

STEPHEN F. EISENMAN

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Department of Art History

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#### FIELDS OF INTEREST

19th Century European Art   Modern Design   Animal Studies

20th Century European and American Art   Art and Ecology

Critical Theory (Frankfurt School)   The Anthropology of Art

Art and Activism   The Politics and Art of the Anthropocene

#### EDUCATION

Princeton University Ph.D.   June 1984

Princeton University M.F.A.   June 1981

Williams College MA   June 1979

S.U.N.Y. at Albany BA (Magna Cum Laude)   June 1977

#### EMPLOYMENT

Northwestern University   Full Professor,   2005-

Northwestern University   Art History, Chair   1998-2001

Occidental College   Art History, Chair   1996-1998

(Univ. of C. at Riverside   Visiting Graduate Professor of Art History)   1995

Occidental College   Art History, Chair   1991-1995

Occidental College   Art History Associate Professor   1994-1996

Occidental College	Assistant Professor of Art History	1983-1988
Clark Art Institute	Assistant Paintings Conservator	1979

#### SELECTED AWARDS

Terra Foundation publication grant, 2017

Mellon Foundation Award, Huntington Library, 2011

Propeller Fund, 2010

Graduate School Research Fellowship, Northwestern University, 2005-7

Mellon Fellowship, Huntington Library, 2002

Graduate School Research Fellowship, Northwestern University, 2001-2

Clark Art Institute Summer Research Fellowship ,1999

Graves Foundation Award ,1994).

Irvine Foundation Fellowship ,1991.

National Endowment for the Humanities Summer Fellowship,1989.

MacArthur Foundation Research Grant, 1986-87).

#### BOOKS

*Nineteenth-Century Art: A Critical History*, 5<sup>th</sup> revised and expanded, (London and New York: Thames and Hudson), 2020 (forthcoming). The book was originally published in 1997 and has been translated into multiple languages

*Zoicide: Seeing Cruelty, Demanding Abolition*, with Sue Coe, (New York: AK Press), 2018

*William Blake and the Age of Aquarius* (Princeton: Princeton University Press), 2017

*The Cry of Nature – Art and the Making of Animal Rights*, (London: Reaktion), 2013

*The Ghosts of our Meat*, (New York: DAP), 2013

*Paul Gauguin*, (Barcelona: Poligrapha), 2010.

*The Ecology of Impressionism*, (Milan: Skira), 2010.

*Design in the Age of Darwin: From William Morris to Frank Lloyd Wright*, (Evanston: Northwestern University Press), 2008.

*Paul Gauguin: Artist of Myth and Dream*, (Milan: Skira), 2007.

*The Abu Ghraib Effect*, (London: Reaktion Books; Chicago: University of Chicago Press), 2007.  
(Turkish edition, 2012; Spanish edition, 2014)

*Nineteenth-Century Art in the Norton Simon Museum of Art*, (London and New Haven: Yale University Press), 2006 (Richard Brettell, co-author)

*Gauguin's Skirt*, (London and New York: Thames and Hudson), 1997. (Paperback, 1999)

*The Temptation of Saint Redon — Biography, Ideology and Style in the Noirs of Odilon Redon*, (Chicago: University of Chicago Press), 1992.

#### SELECTED ART HISTORY, ANTHROPOLOGY AND SCIENCE ARTICLES

Black Ops in Art and History, *Visual History*, March 2018.

“Abstract Expressionism at London’s Royal Academy of Art,” *New Art Examiner*, March-April, 2017 (Forthcoming).

“The Broad Museum has a Problem: Provincialism,” *New Art Examiner*, Jan-Feb. 2017, pp. 3-4

“Socialism and Animal Liberation – A Synthesis,” *Animal Liberation Currents*, December, 2016.

“The Real Swinish Multitude,” *Critical Inquiry*, vol. 42, no. 2, Winter 2016, pp. 37-72.

“Criticizing Animal Experimentation at My Peril,” *Altex*, January 2016, pp. 1-12.

“True Noir,” *Art in America*, February 2015, pp. 21-23.

“The Political Logic of Radical Art History in California: 1974-1985: A Memoir,” in *Re-New Art History* (Art/Books, 2014)

“The Harmony of Labor: Camille Pissarro’s *Apple Pickers*,” in *Impressionism and Post Impressionism in the Dallas Museum of Art*, (Yale University Press, 2013)

“Water-boarding -- A Torture both Intimate and Sacred,” in *Speaking about Torture*, edited by Julie A. Carlson, and Elisabeth Weber, (New York and London Fordham and Oxford University Press), 2012, pp. 129-140.

