

## LINDA MERRILL

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### EMPLOYMENT

**Emory University, Atlanta.** Senior Lecturer and Director of Undergraduate Studies in Art History, 2016–present. Lecturer and Director of Undergraduate Studies in Art History, 2013–present

Coordinator of ARTHIST 101 & 102, *Art | Culture | Context I and II* (formerly *Art & Architecture from Prehistory to the Renaissance* and *Art & Architecture from the Renaissance to the Present*). Undergraduate courses in American and 19<sup>th</sup>-century British and European art. Graduate pedagogy course and TA supervision.

Visiting Instructor, Department of Art History, 2008–13 and spring 2002.

**Freer Gallery of Art & Arthur M. Sackler Gallery (now the National Museum of Asian Art), 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.

See “‘The Lost Symphony’ Tells Story of a Painting that Does Not Exist,” December 3, 2015, [Smithsonian News Release](#)

**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), a national 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.

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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 & the Hadens*, July 1999; *Whistler & 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*, with Lee Glazer, 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.

*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.

*Hood College, Frederick, Maryland, Department of Art History.* Visiting Assistant Professor in Art History, Spring 1991, 1985–86. Courses in ancient art, Baroque art, 19<sup>th</sup>-century British & American art, art & religion.

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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

*Scholarly books (peer-reviewed)*

*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. Conservation funded by the Getty Foundation.

Historians of British Art Book Prize for the best book in English on British art and architecture in the nineteenth century, 2000.

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

*With Kindest Regards: The Correspondence of Charles Lang Freer and James McNeill Whistler, 1890–1903*.

Washington, D.C.: Smithsonian Institution Press, 1995.

<https://ia800509.us.archive.org/9/items/withkindestregarooofree/withkindestregarooofree.pdf>

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

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

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

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.

The Smithsonian Regents' Publication Fellowship, 1988.

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

***Freer: A Legacy of Art.*** Thomas Lawton and Linda Merrill. Washington, D.C.: Freer Gallery of Art, in association with Harry N. Abrams, 1993. <https://archive.org/details/freerlegacyofartooooolawt>

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. Wrote chapters on history of collection and museum, on American collection, and on Freer's relationship with James McNeill Whistler.

Reviews and notices include *American Quarterly* (Richard H. Collin), *Architectural Digest* ("Designed for Reading"), *Arts of Asia* (Margaret G. Fosythe), *Burlington Magazine* (Caroline Elam), *Choice* (G. Eager), *Library Journal* (Paula Frosch), and *The New Republic* (Stephen Owen).

***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. <https://ia801309.us.archive.org/22/items/idealcountry00Merr/idealcountry00Merr.pdf>

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.

### *Public scholarship books*

***Picturing America: Teachers Resource Book.*** By Linda Merrill, with Lisa Rogers and Kaye Passmore. Washington, D.C.: National Endowment for the Humanities, 2007 (et al.).

Entries on works by John Singleton Copley, Grant Wood, Thomas Cole, N. C. Wyeth, John James Audubon, George Caleb Bingham, Albert Bierstadt, Winslow Homer, Alexander Gardner, Augustus Saint-Gaudens, Thomas Eakins, James McNeill Whistler, John Singer Sargent, Childe Hassam, Walker

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Evans, Louis Comfort Tiffany, Mary Cassatt, Joseph Stella, Charles Sheeler, William Van Alen, Edward Hopper, Frank Lloyd Wright, Jacob Lawrence, Thomas Hart Benton, and Dorothea Lange.

*The Princess and the Peacocks; or, The Story of the Room.* Linda Merrill and 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 and a revised chronology of events. Collaborated with museum educator to compose historically accurate text and with illustrator to create historically accurate illustrations.

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

*Edited volumes (peer-reviewed)*

*Palaces of Art: Whistler and the Art Worlds of Aestheticism.* Edited by Lee Glazer and Linda Merrill. Washington, D.C.: Smithsonian Scholarly Press, 2013. <https://permanent.fdlp.gov/gp05II8I/4I-3-400-I-10-2013III5.pdf>

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

*James McNeill Whistler in Context.* Edited by Lee Glazer, Margaret F. MacDonald, Linda Merrill, and Nigel Thorp. Freer Gallery of Art Occasional Papers, New Series, Vol. 2. Washington, D.C.: Smithsonian Institution, 2008. Content and copy editor. <https://asia.si.edu/wp-content/uploads/2017/06/Glazer-Whistler-in-Context.pdf>

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

*Exhibition catalogue essays & published symposium papers*

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

"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, 173–85. Washington, D.C.: Smithsonian Scholarly Press, 2013.

