

Kevin D. Murphy

Education:

NORTHWESTERN UNIVERSITY, Ph.D. in Art History, June 1992.
Major field: Modern Architecture. Minor field: Modern Art.

BOSTON UNIVERSITY, M.A. in Preservation Studies, American and New England Studies Program, May 1985.

SWARTHMORE COLLEGE, B.A. in Art History, May 1982.

Awards:

COLLEGE ART ASSOCIATION: Wyeth Foundation for American Art Publication Grant for Jonathan Fisher of Blue Hill, Maine (2010).

AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY: Award of Merit for the project "The Piscataqua Region in the Colonial Revival," 1993 (Project Director).

VICTORIAN SOCIETY: Ruth Emery Award for Nineteenth-Century Studies to "A Noble and Dignified Stream": The Piscataqua Region in the Colonial Revival, 1860-1930, 1994 (Co-editor).

Fellowships:

2015-17: CENTER FOR CRAFT, CREATIVITY & DESIGN, North Carolina Craft Research Fund Grant
--Supporting research and writing of the article "Scott and Helen Nearing's Homesteading: Construction as Craft."

2009-10: METROPOLITAN MUSEUM OF ART, New York, NY
Chester Dale Fellowship, American Wing
-Supported research on a book on Lafayette and the problem of historic monuments in the American and French republics.

2005-6: PSC CUNY RESEARCH FOUNDATION
-Supported research and publication on the urban significance of 19th-century historic monuments in Paris and Rouen.

2004: FURTHERMORE, J.M. KAPLAN FUND
-Supported the publication of Colonial Revival Maine.

2002-03: HUMANITIES CENTER, CUNY GRADUATE CENTER

-Mellon Time-Release Fellow supporting participation in the Life-Writing Seminar and writing a biography of Jonathan Fisher (1768-1847) of Blue Hill, Maine.

1999-2001: PSC CUNY RESEARCH FOUNDATION

-Supported research on an article "Le Corbusier's Villa Savoye: A Modern Historic Monument" and a book, Colonial Revival Maine.

1999: EARLY AMERICAN INDUSTRIES ASSOCIATION

-Supported research on my book: Jonathan Fisher (1768-1847) of Blue Hill, Maine: Commerce, Culture and Community on the Eastern Frontier.

1997: HAGLEY MUSEUM AND LIBRARY, Delaware

-Grant-in-Aid in support of a collaborative research project on "Skyscraper Gothic".

1994-96: UNIVERSITY OF VIRGINIA summer research grants.

1994: GRAHAM FOUNDATION FOR ADVANCED STUDIES IN THE FINE ARTS

-Supported the completion of my book, Memory and Modernity.

Grants and Fellowships for Dissertation Research and Writing:

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS, NATIONAL GALLERY OF ART, Washington, DC, Mary Davis Fellowship (1990-92); HAGLEY AND WINTERTHUR MUSEUMS, Arts and Industries Fellowship (April-May 1990); GOVERNMENT OF FRANCE, Paris, Bourse Chateaubriand (1989-90); FULBRIGHT PROGRAM, Paris, Full Fellowship (1988-89).

Academic Appointments:

July 2013-Present: VANDERBILT UNIVERSITY, Nashville, TN

Andrew W. Mellon Chair in the Humanities, Professor and Chair, Dept. of History of Art

-Teach courses in the history of 19th- and 20th-century art, architecture, and material culture.

-Responsible for all aspects of the administration of a ten-person undergraduate dept.

-Developed approved proposal for a doctoral program in the History of Art.

-Led the development and approval of a 4+1 MA Program in History of Art.

-Selected to submit proposal for a Sawyer Seminar on Print and Prints in Early Modern Europe and North American to the Andrew W. Mellon Foundation.

-Service includes participation on the Senior Academic Review (Tenure and Promotion) Committee, and University Master Plan Committee, chairing three faculty search committees, two tenure review committees, committees for promotion of faculty members to the ranks of Endowed Chair, Distinguished Prof., and Principal Sr. Lecturer.

-Member of steering committee for the Comparative Media Arts Program, a dual-degree doctoral track.

