

DR. DAVID ALAN LEWIS

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PROFESSIONAL EXPERIENCE

Academic

Professor, Art History, School of Art, Stephen F. Austin State University (SFASU), Nacogdoches, Texas, from 9/10—

Associate Professor, Art History, School of Art, SFASU, Nacogdoches, Texas, 9/00—8/10

Assistant Professor, Art History, SFASU, Nacogdoches, Texas, 8/95—8/00

Instructor, Art History, Hamilton College, Clinton, New York, 7/91—6/94

Visiting Assistant Professor, Art History, The University of Georgia, Athens, Georgia, 8/89—6/91

Instructor, Art History, University of Southern Indiana, Evansville, Indiana, 8/87—12/89 Associate

Instructor, Art History, Indiana University, Bloomington, Indiana, 8/85—12/85

Administrative

Graduate Coordinator (founding), Museum Studies Certificate Program, SFASU, 9/09—

Director (founding), School of Art, SFASU, Nacogdoches, Texas, 9/05—8/07

Chair, Department of Art, SFASU, Nacogdoches, Texas, 9/03—8/05

Interim Chair, Department of Art, SFASU, Nacogdoches, Texas, 7/02—8/03

Editorial

Editor and co-founder with Press Director Charles D. Jones, LaNana Creek Press, the Fine Arts Press of Stephen F. Austin State University, 1998—2019. LaNana Creek Press books are in such rare book collections as the Bodleian Library, Oxford University; The Harry Ransom Center, University of Texas-Austin; Yale University Libraries; the Boston Public Library; the Fondren Library, Rice University; the Getty Research Institute; and special collections libraries at: Cornell University, NYU, UNC-Chapel Hill, UC-Berkeley, U of Michigan, U of Virginia, Hamilton College, McGill University, and the National Taiwan University, among others.

Served intermittently as art editor for Stephen F. Austin State University Press, from its inception in 2009.

Service (highlights)

Oversaw \$2 million campaign to renovate the Ed and Gwen Cole Art Center during tenure as Director of the SFA School of Art (project successfully completed soon after my return to full-time teaching faculty).

Played a central role in establishing an exchange program with the accredited art school, LABA- Firenze, in Florence, Italy (program active for five years—currently on hold during Covid-19 epidemic).

Served as External Reviewer for extensive Art Program review at Southern Illinois University—Edwardsville; outside reviewer for tenure-track faculty for art history (University of Wyoming) and gallery director (UT-San Antonio).

University level (programmatic reviews), College level (Fine Arts Council, chaired multiple times), and School of Art committee service: NASAD accreditation (chaired once, committee three times), SACS accreditation (chaired once), internal program reviews, SFA Galleries and Cole Art Center exhibitions Faculty advisory, visiting artists, curriculum, faculty searches (numerous at school, college, university up to dean level), faculty mentoring, faculty and staff administrative reviews, SFA faculty tenure reviews,

faculty and student mentoring, recruitment activities, undergraduate and graduate student advising, SFA Chairs Forum member, Steen Library faculty advisory committee (chaired two years), Dean's Circle Distinguished Faculty Award Committee (twice), membership in various national and regional professional organizations.

EDUCATION

Ph.D., Art History, 6/95, Indiana University, Bloomington, Indiana. Dissertation: "Pondered Vision: The Art and Life of John Brett, A.R.A., 1830—1902" (under the direction of Sarah Burns and Louis Hawes).

M.A., Art History, 6/86, Indiana University, Bloomington, Indiana.

B.A., double majors in philosophy & art, 8/81, cum laude, University of Southern Indiana, Evansville, Indiana.

TEACHING & RESEARCH INTERESTS

Teaching Interests:

19th- and 20th-century European and American Art, History of the Print and Photography at undergraduate and graduate levels. Also teaches museum studies, art surveys and art appreciation.

Research Interests:

Studies addressing how artists define, interpret and/or invent realities (from illusionistic landscapes to abstract and surreal fantasies and artificial environments). Investigates how artists represent time/space relationships from socio-political & psychological perspectives.

DISTINCTIONS, GRANTS and HONORS

Invited Keynote Speaker for Annual Graduate Art History Conference, University of Texas-Tyler, April, 2019.

SFA School of Art, Dorothy Carsey Sumner Faculty Research Grant (\$1,304), travel to art collections, and publication subvention of catalog for Frank Dituri, *Il Sacro*, Spring/Summer 2019.

Invited group critique (with Prof. Chris Talbot and SFASU art student participants), LABA Photography program, Florence, Italy, May 2018, from which applicants for LABA student scholarship were selected to attend SFASU School of Art in September 2017.

