

JONI L. KINSEY

CURRICULUM VITAE

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EDUCATION

- 1989 Ph.D. Washington University, St. Louis, Missouri. Major fields: 18th and 19th century American and European art. Dissertation: "Creating a Sense of Place: Thomas Moran and the Surveying of the American West."
1984 M.A. Washington University, Department of Art History.
1981 B.F.A. University of Tulsa, Tulsa, Oklahoma. *Magna cum laude*. Major: Graphic Design and Art History.

PROFESSIONAL EXPERIENCE

- 2006-Present **Professor**, School of Art and Art History, University of Iowa.
1994-Present **Curator, Eve Drewelowe Collection**, School of Art and Art History, University of Iowa.
2014 (Sp) Visiting Professor, Department of Art History, University of Nottingham, England
1997-06 Associate Professor, School of Art and Art History, University of Iowa.
1998-00 Jointly appointed (1/4 time), Dept. of American Studies, University of Iowa.
1991-96 Assistant Professor, School of Art and Art History, University of Iowa.
1990-91 Visiting Assistant Professor, Department of Art History, Washington University.
1988-91 Administrative Coordinator, American Culture Studies Institute, Washington University.
1989-90 Adjunct Assistant Professor, Department of Art History, Washington University.
Adjunct Assistant Professor, Department of Art, University of Missouri, St. Louis.
Spring 1987 Assistant Registrar, Saint Louis Art Museum.
Fall 1987 Lecturer, Washington University, Department of Art History.
1985-86 Curatorial Research Assistant, Saint Louis Art Museum.
1985-86 Lecturer, Saint Louis Art Museum.
1984-85 Graduate Teaching Assistant, Washington University.
1984 Graduate Intern, Saint Louis Art Museum.
1983 Research Assistant, Washington University Gallery of Art.
1979-82 Graphic Designer, University of Tulsa, Publications/University Relations.

GRANTS AND FELLOWSHIPS

- 2014 **Fulbright Scholar to the United Kingdom**. Based at the University of Nottingham teaching a course/module on American landscape art, and doing research throughout the UK for a book, *Thomas Moran's Britain: Transatlantic Visions of the "American Turner."*
Career Development Award, University of Iowa, College of Liberal Arts and Sciences
2008 **Career Development Award**, University of Iowa, College of Liberal Arts and Sciences
1998-02 **Faculty Scholar Fellowship**, University of Iowa. Three semester's research leave.
1995 **Career Development Award**, University of Iowa, College of Liberal Arts and Sciences
1994 **NEH Planning Grant** in association with the University of Iowa Museum of Art for the exhibition *Plain Pictures: Images of the American Prairie*.
Obermann Center, University of Iowa Summer Interdisciplinary Research Fellowship
With Robert Sayre, Dept. of English, and Rebecca Roberts, Dept. of Geography
1993 **Old Gold Faculty Fellowship**, University of Iowa Summer Grant
1992 **Old Gold Faculty Fellowship**, University of Iowa Summer Grant

- 1987-88 **National Endowment for the Humanities Travel to Collections Grant**
Smithsonian Institution Predoctoral Fellowship, National Museum of American Art,
Washington, D.C.
- 1986 **Graduate Fellowship**, Washington University in St. Louis
- 1982-83 **Graduate Fellowship**, Washington University in St. Louis

HONORS AND BOOK AWARDS

- 2007 **Western Heritage Award Outstanding Art Book Prize** for *Thomas Moran's West: Chromolithography, High Art, and Popular Taste*. National Cowboy and Western Heritage Museum. Oklahoma City. Given annually to the best book on the art of the American West.
Finalist, Oklahoma Book Award for *Thomas Moran: Chromolithography, High Art, and Popular Taste*. Oklahoma Department of Libraries, Non-Fiction category.
- 1996 **Eugene M. Kayden National Book Award** for *Plain Pictures: Images of the American Prairie*. The University of Colorado. Given annually to a book published by a university press for its important contribution to the Humanities.
American Association of Museums, Exhibition Catalogue Division, Honorable Mention, for *Plain Pictures: Images of the American Prairie*.
- 1995 **Omicron Delta Kappa Honor Fraternity**, Beta Iota Circle, University of Iowa. Faculty Member.
- 1994-1981 **Associate Fellow, Center for Great Plains Studies**, University of Nebraska, Lincoln, Nebraska.
Art History Award, University of Tulsa.

COURSES TAUGHT

Art and Visual Culture
Introduction to American Art
National Images: American Art to 1865
The American Renaissance and the Gilded Age
Masterpieces: Art and Cultural Paradigms
Modernism and Early 20th Century American Art
The Art Museum: Theory and Practice
American Landscape Art (Taught as both undergraduate course and Graduate Seminar)
American Western Art
American Print Culture
Art and American National Parks (Taught as both a regular upper level course, and a short UI Senior College Course)
Grant Wood and Regionalist Perspectives on America in the 1930s (Graduate Seminar)
Cultivating Iowa and Beyond: Regionalist Art and the Great Depression (to be taught Fall 2019 as a short UI Senior College Course)
Native American Art

INNOVATIONS IN TEACHING

- 2020 *Native American Art*. New course
- 2015 *From the Grand Tour to American Pop: Learning from the Doud Collection*. Student-curated exhibition in conjunction with course, *The Art Museum: Theory and Practice*. The University of Iowa Museum of Art, Feb. 21-May 17, 2015.
- 2008 *The Power of Line: American Etchings from the Lee Collection*. Student-curated exhibition in conjunction with course, *The Art Museum: Theory and Practice*. The University of Iowa Museum of Art, May-June

2008.