- Chair, Senate Affairs Committee of the Faculty Senate (2016-17) and led the establishment of a committee on Equity, Diversity and Inclusion of the FS.
- Member of the Advisory Committee for the Graduate School Leadership Institute (2017-)

Sept. 2006-July 2013: GRADUATE SCHOOL AND UNIVERSITY CENTER, CITY UNIVERSITY OF NEW YORK, New York, NY

John Rewald Professor of Art History and Executive Officer of the Ph.D. Program in Art History

- Developed “New Initiatives in Curatorial Training” and obtained \$500,000 in funding from the Andrew W. Mellon Foundation (2011). Three-year project including museum-based seminars, museum internships, curatorial seminar, and postdoc. Personally responsible for all aspects of grant writing and administration.
- Developed the project “Researching and Teaching Korean Art at the City University of New York” and obtained \$75,000 in funding from the Korean Studies Promotion Services. Three-year grant included support for seminars on traditional and contemporary Korean art and architecture, and for production of visual resources in Korean art. Personally responsible for all aspects of grant writing and administration.
- Responsible for the administration of a doctoral program with 200 students and over thirty faculty members. Included fund-raising, curriculum oversight, course scheduling, advising, and supervision of office staff and Visual Resources Center.
- Obtained foundation support for a symposium: New York Art Worlds (2007); organized symposia in collaboration with the Archives of American Art on “The Archive” and “The Artist’s Studio.”
- Taught doctoral-level lecture courses and seminars on topics in European and American architecture, and American material culture.
- Appointed to faculty of the certificate program in American Studies, 2006.
- Advised more than twenty doctoral dissertations on topics in European and American art and architecture. Placed graduates in faculty positions at the University of Virginia, the Spitzer School of Architecture (City College of New York), and the Ringling School of Art, and in positions at the Metropolitan Museum of Art, the National Endowment for the Humanities, the US Department of State, the Getty Research Institute, the New-York Historical Society, and elsewhere.

Sept. 1998-2006: GRADUATE SCHOOL AND UNIVERSITY CENTER, CITY UNIVERSITY OF NEW YORK and BROOKLYN COLLEGE, New York, NY

Associate Professor of Art History

- Deputy Executive Officer (Fall 2001-Spring 2002, Fall 2005-Spring 2006)
- Taught graduate-level courses in modern architecture at the CUNY Graduate Center.
- Responsible for teaching undergraduate courses at Brooklyn College in Art History, with focus on modern European and American architecture.
- Organized and obtained internal and external foundation support for the symposia: Reflections on Modern Art History (2000) and Architecture and Mystery (2001).

Sept. 1992-August 1998: SCHOOL OF ARCHITECTURE, UNIVERSITY OF VIRGINIA, Charlottesville, VA

Assistant Professor of Architectural History (Awarded tenure, June 1998)

- Responsible for lecture courses and seminars in the field of modern European architecture, and surveys of western architecture from pre-history to the present.
- Advised M.A. and Ph.D. students and served on thesis and dissertation committees in all areas of the history of architecture.
- Served on design studio juries.
- Supervised graduate-student teaching and research assistants.

Additional Teaching Experience:

2016: SICHUAN UNIVERSITY, Chengdu, China

- Taught summer courses in the history of Western art, at the survey level.

2007: BARD GRADUATE CENTER, New York, NY

- Taught a one-semester graduate seminar on the material culture of the 19th-century American home.

Museum and Historic Preservation Experience:

2013-17: VANDERBILT UNIVERSITY FINE ARTS GALLERY, Nashville, TN

- Exhibition Curator: “American Modernism at Mid-Century: The Art of Morris Davidson” (2016-17).
- Secured the acquisition of a collection of more than 150 working drawings by the office of architect Cass Gilbert for the Woolworth Building, New York (2015).
- Chair: Fine Arts Gallery Advisory Committee (2017-18).

2007: PORTLAND MUSEUM OF ART, Portland, ME

- Member of the advisory panel for the preservation and interpretation of the Winslow Homer studio, Prouts Neck, Maine.

2004: METROPOLITAN MUSEUM OF ART, New York, NY

- Research and writing in conjunction with the on-line Timeline of Art History.

2002: ARCH2 INC., Metuchen, NJ

- Wrote historical narrative for National Register nomination of postwar motels in Wildwood, New Jersey.