SFA School of Art, Dorothy Carsey Sumner Faculty Research Grants (\$4,000). Supporting travel to: 1) New York, NY (February 24-27, 2015), for presentation and on-going research on Italian-American photographer Frank Dituri; 2) to Florence, Italy, to implement new exchange program with Libera Accademia Belle Arti [LABA], Firenze (May 17-June 1, 2015); and 3) to attend a symposium celebrating the comprehensive *El Taler de Grafica Popular—Vide y Arte* exhibition at the Georgia Museum of Art (as an invited guest of honor, August 21-23, 2015).

SFA School of Art, Dorothy Carsey Sumner Faculty Research Grant, 2014 (\$2,000), for publication subvention of Frank Dituri, *Fata*, 2015.

Faculty Development Leave (Fall Leave, 2014) to begin writing text for monograph on British sculptor, printmaker, draughtsman and book illustrator, Vernon Hill (1886-1971).

Travel Grant, SFA School of Art, Dorothy Carsey Sumner Faculty Development Grant (\$3,000), to research Edward Maufe Papers, Eberly Family Special Collections Library, Pennsylvania State University, University Park, Pennsylvania, July 8-12, 2014.

Invited Juror for a National Photography Competition and Exhibition, *fotofoto Gallery*, Huntington, New York, October, 2013.

CFA Faculty Development grant to participate as keynote speaker/panelist at opening of the retrospective exhibition Frank Dituri, *Dela cose non viste*, at the Centro Culturale Casa A. Zanussi, Pordenone, Italy, September 14, 2013.

Ed and Gwen Cole SFA College of Fine Arts Research Grant (\$3,600) for publication of exh. cat.,

Fotografia Italiana Ora: tredici giovani contemporanei (Italian Photography Now: thirteen young contemporaries), April 2013.

School of Art travel grant to present slide presentation on aspects of contemporary art photography at *fotofoto Gallery*, Huntington, New York, February 20-22, 2013.

CFA School of Art Faculty Travel grant to present lecture at Libera Accademia Belle Arti, Florence, Italy, May 22, 2012.

Scholar in Residence, Heliker-LaHotan Foundation, Summer Residency Program, Great Cranberry Island, Maine, June, 2009.

Faculty Development Leave (Fall Leave, 2008) for research on the “Early Drawings of John Heliker.” University Faculty Research Grant, SFA Office of Research and Sponsored Programs. Major funding (\$21,972) to support research at the Heliker-LaHotan Foundation, New York, and Archives of American Art, Washington, D.C., in preparation for a proposed press book and exhibition, for FY 2008-2009.

Faculty Research Grant, School of Art, to support initial research at the Heliker-LaHotan Foundation, New York, in preparation for a proposed press book and exhibition, Fall 2007.

University Faculty Research Grant, SFA Office of Research and Sponsored Programs, to support travel to New York to study art and documents pertaining to works by the abstract expressionist, [Corinne] Michael West, Summer 2005.

Faculty Development Leave, Spring 2003 (*relinquished to take up Interim Chair position*).

The Edward and Betty Marcus Foundation, Dallas, Texas, major funding (\$10,000) for the “Image and Text III” National Symposium, 1 August—31 December, 2001.

Research and Support Grants, Office of Research and Sponsored Programs, the College of Fine Arts, the Department of Art, the SFA Gallery and the LaNana Creek Press of SFASU, to support the “Image & Text III” National Symposium, 7 September—31 December, 2001.

Faculty Research Grant, Office of the Dean, College of Fine Arts, SFASU, to research the Wyndham Lewis Archives at Cornell University and additional research at Princeton, New Jersey, May 2001.

Research and Support Grants, Center for East Texas Studies, SFASU, to support “Image & Text II,” an International Symposium and Book Arts Exhibition, May-November, 1998.

Faculty Development Grant, College of Fine Arts, SFASU, Spring 1997.

Faculty Development for Book Arts Symposium, Friends of Art/Department of Art, 1997.

Annual operations support grants, Texas Commission on the Arts, Co-authored with Eloise Adams, SFA Galleries Director, 1996—2001 (ranging from \$2,000-\$5,000).

Member, Graduate Faculty, SFASU, 10 December 1996—present.

Faculty Research Grant, Office of the Dean of Faculty, Hamilton College, 1993.

Faculty Research Grant, Office of the President, Hamilton College, 1992.

The Kirkland Endowment, Clinton, New York, Publications Support Grant for *Rebels and Romantics: Some British Moderns and Their Work* exh. cat., 1992.

Indiana Humanities Council Grant and Matching Funds Grant from the National Endowment for the Humanities for “Studies in Indiana Art” project, University of Southern Indiana, 1988 (\$10,000).

Samuel H. Kress Foundation Summer Travel Fellowship for research at the Yale Center for British Art, Yale University, New Haven, Connecticut, 1987.

Graduate Assistantships, Art Department, Indiana University, August 1986—May 1987, January 1986—May 1986.