"The Soul of Refinement: Whistler and American Tonalism." In Spanierman Gallery, *The Poetic Vision: American Tonalism*, 60–72. New York: Spanierman, 2005.

"A History of the High Museum of Art." In *High Museum of Art: Selected Works from the Collection*, 8–11. Atlanta, GA: High Museum of Art, 2005.

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

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“Tryon at Smith.” In *Dwight William Tryon, 1849-1925*, 4–17. Northampton, MA: Smith College, 1999.  
*Exhibition or Collection catalogue entries*

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

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, 151–52, 160–65, 176–77, 321–23. Bentonville, AR: Crystal Bridges Museum, in association with Hudson Hills Press, 2011.

“James McNeill Whistler, *Seascape*.” In Spanierman Gallery, *The Poetic Vision: American Tonalism*, 178–79. New York: Spanierman, 2005.

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

*Public scholarship articles (invited)*

“History of Virginia Highland.” *The Virginia-Highland Voice*, a quarterly newsletter issued by the Virginia-Highland Civic Association, Atlanta. 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/>

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

“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 (Invited; peer-reviewed)*

“Howell, Charles Augustus (1840?–1890).” *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. Online edn., Jan 2011.

“Leyland, Frederick Richards (1831–1892).” *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. Online edn., Jan 2011

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

“Freer, Charles Lang.” *American National Biography*. Oxford: Oxford University Press, 1999. Online edn., Feb 2000.



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“James McNeill Whistler.” *Encyclopedia of Interior Design*, edited by Joanna Banham and Leanda Shrimpton, 1382–84. London: Fitzroy Dearborn, 1997.

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

SELECTED INVITED LECTURES

Michael C. Carlos Museum, Emory University. “Spaciousness and Sunshine’: Whistler’s *Little Putney Bridge*.” March 2, 2022.

University of Georgia, Athens, Association of Graduate Art Students. “Translating the Ten O’Clock.” November 12, 2020.

High Museum of Art, Atlanta. “Harmonious and Allied’: Freer & the Matrix of Friendship.” November 6, 2017.

Arthur M. Sackler Gallery Washington, D.C. “The Making & Unmaking of Whistler’s Lost Symphony.” In conjunction with *The Lost Symphony: Whistler and the Perfection of Art*. February 21, 2016.

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

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

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

University of Arkansas, Fayetteville, Art History Department. “The Misplaced Artist: Whistler & American Landscape Painting.” March 29, 2010.

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

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

The Detroit Institute of Arts, 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.” February/March 2004.

High Museum of Art, Atlanta. “The Whistler Lectures,” a series of four. October 2003.

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

Hill-Stead Museum, Farmington, CT. “Whistler and America.” Miss Porter’s School, March 2000.

Taft Museum, Cincinnati, 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.” January 2000.



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- Smith College Museum of Art. "Recollections of Tranquility: The Art of D. W. Tryon." May 1, 1999.
- Freer Gallery of Art, Washington, D.C., to celebrate the publication of *The Peacock Room: A Cultural Biography*. "Peacocks with a Past." October 1998.
- Samuel P. Harn Museum of Art, University of Florida at Gainesville. "Whistler's Peacock Room: An Essay in Aestheticism." February 1998.
- The Art Seminar Group, Baltimore. "The Dilettante Stalks Abroad': Whistler versus Wilde." February 1998.
- Freer Gallery of Art, Washington, D.C. "The Dilettante Stalks Abroad': Whistler versus Wilde." November 1997.
- The Mark Twain House, Hartford, CT. "At Home with the Peacock Room: Artistic Houses in London and Detroit." March 1995.
- The Phillips Collection, Washington, D.C., in conjunction with the exhibition *Augustus Vincent Tack: Landscape of the Spirit*. "The Gentle Art of Patronage: Charles Lang Freer and James McNeill Whistler." June 1993.
- Freer Gallery of Art, Washington, D.C., to celebrate the reopening of the museum after a three-year renovation. "Art and Money; or, The Story of the Peacock Room." May 1993, repeated June 1993.
- Phoenix Art Museum, in conjunction with the exhibition *The Art of Seeing: John Ruskin and the Victorian Eye*. "Trial and Error: The Story of *Whistler v. Ruskin*." March 1993.