2001-2: THE BRICK STORE MUSEUM, Kennebunk, ME

- Curated the exhibition: “Enduring Charm: Colonial Revival Architecture in the Kennebunks, William E. Barry and His Contemporaries, 1860-1930.”

2001-2002: BARBA ARCHITECTURE AND PRESERVATION, Portland, ME

- Contributed to historic structures report on 1803-4 Taylor-Barry House.

Sept. 1990-Sept. 1992: OLD YORK HISTORICAL SOCIETY, York, ME

Project Director

- Responsible for the formulation and organization of an NEH-funded study of the role of the Piscataqua River Basin in the Colonial Revival movement.
- Co-curated a related art exhibition at the University of New Hampshire Art Galleries.
- Wrote NEH grant proposals that resulted in approximately \$150,000 of project funding.

Summers, 1988-90: OLD YORK HISTORICAL SOCIETY, York, ME

Director, Elizabeth Perkins Fellowship Program

- Supervised six graduate-student interns and led weekly seminars on material culture and museum interpretation.

1982-1992: HISTORIC PRESERVATION AND MUSEUM CONSULTANT, Boston, MA.

- Consultant to local historic preservation organizations, developers of historic buildings in Boston and elsewhere in New England.

Publications:

Books:

The Tudor Home. New York: Rizzoli, 2015.

Jonathan Fisher (1768-1847) of Blue Hill, Maine: Culture, Commerce and Community on the Eastern Frontier. Amherst, MA: University of Massachusetts Press, 2010.

The Houses of Greenwich Village. New York, NY: Harry N. Abrams, 2008.

The American Townhouse. New York, NY: Harry N. Abrams, 2005.

Colonial Revival Maine. New York, NY: Princeton Architectural Press, 2004.

Memory and Modernity: Viollet-le-Duc at Vézelay. University Park, PA: Penn State Press, 2000.

Edited Volumes:

Co-edited with Lisa Reilly. Skyscraper Gothic. Charlottesville, VA: University of Virginia Press, 2017. Co-author of the Introduction and single author of one chapter.

American Modernism at Mid-Century: The Work of Morris Davidson. Nashville: Vanderbilt University Fine Arts Gallery. Distributed by University of Massachusetts Press, 2017. Author of introduction and five catalogue entries.

Co-edited with Sally O’Driscoll. “The Art/History of Resistance: Visual Ephemera in Public Space.” Special issue of Space and Culture Vol. 18, no. 4. (Nov. 2015). Co-author of the Introduction, 328-357.

Co-edited with Sally O’Driscoll. Studies in Ephemera: Text and Image in Eighteenth-Century Print. Lewisburg, PA: Bucknell University Press, 2013.

Folk Art in Maine, Uncommon Treasures, 1750-1925. Rockport, ME: Down East Books, 2008.

Co-edited with Sarah L. Giffen, “A Noble and Dignified Stream”: The Piscataqua Region in the Colonial Revival, 1860-1930. York, Maine: Old York Historical Society, 1992. Winner of the Ruth Emery Award for Nineteenth-Century Studies, 1994.

Journal Articles:

“The Woolworth Building on the Drafting Board.” The Magazine Antiques CLXXXV, no. 1 (Jan./Feb. 2018): 68-70.

“Viewpoint: Obsolete Resort Architecture in some Mid-Twentieth Century Children’s Literature.” Buildings and Landscapes 22, no. 2 (Fall 2015): 1-17.

“The Paradox of Urban Conservation in France, 1830-1930.” Change Over Time 4:1 (Spring 2014): 40-56.

“A Presentation Map Case for the Marquis de Lafayette: Memory and Geography in the Early Republic.” West 86th (Bard Graduate Center) Vol. 20, no. 1 (Spring 2013): 92-109.

“Thinking Global and Making Local: Mariner’s Art in International Perspective” Common-Place Vol. 12, no. 4 (July 2012). www.common-place.org.

“The Vernacular Moment: Eleanor Raymond, Walter Gropius, and New England Modernism between the Wars.” Journal of the Society of Architectural Historians 70, no. 3 (Sept. 2011): 308-29.

“The Historic Building in the Modernized City: The Cathedrals of Paris and Rouen in the Nineteenth Century.” Journal of Urban History 37 (March 2011): 278-296.