PUBLICATIONS and CURATED EXHIBITIONS

Seven artist entries for the catalog to Jeffrey Richmond-Moll, Philip Eliasoph, et al, *Extra Ordinary: Magic, Mystery and Imagination in American Realism*, The Georgia Museum of Art, The University of

Georgia, Athens, Georgia, February 27—June 13, 2021. Contributed articles include: “Ivan Albright, *Show Case Doll*,” 60-63, 234; “Audrey Buller, *Canterbury Bells*,” 88-91, 235; “Brian Connelly, *A Night Garden*,” 108-111, 236; “Ken Davies, *Lighthouses in the Alps*,” 114-117, 236; “Henry Koerner, *Tailor’s Dummies*,” 148-151; “Edward Laning, Study for *Pipe Line Through Tuscany, Benevento*,” 152-155, 238; and “Robert Vickrey, *Signs* and *The Coils*,” 226-229, 242.

Co-curator, with Dr. John Handley, “Picturing Books, Volume II: Illustrations in Print from the 15th to the 20th Centuries, The Ed and Gwen Cole Art Center @ The Old Opera House, SFASU, Nacogdoches, TX, January 23—March 29, 2020. [extended through April due to Covid-19 quarantine]

Co-curator, with Dr. John Handley, “Picturing Books, Volume I: Illustrations in Print from the 15th to the 20th Centuries, The Ed and Gwen Cole Art Center @ The Old Opera House, SFASU, Nacogdoches, TX, October 31, 2019—January 5, 2020.

Curator, “Image and Text Collaborations: a Twenty-Year Celebration of SFA Book Arts,” April—May 2019. This exhibition serves as a retrospective of the LaNana Creek Press, the Fine Arts Press of Stephen F. Austin State University, 1998-2018. While earlier exhibitions of the Press’s work have focused on specific publications, this overview brings attention to the collaborative nature of the LCP throughout its history. A catalog will be published in conjunction with the exhibition.

Co-curator with Frank Dituri, “Il Sacro,” The Reavley Gallery, The Ed and Gwen Cole Art Center, SFASU, January 17—March 17, 2019, with 88-page exhibition catalog (see following entry).

“Encountering the Sacred,” 2-page essay published as an introduction to catalog of Frank Dituri, *Il Sacro*. SFASU—Cole Art Center, 2019.

Introduction to exh. cat. for “Quintet: Frank Dituri, Leonardo Nobili, Mauro Manetti, Michael Morris, Florindo Rilli,” Filarete Art Studio, Empoli (Firenze), Italy, October 2018.

“Afterword/Postfazione,” in Frank Dituri, *Uneasy Haloes*. With an introduction by John Handley and an afterword by David A. Lewis. Nacogdoches, TX: SFASU Press, 2016. 76-page monograph on the artist’s recent photographic work, text in English with Italian translations.

Curator, *Erle Loran (1905—1999)*, “A Modern Artist of the American West,” Griffith Gallery, SFASU, January 14—April 14, 2018. (See following entry for the accompanying publication).

David A. Lewis. *Erle Loran (1905—1999), A Modern Artist of the American West*, with a foreword by Dr. William U. Eiland, Director, Georgia Museum of Art. Nacogdoches, TX: SFASU Press, for SFA Galleries, 2018, ex. cat. 188 pages, the first book-length monograph on this key artist of the Berkeley School modernists.

Introductory essay in David Lewis, Christopher Talbot, Mauro Manetti, et al. “Artist-Photographers in an Age of Overstimulation / Artisti-Fotografi in Un’Epoca di Sovrestimolazione,” published by LABA Firenze (n.d, ca December 2017), in commemoration of the exhibition “LABA Foto @ SFA, Photographs and Books,” SFA Galleries, Critique Gallery, SFASU School of Art, September 12—October 7, 2017.

Co-curator (with John Handley), “Collectors Collect,” Griffith Gallery, SFASU, January 26—May 15, 2017. Contributed to the selection of works for this sampling of private collections of 19th- through 20th century art from American and European artists.

Curator, “East Texas Impressions: The Art of Charles D. Jones,” Ledbetter Gallery, Reavley Gallery and Hall Gallery of The Ed and Gwen Cole Art Center, SFASU January 14—12 March 2016. Contributed an introductory essay (see below) and assisted with the organization and editing of the accompanying 380-page monograph.

“Of Kerosene Lamps and Chiaroscuro: The Mind and Art of Charles D. Jones,” published as the introduction to *East Texas Impressions: The Art of Charles D. Jones, A Survey of Work to Accompany his 53 Year Retrospective*, pp. 1-11. Nacogdoches, Texas; Stephen F. Austin State University Press, 2016. Organized this large-scale retrospective in conjunction with the publication of a monograph by the same title (see below).

