

PHOEBE WOLFSKILL

Indiana University
Department of African American
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EDUCATION

PhD in Art History, University of Illinois at Urbana-Champaign, October 2006
MA in Art History, University of Illinois at Urbana-Champaign, May 2001
BA in Art History, Emory University, Atlanta, Georgia, May 1997

PROFESSIONAL EXPERIENCE: TEACHING

Indiana University, Bloomington, IN

Assistant Professor, Department of African American and African Diaspora Studies (AAADS),
Adjunct Professor, Department of Art History, **January 2014-Present**

Courses: African American Art, Black Art and Christianity, Black Women Artists, Visual Arts of
the Harlem Renaissance, Art of the Civil Rights Movement, Race and Representation in
American Art, Photography of and by the African Diaspora, Special Topics: Labor, Race, and
Ethnicity in Early Twentieth-Century American Art and Photography, Graduate Seminar: The
Visual Arts in African American and African Diaspora Studies

Visiting Assistant Professor, Department of Art History, **August 2011-December 2013**

Visiting Lecturer, Department of African American and African Diaspora Studies and
Department of Art History, **Spring 2010-Spring 2011**

Dartmouth College, Hanover, NH

Visiting Scholar and Lecturer, Art History Department, **July 2008-June 2009**
Andrew W. Mellon Postdoctoral Fellow, Art History Department, **July 2006-June 2008**

SELECT FELLOWSHIPS, AWARDS, AND GRANTS

Grant-in-Aid, Office of the Vice Provost for Academic Affairs, Indiana University Bloomington,
November 2015-December 2016

New Frontiers in the Arts and Humanities Exploratory Travel Fellowship, College of Arts
and Sciences, Indiana University, **July 2014-August 2015**

Publication Grant, Society for the Preservation of American Modernists, **Spring 2009**

Andrew W. Mellon Postdoctoral Fellowship, Dartmouth College, Hanover, NH, **July
2006 – June 2008**

Dissertation Completion Fellowship, Graduate College, University of Illinois, **Fall-Summer 2005-2006**

PUBLICATIONS IN PROGRESS (forthcoming or submitted)

Sole authored book: *Archibald Motley, Jr. and Racial Reinvention: The Old Negro in New Negro Art* (University of Illinois Press, September 2017)

Co-edited anthology with Dr. James Romaine: *Beholding Christ and Christianity in African-American Art*; Chapter co-author: "Introduction: Hidden in Plain Sight;" and chapter author: "Catholicism and Class in the Work of Archibald Motley, Jr." (Pennsylvania State Press, September 2017)

"'Comedy, Pathos, Delight, and Horror: Joyce J. Scott and the Racial Body'" *Callaloo: A Journal of African Diaspora Arts* 39.4 (forthcoming, 2017)

Book review: Lisa Farrington, *African American Art: A Visual and Cultural History* (Oxford University Press, 2016), caa.reviews

PUBLICATIONS

JOURNAL ARTICLES and ANTHOLOGY CHAPTERS:

"Love and Theft in the Art of Emma Amos," *Archives of American Art Journal* 55, no. 2 (Fall 2016): 46-65

"Caricature and the New Negro in the Work of Archibald Motley, Jr. and Palmer Hayden" *Art Bulletin* 91, no. 3 (September 2009): 343-365.

"'You Must be Able to Laugh at Yourself: Reading Racial Caricature in the Work of Archibald Motley, Jr. and his Successors'" in Dana Williams, ed., *Black Humor, Irony, and Satire: Ishmael Reed, Satirically Speaking*. Cambridge, UK: Cambridge Scholars Press, 2007, chapter 7.

BOOK and EXHIBITION REVIEWS:

Book review: *Represent: 200 Years of African American Art in the Philadelphia Museum of Art*. Yale University Press, 2014, caa.reviews, February 2017

Book review: Eugenie Tsai, ed., *Kehinde Wiley: A New Republic*, exhibition catalogue. New York: Prestel, 2015, caa.reviews, April 2016.

Book review: Natalie A. Mault, ed. *The Visual Blues*, exhibition catalogue. Baton Rouge, LA: LSU Museum of Art, 2014, caa.reviews, September 2015.

Exhibition review: "In Review: Ashe to Amen" *SEEN Journal* XIV, no. 1 (2014): 25.