SYMPOSIUM & CONFERENCE PAPERS

*Invited*

- "Negotiating Impressionism: Whistler & the Tonalist Landscape." Initiatives in Art and Culture symposium, "Multiple Modernities in American Art." Sotheby's, New York. May 18, 2018.
- "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.
- "Enlisting Aestheticism: Beauty, Valor, and the Great War." Presented at the symposium "Palaces of Art: Whistler and the Art Worlds of Aestheticism." 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." Presented at an online interactive colloquium (webinar), "A Deeper Look at Surface Beauty." Freer Gallery of Art, Smithsonian Institution, Washington, D.C. May 12, 2010.
- "An Aestheticism of Our Own': Oscar Wilde in Cincinnati." Presented at the Tenth Annual Arts & Crafts Conference organized by the University of Minnesota. Cincinnati Art Museum. June 2008.
- "Whistler and the City of Light." Presented at a symposium held in conjunction with the exhibition *Americans in Paris, 1860-1900*. Metropolitan Museum of Art, New York. November 2006.

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“Whistler and Tonalism.” Presented at the symposium “American Tonalism.” Dahesh Museum, New York City. November 2005.

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

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

“Genius on the Wings of Ambition: Whistler in 1864.” Presented at a symposium held 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.” Presented at the International Whistler Symposium. Tate Gallery, London. December 1994.

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

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

*Selected*

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

“Burne-Jones & the Beguiling of History.” Presented at the Midwest Victorian Studies Assoc., Chicago. April 1988.

**EXHIBITION CATALOGUES & MATERIALS EDITED**

*Two Hundred Years of American Art on Nantucket: Pairings from the Nantucket Historical Association and Private Collections.* Nantucket Historical Association, MA, Fall 2019. Content and copy editor.

*American Genre Painting and the Art of Encounter.* By Peter J. Brownlee and others, 2013. 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. Content and copy editor.

*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. Content and copy editor.

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

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

### SYMPOSIA & PUBLIC EVENTS 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.

*Mr. Whistler's "Ten O'Clock."* Introductory lecture by Linda Merrill, performance by Tom Key. High Museum of Art, Atlanta, in conjunction with the exhibition *After Whistler: The Artist and His Influence on American Painting*, November 11 and 23, 2003.

*Aesthetic Value in the Gilded Age.* Freer Gallery of Art, with the National Museum of American Art, Smithsonian Institution, 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.

### DOCUMENTARY & PUBLIC RADIO

#### Interviews & Appearances

*James McNeill Whistler & The Case for Beauty.* A film by Karen Thomas. Odyssey Films, Inc. PBS, 2014.

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

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

*All Things Considered*, on the Peacock Room. NPR, May 26, 1995.

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

*As it Happens*, on *Whistler v. Ruskin*. CBC, May 13, 1993.

### WORK IN PROGRESS

*The Ten O'Clock: Whistler and the Performance of Art.* A study of James McNeill Whistler's aestheticist manifesto in the form of a public lecture, presented in London, Oxford, and Cambridge, 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. Pending funding.

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TEACHING

*Undergraduate courses*  
(\* designates original courses)

ARTHIST 101: *Art | Culture | Context I*:\* Fall 2019, 2020, 2021. Designer, director, coordinator of an introductory course in which members of the department lecture and graduate-student TAs conduct weekly discussion sections. New course, developed 2017-18 with a CFDE Teaching Fellowship.

Taught discussion section, Fall 2019; presented introductory lecture (on prehistoric art); supervised and observed Teaching Assistants; scheduled lectures; created and updated Canvas site; managed disability accommodations; created syllabus; developed written and reading assignments; wrote exams.

ARTHIST 101: *Art & Architecture from Prehistory to the Renaissance*: Fall 2013, 2014, 2015, 2016, 2017, 2018. Designer, director, coordinator of an introductory course in which members of the department lecture and graduate-student TAs conduct weekly discussion sections

Taught discussion sections in Fall 2008 (1), 2010 (2), 2011 (2), 2012 (2), 2013 (2), 2014 (1), 2015 (1), 2017 (1)  
Presented introductory lecture (on prehistoric art); supervised and observed Teaching Assistants; scheduled lectures; created and updated Blackboard/Canvas site; managed disability accommodations; created syllabus; developed written and reading assignments; wrote exams.

