

## **ANNE MIDDLETON WAGNER**

Department of History of Art  
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University of California, Berkeley  
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### **Education**

1974-80 Harvard University, Cambridge, MA  
Ph.D., Fine Arts, 1980  
Ph.D. Topic: "Learning to Sculpt: Jean-Baptiste Carpeaux 1840-1863"

1972-74 Brown University, Providence, RI  
M.A., History of Art, 1974  
M.A. Topic: "Degas' Collection of Art: An Introductory Essay and Catalogue"

1969-71 Yale University, New Haven, CT  
B.A., *cum laude*, 1971, History of Art

1967-69 Smith College, Northampton, MA

### **Employment/Professional Experience**

#### **Teaching**

1991- Professor of Modern Art, University of California, Berkeley  
1998(F) Visiting Professor, Department of Art and Archaeology, Princeton University  
1987-91 Associate Professor, University of California, Berkeley  
1987-88 Associate Professor, Massachusetts Institute of Technology  
1983-87 Assistant Professor, Massachusetts Institute of Technology  
1981-83 Assistant Professor, Vassar College, Poughkeepsie, New York

#### **Museum Work**

1979-80 Research Assistant, Department of European Paintings, The Metropolitan Museum of Art  
1976 *Voyages pittoresques: Origins, Artists, Influences*, May 15-June 21, 1976, Fogg Art Museum.  
(Organization of an exhibition related to Baron Taylor's many-volumed publication)  
1975 Assistant, January-June, Print Department, Fogg Art Museum; June-September, Drawing  
Department, Fogg Art Museum  
1971-73 Curatorial Assistant, Museum of Art, Rhode Island School of Design

### **Publications**

#### **Books**

*Jean-Baptiste Carpeaux: Sculptor of the Second Empire*. New Haven and London: Yale University Press, 1986; paperback edition, 1990.

*Jean-Baptiste Carpeaux: Der Tanz*. Frankfurt: Fischer Taschenbuch Verlag, 1989.

*Three Artists (Three Women): Modernism and the Art of Hesse, Krasner, and O'Keeffe*. Berkeley and Los Angeles: University of California Press, 1996; paperback, 1996; 2<sup>nd</sup> paperback edition, 1998.

- Chapter 3, "Another Hesse," reprinted in *Eva Hesse*, M. Nixon, ed., "October Files 3" (Cambridge, MA: MIT Press, 2002) pp. 86-193.
- Chapter 1, "Sex Differences," reprinted *Value: Art: Politics*, J. Harris, ed. Liverpool: Liverpool University Press, forthcoming.

*Mother Stone: The Vitality of Modern British Sculpture*. New Haven and London: Yale University Press, 2005.

### Articles and Essays

*Drawings and Prints of the First Maniera, 1515-1535*. Museum of Art, Rhode Island School of Design and Brown University, 1973. Exhibition catalogue (selected entries).

*Selection IV: French Watercolors and Drawings from the Museum's Collection, ca. 1800-1910*. Museum of Art, Rhode Island School of Design, 1975. Exhibition catalogue (selected entries).

"Jean-Baptiste Carpeaux," *Metamorphoses in Nineteenth-Century Sculpture*. J.L. Wasserman, ed. Cambridge, MA: Fogg Art Museum, 1975, pp. 108-43 (co-authored with Mme. Annie Braunwald).

"An Unknown Funerary Relief by Jean-Baptiste Carpeaux," *Burlington Magazine*, November 1979, pp. 725-27.

"Learning to Sculpt: An Introduction," *The Romantics to Rodin: Nineteenth-Century French Sculpture in American Collections*. P. Fusco and H.W. Janson, eds. Los Angeles: Los Angeles County Museum of Art, 1980, pp. 9-20 (essay) and pp. 144-59 (entries on Carpeaux).

"Courbet's Landscapes and their Market," *Art History*, vol. 4, no. 4, December 1981, pp. 410-31.

"Art and Property: Carpeaux's Portraits of the Prince Imperial," *Art History*, vol. 5, no. 4, December 1982, pp. 446-71.

