

Lauren Kroiz

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History of Art Department
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Education

- Ph.D. 2008 History and Theory of Art, Massachusetts Institute of Technology
Dissertation: "New Races, New Media: The Struggle for an American Modern Art, 1890-1925" Advisor: Caroline A. Jones
- A.B. 2002 Art History (Honors), University of Chicago
Areas of Specialization: History and Theory of Film and Photography

Academic Employment

- 2017-Present Associate Professor, History of Art Department, University of California, Berkeley
Affiliated Faculty: Arts Research Center, American Studies Program, Center for Race and Gender
Faculty Curator of Paintings, Photographs and Works of Art on Paper at the Hearst Museum of Anthropology
- 2013-2017 Assistant Professor, History of Art Department, University of California, Berkeley
- 2010-2013 Assistant Professor, Art History Department, University of Wisconsin-Madison
- 2008-2009 Visiting Assistant Professor, Art History Department, Bowdoin College, Brunswick, ME
- 2004-2006 Teaching Assistant, Department of Architecture at Massachusetts Institute of Technology (MIT), Cambridge, MA

Honors, Grants, and Awards

- 2017-2018 Terra Foundation for American Art Visiting Professor at the John F. Kennedy Institute for North American Studies, at Freie Universität Berlin
- 2016 Wyeth Foundation for American Art Publication Grant, College Art Association
- 2016 Patricia and Phillip Frost Essay Award for excellence in scholarship in the field of American art history. Presented annually to the author of the most distinguished contribution to *American Art*, the scholarly journal of the Smithsonian American Art Museum
- 2015 Hellman Faculty Fellow Award
- 2011 Publication Grant, Society for the Preservation of American Modernists
- 2010 Phillips Book Prize for an unpublished manuscript of a first book by an emerging scholar in modern and contemporary art

At University of California, Berkeley

- 2016 American Cultures Course Development Grant
- 2016 Digital Humanities Course Component Development Grant
- 2015 Global Urban Humanities Course Development Grant
- 2014 Faculty Research Grant, Committee on Research

2013-2014 Faculty Course Development Grant

At University of Wisconsin-Madison

2013-2014 Faculty Resident Fellowship, Institute for Research in the Humanities (declined)
2013-2014 Graduate School, Research Committee Award (declined)
2012 Brittingham Fund Award for Historic Public Art Project, resulting, in part, in the website publicart.wisc.edu
2012 Anonymous Fund Committee Award for Campus Art Inventory Project
2012-2013 Graduate School, Research Committee Award
2011-2012 Graduate School, Research Committee Award
2010 Honored Instructors Award, Division of University Housing

Selected Postdoctoral Fellowships and Awards

2009-2010 Post-Doctoral Fellowship, Illinois at the Phillips / Center for the Study of Modern Art at the Phillips Collection, Washington, D.C.

Selected Doctoral / Dissertation

2006-2007 Luce Foundation/ACLS Dissertation Fellowship Program in American Art
2007 College Art Association Graduate Student Travel Grant

Publications

Books:

Cultivating Citizens: The Regional Work of Art in the New Deal Era (Berkeley: University of California Press, 2018).

Creative Composites: Modernism, Race, and the Stieglitz Circle (Berkeley: University of California Press, 2012).

Reviews of *Creative Composites*: Marcia Brennan in *Modernism/Modernity* (2013); K. A. Schwain in *Choice* (2013); Allan Antliff in *Art History* (2013); Mathilde Arrivé in *Transatlantica: revue d'études américaines* (online July, 2014).

Articles:

"Allen Tupper True and the Politics of Aesthetic Harmony," *Archives of American Art Journal* (Forthcoming, Fall 2019).

"Leaving the Body: The Empty Spaces of American Modernism," in Katherine Bourguignon, *America's Cool Modernism: O'Keeffe to Hopper* (Oxford: Ashmolean Museum, 2018).

"Charles Howard: Intermediate Genius," in Apsara DiQuinzio, *Charles Howard: A Margin of Chaos* (Berkeley: University of California, Berkeley Art Museum and Pacific Film Archive, 2017).