“Rufus Hathaway and the Emblem Tradition: The Portrait of Molly Wales Fobes.” The Magazine Antiques CLXXVII, no. 4 (Summer 2010): 142-47.

“‘International Folkfashioning’: Modern Sculpture and American Folk Art.” The Magazine Antiques CLXXVII, no. 1 (Jan.-Feb. 2010): 198-205.

“‘Secure from All Intrusion’: Heterotopia, Queer Space, and the Turn-of-the-Century American Resort.” Winterthur Portfolio Vol. 43, No. 2/3 (Summer/Autumn 2009): 185-228.

“Object Lessons: Self-Portraiture and Self-Fashioning, Two Early American Ministers Construct Themselves through Painting.” Common-Place Vol. 9, No. 4/5 (July 2009), www.common-place.org.

“The Historic Architecture of Summer Street, Kennebunk, Maine.” The Magazine Antiques CLXVIII, No. 2 (August 2005): 54-63.

“Preserving and Restoring the Icons of Modernism.” Dialogue 69 (May 2003): 78-81.

“The Villa Savoye and the Modernist Historic Monument.” Journal of the Society of Architectural Historians 61 (March 2002): 68-89.

“Of Gothic Extraction: Appleton’s Preservation Campaign and the French Gothic Revival.” Old-Time New England 76 (Fall/Winter 1998): 46-66.

“Restoring Rouen: the Politics of Preservation in July Monarchy France.” Word & Image 11 (April-June 1995): 196-206.

“Contesting History in 1889: The Old Gaol at York, Maine.” Old-Time New England 73 (Fall 1995): 7-15.

“Cubism and the Collegiate Gothic: Raymond Duchamp-Villon at Connecticut College.” Archives of American Art Journal 32 (1992): 16-21.

“Ernest W. Bowditch and the Practice of Landscape Architecture.” Essex Institute Historical Collections 125 (April 1989): 162-176.

“New Information Concerning Edouard Manet’s Execution of Maximilian.” Burlington Magazine CXXXI (April 1989): 288-289.

Book Chapters:

“Raymond Duchamp-Villon: Sculpture and Architecture.” In Raymond Duchamp-Villon Catalogue Raisonné. Paris: Somogy, forthcoming 2018.

“Architectural Portraits: Mount Vernon, Monticello, and LaGrange.” In Political Portraiture in the United States and France during the Revolutionary and Federal Eras, ca. 1776-1814. Todd Larkin, ed. Washington, DC: Smithsonian Institution Scholarly Press, forthcoming.

“The François Premier Style in New York The William K. and Alva Vanderbilt House.” In New York 1880. Margaret Laster and Chelsea Bruner, eds. New York: Routledge, 2018.

“The Gothic Cathedral and Historiographies of Space.” In The Idea of the Gothic Cathedral: Interdisciplinary Perspectives on the Meanings of the Medieval Edifice in the Modern Period. Stephanie Moore Glaser, ed. Tunhout: Brepols, 2018.

“Historicism in the American Built Environment.” In the Blackwell Companion to American Art. John Davis, Jennifer A. Greenhill, and Jason D. LaFountain, eds. Hoboken, NJ: Wiley, 2015.

“Buildings, Landscapes and the Representation of Authority on the Eastern Frontier.” In New Views of New England: Studies in Material and Visual Culture, 1680-1830. Georgia Barnhill and Martha McNamara, eds. Boston: Colonial Society of Massachusetts, 2012.

“Cubism and the Gothic Tradition.” In Architecture and Cubism. Eve Blau and Nancy J. Troy, eds. Cambridge: MIT Press, 1997.

Catalogue Entries, Critical Introductions, and Articles in Reference Works:

“Housing in the United States” and “Modernism in Architecture.” In Grove Art Online. New York: Oxford University Press, 2014.

With Lisa Reilly. “Gothic.” In Medievalism: Key Critical Terms. Elizabeth Emery and Richard Utz, eds. Cambridge, England: D.S. Brewer, 2014.

“Architecture, Colonial Revival.” In The Encyclopedia of New England: The Culture and History of an American Region. Burt Feintuch and David H. Watters, eds. New Haven: Yale University Press, 2005.

Introduction to Pen Sketches of Old Houses (1874) by William E. Barry. Re-print edition, Portland, ME: Maine Preservation, 2002.

