

## John Ott

School of Art, Design & Art History, MSC 7101  
James Madison University  
Harrisonburg, VA 22807  
ottjw@jmu.edu

### Education

Ph.D. University of California at Los Angeles, Department of Art History, 2002  
MA UCLA, Department of Art History, 1996  
BA Stanford University, Art History and English Literature, 1993

### Professional Experience

**Ray and Margaret Horowitz Visiting Professor in American Art**, Department of History of Art & Architecture, Boston University, 2021–22.

**Professor**, School of Art, Design & Art History, James Madison University, Harrisonburg, Virginia, August 2014–present; Associate Professor, August 2008–August 2014; Assistant Professor, August 2003–August 2008.

**Visiting Assistant Professor**, Whitman College, Walla Walla, Washington, September 2002–May 2003.

**Exhibition Researcher**, Los Angeles County Museum of Art, "Made in California: Art, Image, and Identity, 1900–2000," June 1998–March 2001.

**Lecturer**, University of California at Irvine, January–March 2002.

**Lecturer**, University of California at Riverside, March–June 2001.

### Publications

#### Books

*Mixed Media: The Visual Cultures of Racial Integration, 1931–1954* (in process).

*Muybridge and Mobility*, with Tim Cresswell. *Defining Moments in Photography*, ed. Anthony Lee (University of California Press, March 2022).

*Manufacturing the Modern Patron in Victorian California: Cultural Philanthropy, Industrial Capital, and Social Authority* (Ashgate Press, January 2014; paperback, Routledge, October 2016).

Reviewed in:

*caa.reviews*, October 8, 2014, [www.caareviews.org/reviews/2332](http://www.caareviews.org/reviews/2332)

*Panorama: Journal of the Association of Historians of American Art* 1:1 (February 2015): <http://journalpanorama.org/issues/winter-2015>

*Western Historical Quarterly* 46:1 (Spring 2015): 88–89.

*Journal of the West* 54:1 (Winter 2015): 95–96.

### **Edited Special Issues**

“Art and Economics” (co-edited with Robin Veder), *American Art* 33:3 (Fall 2019): 2–31.

### **Articles**

“In Conversation: Archives and the Pandemic,” *Archives of American Art* 60:1 (Spring 2021): 84–85.

“Art and Economics: An Introduction,” *American Art* 33:3 (Fall 2019): 3–5.

“Hale Woodruff’s Antiprimitivist History of Abstract Art,” *Art Bulletin* 100:1 (March 2018): 124–45.

“A Show of Unity: Art Exhibitions, Racial Integration, and the CIO,” *International Review of African American Art* 26:3 (October 2016): 28–33.

“The Warp and Woof of the Archive: Anton Refregier, from Macy’s Showroom to Congressional Hearing,” *Archives of American Art Journal* 55:1 (Spring 2016): 50–63.

“Battle Station MoMA: Jacob Lawrence and the Desegregation of the Armed Forces and the Art World,” *American Art* 29:3 (Fall 2015): 58–89.

“Graphic Consciousness: The Visual Cultures of Integrated Industrial Unions at Midcentury,” *American Quarterly* 66:4 (December 2014): 883–918.

“Reform in Redface: The Taos Society of Artists Plays Indian,” *American Art* 23:2 (Summer 2009): 80–107. Winner of the 2009 Patricia and Phillip Frost Essay Award.

“How New York Stole the Luxury Art Market: Blockbuster Auctions and Bourgeois Identity in Gilded Age America,” *Winterthur Portfolio* 42:2/3 (Summer/Autumn 2008): 133–58.

“Labored Stereotypes: Palmer Hayden’s *The Janitor Who Paints*,” *American Art* 22:1 (Spring 2008): 102–15.

“Iron Horses: Leland Stanford, Eadweard Muybridge, and the Industrialised Eye,” *Oxford Art Journal* 28:3 (Fall 2005): 407–28.