Book review: Patricia Hills, *Painting Harlem Modern: The Art of Jacob Lawrence*. Berkeley: University of California Press, 2010, Association of Historians of American Art (AHAA), spring 2011

EXHIBITION CATALOGUES:

Entries on Alison Saar, Joyce Scott, Florian Jenkins, and Jacob Lawrence in *Modern and Contemporary Art at Dartmouth: Highlights from the Hood Museum*. Exhibition catalogue. Hanover, NH: Hood Museum, 2009. Alison Saar entry reproduced in *In Residence: Contemporary Artists at Dartmouth*. Hanover, NH: Hood Museum, 2014.

Entries on Judy Chicago, George Grosz, Gabrielle Münter, David Park, Mark Rothko and Yves Tanguy in *Krannert Art Museum and Kinkead Pavilion, Selected Works*. Urbana, Ill.: The Board of Trustees of the University of Illinois, 2008.

Curated exhibition and authored catalogue: *Jamming with the Man: Allen Stringfellow, A Retrospective*. Exhibition catalogue. Urbana, Ill.: Krannert Art Museum, 2004.

Entries on Louise Bourgeois, Eva Hesse, Ellsworth Kelly, Robert Morris, Paul Mogensen, and Carol Seborovski in *Drawings of Choice From a New York Collection*. Exhibition catalogue. Urbana, Ill.: Krannert Art Museum, 2002. Distributed by University of Washington Press.

Essays: “The Classical Work of Jacques Lipchitz” and “Jacques Lipchitz’s Art Dealers” in *Lipchitz and the Avant-Garde: From Paris to New York*. Exhibition catalogue. Urbana, Ill.: Krannert Art Museum, 2001. Distributed by University of Washington Press.

ENCYCLOPEDIA ENTRIES:

Entry on Palmer Hayden in *The Grove Encyclopedia of American Art*. Oxford University Press, 2009.

Entry on Ernest Crichlow in Henry Louis Gates, Jr. and Evelyn Brooks Higginbotham, eds., *African American National Biography*. Oxford: Oxford University Press, 2008.

CONFERENCES AND PRESENTATIONS

Panel Chair and Commentator, “Art History Meets Black Studies: Challenges and Progress,” the annual meeting of the Association for the Study of African American Life and History (ASALH), Cincinnati, OH, **September-October 2017**

Commentator, Brandon Manning, “Nihilism: the Politics of Black Masculine Expression in Post Civil Rights Satire,” for “En/Counternarratives,” a symposium on Critical Ethnic Studies, Indiana University, **March 2017**

Invited Talk, “Art Under Trump,” Art history undergraduate society, Indiana University, **March 2017**

Panel Chair, “Art and Caricature,” College Art Association (CAA) Annual Meeting, New York, NY, **February 2017**

Invited talk, “Art and the Civil Rights Movement,” Over a Cup of Tea programming, MLK celebration, IU Asian Culture Center, **January 2017**

Invited talk, “‘Gettin’ Religion:’ Black Christianity and the Old and New Negro in the Work of Archibald Motley Jr.” Dartmouth College, Hanover, NH, **November 2016**

"Black Mobility in FSA photography," presented at the annual meeting of the Association for the Study of African American Life and History (ASALH), Richmond, Virginia, **October 2016**

Invited talk, “Cultural Exchange: Mexican and African American Artists” for symposium and exhibition “The Lure of Mexico,” Fort Wayne Museum of Art, Indiana, **February 2016**

Panel Co-chair, “Art, Race, and Christianity,” sponsored by the Association for Critical Race Art History (ACRAH), College Art Association (CAA) Annual Meeting, Washington, DC, **February 2016**

Invited Panelist, Midwest Art History Association, Icons of the Midwest: Archibald J. Motley, Jr., College Art Association (CAA) Annual Meeting, Washington, DC, **February 2016**

“Black Visual Arts as Protest,” invited talk for “The Art of Protest: Past, Present, and Future,” organized by the Graduate Society of African American and African Diaspora Studies, **April 2015**, also presented for the Telluride Association Sophomore Seminar at IU, **July 2015**

Invited talk, “Music as Theme and Style in the Visual Art of the Harlem Renaissance: Aaron Douglas, Archibald Motley, Jr., and Augusta Savage,” Camp SOUL, African American Arts Institute, Indiana University, **June 2015**

“Joyce Scott and the Sculptural Grotesque” presented at the Association for the Study of African American Life and History (ASALH) Centennial Meeting and Conference, Atlanta, GA, **September 2015** and presented on the panel “Solid as a Rock? African American Sculptural Traditions and Practices,” College Art Association (CAA) Annual Meeting, New York, **February 2015**