“Three criteria for inclusion in, or exclusion from a World History of Art”, *World Art*, Volume 1, Issue 2, Winter, 2011, pages 281-298.

“Death and Tourism – Claude Monet’s Paintings of Venice,” in *Art, Value, Politics*, edited by Jonathan Harris, (Liverpool: Liverpool University Press), 2007, pp. 123-145.

“Monet, Gauguin, y los origins del imperialismo,” in *Gauguin y los Origenes del Symbolismo*, (Madrid: Museo Thyssen-Bornemisza y Caja Madrid Fundacion), 2007, pp. 113-129.

“In Search of the Primitive: Gauguin, Morris and Imperialist Culture,” *Australian and New Zealand Journal of Art*, Vol. 6, No. 1, 2005.

“Communism in Furs: A Dream of Prehistory in William Morris’s John Ball,” *The Art Bulletin*, March 2005, pp. 93-111.

William Morris and the Kelmscott Chaucer,” *Around the Block* , Journal of the Block Art Museum, January 2005, pp. 3-5.

“Monet and the Autonomy of Painting,” *Monet – Atti del convegno*, Treviso: Linea d’Ombra Libri, 2003, pp. 139-145;

“The Autonomy of the Impression,” *Journal of the Clark Art Institute*

[http://www.clarkart.edu/research\\_and\\_academic/symposia\\_presentation\\_list.cfm?ID=2](http://www.clarkart.edu/research_and_academic/symposia_presentation_list.cfm?ID=2);

"An Introduction to William Morris's "Why I Became a Socialist." *Journal of the Radical Art Caucus*, vol. 2, 2004, n.p.

"Class Consciousness in the Design of William Morris," *Journal of William Morris Studies*, vol. xv, no. 1, Winter 2002-3, pp. 17-37.

"William Morris: Syr Pereceyvelle of Gales," *The World from Here, Los Angeles: The UCLA Hammer Museum of Art*, 2002, pp. 131-134.

"Turismo e morte: i dipinti veneziani di Claude Monet," *Monet, i luoghi della pittura, Treviso and Venezia: Linea d'Ombra*, 2002, pp. 181-192.

"Anti-Imperial Primitivist: Paul Gauguin in Oceania," *Pacific Studies*, vol. 23, nos. 1/2, March/June 2000 (appeared May 2001).

"Gauguin, Non-Identity and *Te Nave Nave Fenua*," in *Self and History*, edited by Aruna D'Souza, [Festschrift Volume for Linda Nochlin], (London and New York: Thames and Hudson), 2000.

"Gericault's *Raft of the Medusa*" in *The Time of Revolutions*, (Madrid: Plauweg), 2000.

"Negative Art History," (Review of new translation of Adorno's *Aesthetic Theory*) in *Art Journal*, Spring 1999, pp 101-104.

(with Mary Weismantel) "Race in the Andes: Global Movements and Popular Ontologies," *Bulletin of Latin American Research*, vol. 17, no. 2, pp. 121-142, 1998.

"Triangulating Racism," *The Art Bulletin*, Vol. LXXIX, no. 4, December 1996, pp. 603-609.

"Indépendance, Oui," *Meanjin*, Vol. 54, no. 4, 1995, pp. 724-728.

"Bastille Day in Tahiti," *Tok Blong Pasifik*, September-December, 1995, Vol. 49, no. 3-4, pp. 9-11.

"Odilon Redon: Prince of Dreams --The Seen and Unseen," *The Print Collector's Newsletter*, Vol. XXV, no. 5, November-December, 1994, pp. 165-168.

"Between the River and the Sea: Redon, Romantic Anti-Capitalism and the Origin of the *Noirs*," *L'Art et les revolutions: XXVIIe Congres International d'Histoire de l'Art*, Strasbourg, 1992, pp. 223-238.

"Benjamin's Concept of Now-Time," *Now-Time*, vol. I, no. 1, January 1992.

"Seeing Seurat Politically," *Museum Studies*, vol. 14, no. 2, 1989, pp. 210-221.

## ART CRITICISM

Since 2016, I have been publishing regular features and reviews for *Art in America*. They have included essays on Delacroix, Gauguin, Charles White and many others. My next review, on the Manet exhibition at the AIC, will appear in October. I have also written many reviews for *NewCity Chicago* and other magazines and journals.

## SELECTED CURATED EXHIBITIONS WITH CATALOGUES

*William Blake and the Age of Aquarius*, September 2017 (Forthcoming)

*The Ghosts of Our Meat – Sue Coe*, Dickinson College, Carlisle, PA Nov. 2013-March 2014.

