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I. EDUCATION

Ph.D. University of Pennsylvania
M.A. University of Massachusetts
B.A. University of Michigan

II. PUBLICATIONS

“A Surprising Influence on Obama’s Portrait,” op-ed, *The Washington Post*, February 12, 2018

“The Americans,” *Visitors to Versailles: From Louis XIV to the French Revolution*, exhibition catalog, The Metropolitan Museum of Art; New Haven, Yale University Press, 2018. French edition: “Les Américains à Versailles” and “Benjamin Franklin, ‘L’Ambassadeur Électrique,” *Visiteurs de Versailles: Voyageurs, Princes, Ambassadeurs, 1682-1789*, exhibition catalog, Château de Versailles; Paris, Gallimard, 2017, pp. 206-217

“How Presidents Use their Portraits to Shape their Legacy,” op-ed, *The Washington Post*, January 17, 2017

“Portrait of a Revolution,” *Military History Quarterly*, winter, 2017, pp. 60-65

Of Arms and Artists: The American Revolution through Painters’ Eyes; New York, Bloomsbury, 2016, iii + 400 pages.

Paperback edition, New York, Bloomsbury, 2017

Chinese edition, Beijing, Gold Star Press, 2018

Awarded: Colonial Dames of America Book of the Year, 2018

Nominated: Andrew Carnegie Medal for Excellence in Non-Fiction, 2017

Reviews:

Kathleen Duval, *The Wall Street Journal*, October 15, 2016

Michael Upchurch, *The Washington Post*, October 18, 2016

Virginia DeJohn Anderson, *The New York Times Book Review*, December 4, 2016

Amy Henderson, *The Weekly Standard*, December 5, 2016

William Anthony Hay, *The Claremont Review of Books*, Spring, 2017

Starred reviews in: *Kirkus*, *Booklist*, *Publishers Weekly*

"The Capitalist Portrait," in *Picturing Power: The New York Chamber of Commerce, Portraiture, and its Uses*, ed. by Karl Kusserow; New York, Columbia University Press, 2012

AAMC Award of Excellence for Exhibition Catalogs

"Gilbert Stuart's Presidential Imaginary," in *Shaping the Body Politic: Art and Political Formation in the Early Republic*, ed. by Maurie McInnis and Louis Nelson; Charlottesville, University of Virginia Press, 2011, pp. 162-193

"Images and the Social Theatre of Colonial America," with Phyllis Hunter, *Picturing United States History: An Interactive Resource for Teaching with Visual Evidence*, American Social History Project, CUNY Graduate Center and the National Endowment for the Humanities, 2009 <http://www.ashp.cuny.edu/PUSH/v2.0/>

"Capital Portraits," *Common-Place*, online journal of the American Antiquarian Society, 7, no. 1, 2007

"American Artists and the July Revolution," *American Artists and the Louvre*, exhibition catalog, Musée du Louvre; Paris, Hazan and Hachette, 2006, pp. 54-71

"The Capitalist Portraits in the New York Chamber of Commerce," *New-York Journal of History*, 66, no. 3, 2006, pp. 46-55

"Emilio Cruz: Life on Earth," *Black Renaissance Noire*, VI, no. 2, 2005, pp. 128-37

"The State of American Art," *Jefferson's America and Napoleon's France*, exhibition catalog, New Orleans Museum of Art; Seattle, University of Washington Press, 2003

"Con Artists: Harnett, Haberle, and their American Accomplices," *Deceptions and Illusions: Five Centuries of Trompe L'Oeil Painting*, exhibition catalog, National Gallery of Art, Washington; London, Lund Humphries, 2002, pp. 90-103

"Five Centuries of Trompe L'Oeil Painting," *American Art Review*, XIV, no. 5, 2002, pp. 168-77

"Winslow Homer and the Drama of Thermodynamics," *American Art*, 15, no. 1, 2001, pp. 11-33

Emilio Cruz: Homo Sapiens Series, Philadelphia, Pennsylvania Academy of the Fine Arts, 1997

John Singleton Copley in America, co-authored with Carrie Reborá, exhibition catalog, The Metropolitan Museum of Art; New Haven, Yale University Press, 1995, xiii + 348 pages

Reviews:

John Updike, *The New York Review of Books*, 42, December 21, 1995

Robert Hughes, *Time*, 146, October 9, 1995

Hilton Kramer, *The New York Observer*, September 18, 1995

Robin Lippincott, *The New York Times Book Review*, November 26, 1995

Pauline Maier, *The New York Times*, September 24, 1995

Nancy Stapen, *The Boston Globe*, July 21, 1995

Richard Saunders, *Eighteenth-Century Studies*, 29, 1996

Ellen G. Miles, *The Archives of American Art Journal*, 34, 1996

"John Singleton Copley in America, (co-authored with Carrie Reboral), *American Art Review*, 7, no. 3, 1995, pp. 118-23

"The Desire to Collect," *Collective Pursuits: Mount Holyoke Investigates Modernism*, South Hadley, Mount Holyoke College Art Museum, 1993