Republished in Walead Beshty, ed., *Picture Industry: A Provisional History of the Technical Image, 1844–2017* (Zürich: JRP | Ringier, 2019), pp. 200–208.

"Dangerous Superpowers: Comic Book Heroes and American Masculinity in the Atomic Age," *Studies in the Social Sciences* 36 (May 1999): 33–46.

### **Book Chapters**

“Occidental Arrangements: Midcentury Episodes in an Emerging Global History of Art,” in Sandra Zalman and Austin Porter, eds., *Modern in the Making: MoMA and the Modern Experiment, 1929–1949* (New York: Bloomsbury, 2020), pp. 197–213.

“African American Art Beyond the Harlem Renaissance,” in Eddie Chambers, ed., *The Routledge Companion to African American Art History* (London: Routledge, 2020), pp. 41–51.

“Metropolitan, Inc.: Public Subsidy and Private Gain at the Genesis of the American Art Museum,” in Margaret R. Laster and Chelsea Bruner, eds., *New York, Cultural Capital of the Gilded Age* (London: Routledge, 2018), pp. 122–38.

“Netted Together: Eadweard Muybridge’s *Animal Locomotion* at the Dawn of Comparative Biology,” in Alan C. Braddock and Laura Turner Igoe, eds., *A Greene Country Towne: Philadelphia, Ecology, and the Material Imagination* (State College: Pennsylvania State University Press, 2017), pp. 81–95.

"Patrons, Collectors, and Markets," in John Davis, Jennifer Greenhill, and Jason LaFountain, eds., *Blackwell Companion to American Art* (Malden, Mass.: Wiley Blackwell, 2015), pp. 525–34.

"The Manufactured Patron: Staging Bourgeois Identity through Art Consumption in Postbellum America," in Sven Beckert and Julia Rosenbaum, eds., *The American Bourgeoisie: Distinction and Identity in the Nineteenth Century* (New York: Palgrave Macmillan, 2010), pp. 491–526.

"Landscapes of Consumption: Auto Tourism and Visual Culture in California, 1920–1940," in Stephanie Barron, Sheri Bernstein, and Ilene Susan Fort, eds., *Reading California: Art, Image, and Identity, 1900–2000* (Berkeley and Los Angeles: University of California Press and Los Angeles Museum of Art, 2000), pp. 51–67.

### **Catalog Essays**

“Westward *Hoe!* Eugenics, Evolution, and the Reception of Millet in the United States,” in Scott Allen, ed., *Reckoning with Millet’s Man With a Hoe* (Los Angeles: Getty Publications, forthcoming 2023).

“Westward Contraction: Maynard Dixon Paints the Great Depression,” in Marion Wardle and Sarah Boehme, eds., *Branding the American West: Paintings and Films, 1900–1950* (Norman: Oklahoma University Press, 2016), pp. 64–87.

“Eruptions in Art and Money,” in Susan Cross, ed., *Darren Waterston: Filthy Lucre* (New York: Skira Rizzoli, 2014), pp. 106–15.

“From Packhorse to Packard,” in Matthew W. Roth, ed., *Scenic View Ahead: The Westways Cover Art Program, 1928–1981* (Los Angeles: Automobile Club of Southern California, 2009), pp. 42–53.

### **Book Reviews**

“Picturing Power: Portraiture and Its Uses in the New York Chamber of Commerce,” *caa.reviews*, February 26, 2015.

“Child of the Fire: Mary Edmonia Lewis and the Problem of Art History’s Black and Indian Subject; Making Race and History: The Sculpture of Meta Warrick Fuller; Making Race: Modernism and ‘Racial Art’ in America,” *Art Bulletin* 95:1 (March 2013): 172–6.

“The Indian Craze: Primitivism, Modernism, and Transculturation in American Art, 1890–1915,” *Visual Resources* 26:4 (December 2010): 378–81.

