

ANDREW CARRINGTON SHELTON

EDUCATION

Ph.D. Institute of Fine Arts, New York University, 1997

M.A. Institute of Fine Arts, New York University, 1989

B.A. *summa cum laude* Columbia University, 1987

ADMINISTRATIVE/ACADEMIC APPOINTMENTS

Acting Chair, Department of Arts Administration, Education and Policy, The Ohio State University, October—December 2022

Acting Chair, Department of Art, The Ohio State University, October 4, 2021, January 3, 2022

Interim Chair, Department of Theatre, The Ohio State University, July 2020—June 2021

Interim Chair, Department of History of Art, The Ohio State University, August—December 2020

Professor, Department of History of Art, The Ohio State University, September 2013—present

Chair, Department of History of Art, The Ohio State University, October 2006—June 2014

Associate Professor, Department of History of Art, The Ohio State University, October 2005—September 2013

Faculty Administrative Fellow, Dean's Office, College of the Arts, Ohio State University, October 2005—June 2006

Assistant Professor, Department of History of Art, The Ohio State University, October 1999—September 2005

Assistant Professor, Department of Critical Studies, Massachusetts College of Art, September 1997—August 1999

Visiting Assistant Professor, Department of Art History, University of Delaware, September 1996—August 1997

Visiting Lecturer, Department of Art History, Dartmouth College, Winter and Spring quarters, 1996

PUBLICATIONS

A) Books/Catalogues

Editor, *Arts*, Special Issue: "Queerness in 18th and 19th-Century European Art"
(forthcoming 2024)

Contributor, *Ingres*, Madrid: Museo del Prado, 2015

Ingres, Phaidon Press, 2008 (German, Italian, Spanish, and French translations of this volume appeared in 2009.)

Reviews:

- Stéphan Guégan, "A propos de l'*Ingres* d'Andrew Carrington Shelton,"
Bulletin du Musée Ingres, April 2010, 112-16 (French edition)
- Richard Wrigley, *The Burlington Magazine*, May 2009
- E. K. Mix, *Choice*, May 2009
- Frank Whitford, *The Sunday Times*, November 30, 2008

Ingres and His Critics, Cambridge: Cambridge University Press, 2005

Reviews:

- Daniel Harkett, *caa.reviews*, April 23, 2008
- Sanford Schwartz, "Ingres vs Ingres," *New York Review of Books*, July 13, 2006
- Peter Benson Miller, *48/14: La revue du musée d'Orsay*, no. 21 (Autumn 2005)

Co-Author, *Portraits by Ingres: Image of an Epoch*, London, National Gallery; Washington, National Gallery of Art; New York, Metropolitan Museum of Art, 1999

Reviews:

- Robert Snell, "Ingres's accommodation with authority and fashion: this too, too solid flesh," in *Times Literary Supplement*, February 26, 1999, 18-19
- James Fenton, "The Zincsmith of Genius," *New York Review of Books*, May 20, 1999
- Jon Whiteley, *Burlington Magazine*, 141, no. 1154 (May 1999) 304-6
- Peter Campbell, "Under the Brush," *London Review of Books*, 21, no. 5 (March 4, 1999) 8-9
- T.J. McCormick, *Choice*, 37, no. 7 (March 2000) 1288

Awards:

- 2000 Wittenborn Memorial Book Award
- Finalist, 2000 College Art Association Alfred H. Barr Award
- Selected as Outstanding Title by *Choice*

B) Articles/Essays

"In Bed with Monet," *Arts*, Special Issue: "Queerness in 18th- and 19th-Century European Art" (forthcoming, 2024)

