

## MELODY BARNETT DEUSNER

Indiana University  
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### Employment

Indiana University, Department of Art History, Assistant Professor, 2012–Present

*A102: Renaissance through Modern Art*

*A220: American Arts/American Identities*

*A300: Themester: Networks and Communities in American Art*

*A345: American Art to 1913*

*A445/540: American Art to 1860 [1865]*

*A445/558: American Art, 1865–1945*

Graduate seminar: *Patronage*

Graduate seminar: *The Gilded Age*

Graduate seminar: *American Art in Exhibition*

University of Birmingham, UK, American and Canadian Studies, Fulbright-University of Birmingham Scholar, 2016

Graduate seminar (co-taught): *Textualities and Materialities* (English Literature & Culture)

Northwestern University, Department of Art History, Terra Foundation Postdoctoral Fellow in American Art, 2010–12

*American Art to the Civil War: A Nation United/A Nation Divided*

*American Art to the Civil War: Art and Money in America I*

*American Art, 1865–1945: Art and Money in America II*

*American Art, 1865–1945: American Art and Mass Culture in an Expanding World*

Graduate seminar: *Patronage and American Art*

Graduate seminar: *American Art in the Networked Nineteenth Century*

University of Delaware, Department of Art History, Instructor, 2004–06

*Monuments and Methods*

*Modern Art I*

## Degree and Graduate Studies

- 2011        **Ph.D. in Art History**, University of Delaware, Newark, DE  
Areas of specialization: Modern and American art  
Dissertation: “A Network of Associations: Aesthetic Painting and its Patrons, 1870–1914”  
Co-advisors: Dr. Nina M. Athanassoglou-Kallmyer, University of Delaware  
Dr. Michael Leja, University of Pennsylvania
- 2004        **M.A. in Art History**, University of Delaware, Newark, DE  
Thesis:        “De Chirico, Schopenhauer, and the Metaphysical Studio”  
Advisor:        Dr. Nina M. Athanassoglou-Kallmyer
- 1999        **B.A. in Art History and English**, Rhodes College, Memphis, TN  
Cum Laude

## Honors and Awards

- Fulbright-University of Birmingham Scholar Award, January–July 2016  
Fellow, Royal Society for the encouragement of Arts, Manufactures and Commerce, 2016  
Trustees Teaching Award, Indiana University, Bloomington, 2014 and 2017  
Terra Foundation Postdoctoral Fellow in American Art, Northwestern University, 2010–12  
Art History Department nomination, Wilburn Owen Sypherd Prize for Best Dissertation in the Humanities, University of Delaware, 2011  
Douglass Foundation Fellow in American Art, Metropolitan Museum of Art, 2009–10  
Robert R. Davis Dissertation Fellowship in Art History, University of Delaware, 2009–10  
Kress Foundation Travel Fellowship, 2009  
Henry Luce Foundation/ACLS Dissertation Fellowship in American Art, 2008–09  
Terra Foundation Pre-doctoral Fellow, Smithsonian American Art Museum, 2007–08  
Robert T. and Anne R. Silver Award in Art History, University of Delaware, 2006  
Research Assistantship, University of Delaware, 2005–06  
Graduate Fellowship, University of Delaware, 2005  
Outstanding Graduate Achievement Award, Art History, University of Delaware, 2004–05  
Graduate Teaching Assistantship, University of Delaware, 2002–04  
Block Fellowship, University of Delaware, 2001–02  
Apollonian Award for Excellence in Art History, Rhodes College, 1999  
Allen Tate Creative Writing Award for Fiction, Rhodes College, 1999  
Phi Beta Kappa, 1999

## Peer-Reviewed Publications

*A Network of Associations: Aesthetic Painting and its Patrons in Britain and America*  
(book manuscript under review)

“Wall to Wall: Zones of Artistic Engagement in Late Nineteenth-Century America,” in *A Companion to Nineteenth-Century Art*, ed. Michelle Facos and Jayne Fargnoli (Hoboken, NJ: Wiley-Blackwell, 2018), forthcoming.

