

**LINDA MERRILL**

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*Employment*

**Emory University, Atlanta**

Senior Lecturer and Director of Undergraduate Studies in Art History, Fall 2016–present  
Lecturer and Director of Undergraduate Studies in Art History, Fall 2013–6

Coordinator of ARTHIST 101/102, Art & Architecture from Prehistory to the Present. Undergraduate courses include ARTHIST 369, Art of the Late Nineteenth-Century in Europe; ARTHIST 379, Art of the Nineteenth Century in America: The Civil War Era. Graduate course: ARTHIST 790 and 791, Teaching Art History.

British Studies Program in Oxford, England: ARTHIST 369: The Victorian Avant-Garde in Oxford, summer 2015; ARTHIST 369: American Expatriates in England, Summer 2013.

Visiting Instructor, Department of Art History, 2008–2013 and spring 2002. Participated in ARTHIST 101/102, Art and Architecture: Prehistory to the Present), presenting 4 European lectures (Neoclassicism through Post-Impressionism) and 3 American lectures (Colonial through Regionalism), and teaching several discussion sections each semester. In addition, taught courses including a one-semester survey of American painting, Whistler in Context, American art of the Civil War era, Winslow Homer, American Artists in Europe, 1870–1900, and French Impressionism. Also supervised Honors theses in Art History and developed a writing seminar for Honors students.

**Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.**

Guest curator, with Dr. Robyn Asleson, of *The Lost Symphony: Whistler and the Perfection of Art*, January 16—May 30, 2016. Global Fine Art Award for Best Thematic Impressionist/Modern Exhibition 2016.

**National Endowment for the Humanities, Office of the Chairman, Washington, D.C.**

Humanities Administrator, November 2006–April 2007 (temporary appointment).

Principal author, *Picturing America: Teachers Resource Book* (2007), <http://picturingamerica.neh.gov>. *Picturing America* is an initiative to promote the teaching, study, and understanding of American history and culture through important works of American art.

**High Museum of Art, Atlanta**

Margaret and Terry Stent Curator of American Art, 1998–2000

Oversaw the growth (by gift and purchase), research, interpretation, maintenance, and display of American paintings, sculpture, and works on paper from the colonial period to 1945.

Organized exhibitions, large and small, drawn from the permanent collection, sometimes including loans from other institutions and private collectors. Worked with Education Department to train docents and develop public programs in American art. Initiated a program to reframe selected paintings. Managed all aspects of special loan exhibitions organized by other institutions. Published and lectured on the collection and related topics. Directed American art collectors' group, organizing meetings, events, and trips. Served as liaison between museum and collectors, dealers, scholars, and institutions. Maintained ongoing relations with patrons and professional colleagues. Responsible for overall management of departmental projects, personnel, budget, and endowments.

Exhibitions and installations include:

- *After Whistler: The Artist & His Influence on American Painting*, November 22, 2003, to February 8, 2004; The Detroit Institute of Arts (as *American Attitude: Whistler & and Followers*), March 6 to May 30, 2004
- *John Twachtman: An American Impressionist*, February 2000, venue curator for exhibition organized by Judy Larsen (catalogue by Lisa Peters)
- *Circa 1900*, February 2000, works from the High Museum and loans from local collections illustrating the range of styles current in America at the turn of the twentieth century.
- *Robert Henri & Eulabee Dix* (focus exhibition). June 1999.

### **Freer Gallery of Art, Smithsonian Institution, Washington, D.C.**

Curator of American Art, 1997–98

Associate Curator of American Art, 1990–97

Assistant Curator of American Art, 1985–90.