- “The First Retrospective Exhibition of the Drawings of J.-A.-D. Ingres (1861)” *Nineteenth-Century Art Worldwide* 21, no. 2 (Summer 2022) 36-55; 78-169
- “Ingres, Painter of Men,” *Art History*, 44, 1 (February 2021) 16-51 (peer-reviewed)
- “Kehinde Wiley, *Portrait of Andries Stilte II*,” in Nanette V. Maciejunes and M. Melissa Wolfe, eds., *Reflections: The American Collection of the Columbus Museum of Art* (Columbus: Columbus Museum of Art, 2019) 600-610
- “Fashion, Lithography and Gender Instability in Romantic-Era Paris: A Case Study,” in Michelle Facos, ed., *A Companion to 19th-Century Art* (London: Wiley-Blackwell, 2019) 485-98
- “Achille Devéria’s *Quatre Sergents de La Rochelle* (1822)” *Annales Benjamin Constant*, 41 (2016) *Art et libéralisme en France/La contestation par l’image (1814-1830)* 193-213
- “Masculinity,” Michael Kelly, editor-in-chief, *Encyclopedia of Aesthetics*, 2nd edition, 6 vols (Oxford and New York: Oxford University Press, 2014) IV, 265-269 (peer-reviewed)
- “Parodies and Panegyrics: The Biographical Writing on ‘Monsieur Ingres,’” *Ingres, un homme à part? Entre Carrière et mythe, la fabrique du personnage*, XXIIes Rencontres de l’École du Louvre, Paris, École du Louvre, 2009, 29-37
- “Ingres et la critique moderne, 1967-2005,” in Vincent Pomarède, Stéphane Guéguan, Louis-Antoine Prat and Éric Bertin, eds., *Ingres, 1780-1867*, Paris, Gallimard/Musée du Louvre, 2006, 20-31
- “Modernisme, académisme, ingrisme: La Polémique au sujet des *Envois* (1838-1840),” in Sébastien Allard et Marie-Claude Chaudonneret, *Ingres: La Réforme des principes*, Lyon: Fage Éditions, 2006, 151-68
- “Girodet et Boutard: Portrait d’une alliance artistico-journalistique au temps de Napoléon” in Sylvain Bellanger ed., *Girodet (1767-1824)*, Paris, Gallimard/Musée du Louvre, 2005, 129-35
- “The Third Republic, 1870-1889,” in Michel Laclotte et al., *Art and Spirit of Paris*, 2 vols. (New York: Abbeville Press, 2003) II, 1018-1071
- “Art, Politics and the Politics of Art: Ingres’s *Saint Symphorien* at the 1834 Salon,” *Art Bulletin*, LXXXIII, no. 4 (December 2001) 711-39 (peer-reviewed)
- “Storming the Acropolis: Gender, Class, and Classicism in 18th-Century England,” in Elise Goodman ed., *Art and Culture in the Eighteenth Century: New Dimensions and Multiple Perspectives*, Newark: University of Delaware Press, 2001, 125-41 (peer-reviewed)

“Ingres versus Delacroix,” *Art History*, 23 no. 5 (December 2000) 726-42; reprinted in Susan Siegfried and Adrian Rifkin, eds., *Fingering Ingres*, Oxford: Blackwell, 2001, 76-92 (peer-reviewed)

“*Les marchands sont plus que jamais dans le temple: Mural Painting in France under the July Monarchy*,” in Andrew Hemingway and William Vaughan eds., *Art in Bourgeois Society, 1790-1850*, London: Cambridge University Press, 1998, 178-199 (peer-reviewed)

“Une séjour ignoré d’Ingres sur la côte normande en mars 1834,” *Bulletin du Musée Ingres*, no. 71 (July 1998) 51-59

C) Reviews

Pierre Sérié, *La Peinture d’Histoire en France, 1860-1900: La Lyre ou le Poignard*, Paris, Arthena, *The Burlington Magazine* (November 2015) 793-94

Michael Marrinan, *Romantic Paris: Histories of a Cultural Landscape, 1800-1850*, Stanford, California: Stanford University Press, 2009, *H-France Reviews*, 11 (January 2011)