“Constructing the ‘Deadly Parallel’: Paintings, Politics, and the Comparative Eye in Turn-of-the-Century Clubland,” in “30<sup>th</sup> Anniversary Issue: 30 Invited Authors Celebrate 30 Years,” special issue, *American Art* 31, no. 2 (Summer 2017), 96–103.

“The Impossible Exedra: Engineering Contemplation and Conviviality in the Gilded Age,” in *Housing the New Romans: Architectural Reception and Classical Style in the Modern World*, ed. Elizabeth Macaulay-Lewis and Katherine von Stackelberg (Oxford: Oxford University Press, 2017), 153–89.

“Whistler, Aestheticism, and the Networked World,” in *Palaces of Art: Whistler and the Art Worlds of Aestheticism*, ed. Linda Merrill and Lee Glazer (Washington, D.C.: Smithsonian Institution Scholarly Press, 2013), 149–64.

“‘In seen and unseen places’: The Henry G. Marquand House and Collections in England and America,” in “Anglo-American: Anglo-American: Art between England and America, 1770–1970,” ed. David Peters Corbett and Sarah Monks, special issue, *Art History* 3, no. 4 (September 2011), 754–73.

## Exhibition Catalogue Essays

“Building a Reputation: Henry Gurdon Marquand’s New York Mansion,” in *Orchestrating Elegance: Alma-Tadema and the Marquand Music Room*, Sterling and Francine Clark Art Institute exhibition catalogue, ed. Kathleen M. Morris and Alexis Goodin (New Haven: Yale University Press, 2017), 37–61.

## Scholarly Book Reviews

Book review: Marjorie Garber, *Patronizing the Arts* (Princeton: Princeton University Press, 2008). *caa.reviews* (October 13, 2011)

Book review: Kristin Schwain, *Signs of Grace: Religion and American Art in the Gilded Age* (Ithaca and London: Cornell University Press, 2008). *Association of Historians of American Art Newsletter* 22, no. 1 (Spring 2009), 18–20.

## Invited Lectures

“Aestheticism and the American Businessman”

- The Charles Hosmer Morse Museum of American Art, January 2017
- Samuel M. Nickerson Lecture Series, Driehaus Museum, Chicago, IL, May 2011

“Wall to Wall: Zones of Artistic Engagement in Late Nineteenth-Century America,” Fulbright Lecture, Macedonian Museum of Contemporary Art, Thessaloniki, May 2016

“Of Precedents and Promises: The Relationship of the Private Art Collection to the Public Museum in the United States,” Fulbright Lecture, Museum of Byzantine Culture, Thessaloniki, May 2016

“Thoughts on Practicing a Network-Oriented Art History,” Fulbright Lecture in American Studies, University of Munich, May 2016

“Constructing the ‘Deadly Parallel’: Paintings, Politics, and the Comparative Eye in Turn-of-the-Century Clubland,” Shifting Terrain: Mapping a Transnational American Art History, Smithsonian American Art Museum, October 2015

“Rethinking the Aesthetic Object,” Objects of Modernity Conference, Centre for the Study of Cultural Modernity, University of Birmingham, June 2014

“Selectivity and ‘Studio Vision’ in Gilded Age America,” T.C. Steele State Historic Site, in conjunction with the exhibition, *Historic Artist Homes and Studios*, December 2013

“Rossetti and Burne-Jones through American Eyes,” Scholars’ Day on International Pre-Raphaelitism, Paul Mellon Centre for British Art in connection with the exhibition, *Pre-Raphaelites: Victorian Avant-Garde* at the Tate Britain, London, UK, January 2013

“Whistler, Aestheticism, and the Networked World,” Moss Foundation Lecture in the Visual Arts, Rhodes College, Memphis, TN, November 2012

“‘Sets within sets, unities within unities’: Art Collections and the Cultivation of Harmonious Systems in Gilded Age America,” Third Annual Jack Warner Symposium on American Art, Arthur Ross Gallery, University of Pennsylvania, October 2011

Guest speaker, *American Art in the Gilded Age* (Art History S3639-001) Columbia University, Department of Art History and Archaeology, Prof. Meredith Davis, June 2010