"Paternalisme en province: la logique culturelle d'un fonds publique," *La sculpture au 19e siècle, une mémoire retrouvée*, Paris: Réunion des Musées Nationaux, 1986, pp. 179-92.

"Lee Krasner as L.K.," *Representations* 25, Winter 1989, pp. 42-57.

- Reprinted in *Expanding the Discourse*, N. Broude and M. Garrard, eds. New York: Harper Collins, 1992, pp. 422-435.

"An Interview with Jeff Wall," *Parachute*, Summer 1990, pp. 10-14 (with Serge Guilbaut and T. J. Clark).

- Reprinted in *Jeff Wall*. London: Phaidon, 1995 pp. 112-124; 2<sup>nd</sup> ed., 2002.

"Rodin's Reputation," *Eroticism and the Body Politic*, L. Hunt, ed. Baltimore: The Johns Hopkins Press, 1991, pp. 191-242.

- Reprinted in Janis Tomlinson, ed., *Readings in 19th Century Art*. Upper Saddle River, NJ: Prentice Hall, 1996, pp. 246-77.

"Woman with Hammer and Sickle," *Rosemarie Trockel*, S. Stich, ed. Berkeley: University Art Museum, 1991, p. 66.

"How Feminist are Rosemarie Trockel's Objects?" *Parkett*, vol. 33, September 1992, pp. 60-74 (in English and German).

- Reprinted in Hebrew translation, *Studio Art Magazine* [Tel Aviv] no. 66, November-December, 1995, pp. 51-57.
- Reprinted in Danish translation, *Passepartout: Skrifter for Kunsthistorie*, 21, 2003, pp. 112-121.

"Selections from an Interview with Sherie Scheer Together with Some Suggestions for their Use," *Journal of Women's Studies*, vol. 22, no. 1, 1992, pp. 1-16.

"Fictions: Krasner's Presence, Pollock's Absence," *Significant Others*, I. de Courtivron and W. Chadwick, eds. London, Thames and Hudson, 1993, pp. 222-43;

- Reprinted in German translation in *Texte zur Kunst*, December 1992, pp. 15-35.

"Another Hesse," *October* 69, Summer 1994, pp. 49-84.

"Why Monet Gave Up Figure Painting," *Art Bulletin*, LXXVI, December 1994, pp. 613-629.

"Outrages: Sculpture and Kingship in France after 1789," *The Culture of Consumption*. A. Bermingham and J. Brewer, eds. London and New York: Routledge, 1995, pp. 294-318, pls. 16.1-20.

"Reading *Minimal Art*," *Minimal Art: A Critical Anthology*. G. Battcock, ed. Berkeley and Los Angeles: University of California Press, 1995, pp. 3-18.

"Miss Hepworth's Stone Is a Mother." *Barbara Hepworth Reconsidered*. Critical Forum series, vol. 3, David Thistlewood, ed. Liverpool: Liverpool University Press and Tate Gallery, Liverpool, 1996, pp. 53-74.

- Reprinted in *Sculpture and Psychoanalysis*, B. Taylor, ed (London: Ashgate, 2006) 71-94.

"Body Doubles," *More than Minimalism: Feminism and Abstraction in the 1970's*. Susan L. Stoops, ed. Rose Art Gallery, Brandeis University, 1996, pp. 32-35.

"Warhol Paints History, or Race in America," *Representations* 55 (Summer 1996), pp. 98-119.

- Reprinted in *Affirmative Action*, M. Rogin and R. Post, eds. (New York: Zone Books, 1998)

"Henry Moore's Mother," *Representations* 65, Spring 1999, pp. 93-120.

"O'Keeffe's *Summer Days*," *The American Century*. New York: Whitney Museum of American Art, 1999, pp. 189-92.

"Bourgeois Pre-History, or The Ransom of Fantasies," *Oxford Art Journal*, vol. 22, no. 2, 1999, pp. 3-23.

"Pollock's Nature, Frankenthaler's Culture," K. Varnedoe and P. Karmel, eds., *Jackson Pollock: New Approaches*. New York: MOMA and Abrams, 1999, pp. 181-200.