As the first full-time, permanent curator of American art at the Freer, worked to raise the profile of the American collection by designing and implementing a wide-ranging program of exhibition, publication, education, and interpretation. Organized thematic exhibitions (all drawn from the permanent collection, in accordance with the terms of Charles Lang Freer's gift), lectured widely on collection themes, and published extensively on related topics. Within the limitations of the Freer bequest, acquired works through gift and purchase for the Freer Study Collection, Archives, and Library. Researched and documented collection objects (including the 1300 works by James McNeill Whistler) and the life and collecting practices of the museum's founder. Encouraged scholarship on the collection by supervising college and graduate internships, working with Smithsonian Fellows, and serving on Smithsonian and dissertation committees. Oversaw conservation treatment of paintings, original frames, and works on paper. Wrote grant proposals to fund projects; cultivated donors.

Exhibitions include:

- *Winged Figures by Abbott H. Thayer*, June 1999.

- *Whistler Prints: Whistler and the Hadens*, July 1999; *Whistler and the Leylands*, July 1998.
- *Art for Art's Sake*, July 1997. Paintings by Whistler, Tryon, Thayer, and Dewing, illustrating the tenets of Aestheticism.
- *Choice Spirits: Paintings by Thomas Dewing and Dwight Tryon*, February 1996
- *Whistler & Japan*, May 1995. Whistler paintings, pastels, prints, and drawings from the 1860s and '70s, with Japanese works illustrating critical influences on the evolution of the artist's style; the first major exhibition at the Freer to combine works of American and East Asian art. With Ann Yonemura, Curator of Japanese Art.
- *American Paintings*, May 1993. Reinstallation of works from the permanent collection, reviving spirit of original installation with four prominent galleries devoted to paintings by Whistler, Thayer, Tryon, and Dewing; additional displays of works by Melchers, Sargent, Homer, and Metcalf.
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- *Charles Lang Freer and the Freer Gallery of Art*. May 1993. Didactic display explaining the museum founder's collecting philosophy and recounting the history of the museum, with Asian ceramics and a Whistler painting arranged according to unpublished autochromes taken by A. L. Coburn in 1909.
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- *Acquired Taste: American Paintings in the Freer Collection*, February 1987
- *Arrangement in Yellow and Gold: Paintings by James McNeill Whistler*, February 1986

Major projects include:

- *Freer Gallery Reinstallation, 1988–93*. Institutional historian for Freer Gallery renovation and reinstallation projects following extensive renovation. Researched all aspects of the museum's history, including founder's biography, terms of gift and bequest, design and construction of building, and inaugural events in 1923; advised staff and administration on historical issues relating to the renovation and reinstallation program. Chaired curatorial department throughout project; worked with Education and Publication departments to coordinate the production and publication of exhibition texts and printed materials. Produced labels, wall texts, brochures, and other didactic and educational materials consistent with the museum's renewed commitment to developing a broad and diverse audience. Reviewed and evaluated plans for the temporary storage of the American collection; participated in planning new collections storage facility. Assisted archivist in organizing the Charles Lang Freer Papers. Developed plan for returning live peacocks to the museum courtyard, as in 1923; located, acquired, and named a pair of peafowl; arranged for their care in consultation with the National Zoo; fed them the occasional muffin.

- *Peacock Room Conservation and Reinstallation, 1989–93.* Served as Project Director with administrative oversight for three-year, \$300,000 project. Developed a plan for funding and staffing project for conservation treatment of Whistler’s Peacock Room. Identified potential funders, wrote and prepared grant proposals, and secured funding (Getty Foundation). Helped identify and hire a staff of twelve conservators, including student interns, from the University of Delaware/Winterthur Art Conservation Program and, in consultation with the Freer Gallery Department of Conservation, supervised their work. Handled requisitions and oversaw budget. Directed photography and documentation of the project. Prepared in-house quarterly reports and annual and final reports for funders. Provided art-historical background for the conservation team and collaborated with Department of Conservation to determine course of treatment. Project completed ahead of schedule and on budget.
  
