

January 2020

**DAVID M. LUBIN**

Charlotte C. Weber Professor of Art  
Department of Art, P.O. Box 7232  
Wake Forest University  
Winston-Salem, NC 27109  
Tel: (336) 758-6013; Fax: (336) 758-6014  
Email: [lubindm@wfu.edu](mailto:lubindm@wfu.edu)  
Wikipedia Page: [https://en.wikipedia.org/wiki/David\\_M.\\_Lubin](https://en.wikipedia.org/wiki/David_M._Lubin)

*Education*

1983: Ph.D. Yale University, American Studies.  
1980: M.A. Yale University, American Studies.  
1973: B.A. Ohio State University, English.

*Teaching*

Charlotte C. Weber Professor of Art  
Wake Forest University, Winston-Salem, NC (as of 1999).

Terra Foundation Visiting Professor of American Art  
Oxford University (2016-2017; inaugural holder of the position).

James M. Gillespie Professor of Art and American Studies  
Colby College, Waterville, ME (1983-1999; named to endowed chair in 1994).

*Books*

*Grand Illusions: American Art and the First World War* (Oxford, 2016).

*World War I and American Art*, co-edited exhibition catalogue for the Pennsylvania Academy of Fine Arts (Princeton, 2016); finalist for the Alfred H. Barr Jr. Award for Museum Scholarship, College Art Association, 2018.

*Flags and Faces: The Visual Culture of America's First World War* (in the Franklin D. Murphy Lecture series) (California, 2015).

*Shooting Kennedy: JFK and the Culture of Images* (California, 2003). Winner of the Smithsonian Institution's Charles Eldredge Prize in 2004.

*Titanic* (in the BFI Modern Film Classics series) (British Film Institute, 1999).

*Picturing a Nation: Art and Social Change in Nineteenth-Century America* (Yale, 1994; paperback 1996; online reprint 2018).

*Act of Portrayal: Eakins, Sargent, James* (Yale, 1985; online reprint 2018).

*Selected media appearances (2019-2014)*

Interviewed for *Shell Shock 1919* podcast on National Public Radio (November 2019).

Interviewed on American art and the First World War, *The Cultural Front*, BBC Radio (September 2018).

Televised classroom lecture on Winslow Homer for C-Span's *Lectures in History* series (September 2018).

Interview about *Grand Illusions* for C-Span's *American History TV* (January 2018).

Featured expert on *America Rising: The Arts of the Gilded Age*, a 90-minute art documentary directed by Michael Maglaras (2017).

Interview about Anna Coleman Ladd on National Public Radio's *All Things Considered* (September 2014).

*Selected Fellowships, Honors, and Awards*

NEH and Henry Luce Foundation funding grants for *World War I and American Art*, a comprehensive museum exhibition co-curated for the Pennsylvania Academy of the Fine Arts and two other venues for 2016-2017 (awarded 2015).

College Art Association and Terra Foundation for American Art International Publication Grant for *Grand Illusions: American Art and the First World War*, published by Oxford University Press in 2016 (awarded 2015).

William C. Seitz Senior Fellow, Center for Advanced Studies in the Visual Arts (CASVA), National Gallery of Art, Washington, DC (2013-2014).

Terra Foundation for American Art Visiting Professorship at the Free University of Berlin (2010).

Franklin D. Murphy Visiting Professorship in the History of Art at the University of Kansas (2008).

Residential Fellowship at the Charles Warren Center, Harvard University (2006-2007).

Charles Eldredge Prize for Distinguished Scholarship in American Art, Smithsonian American Art Museum (2004).

John Adams Fellowship, University of London (1997-1998).

John Simon Guggenheim Memorial Fellowship (1990-1991).  
Getty Grant Fellowship (1989-1990).

American Council of Learned Societies Fellowship (1986-1987).

Stanford Humanities Center Fellowship (1986-1987).

Andrew W. Mellon Fellowship, Harvard University (1986-1987; declined).

*Selected Articles, Essays, Reviews, and Opinion Pieces* (2018-2012)

“Art and Illustration: Modes of Visual Persuasion,” 6,000-word essay in *The Cambridge Companion to WWI*, ed. Timothy Dayton and Mark Van Weinen (forthcoming, 20120).

“Hidden Cargo: Overlooked Dimensions of N.C. Wyeth’s *Treasure Island* Illustrations,” in *N.C. Wyeth: New Perspectives* (New Haven: Brandywine River Museum and the Portland Museum of Art, in association with Yale University Press, 2019): 24-36.

“*Das Gilded Age*,” 4,000-word essay contributed to German exhibition catalogue *Once Upon a Time in America: US-American Art*, Wallraf-Richartz-Museum & Fondation Corboud, Cologne (2018): 118-27.

“Over Here, Over There, Down Below: American Photographers Confront the Great War,” in *The Place of Photography: Spatial Practices*, ed. Kerstin Schmidt (Amsterdam: Brill/Rodopi, 2018): 187-207.

Contribution to forum, “In Conversation: Art is Not the Archive,” *Archives of American Art Journal* 57:2 (Fall 2018): 64.

“Classroom Patriotism,” opinion piece for *Panorama, the Journal of the Association of the Historians of American Art* (November 2017).

“Slow Looking,” online essay for the History of Art at Oxford University blog: <https://oxfordarthist.wordpress.com/2017/07/26/slow-looking/> (July 2017).

“Claggett Wilson: The War Portfolio of 1919,” *American Art* 31:1 (Spring 2017): 46-71.

“Backward-Looking Modernists: Man Ray, Marsden Hartley, and Romaine Brooks Envision War in 1914,” in *1914: Guerre et avant-gardes/War and the Avant-Gardes*, ed. Marine Branland (Paris: Presses Universitaires de Paris Ouest, 2016): 115-23.

