

Curriculum Vitae

DENNIS RAVERTY

Office:

Department of Art
New Jersey City University
2039 Kennedy Blvd.
Jersey City, NJ 07305-1597
(201) 200-2167
draverty@njcu.edu

Home:

152 West 20th Street, Apt. 3C
New York, NY 10011
(212) 489-7634

EDUCATION:

Ph.D. Rutgers University, 1996
M.A. University of Iowa, 1992
B.A. University of Minnesota, 1990
Minneapolis College of Art and Design (one year of course work)

LANGUAGES: German, French

SPECIALIZATION: 19th and 20th Century Art History, Theory and Criticism.

TEACHING POSITIONS:

New Jersey City University, Department of Art, Associate Professor, 2010-2023.
New Jersey City University, Department of Art, Assistant Professor, 2004-2010
Iowa State University, College of Design, Assistant Professor, 1999-2004.
Pittsburgh State University, Department of Art, Assistant Professor, 1996-1999.
Rutgers University, Department of Art History, Lecturer, 1995-1996.
Rutgers University, Department of Art History, Teaching Assistant, 1993-1994
University of Iowa, Department of Art History, Teaching Assistant, 1990-1992

BOOKS:

Struggle over the Modern: Purity and Experience in American Art Criticism, Fairleigh Dickinson University Press, (New Jersey, 2005).

ESSAYS & ARTICLES:

"The Delineation of Desire in 1920s Commercial Illustration," *Illustration Magazine* 77 (August, 2022): 50-61.

"War is a Map of Wounds," in *Art as Social Practice*, (exhibition catalogue), Linfield University Galleries (2021).

"Murder in Mississippi: Norman Rockwell's Social Realism," *Living Church Magazine*, 263 (July 2020):18-20.

"The Demise of the Frontier and the Birth of the 'Old West,'" *Illustration Magazine* 63 (February 2019): 13-18.

"How the West was Sold: Changing Representations of the Frontier in Mid-19th Century Illustration," *Illustration Magazine* 16 (August 2018): 84-92.

"'Romantic Science'—Early 19th Century Illustrators on Expedition to the Frontier," *Illustration Magazine* 16 (February 2018): 84-92.

"Frances Flora Palmer and the Pictorial Domestication of the West," *Woman's Art Journal* 38 (Spring 2017): 3-10.

"Fragments Redeemed from the Ruins of a Fictive Archeology," *Sweet Silent Thought* (exhibition catalogue), Payne Gallery, Monrovia College (2016).

"The Waud Brothers and the Development of the Pictorial Press during the Civil War," *Illustration Magazine* 14 (November 2016): 84-92.

"Chagall's Midrash," *Living Church Magazine*, 247 (November 2015): 84-87.

"The Impact of 9/11 on Recent Artistic Practice," *Poeticas Visuais*, (Fall 2012): 32-43.

"Henry Ossawa Tanner: Realism and Transcendence," *Living Church Magazine* 245 (July 2012):18-20

Entries for Siah Armajani, Romare Bearden, Kerry James Marshal and Sanford Robinson Gifford, *Grove Encyclopedia of American Art*, Oxford University Press (2011).

"Alternative Exhibition Spaces for Black Artists in New York City during the 1970s: Towards a Partial History," *International Review of African American Art* 22 (December 2008):43-47.

"African and Diasporic References in the Art of Ben Jones," *The Art of Ben Jones*, (exhibition catalogue) Jersey City Art Museum (2008): 69-77.

"Siah Armajani: *Fallujah* and Other Recent Glass Constructions" *Sculpture Magazine* 28 (December 2007): 30-35.

"Haywood Rivers: *L'Artiste Brut*" *International Review of African American Art* 20 (Spring 2006): 29-35.

"Jack Levine and the Politics of Criticism," *Prospects: An Annual of American Cultural Studies* 29 (2005): 361-372.

"Locale, Memory and Exile in Recent Work of Siah Armajani," *Art Papers* 28 (September 2004):28-33.

"The Self as Other: A Search for Identity in the Painting of Archibald Motley Jr.," *International Review of African American Art* 18 (Spring 2002):25-35.

"Marketing Modernism: Promotional Strategies, in the Armory Show" *Prospects: An Annual of American Cultural Studies* 27 (2002):359-374.

"Art and Calamity: September 11 One Year Later," *Art Papers* 25, (September 2002):14-15.

"The Needs of Postwar America and the Origins of the Jackson Pollock Myth," *Midwest Quarterly*, 43 (Spring 2002):337-345.

"Visions from a Sinking World," *New Art Examiner*, 29, (September 2001): 52-57.

"Beyond Deconstruction: Siah Armajani and the Architectural Text," *Art Papers*, 25 (March 2001):28-33.