Charles D. Jones, David A. Lewis, Ann Filemyr, et al. *East Texas Impressions: The Art of Charles D. Jones*. (Nacogdoches, Texas: SFASU Press, 2016. Edited and contributed an essay (see below) to this 380-page monograph on the distinguished SFASU Professor of Printmaking, and Director/Master Printer of the LaNana Creek Press.

“Fotografia Italiana Ora,” *Italian Journal 20:XII, 2015*, p. 12. [Adapted from introduction to the 2013 ex. of the same title listed below].

“Frank Dituri,” *Italian Journal 20:XII, 2015*, pp. 52-55. [Revised from introductory text to *Frank Dituri, of things not seen* (SFA Press, 2012).

“El Muro de la Visión de Piero Fenci/Piero Fenci’s Wall of Vision,” in Piero Fenci, David A. Lewis, Scott Robinson, Adan Saenz, et al. *Piero Fenci, La Cerca*. Nacogdoches, TX: Stephen F. Austin State University Press, 2015. 84-page monograph in Spanish/English, illustrated essay, pp. 17-60.

“Fata” [Introductory essay in English, with Italian translation by Leonardo Riccardi] in Frank Dituri, *Fata*, 64 pages, essay, pp. 8-11, (Nacogdoches, Texas, and Florence, Italy, May 2015).

“John Cobb: Visions of the Texas Landscape,” in John Handley, *Vision and Substance: The Art of John Cobb*, 36-page exh. cat., The Cole Art Center, SFASU (October, 2014), pp. 16-33.

Sei per Sei (Six by Six): An Exhibition of Contemporary Texas Visionary Photography, a portfolio of 36 digital photographs by six Texas artists, for the *Arezzo&Fotografia Festival*, September—October, 2014. [Extracts printed in the Festival’s general catalogue: *Arezzo&Fotografia 2014*].

“Vladimir Martynov and the Technological Sublime,” in *Vladimir Martynov—Chaos and Structures*. Exh. cat. St. Petersburg, Russia: ROSPHOTO, the State Museum and Exhibition Centre for Photography, 2013, 160 pages, see pp. 8-11. (Printed in English and also translated into Russian by Andrey Martinov, Director, Moscow Biannual Inc.)

“Mauro Manetti: the artist-as-maker, the artist-as-seeker,” in Mauro Manetti, *Harmonium*, 80 pages, essay, pp. 17-20, (Limena, Padua: Elmar Libri, 2013). This publication serves as the exh. cat. to a traveling exhibition of the contemporary Italian artist’s work (venues in America, the Czech Republic, and Italy), Fall/Winter/Spring, 2013—2014.

Introductory essay, printed in English and Italian, for Frank Dituri, *Pray*. (Limena, Padova, Italy: Elmar Libri, May 2013), 80 pp., essay, pp. 6-11, 19. Italian translation by Leonardo Riccardi. Distributed in the USA by SFASU Press.

Curator, *Fotografia Italiana Ora: tredici giovani contemporanei (Italian Photography Now: thirteen young contemporaries)*, The Ed and Gwen Cole Art Center, SFASU, April 30—1 June, 2013. With brief introduction to 40-page exh. cat.

Introductory essay for *Frank Dituri, О н Е в и ð и ы X в E щAX*. (Yekaterinnberg, Russia: The General American Consulate in Russia, 2012), 48 pp. Introductory essay, *О н Е в и ð и ы X в E щAX* (“of things not seen”), translated into Russian by Andrey Martynov, Director, Moscow Biannual, Inc. Sponsored by the U.S.—Russia Bilateral Presidential Commission as part of its “American Seasons in Russia” series, this exhibition travels from Perm to Chelyabinsk, Yekaterinnberg, Izhevsk, Orenburg, Kurgan, Omsk, Nizhnevartosk, Surgut, Khanty- Mansiysk, Salekhar, Tyumen and Ufa, all in central Russia, 2012-2013.

Frank Dituri, David A. Lewis and Naomi Rosenblum, *Frank Dituri, of things not seen*. (Nacogdoches, Texas: SFASU Press, 2012), 160 pp.; essay, pp. 8-11. Co-designed the book with Frank Dituri. Distributed in Italy by Elmar Libri; worldwide by Texas A&M University Press.

John Heliker, David A. Lewis, with a Foreword by Jed Perl. *Drawing on the New Deal, 1936-1948*, exh. cat. (Nacogdoches, Texas: SFASU Press, 2011), 96 pp. Authored this first critical study of the artist’s early work, with comprehensive bibliography. Organized the traveling exhibition, which opening at the Reavely Gallery, The Ed and Gwen Cole Art Center, SFASU, 9/23/11, and then traveled to the University of Southern Mississippi, Hattiesburg, Mississippi.