“Thomas Eakins and the Cultures of Modernity,” *caa.reviews*, November 25, 2009.

“Sight Unseen: Whiteness and American Visual Culture,” *caa.reviews*, September 12, 2006.

“Love and Ambition in Modern American Art,” *Art Journal* 62:1 (Spring 2003): 101–103.

“Art of the Gold Rush,” *Pacific Historical Review* 68:4 (November 1999): 668–9.

### **Fellowships & Awards**

#### **Research: External**

Research Fellow, Lunder Institute for American Art, Colby College, 2019–20

Paul Mellon Visiting Senior Fellowship, Center for Advanced Study in the Visual Arts, 2019

American Council of Learned Societies Project Development Grant, 2018–19

National Endowment for the Humanities Summer Stipend, 2016

John H. Daniels Fellowship, National Sporting Library & Museum, 2016

SECAC William R. Levin Award for Research in the History of Art, 2015

Virginia Foundation for the Humanities Fellowship (declined), 2015

Society for the Preservation of American Modernists Publication Grant, 2014

Wyeth Foundation for American Art Publication Grant, 2012

Senior Fellowship, Center for the History of Collecting, Frick Collection, 2012

Robert Lehman Foundation Senior Scholar Fellowship, Rockwell Center for American Visual Studies, 2012

Patricia and Phillip Frost Essay Award (“for the most distinguished contribution to *American Art*”), 2009

Smithsonian Postdoctoral Fellowship, 2009-2010; Alternate, 2006–2007

John Randolph Haynes and Dora Haynes Foundation Fellowship (short-term), The Huntington Library, July 2000

Mellon Foundation Fellowship/Interpretive Seminar in the Humanities, "Visual Culture and the Anglo-American Frontier," The Huntington Library, May–June 2000

Henry Luce Foundation/ACLS Dissertation Fellowship in American Art, 1999–2000

### **Research: Internal**

Edna T. Shaeffer Humanist Award, JMU, Summer 2020; Summer 2016; Summer 2012; Summer 2008; Summer 2004

JMU College of Visual and Performing Arts Research Grant, 2018; 2014; 2011

JMU Nominee, NEH 2016 Summer Stipend; NEH 2013 Summer Stipend; NEH 2010 Summer Stipend; NEH 2008 Summer Stipend

Faculty Educational Leave (competitive application), JMU, Fall 2013; Fall 2006

JMU College of Visual and Performing Arts Madison Scholar, 2009–10

Edward A. Dickson History of Art Fellowship, UCLA, 2001–2002

Henry Luce Foundation American Art Dissertation Fellowship / Edward A. Dickson History of Art Fellowship, UCLA, 2000–2001

### **Teaching**

JMU College of Business Faculty Grant, 2014

JMU General Education Distinguished Teacher, 2010–2011

College of Arts and Letters Enhancement Initiative Grant (with Dr. Liam Buckley), JMU, 2007–2008; 2004–05

College of Arts and Letters Enhancement Initiative Grant, JMU, Summer 2007

College of Arts and Letters Summer Teaching Grant, JMU, 2005

### **Selected Papers & Lectures**

#### **Chaired Sessions**

“Color in the Classroom: Histories and Practices of Twentieth Century African American Artist-Educators” (with Rebecca VanDiver), College Art Association Annual Conference, New York, February 2021.

“On the Visual Front: Revisiting World War II and American Art” (with Melissa Renn), College Art Association Annual Conference, Washington, DC, February 2016.

“American Art in Black and White,” College Art Association Annual Conference, Chicago, February 2014.

“Rethinking Consumption in the History of American Art,” Association of Historians of American Art sponsored panel, College Art Association Annual Conference, Chicago, February 2010.

#### **Invited Lectures**

“Norman Lewis, 1946: Heliotrope,” Lunder Institute for American Art, Colby College, March 2020.

“Occidental Arrangements: MoMA’s Emerging Global History of Art at Midcentury,” University of Kansas, February 2020; Ohio State University, January 2019.

