

David Stewart  
Associate Professor  
Department of Art and Art History  
University of Alabama in Huntsville  
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1988                      Ph.D., Art History, Boston University  
                              "G.F. Watts: The Social and Religious Themes"  
                              Advisers: Fred Licht, Kenneth Bendiner  
1980                      M.A., Art History, University of South Carolina  
                              "The Place of Thomson's Poetry in Turner's Production of  
                              Paintings"  
                              Advisers: Annie-Paul Quinsac, Morse Peckham  
1976                      B.A., Philosophy, University of South Carolina

**CURATORIAL EXPERIENCE:**

1986-88                      Watts Gallery, Compton, Guildford, England;  
                              Assistant to the Curator

**ADMINISTRATIVE:**

1997                      Acting Chair, Department of Art and Art History  
                              University of Alabama in Huntsville

1988-89                      Boston University, Graduate School  
                              Administrative Associate to the Assistant Dean

**PROFESSIONAL SERVICE:**

2004                      Discussant, Watts Centenary Conference at the Tate Gallery and  
                              and the National Portrait Gallery

2000-03                      Board Member for Nineteenth Century Studies Association

1999                      Board Member for Nineteenth Century Studies Association

1998                      Program Director, Local Arrangements Chair with Julie  
                              Early for Nineteenth-Century Studies Conference

**Academic experience: (If none, delete this entry): (List years, rank, university)**

- II. Teaching Activities: Summary list of courses taught, theses advised**
- ARH 100 Pre-Historic through Gothic
  - ARH 101 Renaissance through Modern
  - ARH 209 History of Design
  - ARH 300 Colonial and Nineteenth Century American
  - ARH 304 Twentieth Century Art
  - ARH 307 Impressionism and Post-Impressionism
  - ARH 309 Contemporary Art and Issues (once ARH 201)
  - ARH 310 Nineteenth Century Art
  - ARH 320 Modern Women Artists
  - ARH 400 Ancient Greek and Roman Art
  - ARH 400 Victorian Art

**III. Research, Creative, and Scholarly Activity:**

(List publications chronologically, by category, including authors, title, journal, volume, page, year published)

- ▪ Books:
- ▪ Refereed Journal Articles:

- 1996 "Political Ruins, Gothic Sham Ruins and the '45,"  
*The Journal of the Society of Architectural Historians*  
Volume 55, Number 4 (1996): 400-411.
- 1995 "Reality as Artifice and the Politics of Evolution,  
Or Watts and Carlyle in the Earnest Age,"  
*Victorian Poetry* Volume 33, Number 4 (1995): 476-498.
- 1994 "In the Name of Liberty: Gothic Sham Ruins and the Politics of  
Revolution," *The Consortium on Revolutionary Europe 1750-  
1850, Selected Papers* (1994): 288-296.
- "Of Angst and Escapism: G. F. Watts and Frederic, Lord  
Leighton," *Victorians Institute Journal* Volume 22 (1994): 33-53.
- 1993 "Theosophy and Abstraction in the Victorian Era: The Paintings of  
G. F. Watts," *Apollo* Volume 139, Number 381 (November 1993):  
298-302.
- "Deconstruction or Reconstruction? The Victorian  
Paintings of George Frederic Watts" *SECAC Review* Volume 12,  
Number 3 (December 1993): 181-186.
- 1991 "Is a Myth a Lie? A Victorian Answer in the Paintings of George

Frederic Watts" *Nineteenth Century Studies* Volume 5 (1991): 65-78.

- Abstracts and Papers Delivered at Professional Meetings:
- 2014 Fracturing the Renaissance: G. F. Watts's Powerful Women, at the Southeastern College Art Association Conference (October 2014)
- 2013 "Lines of Flight in Participatory Art: Deleuze, Rancière, and Changing Thoughts on Aesthetics and Social Change." Southeastern College Art Association Conference
- 2012 Remembering our Post Apocalyptic Past, at an annual interdisciplinary conference at Binghamton University.  
  