DISSERTATIONS SUPERVISED:

- Leach, Elisabeth.** “Doris Lee: Self, Society, and Place.” (Working Title/ Current Student)
- Spear, Elizabeth,** “Reframing Landscape: Spectacular Display and the Collaborative Viewing Experience in Nineteenth-Century American Landscape Painting.” (Current Student)
- Freese, Lauren,** “Taste and the City: Depictions of Food Consumption in Urban America, 1880-1920.” (Dr. Freese is now Assistant Professor at University of South Dakota, Vermillion)
- Lueth, Ranelle.** “Conflicting Lines: The Ambush on America's World War Combat Art.” (Dr. Lueth is now Assistant Professor and Director of Galleries, Coe College, Cedar Rapids, IA)
- Shannon, Lindsay.** “Monuments to the New Woman: Public Art and Female Image-Building in America, 1876-1940.” (Dr. Shannon is now Assistant Professor at Northern Illinois University, DeKalb, IL)
- Buhler, Doyle.** “Capturing the Game: The Artist-Sportsman and Early Animal Conservation in American Hunting Imagery, 1830s-1890s.” (Dr. Buhler is now an independent scholar in Oregon).
- Stephens, Rachel.** “America’s Portraitist: Ralph E.W. Earl and the Imaging of the Jacksonian Era.” (Dr. Stephens is now Assistant Professor at the University of Alabama).
- Elliott, Katherine.** “Epic Encounters: First Contact Imagery in Nineteenth and Early-Twentieth Century American Art.” Published as *Framing First Contact from Catlin to Russell*, 2020 (Norman: University of Oklahoma Press, 2020). (Dr. Elliott is now Associate Professor with tenure at Luther College, Decorah, IA)
- Liakos, Barbaranne.** “The American Civil War and Collective Memory: Reconstructing the National Conflict in Paintings and Prints, 1869-1894.” (Liakos is currently a Lecturer at George Washington College, Chesterfield, MD).
- Sailor, Rachel.** “Meaningful Places: Nineteenth-Century Photography and the Local Landscapes of the American West.” Published as *Meaningful Landscapes: Landscape Photographers in the Nineteenth-Century American West* (Albuquerque: University of New Mexico Press, 2014). (Dr. Sailor is currently Associate Professor with tenure at the University of Wyoming.)
- Pustz, Jennifer Mach.** (Co-Advisor with John Raeburn, American Studies). “The Servant Problem: Historic House Museums and Social History.” Published as *Voices From the Back Stairs: Interpreting Servants’ Lives at Historic House Museums* (DeKalb: Northern Illinois University Press, 2009). (Dr. Pustz is currently Museum Historian, Historic New England Assoc., Boston, MA).
- Kim, Hee-Young.** “Harold Rosenberg’s Critique of the Modernist Aesthetic.” (Co-director with Stephen Foster).
- Paulk, Ann Bronwyn,** “Thomas Eakins and Antiheroic Modernism.” (Dr. Paulk is currently Adjunct Instructor, Hamline University, St. Paul, MN).
- Vermaas, Lori.** (Co-Advisor with John Raeburn). “The National Trees: Celebrating the Sequoias—Their Trunks, Roots, Stumps, Bark—And their Depiction as Big Trees in America, 1852-1944.” Published as *Sequoia: The Heralded Tree in American Art* (Washington: Smithsonian Books, 2003). (Dr. Vermaas is currently working as a writer and editor in Brownsville, TX).
- Lewis, Daniel Clayton,** “Emanuel Leutze’s Art of the Civil War Era: Romantic History and the Crisis of Union.” (Dr. Lewis is currently Director of Educational Programs, Northern Virginia Community College).

SCHOLARSHIP: AREAS OF RESEARCH INTEREST

American Art History
American Landscape Art
American Print Culture and its History
American Regionalist Art

American Western Art
Art of the American Midwest
Iowa Art and Artists
Museum Studies
Prairie Art
The Art of Grant Wood
The Art of Eve Drewelowe
Transatlantic Exchange between American and British Artists, 18th-20th Century
Women Artists of the American Midwest

SCHOLARSHIP: PUBLICATIONS IN PROGRESS

Thomas Moran's Britain: Transatlantic Visions of "The American Turner" Book project in formative stages.

"Triangulating the View: The Allied Arts of the Great Surveys." Completed article/chapter (33 mss. pages) under review by the University of Chicago Press as part of a proposed book, *Pictures from an Expedition*, edited by Julia Rosenbaum and Ernest Capello. Publication anticipated for 2017.

"Recasting Regionalism: The Fateful Relationship of Grant Wood, Lester Longman, and Horst W. Janson at the University of Iowa." Completed article (34 mss. pages), under review by *American Art* journal.

SCHOLARSHIP: BOOKS

2006 *Thomas Moran's West: Chromolithography, High Art, and Popular Taste.* Lawrence: University Press of Kansas in association with the Joslyn Art Museum, Omaha. New, revised edition issued March 2013.

*Winner of the 2007 Western Heritage Award Outstanding Art Book Prize.
National Cowboy and Western Heritage Museum.*

Finalist for the 2007 Oklahoma Book Award, (Nonfiction category).

1996 *Plain Pictures: Images of the American Prairie.* Washington and London: Smithsonian Institution Press.

*Winner of the 2006 Eugene Kayden National Book Award
University of Colorado, Boulder.*

1992 *Thomas Moran and the Surveying of the American West.* Washington and London: Smithsonian Institution Press, *New Directions in American Art* series.

1998 *The Majestic Grand Canyon: 150 Years in Art,* with picture editor, Arnold Skolnick. Cobb, California: First Glance Books, 1998; Second edition 2004.

JOURNAL ARTICLES AND BOOK CHAPTERS (REFEREED)

2020 "Triangulating the View: The Allied Arts of the Great Surveys," in *Cartographic Expeditions and Visual Culture in the Nineteenth-Century Americas*, edited by Julia Rosenbaum and Ernest Capello. Routledge Press (Milton Park, Abingdon, Oxfordshire, UK), 35-59.

2018 "Reality and Myths of the Wild West," Chapter in *Es War Einmal in Amerika (Once Upon a Time in America)*