“Hale Woodruff’s Antiprimitivist History of Abstract Art,” University of Maryland, February 2018.

“Race Forms: African-American Jockeys in Eadweard Muybridge’s *Animal Locomotion* and Gilded Age Philadelphia,” National Sporting Library & Museum, June 2017.

“Westward Contraction: Maynard Dixon Paints the Great Depression,” Nevada Museum of Art, March 2017; Branding the American West Symposium, Brigham Young University, March 2016.

“Eakins, Muybridge, and Animals,” Pennsylvania Academy of the Fine Arts, December 2016.

“Formal Unity: Hale Woodruff’s Antiprimitivist History of Global Art,” Norman L. and Roselea J. Goldberg Lecture in Art History, Vanderbilt University, November 2016.

“Battle Station MoMA: Jacob Lawrence and the Desegregation of the Armed Forces and the Art World,” University of Virginia, April 2016.

“The Pigeon and the Grid: *Animal Locomotion*, Comparative Biology, and the Genesis of Ecological Consciousness,” Colby College, March 2016; Temple University, February 2014; Whitman College, February 2013; Oklahoma State University, April 2012.

“Stories of Art and Money” roundtable participant, Freer and Sackler Galleries, Washington, DC, May 2015.

“Cultures of Capital: Entrepreneurial Elites and the Art Worlds of the Gilded Age” St. Louis Mercantile Library at the University of Missouri, St. Louis, November 2014.

“Collecting and Display in the Gilded Age,” *Omnivorous Collectors* Symposium, Walters Museum of Art, Baltimore, October 2014.

“Buyers’ Market: Painting Labor and the Labor of Painting in an Era of Capital,” American Art Lecture Series, Palmer Museum of Art, The Pennsylvania State University, November 2010.

“Brotherhood on Paper: Giacomo Patri and the Representation of Interracial Solidarity in the American Labor Movement,” Smithsonian Fellows Lecture in American Art, Washington, May 2010; Randolph-Macon College, November 2009.

“California’s Land: Artists, Labor, and Agriculture,” Evenings for Educators lecture series, Los Angeles County Museum of Art, November 2000.

“Courses of Empire: The Politics of Water Rituals in the 15th Century Valley of Mexico,” UCLA Conference, “What Rituals Did: Mexico and Peru, 1200-1700,” sponsored by the Department of Art History, Los Angeles, March 1996.

### **Conference Papers**

“Iconoclasm in North America” roundtable participant, Association of the Historians of American Art Symposium, Washington, DC, October 2021.

“Make Cotton Great Again: The Racial Fabric of New Deal Art in the Southern U.S.,” College Art Association Annual Conference, Chicago, February 2020; The Space Between Society Conference, Richmond, Virginia, June 2021.

“Icarus Bound: Black Abstractionists and Artistic Desegregation at Midcentury,” Archives of American Art, Washington, D.C., September 2019.

“Black Apollos: African-American Athletes in Eadweard Muybridge’s Photographs and Gilded Age America,” College Art Association Annual Conference, New York, February 2019.

Discussant, “Picturing Property: Real Estate in American Visual Culture,” College Art Association Annual Conference, Los Angeles, February 2018.

“Race Forms: African-American Athletes in Eadweard Muybridge’s Photographs and Gilded Age Philadelphia,” College Art Association Annual Conference, Los Angeles, February 2018.

“Occidental Arrangements: MoMA’s Emerging Global History of Art at Midcentury,” Archives of American Art, Washington, D.C., September 2017.

“A Show of Unity: Art Exhibitions, Racial Integration, and the CIO,” College Art Association Annual Conference, New York, February 2017.

“The Warp and Woof of the Archive: Or, Anton Refregier, from Macy’s Showroom to Congressional Hearing,” Archives of American Art, Washington, D.C., February 2016.