ARTHIST 102: *Art | Culture | Context II*:\* Spring 2020, 2021, 2022. Designer, director, coordinator of an introductory course in which members of the department (including myself) lecture and graduate-student TAs conduct weekly discussion sections. New course, developed 2017-18 with a CFDE Teaching Fellowship.

Taught discussion section, Spring 2020; presented introductory lecture and lectures on 18<sup>th</sup>-19<sup>th</sup>-century European & American art; supervised Teaching Assistants; scheduled lectures; created and updated Canvas site; managed Accommodations; created syllabus; developed written and reading assignments; wrote exams.

ARTHIST 102: *Art & Architecture from the Renaissance to the Present*: Spring 2014, 2015, 2016, 2017, 2018, 2019. Designer, director, coordinator of an introductory course in which members of the department (including myself) lecture and graduate-student TAs conduct weekly discussion sections

Taught discussion sections in Spring 2009 (3), 2011 (3), 2012 (2), 2013 (2), 2014 (2), 2015 (1), 2016 (1); presented introductory lecture and from 4 to 7 lectures on 18<sup>th</sup>-19<sup>th</sup>-century European & American art; supervised Teaching Assistants; scheduled lectures; created and updated Blackboard/Canvas site; managed Accommodations; created syllabus; developed written and reading assignments; wrote exams.

ARTHIST 262: *Europe in the Late Nineteenth Century: The Age of Impressionism*. \* Fall 2021, Spring 2015.

ARTHIST 273: *Survey of American Painting*. \* Fall 2018, Fall 2008.

ARTHIST 369W/ENG 389W: *The Victorian Avant-Garde in Oxford*. \* Emory's British Studies Program in Oxford, England. Summer 2015.

ARTHIST 369: *Special Studies in 19<sup>th</sup>-and 20<sup>th</sup>-century Art History: Impressionism*. \* Spring 2010.

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- ARTHIST 369: *Special Studies in 19<sup>th</sup>-and 20<sup>th</sup>-century Art History: Whistler in Context.*\* Spring 2009.
- ARTHIST 369: *Special Studies in 19<sup>th</sup>-and 20<sup>th</sup>-century Art History: James McNeill Whistler & American Painting.*\* Spring 2002.
- ARTHIST 375W: *American Art of the Civil War Era.*\* Fall 2019. New course, approved by the Curriculum Committee in Spring 2018.
- ARTHIST 379W: *Special Studies in American Art History: The Civil War.*\* Spring 2016, Summer 2012, Fall 2009.
- ARTHIST 379W: *Special Studies in American Art History: American Artists Abroad, 1870–1900.*\* Emory’s British Studies Program in Oxford, England. Summer 2013.
- ARTHIST 398: *Supervised Reading & Research.* Fall 2018, 2015
- ARTHIST 480W: *Winslow Homer in Context*\*. Fall 2020, 2009.
- ARTHIST 480W: *Victorian “Artists at Home”: Celebrity Photographs and Popular Biography.*\* Fall 2016. Designated a Domain of One’s Own Project, supported by the ECDS, the Emory Writing Center, and the Rose Library.
- ARTHIST 480W: *Americans in Europe, 1870–1900: The Art of the Expatriates.*\* Spring 2010.
- ARTHIST 495W: *Honors (Supervision).* Art History Honors Coordinator. 2018-19, 2017-18, 2016-17.

### *Graduate courses*

- ARTHIST 790: *Graduate Tutorial: Teaching Art History.* Fall 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021.
- ARTHIST 791: *Graduate Tutorial: Teaching Art History.* Spring 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022.

## MENTORING

### *Undergraduate*

#### Honors

- Isabelle Bracewell. Honors advisor, 2021–22. “Cottagecore and the Arts & Crafts,” in progress.
- Caroline Scheving, Honors advisor, 2018–19. “The Dolls and Daughters of Frank Weston Benson.” Highest Honors in Art History.
- Jenifer Norwalk, Honors advisor, 2017–18. “‘So Noble a Failure is Better than a Trifling Success’: Frederic Leighton’s Reconciliation of the Montagues and the Capulets over the Dead Bodies of Romeo and Juliet.” Highest Honors in Art History.
- Karuna Srikureja, Honors co-advisor, with Ellen Gough (Religion), 2016–17. “Faking It: The Problem of Forgeries in Gandharan Art and the Michael C. Carlos Museum Buddhist Narrative Frieze.” Highest Honors in Art History.
- Alexa Hayes, Honors advisor, 2009–10. “Confronting Elsie Palmer: John Singer Sargent as a Painter of Real Women.” Highest Honors in Art History.

