North Carolina Press, 1996, 700-702.

Lillian B. Miller's *In Pursuit of Fame: Rembrandt Peale, 1778-1860.* In *Journal of the Early Republic* 13 (Fall 1993): 431-432.

GRANTS RECEIVED:

Getty Foundation Grant to participate (with others at the Otis College of Art and Design) in *A Public Center of One's Own: The Woman's Building's Contribution to the Arts in Los Angeles*, an exhibition and catalogue. Pacific Standard Time: Art in L.A. 1945-1980," a bonanza of exhibitions coming to Southern California in fall 2011. Grant from 2008-2010. $12,000.

Director and Spence and Rebecca Webb Wilson Fellow for "Trauma Studies," The Robert Penn Warren Center for the Humanities year-long fellows' program, 2008-2009.

Vanderbilt Research Scholar Grant, 2006.

Faculty Fellow, "Strategic Actions: Women, Power, and Gender Norms, The Robert Penn Warren Center for the Humanities year-long fellows' program, 2004-5.

Society for the Preservation of American Modernists Grant. For *Art and the Crisis of*

Marriage: Georgia O'Keeffe and Edward Hopper, May 2001.
Vanderbilt University Central Research Scholar Grant for *Art and the Crisis of Marriage: Georgia O'Keeffe and Edward Hopper*, April 2001.
Vanderbilt University Research Council Fellowship, academic year 1998
Vanderbilt University Research Council Direct Support Grant, 1997
Keenan-Venture Fund 1994-1995
Faculty Fellow, "American Studies," The Robert Penn Warren Center for the Humanities year-long fellows program, 1993-1994.
Fellow Faculty and Co-Director, "Transatlantic Voyages: Discovery of the New World and the Old," The Robert Penn Warren Center for the Humanities, Vanderbilt University, academic year 1991-1992.
Vanderbilt Subvention Fund, 1991
Keenan-Venture Fund, Vanderbilt University, 1990
American Council of Learned Society Grant-in-Aid, 1989
Vanderbilt University Research Council Fellowship, academic year 1988-89
Smithsonian Short Term Visitor Grant, 1987
Capitol Historical Society Fellowship, 1987
Vanderbilt University Research Council Direct Support Grant, 1986

PROFESSIONAL SERVICE:

Juror for Smithsonian's Eldredge Prize for Distinguished Scholarship in American Art (2010-2012).
Sessions Coordinator, Association of Historians of American Art (2007-2010)
President Visual Culture Caucus of the American Studies Association (2005-2008)
Vice President Visual Culture Caucus of the American Studies Association (2004-2005).
Fulbright Senior Specialists Program Discipline Peer Review Committee (2004-2008).
Program Committee of the American Studies Association, 1994.
John Hope Franklin Publication Prize Committee, American Studies Association, 1994.
Constance O'Rourke Prize Committee, American Studies Association, 1992.

INVITED PRESENTATIONS:

"Henry Ries's Photographs of Berlin, 1937-2004," sponsored by the Departments of Art History, Jewish Studies, European Studies, History, University of Wisconsin, Madison,October 2015.
"Suzanne Lacy's Anti-Rape Performances of the 1970s," Graduate Student Committee for Visiting Scholars, University of Minnesota, November 2015.
"Henry Ries' Photographs of the Brandenburg Gate, 1937-81: Collective Trauma, Struggle, and Identity" for "Critical Topography Symposium," Trent University, Peterborough and Ryerson University, Toronto, May 2015.
"The *Greek Slave* and Slavery: A Historiography," Colloquium: The *Greek Slave* by Hiram Powers, Yale Center for British Art, October 11, 2014.
"A Non-Fictional Thriller: Henry Ries, the Quakers, the State Department and My Mother's Dramatic Rescue from Nazi, Germany" for "Perspective on American Literature and Culture," Forschungscollgiuim der Abteilungen Kultur un

Literatur, John-F.-Kennedy-Institut für Nordamerikastudien Freie Universität, April 2013 and June for the German Historical Association, Allied Museum, Berlin, July 2013.

"The *Statue of Liberty*: A Chameleon-Like Hollow Icon." Keynote address, "American Icons and Monuments," a one-day international conference on in cooperation with the John-F.-Kennedy-Institut für Nordamerikastudien and the Terra Foundation for American Art at the Freie Universität, January 25, 2013.

"Faith Ringgold's *Slave Rape Story Quilt:* Representing Transgenerational Trauma of Slavery," in "After Conceptualism" for the Terra Foundation for American Art Europe (Paris, France), December 2012.

"The Sixties in American Art History: Media Expansion and Experimentation" for the lecture series, "The Sixties: The Long Decade" at the Freie Universität, November 2012.