Todd Porterfield and Susan L. Siegfried, *Staging Empire: Napoleon, Ingres, and David*, University Park, Pennsylvania State University Press, 2007 in *French Nineteenth-Century Studies* (Fall-Winter 2008-2009) 146-148

David O’Brien, *After the Revolution: Antoine-Jean Gros, Painting and Propaganda Under Napoleon*, University Park, Pennsylvania State University Press, 2006 in *French Nineteenth-Century Studies* (Fall-Winter 2008-2009) 153-155

“Christoffer Wilhelm Eckersberg, Washington” [exhibition review] *The Burlington Magazine*, CXLVI, no. 1211 (February 2004) 134-36

William Hauptman, *Charles Gleyre*, Princeton, SIAR/Princeton University Press, 1996, *The Art Bulletin*, LXXX, no. 3 (September 1998) 576-78

Rodin: A Magnificent Obsession, Merrel/Iris and B. Gerald Cantor Foundation, 2001, *Choice*, 39, no. 11 (July 2002) p. 1950

Robert L. Herbert, *Seurat: Drawings and Paintings*, London and New Haven, Yale, 2001, *Choice*, 39, no. 3 (November 2001) p. 498

Werner Hofmann, *Caspar David Friedrich*, London and New York, Thames and Hudson, 2000, *Choice*, 38, no. 11 (July 2001) p. 1947

Edgar Peters Bowron, *Art in Rome in the 18th Century*, Philadelphia Museum of Art, 2000, *Choice*, 38, no. 8 (April 2001) pp. 1450-51

Roland Dorn, *Van Gogh Face to Face: The Portraits*, London and New York: Thames and Hudson, 2000, *Choice*, 38, no. 3 (November 2000) p. 521

Catherine Johnston, *Baltic Light: Early Open-air Painting in Denmark and Northern Germany*, Ottawa, National Gallery of Canada, 1999, *Choice*, 37, nos. 11/12 (July/August 2000) p. 1967

Kermit Swiler Champa, *Monet and Bazille: A Collaboration*, Atlanta: High Museum of Art and New York: Abrams, 1999, *Choice*, 37, no. 7 (March 2000) p. 1286

Sophie Monneret, *David and Neo-Classicism*, Wayne, NJ, JHB Public Relations, 1999, *Choice*, 37, no. 5 (January 2000) p. 918

Geneviève Lacambre, *Gustave Moreau: Between Epic and Dream*, Chicago: Art Institute of Chicago and Princeton, Princeton University Press, 1999, *Choice*, 37, no. 2 (October 1999) pp. 319-20

Alison West, *From Pigalle to Pr  ault: Neoclassicism and the Sublime in French Sculpture, 1760-1840*, New York, Cambridge University Press, 1998, *Choice*, 36, nos. 11/12 (July/August 1999) p. 1937

Ruth Wood, *Benjamin Williams Leader R.A., 1831-1923: His Life and Paintings*, Woodbridge, Antique Collectors Club, 1998, *Choice*, 36, no.6 (February 1999) pp. 1055-56

James David Draper, *Augustin Pajou: Royal Sculptor, 1730-1809*, New York, Metropolitan Museum of Art, 1998, *Choice*, 36, no. 4 (December 1998) p. 674

Richard Kendall, *Degas and the Little Dancer*, New Haven, Yale and Omaha, Joslyn Art Museum, 1998, *Choice*, 35, nos. 11/12 (July/August, 1998) p. 1844

INVITED LECTURES

“Van Gogh’s Empathy,” Columbus Museum of Art, January 15, 2022

With Ann Dumas, “A Conversation about Rodin,” Columbus Museum of Art, November 20, 2019

“Coquettes, Lorettes, and *Les Grandes horizontales*: Representations of Sexualized Women in 19th-Century French Visual Culture,” University of Iowa Art Museum, April 19, 2018

“‘Boucher, Pompadour, Rococo!’: Woman on Top in 18th-Century French Painting” Allbritton Art Institute, Baylor University, November 6, 2017

