

**Professor  
JodyPatterson  
Roy Lichtenstein Foundation Chair  
Graduate Studies Chair  
Department of History of Art  
Ohio State University**

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### **Education**

- 2009-2010 *Terra Foundation Postdoctoral Research Fellow in American Art, Smithsonian American Art Museum, Washington, DC*
- 2005-2009 *PhD, History of Art, University College London*

### **Tenured Positions**

- 2019-Present *Associate Professor, Roy Lichtenstein Foundation Chair Ohio State University*
- 2012-2019 *Associate Professor, Chair of History of Art Department, University of Plymouth*

### **Teaching**

- 2009-2011 *Terra Foundation Postdoctoral Teaching Fellow in American Art, Ecole normale supérieure, Paris*
- 2005-2009 *Teaching Fellow, History and Theory of Art, Slade School of Fine Art, London*
- 2005-2008 *Teaching Fellow, History of Art, University College London*

### **Publications**

#### **Books**

*What About Modern Art and Democracy: American Art in the 1940s* (in preparation)

*Modernism for the Masses: Painters, Politics, and Public Murals in 1930s New York* (Yale University Press, 2020).

*Swing Landscape: Stuart Davis and the Modernist Mural*, Exhibition Catalogue, with Jennifer McComas, Eskenazi Museum of Art, Indiana University, Bloomington (Yale University Press, 2020).

#### **Book Chapters**

'Meyer Schapiro, Marxism, and Modernism in the US,' *Routledge Companion to Marxism in Art History*, ed. Brian Winkenweder (forthcoming, Routledge, 2022).

'The Nature of Abstract Art,' *Histoire Sociale de l'art: une anthologie critique*, vol. 1, eds Neil McWilliam, Constance Moréteau, Johanne Lamoureux (Institut national d'histoire de l'art, Presses du réel, 2015), pp. 562-579.

'Art and Politics on the New York Waterfront in the 1930s,' *Re/New Marxist Art History*, eds Warren Carter, Barnaby Haran, Frederic J. Schwartz (Art/Books, 2013), pp. 316-332.

"'Flight From Reality'? A Reconsideration of Gorky's Politics and Approach to Public Muralism in the 1930s,' *Arshile Gorky: A Retrospective* (Philadelphia Museum of Art / Yale University Press, 2009), pp. 74-93.

### Special Issues

Co-editor with Warren Carter and Ben Wiedel-Kaufmann (Open University), 'Painting the Town Red? Contemporary Legacies of Public Muralism and the Left,' *Art and the Public Sphere* 11.2 (Autumn 2022).

### Articles

"We'll Always Have Paris: Stuart Davis' *Allée*," *Kunst und Politik* (forthcoming Spring 2022).

"During a Crisis, Is Art Just a Luxury? What the New Deal Has to Teach Us About the Importance of Supporting the Arts," *ARTnews*, April 2020, <https://www.artnews.com/art-news/news/new-deal-federal-art-project-support-arts-coronavirus-1202684330/>

'Marx on the Walls': Muralism and Anglo-American Exchange During the 1930s,' *Tate Papers* 27 (Spring 2017): <http://www.tate.org.uk/research/publications/tate-papers/27>

"'Point of Promise and of Danger': Social Art and the Legacies of the Democratic Front in Cold War America,' Special Issue: The Realism Problem in the Art History of the Postwar Period, *Kunst und Politik* 16 (2014): 77-91.

'Modernism and Murals at the 1939 New York World's Fair,' *American Art* 24.2 (Summer 2010): 50-73.

'The Art of Swinging Left in the 1930s: Modernism, Realism, and the Politics of the Left in the Murals of Stuart Davis,' *Art History* 33.1 (February 2010): 98-123.

'Stuart Davis, Painting and Politics in the 1930s,' *Burlington Magazine* (July 2009): 465-468.

### Book Reviews

*The Wall of Respect: Public Art and Black Liberation in 1960s Chicago (Second to None: Chicago Stories)*, CAA Reviews, 2019.

'American Artists Against War, 1935-2010,' *Journal of American History*, 103.2 (2016): 512-513.

'The Writing on the Walls,' *Art History* 34.1 (February 2011): 203-208.

'Fernand Léger: Paris-New York,' *The Art Book* 16.3 (August 2009): 25-27.

'Stuart Davis, A Catalogue Raisonné,' *Oxford Art Journal* 31.3 (Spring 2009): 457-460.

'Radical Art. Print-making and the Left in 1930s New York,' *Art History* 28.5 (November 2005): 790-794.

## **Conferences**

### **Papers**

March 2022, *American Modernism and 'All That Jazz'*, Eskenazi Museum of Art, Symposium in conjunction with the exhibition *Swing Landscape: Stuart Davis and the Modernist Mural*, Bloomington, Indiana.

June 2021, *1940s in Focus: American Art during the Decade of Transition*, Courtauld Institute of Art, London.

February 2020, *Modern Art despite Modernism: Humanism, Realism, and American Art in the Forties*, Annual Meeting of the College Art Association, Chicago.

April 2019, *American Art in the 1940s: Global Currents, Local Tides*, Terra Foundation for American Art, Paris.

November 2016, Keynote, *Art Outside the Gallery, New Voices*, Association of Art Historians, Plymouth University.

February 2016, *'Ralston Crawford and American Abstraction in the Atomic Age'*, Annual Meeting of the College Art Association, Washington, DC.

### **Sessions Organized/Chaired**

November 2021, Panel Moderator, *Art's Publics*, Wexner Center for the Arts, Columbus.

November 2016, Conference Organizer and Chair, *Art Outside the Gallery, New Voices*, Association of Art Historians, Plymouth University.

May 2015, Conference Respondent, *Marshalling American Art: Exhibiting Ideology in the Cold War*, Tate Britain, London.

February 2015, Session Chair, *New Genealogies of American Modernism at Mid-Century*, Annual Meeting of the College Art Association, New York.

## **Invited and Public Lectures**

March 2022, *Roy Lichtenstein, History in Making, 1948-1960*, in conjunction with the Roy Lichtenstein exhibition, Columbus Museum of Art.

February 2022, *Public Art and Social Justice*, College of Arts and Sciences, Ohio State University.

September 2021, *From the Easel to the Wall, and Back Again: Large-Scale American Painting at Mid-Century*, Columbus Museum of Art, Columbus.

September 2021, *Monumental Changes*, College of Arts and Sciences, Ohio State University.

April 2018, *St Ives-New York: Transatlantic Modernism and the Mural*, Peninsula Arts, Plymouth.

March 2018, *A Bigger Picture: Trevor Bell and Large-Scale Abstraction*, Plymouth City Museum and Art Gallery, Plymouth.