"Ringgold's *Slave Rape Story Quilt*: Representing Transgenerational Sexual Trauma," in "Art History as a Window on Global Culture: New Research," for "Celebrate 85 Years of the Department of Art History," University of Wisconsin-Madison, October 28-29, 2011.

"Different Approaches to Commemorating Washington: Greenough's Statue, Brumidi's Apotheosis Mural, and the Washington Monument," "George Washington Lives Here: His Commemoration at Mount Vernon and in the District of Columbia Conference," Mount Vernon, May 9, 2011.

"Representing the Constitution in the U.S. Capitol Building: Freedom and Slavery," "Constitutional Cultures: Concepts and Representations of Constitutions in the Atlantic World, May 11-14, 2011, Münster, Germany.

"Modern Masters," Cheekwood Museum and Gardens, April 21, 2011 and May 3, 2011.

"Faith Ringgold's Rape Quilts," Society for Arts and Humanities Art History Lecture at the University of Southern Indiana, April, 2007.

"Intersecting Lives: Judy Chicago and Donald Woodman in Collaboration," Vanderbilt University, February 2006.

"Invoke, Evoke, and Provoke: A Multimedia Project of Discovery," opening of the exhibition April 22, Sunday lectures April 23 and April 30, and Commencement Faculty Seminar May 11, 2006

"Judy Chicago's and Donald Woodman's *At Home*: Family Secrets," Florida State University, May 25, 2006.

"Hudson River School," Frist Center for the Visual Arts, Nashville, TB, October 2005.

"Harriet Hosmer's *Beatrice Cenci*," keynote speaker, "Interfaces of Art and Terror," The 15th Annual Graduate Symposium, Indiana University, April 2005.

"Judy Chicago's *At Home Project*," University of Colorado, Boulder, March 2005.

"Harriet Hosmer and the Mercantile Library," Lecture in the series Women and Art sponsored by the Mercantile Library, St. Louis, March 2005.

"Robert Rauschenberg: An American Iconoclast," Lecture in conjunction with the exhibition at the Fine Arts Gallery, Vanderbilt University, March 3, 2004.

"Judy Chicago's Career as a Feminist Artist," Sarratt Gallery, Vanderbilt University, in conjunction with the exhibition of *The At Home Project*, February 26, 2004.

"Off the Wall: Conversations on the Phillips Collection—Phillips as a Patron." Frist

Center for the Visual Arts, February 11, 2004.

"Art of Tennessee: Southern or National Identity?" Frist Center for the Visual Arts, Nashville, November 2, 2003.

"The "Ghosting' of Incest and Same-Sex Relationships in Harriet Hosmer's *Beatrice Cenci*," Seminar, University of Arizona, October 17, 2003.

"Georgia O'Keeffe's Crosses and Skulls: Death and Regeneration of a Marriage," Distinguished Visiting Scholar for the Division of Art History, University of Arizona, October 16, 2003.

"Georgia O'Keeffe," Keynote address, Kendall College of Art and Design, March 31, 2003.

"Art and the Crisis of Marriage: Edward Hopper and Georgia O'Keeffe," Chicago Art Institute March/April Potpourri Lecture/Booksigning, March 20, 2003.

"Andy Warhol: Pop Art and Pop Icon," in conjunction with the closing of the exhibit ICON: Andy Warhol at the Parthenon," The Parthenon Art Museum, January 4, 2003.

"The Indian Removal Policy Figured in the U.S. Capitol Decorations," The Hermitage, Nashville, April 2002.

"Critical Engagement: Artistic Practice in Post Modern Times," in "Postmodernism: Three Perspectives," The Frist Center of Visual Arts. Nashville, April 2002.

"Why Have There Been No Great Women Artists?" The Parthenon, Nashville, January 2002.

"From the Civil War to the War with Nature: Winslow Homer," in conjunction with the exhibition, "Winslow Homer: An American Genius," at the Parthenon, Nashville, July 2000.

"Masking Slavery in and on the U. S. Capitol Rotunda," U.S. Capitol Historical Society, September 1999.

"*The Nashville Battle Monument*: Symbol of National Reconciliation," For the "Battle Monument Symposium," Sponsored by the Battle of Nashville Preservation Society, David Lipscomb University, Nashville, November 1998.

"The Dynamics of Control: Edward Hopper's Images of the Female Nude," "Iconotropisms," Bar-Ilan University, Ramat Gan, Israel, March 1998.

"Gertrude Stein, Georgia O'Keeffe, and the Abstract Portrait," Ben Gurion University of the Negev, Beer-Sheva, Israel, March, 1998.

"Georgia O'Keeffe's Masculinist Strategy in *The Radiator Building*," Ohio State University, May 1997.