Remembering Contemporary Art's Post-Apocalyptic Decade, at the Southeastern College Art Association Conference,
- 2009 G. F. Watts and "the manliness of noble womanhood," at the 3<sup>rd</sup> Annual Watts Symposium in London, at the Guildhall and at St. Paul's Cathedral
- 2004 Closing Remarks, Watts Centenary Conference, Tate Gallery and National Portrait Gallery
- 2001 "Art History, Art Criticism and the Evolution of Contemporary Art," Midwest Society for Photographic Education,
- 1999 *The Return of Godiva* and the Foundations of George Frederic Watts's Feminist Nudes, Midwest Victorian Studies Association,  
  
Feminism and Martyrdom: The Spectacle of a Woman in Politics in Watts's *The Return of Godiva*, The Nineteenth Century Studies Association Conference  
  
Gibbet in the Landscape: Gothic Sham Ruins and the '45, Tenth International Congress on the Enlightenment, Dublin, Ireland
- 1998 G. F. Watts, A Victorian Feminist in the Royal Academy, College Art Association Conference, Toronto, Canada
- 1997 Political Ruins: Gothic Sham Ruins and the '45, Twelfth International Conference on Medievalism, Canterbury, England
- 1995 Critique and Power: A Recent History of Art History, at the Southeastern College Art Conference

G.F. Watts and the Politics of Imperfection, College Art Association Conference

1994      Meaning, Artifice and the Politics of Evolution: Image and Text in the Age of Watts and Carlyle, at the North American Conference on British Studies, Vancouver, Canada

Appropriation or Revival: Another look at Gothic Sham Ruins, at the Southeastern College Art Conference

"Reality as Artifice, Or Watts and Carlyle in the Age of Sincerity," Southeastern-Nineteenth Century Studies

In the Name of Liberty: Gothic Sham Ruins and the Politics of Revolution," at the Consortium on Revolutionary Europe

1993      "Framed by Carlyle? Cindy Sherman and Sartor Resartus," at the Southeastern College Art Conference

"Appropriation, Enlightenment Morality and the Gothic Revival: Another Look at Gothic Sham Ruins," at The Western Conference on British Studies

Technology and the Origin of the Myth of Postmodernism: Thomas Carlyle, Cindy Sherman and Paul Reubens" at the Southern Humanities Conference

Deconstructionism and Imperialism: A Victorian Duality in the Art of George Frederic Watts" at the Interdisciplinary Nineteenth-Century Studies Conference

Subverting the Pre-Raphaelite Gaze: George Frederic Watts and the Woman as Other" at the Southeastern Nineteenth-Century Studies Association Conference

1992      "Deconstruction or Reconstruction? The Victorian Paintings of George Frederic Watts" at the Southeastern College Art Conference

1991      Beauty and Dissonance in the Paintings of Edward Burne Jones and George Frederic Watts" at the Western Conference on British Studies

Theosophy and Abstraction in the Victorian Era: The Paintings of G. F. Watts" at the Southeastern

College Art Conference

"Fantasy and Myth in the Paintings of Edward Burne Jones and George Frederic Watts" at the West Georgia College International Conference on Myth and Fantasy

1990 "Is a Myth a Lie? A Victorian Answer in the Paintings of George Frederic Watts" at the Southeastern Nineteenth Century Studies Association Conference

▪ ▪ Other Publications:

2004 "Watts, the Royal Academy and Leighton in Conflict" in *The Vision of G. F. Watts*, exhibition catalogue, Edited by Veronica Franklin Gould.

2002 Review of Caroline Dakers, *The Holland Park Circle*, in *The Journal of Pre-Raphaelite Studies* Volume 11 (Spring 2002): 92-94.

2001 Book Review: Review of Lionel Lambourne, *Victorian Painting*, in *New Books in Nineteenth-Century Studies*.

1993 Review of Linda Nochlin's *The Politics of Vision: Essays on Nineteenth-Century Art and Society*, Harper and Row, 1989; in *Nineteenth Century Studies* Volume 7 (1993): 116-118.

1989 Review of Norma Broude's *The Macchiaioli: Italian Painters of the Nineteenth Century* Yale University Press, 1988; in *The Journal of the Royal Society for the Encouragement of the Arts, Manufactures & Commerce* Volume 137, Number 5391 (February 1989): 185-186