Curator, David McClister, *Rastlin’—a Southern Survey*, Reavely Gallery, The Cole Art Center, SFASU, Nacogdoches, Texas, December 2, 2011—January 21, 2012. Selected photographs by the award-winning director of music videos and photographer, David McClister, of Nashville, Tennessee.

“Foreword” to Michelle Rozic, David Kulhavy, et al. *The Edge of Life: Forest Pathology Art*, (Nacogdoches, Texas: SFASU Press, 2011), 78 page exh. cat., pp. v-ix. For the Ed and Gwen Cole Art Center exhibition organized by guest curators Rozic and Kulhavy.

“Piero Fenci’s Wall of Vision” in Piero Fenci, et al. *Piero Fenci, Cerca*, exh. cat., *State Museum of Chihuahua, Chihuahua, Mexico, July 16—September 6, 2010*.

“Michael West: More than Gorky’s Muse” in Michael West et al. *Michael West, Paintings from the Forties to the Eighties*, exh. cat., pp. 6-12. (June 5—September 25, 2010). Newport Beach, California and New York, New York: Art Resource Group, 2010.

Curator, “*Samuel Rothbort, a Selection of Sculptural Works from the SFASU Art Galleries Permanent Collection*,” Griffith Gallery, SFASU, March 26—April 17, 2010.

“Introduction” to Christopher Talbot et al. *Nacogdoches Now and Then, a Re-photographic Project directed by Christopher Talbot* (104 pp.) Stephen F. Austin State University Press, March 2010.

Curator, *Henry Martin Gasser (1909-1981): Solitary Silence and the American Scene, Drawings from the Collection of Andrew Ladis*, Hall Gallery, The Art Center at the Old Opera House, SFASU, Summer, 2009.

“Kelly Fearing” entry in William U. Eiland, et al. *The American Scene on Paper: Prints and Drawings from the Schoen Collection*, exh. cat., pp. 96-9, 347. Athens, Georgia: The Georgia Museum of Art, Gibbes Museum of Art (Charleston, South Carolina), Columbus Museum of Art (Columbus, Georgia), December 2008—September 2009.

“Alexander R. Stavenitz,” entry in William U. Eiland, et al. *The American Scene on Paper: Prints and Drawings from the Schoen Collection*, exh. cat., pp. 96-9. Athens, Georgia: The Georgia Museum of Art, Gibbes Museum of Art (Charleston, South Carolina), Columbus Museum of Art (Columbus, Georgia), December 2008-September 2009.

Curator, *John Daniel, Works from 1964—2007*, The Museum of East Texas, Lufkin, Texas, November 16, 2007—February 15, 2008, and The Art Center, SFASU, November 30, 2007—March 7, 2008. A retrospective exhibition of some 200 works in sculpture, drawing, painting and printmaking by the East Texas artist and SFA Professor Emeritus; edited and compiled catalogue (64 pp.) with essays by David A. Lewis, Bradley C. Bailey and Bill Hawes, with artist’s statement and chronology.

Co-curator with Michael T. Ricker, *Rico Lebrun: Consulting the Tangible World*, exhibition and catalogue (80 pp.), Griffith Gallery, SFASU, October 20—December 12, 2004. Edited text and contributed two essays, compiled extensive selection of artist’s writings, critical reviews, full chronology and comprehensive bibliography.

“Introduction” and notes, *Wyndham Lewis’s ‘Timon of Athens Portfolio’*. Nacogdoches, Texas: LaNana Creek Press, August 2004.

“Introduction,” *Refined III: Small Forms in Precious Metals* (exh. cat., 20 pp.), Griffith Gallery, SFASU, January 27—March 27, 2003. Curated by James Snyder.

“Jerry Uelsmann and Maggie Taylor in conversation with David A. Lewis and Amy H. George,” an interview published as the introduction to the catalogue of TEXAS NATIONAL 2003, The Art Center, SFASU, 2003.

Foreword, *Philip Orenstein: The Liberation of Paris Murals* (exh. cat., 12 pp.), The Art Center, SFASU, August—November, 2002.

“An Interview with Sandy Skoglund,” published as the introduction to the catalogue of TEXAS NATIONAL 2002, The Art Center, SFASU, April—May, 2002.

“Unfolding Order: The Visionary Art of Mihailo Vukelic” in Mihailo Vukelic, Michael T. Ricker, et al. *Mihailo Vukelic: Paintings, Drawings, Sculpture*, (exh. cat., 56 pp.), pp. 13-19. Tyler, Texas: The Tyler Museum of Art, 2002—May 26, 2002.

Curator, “Wyndham Lewis’s *Timon of Athens Portfolio*” from the collection of Omar and Elizabeth Pound, exhibition held in conjunction with Image & Text III Symposium, Art Studio Building Gallery, SFASU, November 1—3, 2001, with typed checklist and informal discussion (11/03/01). “Introduction” and notes, *The Candide Portfolio*, with original prints by William Arscott. LaNana Creek Press, June, 2001.