- *Peacock Room Porcelain campaign, 1989–93:* Initiated efforts to furnish the Peacock Room with Chinese blue-and-white porcelain as originally intended by the artist and the patron. Prepared guidelines specifying acquisition requirements. Worked with curators of Ceramics and Chinese Art to identify potential funders and donors. Drafted donor correspondence for director’s signature. Arranged fundraising event at the Knickerbocker Club in New York, and presented lecture on Whistler and the collection of Chinese export ware in Victorian Britain. Determined placement of approximately 75 pieces of porcelain and oversaw their installation. Helped develop a strategy for securing the room.
  
- *Whistler Correspondence Project, 1993–2006.* Established first formal affiliation between the Freer Gallery and the Centre for Whistler Studies, University of Glasgow, for furthering research on Whistler and his times and encouraging international cooperation among scholars. Assisted in developing a strategy for producing a complete edition of Whistler correspondence, originally intended to be published in ten volumes over ten years, to include more than 5,000 annotated letters. Met with potential editors and publishers. Transcribed and annotated hundreds of Whistler letters for on-line publication, <http://www.whistler.arts.gla.ac.uk/correspondence>.

**Hood College, Frederick, Maryland, Department of Art History**

Visiting Assistant Professor in Art History, Spring 1991, 1985–86.

*Education*

**University of London** (University College), England

PhD, History of Art, 1985

Dissertation: “The Diffusion of Aesthetic Taste: Whistler and the Popularization of Aestheticism, 1875–1881.” Advisor: William H. T. Vaughan.

Marshall Scholarship, 1981–84, awarded by the Marshall Plan Commemoration Commission of Great Britain for postgraduate study.

**Smith College**, Northampton, Massachusetts  
AB, English, 1981. Summa cum laude, Phi Beta Kappa, with Highest Honors in English, 1981.

*Publications*

Books

***After Whistler: The Artist & His Influence on American Painting.*** New Haven: Yale University Press and the High Museum of Art, 2003.

Editor and primary author. Exhibition catalogue, with contributions by Lacey Taylor Jordan, Marc Simpson, Robyn Asleson, John Siewert, Sylvia Yount, and Lee Glazer.

***The Peacock Room: A Cultural Biography.*** Washington, D.C.: Freer Gallery of Art and Yale University Press, 1998.

History and analysis of Whistler's monumental decoration revising traditional, anecdotal histories and incorporating art-historical and scientific findings from the conservation treatment of the room. Grant for research and publication from The Henry R. Luce Foundation. Awarded Historians of British Art Book Prize for the best book in English on British art and architecture in the nineteenth century, 2000.

Reviews include *The New York Review of Books* (Richard Dorment), *The Art Newspaper* (Lionel Lambourne), *The Spectator* (Bevis Hillier), *The Atlantic Monthly* (Phoebe-Lou Adams), *Burlington Magazine* (Martin Hopkinson), *Gazette des Beaux-Arts*, *The Daily Telegraph* (Richard Dorment), *The Washington Post*, *CAA Reviews* (Amy F. Ogata), *Music in Art* (James Melo), *The Irish Times* (Aidan Dunne), *Victorian Society News* (Richard Holder), *The Washington Times* (Joanna Shaw-Eagle), *Journal of Design History* (Colin Cruise), *Transactions of the Ancient Monuments Society* (Stephen Croad), *World of Interiors* (Jeremy Melvin), *The Herald (Glasgow)* (Clare Henry), *The Guardian* (Jilly Cooper), *Birmingham Post* (Richard Edmonds), *Washingtonian* (Christ J. Vogel), *Ballast Quarterly Review*, *Furniture History Society* (Catherine Futter), *Interiors* (Eve M. Kahn), *British Heritage*, *Antiques Bulletin*, *Crafts Interior Design*, and *RA Magazine*.

***With Kindest Regards: The Correspondence of Charles Lang Freer and James McNeill Whistler, 1890–1903.*** Washington, D.C.: Smithsonian Institution Press, 1995.

Annotated and illustrated edition of correspondence between patron and artist, with interpretive essay chronicling the growth of the Freer collection.