“*Grand et Beau: The Lithographic Portraits of Achille Devéria*,” Allbritton Art Institute, Baylor University, November 6, 2017

“A Passion for Ingres,” Arts and Humanities Inaugural Lecture, The Ohio State University, April 16, 2014

“Achille Devéria: Art, Identity, and Commerce in Early 19th-Century Paris,” Center for Advanced Studies in the Visual Arts, National Gallery of Art, Washington, D.C., Colloquium CCXXVI, December 11, 2008

“Ingres, peintre des hommes,” Department of Art and Art History, University of Georgia, Athens, November 16, 2007

“Ingres, peintre des hommes,” *Open Eyes/Open Mind: A Symposium in Honor of Robert Rosenblum*, New York University, Institute of Fine Arts, October 13, 2006

“Parodies and Panegyrics: The Biographical Writing on ‘Monsieur Ingres,’ 1840-56,” *Ingres, un homme à part?* International colloquium, Paris, École du Louvre and Rome, Académie de France, April 25-28, 2006

“‘Blows of the Brush’ and ‘Strokes of the Pen’”: Girodet and the Journalistic Discourse Under Napoleon I, Art Institute of Chicago, February 16, 2006

“Impressionism: The Social and Political Background,” *Renoir, Then and Now* (public symposium in conjunction with the exhibition *Renoir’s Women*), The Columbus Museum of Art, October 16, 2005

“The Impressionists after Impressionism: The Late Works of Claude Monet,” Lecture sponsored by The Ohio State Institute for Collaborative Research and Public Humanities and the Columbus Museum of Art, The Columbus Museum of Art, April 8, 2004

“Ingres and the *ingristes*,” in “Portraits by Ingres: An International Symposium,” Metropolitan Museum of Art, October 22, 1999

“Thoughts on the Construction of Gender in Portraits by Ingres,” Washington, National Gallery of Art, May 23, 1999

“The Fop and the Prude: Reading Gender into (and out of) Ingres’s Portraits at the 1827-28 Salon,” Wednesday Evening Lecture Series, The National Gallery, London, February 24, 1999

“Renegade or Reactionary? Rethinking the Career of J.-A.-D. Ingres,” National Gallery of Art, Washington, D.C., October 19, 1997

CONFERENCE PARTICIPATION

“The First Retrospective Exhibition of the Drawings of J.-A.-D. Ingres,” *From Creation to Collection: Making and Marketing Drawings in Nineteenth-Century France*, The Cleveland Museum of Art, March 12, 2021

“In Bed with Monet,” Nineteenth-Century French Studies Association, November 2, 2019, Sarasota, FL

“Achille Devéria’s *Quatre Sergents de La Rochelle* (1822)” *Art et libéralisme en France (1814-1830)* Université de Lausanne/Institute Benjamin Constant, Lausanne, March 18, 2016

“Lithographic Constructions of Bourgeois Reality in Romantic-Era Paris,” Southeastern College Art Conference, Sarasota, FL, October 9, 2014

Panel Chair, “Nineteenth-Century Art I and II,” Midwest Art History Society Annual Conference, Ohio State University, March 21, 2013

Panel Chair, “The Birth of the Museum,” *Building the Louvre: Architectures of Politics and Art*, October 5, 2012, Columbus Museum of Art

“Ingres, *peintre des hommes*,” *Queer Places, Practices and Lives: A Symposium in Honor of Sam Steward*, Columbus, The Ohio State University, May 18-19, 2012

“Carnevale: An Episode of the Theatricalization of Self During the July Monarchy,” Annual Conference of the Nineteenth-Century Studies Association, Tampa, FL, March 12, 2010

“Women and Erotic Pleasure in the Lithographs of Achille Devéria,” Art History Open Session: 19th-Century Art, 98th Annual Conference of the College Art Association, Chicago, February 12, 2010