- Reprinted in French translation in *La Part de l'Oeil*, nos. 17-18, 2001-2002, 114-131.

"Performance, Video and the Rhetoric of Presence," *October* 91, Winter 1999, pp. 59-80.

"Teaching Feminism, A Questionnaire," *Documents* 17, Winter-Spring 2000, pp. 36-7.

"Drawing a Blank," *Representations* 72, Fall 2000, pp. 123-44.

"Trochel's Promise," *Drawing Papers* 18 (Spring 2001), pp. 3-21.

"de Kooning, Drawing and the Double, or Ambiguity Made Clear," *Willem de Kooning: Tracing the Figure* (Museum of Contemporary Art, Los Angeles, with Princeton University Press, 2002) pp. 168-179.

"Trochel-Objekte oder die Malmaschine," *Rosemarie Trochel*, Institut für Auslandsbeziehungen, Stuttgart and Buchhandlung Walther Koln, 2003, pp. 6-21.

- Reprinted in English in *Afterall*, 8 (Fall 2003), pp. 79-86.

"Kara Walker: "The Black-White Relation," *Kara Walker: Narratives of a Negress* (Cambridge: MIT, 2003), pp. 90-101.

"Aesthetics: forms and meanings, 1925-1950," *Sculpture in 20<sup>th</sup> Century Britain*, vol. I (Leeds: Henry Moore Institute, 2003), pp. 101-110.

"Jacob Epstein," *Sculpture in 20<sup>th</sup> Century Britain*, vol. II (Leeds: Henry Moore Institute, 2003), pp. 89-91.

"Difference and Disfiguration, or Trockel as Mime," *Women Artists at the Millennium*, C. Armstrong and C. de Zegher, eds, (Cambridge: MIT/October Books, 2006), pp. 304-25.

"Splitting and Doubling: Gordon Matta-Clark and the Body of Sculpture," *Grey Room* 14, Fall 2004, pp. 26-45.

"Noguchi's Lost Heart," *Artforum* (November 2004) pp. 172-5.

"Being There: Art and the Politics of Place," *Artforum* (Summer 2005), pp. 264-69, 346.

"Flavin's Limited Light," *Dan Flavin: New Light*, J. Weiss, ed. (New Haven and London: Yale University Press, 2006), pp. 108-32.

"According to What," *Artforum*, November 2006, pp. 272-77, 322.

"Nauman's Body of Sculpture," *A Rose Has No Teeth: Bruce Nauman's Formative Years*, C. Lewallen, ed. (Berkeley and Los Angeles: University of California Press) in press.

#### **Book and Exhibition Reviews, Occasional Pieces**

"Manuel Alvarez Bravo and Roy de Carava at the University of Massachusetts Gallery," *Art in America*, May-June 1975, pp. 77-78.

"John Willenbecher at the Everson Museum," *Art in America*, July-August 1975, pp. 110-1.

"Rural Meanings: Rubens and the Poetics of Landscape," *TLS*, April 12, 1983 (review of L. Vergara, *Rubens and the Poetics of Landscape*).

"Marianne into Battle," *Journal of Modern History*, vol. 55, no. 3, September 1983, pp. 544-46 (review of M. Agulhon, *Marianne into Battle*).

"The Old Art History," *Art in America*, February 1986 (review of H.W. Janson, *19th Century Sculpture*).

"The Female Body in Western Culture," *Art in America*, October 1986, pp. 17, 19 (review of S. Suleiman, ed., *The Female Body in Western Culture*).

"Painting Politics for Louis Philippe," *American Historical Review*, Fall, 1990 (review of M. Marrinan, *Painting Politics for Louis Philippe*).

"Response to Arthur Danto," Townsend Center for the Humanities Occasional Papers, "Anything Goes": *The Work of Art and the Historical Future*, 1998, pp. 28-31.

"Gardens as Art," *The Threepenny Review*, Winter 1999, pp. 21-22. (review of S. Ross, *What Gardens Mean*).

"Charles Ray," *Artforum*, May 1999, pp. 171-72.

"Eleanor Antin," *Artforum*, October 1999, pp. 141-42.

