

Jason Edward Hill

Assistant Professor
Department of Art History
University of Delaware
Newark DE 19711
jehill@udel.edu

EDUCATION

- 2011 Ph.D., University of Southern California, Art History
Graduate Certificate, Visual Studies Research Institute
Dissertation: "Artist as Reporter: The *PM* News Picture, 1940-1984"
Advisor: Richard Meyer
- 2004 M.A., Tufts University, Art History
Thesis: "Exhibition as Wedge: The *Information* Show at the Museum of Modern Art"
Advisors: Andrew McClellan and Adriana Zavala
- 2001 B.A., University of Massachusetts, Amherst, Political Science

ACADEMIC EMPLOYMENT

- 2015- Assistant Professor of Art History, University of Delaware - Modern and Contemporary American Art and Visual Culture; History of Photography
- 2013-14 Visiting Lecturer in Contemporary Art, UNLV
- 2011-13 Terra Postdoctoral Fellow in American Art, Institut National d'Histoire de l'Art, with teaching appointments at École Normale Supérieure and Université Paris X Nanterre
- 2012 Lecturer, Sciences Po

PUBLICATIONS

Books

Artist as Reporter: Weegee, Ad Reinhardt, and the PM News Picture, 1940-1948 (Oakland: Univ. of California, 2018). Winner of Wyeth Foundation for American Art Book Grant, College Art Association, 2016

Edited Books

Getting the Picture: The Visual Culture of the News, collection co-edited with Vanessa R. Schwartz (London: Bloomsbury, 2015). Reviewed in *Visual Studies*, *European Journal of Communication*; *Fotogeschichte*; *Choice* (Highly Recommended; named "Top 75 Community College Resource")

Edited Journal Editions

"American Art and Mass Media: Commentaries," with Elisa Schaar, *American Art* 27.2 (Summer 2013). Essays by François Brunet, Jason D. LaFountain, Michael Lobel, Nenette Luarca-Shoaf, Richard Meyer, and Ursula Frohne.

Journal Articles (Refereed)

"How to Look at News Pictures in America," *American Art* 30.2 (Summer 2016), 78-91.

"Lisette Model's Explanation: Ralph Steiner, *PM*, and the Journalistic Frame," *Oxford Art Journal* 38.1 (Spring 2015), 95-115.

"Training a Sensibility: Notes on American Art and Mass Media," with Elisa Schaar, *American Art* 27.2 (Summer 2013), 2-9.

"De l'efficacité de l'artifice: *PM*, radiophoto et discours journalistique sur l'objectivité photographique (On the Efficacy of Artifice: *PM*, Radiophoto, and the Journalistic Discourse of Photographic Objectivity)," *Études Photographiques* 26 (November 2010), 51-85, published in English and French.

"The Camera and the 'Physiognomical Auto-da-fé': Photography, History, and Race in Two Recent Works by Ken Gonzales-Day," *X-TRA* 11.3 (Spring 2009), 16-24.

Book Chapters

"This is Not a Magazine," in Andrés Mario Zervigón and Antonella Pelizzari, eds., *Print Matters: Photography in Print*, manuscript in progress, book proposal under review with Duke Univ. Press. [Invited]

"An Exact Instant in the History of the Modern," in Sandra Zalman and Austin Porter, eds., *Early MoMA*, manuscript under review with MIT Press. [Invited; peer-reviewed]

"Noise Abatement Zone: John Divola's Photographic Fulcrum," in Jordan Bear and Kate Albers, eds., *The Before and After Photograph* (Bloomsbury, 2017), 59-77. [Invited]

"Ad Reinhardt Assembles a News Picture," in Nanni Baltzer and Martino Stierli, eds., *The Montage Reader* (Zurich: Park, 2016), 57-73. [Invited]

"The Camera Work of the *PM* Sketch Report," in Andrés Mario Zervigón and Sabine Kriebel, eds., *Photography in Doubt* (New York: Routledge, 2016), 102-120. [Invited]

"Snap-Shot: After Bullet Hit Gaynor," and "Introduction," in Jason E. Hill and Vanessa R. Schwartz, eds., *Getting the Picture* (London: Bloomsbury, 2015), 190-96.