“Metropolitan, Inc.: Public Subsidy and Private Gain at the Genesis of the American Art Museum,” Southeastern College Art Conference, October 2015; American Studies Association Annual Conference, Washington, November 2013.

“Formal Unity: Black Abstractionists and the Dream of a Universal Art,” College Art Association Annual Conference, New York, February 2015.

“Westward Contraction: Maynard Dixon Paints the Great Depression,” Southwest Art History Conference, Taos, October 2014.

“Battle Station MoMA: Jacob Lawrence and the Desegregation of the Armed Forces and the Art World,” Archives of American Art, Washington, D.C., September 2013.

“Graphic Consciousness: The Visual Culture and Institutions of the Industrial Labor Movement at Mid-century,” College Art Association Annual Conference, Los Angeles, February 2012; Rockwell Center for American Visual Studies, November 2012.

“Supervision: Rethinking Art Patronage, Collecting, and Markets,” Fellows’ Forum, Center for the History of Collecting, Frick Art Reference Library, New York, October 2012.

“The Pigeon and the Grid: *Animal Locomotion*, Comparative Biology, and the Genesis of Ecological Consciousness,” Archives of American Art, Washington, D.C., October 2011; Temple University Symposium, “Grid + Flow: Mapping and Reimagining Urban Ecologies through the Arts and Humanities,” Philadelphia, April 2011.

“White Gold: Edwin Crocker and Charles Christian Nahl's *Sunday Morning in the Mines*,” Southwest Art History Conference, Taos, October 2010.

“The University Mission: Jane Stanford and the Uses of California’s Spanish Era,” Southeastern College Art Conference, Richmond, October 2010.

“Brotherhood on Paper: Giacomo Patri and the Representation of Interracial Solidarity in the American Labor Movement,” American Studies Association Annual Conference, Washington, November 2009.

“Supervision: Landscapes of Systems and Management in the Gilded Age,” College Art Association Annual Conference, Los Angeles, February 2009.

“Labored Stereotypes: Palmer Hayden's *The Janitor Who Paints*,” New Critical Perspectives on African American Art History, the David C. Driskell Center and the Department of Art History and Archaeology, University of Maryland, College Park, March 2008; Southeastern College Art Conference, Nashville, October 2006.

“Managerial Sublime, Executive Terror: Eadweard Muybridge’s *Panorama of San Francisco from California Street*,” Cityscapes Conference, co-sponsored by the Cleveland Institute of Art and the Baker-Nord Center for the Humanities of Case Western Reserve University, March 2008.

“Reform in Redface: The Taos Society of Artists Play Indian,” Southwest Art History Conference, Taos, October 2007.

“How New York Stole the Art Market: The American Art Association, the French Picture Craze, and Bourgeois Identity in Gilded Age America,” College Art Association Annual Conference, New York, February 2007.

“Iron Horses: Leland Stanford, Eadweard Muybridge, and the Industrialized Eye,” Archives of American Art, Washington, D.C., April 2005; American Studies Association Annual Conference, Atlanta, November 2004.

“Entrepreneurial Elites and the Nationalization of the Art World in Gilded Age America,” College Art Association Annual Conference, Seattle, February 2004.

“Veblenitis, or Rethinking Patronage in American Art History,” Southeastern College Art Conference, Raleigh, North Carolina, November 2003.

"The Manufactured Patron: Staging Art Consumption in Gilded Age America," Harvard University Conference, "Distinction and Identity: Bourgeois Culture in Nineteenth Century America," October 2003.

"Iron Horses: Leland Stanford and Eadweard Muybridge's Photographic Experiments," Annual Graduate Student Conference, UCLA Department of English, April 2000.

"Pan-American Vistas: The 1915 San Diego Panama-California Exposition, American Anthropology, and the Mexican Revolution," Popular Culture/ American Culture Associations Joint Conference, San Diego, April 1999.