“An Interview with Donald Sultan,” published as an introduction to the catalogue of TEXAS NATIONAL 2001, SFA Galleries, SFASU, 2001.

Curator, “East Texas Abstraction,” Gallery 329 East Main Street (SFA College of Fine Arts), July—August, 2000.

“A Conversation with Michael Galbreth and Jack Massing, The Art Guys,” published as the introduction to the catalogue of TEXAS NATIONAL 2000, SFA Gallery, SFASU, April—May, 2000.

“Preface” and “Notes to the Text,” Dorothy Shkesepear, Ezra Pound, et al. *Shakespear’s Pound: Illuminated Cantos*, with an introduction by Omar S. Pound. LaNana Creek Press, distributed internationally by Ashgate Publishing, London, 1999.

Co-curator with Michael T. Ricker, *Texas Connections in Contemporary Art*, featured works by James Surls, Joseph Havel and seven other artists, SFA Gallery, SFASU, 1999, with discussion panel.

Curator, *Contemporary Abstraction: Paintings and Sculptures*, exhibition of works from the collection of Robert McClain & Co., Houston, Texas, SFA Gallery, 1998, with lecture.

Curator, *Dorothy Shakespear (1886-1973): Dreamscapes and Alphabets*, exhibition and catalogue with introductory essay and bibliography (28 pp.), SFA Gallery, SFASU, 1997, with lecture.

“A Conversation with Doug and Mike Starn,” published as an introduction to the catalogue of *TEXAS NATIONAL ‘97*, SFA Gallery, SFASU, 1997.

Co-curator with Charles D. Jones, “*Image and Text*,” exhibition, SFA Gallery, SFASU, 1997, with lecture.

Curator, “*The Introspective Eye: Dorothy Shakespear’s Modernist Vision*,” exhibition, Emerson Gallery, Hamilton College, Clinton, New York, 1996, with lecture.

Co-curator with Michael T. Ricker, *The Human Condition: Selected Works by Leonard Baskin*, exhibition and catalogue (38 pp.), 1996, SFA Gallery, SFASU, with lecture.

Curator, *Rebels and Romantics: Some British Moderns and Their Work*, exhibition & catalogue (68 pp.), Emerson Gallery, Hamilton College, 1992.

Curator, *The Hoosier Scene: 19th- and 20th Century Indiana Landscapes and Portraits from the Permanent Collection*, exhibition and catalogue (32 pp.), Evansville Museum of Arts and Science (EMAS), Evansville, Indiana, 1989, with lecture.

Curator, *Passages: Paintings, Drawings and Prints from the William A. Gumberts Collection*, exhibition and catalogue (38 pp.), EMAS, 1988, with lecture.

Curator, *A Century of Impressions: American and European Prints from the Permanent Collections*, exhibition and catalogue (36 pp.), EMAS, 1987, with lecture.

“*Le Fortune di Piranesi (The Fortunes of Piranesi)*” and “*Le Carceri*” in *Piranesi Prints from Indiana Collections*, exh. cat., Indiana University Art Museum, Bloomington, Indiana, 1986, pp. 24-27, 36-39.
“Alan Larkin: Drawings, Prints and a Painting,” *Arts Insight* 7, no. 6, p. 25 (exh. review).

“Metals Invitational,” *Arts Insight* 6, no. 10, p. 18; *Arts Insight* 7, no. 1, p. 25 (two-part exh. review).

“Bill Whorral: Recent Works,” *Arts Insight* 6, no. 8, p. 14 (exh. review).

Selected acknowledgements and/or citations:

William Underwood Eiland, Michael T. Ricker, Arturo Garcia Bustos, Helga Prignitz-Poda, Deborah Caplow, Pablo Mendez, Elizabeth Kathleen Mitchell, *El Taler de Gráfica Popular: Vida y Arte*, exh. cat., 476 pages. Athens, Georgia: The Georgia Museum of Art, 2015: acknowledgements, p. 6. (This pioneering work is the most comprehensive study of the TGP to appear in English.)

Michael T. Ricker, *To Spin a Yarn: Distaffs, Folk Art and Material Culture* (152-page monograph, acknowledgments, for contributing ideas and editing). SFASU Press, Nacogdoches, Texas, 2013.

Christiana Payne and Charles Brett, *John Brett, Pre-Raphaelite Landscape Painter* (New Haven and London: Yale University Press, for the Paul Mellon Centre for Studies in British Art, 2010), pp. 6; 76; 89; 251, n. 72. (Cites my dissertation.)

_____, “John Brett’s ‘Christmas Morning, 1866,’” *The Burlington Magazine*, Vol. 150, No. 1269 (Dec, 2008), pp. 813-20, cited on p. 215, n. 12. (Cites my dissertation.)