"Relocating Romare Bearden's Berkeley," *Boom: A Journal of California* Vol. 6 No. 3 (Fall 2016): 50-57. Selection excerpted in *Vision Magazine*, Berkeley Juneteenth Festival, July 18, 2017.

"Arthur Dove," *Pen to Paper: Artists' Handwritten Letters from the Smithsonian's Archives of American Art*, edited by Mary Savig, Archives of American Art (New York: Princeton Architectural Press, May 2016).

“‘A Jolly Lark for Amateurs’: John Steuart Curry’s Pedagogy of Painting,” *American Art*, Vol. 29, No. 1 (Spring 2015): 28-53.

“*Parnassus Abolished*,” Special Feature with invited responses from Martin Berger (University of California, Santa Cruz), Erika Doss (Notre Dame), JoAnne Mancini (National University Ireland, Maynooth), Jennifer Jane Marshall (University of Minnesota), Alexander Nemerov (Stanford University), and Frances Pohl (Pomona College), *Panorama*, on-line journal of Association of Historians of American Art, Winter 2015.

“Breeding Modern Art: Criticism, Caricature and Condoms in New York’s Avant-Garde Melting Pot,” *Oxford Art Journal*, Vol. 33, No. 3 (October 2010): 337-363.

“Stealing Baghdad: The City of Opa-Locka, Florida and *The Thief of Bagdad*,” *The Journal of Architecture* (London, England), Vol. 11, No. 5 (November 2006): 585-592.

“Introduction,” *Thresholds, 27: Exploration*, (Cambridge, MA: Massachusetts Institute of Technology, Department of Architecture, Fall 2003): 4-11.

As editor, *Thresholds 26: Denatured* and *Thresholds, 27: Exploration* (Cambridge, MA: Massachusetts Institute of Technology, Department of Architecture, Spring 2003 and Fall 2003).

Reviews:

Review of *Barnstorming the Prairies: How Aerial Vision Shaped the Midwest*, by Jason Weems, *The Art Bulletin*, Vol. 99, No. 1 (March 2017): 186-188.

Review of *Photography and the Art of Chance*, by Robin Kelsey, caareviews.org, March 24, 2016.
[10.3202/caa.reviews.2016.36](https://caareviews.org/2016/03/24/10.3202/caa.reviews.2016.36)

Review of *Citizen Architect: Samuel Mockbee and the Spirit of Rural Studio*, Media Review, *Journal of the Society of Architectural Historians*, Vol. 71, No. 2 (June 2012): 241-242.

“Cameron Gray: Mise en Scene” (Santa Monica, CA: Robert Berman Gallery, October 2007).

Scholarly Presentations

Invited Lectures

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| October 12-13 | Barnet Scholar, Portland Museum of Art, Portland, Maine |
| June 6, 2018 | “ <i>U.S.A. Etranger: American G.I. Sculpture in Paris c. 1949</i> ,” Empathy, Intimacy, and Ethics in American Art, Freie Universität Berlin |
| May 19, 2018 | “Harold Cousins and <i>Plaiton</i> Sculpture,” Eccentric, Realist, Populist, Procedural: The Politics of Figuration in American Art 1929-1980, Humboldt-Universität zu Berlin |
| May 2, 2018 | “Artists vs. Art Historian: Grant Wood, H.W. Janson, and ‘The Curse of the Naked Chicken,’” in Perspectives on American Literature and Culture series, |

Forschungscolloquium der Abteilungen Literatur und Kultur, John F.Kennedy
Institute for North American Studies, Freie Universität Berlin