“Racial Borrowings and Other Subversions in the Art of Emma Amos,” presented at the Southeastern College Art Association (SECAC) annual conference, Sarasota, FL, **October 2014**

Moderator, “Artist Talk with Renée Cox,” sponsored by the Black Film Center/Archive, Indiana University, **September 2014**

Invited Speaker, *Archibald Motley: Jazz Age Modernist*, exhibition symposium, Nasher Museum of Art, Duke University, Durham, NC, **March 2014**

“Whiteness, Blackness, and the Classical Body in the Work of Emma Amos,” African American and African Diaspora Studies Brown Bag Lecture Series, **March 2014**

Invited Lecture, "The Art of Carrie Mae Weems: The Sea Island Series and Other Investigations," and “Noon Talk: Peter Halley’s *Borderline* (2012),” Gund Gallery, Kenyon College, Gambier, Ohio, **January 2014**

“The Politics of Place: Alienation in Post-World War II American Art,” noon talk to accompany the exhibition "Art Interrupted: Advancing American Art and the Politics of Cultural Diplomacy," Indiana University Art Museum, **October 2013**

Discussant, *A Closer Look: Exhibiting Blackness*, Indiana University Art Museum, Bloomington, **September 2012**

Roundtable Discussion with Professor Krista Thompson, Northwestern University, “Black Diasporas: Race, Space, and Community,” Herman Hudson Symposium, Sponsored by the African American and African Diaspora Studies Graduate Society, Indiana University, Bloomington, **March 2012**

“Storefront Churches, Catholicism, and Class Hierarchy in the Work of Archibald Motley, Jr.” presented at the symposium “Faith, Identity, and History: Representations of Christianity in Modern and Contemporary African-American Art” sponsored by the Association of Scholars of Christianity in the History of Art, Philadelphia Museum of Art, **March 2012** and IU Art History brown bag, **April 2012**

“Grandes Dames and Working Girls”: Reginald Marsh and the “New Woman” at Work and at Play, noon talk, Indiana University Art Museum, **March 2012**

“Whiteness, Blackness, and the Classical Body in the work of Emma Amos, Robert Colescott, and Fred Wilson” presented on the “Classicizing the Other” panel, College Art Association (CAA) Annual Meeting, Los Angeles, **February 2012**

“Black Chicago Transformed: Religion and Class in the Paintings of Archibald Motley, Jr.” presented on the “Arts of African American Faith: Social Transformation and the Black Religious Imagination” panel, American Studies Association (ASA) Annual Meeting, Baltimore, Maryland, **October 2011**

“‘Let Me Entertain You:’ Popular Culture and Black Liberation in the Work of Betye Saar” presented on the “20th Century Art: Détournement: Appropriation in Art Since 1900” panel, Annual Conference of the Midwest Art History Society (MAHS), Grand Rapids, Michigan, **April 2011** and IU Art History brown bag

Roundtable Discussion with Professor LaMonda Horton-Stallings and graduate students, “The Faith Ringgold Society,” Herman Hudson Symposium, Sponsored by the African American and African Diaspora Studies Graduate Society, Indiana University, Bloomington, **March 2011**

“Humanizing the Gigantic in Martin Puryear’s *Ladder for Booker T. Washington* (1996),” presented on the “Monumentality in Contemporary Art” panel, Annual Conference of the Midwest Art History Society (MAHS), Omaha, Nebraska, **April 2010**

“Moving Beyond Stereotype: Asians in American Art and Visual Culture,” Invited lecture, Pan Asian Council, Dartmouth College, Hanover, NH, **March 2009**

“Characterizing Class: Southern Migrants in City Scenes by Archibald Motley, Jr.” presented on the “Art and Class” panel at the College Art Association (CAA) Annual Meeting, Los Angeles, California, **February 2009**

“Picturing the Racial ‘Other’: Identity and Anxiety in the Depression-era Work of Archibald Motley, Jr. and Reginald Marsh,” Invited lecture, College of the Holy Cross, Worcester, MA, **November 2008** and presented at Wayne State University, Detroit, MI, **March 2009**

“Visual Humor and the New Negro in Paintings by Archibald Motley, Jr. and Palmer Hayden,” American Studies Association (ASA) Annual Meeting, “Back Down to the Crossroads: Integrative American Studies in Theory and Practice,” Albuquerque, NM, **October 2008**

“The Visual Arts of the Harlem Renaissance,” Invited Lecture, College of the Holy Cross, Worcester, MA, **May 2008**

“Adoration and Anxiety: Modern Life and National Identity in the Depression-era Art of Reginald Marsh, Archibald Motley, Jr., and Palmer Hayden,” Invited Lecture, Texas A&M, College Station, TX, **February 2008**. Paper also presented at Hampshire College, Amherst, NH, **March 2009**.

