

## Bradford R. Collins

## Select Curriculum Vitae

Professor  
School of Art & Design  
University of South Carolina  
Columbia, SC 29208  
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### EDUCATION

Yale University  
Ph. D., 1980 (Jules Chéret and the 19<sup>th</sup>-Century French Poster)  
M. Phil., 1970 (Studies in Manet Iconology)  
Amherst College  
B.A. in American Studies, 1964

### EMPLOYMENT

University of South Carolina, 1987-Present  
Florida State University, 1986-88 (2-year apt.)  
Owner/Operator, The Cabaret (Seattle, WA), 1984-86  
University of Illinois at Chicago, 1980-84  
Willamette University, 1979-80 (one-year appt.)  
University of British Columbia, 1971-1978

### PROFESSIONAL SERVICE

College Art Association (CAA)  
Board of Directors, 1993-97  
Art History Committee, 1993-97  
Co-Chair, Education Committee, 1993-97  
Program Committee, 1996 and 1997 Conferences  
Nominations Committee, 1996  
Southeastern College Association (SECAC)  
Board of Directors, 1990-93

### SELECT AWARDS AND HONORS

Michael J. Mungo Distinguished Professor of the Year Award,  
University of South Carolina, 2018  
Included in *The 300 Best Professors* (New York: Random House, 2012)  
Fulbright Teaching Fellowship to India, Banaras Hindu University,  
Varanasi, U.P., January – April, 1998  
SECAC Award for Excellence in Research and Publication, 1992, for  
“*Life Magazine and the Abstract Expressionists, 1948-1951: An  
Historiographic Study of a Late Bohemian Enterprise, The  
Art Bulletin*, 1991.

Collins

SELECT  
PUBLICATIONS

BOOKS

*The 16 Defining Moments in the History of Western Art*, in progress.

*Pop Art: The Independent Group to Neo-Pop, 1952-1990*, Phaidon Press, London, 2012.

Editor, *Mark Rothko, The Decisive Decade: 1940-1950*, Skira/Rizzoli Publishers, New York, 2012.

Editor, *12 Views of Manet's "Bar,"* Princeton University Press, Princeton, NJ, 1996.

BOOK CHAPTERS

"The Cultural Implications of Post-1970 Art: The End of the Enlightenment?, in Neil Bicknell et al, ed., *JFK: The Last Speech*, Mascot Books, Herndon, VA, 2018, 261-270.

"Beyond Pessimism: Rothko's Nietzschean Quest, 1940-49," in, *Mark Rothko, the Decisive Decade: 1940-1950* (see BOOKS, above), 46-59.

"Reclamations: Rosalyn Drexler's Early Pop Paintings, 1961-1967," in Sid Sachs and Kalliopi Minioudaki, eds., *Seductive Subversion: Women Pop Artists, 1958-1968*. Abbeville Press, N.Y., 2010, 162-172.

"What Art Historians Can Learn from Harry," in Nina Levine and David Miller, eds., *A Touch More Rare: Harry Berger, Jr. and the Arts of Interpretation*. Fordham University Press, N.Y., 2009, 197 – 211.

"William McCullough and the Realist Saga," in William Baldwin, *William McCullough: Southern Painter in Conversation with William Baldwin, Southern Writer*, History Press, Charleston, SC, 2006, 9-13.

"The Dialectics of Desire, the Narcissism of Authorship: A Male Interpretation of the Psychological Origins of Manet's *Bar*," in *12 Views of Manet's "Bar"* (see BOOKS, above), 115-41.

Chapter 26: "Neoclassicism and Romanticism in Europe and the United States"; Chapter 27: "Realism to Impressionism"; Chapter 28: "The Rise of Modernism in Europe and the United States"; and Chapter 29: "Art in the United States and Europe since World War II," in Marilyn Stokstad, *Art History*, Revised Edition, Harry N. Abrams, Inc., N.Y., 1998: 926-1167. (Note: I also wrote chapters 27-29 for the first edition.)

"The Metaphysical Nosejob: The Remaking of Warhola, 1960-1968," in Alan R. Pratt, ed., *The Critical Response to Andy Warhol* (Westport, CT and London: Greenwood Press: 1997), 168-192.

