

WILLIAM INNES HOMER

DEGREES:

Princeton University, B.A., 1951 (Art and Archaeology).
Harvard University, M.A., 1954; Ph.D., 1961 (Fine Arts).

TEACHING POSITIONS:

Princeton University (Department of Art and Archaeology), Instructor, 1955-59; Lecturer, 1959-61; Assistant Professor, 1961-64.
Cornell University (Department of the History of Art), Associate Professor, 1964-66.
University of Delaware (Department of Art History), Professor, 1966-84; Chairman, 1966-81; Chairman, 1988-93. H. Rodney Sharp Professor, 1984-99, Emeritus, 1999- .

MUSEUM POSITIONS:

Curator, Museum of American Art, Ogunquit, Maine, Summers, 1955, 1956, 1958.
Curator, University Portraits and the Boudinot Collection, Princeton University, 1956-57.
Assistant Director, The Art Museum, Princeton University, 1956-57.

POST-DOCTORAL FELLOWSHIPS:

Junior Fellow, Council of the Humanities, Princeton University, 1962-63.
American Council of Learned Societies Fellowship, 1964-65.
John Simon Guggenheim Memorial Fellowship, 1972-73.
National Endowment for the Humanities Fellowship, 1980-81.
Associate Member, Center for Advanced Study in the Visual Arts, National Gallery of Art, 1980-81.
Wyeth Foundation for American Art, Research Grant (2005-06).

AWARDS AND HONORS:

Princeton University, B.A. with high honors, 1951.
Francis Alison Faculty Award, University of Delaware, 1980. (University's most prestigious award)
Distinguished Faculty Lectureship, College of Arts and Science, University of Delaware, 1981.
Alfred Stieglitz and the American Avant-garde (1977) was cited as one of the "great and significant books in biography and autobiography" by Good Reading (1985).
Thomas Eakins: His Life and Art (1992) named by Choice as one of the best academic books of the year.

SERVICE ACTIVITIES:

National:

Panelist, National Endowment for the Humanities, Washington, D.C. (1970, 1982, 1984, 1989).
Advisory Screening Committee, Overseas Fulbright-Hays Fellowship awards, Washington, D.C. (1970-72; Chairman, 1971-72).
Jury for Sculptural Mural, National Endowment for the Arts, Federal Building, Wilmington, Delaware (1973). (Commission awarded to Frank Stella.)
Advisor, American Art Program, The Henry Luce Foundation, Inc. (1981-).
Arthur Kingsley Porter Prize Committee, College Art Association of America (1984-85).

Reviewer, various fellowship and museum projects, National Endowment for the Humanities,
National Endowment for the Arts.

State:

Delaware State Arts Council (Charter Member) (1969-70).
Planning Committee and Jury Member, Governor's Awards for the Arts (1980-81).
Grant Review Panel, Visual Arts Program, Delaware State Arts Council (1983).

Academic, Museum, and Professional Advisory Boards and Committees (partial list):

Member of the Corporation, Museum of American Art, Ogunquit, Maine (1957-92).
Member, Advisory Committee, American Studies Institute, Lincoln University (1968-75).
Exhibition Committee, Delaware Art Museum (1968-73; Chairman, 1969-70).
Editorial Board, American Art Journal (1970-2005).
Accessions Committee, Delaware Art Museum (1973-78; Chairman, 1974-78).
Editorial Board, Winterthur Portfolio (1978-80).
Regional Advisory Committee, Archives of American Art, Smithsonian Institution (1979-).
Senior Editor, The American Art Review (1992-).
Trustee, Sewell C. Biggs Museum of American Art, Dover, DE (1994-97).
Board of Advisors, Center for Advanced Study in the Visual Arts, National Gallery of Art
(1995-98), Chairman (1997-98).
Visiting Committee, University Museums, University of Delaware (2009-).

Consulting:

Consulting reader, Princeton University Press, Cornell University Press, University of
Chicago Press, Yale University Press, University of Pennsylvania Press, M.I.T. Press.
Consulting expert for Sotheby's, Christie's & various galleries and museums.
Exhibition, "The Thomas Eakins Collection," Hirshhorn Museum and Sculpture Garden,
Washington, May 24-September 25, 1977.
Exhibition, "Alfred Stieglitz and the Photo-Secession," New Jersey State Museum, Trenton,
January 14-March 26, 1978.
Exhibition, "The Alfred Stieglitz Collection," Metropolitan Museum of Art, May-July, 1978.
Principal advisor, Television Film on Thomas Eakins, produced for WNET-TV, New York
(1984-86).
Consultant, Department of Photography, J. Paul Getty Museum (1985-86).
Advisor, Marsden Hartley Catalogue Raisonné project (1986-).
Consultant, "Thomas Eakins Rediscovered," Pennsylvania Academy of the Fine Arts (1989-91).
Consultant, exhibition of "The Eight," Milwaukee Art Museum (1990-91).
Consultant, exhibition of the photographs of Karl Struss, Amon Carter Museum, Fort Worth
(1992-95).
Consultant, Television Film on Thomas Eakins, produced by WHYY, Philadelphia (1998-99).
Consultant, Television Film on Alfred Stieglitz, WNET-NY (1998-99).

Exhibition Projects:

Guest Director, exhibition, "Avant-Garde Painting and Sculpture in America, 1910-25,"
Delaware Art Museum, April 4-May 18, 1975.
Guest Director, exhibition, "The Symbolism of Light: The Photographs of Clarence H. White,"
Delaware Art Museum, April 15-May 22; International Center of Photography,
New York, July 7-September 11, 1977.
Guest Director, exhibition, "A Pictorial Heritage: The Photographs of Gertrude Käsebier,"
Delaware Art Museum, March 2-April 22; The Brooklyn Museum, May 12-July 8, 1979.

Guest Director, exhibition, "Eakins in Avondale," Brandywine River Museum, Chadds Ford, Pennsylvania, March 15-May 18, 1980.

Co-Director, exhibition, "The Photo-Secession: The Golden Age of Pictorial Photography in America," Currier Gallery of Art, Manchester, N.H.; Pennsylvania Academy of the Fine Arts; Heckscher Museum (Huntington, N.Y.); Worcester (Mass.) Art Museum; The Cleveland (Ohio) Museum of Art; Albright Knox Art Gallery (Buffalo, N.Y.), April 12, 1983-July 8, 1984.

Guest Director, exhibition, "Pictorial Photography in Philadelphia: The Pennsylvania Academy's Salons, 1898-1901," Pennsylvania Academy of the Fine Arts, March 9-April 18, 1984.

Co-Curator, exhibition, "African-American Art: The Paul R. Jones Collection," University Gallery, University of Delaware, February 11 - April 4, 1993.

Advisor, exhibition, "The Gist of Drawing: Works on Paper by John Sloan," Delaware Art Museum, October 5-November 30, 1997.

PUBLICATIONS:

Books:

Seurat and the Science of Painting. Cambridge (MA): MIT Press, 1964, xvi+327 pp.; second printing, 1971; paperback edition, 1978; reprint ed., 1985.

Robert Henri and His Circle. Ithaca (NY) and London: Cornell University Press, 1969, xvii+308 pp.; second edition, 1988.

Alfred Stieglitz and the American Avant-Garde. Boston: Little, Brown and Co. (A New York Graphic Society Book), 1977, xvi+335 pp.; paperback ed., 1979.

Alfred Stieglitz and the Photo-Secession. Boston: Little, Brown and Co. (A New York Graphic Society Book), 1983, xi+179 pp.

(With Lloyd Goodrich) Albert Pinkham Ryder: Painter of Dreams. New York: Harry N. Abrams, Inc., 1989, 256 pp.

Thomas Eakins: His Life and Art. New York, London, and Paris: Abbeville Press, 1992, 276 pp.; second printing, 1993.

The Language of Contemporary Criticism Clarified. Madison (CT): Sound View Press, 1999, 175 pp.

Stieglitz and the Photo-Secession, 1902. New York: Viking Studio, 2002, x+133 pp.

The Paris Letters of Thomas Eakins. Princeton and Oxford: Princeton University Press, 2009, 392 pp.

Book Edited:

Heart's Gate: Letters Between Marsden Hartley and Horace Traubel, 1906-1915. Highlands (NC): The Jargon Society, 1981, 87 pp.

Symposium Proceedings Edited:

Photography in the 1980s. New York (NY): The Photograph Collector Newsletter, Ltd., 1981.

Exhibition Catalogues (partial list):

(Editor and contributor) Avant-Garde Painting and Sculpture in America, 1910-25. Wilmington (DE): Delaware Art Museum, April 4-May 18, 1975.

(Editor and contributor) Symbolism of Light: The Photographs of Clarence H. White. Wilmington: Delaware Art Museum, April 15-May 22; New York (NY): International Center of Photography, July 7-September 11, 1977.