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Randi Fishman, Honors advisor, 2009–10. “A Careful Cruelty, A Patient Hate’: Degas’ Bathers in Pastel and Sculpture.” Honors in Art History.

### Honors Committees

Anneka Rose, Theater Studies, 2022 (in progress).

Aiden Vick, English, 2022 (in progress).

Tiera Ndlovu, “An Image of Society: Exploring Race and Power in the Ervin Yarbrough and Claude Culbreath Photograph Collection.” Highest Honors in Art History, 2021.

Anna Glass, “The Price of Forgery: An Anthropological Perspective on the Value of Fine Art.” High Honors in Anthropology, 2019.

Ekaterina Koposova, “Peter Paul Rubens’ Union of Earth and Water: The Artist and the Allegories of Peace.” Highest Honors in Art History, 2017.

Sierra Cortner, “The Power of Design: Indoctrination of Class and Domestic Ideals in William Morris’s Kelmscott Chaucer.” High Honors in English, 2017.

### Other

*Mellon Undergraduate Curatorial Fellowship, High Museum of Art, Faculty advisor.* Sojourner Hunt. Fall 2021–present; Karuna Srikureja, 2015–17.

*Mellon Mays Undergraduate Fellowship Program advisor:* Tiera Ndlovu, 2019–20.

*SIRE Fellowship Program faculty advisor.* Hannah Rose Blakely, 2015–16, Collection of works by Félicien Rops in the Michael C. Carlos Museum.

*Art History Directed Reading supervisor:* Emma Jost-Price, Fall 2018, “The Intersection of Art & Medicine: Why Everyone Should Study Art History”; Margaret Capo, Fall 2015. “Misattribution: A Study of Edmonia Lewis and the Statue of Columbus”; Maria Weber, 2014–15. “American Artists and the Urban Landscape, 1880–1910.”

*Art History Undergraduate Research project supervisor:* Caroline Scheving, 2016–18, Whistler research.

*Arts Management Program, Capstone project advisor:* Michelle Malmberg, Spring 2018, polling and marketing approach for a report on undergraduate attitudes toward art history as a vital part of a Liberal Arts education.

*Phi Beta Kappa, faculty mentor.* Ekaterina Koposova, 2015; Michelle Malmberg. 2017; Jenifer Norwalk. 2017.

*Georgia Undergraduate Art History Forum faculty sponsor.* Anna Connolly, March 29, 2019, University of West Georgia, Carrollton; Madeline Drace, March 4, 2016, Wesleyan College, Macon; Sam Galloway, March 2, 2018, LaGrange College, LaGrange; Kat Jenkins, March 2, 2018, LaGrange College; Dana Kahn, March 29, 2019, University of West Georgia; Ekaterina Koposova, March 4, 2016, Wesleyan College; March 3, 2017, University of West Georgia; Tiera Ndlovu, March 29, 2019, University of West Georgia; Jenifer Norwalk, March 4, 2016, Wesleyan College; March 3, 2017, University of West Georgia; Karuna Srikureja, March 3, 2017, University of West Georgia.

### Graduate

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*Minor subject advisor, American art.* Brooke Luokkala, PhD student in Art History, Spring 2022

PROFESSIONAL DEVELOPMENT

*Selected to participate*

Archives of American Art, Smithsonian Institution. *Teaching with Primary Sources*. Selected to participate in an online workshop. Fall 2021

CFDE Teaching Fellow, January 2018–May 2019, “Rethinking the Introductory Survey,” to support development of a new introductory art history course, *Art | Culture | Context*.

Writing across Emory Summer Institute, June 2016

Institute for Pedagogy in the Liberal Arts (IPLA), Oxford College, May 2014

*Elected to participate*  
Emory University

CFDE, Science of Learning, Part I: Organization & Memory, February 9, 2022 (Andy Kazama); Part II: Remembering to Learn, February 25, 2022 (Joe Manns); Part III, Metacognition and Learning, March 18, 2022 (Rachelle Spell).

CFDE, Rigor discussion, February 22, 2022.

Design Tools in Canvas, January 27, 2022

Teaching Reflective Writing, Writing across Emory, November 19, 2021.

CFDE Summer Intensive, August 2–3, 2021: Ins and Outs of Interactive Lecturing; Navigating Flexibility and Accountability; Let’s Put ‘Asset’ back in Assessment: Integrating Critical Information Literacy in the Classroom; What Can Canvas Do for You?