- April 12, 2018 “Leaving the Body: The Empty Spaces of American Modernism,” Lecture for
America’s Cool Modernism Exhibition, Ashmolean Museum, Oxford
University
- March 10, 2018 “Anne Brigman, Camera Work, and California,” *Camera Work: History and
Global Reach of an International Art Magazine*, University of Zurich
- January 10, 2018 “Leaving the Body: The Empty Spaces of American Modernism” in the Lecture
Series / Ringvorlesung “Capitalism and the North American City,” John F.
Kennedy Institute for North American Studies, Freie Universität Berlin
- June 2, 2016 “Grant Wood, H.W. Janson and ‘The Case of the Naked Chicken’” in the
“American Art Up Close” series at the Art Institute of Chicago, Illinois
- March 4, 2016 “Ad Reinhardt’s *Abstract Painting*,” Lunchtime Talk, Berkeley Art Museum,
University of California, Berkeley
- March 3, 2016 “How it Contains or is Contained: Harmonizing the Hoover Dam c. 1935,”
Panelist for “Ecoaesthetics–Water in an Expanded Field,” Institute for South
Asian Studies, University of California, Berkeley
- September 17, 2015 “‘Color as a Thing’: Robert Motherwell’s *Elegies*,” De Young Museum, San
Francisco
- November 21, 2014 “What Does Berkeley Look Like? Romare Bearden’s *Berkeley: The City and Its
People* (1973),” Leonardo Lecture Series, Visual Computing Lab, University of
California, Berkeley
- April 1, 2014 “Teaching an Attitude: University Art Education in the United States,”
Townsend Center for the Humanities, Contemporary Art Working Group,
University of California, Berkeley
- July 24, 2012 “Computers for the Humanities?,” First Annual Humanities Hack-athon,
Wisconsin Institutes of Discovery and Wisconsin Center for the Humanities,
University of Wisconsin-Madison, Madison, WI
- October 29, 2011 “Oskar Hagen, Immigrant Experience and the Shaping of American Art History,”
Eighty-Fifth Anniversary Art History Department Alumni Symposium,
University of Wisconsin-Madison, Madison, WI
- February 16, 2011 “‘The Sense of Things’: Collage, Illustration, and the Assembly of Regionalized
American Culture,” Center for Visual Culture Studies Workshop, Madison, WI

Conference Papers

- October 20, 2017 “Anne Brigman’s Photographic Heresy and Feminist Magic,” Rethinking

- Pictorialism: American Art and Photography from 1895 to 1925, Princeton University
- February 18, 2017 “Anne Brigman’s ‘Hokus Pokus’”, College Art Association Annual Conference, New York, NY
- January 29, 2017 “‘Revolution is an On-Going Thing’: Hale Woodruff, Integration and Abstraction,” Refracting Abstraction Symposium, Stanford University
- May 20, 2016 “Tactile: Ad Reinhardt and Black Painting,” Rethinking Pictures, A Transatlantic Dialogue, Terra Foundation for American Art and the Deutsches Forum für Kunstgeschichte, Paris
- May 20, 2016 “Tactile: Ad Reinhardt and Black Painting,” Rethinking Pictures, A Transatlantic Dialogue, Terra Foundation for American Art and the Deutsches Forum für Kunstgeschichte, Paris
- April 23, 2016 “Representing a Contested City: Romare Bearden’s *Berkeley–The City and its People* (1973),” Zones of Representation Symposium, Northern California Association of Art Historians, San Francisco, CA
- June 5-6, 2015 “Horace Pippin: Burnt Wood,” Crash and Burn: Destruction in American Art Symposium, Courtauld Institute, London
- February 14, 2015 “‘Almost to Defy Classification’: Horace Pippin and Ad Reinhardt,” College Art Association Annual Conference, New York, NY
- October 9-11, 2014 “Grant Wood and Photography,” Association of Historians of American Art Biennial Symposium, Philadelphia, PA
- October 5, 2012 “Locating Art in the Campus and the Curriculum,” Speaker and “Art and Agriculture,” Panel Chair and Organizer, Mid-America College Art Association, Detroit, MI
- October 1, 2010 “Picturing Things,” Newberry Seminar in American Art and Visual Culture, Newberry Library, Chicago, IL
- February 13, 2010 “How Ananda Coomaraswamy Made Modernist Photography a Spiritual Art,” College Art Association Annual Conference, Chicago, IL
- April 11, 2009 “Apocalyptic Wallpaper,” American Culture Association and Popular Culture Association National Conference, New Orleans, LA
- February 22, 2008 “*A New Importation*: Pluralism and the Definition of ‘Straight’ Photography,” College Art Association Annual Conference, Dallas/Fort Worth, TX