- (Cologne, Germany: Walraf-Richartz-Museum and Fondation Corboud, and Wienand Verlag, 2018): 83-89.
<https://www.wallraf.museum/ausstellungen/aktuell/2018-11-13-amerika/katalogbegleitheft/>
- “Philip Guston and H.W. Janson: Modernism at the University of Iowa and Beyond.” Published in Iowa Research Online. 36 mss. pages, plus illustrations. http://ir.uiowa.edu/uima_events/1/.
- 2015 “Shoshone Falls: The Niagara of the West.” *Sitelines: A Journal of Place* [Foundation for Landscape Studies] 10:2 (Spring 2015): 16-18.
- 2013 “Modernism Ascendant: The Contested History of Modern Art at the University of Iowa in the Interwar Period,” in *New Forms: The Avant-Garde Meets the American Scene, 1934-1948*. Iowa City: University of Iowa Press in association with the University of Iowa Museum of Art, 2013, pp. 20-42.
- “Revolt Against the City: Art and Home in Iowa,” in *Resisting the Place of Belonging: Uncanny Homecomings in Religion, Narrative and Art*, edited by Daniel Boscaljon. Ashgate Press, 2013, 125-141.
- 2007 “Albert Bierstadt and Thomas Moran’s Western Landscapes,” in *America! Storie di Pittura dal Nuovo Mondo*, Museo di Santa Giulia, Brescia, Italy, pp. 235-250. (First book and exhibition of nineteenth century American painting in Italy).
- 2005 “Cultivating Iowa: An Introduction to Grant Wood,” in *Grant Wood’s Studio: Birthplace of American Gothic*, edited by Jane Milosch, with Wanda Corn and James M. Dennis. Munich and New York: Prestel Publishing, 2005, pp. 11-36.
- 2004 “*I Wished for the Pencil of Salvator Rosa: The Artistic Legacy of Lewis and Clark*,” *South Dakota History* 34, no. 1 (Spring 2004): 28-61, and in a separate book entitled *Finding Lewis and Clark: Old Trails, New Directions*, 2004, edited by James Ronda and Nancy Tystad Koupal. Pierre: South Dakota Historical Society Press, pp. 80-113.
- “Art of the Great Plains,” in *Encyclopedia of the Great Plains*, edited by David Wishart. Lincoln: University of Nebraska Press, 2004, pp. 105-110.
- 2000 “Ending Up and Landing Out in the Prairies.” *The Iowa Review* 30 (Winter 2000-01): 132-44.
- “St. Louis, The Cradle of Western American Art: One Perspective: A School of Art for the Continent.” In *St. Louis and the Art of the Frontier*. Edited by John Neal Hoover. St. Louis: St. Louis Mercantile Library at the University of Missouri, St. Louis, 2000, pp. 93-97.
- 1999 “Through Successive Stages of the Beautiful,” in *The Essential Aldo Leopold: Selected Quotations with Commentaries*. Edited by Curt D. Meine and Richard Knight. Madison: University of Wisconsin Press, 1999, pp. 279-83.
- 1997 “Moran and the Art of Publishing.” Chapter in *Thomas Moran*. Edited by Nancy K. Anderson, with contributions by Thomas P. Bruhn, Joni L. Kinsey, and Anne Morand. New Haven and Washington: Yale University Press for the National Gallery of Art, 1997, pp. 300-21, 373-75, 395-98.
- 1996 “Plain Pictures: Images of the American Prairie.” *American Art Review* 8 (October 1996): 152-56.
- “Prairie Prospects: The Aesthetics of Plainness.” Article jointly authored with Rebecca Roberts (UI, Geography) and Robert Sayre (UI, English). *Prospects: An Annual of American Cultural Studies* 21 (1996): 261-97. Reprinted in *Recovering The Prairie*, edited by Robert Sayre. Madison: University of

Wisconsin Press, 1999, pp. 14-46.

"Viewing the West: The Popular Culture of American Western Painting." Chapter in *Wanted Dead or Alive: The American West in Popular Culture*, edited by Richard Aquila (Urbana and Chicago: University of Illinois Press, 1996), pp. 243-68.

1995 "Cultivating the Grasslands: Women Painters in the Great Plains." Chapter in *Independent Spirits: Women Artists of the American West, 1890-1945*, edited by Patricia Trenton. Berkeley and Los Angeles: University of California Press and The Autry Museum of Western Heritage, 1995, pp. 242-73; 289-92.

"Not So Plain: Art of the American Prairies." *Great Plains Quarterly* 15 (Summer 1995): 185-200; reprinted in *Prairie Roots: 2001 Harvest Symposium*. North Liberty, Iowa, Ice Cube Press, 2001.

"History in Natural Sequence: The Civil War Polyptychs of Frederic Edwin Church." Chapter in *Redefining American History Painting*. Patricia Burnham and Lucretia Giese, editors. New York: Cambridge University Press, 1995, pp. 158-73; 360-64.

1993 "L'art de l'Ouest." in *Le mythe de l'Ouest: L'Ouest américain et les "valeurs" de la Frontière*, a special edition of *Autrement* (Paris), serie monde HS n. 71. Edited by Philippe Jacquin and Daniel Royot, translated by Manuela Dumay, October 1993, pp. 125-144.

1990 "Thomas Moran's Surveys of Yellowstone and the Grand Canyon: The Coalition of Art, Business, and Government," article in *Splendors of the West: Thomas Moran's Grand Canyon and Yellowstone*. Birmingham: Birmingham Museum of Art. Distributed by the University of Washington Press, pp. 28-41.

"Sacred and Profane: Thomas Moran's *Mountain of the Holy Cross*." *Gateway Heritage* (Missouri Historical Society Journal) 11 (Summer 1990): 4-23. Nominated for the Ray Allen Billington Prize, Western History Association.

1989 "Prairie Monuments: Henry Hobson Richardson and the Architecture of Mid-America." *Gateway Heritage* (Missouri Historical Society Journal) 10 (Winter 1989-90): 26-35.

EXHIBITION CATALOGUE CONTRIBUTIONS (REFEREED)

1991 Artists' biographies and bibliographies in *The West As America: Reinterpreting Images of the American Frontier*. Edited by William Truettner, with essays by Nancy K. Anderson, Elizabeth Johns, Howard Lamar, Alex Nemerov, and Julie Schimmel. Washington and London: National Museum of American Art in association with Smithsonian Institution Press, pp. 345-72.

1987 Catalogue Raisonné in *The Ebsworth Collection: American Modernism, 1911-1947*. Essays by Charles E. Buckley, William C. Agee, and John R. Lane. St. Louis: St. Louis Art Museum, 1987, pp. 197-223.

SCHOLARLY ARTICLES, ESSAYS, CATALOGUES (NOT REFEREED)

2019 George Frederick Bensell, "After the Falls." In *Wright Museum Collects: Wanda Hollensteiner Conservation Lectures and Highlights from the Permanent Collection* (Beloit, WI: Wright Museum, Beloit College).

2018 "Fred Easker's Poetic Vision." In *Connected to Place: Landscape Paintings by Fred Easker*. Iowa City: Penfield Books, 2018, 5-9.

2008 "Sublimity and Space: The Artful Plains of Keith Jacobshagen," in *Beyond the Horizon: Paintings by Keith*

Jacobshagen, 1990-2005. Sioux City, IA: Sioux City Art Center.