“From Realism to Idealism: George Bellows Goes to War,” in *George Bellows Reconsidered: New Considerations of the Painter’s Oeuvre*, ed. M. Melissa Wolfe (Newcastle upon Tyne: Cambridge Scholars Publishing, 2016): 133-54.

“Lies That Tell the Truth: American Artists in the Crucible of the Great War,” in *World War I and American Art*, ed. Cozzolino, Knutson, and Lubin (Princeton, NJ: Princeton University Press, 2016): 31-43.

“Just Looking: Prints, 1925-1940,” in *Three Centuries of American Prints at the National Gallery of Art*, ed. Judith Brodie (Washington, DC: National Gallery of Art, 2016): 191-95.

“Art History as Collage: A Personal Approach” for *Blackwell Companion to American Art*, ed. John Davis, Jennifer Greenhill, and Jason LaFountain (New York: Wiley Blackwell, 2015): 468-86.

“Assassination of John F. Kennedy, Dallas, 1963,” in *Getting the Picture: The Visual Culture of the News*, ed. Jason Hill and Vanessa R. Schwartz (New York: Bloomsbury Academic, 2015): 85-87.

“Spaces of Art: Wrap-Up Comments,” *Artl@s Bulletin*, 2, no. 2 (2013): 7-13.

“Salute: The Burial of a President” (extract from *Shooting Kennedy*), in *The JFK Culture: Art, Film, Literature, Media*, ed. Simona Čupić, special edition of *Journal of Modern Art History Department* (Fall 2013), Faculty of Philosophy, University of Belgrade, Serbia: 73-109.

“Beauty Spots: Urban Space and Aesthetic Vision,” in *Thinking Architecture, Technology, Culture*, eds. Klaus Benesch, Jeffrey Meikle, David Nye, and Miles Orvell (Philadelphia: University of Pennsylvania Press, 2013): 92-117.

“Snow,” reflection piece on early 20<sup>th</sup> century American painting for *Art for Maine: The Lunder Collection at Colby College* (Waterville, ME: Colby College Art Museum, 2013): 305-09.

“Oil on Canvas: Texas Art Collectors and the President’s Visit to Fort Worth, November 1963,” in exhibition catalogue for *Suite 850, Hotel Texas* (New Haven: Yale University Press for Dallas Museum of Art and Amon Carter Museum of American Art, 2013): 64-77.

“Paperless” (exhibition review) *Artforum* 51 (October 2012): 270-71.

*Invited Scholarly and Public Presentations (selected) (2019-2014)*

“Mourning in America: Anti-Triumphal Art in a Postwar Age,” for the “In America: Nineteen-Nineteen” conference at the Huntington Library and Museum (October 2019).

“Treasured Island: N. C. Wyeth’s Illustrations for Stevenson’s Classic,” Brandywine River Museum, Chadds Ford, PA (July 2019) and Portland Museum of Art (October 2019).

“Jackson Pollock: Artist of His Time,” Reynolda House Museum of American Art, Winston-Salem (April 2019).

Keynote lecture for an American art conference planned jointly by the Courtauld Institute of Art, London, and the Free University of Berlin in conjunction with the exhibition *Once Upon a Time in America*, Wallraf-Richartz Museum, Cologne (March 2019).

Discussant, “Death and the Modern World” panel at College Art Association annual meeting, New York (February 2019).

“John Ford’s *Grapes of Wrath* and Dorothea Lange’s Migrant Communities,” Reynolda House Museum of American Art, Winston-Salem (November 2018).

“Flanders in Flames: Belgium in the American Imagination,” keynote lecture for “1918: Crucible of War” symposium, The National WWI Museum and Memorial, Kansas City (November 2019).

“Behind the Mask,” Department of Art, Wellesley College (October 2018).

“O Say Can You See: Art, Propaganda, and the First World War,” Georgia Museum of Art, Athens (October 2018).

Seventh Annual Distinguished Lecture in the Humanities, University of Tennessee, Knoxville (October 2018).

“Behind the Mask,” Chapman University, Orange, CA (March 2018).

“Whitney at War: Healing, Memory, and Death in the WWI Sculptures,” Norton Museum of Art, Palm Beach (March 2018).

Lectures on John F. Kennedy and the Arts at the Museum of Contemporary Art of Republika Srpska, Banja Luka, Bosnia, and the National Museum of Bosnia-Herzegovina, Sarajevo (November 2017).

Symposium paper for *The United States and World War I: Exploring Political, Economic and Cultural Entanglements*, British Academy, London (November 2017).

“A Monument to Racial Equality: Boston’s Shaw Memorial and the Battle over Civil War Memory,” the Annenberg Lecture, Principia College (October 2017).

Norman L. and Roselea J. Goldberg Lecture, Vanderbilt University (October 2017).

The Terra Lectures in American Art, a series of four public lectures at the Taylor Institution, Oxford University (May 2017).

Lectures at universities and art museums in Paris, London, Glasgow, Cambridge, Oxford, Birmingham, Philadelphia, Poznań (Poland), Stockholm, and New York (December 2016-May 2017).

Keynote Address, 30th Annual Congress of the International Anaplastology Association, Fort Worth, Texas (June 2016).

“Behind the Mask,” talk delivered to doctors and residents at Grand Rounds, Department of Surgery, Oregon Health & Science University, Portland (October 2015).

“Behind the Mask,” Faculty of History and the Arts, Ludwig-Maximilians University, Munich (October 2014).

Keynote Address, “About Faces” symposium, Department of English, University of California at Berkeley (April 2014).

“Behind the Mask,” Dept of Modern and Classical Languages, University of Houston (April 2014).

“Saving Face,” paper at the “1914 and 2014: Body of War” session at the Modern Language Association Annual Meeting, Chicago (January 2014).