Emory College Online Teaching Strategies (ECOTS), Summer 2020

Canvas 1, Essentials for Remote Teaching, June 2020

Canvas 2, Assignments & Grading tutorial, June 2020

Canvas Studio/Lecture Recording Tools tutorial, June 2020

Grading in Canvas tutorial, LITS, November 2017

CFDE, Summer Teaching Intensive, August 2017

Being an Effective Teaching Mentor Teaching Table, CFDE, February 2017

Strategies for Creating an Accessible Writing Course, Writing across Emory, February 2017

Graphic Design in Canvas, Spring 2017

“The Slow Professor”: Reading and Discussion Group with the CFDE, September 2016–March 2017.



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Summer Teaching Intensive, CFDE, August 2016

Workshop on the role of mental health with Wanda Collins, OUE, March 2016

Responding to Student Writing, Emory Writing across Emory, January 2016

Online Exhibits: Building with Omeka, ECDS, October 2015

Assessment Project workshop, OUE, September 2015

Teaching Portfolio Workshop, CFDE, March 2015

Writing to Learn, Scaffolding Writing Assignments, and Responding to Student Writing, Writing across Emory faculty workshops with Joonna Trapp, 2014–16

Course Development Discussion Group, CFDE, summer 2014, 2016

Academic Learning Community on teaching international students, spring 2014

### Outside Emory

CAA sessions, 2016, on teaching with Omeka (a platform I used in teaching) and on “Re-examining the Art History Survey,” February 2016

Teaching Professor Conference, Atlanta, May 2015

## TEACHING GRANTS

*Out There Arts*, Fall 2020, grant from the Center for Creativity and the Arts, funding for a student trip to Kai Lin Art; event postponed due to Covid.

*CFDE Mini-grant for Classroom Teaching*, Fall 2019, grant to purchase tickets of admission to the Atlanta Cyclorama at the Atlanta History Center for students in ARTHIST 375: *American Art of the Civil War Era*.

*CFDE Mini-grant for Classroom Teaching*, Fall 2016, to support a workshop for undergraduates and graduate students (specifically those serving as Teaching Assistants that year in ARTHIST 101 & 102), held in the Carlos Museum in October. Prof. Annie Storr, then a Visiting Scholar at the Women’s Studies research Center of Brandeis University and a longtime museum educator, explained and demonstrated her celebrated guided-looking techniques called “Exercises for the Quiet Eye,” an inquiry-based method of art interpretation.

*CFDE Mini-grant for Classroom Teaching*, Spring 2014, to purchase samples of gold leaf, vellum, and papyrus for students in ARTHIST 102 to handle during a class on the arts of the book.

## SERVICE

### *Art History Department*

*Director of Undergraduate Studies*, Art History, 2013–present. Oversaw major changes to the Art History curriculum, with revised requirements for the major and minor and the addition of two new concentrations within the major (Museums & Visual Arts). Organized meetings of majors and

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interested students on the Emory and Oxford campuses to explain the changes; produced requirement pages and worksheets for the new programs, along with a booklet for distribution to new students. In addition, as DUS, I prepare materials for and conduct annual undergraduate program assessment meeting and write report; keep track of student achievements, job prospects, honors, and awards for department records and OAR; prepare departmental materials and information for student orientation; represent the department at the annual Academic Showcase and other orientation events; keep students informed about volunteer and internship opportunities at the Carlos Museum and elsewhere; organize careers forums and other events for majors, prospective majors, minors, and graduating students; administer competition for the Dorothy Fletcher Paper Prize; provide information and write articles for the departmental newsletter; prepare and update student evaluation forms; prepare, administer, and process the department's Senior Exit Survey; attend OUE informational meetings; meet with current and prospective majors and minors about internships, study abroad, career opportunities, requirements for the degree, etc.

*Art History Undergraduate Advisory Council*, convenor, February 2017–present. Conceived and initiated this council, initially composed of ten students of various years, majors, and backgrounds, to meet with me twice each semester to talk about issues of concern and to respond to potential new initiatives.

*The Andrew W. Mellon Undergraduate Curatorial Fellowship Program*, High Museum of Art, Department Representative, 2013–present. Confer with the program organizers at the High Museum, help to publicize the program at Emory, attend meetings with current fellows and their curatorial advisers, and counsel prospective applicants.