2001 "Harold Gregor: Midwestern Perspectives." Catalogue essay for *Harold Gregor: From the Road, From the Trail, From the Sky.* Gerald Peters Gallery, Santa Fe, New Mexico.

1994 "Leila Daw: New Surveying of Old Terrain." Brochure for exhibition of same name, Emerson Gallery, Hamilton College, Clinton, New York, 1994.

Essays in *A Gallery of Modern Art at Washington University.* St. Louis: The Washington University Gallery of Art, 1994. My essays examine works by Thomas Ball, William Merritt Chase, Thomas Eakins, Childe Hassam, Harriet Hosmer, George Inness, Dwight Tryon, John Twachtman; pp. 56-65, 68-73.

1987 "An Affirmation of Place: Gary Bowling's Midwestern Testament." In *Of Vapor and Denser Surfaces: The Paintings of Gary Bowling.* Mount Vernon, Illinois: The Mitchell Museum, 1987, pp. 5-7.

1984 *The Spirit of Antiquity: Giovanni Battista Piranesi, Robert Adam, and Charles-Louis Clérisseau.* With Laura Meyer, Lucinda Wyeth, and Michael Voligny. St. Louis: Washington University Gallery of Art.

DICTIONARY ENTRIES

2008 "Grant Devolson Wood." *The Biographical Dictionary of Iowa*, edited by David Hudson, Marvin Bergman, and Loren Horton. Iowa City: University of Iowa Press for the State Historical Society of Iowa, 2008, pp. 567-568.

1999 "Theodore Link." *Dictionary of Missouri Biography.* Edited by Laurence O. Christensen and William E. Foley. Columbia, MO: University of Missouri Press, 1999, pp. 491-492.

BOOK REVIEWS

2019 *Western Historical Quarterly.* *Albert Bierstadt: Witness to a Changing West.* Edited by Peter Hassrick. In press.

2017 *Annals of Iowa.* *Narrating the Landscape: Print Culture and American Expansion in the Nineteenth Century.* By Matthew N. Johnson. 72:2 (Spring 2017): 239-242.

2015 *Great Plains Quarterly.* *The Red Man's Bones: George Catlin, Artist and Showman.* By Benita Eisler. 35:2 (Spring 2015), 221-222.

2013 *New England Quarterly.* *Sight Unseen: How Frémont's First Expedition Changed the American Landscape,* by Andrew Menard." 86:4 (December, 2013), 700-702.

2012 *South Dakota History.* *Scenery, Curiosities, and Stupendous Rocks: William Quesenbury's Overland Sketches, 1850-1851,* by David Royce Murphy. 24: 4 (Winter 2012).

2009 *New Mexico Historical Review.* *Redrawing Boundaries: Perspectives on Western American Art,* by Peter Hassrick, et. al.

Sehepunkte: Review for History and Art History. "Art in a Season of Revolution: Painters, Artisans and Patrons in Early America, by Margaretta Lovell."

2005 *Annals of Iowa.* "Karl Bodmer's North American Prints." 63 (Fall 2004): 425-26.

2003 *Montana: The Magazine of Western History.* "Drawn to Yellowstone: Artists in America's First National

- Park*. By Peter H. Hassrick." 53 (Spring 2003): 72-73.
- 2001 *Annals of Iowa*. "The American West: Out of Myth, Into Reality. By Peter H. Hassrick." 60 (Summer 2001).
- 2000 *Annals of Iowa*. "Places of Grace: The Natural Landscapes of the American Midwest. Text by Michael Strutin and Photographs by Gary Irving." 59 (Spring 2000), 200-02.
- 1996 *Annals of Iowa*. "Re-Imagining the Modern American West: A Century of Fiction, History, and Art by Richard W. Etulain." University of Arizona Press, 1996. (Spring/Summer 1999), 315-17.
- 1996 *American Studies*: "Bert Geer Philips and The Taos Art Colony, by Julie Schimmel and Robert White, Univ. New Mexico Press, 1994." 37 (Spring 1996).
- Journal of the Early Republic*: "Prints of the West, by Ron Tyler, Fulcrum Publishing, Golden, Colorado, 1994." (Spring 1996).
- Western Historical Quarterly*: "Charles Russell, Sculptor, by Rick Stewart, Amon Carter Museum and Harry N. Abrams, 1994." 27 (Spring 1996), 81.
- 1992 *Journal of the Early Republic*: "The Magisterial Gaze: Manifest Destiny and American Landscape Painting, ca. 1830-1865 by Albert Boime, Smithsonian Institution Press." 12 (Winter 1992), 580-82.
- 1991 *Western Historical Quarterly*: "The Art of the Woman: The Life and Work of Elisabet Ney, by Emily Fourmy Cutrer." 22 (February 1991), 102-3.
- 1989 *Gateway Heritage*: "Review Essay: St. Louis Illustrated by John Repts, University of Missouri Press, 1989." 10 (Fall 1989), 46-51.

SCHOLARSHIP: CURATORIAL PROJECTS

- 2016 *Just Living: Grant Wood at 125*. University of Iowa Museum of Art exhibition. Guest curator of the Grant Wood section of the larger exhibition, "Social (In)Justice," selecting the objects for display, writing wall text and object labels, and doing a gallery talk. This exhibition was in conjunction with both the university's theme semester, "Just Living," and also designed to commemorate the 125th birthday of Iowa's most famous artist and a distinguished faculty member of the University of Iowa.
- 2013-14 *Thomas Moran's Yellowstone: A Project for the Nation*. Gilcrease Museum, Tulsa, Denver Art Museum, Joslyn Art Museum, Omaha. Guest curator and principal consultant. The first major exhibition of chromolithographs and related images by Thomas Moran.
- 2013 *New Forms: The Avant-Garde Meets the American Scene, 1934-1948: Selections from the University of Iowa Museum of Art Collection*. Co-curator with Kathleen Edwards and author of an essay in the book published by the University of Iowa Press. University of Iowa Museum of Art, Spring 2013.
- 2008 *The Power of Line: American Etchings from the Lee Collection*. Supervising curator of student-curated exhibition in conjunction with course, *The Art Museum: Theory and Practice*. The University of Iowa Museum of Art, May 2008.
- 2000 *Visions of the American Frontier: American Landscapes From the Collection of Ted Turner*. High

Museum of Art, June 2000. Guest Curator; author of label copy.