*From Corot to Monet: Impressionism and the Symphony of Nature*, Complesso del Vittoriano, Rome, February 2009 - June 2010.

*Design in the Age of Darwin: From William Morris to Frank Lloyd Wright*, Evanston, Block Art Museum, May-August 2008.

*Paul Gauguin – Artist of Myth and Dreams*, Complesso del Vittoriano, Rome, October 2007 - February 2008.

*How We Might Live: The Art of William Morris and Gustav Stickley*,” Evanston, Block Art Museum, January 4 – March 5, 2005.

*Designing Utopia: The Art of William Morris and Friends*, Katonah, New York, The Katonah Museum of Art, February – April, 1992.

*The Graphic Works of Odilon Redon*, Katonah, New York, The Katonah Museum of Art, Katonah, N.Y., March-May, 1990.

*Dialogue/Prague/Los Angeles*, Prague and Los Angeles, March and July, 1989.

*Landscapes of Ferdinand Hodler*, (with Oscar Batschmann), Los Angeles, Chicago, and New York, 1987.

#### SELECTED CATALOGUE ESSAYS

*Gauguin/Van Gogh – L'Avventura del Colore Nuovo*, Brescia, Museo di Santa Giulia,”

October 25, 2005 – March 6, 2006. (Co-author with Charles Stuckey of the 75 Gauguin catalogue entries.)

“How We Might Live: Perspectives of Morris and Stickley.” Block Art Museum, January 4 – March 5, 2005.

“Impressionist Paintings in the Buhrle Collection,” in *The Catalogue of the Collection of the Buhrle Foundation, Zurich*, Volume II, (Milan: Linea d’Ombra Libri), 2005.

“Pissarro and the Seine,” in *Monet, la Senna, le ninfee. Il grande fiume e il nuovo secolo*, Museo di Santa Giulia, October -- December, 2004.

"Turismo e morte: i dipinti veneziani di Claude Monet," *Monet, i luoghi della pittura*, (Treviso and Venezia: Linea d'Ombra), 2002, pp. 181-192.

"The Intransigent Artist or How the Impressionists Got Their Name," in *The New Painting: Impressionism*, San Francisco and Washington, DC, 1986. Reprinted in *Art in Modern Culture: An Anthology of Critical Texts*, edited by Francis Francina and Jonathan Harris, New York, 1992, pp. 189-197. Reprinted in *Impressionism and Post-Impressionism*, edited by Mary Lewis, (Berkeley: UC Press), 2007, pp. 149-161..

“Anuszkiewicz: A Dialectic of Color," *The Prints of Richard Anuszkiewicz*, Brooklyn, New York, and Williamstown, Massachusetts, 1979, n.p.

“Location, Documentation and the Literal: American Drawings of the 1960's," *Drawings, Documents, Collages*, Williamstown, 1979.

## SELECTED REVIEWS

(See *Art in America* and *NewCity Chicago*, above)

Giovanni Aloi, *Speculative Taxidermy*, in *Critical Inquiry*, Autumn, 2019, pp. 249-241.

Briony Fer, *The Infinite Line*, in *The Art Bulletin*, June 2007, pp. 604-606.

“Francois Millet,” *Historians of Nineteenth-Century Art Newsletter*, Fall 1999, p.3-4

“Modernism’s Wake,” [review of T.J. Clark, *The End of an Idea*], *Art in America*, October 1999, pp. 59-61

“Chez Manet,” *The Los Angeles Times Book Review*, May 5, 1996, p. 4.

"Odilon Redon," *The Print Quarterly*, vol. VIII, no. 2, June 1991, pp. 199-200.

"Max Beckman at the County Museum," *Artweek*, January 12, 1985, p. 1.

## BOOKS UNDER CONTRACT

*William Morris – The Dissident Victorian*, Princeton University Press

## EXHIBITIONS IN PREPARATION

*William Blake in the Age of Aquarius*. Block Art Museum, 2017.



## ONLINE BOOK

Culture and Barbarism – A History of European Art, 1550-2005.

<http://www.mmlc.northwestern.edu/eisart/registration>

## EDITED VOLUME

(with Andrew Hemingway), Special Issue of the *Oxford Art Journal*, vol. 28, no.3, October, 2005.

Issue dedicated to the subject of Art and Labor.