Contribution to a Symposium on W.G. Sebald, *The Threepenny Review*, 89, Spring 2002, p. 18.

"Books: Best of 2002" *Artforum*, December 2002, p. 45 (on M. Kwon, *One Place after Another*).

"Emil Mayer," *The Threepenny Review* 92, Winter 2003, p. 18.

Contribution to a Symposium on Memory, *The Threepenny Review* 100 (Winter 2004), 22-3.

"Robert Smithson," *Artforum* (December 2004), pp. 187-89.

"Heidenreich's Abstraction," *The Threepenny Review* 101 (Spring 2005), 22.

Contribution to a Symposium on Plot, *The Threepenny Review* (Winter, 2006) 24.

### **Interviews**

Marina Pacini, "An Interview with Anne Wagner," *Number*, Summer 1995.

"The Green Room," KPFA, March 1997.

"A Conversation with Anne Wagner," *Texte zur Kunst*, November 1997, pp. 42-47

### **Selected Lectures (since 1994)**

"Another Hesse," Kress Department of Art History, University of Kansas, Lawrence, KS, April 1994.

"The Line and the Flower," Moss Lecture, Rhodes College, Memphis TN, October 1994.

"'Miss Hepworth's Stone Is a Mother,'" Keynote address, Barbara Hepworth Symposium, Tate Gallery, Liverpool, October 1994.

"Portraying O'Keeffe," Demuth Symposium, Yale University Art Gallery, New Haven, October 1994.

"Mother Stones," Henry Moore Object of Sculpture Lecture, University of Leeds, March 1995.

"Vision and Difference in the Art of David Smith," Seminar presentation, MA in Sculpture Course, University of Leeds, March 1995.

"'I am the Breast': Modernist Fantasies of the Maternal," Keynote Address, *Feminism and the Aesthetics of Difference* Conference, Institute for Romance Studies, University of London, September, 1995.

"Warhol Paints History; or Race in America," 'Peindre l'histoire,' lecture series organized by Philippe Bordes, Musée du Louvre, November 1995.

"Warhol Paints History; or Race in America," *American Art*, symposium, Stanford University, May 1996.

"Stieglitz, O'Keeffe and Authorship," *Alfred Stieglitz as Photographer*, symposium, San Francisco Museum of Modern Art, September 1996.

"O'Keeffe's Ambition," Berthe Kolin Annual Distinguished Lecture, Whitney Museum of American Art, New York, October, 1996; also delivered at Courtauld Institute and University of London, November 1996, USC, Los Angeles, April 1997.

"Moore's Mother," Distinguished Alumni Lecture, University of Maryland, College Park, Maryland, May 1997; revised and delivered as "Henry Moore's Mother," Department of History of Art, University of Helsinki, September 1998, and in the Department of History, Theory and Criticism, MIT, October 1998.

"Pregnant Silence," *Was ist Linke Kunstkritik?*, symposium, Berlin, December 1997. Sponsored by DAAD and *Texte zur Kunst*.

"Hesse's Hang Up," Art Institute of Chicago, April 1998.

"Video and the Here and Now," San Francisco Art Institute, March 1998; also delivered at Cooper Union, New York, October 1998.

"Bourgeois Prehistory, or the Ransom of Fantasies," *Reconsidering Louise Bourgeois*, symposium jointly sponsored by Courtauld Institute of Art and Serpentine Gallery, London, November 1998. Also delivered in the Department of Art History, Johns Hopkins University, Baltimore, November 1998.

"Drawing a Blank," *The Drawing Speaks*, symposium, Berkeley Art Museum and Townsend Center for the Humanities, UC Berkeley, December 1998.

"Pollock's Nature, Frankenthaler's Culture," *Recovering Pollock: Method, Meaning and Impact*, symposium, Museum of Modern Art, New York, January 1999.

"Getting Rosler Right," *What Was Modernism and Why Won't It Go Away?* symposium, San Francisco Museum of Modern Art, April 1999.

"Performance Anxiety," *Plop! Goes the World: Reconsidering the 1960's*, symposium, University of British Columbia, October 1999.

"Krasner and Frankenthaler in the 1950's: Painting after Pollock," Los Angeles County Museum of Art, November 1999.