“Cornwall,” “Ferrisburgh,” and “New Haven.” In The Historic Architecture of Addison County [Vermont]. Curtis B. Johnson, ed. Montpelier: State of Vermont, Vermont Division for Historic Preservation, 1992.

Entries in Agreeable Situations: Society, Commerce, and Art in Southern Maine, 1780-1830. Laura F. Sprague, ed. Kennebunk, Maine: The Brick Store Museum, 1987.

“William E. Barry (1846-1932),” “Ernest W. Bowditch (1850-1918),” “Chapman and Frazer,” “William H. Dabney, Jr. (1855-97).” In the Biographical Dictionary of Architects in Maine. Augusta, Maine: Maine Historic Preservation Commission, published serially, 1984-2000.

Reviews:

Review of Maureen Meister, Arts & Crafts Architecture: History and Heritage in New England (2014). Journal of the Society of Architectural Historians Vol. 75 (June, 2016): 229-31.

Review of Stephen J. Hornsby and Richard W. Judd, eds., Historical Atlas of Maine (2015). Journal of Historical Geography Vol. 53 (July, 2016): 118.

Review of Martin Bressani, Architecture and the Historical Imagination: Eugène-Emmanuel Viollet-le-Duc 1814-1879 (2014). RJAR, The Journal of Architecture 20, no. 4 (August, 2015): 754-58.

“Mining a Gilded-Age Milieu,” review of Moseette Broderick, Triumvirate: McKim, Mead and White: Art, Architecture, Scandal and Class in America’s Gilded Age (2010). Architects’ Newspaper (2.11.2011).

Review of Carol A. Hrvol Flores, Owen Jones: Design, Ornament, Architecture and Theory in an Age in Transition (2006). Arris 18 (2007): 71-2.

Review of Barry Bergdoll, European Architecture, 1750-1890 (2000); Michael Lewis, The Gothic Revival (2002); Alan Colquhoun, Modern Architecture (2002); Dennis Doordan, Twentieth-Century Architecture (2002). Journal of the Society of Architectural Historians 63 (Sept. 2004): 399-402.

Review of Françoise Choay, The Invention of the Historic Monument (2001). Journal of the Society of Architectural Historians 61 (June 2002): 248-9.

Review of Ilene H. Forsyth, The Uses of Art, Medieval Metaphor in the Michigan Law Quadrangle (1994). Journal of the Society of Architectural Historians 54 (March 1995): 109-110.

“Pocahontas: Her Life and Legend, An Exhibition Review.” Winterthur Portfolio 29 (Winter 1994): 265-275.

Criticism:

“Trump Tower, the Skyscraper and Urban Development.” Theconversation.com (Dec. 6, 2016). Reposted to PBS New Hour, Smithsonian Magazine, and other sites.

With Allison Mast. “Stadium Design: Baseball’s Saving Grace?” Theconversation.com (July 29, 2015).

“When a House is Demolished, More than a Home is Lost.” Theconversation.com (July 21, 2015). Reposted to Time.com and elsewhere.

“In an Iconic Terminal, the Last Vestiges of a Bygone Era.” [Theconversation.com](#) (May 13, 2015)

Additional critical writing in [Art New England](#) (former contributing editor) and [The Slatin Report](#).

Selected Lectures since 2010:

With Sally O’Driscoll. Keynote lecture, “Permanent Impact of Transient Documents: 1st International Ephemera Studies Symposium,” Koç University, Ankara, Turkey, April 2018.

With Mary Anne Hunting, “The Professional Couple in American Modernist Architecture,” Annual Meeting of the Society of Architectural Historians, St. Paul, MN, April 2018.

“Memorializing the Revolution Fifty Years Later: The Contribution of Gen. Lafayette,” Wellesley-Deerfield Symposium, Wellesley College, March 2018.

"The Urban Home in America: Its Origins and Renewal," Harvard Graduate School of Design, Cambridge, MA, June 2017.

Participant in Roundtable, “What’s ‘American’ about American Material Culture? Circulating Objects and Histories,” Organization of American Historians Annual Meeting, New Orleans, April 2017.

With Sally O’Driscoll. “Remaking the City: The Occupy Movement and its Urban Resonances,” Association of Collegiate Schools of Architecture Annual Meeting, Detroit, March 2017.