## SELECTED LECTURES

Reina Sofia Museum, “Black Ops in Art and History,” October 15, 2019

University of Bristol, seminar and keynote, “The Image of Vivisection,” *Animals and Capitalism*, May 27, 2016

Oxford Centre for Animal Studies, “Seeing Animal Experimentation – At My Peril,” Summer Seminar, July 23, 2015.

University of Cardiff, keynote address, “Research in Cold Blood,” British Animal Studies Network, October 10, 2015.

UC Davis, “The Real Swinish Multitude,” October 25, 2014; also delivered at Minding Animal 3 Conference, New Delhi, January 8, 2015.

University of Binghamton, “Human Rights and Animal Rights in History,” International Critical Animal Studies Conference, April 15, 2016

University of Sheffield, “Animal Rights at Smthfield Market,” Reading Animals Conference, July 21, 2014.

“The Cry of Nature,” Chicago Humanities Festival, October 13, 2013

Anarchism in Apple Picking by Camille Pissarro, Dallas Museum of Art, Sept. 16, 2013

“Necessity and Desire – What Revolution Looks Like,” Occupy Chicago Symposium, March 3, 2012, 500 W Cermak, Chicago.

“The Posters of Toulouse-Lautrec – The Modernist as Populist,” Beloit College, February 8, 2012

“The Intellectual and Political Origins of Radical Art History in California – 1974-1985,” presented at UCLA, February 1, 2012 and UCI, February 6, 2012

“Meat Modernism – An Introduction,” Gulbenkian Foundation Museum, Lisbon Portugal, January 15, 2012; and University College London, October 29, 2010

“Some Criteria for the Establishment of a Global Art History,” AHA meetings, Warwick, March 31, 2011.

“An Aesthetic of Invisibility – The Representation of Torture and Solitary Confinement in the United States,” at conference, Fiat Ars – Pereat Mundus (Let the image thrive though the world be destroyed), La Sapienza, Rome, October 30, 2010

Introduction to session of CAA, “19<sup>th</sup> C. Art and the Pre-History of Modernism,” Chicago, Feb. 10, 2010.

“Darwin’s Conception of Design,” Columbia College, Chicago, March 15, 2009.

“Monet’s Apples – The Ecology of Impressionism”, The Union League Club of Chicago, November 17, 2009.

“The History of Solitary Confinement in the United States,” American Bar Foundation, Chicago November 4, 2009.

“Art After Auschwitz”, lecture delivered at conference, Echoes of a Century: Jews, Modernism, and the Holocaust, at Ackerman Center for Holocaust Studies, University of Texas, Dallas, February 12, 2008.

“Darwin and Modern Design,” Columbia College, September 15, 2008.

“The Architecture and Experience of Isolation,” Buffet Center, October 30, 2008.

“How Animals and Humans Become Meat: Sue Coe’s Porkopolis,” Loyola University, January 17, 2009.

“When Does it or You Begin,” play co-written with Laurie Jo Reynolds and Amy Partridge, performed at Links Hall, Chicago, January 17, 2009.

“Emotional Games – The Chicago Unlympics,” play and performance at No Coast, Chicago, with Laurie Jo Reynolds, February 14, 2009.

“Water-torture – Image and History,” University of Toronto, January 25, 2008.

“The Abu Ghraib Effect: Images of Pathos from Pergamon to Picasso,” versions delivered at the Guggenheim Museum (November 2006), University of Illinois, Chicago (January 2007), UCSB, (February 2007), Northwestern University (March 2007), Jacobs University, Bremen Germany, (June 2007).

“History of Art/History of Torture,” Introduction to panel organized for the CAA meetings, February 2007.

“Evolution in Victorian Design,” CAA, Boston, February 2005.

“Design in the Age of Darwin,” Fitzwilliam Museum, Cambridge, October 26, 2004.

“The Posters of Toulouse –Lautrec – Mass Culture and Mass Deception”, The Art Institute of Chicago, October 6, 2005

“Nation and Empire in Fin-de-Siecle Landscape,” Princeton University, February 24, 2005.

“Gauguin, Symbolism and the Origin of Imperialism,” Madrid, Thyssen Museum, January 7, 2005.

“In Search of the Primitive – Paul Gauguin and William Morris,” Keynote Address delivered to Association of Art Historians of Australia and New Zealand, Auckland, December 3, 2004; (Same address delivered at Te Papa, National Gallery of New Zealand, December 6, 2004 and Block Art Museum, January 20, 2005).

“Paul Gauguin, Art as Autobiography,” Art Institute of Chicago, Chicago Humanities Festival, November 15, 2004

“Communism in Furs: William Morris and ‘John Ball,’” Annual Meetings of the Modern Languages Association, San Diego, December 27, 2003.