"Public Monuments: Public Sites of Controversy," "The Life and Legacy of Ulysses S. Grant," sponsored by Columbia University's Department of History, National Park Service, Organization of American Historians," Columbia University, April, 1995.

"Representing Homespun Country for Middle Class Americans: Thomas Hart Benton's *Sources of Country Music*," "Representing the Middle Class," Sponsored by the Hungarian Academy of Sciences and the International Research and Exchange Board in Washington, D. C., Budapest, June 1994.

"Race, Class, and Gender in the Art in the United States Capitol," History Department, Smith College, April 1994.

"Images of National Identity: American and Liberty in the United States Capitol, for

"Images and Symbols of America," Japan-United States Collaborative Research Project, sponsored by the Japanese Association of American Studies and the Association of American Studies, Kyoto, Japan, April 1993.

"Imaging the Indians in the U. S. Capitol during the Early Republic," in "Native Americans in the Early Republic" sponsored by the United States Capitol Historical Society, Newberry Library, and the United States Congress, March, 1992.

"History and Myth: Randolph Rogers's Columbus Bronze Doors," Symposium on the Art and Architecture of the Capitol sponsored by the United States Capitol Historical Society, Washington, D. C., March, 1990.

"The Frontier Myth: Art and Iconography of the United States Capitol, 1820-1860," Paper presented at the University of Delaware American Art Symposium Decorating Our Nation: Art and Architecture in the Public Eye," April, 1989.

"The Italian Presence in the United States Capitol," Paper presented at the symposium, "Insight and Inspiration: The Italian Presence in American Art, 1760-1860," sponsored by The Instituto della Enciclopedia Italiana and Fordham University, November, 1987.

"Samuel F. B. Morse's *The House of Representatives*: Democracy Triumphant?" Paper presented at a symposium entitled, "Samuel F. B. Morse, Artist, Idealist, Teacher, Friend," Tucson Museum of Art, April, 1985.

CONFERENCE PAPERS AND PANELS:

"Stefanie Ries: Waiting to Escape Nazi Germany," "Waiting as Cultural Practice," University of Paderborn, Germany, May 20-22, 2016.

"Henry Ries' Iconic Photograph of the Berlin Airlift: The Transformation of Germans from the Enemy to a Friend," in the session entitled "Visualizing the Nation 1," Fifth International Conference on The Image, Freie Universitat, Berlin, October, 2014.

Organizer, "American Icons and Monuments," a one-day international conference on in cooperation with the John-F.-Kennedy-Institut für Nordamerikastudien and the Terra Foundation for American Art at the Freie Universität, January 25, 2013.

"Kara Walker's *About the Title:* Reenacting the Trauma of Colonialism and Slavery," in "Interrogating the Past: Race Memory and American Identities," SECAC, Savanna GA, November 2011.

"Anti-Pornography Performances: Ending the Violence Against Women, 1970s," in the panel, "Art and Art and Activism in the Feminist Anti-Pornography Movement," 15th Berkshire Conference on the History of Women to be held at the University of Massachusetts, Amherst June 9th - June 12th, 2011.

"Veiling and Unveiling of Race and Slavery in Thomas Crawford's *Statue of Freedom,"* Symposium of the Association of Historians of American Art, "Current Research in American Art," St. Francis College, Brooklyn, N.Y., October 2010.

"The Trauma of Slavery in Kara Walker's *Eight Possible Beginnings*," for "Interrogating Trauma: Art and Media Responses to Collective Suffering," Perth, Western Australia, December 2008.

"Faith Ringgold's Slave Rape Story Quilt: Ending the Silence," in the session, "Slavery, Sexuality, and the Shape of Public Memory in the United States, 1888–1985," American Studies Association, Albuquerque, N.M., October 2008.

"Beyond Portraits of Dead White Men: Art History as Social History," roundtable discussion, Society for Historians of the Early American Republic, Philadelphia, July 2008.

"*Womanhouse* and *At Home (A Kentucky Project with Judy Chicago and Donald Woodman*): From Second-to Third-Wave Feminism," Sixth Annual Meeting of the Cultural Studies Association, New York University, May 2008.

Co-chair, ""The Impermanent Collection," sponsored by the Association of Historians of American Art, 2008 CAA Conference, February, 2008.

Chair, "American Art and Sexual Trauma," Feminist Art Project at 2007 CAA Conference, February 2007.

Faith Ringgold's *Slave Rape Story Quilt*: Ending the Silence," in African Americans and Visual Art: Exploring/Exploding Racialized Readings," SECAC, Vanderbilt University, October 2006.

"The 'Ghosting' of Incest in Harriet Hosmer's *Beatrice Cenci*," in "The Victorian Body in the American Imagination," American Studies Association, November 2004, Atlanta, GA.

