

## Curriculum Vitae

David McCarthy

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## Education

1992            Ph.D. - History of Art, University of Delaware  
1988            M. A. - History of Art, University of Delaware  
1983            B. A. - Art, Gettysburg College. Cum laude with honors in Art History

## Employment

2005            Professor, Department of Art, Rhodes College  
1997-2005      Associate Professor, Department of Art, Rhodes College  
1991-97        Assistant Professor, Department of Art, Rhodes College

## Awards (select)

2005-2011      James F. Ruffin Professorship of Art and Archaeology, Rhodes College  
2004            Smithsonian Institution, Senior Fellowship, Smithsonian American Art  
                    Museum, Washington, D.C. Project: American Artists and War  
2004            The Clarence Day Dean's Award for Outstanding Research and Creative  
                    Activity, Rhodes College  
1998            Smithsonian Institution Short-Term Visitor Grant, National Museum of  
                    American Art, Washington, D.C. Project: H. C. Westermann, War, and  
                    Memory  
1993            Wilbur Owen Sypherd Prize for outstanding dissertation in the humanities,  
                    University of Delaware  
1990-91        Smithsonian Institution Predoctoral Fellowship, National Museum of  
                    American Art, Washington, D.C. Project: The Nude in American Painting,  
                    1955 to 1980  
1988-89        Henry Luce Foundation Fellowship, University of Delaware

Current research project: American artists and war, 1936 to the present.

## Publications (select)

"Dirty Freaks and High School Punks: Peter Saul's Critique of the Vietnam War,"  
*American Art* 23 (Spring 2009): 78-103.

"Payback was a Painting: Jack Levine's *Welcome Home*," *Archives of American Art  
Journal* 47 (Fall 2008): 38-49.

“Defending Allusion: Peter Saul on the Aesthetics of Rhetoric,” *Archives of American Art Journal* 46 (2007): 46-51.

“Becoming H. C. Westermann,” in Michael Rooks, *Dreaming of a Speech Without Words: the Paintings and Early Objects of H. C. Westermann*, exh. catalogue (Honolulu, Hawaii: The Contemporary Museum, 2006), 34-39.

“Andy Warhol’s Silver Elvises: Meaning through Context at the Ferus Gallery in 1963,” *The Art Bulletin* 88 (June 2006): 355-73.

“Sincerely Disturbed: James Gill and Vietnam,” in Jim Edwards, *Uncommon Places: The Art of James Francis Gill*, exh. catalogue (San Angelo, Texas: San Angelo Museum of Fine Arts, 2005): 200-16.

*H.C. Westermann at War: Art and Manhood in Cold War America*. (Newark: University of Delaware Press, 2004).

“Fantasy and Force: A Brief Consideration of Artists and War in the American Century,” *Art Journal* 62 (Winter 2003): 92-100.

“Introduction,” *Ten Pop Artists on Paper*, exh. catalogue (Memphis, Tennessee: Clough-Hanson Gallery and Rhodes College, 2000), 4-6.

*Pop Art* (London: Tate Gallery, and New York: Cambridge University Press, 2000).  
Second printing: 2003. Third printing: 2006. Translations in Danish, Dutch, German, Korean, Portuguese, and Swedish.

*The Nude in American Painting, 1950-1980* (New York: Cambridge University Press, 1998).

“Social Nudism, Masculinity, and the Male Nude in the Work of William Theo Brown and Wynn Chamberlain in the 1960s,” *Archives of American Art Journal* 38 (1998): 28-38.

“Westermann, War, and the West,” essay in *H. C. Westermann West*, exh. catalogue (Richmond, California: Richmond Art Center, 1997), 19-23.

“Larry Rivers Paints the Nude, 1954,” *Southeastern College Art Conference Review* 13, no. 2 (1997): 110-20.

“James Gill’s Nude on a Red Sofa,” *American Art* 11 (Spring 1997): 88-90.

“H.C. Westermann’s Brinkmanship,” *American Art* 10 (Fall 1996): 50-69.

“Interview with Peter Saul,” *Art Papers* 20 (March/April 1996): 12-15.

“Tom Wesselmann and the Americanization of the Nude, 1961-63,” *Smithsonian Studies in American Art* 4 (Fall 1990): 103-27.

Book and Exhibition Reviews in: *Archives of American Art Journal*, *The Art Book*, *The Art Journal*, *Art Papers*, *New Art Examiner*, *The Times Literary Supplement*.

Lectures (select) American Culture Association; Arkansas State University; College Art Association; Duke University; Gettysburg College; Menil Collection, Houston; Museum of American Art, Pennsylvania Academy of the Fine Arts; Pitzer College; Museum of Contemporary Art, Chicago; Smithsonian American Art Museum; Southeastern College Art Conference; SUNY, New Paltz; University of Sussex; Washington University.

Courses Taught

Introductory and advanced courses on the history and theory of western art since 1750.