“William Morris and a Dream of Primitive Communism,” Huntington Library, William Morris Symposium, December 4, 2003.

“Daumier’s Saltimbanque and the Wandering Jew,” Block Art Museum, October 15, 2003. “Picasso in Paris – 1900,” The Bruce Art Museum, Greenwich CT., September 25, 2003.

“Art and Labor,” Chair’s introductory address for double session at College Art Association, New York City, February 21, 2003.

"Young William Morris," Zentral Institute fur Kunstgeschichte, January 24, 2002.

"Monet's Autonomy," Museo Casamarca, Treviso, Italy, January 15, 2002.

"The Popularity of Toulouse-Lautrec," Norton Simon Museum of Art, January 12, 2002.

"The Men's House at Arles," Art Institute of Chicago, October 15, 2001.

"The Independence of the Impression," Clark Art Institute, July 29, 2001.

“Visualizing Tourism,” Annual Meeting of the American Anthropological Association, Chicago, November 19, 1999.

"Gauguin, Lukacs and the Identity of Labor," Institute of Fine Arts, New York University, New York City, April 16, 1999

"Identity and Non-Identity in Gauguin's Te Nave Nave Fenua," Annual Meeting of the College Art Associate, Los Angeles, February 12, 1999.

"Promiscuous Mothers in Gauguin's Polynesia," Invited Session at Annual Meeting of the American Anthropological Association, Philadelphia, PA, November 18, 1998.

"Art History, Cultural Studies and Adorno's Aesthetic Theory Today," Northwestern University, October 8, 1998

"The Native's Left Foot, Art and Aboriginality in Gauguin and Levi-Strauss," University of Chicago, May 12, 1997.

"Kunst und Gemeinschaft: Gauguin und die Schule von Pont Aven," Museum Wörth, Kunzelsau Germany, March 1, 1997.

"Theories of Race in 19th Century Latin America", Annual Meeting of the Anthropological Association of America, San Francisco, November 21, 1996.

"Teha' amana's Left Foot: Gauguin and Racist Exoticism", Metropolitan Museum of Art, New York, October 11, 1996.

"Gauguin's Third Sex", The Australian National Library, Canberra, August 8, 1996; The Association of Social Anthropologists of Oceania, Kona, Hawaii, February 12, 1996; The Courtauld Institute of Art, March 5, 1995; Williams College, October 3, 1995; The Institute of Fine Arts, October 5, 1995.

"Gauguin and the Dialectics of Primitivism," The Getty Center for Research in the Humanities, January 15, 1994; University College, London, March 7, 1995.

"Gauguin and the School of Pont-Aven", The San Diego Museum of Art, August 30, 1994.

## OTHER PUBLICATIONS

"Filling Up Prisons Won't Cut Spending," *Chicago Sun-Times*, May 4, 2011.

"Reform Inhumane, Expensive Tamms Supermax," *Chicago Sun-Times*, Dec. 3, 2010

"The Scandal that Wasn't – How Not to Reform Illinois Prisons," MRZine, September 15, 2010.

"Early Release Fable Masks Real Problems," *Chicago Sun-Times*, August 25, 2010.

"The Resistible Rise and Predictable Fall of the American Supermax," *Monthly Review*, November 2009

## SELECTED ADDITIONAL PROFESSIONAL ACTIVITIES

Chair, Faculty Senate, 2008-11; 2013-15.

Founding co-President, the Radical Art Caucus (a CAA recognized organization with over 100 members), 2002-2007.

Regular reviewer of grant applications for Guggenheim Foundation and NEH.

Regular reviewer of books and manuscripts for the *Art Bulletin*, the University of California Press, University of Chicago Press and University of Minnesota Press.

In January 2003 I join Suzanne Blier (Harvard) as external reviewer of the Department of Art History at UCLA

## MEDIA APPEARANCES

December 26, 2006, BBC Television, "God's Child by Paul Gauguin," part of series, *The Private Life of a Masterpiece*.

February 2005, WTTW (Chicago Public Television), "Chicago Tonight," and "Artbeat Chicago," interview about William Morris, Louis Sullivan and Frank Lloyd Wright.

February 2005, WBEZ (Chicago Public Radio), "848" and "Hello Beautiful," interviews about exhibition *How We Might Live*.

January 2005, French, German and Australian public television – Broadcast of *Hula Girls*, a documentary by Australian film-maker Trevor Graham, concerned with the history of depictions of Pacific Women .