“Making/Marketing Masculinity in the Era of High Romanticism: The Lithographic Portraits of Achille Devéria,” Nineteenth-Century Prints, College Art Association Annual Conference, Boston, February 24, 2006

Panel Chair, “Future Trends in Nineteenth-Century Art,” College Art Association Annual Conference, Seattle, February 21, 2004

Panel Co-Chair, “Impressionism as End-Game,” College Art Association Annual Conference, New York, February 20, 2003

Panel Organizer and Chair, “Discourses of Desire in French Romantic Painting: Ingres and Delacroix,” Nineteenth-Century French Studies Conference, Columbus OH, October 25, 2002

“Seeing Celebrity: The Lithographic Portraits of Achille Devéria,” Interdisciplinary 19th-Century Studies Conference: Ways of Seeing, Nanterre, Université de Paris X, June 23, 2000

“Ingres versus Delacroix,” in “Fingering Ingres,” College Art Association Annual Conference, New York, February 26, 2000

Session Chair, “Portraits and Portrait Painting in France, 1789-1880,” College Art Association Annual Conference, Los Angeles, February 13, 1999

“The Limits of Internationalism: Joseph Wright of Derby’s Portrait of Mrs. Sarah Clayton,” The Fate of the International Style in 18th-Century European Portraiture, Twenty-Second Annual Conference of the Northeast American Society for Eighteenth-Century Studies, Williams College, September 18, 1998

“Marketing Monsieur Ingres,” in “Marketing Art,” Interdisciplinary Nineteenth-Century Studies Annual Conference, New Orleans, April 18, 1998

“The Alternative Exhibitions of J.-A.-D. Ingres,” in “The Temporary Exhibition,” College Art Association Annual Conference, Boston, February 23, 1996

ACADEMIC WORKSHOPS

"Towards a History of the Consumption of Popular Imagery in Romantic-Era Paris: Imaging Audiences for the Lithographic Works of Achille Devéria" in Working Group: A Meta-Reflection on Interdisciplinarity in the Arts and Humanities at Ohio State, Department of French and Italian, February 9, 2018

GRANTS/FELLOWSHIPS

Ailsa Mellon Bruce Senior Fellow (\$40,000), Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C., 2008-2009: “Achille Devéria: Art, Identity, and Commerce in Early 19th-Century Paris”

Ohio State University, Colleges of the Arts and Humanities Research Grant (\$10,000) March 2008

Ohio State University, College of the Arts, Research Grant Level II, March 2006, February 2005, February 2004, March 2003, November 2001, February 2001, November 1999

Ohio State University, College of the Arts, Research Grant Level I, November 2005, February 2005

Ohio State University, College of the Arts, Overseas Matching Travel Grant, June 2005, June 2000

The Andrew W. Mellon Foundation Pre-Doctoral Fellowship, The Metropolitan Museum of Art, 1994-95

Chester Dale Pre-Doctoral Fellowship, The Metropolitan Museum of Art, 1993-94

Henry Ittleson Fellowship, Institute of Fine Arts, New York University, 1992-93

Theodore Rousseau Fellowship, Institute of Fine Arts, New York University, 1991-92

Robert Goldwater Fellowship, Institute of Fine Arts, New York University, 1990-91

Benjamin Sonnenberg Fellowship, Institute of Fine Arts, New York University, 1989-90

Institute of Fine Arts Fellowship, New York University, 1988-89

Ida and William Rosenthal Foundation Fellowship, Institute of Fine Arts, New York University, 1987-88

PROFESSIONAL SERVICE

At-Large Board Member, Association of Historians of Nineteenth-Century Art (elected February 2024)