Reviews include *Art Journal* (Carol Troyen), *Print Collector's Newsletter* (Marc Simpson), *Archives of American Art Journal* (Nigel Thorp), *The Art Book* (Rosa Somerville), *Booklist* (Donna Seaman), and *The Magazine Antiques* (Allison Ledes).

***Freer: A Legacy of Art***, with Thomas Lawton. Washington, D.C.: Freer Gallery of Art, in association with Harry N. Abrams, 1993.

Biographical and critical study of Charles Lang Freer, founder of the Freer Gallery, emphasizing the formation of his collections, his aesthetic philosophy, and his gift to the nation.

Reviews include *American Quarterly* (Richard H. Collin), *Arts of Asia* (Margaret G. Fosythe), *The Burlington Magazine* (Caroline Elam), and *The New Republic* (Stephen Owen).

***The Princess and the Peacocks; or, The Story of the Room***, with Sarah Ridley, illustrations by Tennessee Dixon. New York: Hyperion Books for Children, in association with the Freer Gallery of Art, 1993.

The story of Whistler's Peacock Room told for children, with both text and illustrations reflecting new research on the original room and a revised chronology of events.

Reviews include, *The New York Times* (Suzanne Stephens), *The New York Times Book Review*, *Smithsonian Magazine* (Owen Edwards), *Publishers Weekly*, *Booklist*, *Kirkus Reviews*, *School Library Journal* (Nancy Seiner) *Greenwich Times* (Cheryl Barton), *School Arts* (Ken Marantz), *Language Arts*, and *The Washington Post* (Bill Broadway)

***A Pot of Paint: Aesthetics on Trial in Whistler v. Ruskin***. Washington, D.C.: Smithsonian Institution Press, 1992; reprint 1993.

Comprehensive study of the trial based on unpublished legal papers and correspondence, with a critical interpretation of aesthetic issues raised in court. Includes the most complete transcript of the trial ever published, reconstructed from contemporary newspaper accounts (the original is no longer extant), and now considered the definitive text. Awarded the Smithsonian Regents' Publication Fellowship, 1988.

Reviews include *The Times Literary Supplement* (Richard Dorment), *Apollo* (David Barrie), *The New Yorker* (Anna Shapiro), *The Spectator* (Evelyn Joll), *Art in America* (Wendy Steiner), *Journal of Interdisciplinary History* (Peter Stansky), *Prose Studies* (Jonathan Loesberg), *The San Francisco Chronicle* (Kenneth Baker), *Victorian Studies* (Julie Codell), *The Washington Post* (Michael Dirda), and *The Winterthur Portfolio* (Sarah Burns)

***An Ideal Country: Paintings by Dwight William Tryon in the Freer Gallery of Art***. Washington, D.C.: Freer Gallery of Art in association with The University Press of New England, 1990.

Complete catalogue of the largest single collection of Tryon's work in oil and pastel, with a critical biography based largely on unpublished papers and correspondence; the first book on the artist published since 1930 and still the definitive reference on the artist.

#### Edited Volumes

Co-editor, with Lee Glazer. ***Palaces of Art: Whistler and the Art Worlds of Aestheticism***. Washington, D.C.: Smithsonian Scholarly Press, 2013.

Publication of papers presented in the inaugural symposium of the Lunder Consortium for Whistler Studies, October 2011.

Co-editor, with Lee Glazer, Margaret F. MacDonald, and Nigel Thorp. *James McNeill Whistler in Context*. Freer Gallery of Art Occasional Papers, New Series, Vol. 2. Washington, D.C.: Smithsonian Institution, 2008.

Publication of papers presented at the Whistler Centenary Symposium held at the University of Glasgow, 2003.

#### Articles, Essays, Catalogue Entries

“Whistler and the City of Light,” In *Whistler and the World: The Lunder Collection of James McNeill Whistler* (Waterville, ME: Colby College Museum of Art, 2015), 158–59, 281.