*Art History Club*, faculty advisor, 2014–present

*Art History Newsletter*, editor and contributor, 2013–present

*Orientation Experience/PACE Liaison for Art History*, 2013–present.

*Monuments & Memorials*, co-organizer, with Susan Elizabeth Gagliardi and Lisa Lee. Art History department public lecture series, spring and fall semesters, 2021: Sarah Lewis, Masud Olufani, and Michael Rakowitz.

*Department Honors Coordinator*, 2018–19, 2017–18, 2016–17. Developed a comprehensive Canvas site for the program (with information both for students and for future Honors Coordinators); inaugurated a series of four writing workshops for honors candidates; organized an honors symposium at the end of the first semester; organized group writing sessions with honors candidates; met with all potential honors students for the following year; and represented the department at the Honors Ceremony in the spring.

*Search Committee, Undergraduate Program Assistant*, 2017

*Search Committee, Visual Arts Lecturer*, 2016–17

*Study Abroad advisor*, 2014–15

*Emory College of Arts and Sciences & Emory University*

Board member, *Emory Atlanta Creative Alumni Network*, from fall 2021, ongoing.

Executive Committee member, *Center for Creativity & Arts* (now Emory Arts), 2013–present. Represent the Art

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History Department at bimonthly meetings; advise on art marketing strategies; review and evaluate project grants.

IVAC Committee, member *Center for Creativity & Arts* (now Emory Arts), 2014–21. Art History representative on selection committee for the Integrated Visual Arts Co-Major; review policies and procedures and evaluate applications.

Selection Committee member, *Lucius Lamar McMullen Award*, spring 2021.

Consultant, *Art & Medicine*, to Robert Dixon, MD, Assistant Professor in the Department of Pediatrics, Emory School of Medicine, on developing two courses, *Art History and Developmental Pediatrics*, 2017–18, and *Art, Culture, and the Human Condition: Exploring the Carlos Museum Collection with a Physician's Eye*, 2018–19.

Committee member, *Humanities Pathways*, a Mellon planning grant, chaired by Dean Elliott, spring 2018.

Co-organizer, with Elizabeth Hornor, “*Iconoclasm and the Confederacy: The Challenge of White Supremacy in the Memorial Landscape*,” public lecture by Prof. Kirk Savage, University of Pittsburgh, with panel discussion, September 17, 2017. Funded by a grant from the Emory College Center for Creativity and Arts’ David Goldwasser Series in Religion in the Arts.

Committee member, GER Sub-committee for HAP requirement revision, OUE, January 2016–May 2017. Reviewed learning goals for the HAP and HAL sections of the General Education Requirements; proposed revisions to make them more clearly articulated and to incorporate measurable outcomes.

Committee member, *Campus Development Committee*, 2016–2017

Co-organizer, with Elizabeth Hornor, “*Transforming an Emory Original: Carlos Hall, 1916–2016*,” public lecture celebrating the 100<sup>th</sup> anniversary of Carlos Hall by Clark Poling, Professor Emeritus of Art History, September 27, 2016, MCCM.

Application reviewer, *Emory Scholars Program*, 2015 and 2016.

### *Community & Profession*

*Marshall Aid Commemoration Commission Southeast Region Selection Committee*, 2018–21, elected member.

*Friends of the Charles Lang Freer House*, Detroit Mich. Advisory Board, from 2009, ongoing.

Manuscript reviewer, Ashgate Publishing, Brill, Yale University Press, *Nineteenth-century Art Worldwide*

*The Paintings of James McNeill Whistler: A Catalogue Raisonné Online*, Editorial Board. A project centered in the University of Glasgow. 2015–17.

*Freer Gallery of Art, Smithsonian Institution*. Research Associate, 2014–17.

*Film Odyssey*, Washington, D.C., consultant on *James McNeill Whistler & The Case for Beauty*, a 60-minute television documentary for PBS broadcast, together with a Web site and associated outreach efforts, 2012–14.

*Lunder Consortium for Whistler Studies*, a scholarly collaboration of the Freer and Sackler Galleries, the Colby

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College Museum of Art, and the University of Glasgow. Senior Fellow, 2012–13.

*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*

*Centre for Whistler Studies, University of Glasgow. Honorary Research fellow, 1993–2007. Contributing editor and member of the Editorial Board, *The Correspondence of James McNeill Whistler, 1855–1903*. Online centenary edition (2003–2007).*

Rev. Mar 7, 2022