A Pictorial Heritage: The Photographs of Gertrude Käsebier. Wilmington: Delaware Art Museum, March 2-April 22; Brooklyn (NY): The Brooklyn Museum, May 12-

July 8, 1979.

(Editor and contributor) Eakins in Avondale and Thomas Eakins: A Personal Collection. Chadds Ford (PA): Brandywine River Museum, March 15-May 8, 1980.

(Editor and contributor) African-American Art: The Paul R. Jones Collection. Newark (DE): University Gallery, February 11 - April 4, 1993.

(Editor and contributor) The Gist of Drawing: Works on Paper by John Sloan. Wilmington (DE): Delaware Art Museum, October 3-November 30, 1997.

Exhibition Bulletins:

Clara Sipprell, Pictorialist. New York (NY): Marcuse Pfeifer Gallery, April 19-May 24, 1980.

Frank S. Herrmann (1866-1942), Paintings in Gouache. New York (NY): The Marbella Gallery, November 3-20, 1982.

Selected Articles:

"Carl Walters, Ceramic Sculptor," Art in America, vol. XCIV, no. 3 (Fall, 1956), pp. 42-47, 64-65.

"Seurat's 'Port-en-Bessin,'" Minneapolis Institute of Arts Bulletin, vol. XLVI, no. 2 (Summer 1957), pp. 17-41.

"Seurat's Formative Period: 1880-1884," The Connoisseur, vol. CXLII, no. 571 August – September, 1958), pp. 58-62.

"Ryder in Washington," The Burlington Magazine, vol. CIII, no. 699 (June, 1961), pp. 280-283.

"Eakins, Muybridge, and the Motion Picture Process," The Art Quarterly, vol. XXVI, no. 2 (Summer, 1963), pp. 194-116.

"Stuart Davis, 1894-1964: Last Interview," Art News, vol. LXIII, no. 5 (September, 1964), pp. 43, 56.

"The Exhibition of 'The Eight': Its History and Significance," American Art Journal, vol. I, no. 1 (May, 1969), pp. 53-64.

"The Art of Impressionism: Vision and Technique." In French Impressionists Influence American Artists (exhibition catalogue). Coral Gables: Lowe Art Museum, University of Miami, March 19-April 25, 1971, pp. 9-10.

"Stieglitz and 291," Art in America, vol. LXI, no. 4 (July-August, 1973), pp. 50-57.

"Alfred Stieglitz and an American Aesthetic," Arts, vol. XLIX, no. 1 (September 1974), pp. 25-28.

"Eduard Steichen as Painter and Photographer, 1897-1908," American Art Journal, vol. VI, no. 2 (November, 1974), pp. 45-55.

"Picabia's *Jeune fille américaine dans l'état de nudité* and Her Friends," The Art Bulletin, vol. LVII, no. 1 (March, 1975), pp. 110-115.

"Progressives vs. the Academy at the Turn of the Century," "Alfred Stieglitz and '291,'" "The Armory Show and Its Aftermath," "Mabel Dodge and Her Salon." In Avant-Garde Painting and Sculpture in America, 1910-25 (exhibition catalogue). Wilmington: Delaware Art Museum, April 4-May 18, 1975, pp. 10-20.

"Judy Dater: le nu," Arles 76, 7e Rencontres Internationales de la Photographie, Arles (France), 1976, pp. 68-71.

"Stieglitz, 291, and Paul Strand's Early Photography." Image, vol. XIX, no. 2 (June 1976), pp. 10-19.

"On the Connoisseurship of Photographs," The Print Collector's Newsletter, vol. VIII, no. 5 (November-December 1977), pp. 137-138.

"Thomas Eakins and the Avondale Experience," Arts, vol. LIV, no. 6 (February 1980), pp. 150-153.

"Identifying Arthur Dove's 'The Ten Commandments,'" The American Art Journal, vol. XII, no. 3 (Summer 1980), pp. 21-32.

"The Rose Valley Press and The Artsman." In A Poor Sort of Heaven, a Good Sort of Earth:

- The Rose Valley Arts and Crafts Experiment, ed. by William Ayres. Chadds Ford (PA): Brandywine River Museum, January 22-March 20, 1983, pp. 67-71.
- "Who Took Eakins' Photographs?" Art News, vol. LXXXII, no. 5 (May 1983), pp. 112-119.
- "A Group of Photographs by Thomas Eakins," The J. Paul Getty Museum Journal, vol. XIII (1985), pp. 151-56.
- "The New Society of American Artists in Paris: Style and Sources". In The New Society of American Artists in Paris, 1908-1912. Flushing, NY: The Queens Museum, February 1-April 6; Evanston, IL: Terra Museum of American Art, May 2-June 20, 1986, n.p. (16 pp.).
- "The Return to Figuration: American Art after World War II." In The National Sculpture Society Celebrates the Figure, ed. by Jean Henry. Philadelphia: Port of History Museum and Drexel University Museum: September 17-November 15, 1987, pp. 29-42.
- "Observations on Ryder Forgeries," The American Art Journal, vol. XX, no. 2 (1988), p. 35-52.
- "The Ryder Cover-Up," Art News, vol. LXXXIII, no. 8 (Oct. 1989), pp. 158-161.
- "Albert Pinkham Ryder" (exhibition review), Art Journal, vol. L, no. 1 (Spring 1991), pp. 86-89.
- "New Light on Thomas Eakins and Walt Whitman in Camden." In Walt Whitman and the Visual Arts, ed. by Geoffrey M. Sill and Roberta K. Tarbell. New Brunswick (NJ): Rutgers University Press, 1992, pp. 85-98.
- "Sketch for The Gross Clinic" and "A May Morning in the Park." In Thomas Eakins (1844-1916) and the Heart of American Life, ed. by John Wilmerding. London: National Portrait Gallery, 1993.
- "Preface." In Randall C. Griffin, Thomas Anshutz: Artist and Teacher. Huntington, NY: The Heckscher Museum in association with the University of Washington Press, Seattle, 1994, pp. 19-22.
- "The Watercolors of Abraham Walkowitz." In Abraham Walkowitz (1878-1965): Watercolors from 1905 through 1920 and Other Works on Paper. New York: Zabriskie Gallery, November 30, 1994 - January 7, 1995, pp. 8-13.
- "Unheralded Genius: Karl Struss, Photographer." In New York to Hollywood: The Photography of Karl Struss. Fort Worth, TX: Amon Carter Museum and Albuquerque, NM: University of New Mexico Press, 1995, pp. 9-11.
- "Whitman, Eakins, and The Naked Truth." Walt Whitman Quarterly Review, vol. XV, no. 1 (Summer 1997), pp. 29-32.
- "Visual Culture: A New Paradigm." American Art, vol. XII (Spring 1998), pp. 6-9.
- "Paul Strand: Circa 1916." American Art Review, vol. X, no. 3 (May-June 1998), pp. 136-143, 191.
- "A Rolling Snowball." American Art, vol. XIV, no. 3 (Fall 2000), pp. 4-6.
- "Eakins as a Writer." In Thomas Eakins, ed. by Darrel Sewell. Philadelphia: Philadelphia Museum of Art, 2001, pp. 377-384.
- "Abiquiu is a Long Way for You to Come." American Art, vol. XX, no. 3 (Fall 2006), pp. 8-13. (On Georgia O'Keeffe)
- "Traditional Yet Contemporary." In Rosalie Frudakis, The United States Air Force Memorial Honor Guard. Glenside, PA, Techni Press, 2007, pp.90-91. (On Zenos Frudakis)
- "The Discovery of Arthur Pinajian." In The Life and Art of Arthur Pinajian (1914-99), ed. by Peter Hastings Falk. Madison (CT): Sound View Press, 2008.

PAPERS DELIVERED AND PANELS CHAIRED, COLLEGE ART ASSOCIATION OF AMERICA:

- Chairman, Session on American Art, New York, January 27, 1966.
St. Louis, "The Art and Science of the First Motion Pictures," January 26, 1968.
- Chairman, Session on Art and Technology, Boston, January 30, 1969.
Chicago, "Hardesty Maratta, Pseudo-Science, and the Art of Painting," January 28, 1971.
New York, "Picasso, Stieglitz, and the 291 Circle: New Light on the Paris-New York Axis," January 27, 1978.

New Orleans, "Thomas Eakins and Women: A Psychosexual Profile," February 26, 1981.
 New York, "The Ascendancy of Women Photographers in the Pictorial Movement, 1895-1910,"
 February 25, 1982. (Women's Caucus for Art)
 Philadelphia, "Attributing and Reattributing Thomas Eakins' Photographs," February 17, 1983.
 New York, "Marsden Hartley, Albert Pinkham Ryder, and the Mystical Tradition,"
 February 13, 1986.
 Houston, "Will the Real Mr. Ryder Please Stand Up?" February 11, 1988.
 New York, "Popular Culture and the Postmodern Sensibility: Camp, Punk, and the Nostalgic
 Revivals," February 16, 1990.
 Seattle, "The Catalogue Raisonné in an Age of Critical Theory", February 4, 1993 (discussant).
 Los Angeles, "Clouds over the Moon: Ryder's Fading Reputation," February 12, 1999.