Courses

At University of California Berkeley:
Honors Thesis Advisor, 2014, 2015, 2016

HA11 – Introduction to Western Art: Renaissance to Present, Introductory lecture, Spring 2015
 HA87AC – Visual Cultures of California, 1500-Present, Introductory lecture,
 Fulfills American Cultures General Education Requirement, Spring 2017
 HA100 – Theories and Methods of Art History, Undergraduate Upper-level lecture, Spring 2016
 HA187AC – Race and Representation in the Twentieth-Century United States, Upper-level lecture,
 Fulfills American Cultures General Education Requirement, Spring 2014 and Fall 2016
 HA192G – Art in Public, Undergraduate Seminar, Spring 2014, Spring 2015, Spring 2017
 HA192F – Transatlantic Modernisms, Undergraduate Seminar, Fall 2014
 HA285 – City of Memory, Graduate Seminar, Spring 2016
 HA290 – Mellon Graduate Seminar in Objects Analysis, Graduate Seminar, Fall 2016.
 HA295 – Regionalism, Nationalism, Globalism, Graduate Seminar, Fall 2014
 HA375 – Teaching History of Art, Graduate Pedagogy Seminar, Fall 2015

At Freie Universität Berlin

Race and Representation in the United States since 1890, Undergraduate seminar, Winter 2017
 U.S. Modernism and the Culture of Things, Graduate Seminar, Winter 2017
 History of American Art: 1607 to the Present, Undergraduate seminar, Summer 2018
 American Art and Diaspora, Graduate seminar, Summer 2018

At University of Wisconsin-Madison:

Honors Thesis Advisor, 2012
 Dimensions of Material Culture, Upper-level lecture, Fall 2012
 American Art, 1607-Present, Mid-level lecture, Spring 2012, Fall 2012
 U.S. Modernism and the Culture of Things, Graduate seminar, Fall 2011
 Meanings of Medium: From Paragone to New Media Art, Upper-level lecture, Fall 2011
 Renaissance to Modern Art Survey, Introductory lecture, Fall 2010, Spring 2011
 Race and Representation in U.S. Art since the Civil War, Upper-level undergrad seminar, Fall 2010,
 Spring 2012

At Center for the Study of Modern Art, Illinois at the Phillips:

Avant-Garde New York: 1910-1920, Graduate and undergraduate seminar, Spring 2010

At Bowdoin College:

Photographic Inventions, Mid-level lecture course, Spring 2009
 Art and Globalization, First-Year Seminar, Spring 2009
 Race and Representation in U.S. Art since the Civil War, Upper-level undergrad seminar, Fall 2008
 American Art from the Civil War to 1945, Mid-level lecture, Spring 2012, Fall 2012

Professional Service

2014 Consultant for Paige and Trumbull, Historic Preservation Architecture, San Francisco

Selected Service to the Field

2017 Reviewer, Terra Foundation for American Art
 University of Missouri Press
 University of California Press
 2015 Reviewer, Duke University Press
 National Endowment for the Humanities' Fellowship Program
 2014 Reviewer, American Academy in Berlin

Panorama, the on-line journal of Association of Historians of
American Art

American Art Journal

2012 Reviewer, American Academy in Berlin

Selected University Service

At University of California, Berkeley

Department:

2016-2017 Visual Resources Center Advisory Committee Member
Graduate Admissions and Fellowships Committee Member
GSI Affairs Officer

2017 Co-Organizer, Black | Art | Futures: African Diasporic Art Histories

2015-2016 Lectures Committee co-chair

2014-15 Graduate Admissions Committee Member

2014-15 Visual Resources Center Advisory Committee Member

University:

2017 Undergraduate Library Prize, Jury Member

2016 Global Urban Humanities-Townsend Center Postdoctoral Fellowship, Jury
Member

2016 College of Environmental Design, Annual Circus Visiting Fellow

2015-present Campus Art Surplus Property Management Art History Liaison

Professional Affiliations

College Art Association
American Studies Association
Association of Historians of American Art