"Ideology and Rhetoric in Erastus Salisbury Field's *Historical Monument of the American Republic*," *Winterthur Portfolio*, 27, no. 1, 1992, pp. 29-45

"Illusionism, Trompe l'Oeil, and the Perils of Viewership," *The Still-Life Paintings of William Michael Harnett*, The Metropolitan Museum of Art; New York, Harry N. Abrams, 1992, pp. 30-47

Samuel F. B. Morse, Cambridge and New York, Cambridge University Press, 1990, xxii + 300 pages

"Compliance and Resistance: Samuel F. B. Morse, Puritan in Arcadia," *The Italian Presence in American Art*, New York, Fordham University Press, 1989, pp. 95-105

"American Art in the Mount Holyoke College Art Museum," (co-authored with Wendy Watson), *The Magazine Antiques*, 132, November, 1987, pp. 1122-31

Minerva Chapman, South Hadley and Washington, Mount Holyoke College Art Museum and The National Museum of Women in the Arts, 1986

"Rembrandt Peale on Art," *The Pennsylvania Magazine of History and Biography*, 90, no. 1, 1986, pp. 91-109

"God, Family, and Art: Unpublished Letters from Samuel F. B. Morse," *The Archives of American Art Journal*, 25, no. 4, 1985, pp. 10-15

Samuel F. B. Morse, New York, The Grey Art Gallery, New York University, 1982, xi + 98 pages

"Ideology and Politics in Samuel F. B. Morse's Agenda for a National Art," *Samuel F. B. Morse, Educator and Champion of the Arts in America*, New York, National Academy of Design, 1982, pp. 7-53

"Samuel F. B. Morse's Search for a Personal Style: The Anxiety of Influence," *Winterthur Portfolio*, 16, no. 3, 1981, pp. 253-81

"Rembrandt Peale's Portrait of Captain Paul Ambrose Oliver and His Daughter Mary, 1825," *Bulletin of The William Benton Museum of Art*, 1, 1979, pp. 3-14

"The 1823 Exhibition of the South Carolina Academy of the Fine Arts: A Paradigm of Charleston Taste?," *Art in the Lives of South Carolinians*, Charleston, The Carolina Art Association, 1979

"John Ashe Alston: Patron of Samuel F. B. Morse," *Art in the Lives of South Carolinians*, Charleston, The Carolina Art Association, 1979

"Samuel F. B. Morse in Charleston: 1818-1821," *South Carolina Historical Magazine*, 79, April, 1978, pp. 87-112

III. EXHIBITIONS

Curator, *Emilio Cruz: Life on Earth*, Landau Fine Arts, 60 drawings and Paintings, 2006

Curatorial Consultant, *Jefferson's America and Napoleon's France*, New Orleans Museum of Art, 2003; 270 paintings, drawings, sculpture, furniture, silver, documents

Co-Curator, with Carrie Rebor, *John Singleton Copley in America*, Museum of Fine Arts, Boston; The Metropolitan Museum of Art; The Museum of Fine Arts, Houston; Milwaukee Art Museum, 1995-96; 81 paintings, 348 page catalogue

Co-Curator, *Minerva Chapman*, Mount Holyoke College Art Museum; National Museum of Women in the Arts, 1986-87; 87 paintings and drawings

Co-Curator, with Gary Reynolds, *Samuel F. B. Morse*, Grey Art Gallery, New York University, 1982, 50 paintings

Co-Curator, with John Dobkin, *Samuel F. B. Morse: Educator and Champion of the Art in America*, National Academy of Design, 1982, 122 paintings and drawings

IV. FELLOWSHIPS

National Endowment for the Humanities, 2006

Liguria Study Center, Bogliasco, Italy, 2006

J. Clawson Mills Senior Fellow, Department of American Paintings and Sculpture, The Metropolitan Museum of Art, 1998

J. Clawson Mills Senior Fellow, Department of American Paintings and Sculpture, The Metropolitan Museum of Art, 1991-1992

National Endowment for the Humanities, Winterthur Museum, Gardens, and Library, 1991

National Endowment for the Humanities Summer Seminar, Houghton Library, Harvard University, 1990

Aspen Institute for Humanistic Studies, 1987

National Endowment for the Humanities, 1986-1987

National Endowment for the Humanities Summer Institute, University of California, Berkeley, 1985

V. RECENT LECTURES and AWARDS

Museum of Fine Arts, Boston; High Museum of Art; CUNY Graduate Center; New-York Historical Society; Mount Vernon; Musée du Louvre; Jefferson Memorial Lecture, University of Virginia; The Metropolitan Museum of Art; Yale University; The National Gallery of Art; the American Philosophical Society; the David Library; Princeton University; the National Portrait Gallery; Massachusetts Historical Society; the Wadsworth Athenaeum

Distinguished Teaching, Mount Holyoke College, 2009

Colonial Dames of America Book of the Year, 2018

Andrew Carnegie Medal for Excellence in Non-Fiction, nominated, 2017