“John Singer Sargent, *Study with Three Figures*” (cat. entry), in *The Lunder Collection: A Gift of Art to Colby College* (Waterville, ME: Colby College Museum of Art, 2013), 216–18, 368.

“Enlisting Aestheticism: Beauty, Valor, and the Great War,” in *Palaces of Art: Whistler and the Art Worlds of Aestheticism*, ed. Lee Glazer and Linda Merrill (Washington, D.C.: Smithsonian Scholarly Press, 2013), 173–85.

Catalogue entries on paintings by John La Farge, James McNeill Whistler, Maria Oakey Dewing, Willard LeRoy Metcalf, and Thomas Wilmer Dewing, in *Celebrating the American Spirit: Masterworks from Crystal Bridges Museum of American Art*, ed. Christopher B. Crosman, Emily D. Shapiro, and Don Bacigalupi (Bentonville, AR: Crystal Bridges Museum, in association with Hudson Hills Press, 2011). 151–52, 160–65, 176–77, 321–23,

“Seeing is Believing: Whistler’s elaborate Peacock Room defies easy description,” *The Wall Street Journal*, September 15–16, 2007.

“The Soul of Refinement: Whistler and American Tonalism” (essay) and “James McNeill Whistler, *Seascape*” (cat. entry), in Spanierman Gallery, *The Poetic Vision: American Tonalism* (New York, 2005), 60–72, 178–79.

“A History of the High Museum of Art,” in *High Museum of Art: Selected Works from the Collection* (Atlanta, GA: High Museum of Art, 2005), 8–11.

“Whistler in America,” in *After Whistler: The Artist & His Influence on American Painting*, edited by Linda Merrill (New Haven: Yale University Press and the High Museum of Art, 2003), 10–31.

“Dwight William Tryon, *The First Leaves*” (cat. entry), in *Masterworks of American Paintings and Sculpture in the Smith College Museum of Art* (New York, 1999), 104–7, 250–51.

“Tryon at Smith,” in *Dwight William Tryon, 1849–1925* (Northampton, MA: Smith College, 1999), 4–17.

“James McNeill Whistler and Japan,” with Ann Yonemura, *American Art Review* 7, no. 3 (June/July 1995), 138–43, 159–60.

“Whistler and the ‘Lange Lijzen,’” *The Burlington Magazine* 136, no. 1099 (October 1994): 683–90.

“Conspiring against Whistler,” *Tate: The Art Magazine*, issue 4 (October 1994), 28–31.

“Whistler’s Peacock Room Revisited,” *The Magazine Antiques*, 143, no. 6 (June 1993): 894–901.

### Encyclopedia Articles

“Howell, Charles Augustus (1840?–1890),” *Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 2004), online edn, Jan 2011 [<http://www.oxforddnb.com/view/article/39340>, accessed 10 Jan 2016].

“Leyland, Frederick Richards (1831–1892),” *Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 2004), online edn, Jan 2011 [<http://www.oxforddnb.com/view/article/39341>, accessed 10 Jan 2016].

“Christina Spartali,” *Dictionary of Artists’ Models*, edited by Jill Berk Jiminez and Joanna Banham (London: Fitzroy Dearborn, 2001), 509–11.

“Freer, Charles Lang,” *American National Biography Online* Feb. 2000, <http://www.anb.org/articles/17/17-00300.html> [Access Date: Sun Jan 10 2016 15:45:10 GMT-0500 (EST)].

“James McNeill Whistler.” *Encyclopedia of Interior Design*, edited by Joanna Banham and Leanda Shrimpton (London: Fitzroy Dearborn, 1997).

“James McNeill Whistler.” *The Eighteen Nineties: An Encyclopedia of British Literature, Art and Culture*, edited by George A. Cevasco (New York, 1993), 671–72.

### Selected Public Lectures

Arthur M. Sackler Gallery & Freer Gallery of Art, Washington, D.C. “The Making and Unmaking of Whistler’s Lost Symphony.” February 21, 2016.

Carnegie Museum of Art, Pittsburgh, November 10, 2012. “Whistler and the Performance of Art.”