Christopher Newall et al. *John Brett: a Pre-Raphaelite on the Shores of Wales* (121-page exh. cat., pp. 27; 37, n. § 11; 119, section 3). Cardiff, Wales: National Museum and Galleries of Wales, 2001. (Cites my dissertation.)

Michael T. Ricker, *Rico Lebrun: The Line of Passion* (60-page exh. cat.). Tyler, Texas: The Tyler Museum Art, 1999: acknowledgments.

William U. Eiland and Patricia Berman, *Stories from Life: The Photography of Horace Bristol* (187-page exh. cat.). Athens, Georgia: The Georgia Museum of Art, 1995: acknowledgments.

My introductory text for Frank Dituri, *Of Things Not Seen* and in its Russian-language counterpart, О Н Е В И Д И Ы Х В Е ЩАХ, have been cited in numerous Italian and Russian exhibition reviews, from 2010 through 2013, also quoted on at least one Russian television station’s arts report on the traveling exhibition.

LECTURES, CONFERENCES and SYMPOSIA

Invited keynote speaker for UT-Tyler Graduate Art History Symposium, April 13, 2019, University of Texas-Tyler, Art History Department. Presentation entitled: “BIBLIOMANIA! A Voluminous Obsession: Six Centuries of Book Illustration – The Making of an Exhibition,” reviewing issues in planning a large-scale print exhibition and strategies for resolving problems encountered along the way.

Invited panelist, for discussion with Fran Kaufman, in celebration of the exhibition, “Frank Dituri, *Fata*,” Stephen Rosenberg Gallery, New York, New York, February 25, 2015.

Invited lecture, “Modern Doors and Medieval Visions: The Sculpture of Guildford Cathedral’s South Portal,” The Education Centre, Guildford Cathedral, Guildford, England, May 20, 2014. An informal digital slide presentation.

Invited keynote speaker/panelist, for the opening of the Frank Dituri Photography Retrospective, *Centro Culturale Casa Zanussi* (Art Museum), Pordenone, Friuli, Italy, September 14, 2013. (Exhibition continued through November 17, 2013.)

Interview with Peter Selz and John Handley, on the Occasion of the Openings of “TEXAS NATIONAL 2013” and “Patrick Graham—30 Years: The Silence Becomes the Painting,” The Ed and Gwen Cole Art Center, April 13, 2013.

Invited lecture, “Six Directions in Contemporary Photography,” *fotofoto* Gallery, Huntington, NY, February 19, 2013.

Invited lecture, "What's Trending: aspects of contemporary photography." *Libera Accademia Belle Arti*, Florence, Italy, May 23, 2012.

Invited lecture, "John Heliker's New Deal Drawings," Art Center, College of Arts and Letters, University of Southern Mississippi, Hattiesburg, Mississippi, in conjunction with the traveling exhibition, January 26, 2012.

Organized and delivered keynote lecture for *John Heliker Symposium*, November 2011, Reavley Gallery, The Ed and Gwen Cole Art Center, SFASU, November 17, 2011. Other lectures presented by Patricia Bailey, President of the Heliker-LaHotan Foundation, and Michael T. Ricker, independent scholar. Invited lecture, "Of the Big Apple and the Good Earth: Urban Encounters and Country Living in the New Deal Drawings of John Heliker," Southeast College Art Conference (SECAC) annual convention, The University of South Alabama, Mobile, Alabama, October 24, 2009.

Invited lecture, "The Big Apple and The Good Earth—The Early Works of John E. Heliker," Great Cranberry Island Historical Society, sponsored by the Maine Community Foundation and the Heliker-LaHotan Foundation, 6/12/09.

Invited lecture, "More than Gorky's Muse: Corinne Michael West— the Lyrical Abstractions of a Painter- Poet," presented at the symposium, "Perle Fine and Early Leaders of Abstract Expressionism," Hofstra University Museum, Hempstead, New York, 4/24/09 (also served as a panelist for the symposium's proceedings).

Invited lecture, "Seeing, Unseen: Points of View, Surveillance, Obstacles and Obfuscations," exploring the paired ideas of spectator and observation, both in terms of the artist seer and the beholding viewer, and how screening or filtering functions in the reading of imagery. New Mexico State University Department of Art, sponsored in part by the Lillian Steinman Endowed Fund for visiting Artists, April 1, 2009.

Invited speaker, "Front Matters: Prefacing the Book Arts for the Information Age," discussant and panelist for session, The Art of Bookmaking in the 21st Century, SECAC Conference, Vanderbilt University, Nashville, Tennessee, October 28, 2006.