"Missionary Work: Labor, Nostalgia, Philanthropy and the California Mission Revival, 1883-1920," American Studies Association Annual Conference, Seattle, November 1998.

"Golden Age or Mining 'Camp'?: Crises of Victorian Masculinity in Charles Nahl's Mythic Forty-Niners," California American Studies Association Annual Conference, Berkeley, May 1997.

"Dangerous Superpowers: Comic Book Heroes and American Masculinity in the Atomic Age," Annual Graduate Symposium, Cornell University Department of the History of Art, March 1997.

"Pulp Fictions: Orange Crate Labels and the Mythology of Southern California, 1885-1920," First Kamerling Material Culture Symposium, sponsored by the San Diego Historical Society Decorative Arts Council, October 1996.

## **Service**

### **Institutional**

Curriculum & Instruction Committee, School of Art & Art History, 2008-2017 (chair, 2015-17)

Art History Area Coordinator, 2008-16

Personnel Advisory Committee, School of Art & Art History, 2004-2005; 2011-2012 (chair); 2012-2013, 2018-19

Assessment Committee, School of Art & Art History, 2005-2008

Honors & Awards Committee, School of Art & Art History, 2004-2007

African Art History Search Committee, 2009-2010 (chair); 2006-2007

Modern/Contemporary Art History Search Committee, 2006-2007

Medieval/Renaissance Art History Search Committee, 2007-2008

College of Visual & Performing Arts Diversity Council, 2007-2008

University Honors Program Committee, 2005-2006

Edna T. Shaeffer Humanist Award Committee, 2005-2006; 2009-2010; 2013-2014; 2017-2018

General Education (Cluster Two) Committee, 2007-2015

American Studies Program Steering Committee, 2007-2015

General Education Distinguished Teacher Award Committee (chair), 2010

## External

Member, Advisory Board, *Archives of American Art Journal*, 2016-present (term renewed)  
 Member, Annual Conference Council of Readers, College Art Association, 2020-2022  
 Member, Editorial Board, *Panorama*, e-journal of the Association of Historians of American Art, 2012-2016  
 Conference Mentorship Committee, Visual Culture Caucus, American Studies Association, 2013-2018; Chair, 2013-2015  
 Workshop participant (invited), Carter G. Woodson Institute, University of Virginia, 2011  
 Roundtable Participant, "Publishing from the Dissertation: Advice for the Tenure Track and the Job Market," College Art Association Conference session sponsored by the Student and Emerging Professionals Committee, 2011

Peer Reviewer for *American Art*, *American Indian Quarterly*, *Archives of American Art Journal*, Ashgate Press, *Art Bulletin*, *Art History*, Bloomsbury Publishing, Duke University Press, *Nineteenth-Century Art Worldwide*, *Panorama*, University of California Press, University of Chicago Press, Yale University Press, and *Winterthur Portfolio*

External Peer Reviewer for promotion and/or tenure applications at a Midwestern liberal arts college, a Midwestern research institution, a Northeastern arts school, a Northeastern state university, a Southern research institution, a Western liberal arts college, a Western research institution, and a Western state university

Juror for the Carter Woodson Fellowship program, the College Art Association Wyeth Publication Grant, Terra Foundation Research Travel Grants to the United States, the Archives of American Art Graduate Research Essay Prize, the Terra Foundation Academic Workshop and Symposium Grants, the SECAC William R. Levin Award, and NEH Summer Stipends

## Professional Membership

College Art Association  
 American Studies Association  
 Southeastern College Art Conference  
 Association of the Historians of American Art

## Courses Offered

World Art I: Prehistoric to Medieval  
 World Art II: Renaissance to Modern  
 American Art to 1870  
 American Art from 1870  
 Art of Prehispanic Mesoamerica  
 African-American Art  
 Methodology  
 The Museum: Histories and Controversies

The Art Market: Histories and Controversies  
Monticello  
Monuments and Public Art  
Comic Books and Sequential Art