"The Poster as Art: Jules Chéret and the Struggle for the Equality of the Arts in Late Nineteenth-Century France," in Dennis P. Doordan, ed., *Design Hoistory: An Anthoogy* (Cambridge, MA: MIT Press, 1995, 17-27.

ARTICLES, AND  
REVIEWS

"Spinster Tales: A Closer Look at *American Gothic* and its Circumstances," forthcoming from *American Art* in Summer 2020.

"The Irascibles, *Life Magazine*, and the Story of Modern Art," in *The Irascibles: Artists Against the Museum, New York, 1950*, ed. Bradford R. Collins, Manuel Fontan del Junco, Ines Vallejo, and Beatriz Cordero, Fundacion Juan March, March 6 – June 7, 2020: 46-75.

Review of Michael Lobel, *James Rosenquist: Pop Art, Politics, and History in the 1960s* (University of California Press, 2009), *CAA Reviews*. Sept. 2009.

"Modern Romance: Lichtenstein's Comic Book Paintings," *American Art*, v. 17, n. 2 (Summer 2003): 60-85.

"Beyond the Pleasure Principle: Warhol's 'Erotic' Art and Film," *Southeastern College Art Conference Review* v. XIV, n. 2 (2002): 105-118.

"Dick Tracy and the Case of Warhol's Closet: A Psychoanalytic Detective Story," *American Art* v. 15, n. 3 (Fall 2001): 54-79.

"Jokes and their Relation to Warhol's *13 Most Wanted Men*," *SOURCE: Notes in the History of Art* v. 17 (Winter 1998): 41-48.

"Through the Looking Glass: Reading Warhol's *Superman*," *American Imago* v. 53 (Spring 1996): 107-37 (with David Cowart).

Guest Editor, "Rethinking the Introductory Art History Survey," *Art Journal* v. 54 (Fall 1995).

65 Primary documents selected and edited for H.W. Janson, *History of Art* 5<sup>th</sup> Edition, Harry N. Abrams, Inc., N.Y., 1994: 618-31 and 904-19.

"Le Pessimisme Politique et 'la haine de soi' Juive: Les Origines de l'Esthétique Puriste de Greenberg," *Les Cahiers du Musée National d'Art Moderne* v. 45/46 (Automne/Hiver 1993-94): 61-84.

"Rescuing Art and Culture," reviews of Rudolph Arnheim, *To the Rescue of Art: Twenty Six Essays*, O.K. Werckmeister, *Citadel Culture*, and Suzi Gablik, *The Reenchantment of Art*, *Art Journal* v. 52 (Summer 1993): 93-97.

Review of Norman Bryson, Michael Ann Holly, and Keith Moxey, eds., *Visual Theory: Painting and Interpretation*, *Art Journal* v. 51 (Spring 1992): 93-99.

"Report from Charleston: History Lessons," *Art in America* v. 79 (Nov. 1991): 64-71.

"Life Magazine and the Abstract Expressionists, 1948-1951: An Historiographic Study of a Late Bohemian Enterprise," *The Art Bulletin* v. 53 (June 1991): 283-308.

"What is Art History?," *Art Education* v. 44 (Jan. 1991): 53-59.

Reviews of Trewin Copplestone, ed., *Art in Society: A Guide to the Visual Arts*; Hugh Honour and John Fleming, *The Visual Arts: A History* 2<sup>nd</sup> Ed., and David Wilkins and Bernard Schultz, *Art Past/Art Present*, *Art Journal* v. 49 (Fall 1990): 318-323.

Reviews of Frederick Hartt, *Art: A History of Painting, Sculpture, and Architecture* 2<sup>nd</sup> ed. And Helen Gardner, *Art Through the Ages* 8<sup>th</sup> ed., *Art Journal* v. 48 (Summer 1989): 190-94.

Reviews of H.W. Janson, *History of Art* 3<sup>rd</sup> ed. and E.H. Gombrich, *The Story of Art* 14<sup>th</sup> ed., *Art Journal* v. 48 (Spring 1989): 90-95.

"The Metaphysical Nosejob: The Remaking of Warhola, 1960-68," *Arts Magazine* v. 62 (Feb. 1988): 47-55.