- 2000 *A Century of Grand Canyon Art*. Grand Canyon National Park, 2000. Advisor, Guest Curator.
- 1996 *Plain Pictures: Images of the American Prairie*. The University of Iowa Museum of Art, August 18-November 3, 1996 and touring to the Amon Carter Museum, Fort Worth (Nov. 23, 1996-Feb. 23, 1997) and the Joslyn Museum of Art, Omaha (April 19-July 23, 1997). Guest Curator of the exhibition and principal consultant for related events. The first major art exhibition devoted to paintings and photographs of the prairies and plains included 86 objects borrowed from collections across the United States. At the UIMA venue it set attendance records of 14,556 visitors over 2 1/2 months. Funded by a major grant from the National Endowment for the Humanities. Consultants include William Truettner, Curator, National Museum of American Art; Wanda Corn, Professor of American Art, Stanford University; John Rohrbach, Curator of Photography, Amon Carter Museum; Wayne Fields, Professor of American Literature, Washington University. Accompanying book published by Smithsonian Institution Press (see above, *Publications: Books*). Related events: lectures, scholarly symposium, concerts at the Museum and at Hancher Performing Arts Center, educational programs of various sorts, tours of prairie landscapes, a crop art installation by Stan Herd, and a feature on national television on "CBS Sunday Morning."
- 1995 *Independent Spirits: Women Painters of the American West, 1890-1945*. The Autry Museum of Western Heritage, Los Angeles (fall 1995), The Thomas Gilcrease Institute of American History and Art, Tulsa (spring 1996) and The Museum of New Mexico, Santa Fe (summer 1996). Curator for Great Plains section (approximately one fifth of the project: 20 paintings from various collections throughout the Dakotas, Nebraska, Kansas, and Oklahoma. Patricia Trenton, chief curator. (See also *Chapters of Books* above).
- 1984 *The Spirit of Antiquity: Giovanni Battista Piranesi, Robert Adam, and Charles-Louis Clérissseau*. Co-curator, with Laura Meyer, Lucinda Wyeth, and Michael Voligny. St. Louis: Washington University Gallery of Art, 1984. Exhibition of 60 eighteenth-century drawings and prints, borrowed from public and private collections around the United States. Chief Consultants: Andrew Robison, National Gallery of Art and Mark S. Weil, Washington University. (See also *Catalogue Contributions* above).

INVITED INSTRUCTOR: NATIONAL SEMINARS AND INSTITUTES

- 2012 University of Colorado, Boulder. "*Plain Pictures: The Aesthetics of Absence*." Gilder Lehrman Institute of American History Symposium on the Cultures of the Great Plains. July.
- 2011 University of Colorado, Boulder. "*The Aesthetics of Absence in Great Plains Art*." Gilder Lehrman Institute of American History Symposium on the Cultures of the Great Plains. July.
- 2010 National Endowment for the Humanities Summer Institute, Newberry Library, Chicago. "*Landscape Art and Mapping of the American Continent*." Two day session in *Mapping and Art in the Americas*. July.
- University of Colorado, Boulder. "*The Aesthetics of Absence in Great Plains Art*." Gilder Lehrman Institute of American History Symposium on the Cultures of the Great Plains. July.
- 2008 University of Colorado, Boulder. "*The Aesthetics of Absence in Great Plains Art*." Gilder Lehrman Institute of American History Symposium on the Cultures of the Great Plains. July.
- 2007 University of Colorado, Boulder. "*Prairie Paintings and Photographs*." Gilder Lehrman Institute of American History Symposium on the Cultures of the Great Plains, July 13.
- 2006 University of Colorado, Boulder. "*Great Plains Aesthetics, Past and Present*." Gilder Lehrman Institute

of American History Symposium on the Cultures of the Great Plains, July.

- 2005 Larom Summer Institute in Western American Studies, Buffalo Bill Historical Center, Cody, WY. "*The Art of Yellowstone.*" One week course, June 20-25, 2005. Accredited graduate course through the University of Wyoming and Montana State University.
- 2004 University of Colorado, Boulder. "*Great Plains Aesthetics, Past and Present.*" Gilder Lehrman Institute of American History Symposium on the Cultures of the Great Plains. June.

INVITED LECTURES AND CONFERENCE PRESENTATIONS: INTERNATIONAL

- 2017 University of Nottingham, United Kingdom, Department of Art History. "*Modernism at a Midwestern Crossroads: The Fateful Relationship of Grant Wood, Lester Longman, and H. W. Janson.*" In a symposium, "Rethinking Regionalism: The Midwest in American Art History." Funded by the Terra Foundation for American Art. June.
- 2014 University of Nottingham, England, Department of American and Canadian Studies. "*Cultivating the Midwest: Controversies over 1930s Regionalist Art in the United States.*" June 4.
- University of Nottingham, England, Department of Art History. "*Thomas Moran's Britain: Transatlantic Visions of the American Turner.*" May 21.
- Bolton Art Museum, Bolton, England. "*Transatlantic Visions: The Art of Thomas Moran and James Naughton.*" May 3.
- Karolus Univerzita, Prague, Czech Republic, Department of American Studies,. "*Portraying Indians in America and Europe.*" April 16.
- United States Embassy, Prague, Czech Republic. The American Center, "*The Wild West in American Art and Popular Culture.*" April 16.
- 2002 Tate Britain Museum of Art, London, England. "*Thomas Moran: Commodifying the American Sublime.*" Conference for *American Sublime: Landscape Painting 1830-1880*, April 19-20, 2002,

CONFERENCE AND SCHOLARLY SYMPOSIA PRESENTATIONS: NATIONAL

- 2016 Buffalo Bill Center of the West, Cody, Wyoming. "*Thomas Moran's Art of Yellowstone.*" Invited lecture for a symposium, *Inspiring Sights: Yellowstone Through Artists' Eyes* in commemoration of the centennial of the National Park Service. June 15.
- 2015 C. M. Russell Museum, Great Falls, Montana. "*Thomas Moran's Art, National Parks, and the Conservation Movement.*" Annual scholarly symposium, March 21.
- 2013 Bradley University, Peoria, Illinois, Midwestern Women's Art Conference, Panel leader, "*New Directions in Women's Art Research.*" November.
- Newberry Library, Chicago. "*Triangulating the View: Art and the Great Surveys of the American West in the 1870s.*" at a symposium: *Pictures from an Expedition: Aesthetics of Cartographic Exploration in the Americas.* June.
- 2011 Bradley University, Peoria, Illinois. "*On the Trail of Midwestern Women Artists.*" For the conference *Skirting Convention: Illinois Women Artists, 1840-1940.* October.