“The Revival of the French Renaissance Interior in an International Context,” Conference on Domestic Space in France and Belgium: Art, Literature and Design (c. 1850-1920), Queen’s University, Belfast, Ireland, Sept., 2016.

Concluding Remarks, “Modernism in New England,” Wellesley College, Wellesley, MA, March, 2016.

"The Many Uses of the Gothic: From the Age of Historicism to the Rise of Modernism," University of Georgia, Lamar Dodd School of Art, “Medieval Architecture Outside the Lines” Conference, Athens, GA, October, 2015.

“Scott and Helen Nearing’s Homesteading: Construction as Political Activism,” College Art Association Annual Meeting, Feb., 2015.

“Preservation, Restoration, and Modernization in the 19th-century French city,” Conference on Conserving the City: Critical History and Urban Conservation, School of Design, University of Pennsylvania, Philadelphia, PA, April 2012.

Session co-chair, “Ephemeral Visual Culture and the Making of Urban Space,” I and II, College Art Association Annual Meeting, Los Angeles, 2012.

“Robert Peabody and the Making of American Architecture,” Peabody & Stearns Symposium, National Tennis Hall of Fame, Newport, RI, May 2011.

“Maine Folk Art Trail,” Yeongwol Yonsei Forum: A World of Museums, Yeongwol, Korea, May 2011.

“Creating a History for New England’s Architecture: The Colonial Revival from the Civil War to the First World War,” Program in New England Studies, Historic New England, Boston, MA, June 2010. (Annual participant).

“Revealing the (not so hidden) Queer History of New England,” The History Project, Boston, MA, June 2010.

“Commemorating History in the Revolutionary Atlantic: Louis Boudo’s Map Case for Lafayette,” Metropolitan Museum of Art, New York, 2010.

“Dwight Heald Perkins (1867-1941): Prairie School Architecture and the Ideology of the Progressive Movement,” Talks on American Architecture III, Buell Center for the Study of American Architecture, Columbia University; New York, March, 1987. Repeated in revised form, Teacher’s College, Columbia, Spring 2011.

Service—Vanderbilt University

Co-Director, "The World of Print(s): Multiples and Meanings in Early Modern Europe and North America," Robert Penn Warren Center Faculty Seminar (2017-)
European Studies Steering Committee
Creative Media Arts Program Steering Committee
Senior Academic Review Committee (Tenure and Promotion Committee, Dean’s Office, College of Arts and Science)
Trustee’s Advisory Committee for the Campus Master Plan
Faculty Senate and Senate Affairs Committee (Chair)
Co-chair, Advisory Committee for the Vanderbilt University Fine Arts Gallery
Lecturer for Alumni Groups in Philadelphia, New York, Memphis, Chicago, and Washington, DC.

Service—Profession

Member, International Scientific Committee for “Permanent Impact of Transient Documents: 1st International Ephemera Studies Symposium,” Ankara, Turkey (2017-18).

Field editor for architecture and urbanism, CAA.reviews (College Art Association, 2013-)

Editor-in-Chief, Oxford University Press, Architecture Bibliographies (2016-)

Peer Reviewer, SAH Archipedia (Maine entries) (Society of Architectural Historians, 2015-16)

Grants reviewer for the New Jersey Historical Commission (2005, 2010), the National Endowment for the Humanities (2012), and the Social Sciences and Humanities Research Council of Canada (2016), University of Wisconsin-Milwaukee, Research Growth Initiative (2017-18).

Manuscript reviewer for the following publications: Art Bulletin, Journal of the Society of Architectural Historians, Eighteenth-Century Studies, Gesta, Winterthur Portfolio, West 86th, Journal of Urban History, American Art, Art in Translation.

Manuscript reviewer for the following presses: Oxford University Press, Penn State Press, U Mass Press, University of Virginia Press, Courtauld Books Online, and Yale University Press (London).

Dossier review for senior-level appointment, tenure, or promotion to Full or Distinguished Professor rank: University of Pittsburgh, Trinity College (CT), Boston University, University of New Mexico, University of California Santa Barbara (English), University of Texas Austin, University of South Carolina.

Graduate program external review: Sotheby's Institute (New York), Christie's Education (New York)