"Suzanne Lacy's and Leslie Labowitz's *In Mourning and in Rage*: Ending the Silence of Sexual Abuse and Rape in the United States," College Art Association, Seattle, February 19, 2004.

"Unspeakable Act: Male Rape," American Men's Studies' Association 11th annual conference, April 11, 2003.

"Georgia O'Keeffe's Skulls and Crosses: Death and Regeneration of a Marriage," Paper presented at the twelfth annual New Mexico Art History conference, Taos, NM, October 2000.

"The 'Veil of Race' In Thomas Crawford's *Statue of Freedom*," College Art Association at the Metropolitan Museum of Art, February 2000, New York.

"Single Family Homes Versus Multi-Dwelling Apartments: Edward Hopper and the Marriage-in-Crisis Debate," in the panel "Marriage and Modernity," American Studies Association, Montreal, Canada, October 1999.

"The Politics of Race Atop the U. S. Capitol," Social Theory, Politics & the Arts, 25th Annual Conference, Vanderbilt University, October 1999.

"Georgia O'Keeffe and Alfred Stieglitz: A Marriage in Crisis, 1928-1933," XXIII International Colloquium of Art History: Love and Disaffection in the Arts, Mexico, September 1999.

Chair and Organizer, "American Re-Visions: Evaluating Robert Hughes's Media Blitz," College Art Association, February 1999.

"Gender Constructions in *Camera Work*: The Man Behind the Camera and Woman Before the Camera," American Culture Association and Popular Culture Association in San Diego, California, March, 1999.

"Southern Memory of the Civil War in Monuments," Kentucky-Tennessee American Studies Association, Kentucky, April 1999.

"Museums," "Perceptions of Time/Perceptions of Being: The Humanities as We

Approach the 21st Century," National Association for Humanities Education, Provo, Utah, March 1997.

"Shifting Identities in American Scene Painting," Israel Association of American Studies, Hebrew University, Jerusalem, Israel, November 1996.

"The Dialectics of Sight and Touch in Edouard Manet's *Bar at the Folies Bergere* "Sensual Reading," Aberdeen Critical Theory Seminar, University of Arberdeen, Scotland, July, 1996.

"Georgia O'Keeffe's Identification as a De-Gendered Artist," "Feminism and the Aesthetics of Difference," Organized by Falmouth College of Arts and Institute of Romance Studies, University of London, Great Britain, September, 1995.

"On the 400th Anniversary of Pocahontas's Birth: What Ground Have 'We' Covered and Where Are 'We" Standing Now?" Commentator, American Studies Association, Pittsburg, October, 1995.

Speaker and Co-ordinator, "The Object in the Age of Theory," presented for the Association of American Art Historians' Business Meeting, College Art Association, New York, February, 1994.

"A Regionalist Artist Paints a National Picture: Thomas Hart Benton's *Sources of Country Music*," American Studies Association Kentucky-Tennessee Chapter, Monteagle, TN, March, 1994.

"Thomas Hart Benton's *Sources of Country Music*," 11th International Country Music Conference, Meridian, Mississippi, May 1994.

Moderator and Commentator, "Mid-19th-Century Art in the Capitol," "Perspectives on the Art and Architectural History of the United States Capitol," The United States Capitol Historical Society, September, 1994.

"Maintaining and Crossing Boundaries: Thomas Hart Benton's *Sources of Country Music*," "Country Music and Working Class Culture," American Studies Association, Nashville, October, 1994.

Chair and Commentator, "Gender Constructions in American Art," American Culture Association, New Orleans, April, 1993.

Chair, "Japan through American Eyes: Three Americans in Search of Japanese Culture," American Studies Association, Boston, November, 1993.

Chair and Commentator, "Reconstructing Columbus: Changing Visions of a National Myth," American Studies Association, Costa Mesa, California, November, 1992.

Conference Coordinator, "Transatlantic Encounters: The 'Discovery' of the New World and the Old," Robert Penn Warren Center for the Humanities, Vanderbilt University, October, 1992.

"Suspended Narratives in the Art of Edward Hopper," Narrative: An International Conference, Vanderbilt University, April, 1992.

Chair, "Narratives in the Visual Arts," Narrative an International Conference, Vanderbilt University, April, 1992.

"Suspended Narratives in the Art of Edward Hopper," College Art Association, Chicago, February, 1992.

"Political Compromise in Public Art: Thomas Crawford's *Statue of Freedom*," College Art Association, New York, February, 1990.

"History and Myth: Randolph Rogers's Bronze Doors," American Studies Association Meeting, Toronto, November, 1989.

"Horatio Greenough's *Rescue*: Triumph of Civilization over Savagery," Midwest Art Historical Society, March, 1986.

"The *Greek Slave*: Visual Emblem of Freedom," Midwest Art Historical Society, March, 1980.