LECTURES AND PAPERS (SELECTED LIST):

Metropolitan Museum of Art, New York, "Robert Henri and the Ash Can School,"
 October 10, 1965.
 Johns Hopkins University, "The Armory Show of 1913," November 18, 1968.
 Metropolitan Museum of Art, New York, "Thomas Eakins: His Life, His Art, and His World,"
 May 4, 1969.
 Philadelphia Museum of Art, "Alfred Stieglitz and Vanguard Painting in America,"
 March 2, 1970.
 Art Gallery of Ontario, "Vuillard, The Nabis, and the Symbolist Theory of Painting,"
 October 7, 1971.
 National Gallery of Art, "Alfred Stieglitz and the Birth of Modern Art in America,"
 November 12, 1972.
 Society for Photographic Education Conference, University of Delaware, "The Death of
 Painting and The Mystique of Contemporary Photography," April 15, 1978.
 Tufts University, Symposium on the Stieglitz Circle, "Käsebier, Pictorialism, and the Symbolist
 Aesthetic," February 24, 1979.
 Haverford College, Symposium on Lewis Hine, "The American Artist and the Urban Scene: the
 Rise of the Ash-Can School," November 17, 1979.
 National Gallery of Art, Center for Advanced Studies in the Visual Arts, "The Stieglitz
 Photographs at the National Gallery of Art: An Undiscovered Resource,"
 January 8, 1981.
 Terra Museum of American Art and Northwestern University, Symposium on Three American
 Masters of Watercolor, "Prendergast, Marin, and Burchfield," May 30, 1981.
 Memorial Art Gallery, University of Rochester, "The Maturing of the Avant-Garde: Native
 Tendencies and European Influences in the 1920s," October 23, 1985.
 The J. Paul Getty Museum, "Karl Struss and Pictorial Photography in California,"
 December 11, 1986.
 Walker Art Center, Minneapolis, "The Stieglitz Circle and the Skyscraper," October 20, 1987.
 Los Angeles County Museum of Art, "Partners in Art: Alfred Stieglitz and Georgia O'Keeffe,"
 May 7, 1989.
 National Portrait Gallery and the Courtauld Institute of Art, London, "Feminist or Chauvinist?
 Thomas Eakins and His Women," October 9, 1993.
 Heckscher Museum, "Proto-Modernism in the Art of Thomas Anshutz," October 22, 1994.
 University of Paris (Sorbonne), "Postmodernism and American Popular Culture,"
 March 28, 1996.
 New York University, Symposium on Expanding Horizons: American Painting, 1865-1930,
 "Homer, Eakins, and Ryder: Public Taste and The Shaping of an American Canon,"
 April 25, 1996.
 Delaware Art Museum, "John Sloan, Draughtsman," October 22, 1997.
 Metropolitan Museum of Art, "Paul Strand, Alfred Stieglitz, and the Birth of Modernist
 Photography," March 30, 1998.

New York University, Symposium on Radical Departures: Aspects of the Modern in American Painting, 1876-1939, "What Does Modernism Mean? American Painting, 1885-1915," May 7, 1998.

SPECIAL LECTURE SERIES:

University of Southern California, Los Angeles (Getty Lectures in the Fine Arts). Four lectures on "The Changing Concept of the Avant-Garde," March-April, 1985.

BIOGRAPHICAL LISTINGS:

Who's Who in America
Who's Who in American Art
Who's Who in the World
Directory of American Scholars

MEMBERSHIPS IN PROFESSIONAL SOCIETIES:

College Art Association of America
Pictorial Photographers of America
Photographic Society of Philadelphia
Fellow, New Pictorialist Society

ELECTED MEMBERSHIPS:

Phi Kappa Phi
Royal Photographic Society
Cosmos Club
National Arts Club (Honorary Member)

ABOUT WILLIAM I. HOMER:

Eric Brace, "William Innes Homer: Rethinking the Present," ARTnews (May 1995), p. 84.
Deidre S. Greben, "Bringing Modernism to Cyberspace," ARTnews (January 2009), p. 38.
Bernard Herman, "Pioneering Vision: An Interview with William I. Homer," Insight (Spring 2009), pp. 4-6.
Marie LoBiondo, "The Painter as a Young Man," Princeton Alumni Weekly, January 13, 2010, p. 54.

CV HomerCHANGES_February 26, 2010