Appalachian State University, Boone, North Carolina, March 19, 2011. Keynote address, “Picturing America,” NEH School Collaboration Project. “*House by the Railroad: Progress & Nostalgia in American Art.*”

American Art Society, Cincinnati, May 4, 2010. “Aestheticism Abroad.”

Hermitage Foundation, Norfolk, Va., February 8, 2010. “Art and Money; or, the Story of the Peacock Room.”

The Detroit Institute of Arts, October 2009. “The Blue Room: Whistler’s Peacock Room in Detroit.”

The Detroit Institute of Arts, February/March 2004. In conjunction with the exhibition *After Whistler:*



*The Artist's Influence on American Painting* (titled *American Attitude* in Detroit). "What's in a Name? Whistler and His Influence on American Art."

High Museum of Art, Atlanta, October 2003. "The Whistler Lectures" (a series of four).

Florence Griswold Museum, Old Lyme, CT, November 2001. The 2001 Samuel Thorne Memorial Lecture. "After Whistler: The Artist's Influence in America."

Hill-Stead Museum, Farmington, Conn., March 2000. "Whistler and America."

Taft Museum, Cincinnati, January 2000. In conjunction with the exhibition *The Etchings and Drypoints of James McNeill Whistler from Syracuse University Art Collection*. "The Voice of the Aesthete: Whistler versus Wilde."

Freer Gallery of Art, Washington, D.C., October 1998. To celebrate the publication of *The Peacock Room: A Cultural Biography*. "Peacocks with a Past."

Samuel P. Harn Museum of Art, University of Florida at Gainesville, February 1998. "Whistler's Peacock Room: An Essay in Aestheticism."

The Art Seminar Group, Baltimore, February 1998. "'The Dilettante Stalks Abroad': Whistler versus Wilde."

Freer Gallery of Art, Washington, D.C., November 1997. "'The Dilettante Stalks Abroad': Whistler versus Wilde."

The Mark Twain House, Hartford, Conn. March 1995. "At Home with the Peacock Room: Artistic Houses in London and Detroit."

The Phillips Collection, Washington, D.C., June 1993. In conjunction with the exhibition *Augustus Vincent Tack: Landscape of the Spirit*. "The Gentle Art of Patronage: Charles Lang Freer and James McNeill Whistler."

Freer Gallery of Art, Washington, D.C., May 1993, repeated June 1993. To celebrate the reopening of the museum after a three-year renovation. "Art and Money; or, The Story of the Peacock Room."

Phoenix Art Museum, March 1993. In conjunction with the exhibition *The Art of Seeing: John Ruskin and the Victorian Eye*. "Trial and Error: The Story of *Whistler v. Ruskin*."

#### *Selected Symposium & Conference Papers*

"Whistler & Nature." Keynote, presented at "Whistler: Nature and Nation," a symposium sponsored by the Lunder Consortium for Whistler Studies at the Colby College Art Museum, Waterville, ME, October 15, 2015. <http://www.colby.edu/museum/2015/12/15/whistler-nature-and-nation-linda-merrill/>

"Revisiting the 'Ten O'Clock.'" Presented at the Lunder International Whistler Scholars' Colloquium. University of Glasgow, Scotland. June 4-5, 2015.

“The Lost Symphony: Whistler and the Perfection of Art.” Southeastern College Art Conference, Greensboro, North Carolina. November 2, 2013.

“Enlisting Aestheticism: Beauty, Valor, and the Great War.” *Palaces of Art: Whistler and the Art Worlds of Aestheticism*, a symposium. Freer Gallery of Art, Smithsonian Institution, Washington, DC. October 27–28, 2011. <http://www.asia.si.edu/events/lunderSymposium.asp>

“Capturing Aestheticism through Photography: Caffin, Coburn, and Freer.” *A Deeper Look at Surface Beauty*, an online interactive colloquium. Freer Gallery of Art, Smithsonian Institution, Washington, DC. May 12, 2010. <http://newsdesk.si.edu/releases/freer-gallery-art-presents-deeper-look-surface-beauty>.