"The Figure of Painting in 50's New York," Department of History of Art, Yale University, February 2000; April 2000, UCLA.

"Skin/Color: "The Black White Relation," Skin, Annual Meeting, Association of Art Historians, Edinburgh, April 2000; Humboldt State University, September 2000; Yale University, February 2001; Anita Glass Lecture, Brown University, October 2001.

Organizer and Moderator, "Trochel's Drawings: A Symposium," The Drawing Center, New York City, February 2001.

"Jacob Epstein Gives Birth to British Sculpture!" Henry Moore Foundation, Leeds, June 2001.

"Trochel Objects," University of Michigan, September 2001.

"De Kooning, Drawing and the Double," Hilla Rebay Lecture, Guggenheim Museum, October 2001.

"Difference and Disfiguration, Or Trochel as Mime," Feminism at the Millenium, Symposium, Princeton University, November 2001.

"Fragments, Serpents and Moore," Symposium, National Gallery of Art, Washington, D. C. November 2001.

"The Life of Language: How Words Matter to Hesse's Art," Phyllis Wattis Distinguished Lecture, San Francisco Museum of Modern Art, April 2002.

“British Sculpture and Modernist Aversion,” *The Future of British Studies*, Symposium, Yale University, November 2002.

“Splitting and Doubling: Architecture and the Body of Sculpture,” Keynote Lecture, *Sculpture and Architecture*, symposium sponsored by the Henry Moore Institute and Courtauld Institute, London, November 2002. Also delivered at San Francisco Art Institute, Fall lecture series, December, 2002

“Hegemony at Home,” *The Arts*, symposium convened by the Consortium for the Arts, Townsend Center, UC Berkeley, February 2003.

“Video as Messenger,” *Medium/Mediators*, conference convened at Boston University, March 2003.

“Video as Messenger,” Arts, Technology and Culture Series, UC Berkeley, March 2003.

“Video and the Senses, 1965-1980,” American Academy in Berlin, November 2003.

“The Life of Language: How Words Matter to Hesse’s Art,” Solomon R. Guggenheim Museum, April 2004.

Organizer, Co-chair and Respondent, “Sculpture and Archaeology,” Symposium, Henry Moore Center for the Study of Sculpture, June 2004.

“Heidenreich’s Abstraction,” Symposium on Carl Heidenreich, Berkeley Art Museum, September 2004.

“Flavin’s Limited Light,” Symposium held in conjunction with the Flavin retrospective, National Gallery of Art, Washington, D.C., October 2004.

“Our Flag Was Still There: Nationalism, Hegemony and Jasper Johns,” University of Helsinki, November 2004; Smith College, October, 2005; Lifton Lecture, Art Institute of Chicago, November 2005.

“The Social World of Hepworth’s Standing Stones,” Symposium, University of Turku, November 2004; Modernism between the Wars, Princeton University, April 2005; Place/Displacement, Duke University, February 2006.

“The Passion of Agnes,” Symposium, New Approaches to Agnes Martin, Dia Beacon, October 2005.

“Behaving Globally,” Symposium, Art in the Age of Globalization, University of Florida, March 2006.

“According to What,” Keynote Address, Annual Meeting of the Association of Art Historians, Leeds, April 2006.

“Home and Away: Place and Displacement in David Smith’s Sculpture,” Guggenheim Museum, New York, May 2006

“Nauman’s Body of Sculpture,” 2<sup>nd</sup> Annual Nicos Stangos Lecture, University College, London, April 2006

“Behaving Globally,” “The Sensuous Art History Series” Institute for Advanced Study, Princeton University, October 2006

“Home and Away: David Smith’s Domestic Vision,” “Abstraction Across Media: A Symposium on the Art of David Smith,” Tate Modern, London, November 2006

**Other Activities**

Video program on Rodin scripted and narrated for BBC/Open University course, *Modern Art and Modernism*, 1991.