- 2010 Smithsonian American Art Museum, Washington, D.C. *"The Allied Arts of Painting and Photography on the Great Surveys."* Symposium: *Framing the West: The Photographs of Timothy O'Sullivan.* Washington, D.C. April.
- 2009 Fort Mandan Institute/Dakota Institute, Bismarck, ND. *"A Most Original, Singular Appearance:" Karl Bodmer's Art of the Upper Missouri.* Symposium on Prince Maximilian's 1833 expedition. April.
- University of Tulsa, Tulsa, Oklahoma. *"The Gilcrease Museum's Collection of Thomas Moran's Art."* The University of Tulsa Graduate College Symposium in association with the American Association for the Advancement of Science Conference, March.
- 2007 Illinois State University, Normal. *"Thomas Moran's Chromolithographs for Louis Prang."* Frontiers in Printmaking Conference, October 3-4.
- 2003 South Dakota Historical Society, Pierre, SD. *"I Wished for the Pencil of Salvator Rosa: The Artistic Legacy of Lewis and Clark."* Bicentennial symposium of the Lewis and Clark Expedition. April
- 1998 The Thomas Gilcrease Institute of American History and Art, Tulsa, OK. *"Thomas Moran and the Art of Publishing."* Symposium for exhibition *Thomas Moran.* March.
- Mid-America American Studies Association, Keynote Address, Iowa City, IA. *"Visual Conversations: A Prairie Perspective."* April.
- 1997 National Gallery of Art, Washington, D.C. *"Commerce and Creativity: Thomas Moran and the Art of Publishing."* Symposium for exhibition *Thomas Moran.* November 14-15.
- 1996 Mercantile Library Association, St. Louis, MO. *"St. Louis's Western Vision: A School of Art for the Continent."* Commentary to Symposium, *St. Louis: Cradle of American Western Art, 1830-1900.* September.
- The Land Institute, Prairie Festival Conference, Salina, KS. *"Prairie Prospects."* With Rebecca Roberts and Robert Sayre. May.
- The Thomas Gilcrease Institute of American History and Art, Tulsa, OK. *"Fiercely Independent Spirits: Narcissa Owen, Eve Drewelowe, and Olinka Hrdy."* In a symposium, *Independent Spirits: Women Painters of the American West, 1890-1945.* March.
- 1995 The Autry Museum of Western Heritage, Los Angeles, CA. *"Not So Plain: Women Painters in the American Grasslands."* In a symposium, *Independent Spirits: Women Painters in the American West, 1890-1945.* October.
- Eighteenth-Century Studies Association Conference, Tucson, AZ. *"Alexander von Humboldt and American Landscape Painting."* In session *Traversing the New World: A.V. Humboldt's Impact in North America.* April.
- Center for Great Plains Studies, University of Nebraska, Lincoln, NE. *"Plain Pictures: Images of the American Prairie."* Great Plains Grasslands Conference, April.
- 1994 Houston Museum of Fine Arts, Houston, TX. *"Panorama as Natural History: Thomas Moran and the American West,"* The 21st Annual Ruth K. Shartle Memorial Symposium, *Audubon and After: The*

- American Artist and Nature*. Houston, TX. November.
- Missouri Historical Society, St. Louis, MO. "*Sweetening the Fountains of Social Life: Women Artists on the Plains.*" In session, *Representational Frontiers*. 36th Missouri Conference on History. March.
- 1992 College Art Association Conference, Chicago, IL. "*New Surveying of Old Terrain: Historical Charting of Contemporary America.*" Given in the session "*Perceptions of the Landscape and the Art of Mapping.*" February.
- Mid-America American Studies Association, Iowa City, IA. "*History in Natural Sequence: The Civil War Polyptychs of Frederic E. Church.*" March.
- 1991 Amon Carter Museum, Fort Worth, TX. "*Commerce and Creativity: Artists in the American Frontier After 1850.*" In a symposium, *Carl Wimar: Chronicler of the Missouri River Frontier*. May.
- 1990 Mid-America American Studies Association Conference, St. Louis, MO. "*Revelation in Rock: Thomas Moran and John Wesley Powell.*" April.
- 1989 Jackson Hole, WY. "*Art and the National Parks: Thomas Moran's West.*" *Art For The Parks* Symposium. September.
- College Art Association Conference, San Francisco, CA. "*Corporate Landscape as Spectacle: Thomas Moran and Modern Exhibitions.*" February.
- 1988 National Museum of American Art, Smithsonian Institution, Washington, D.C. "*Thomas Moran's Yellowstone.*" Smithsonian Fellows Symposium. April.

INVITED LECTURES: NATIONAL

- 2018 The University of Oklahoma. "*Thomas Moran and Visual Travel in the Gilded Age.*" Wylodean Saxon Distinguished Lecture, Fred Jones Jr. Museum of Art. November 1.
- Gilcrease Museum, Tulsa, Oklahoma. "*Albert Bierstadt: Witness to a Changing West.*" Moderator for panel discussion. November 3.
- East Hampton, New York. "*Thomas Moran and the Wonderlands of the West.*" Village Improvement Society, Landmarks Division. October 19.
- 2017 Beloit College, Beloit, Wisconsin. "*By The Falls: George Frederick Bensell's Western Prospect.*" Wanda Hollensteiner Conservation Lecture, February 9.
- 2015 Oklahoma City Art Museum. "*Thomas Moran and his Transnational Art.*" Annual Distinguished Lecture, May 20.
- 2014 Joslyn Art Museum, Omaha, Nebraska. "*Chromos and Controversy and Thomas Moran's West.*" August 23.
- 2012 University of West Virginia, Morgantown. "*Triangulating the View: Art and the Great Surveys of the American West in the 1870s.*" Visiting Scholar and J. Bernard Schultz Distinguished Lecturer. February.