"In the Path of the Blue Rider: German Expressionist Portfolios, Prints and Books," gallery lecture and discussion with exhibition curator, Michael T. Ricker, Griffith Gallery, SFASU, February 8, 2006. Co-organized with Charles D. Jones and Bradley C. Bailey, *Image and Text IV: Modernism, the Figure and the Narrative Tradition*, Department of Art, SFASU, October 20—23, 2004.

Director of Sessions, for *Image and Text III, a National Symposium*, Department of Art, SFASU, November 1—3, 2001, with lecture: "Recasting Shakespeare—Wyndham Lewis's Vorticist Designs for *Timon of Athens*," (revised form of 09/25/01 lecture cited below).

Invited lecture, "RECASTING SHAKESPEARE: Wyndham Lewis's Vorticist Designs for the *Timon of Athens* Portfolio," 'Lyceum' lecture series, Museum of Printing History, Houston, Texas, September 25, 2001.

Invited lecture, "The Image-Epic: Lynd Ward and the Silent Screen," Museum of Printing History, Houston, Texas, February 29, 2000.

Invited lecture, "British Romanticism and the Post-modern Vision," guest lecture in conjunction with "*Last Dreams of the Millennium (The Reemergence of British Romantic Painting)*," a nationally touring exhibition, Tyler Museum of Art, Tyler, Texas, November 10, 1998.

Director of Sessions, *Image & Text II, an International Symposium*, November 4—7, 1998, with lecture: “Imaging the *Cantos*—Illustrated Limited Editions of Ezra Pound’s *Cantos*,” November 06, 1998.

Invited lecture, for “New Impressions: Issues in Contemporary Printmaking,” presented in conjunction with “*Prints: David Durham Collection*,” a loan exhibition from The Center for Contemporary Arts in Abilene, Texas, for the Tyler Museum of Art, July 12, 1998.

Invited lecture, “Pleasing Prospects: Sublime, Beautiful & Picturesque Imagery in 18th-century British Watercolor Painting,” Tyler Museum of Art, August 26, 1997.

Co-organized with Charles D. Jones, “*Image and Text: a National Symposium and Exhibition*,” Department of Art, SFASU, March 6—8, 1997, with lectures: “Image as IMAGE: the Status of the Book as Art” (for the opening March 6, 1997); “Wild Pilgrimage: Lynd Ward’s Vision of Image as Text” (March 7, 1997); and led (with Charles D. Jones) round table discussion, “University Programs: Whose Province?” exploring institutional strategies for inter-disciplinary studies in the Book Arts (March 8, 1997).

“It Figures,” a discussion with Mary McCleary and Robert P. Kinsell on realism in contemporary art, SFA Gallery, October 14, 1996.

Invited lecture, “The Consequences of Deceit: Truth and Deception in Henry Wallis’s *Chatterton*,” presented at “*Presences of Nature: A Symposium in Honor of Louis Hawes*,” Indiana University, Bloomington, Indiana, 4/1/95 (revised form of November 7, 1990 lecture cited below).

Guest lecture, “Outside Eden: Symbolic Intentions in John Brett’s *The Stonebreaker*,” AAUP Journal Club, Hamilton College, Clinton, New York, April 12, 1994.

“A Room with a View: The Studio and Window in the Art of Matisse,” Munson-Williams-Proctor Institute Museum, Utica, New York, March 14, 1994. (informal lecture)

“Dandelion Dreams: Charles Burchfield and the Romantic Vision in American Landscape Painting,” Emerson Gallery, Hamilton College, Clinton, New York, April 15, 1993.

“Nonsense Machines and Metaphysical Scenes: Dada and Surrealist Art at the Institute,” Munson-Williams-Proctor Institute Museum, Utica, New York, February 15, 1993. (informal lecture)

“The Consequences of Deceit: Henry Wallis and *The Death of Chatterton*,” The Georgia Museum of Art, Athens, Georgia, December 7, 1990.

Respondent, ‘British Romantic Landscape Painting Session,’ “*Romantic Revolutions, an International Symposium*,” Indiana University, Bloomington, Indiana, March 4, 1988.

Organizer: ‘*Romanticism: Dreams and Realities, a Symposium*,’ University of Southern Indiana, Evansville, Indiana, February 25, 1988.

Public lecture, “A Pleasing Kind of Stupor: The Sublime of the Infinite and British Romantic Landscape Painting,” Humanities Forum, University of Southern Indiana, November 11, 1987.

RESEARCH IN PROGRESS

Currently researching the works of pioneering American modernist Abraham Walkowitz (1878-1965) in preparation for a monograph. Also examining the art of Jennings Tofel and his connections with other “Introspective” group artists (Claude Buck, Abraham Harriton, Benjamin Kopman), who first exhibited together at the Whitney Studio Club in 1917. The Introspectives worked in a symbolist style through the early 1920s. Tofel and Kopman developed expressionist styles and explored their Jewish heritage as part of the *Di Yunge* (The Young Ones) movement in New York.