“Picturing the Racial ‘Other’: Identity and Anxiety in the Depression-era Work of Archibald Motley, Jr. and Reginald Marsh,” Invited lecture, UNC Chapel Hill, **January 2008**

“‘Humor Ill-advised, if not Altogether Tasteless?’ Caricature and the New Negro in the Work of Archibald Motley, Jr. and Palmer Hayden” presented for the Humanities Forum, Dartmouth College, **November 2007**

“American Art in Black and White: Depolarizing the 1930s” presented for the “Depolarizing American Modernism” panel at the annual College Art Association (CAA) meeting, New York, New York, **February 2007**

"Popular Entertainment and Identity Politics in the Depression-era Work of Archibald Motley, Jr. and Palmer Hayden," presented at the New England American Studies Association (NEASA) Annual Conference, "HOMELAND IN/ SECURITY Race and Citizenship in the United States," University of Southern Maine, Portland, Maine, **September 2006**

“Blurring ‘High’ and ‘Low’ in 1930s Representation: Archibald Motley, Jr., Reginald Marsh, and the Influence of Popular Culture,” Invited lecture, Leslie Humanities Center and the Art History Program, Dartmouth College, Hanover, NH, **April 2006**

“‘You Must be Able to Laugh at Yourself:’ Reading Racial Caricature in the Work of Archibald Motley, Jr. and his Successors” presented at “Satirically Speaking,” the 12th Annual Heart’s Day Conference, Howard University, Washington, DC, **February 2006**

“Reexamining American Art of the 1930s: Intersections of ‘High Art’ and Popular Culture in the Work of Archibald Motley, Jr. and Reginald Marsh,” *Dating Ourselves? Innovation and Fatigue in the Visual Field*, The 9th Annual USC Art History Graduate Student Symposium, University of Southern California, Los Angeles, California, **March 2005**. Paper also presented at the Modern Art Colloquium, College of Art and Design, University of Illinois, **February 2005**

Chair, “Pictorial/Textual Representation in the 20th Century” Panel, Art and Text Graduate Conference, Society for Art History and Archaeology, University of Illinois, **September 2004**

“Thematizing Deception: Urban Scene Paintings by Archibald Motley, Jr. and Reginald Marsh” presented at the Annual Conference of the Midwest Art History Society, University of Notre Dame, South Bend, Indiana, **April 2004**

“The Art of Romare Bearden” presented for the Brown vs. the Board of Education Jubilee Commemoration Symposium, University of Illinois, **October 2003**

“Documenting the Diversity of Chicago’s South Side: Representations of Southern Migrants in the Work of Archibald Motley, Jr.” The Annual Illinois Program for Research in the Humanities (IPRH) Conference, University of Illinois, **April 2003**. Paper also presented at the Modern Art Colloquium, College of Art and Design, University of Illinois, **February 24, 2003**

“The Anti-Aesthetic of Pornography in the Paintings of Sue Williams,” The 13th Annual Barnard Feminist Art and Art History Conference, Barnard University, New York, New York. **November 2001**. Paper also presented at the Second Annual Graduate Symposium on Women’s and Gender History, University of Illinois, **March 2001**

MUSEUM AND RESEARCH EXPERIENCE

Co-Curator (with Alex Lichtenstein), “Unmasked: Anti-Lynching Exhibitions of 1935” (planning stage, anticipated Fall 2020)

Co-Curator, Arth 2 Exhibition (with Professor Opher Mansour): “The Art of Spectatorship: A History of Viewing from the Renaissance to the Present Day” Hood Museum, Dartmouth College, **Fall-Winter 2008**

Guest Curator, Jamming with the Man: Allen Stringfellow, A Retrospective, Krannert Art Museum, University of Illinois, Champaign, Illinois, **Fall 2002 – Summer 2004**
Exhibition Schedule: Krannert Art Museum, June 4-August 1, 2004; DuSable Museum of African-American History, August 28-March 6, 2005

Invited Lecture and Gallery Talk: “The Art of Allen Stringfellow,” Opening Reception, Jamming with the Man: Allen Stringfellow, A Retrospective, DuSable Museum of African-American History, Chicago, Illinois, **September 2004**

Media Luncheon Talk: “Curator’s Introduction to the Art of Allen Stringfellow,” DuSable Museum of African-American History, Chicago, Illinois, **August 2004**