"Stylistic Vacillation and Unresolved Autonomy Issues in the Work of Pontormo," *Selected Papers: European Studies Conferences 1993-1999*, (Vienna, 2001):213-221.

"Kaprow's Strategy," *Art Criticism*, 12 (Fall 2000):23-33.

"Art Theory and Psychological Thought in Nineteenth-Century America: The Case of the Crayon," *Prospects: An Annual of American Cultural Studies*, 24 (1999):285-296.

"The Controversy over Ernst Barlach's *Geistkämpfer*," *Source: Notes in the History of Art* 8 (Summer, 1999):48-54.

"Critical Perspectives on New Images of Man," *Art Journal* 53 (Winter 1995): 62-64.

Reclaiming Artists of the New York School (exhibition catalogue) contributed "Biographies of the Artists," (Sydney Mishkin Gallery, New York 1994):41-50.

SCHOLARLY CONFERENCE PRESENTATIONS:

"Neither Avant Garde nor Kitsch: How Illustration was Left out of the Canon of Twentieth-Century Art," College Art Association, New York City, 2015.

"Kontoglou's Polemics and the Art Historical Canon," Byzantine Studies Association, Brookline, Massachusetts, 2012.

"The East-coast Appeal of John Steuart Curry: A Kansas 'Primitive' in Connecticut," Twenty-Fourth Annual National Conference on Liberal Arts and the Education of Artists, School of Visual Arts, New York, 2011.

"Persian Style and Western Iconography in Recent Work of Siah Armajani," American Studies Association, Philadelphia, 2007.

"The 'New Negro' Anthology and the Decline of 'Scientific' Racialism," College Art Association, Atlanta, 2005.

"Inter-Subjectivity in *Rumi's Cellar*," College Art Association, New York City, 2003

"Locale & Memory in the Recent Work of Siah Armajani," American Studies Association, Houston, 2002.

"Has Poststructuralism Gone Too Far?" (Panel Discussant), College Art Association, Philadelphia, 2002.

"Archibald Motley's Depictions of Blacks in Light of Recent Racial Identity Development Theory," College Art Association, Chicago, 2001.

"Artists, Critics, the Public and the Culture Industry: Towards a Realignment for the Twenty-First Century," College of Fine Arts, Northern Illinois University, 2001.

"Notes on the Reclamation of an Avant-garde Tradition in Postwar German Art," German Studies Association, Houston, 2000.

"Making Art in Iowa in the 21st Century," Panelist, Des Moines Art Center, 2000.

"Joseph Beuys, Shamanism, and the Healing of Germany in the Postwar World," European Studies Conference, University of Nebraska, Omaha, 1999.

SELECTED ART REVIEWS:

"Siah Armajani at Senior and Shopmaker Gallery," *Art in America* 91 (February 2003):107.

"Tom Scott at Intermedia Arts," *Art Papers* 25 (May 2002):46.

"Anna Gaskell at the Des Moines Art Center," *New Art Examiner* 30 (March, 2002):83.

"Iraqi Artists Defy Repression at Home," *Des Moines Register* (Sunday, February 17, 2002):3E.

"Ellen Gallagher," *Art Papers* 25 (November 2001):77.

"Jan Frank and Robert Stanley at the Steven Vail Gallery," *Art in America*, 89 (April 2001):147.

"Tony Oursler: 'Introjection'" *New Art Examiner*, 28 (May 2001): 100.

"Power of the Word: New Chinese Art at Grinnell," *New Art Examiner* 28 (March 2001): 60.

"Sculptures [of Tony Oursler] Explore War Among Personas," *Des Moines Register* (Sunday, November 19, 2000): 3E.

"Pat Stier: Dazzling Water, Dazzling Light," *New Art Examiner* 28 (September 2000): 65-66.

"James Drake: A Thousand Tongues Burn and Sing," *Art Papers* 23 (July/August, 1999):52.

"Spectacle and Persuasion in Fascist Italy," book review, *European Studies Journal* 16 (Spring 1999):117-119.

"Hugh Merrill: Martin Buber's Cat," *Art Papers* 22 (July 1998):46.

TEACHING AWARDS:

Outstanding Faculty Award, Interfraternity Council, Iowa State University, 2004.

Faculty of the Year Award (VIESHA), Iowa State University College of Design, 2001.

SELECTED ADMINISTRATIVE POSITIONS:

Contributing Editor, *Art Papers*, 2000 - 2005.

Gallery Consultant, Sidney Mishkin Gallery, New York City, 1992-1994.

Administrative Director, Concentus Musicus Renaissance Ensembles, Minneapolis, 1988-1990.

Assistant Curator, Chinese Culture Institute, Boston, 1986-1988.

Program Coordinator, Boston Visual Artists' Union, Boston, 1984-1986.