“‘An Aestheticism of Our Own’: Oscar Wilde in Cincinnati.” *Tenth Annual Arts & Crafts Conference*, University of Minnesota. Cincinnati Art Museum, Ohio. June 2008.

“Whistler and the City of Light.” Symposium in conjunction with the exhibition *Americans in Paris, 1860–1900*. Metropolitan Museum of Art, New York. November 2006.

“Whistler and Tonalism.” *American Tonalism*, a symposium. Dahesh Museum, New York City. November 2005.

“Trials and Tribulations: Whistler in 1878.” Alan McNab Memorial Lecture. Keynote speaker for *New Light on James McNeill Whistler*, a symposium. The Art Institute of Chicago. June 1998.

“Competing Connoisseurs: Collecting Contemporary American Art at the Turn of the Century.” *Radical Departures: Aspects of the Modern in American Painting, 1876–1939*, a conference. New York University, New York City. May 1998.

“Genius on the Wings of Ambition: Whistler in 1864.” Symposium in conjunction with the exhibitions *James McNeill Whistler* (National Gallery of Art) and *In Pursuit of the Butterfly: Portraits of James McNeill Whistler* (National Portrait Gallery). National Portrait Gallery, Washington, D.C. June 1995.

“Patterns of Patronage: Leyland, Freer, and the Medici.” *International Whistler Symposium*. Tate Gallery, London. December 1994.

“Truth and Consequences: The History and Conservation of Whistler’s Peacock Room.” Mellon Program in the History of Art Objects. Northwestern University, Evanston, Ill. March 1993.

“Charles Lang Freer and James McNeill Whistler.” The Andrew W. Mellon Foundation Lecture. Bowdoin College, Maine. February 1993.

“Burne-Jones and the Beguiling of History.” The Midwest Victorian Studies Association, Chicago. April 1988.

### *Exhibition Catalogues Edited*

*American Genre Painting and the Art of Encounter.* By Peter J. Brownlee and others, 2013 (in progress). The second in a series of four exhibition catalogues for *American Encounters*, A four- year collaboration between The Terra Foundation for American Art, High Museum of Art, Crystal Bridges Museum of American Art, and Musée du Louvre, devoted to annual focused presentations of American art.

*Rising Up: Hale Woodruff's Murals at Talladega College.* By Stephanie Mayer Heydt, with contributions by Renée Ater, David C. Driskell, and Juliette S. Smith. Atlanta: High Museum of Art, 2012.

*Cecilia Beaux, American Figure Painter.* by Sylvia Yount, with essays by Kevin Sharp, Nina Auerbach, and Mark Bockrath, awarded the William Fischelis Book Award by the Victorian Society of America. Atlanta: High Museum of Art and University of California Press, 2007.

*Andrew Wyeth: Memory & Magic.* By Anne Knutson, with contributions by John Wilmerding, Kathleen Foster, Michael Taylor, and Christopher Crossman. New York: Rizzoli, 2005.

### *Symposia Organized*

*Frames of Reference: Whistler & American Art.* High Museum of Art, in conjunction with the exhibition *After Whistler: The Artist and His Influence on American Painting*, November 15, 2003.

*Aesthetic Value in the Gilded Age.* Freer Gallery of Art, with the National Museum of American Art, in conjunction with the exhibition *The Art of Thomas Dewing: Beauty Reconfigured*, September 28, 1996. Public symposium with six scholars representing a range of disciplines in the humanities addressing the meaning of “aesthetic value” in the context of American art patronage, consumerism, advertising, and the art market at the turn of the twentieth century. In a summary session, the exhibition curators considered the reception of the Dewing exhibitions as an index of the artist’s changing reputation.