- 2011 Gilcrease Museum, Tulsa, Oklahoma. "*Western Women in American Art.*" March.
- 2010 Portland Art Museum, Portland, Oregon. "*Thomas Moran's Shoshone Falls: Sublimity and the Niagara of the West.*" November.
- 2007 Tarleton State University, Stephenville, Texas. "*Chromolithographs and Controversies: Thomas Moran and the First Color Prints of The American West.*" November 19.
- Smithsonian American Art Museum/Renwick Gallery, Washington, D.C. "*Thomas Moran's Big Pictures: The Grand Canyons of the West.*" June 7.
- 2006 University of Oklahoma, Norman. "*Thomas Moran and the Chromolithograph Controversy.*" Merkel Family Foundation Distinguished Lecture, Charles M. Russell Center, November.
- Joslyn Art Museum, Omaha, NE. "*Thomas Moran's Chromolithographs for Louis Prang.*" February.
- 2005 Buffalo Bill Historical Center, Cody, WY. "*Thomas Moran and the First Color Prints of Yellowstone National Park.*" Larom Summer Institute Annual Lecture. June.
- 2004 University of Nebraska, Lincoln, NE. "*I Wished for the Pencil of Salvator Rosa: The Artistic Legacy of Lewis and Clark.*" Center for Great Plains Studies, April.
- 2003 Southeast Missouri State University, Cape Girardeau, MO. "*On the Trail of Lewis and Clark: Then and Now.*" September.
- 2001 Birmingham Museum of Art, Birmingham, AL. "*American Landscape Painting: Issues and Images.*" October.
- Frick Art Museum and Historical Center, Pittsburgh, Pennsylvania. "*Places into Paintings: Thomas Moran's Working Methods.*" February. Also given at The University of Iowa Museum of Art in conjunction with *The Lure of the West* exhibition from the Smithsonian American Art Museum. October.
- Joslyn Museum, Omaha, NE. "*Thomas Moran's Places: Sites and Transformations.*" September.
- Hendrix College, Conway, AR. "*The Aesthetics of Prairies: Landscapes and Art.*" April.
- 1999 University of Georgia, Athens, GA. "*History in Natural Sequence: American Landscape, Polyptychs and Politics.*" February.
- 1998 Lakeview Museum of Art, Peoria, IL. "*Mississippi Prospects: A View Toward Landscape.*" April.
- 1996 Amon Carter Museum, Fort Worth, TX. "*Not So Plain: Images of the American Prairie.*" November.
- University of Iowa Museum of Art. "*Plain Pictures: Images of the American Prairie.*" Keynote lecture in national symposium of the same name. Conference organizer. September 20, 1996.
- East Carolina University Greenville, NC. "*Thomas Moran and the Geology of the National Parks.*" Department of Geology and Department of Art. March.
- Department of Art and Art History, University of Texas, Austin, TX. "*The Aesthetics of Plainness: Art and Cultural Appropriation of the Middle American Landscape.*" March.

- 1995 University of Tulsa, Tulsa, OK. *"Prairie Prospects."* The Sixth Annual Horace Greeley Barnard Distinguished Lecture in Western History, Department of History, September.
- The Thomas Gilcrease Institute of American History and Art, Tulsa, OK. *"Cultivating the Grasslands: Women Painters in the Great Plains, 1890-1945."* September.
- Cheekwood Museum of Art, Nashville, TN. *"Viewing the Mythic West."* September.
- 1994 University of Tulsa, Tulsa, OK. *"Sweetening the Fountains of Social Life: Women Artists on the Plains."* Distinguished Alumni Lecture, Department of Art and the Women Studies Program. March.
- 1992 The Autry Museum of Western Heritage, Los Angeles, CA. *"Thomas Moran's Western Triptych."* The Thomas Gilcrease Institute of American History and Art, Tulsa, OK. July.
- The Autry Museum of Western Heritage, Los Angeles, CA. *"Providence and Prosperity: The Mountain of the Holy Cross."* July.
- 1991 Mercantile Library Association, St. Louis, MO. *"Thomas Moran's West: The Alliance of Commerce and Aesthetics."* March.
- Washington University in St. Louis, St. Louis, MO. *"Surveying the West: Thomas Moran's Frontier."* Convocation of the Master of Liberal Arts Program in conjunction with the exhibition *Carl Wimar: Chronicler of the Missouri River Frontier.* March.
- 1990 Atrium Gallery, St. Louis, MO. *"The Art of Landscape in the Twentieth Century."* Three-part lecture series. October.
- Birmingham Museum of Art, Birmingham, AL. *"Thomas Moran and the Surveying of Yellowstone and the Grand Canyon."* Trustees' Opening Lecture for *Splendors of the West* exhibition. August.
- 1989 Atrium Gallery, St. Louis, MO. *"The Armory Show" and "American Regionalism."* February.
- University of Tulsa and Thomas Gilcrease Institute of American History and Art, Tulsa, OK. *"Thomas Moran's Revelation of the Grand Canyon."* Department of Art, February.
- The Missouri Historical Society, St. Louis, MO. *"The Foundations of Henry Hobson Richardson."* May.
- 1988 Saint Louis Art Museum, St. Louis, MO. *"The American West of Thomas Moran."* November.
- Jefferson Barracks Historical Site, St. Louis, MO. *"Artists of the Western Frontier."* October.
- Saint Louis Art Museum, St. Louis, MO. *"Thomas Moran and the Surveying of the American West."* Western Art Lecture Series. May.
- Washington County Museum of Art, Hagerstown, MD. *"The Art of the American West: Western Visions in Watercolor."* March.