Member, Executive Board, New Foundation for Art History: 2023-present

Book Manuscript Review, Pennsylvania State University Press: 2009

Manuscript Review, *Art History*: 2011, 2020

Manuscript Review, *Art Bulletin*: 2001, 2003, 2006, 2012

Manuscript Review, *Word & Image*: 2020

Manuscript Review, *Nineteenth-Century Art Worldwide*: 2008, 2013

Reviewer for *Choice*, 1998-2001

External Evaluator for Tenure and Promotion: New York University (2007, 2014, 2015); Brigham Young University (2013); University of Rhode Island (2013); University of Virginia (2013, 2020); University of Utah (2014); University of Illinois Urbana-Champaign (2016); University of Colorado-Boulder (2020); Arizona State University (2021); University of Toledo (2021); Boston University (2022); Pennsylvania State University (2023)

External Evaluator for Departmental Program Review: Department of Art History, Florida State University (2016); Department of Art History, Pennsylvania State University (2016)

College/University Service

Member, University Senate, August 2023-present

Member, University Faculty Council, August 2023-present

Member, College of Arts and Sciences Senate, August 2022-present

Member, RAISE Faculty Search Committee, Landscape Architecture Section, Knowlton School of Architecture, 2022-20224

Division of Arts and Humanities, Promotion and Tenure Review Panel, 2021-22
(sabbatical replacement)

Chair, Search Committee for Chair of the Department of Arts Administration, Education and Policy, 2021-22

Co-Chair (with Kay Halasek, Director, Drake Institute for Teaching and Learning), InterACT Planning Committee, 2020-2021

Humanities Institute/Collaboratory Advisory Board, 2020-present

University Promotion and Tenure Review Committee, 2018-2021

Chair, Faculty Review Committee for Arts and Humanities Centers and Interdisciplinary Programs, 2016

Division of Arts and Humanities, Promotion and Tenure Review Panel, 2015-2018

University Arts and Memorial Committee, ca. 2005

Community Service

“Mary Cassatt: A Feminist Artist,” lecture delivered virtually to the History Club, March 15, 2021

“Impressionism: Truth and Authenticity in Art,” lecture delivered to the History Club, Columbus Foundation, March 4, 2019

“An International Melting Pot: The Roman Art Scene,” lecture delivered for the Columbus Symphony Orchestra, Southern Theatre, October 26 and 27, 2018

“Henri de Toulouse Lautrec,” lecture delivered at the Bexley Public Library, December 21, 2017

COURSES (The Ohio State University)

A) Undergraduate

HA2002(H): Western Art II: The Renaissance to the Present (Honors)

HA3611: Impressionism, Then and Now

HA4001: Writing Seminar in the History of Art

HA4010: An Introduction to the Methods and Theories of Art History

HA4016: Senior Research Seminar in History of Art

HA4550: 18th-Century European Art

B) Graduate

HA5001: Art and Culture of *fin-de-siècle* France

HA5611: European Art in the Age of Revolution, 1789-1848

HA5612: European Art in the Age of Empire, 1852-1900

C) Graduate Seminars

The Social History of Art

Ingres

The Romantic Rebellion: Art and Culture in France (1815-1830)

The Persistence of Classicism in 19th-Century French Art

From Revolution to Rodin: Developments in 19th-Century French Sculpture

Masculinity and Maleness in 19th-Century French Art

The Visual Culture of Romantic-Era Paris (1815-1830)

Art/Fashion

Reading Romanticism

Towards and Alternative History of 19th-Century European Painting

Orientalism/Occidentalism (co-taught with ACLS Post-doctoral Fellow, Emily Neumeier)

DISSERTATIONS DIRECTED

Clayton Kindred, “An Archaeology of Castration: The Image of the Eunuch in Nineteenth-Century French Art and Visual Culture” (in progress)

Emma Clute, “The Immersive Sublime in July Monarchy Painting” (2021)

Trenton Olsen, “Post-Imperial Masculinities: Portraiture and the Reconstitution of French Manhood (1815-1848)” (2020)

Sean DeLouche, “Face Value: The Reproducible Portrait in France, 1830-1848” (2014)

Jennifer Getson, “Jules Dalou and the Problem of Monumental Commemoration in Third-Republic Paris” (2013)

February 2024