*Whistler: Works in Progress.* Freer Gallery of Art, with the Centre for Whistler Studies, University of Glasgow, in conjunction with the exhibitions *Whistler & Japan* (Freer Gallery) and *James McNeill Whistler* (National Gallery of Art), June 1, 1995. Conceived and organized for emerging scholars and an invited audience of academic art historians, graduate students, and museum curators; nine speakers from England, Scotland, France, Germany, and the United States.

### *Selected Documentary and Public Radio interviews and appearances*

*James McNeill Whistler: The Case for Beauty.* A film by Karen Thomas. PBS, 2014.

*World Museums: Freer Gallery.* NHK (Japan), 2005.

*Omnibus: The Gentle Art of Making Enemies.* Written and directed by James Runcie. BBC, 1994.

*Discovering Detroit's Ferry Avenue: A Heritage to Treasure.* Detroit Public Television, 1996.

*All Things Considered,* NPR, May 26, 1995.

*As it Happens,* CBC, May 13, 1993.

### *Current & Recent Appointments*

Elected member of the Marshall Aid Commemoration Commission Southeast Region Selection Committee, 2018–21.

Research Associate, Curatorial Department at the Freer Gallery of Art, Smithsonian Institution, Washington, D.C. 2014–17.

Editorial Board, *The Paintings of James McNeill Whistler: A Catalogue Raisonné Online*. A project centered in the University of Glasgow. 2015–17. <http://whistlerpaintings.gla.ac.uk>.

Advisory Board, Friends of the Charles Lang Freer House, Detroit Mich., 2009—.

Senior Fellow, Lunder Consortium for Whistler Studies, a scholarly collaboration of the Freer and Sackler Galleries, the Colby College Museum of Art, and the University of Glasgow. 2012–3.

International Scholarly Advisory Board, Freer Gallery of Art, for *The Story of the Beautiful: Whistler, Freer, and Their Points of Contact*, an interactive Web resource, 2009–10. Funded by the Terra Foundation for American Art.

Consultant, Film Odyssey, Washington, D.C. *James McNeill Whistler: The Case for Beauty*, a 60-minute television documentary for PBS broadcast, together with a Web site and associated outreach efforts.

Honorary Research fellow, Centre for Whistler Studies, University of Glasgow. 1993–2007.

Contributing editor and member of the Editorial Board, *The Correspondence of James McNeill Whistler, 1855–1903*. On-line centenary edition (2003–2007), <http://www.whistler.arts.gla.ac.uk>

### *Emory University Appointments*

Teaching Fellow, Center for Faculty Excellence and Development, 2018–19

Director of Undergraduate Studies, Art History, 2013—.

Executive Committee, Center for Creativity & the Arts, 2013—.

IVAC Committee, Center for Creativity & the Arts, 2014—.

Emory Scholars Program, reader, 2015 and 2016.

PACE Liaison for Art History, 2013—.

### *Community Service*

“History of Virginia Highland,” written for *The Virginia-Highland Voice*, a quarterly newsletter issued by the Virginia-Highland Civic Association; published in installments: Part I (Winter 2008-9), Part II (Spring 2009), Part III (Summer 2009), Part IV (Fall 2009), Part V (Winter 2009-10), Part VI (Spring 2010), Part VII (Summer 2010), Part VIII (Fall 2010), Part IX (Winter 2010-11), Part X (Spring 2011), Part XI (Summer 2011). <http://vahi.org/category/voice-print-issue-toc/>

*Work in Progress*

*The Ten O'Clock Lecture: Whistler and the Performance of Art.* A study of James McNeill Whistler's aestheticist manifesto in the form of a public lecture, presented February 1885.

*Writing Whistler: A Digital Collection.* University of Glasgow, Scotland. Editorial work on texts by James McNeill Whistler: *Harmony in Blue and Gold: The Peacock Room* (London, 1877), *Whistler v. Ruskin: Art and Art Critics* (London, 1878), and *Mr. Whistler's "Ten O'Clock"* (London and New York 1890). For publication online by the University of Glasgow.