LECTURES AND CONFERENCE PRESENTATIONS: REGIONAL

- 2021 Cedar Rapids Art Museum. "Grant Wood's Lithographs: Art for the Public in the Great Depression." March 28.
- 2017 University of Iowa Museum of Art. "Philip Guston and H.W. Janson: Modernism at the University of Iowa and Beyond." For the symposium "Philip Guston and Iowa." October 21.
- Herbert Hoover National Historic Site, West Branch, IA. *Art's Historic Role in American Environmental Conservation*. March 22.
- 2016 Panel Moderator, *Myth, Memories and the Midwest: Grant Wood and Beyond*. Fifth Biennial Grant Wood Symposium, Grant Wood Art Colony, University of Iowa. October 29.
- University of Iowa Museum of Art. "*Grant Wood at 125*." February 12.
- Cedar Rapids Museum of Art. "*Grant Wood at 125*." April.
- 2015 Luther College, Decorah, IA. Marcks Distinguished Lecture. "*Thomas Moran's Britain: Transatlantic Visions of the American Turner*." April 1.
- Iowa Humanities Festival, Des Moines, IA. "*Plain Pictures: Images of the American Prairie*." April 11.
- Grant Wood House, Eldon, IA. "*Grant Wood: Community and Controversy*." May 3.
- Figge Museum of Art, Davenport, Iowa. "*Ellen Wagener: Horizon Lines*." October 22, 2015.
- 2013 University of Northern Iowa Gallery of Art, Cedar Falls, IA. "*The Power of Line: European and American Etching Revival Prints*." September.
- Dubuque Art Museum, Dubuque, IA. "*Pictures, Prospects, and Parklands: The Landscape Art of Thomas Moran*." September.
- 2012 University of Iowa. "*A New Deal for Printmaking in the Midwest*," in *Midwest Matrix: Printmaking in the Midwest Symposium*. December.
- University of Iowa. Third annual Grant Wood Symposium. "*Grant Wood's The Blue House, 1928*," April.
- 2011 University of Iowa 7th Annual Religion, Literature and the Arts Conference. Plenary Paper. "*Revolt Against the City?: Art and Home in Iowa*." August.
- Figge Museum of Art, Davenport, IA. "*Tracking the Trains: Artists and American Railroads*." January.
- 2010 Dubuque Museum of Art, Dubuque, IA. "*Grant Wood at the University of Iowa: Community and Conflict*." August.
- 2009 Figge Art Museum, Davenport, IA, "*Grant Wood at the University of Iowa: Community and Conflict*." April.
- University of Iowa. "Grant Wood at the University of Iowa," 1st Annual Grant Wood Symposium. May.
- 2007 University of Iowa Museum of Art, Elliott Lecture series, "*Artist Explorers of the American West*," ("*Lewis and Clark and Historical Overview of the Artist Explorers of the American West*," "*George Catlin's Indian Gallery: The First Wild West Show*," and "*The Great Survey Artists of the 1870s*"). April

- and May.
- 2006 Iowa State University, Brunnier Art Museum. “*Grant Wood at the University of Iowa: Community and Controversy*,” October.
- Cedar Rapids Art Museum, Cedar Rapids, IA. “*American Impressionism and Tonalism*.” February.
- 2005 Cedar Rapids Art Museum, Cedar Rapids, IA “*Grant Wood at the University of Iowa: Controversy and Community*.” October.
- Sioux City Art Center, Sioux City, IA. “*The Artful Plains of Keith Jacobshagen: Sublimity and Space*.” May.
- 2003 University of Iowa Museum of Art. *Prairies Redux: Claiming the Aesthetics of Absence*. October 11. <http://digital.lib.uiowa.edu/cdm/ref/collection/vwu/id/2468>
- Grinnell College, Grinnell, IA. “*Prairies Redux: The Aesthetics of Plainness and the Complexity of Vision*.” Lecture in “Roots of Renewal” lecture series. November.
- Cedar Rapids Museum of Art, Cedar Rapids, IA “*Ellen Wagner and the Prairie Landscape Tradition*.” Lecture, April.
- 2002 Augustana College, Rock Island, IL. “*American Landscape Art: Issues, Images, and Ideologies*.” October.
- 2001 Grinnell College Center for Prairie Studies, Grinnell, IA. “*Prairie Visions*.” October.
- Dubuque Museum of Art, Dubuque, IA. “*James Butler’s Panoramic Mississippi*.” October.
- 1999 Cedar Rapids Museum of Art, Cedar Rapids, IA. “*Midwestern and Western Landscape Painting Traditions*.” Third in the *Year of the Landscape* lecture series sponsored by Toyota. May.
- Cedar Rapids Museum of Art, Cedar Rapids, IA. “*Iowa’s Eve Drewelowe*.” May.
- 1996 Augustana College, Rock Island, IL. “*Art and the Mythic West*.” September.
- University of Iowa Museum of Art. “*Plain Pictures: Images of the American Prairie*.” *Perspectives* series. September 11, 1996.
- 1995 Project on the Rhetoric of Inquiry, University of Iowa. “*Prairie Prospects: The Aesthetics of Plainness*.” Lecture and panel discussion with Rebecca Roberts and Robert Sayre. In the symposium *Refiguring the Human Sciences: New Practices of Inquiry*, June.

CONSULTANT

- 2020 Amon Carter Museum, Fort Worth, Texas. Consultant and researcher regarding a recent acquisition of a Thomas Moran watercolor. [HTTPS://WWW.CARTERMUSEUM.ORG/PRESS-RELEASE/CARTER-MUSEUM-UNVEILS-NEW-THOMAS-MORAN-ACQUISITION-EXHIBITION](https://www.cartermuseum.org/press-release/carter-museum-unveils-new-thomas-moran-acquisition-exhibition).
- 2017 C.M. Russell Museum, Great Falls, Montana. Consultant for major reinstallation of the Russell House and

Studio.

2016 University of Nottingham, United Kingdom, Department of Art History. Consultant for a grant (\$22,817) from the Terra Foundation for American Art to fund a symposium, "Rethinking Regionalism: The Midwest in American Art History."

Robert Jury Words and Pictures, Iowa City, IA. Consultant for script for a feature film on Grant Wood's life and art.

American Visions Documentary Film, Cedar Rapids, IA. Consultant for a documentary film in progress on Grant Wood's art and life.

Kiechel Fine Art, Lincoln Nebraska; consulted on the attribution of two paintings, one by Grant Wood.

Chwat Group, Washington, D.C.; advised on project regarding Hudson River School artists.

National Geographic Magazine; consulted about article on the centennial of the national parks.

United States Postal Service; consulted about Thomas Moran design for U.S. postage stamp.

2012-Present

Thomas Cole National Historic Site, Hudson, New York. Funded by a National Endowment for the Humanities Planning Grant, (Interpreting America's Historic Places Initiative). Consultant and content contributor for interactive digital art mapping project and website, <http://www.hudsonriverschool.org/>.

2012 Gilcrease Museum, Tulsa, Oklahoma. Consultant and content contributor for "Dreams and Visions in the American West" exhibition.

2011 Peabody-Essex Museum, Salem, Massachusetts. Consultant for the exhibition *American Dreams: Paintings of the Sea and the West*. Three-day planning conference, November 21-22.

1999 Cleveland Museum of Art, Cleveland, Ohio. Consultant for the exhibition *American Icons: Masterpieces of the 1930s*.

1997 National Gallery of Art, Washington, D.C. Consultant and content contributor for the exhibition *Thomas Moran*.