"Clement Greenberg and the Search for Abstract Expressionism's Successor: A Study in the Manipulation of Avant-Garde Consciousness," *Arts Magazine* v. 61 (May 1987): 36-43.

"The Poster as Art: Jules Chéret and the Struggle for the Equality of the Arts in Late 19-Century France," *Design Issues* v. 2 (Spring 1985): 41-50.

"The Fundamental Tragedy of the *Elegies to the Spanish Republic*, or Motherwell's Dilemma," *Arts Magazine* v. 59 (Sept. 1984): 97-100.

"Manet's *Luncheon in the Studio*: An Homage to Baudelaire," *Art Journal* v. 38 (Winter 1978-79): 107-113.

"Manet's *Rue Mosnier Decked with Flags* and the Flaneur Concept,"  
*The Burlington Magazine* v. 117 (Nov. 1975): 709-714.

*Three Centuries of French Posters*, The National Gallery of Canada, 1976,

SCHOLARLY  
PAPERS AND  
SESSION CHAIRS

"The Women of Neo-Pop," Symposium on *Women and Pop Art* at The University of the Arts, Philadelphia, PA, February 6, 2010.

Fame and Death: Warhol Negotiates his Demons," Warhol Symposium,  
The Blaffer Gallery, The University of Houston, Oct. 11, 2008

Chair, "Art and the Plight of its Public" Revisited," CAA Conference,  
Atlanta, GA, Feb. 18, 2005.

"Manet, Impressionism, and the Painting of Modern Life," Keynote address  
at the symposium, *Paris in the Late 19<sup>th</sup> Century: Impressionism, Urbanism,  
the Birth of the Modern*, The University of Pittsburgh at Greensburg, Jan.  
23, 2003.

"Warhol's Dance of Death," The Visiting Scholar's Program, University of  
Colorado, Boulder, Feb. 11, 2002.

Co-Chair (with David Carrier), "Behind the Mirror: Warhol the Artist,"  
CAA Conference, Feb. 12, 1999, Los Angeles, CA.

Chair, "Open Session on Contemporary Art," CAA Conference, Boston,  
MA, Feb. 22, 1996.

Panelist, "National Education Standards: Implications Now for Higher  
Education and Learned Societies," The American Council of Learned  
Societies, New York, April 28, 1995.

"When Paradigms Collide," Symposium on *The Future of the Art History  
Survey*, the University of Texas at Austin, March 6, 1995.

Chair, "Teaching the Canon: Pro, Con, or Compromise?," CAA  
Conference, San Antonio, TX, Jan. 25, 1995.

"The Personal and Historical Origins of Greenberg's Purist Aesthetics,  
c.1930-1940," *Greenberg Colloquium*, Centre Georges Pompidou,  
Paris, May 21, 1993.

"Fewer, Wider, Deeper," *Introducing Art History: The Future of the  
Survey Course*, Colloquim at Bryn Mawr College, March 19, 1993.

"The Craft of Contemporary Drawing, or Whatever Happened to Skill and Beauty?," *Paper Pleasures: Five Centuries of Drawings and Watercolors*, Colloquim at the McKissick Museum, University of South Carolina, Sept. 19, 1992.

"The Place of Art History in the Education of the Art Teacher," *Symposium on Discipline-Based Art Education*, Florida State University, Feb. 9, 1990.

"The Philosophical Tenets of Modernism," SECAC Conference, Little Rock, AR, Oct. 27, 1989.

"Postmodernist Art: Toward a Critical Overview of Contemporary Practice," *After Modernism: Art, Architecture, Design, and the Crafts*, Houston Museum of Fine Arts, Feb. 13, 1988.

"Clement Greenberg, the *Partisan Review*, and the Two Modernisms," American Studies Association Conference, Philadelphia, Nov. 4, 1983.

Co-Chair (with Peter Hales), *Postmodernism: An Interdisciplinary Investigation*, a year-long symposium at the University of Illinois at Chicago, 1982-83.

EXHIBITIONS  
CURATED

*Contemporary Charleston 2004*, City Gallery at Waterfront Park, Charleston, SC, May 21 – July 30, 2004.

*Contemporary Charleston 2003*, City Gallery at Waterfront Park, Charleston, SC, May 28 – August 1, 2003.