“Transatlantic Aestheticism in a Networked World,” *Anglo-American: Artistic Exchange between Britain and the USA*, University of York, UK, July 2009

## Conference Papers and Other Presentations

“Whistler, Aestheticism, and the Networked World”

- Research Seminar in the History of Art, University of Birmingham, UK, May 2016
- Lunder Consortium for Whistler Studies Inaugural Symposium, *Palaces of Art: Whistler and the Art Worlds of Aestheticism*, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., October 2011

“Trust, Trusts, Trusteeship, and the Shaping of American Art Museums,” Visible Hands: Markets and the Making of American Art, Tate, London, January 2016

“American Art in the Networked Nineteenth Century,” gallery talk, Indiana University Art Museum, Bloomington, October 2013

“Seeing and Thinking through Networks in the Nineteenth Century,” Technologies of Experience Interdisciplinary Symposium, Indiana University, Bloomington, April 2013

“From Cult to Circuit: Aestheticism, Modernism, Modernity,” for session, *The Cult of Beauty: Aestheticism in Late Nineteenth-Century Britain*, College Art Association Annual Conference, New York, February 2013

“Harmonious Systems: Expansionism and Standardized Production in Detroit and Beyond,” excerpt from book in progress, Newberry Seminar in American Art and Visual Culture, Newberry Library, Chicago, IL, November 2012

“Notes on the Visual Culture of Network,” North American Victorian Studies Association Annual Conference, *Victorian Networks*, Madison, WI, September 2012

“Thoughts on Practicing a Network-Oriented Art History,” History of Art and Studio Art Faculty Lectures, Indiana University, Bloomington, August 2012

“‘In each other’s own best company’: Selection, Comparison, and Arrangement in Aesthetic New York,” Faculty Lunchbag Series, Northwestern University, February 2012

Respondent, Newberry Seminar in American Art and Visual Culture, Newberry Library, Chicago, IL, October 2011

“Aesthetic Painting and Patronage Networks in Gilded Age America”

- Fireside Talks, Chapin Residential College, Northwestern University, March 2011
- Northwestern University, Evanston, IL, February 2011
- Fellows’ Talks, Metropolitan Museum of Art, NY, May 2010

“Aestheticism in a Gilded Age,” Association of Historians of Nineteenth-Century Art Session, *The Networked Nineteenth Century*, College Art Association Annual Conference, Los Angeles, CA, February 2009

“Aestheticism and the American Businessman”

- Design History Society Annual Conference, *Networks of Design*, University of Falmouth, UK, September 2008
- Fellows’ Talks, Smithsonian American Art Museum, Washington, D.C., May 2008
- Research Talks, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., April 2008

“Visual Languages of Capital and Labor,” *The New American Art History: Against the American Grain*, Yale University Department of Art History Graduate Student Symposium, April 2005

“De Chirico, Schopenhauer, and the Metaphysical Studio,” Middle Atlantic Symposium, University of Maryland Department of Art History and the National Gallery of Art Center for Advanced Study in the Visual Arts (CASVA), Washington, D.C., April 2005

## **Museum Experience**

Exhibition Assistant, *Giorgio de Chirico and the Myth of Ariadne*, Philadelphia Museum of Art, 2002–03

Exhibition Assistant, *Almost Forgotten: Delaware Women Artists, 1900–1950*, Biggs Museum of American Art, Dover and Riverfront Arts Center, Wilmington, 2002

Interim Curator of Education, Memphis Brooks Museum of Art, 2001

Assistant Curator of Education, Memphis Brooks Museum of Art, 1999–2000

Eugene McDermott Family Education Intern, Dallas Museum of Art, 1998

## **Referee For:**

*Art Bulletin*

*American Art*

*Nineteenth-Century Art Worldwide*

## **Professional Memberships**

College Art Association (CAA)

Association of Art Historians (AAH)

Association of Historians of American Art (AHAA)

North American Victorian Studies Association (NASVA)

Indiana University Network Institute (IUNI)