“A Conversation with Sowon Kwon,” Berkeley Art Museum, March 2002

Respondent to Yvonne Rainer, “Perspectives on Aging,” Symposium, Townsend Center, UC Berkeley

Respondent to Benjamin Buchloh and Charles Harrison, Symposium, May 2002

“A Conversation with Ceal Floyer,” Berkeley Art Museum, October 2002

“Paul Kos,” Panel Discussion, Berkeley Art Museum, April 2003

“Talking Back to Photography,” respondent to Molly Nesbit, Berkeley, May 2006

**Academic Honors and Fellowships**

2006-2009 Academic Advisory Board, Helsinki Collegium for Advanced Studies

2006 Townsend Center for the Humanities: Faculty Strategic Working Group

2005 Humanities Research Fellowship, UC Berkeley

Fall 2003 Anna-Maria Kellen Fellow, American Academy in Berlin

2002-3 Graduate Student Mentorship Award

2000-01 Getty Scholar, Getty Research Institute  
Humanities Research Fellowship, UC Berkeley

1997-98 Senior Fellow, Townsend Center for the Humanities, UC Berkeley

1996-97 Humanities Research Fellowship, UC Berkeley

1992-93 National Endowment for the Humanities Fellowship for University Teachers

1992-93 Humanities Research Fellowship, UC Berkeley

1989 Guggenheim Fellowship

1985 Faculty Development Grant, Massachusetts Institute of Technology

1982 Grant in Aid, Vassar College

1978-79 Andrew Mellon Fellowship, The Metropolitan Museum of Art

1977-78 Samuel H. Kress Fellowship, Kress Foundation, New York

1977 Traveling Fellowship, Wyeth Foundation, Boston

1976-77 Chester Dale Fellowship, National Gallery of Art, Washington, D.C.

1974-75 Kingsbury Fellowship, Harvard University

1970 Bates Fellowship, Yale University

**Institutional and Professional Service**

Berkeley: Divisional Council, 2006-07  
Phi Beta Kappa Selection Committee 2001-2006  
Art, Technology and Culture Colloquium, Steering Committee, 1998-

Budget Committee, 1999-2000  
Sunset Review: Berkeley ORUs, Spring 1999-Spring 2000  
Editorial Board, *Representations*, 1996-  
Campus Fulbright Selection Committee, 1997  
Chair, Lecture Committee, 1997-98  
Chair, Graduate Admissions and Fellowships, 1997-98, 2002-03, 2005-06, 2006-07;  
Fellowships, 2001-2  
Advisory Council, Department of Art, 1996-97  
Chair, Department of History of Art, 1993-1996  
Chair, Humanities Area Council, 1994-96  
Board of Trustees, University Art Museum, 1993-96  
Editorial Committee, University of California Press, 1993-96  
Graduate Advisor, 1990-93  
Affirmative Action Officer, 1990  
Steering Committee, Women's Studies, 1988-  
Steering Committee, French Cultural Studies; Co-Director 1991-92.  
Co-chair, Seminar in French Visual Culture, 1990-93  
Ad hoc tenure reviews: 1990, 2002-03, chair, 1990  
Slide Room Committee, 1990-93  
EXOP Committee, 1990; chair 1991  
Women's Studies Search Committee, 1991

Consultant to the Photographic Archive, Publications Grants, and Fellowship Grants, Getty Center for the Arts, Santa Monica, CA.; Social Science Research Council, Canada, American Academy in Berlin.

American Art Advisory Board, Fine Arts Museum of San Francisco, 1995-98.

Manuscripts read for *Art Bulletin*, Princeton University Press, Harry N. Abrams, Inc., Cornell University Press, Harvard University Press, University of California Press, Yale University Press, Cambridge University Press, and Penn State Press.

Academic reviews for Massachusetts Institute of Technology; Occidental College; Washington University; University of California, Berkeley; University of California, Los Angeles; University of California, Santa Barbara; University of Chicago; The Johns Hopkins University, Leverhulme Trust, MacArthur Foundation, Harvard University, University of Kansas, Vanderbilt University, University of Pennsylvania, Emory University, University of Southern California, University of Michigan, Stanford University, Yale University, University of Chicago.

UCB Homecoming, Fall 1999: Faculty Seminar Lecture; Conversations in Common, June 2001.