Exhibition Catalogue Texts

"*LIFE's* Currency," lead essay for Katherine Bussard and Kristen Gresh, eds., *The Power of LIFE: LIFE Magazine and American Photography, 1936–1972* (Princeton: Princeton University Art Museum/Yale University Press, 2020), under contract. [Invited]

"Out of the Loop," lead essay for Elisa Schaar, ed., *Do I Have to Draw You A Picture?* (Cambridge: Heong Gallery, Cambridge University, 2018), in progress. [Invited]

"A Mountain Crossing," for *Patricia Fernández Carcedo: Cinco Caminos de Partida* (Burgos: Centre de Arte, 2016). [Invited]

"Interview with Antonio Adriano Puleo," in *Massimo Minimalismo* (Los Angeles: LAXART, 2016). [Invited]

"In the Police Wagon, in the Press, and in The Museum of Modern Art (A Note on Weegee's Frank Pape, Arrested for Homicide, November 10, 1944)." In Mitra Abbaspour, Lee Ann Daffner, and Maria Morris Hambourg, eds. *Object:Photo. Modern Photographs: The Thomas Walther Collection 1909–1949*. An Online Project of The Museum of Modern Art. New York: Museum of Modern Art, 2014. [Invited]

Book Reviews

"Liam Kennedy, *Afterimages: Photography and U.S. Foreign Policy*," *History of Photography* 41. 3 (2017): 315-17.

"Fred Ritchin, *Bending the Frame: Photojournalism, Documentary, and the Citizen*," *caa.reviews*, March 2014.

"Judith Brodie, ed., *Shock of the News* (exh. catalogue)," *InMedia* 3, 2013.

"Brett Abbott, *Engaged Observers: Documentary Photography since the Sixties*," *Photography and Culture* 4.3 (November 2011), 371-75.

Exhibition Reviews

"Things Beyond Resemblance: James Welling Photographs," *caa.reviews*, July 2016.

"John Divola's Incidental Photographs," *X-TRA*, 16.4 (Summer 2014).

"Vija Celmins: Television & Disaster," *X-TRA* 14.2 (Winter 2012), 40-44.

"Make It Plain: Leslie Hewitt," *Art Lies* 51 (Summer 2006).

Magazine Writing

"Ad Reinhardt's *PM Work*," in Barbara Rose and Alexander Bacon, eds., "Ad Reinhardt at 100," special issue of *Brooklyn Rail*, December 2013, p. 81.

"On the Afterlife of Not Getting Along," with Aram Moshayedi, *Art Lies* 56 (2007).

"The Image of the City: Liz Glynn's *24-Hour Rome Reconstruction Project* and Mark Bradford's *Help Us*," *Art Lies* 58 (Summer 2008).

Encyclopedia Entries

"Eve Arnold," "Ernst Haas," and "James Nachtwey," *Grove Art Online* (2012).

Media Interviews

John Leland, "A Tabloid's Photographs That Don't Tell the Whole Story," *New York Times*, January 15, 2016.

Miscellany

Editor for "Video School" program on Documentary and Photojournalism in Contemporary Art, *ArtandEducation.net*, August 2014. http://www.artandeducation.net/vid_people/jason-hill/

"Battlefields of Santa Barbara," *Incendiary Traces*, *Artbound*, KCET, 2012:
<http://www.kcet.org/arts/artbound/counties/santa-barbara/battlefields-of-santa-barbara.html>

Contributing biographer for Susan Silton, ed., *Who's in a Name*, 2013.

SELECTED FELLOWSHIPS AND AWARDS

UD General University Research Grant, 2018-20 (for "Criminal Visibility: Photographic Cultures of Crime and Punishment in the United States, 1839-present")

UD IGS-Globex Global Exchange Grant (for conference travel to Lausanne), 2017

UD Center for Material Culture Studies Faculty Publication Subvention (for *Artist as Reporter*), 2017

Wyeth Foundation for American Art Book Grant (for *Artist as Reporter*), College Art Association, 2016

NEH Summer Institute on the Visual Culture of the American Civil War, 2016 (declined)

Andrew W. Mellon Foundation Fellow, New-York Historical Society, 2014-15

Tyson Scholar, Crystal Bridges Museum of American Art, Summer 2014

Terra Postdoctoral Fellow in American Art, Institut National d'Histoire de l'Art, 2011-13

USC College Postdoctoral Distinguished Teaching Fellowship, 2011-13 (declined)

Patricia and Phillip Frost Predoctoral Fellowship at the Smithsonian American Art Museum, 2009-10

Library of Congress Swann Foundation Fellowship for the Study of Caricature and Cartoons, 2009

Terra Foundation Summer Residency Fellowship, Giverny, 2009

Henry Luce Foundation/ACLS Doctoral Dissertation Fellowship in American Art, 2008-9

Smithsonian Predoctoral Fellowship in American Art, 2008-9 (declined)

CASVA Ailsa Mellon Bruce Predoctoral Fellowship, 2006

SCHOLARLY PROGRAMMING

Conference Co-organizer, "Photography: The Black Box of History," Ryerson Image Center with Thierry Gervais, March 15-17, 2018

Panel Co-organizer, "Beaumont Newhall's *History of Photography* from 1937 to the Present Day (Rethinking Newhall at 80)," CAA Annual Conference, New York, February 15-18, 2017

Conference Co-organizer, "Getting the Picture: The Visual Culture of the News," USC Visual Studies Research Institute, Los Angeles, May 6-7, 2014

Conference organizer, "New Light on American Photography," Institut National d'Histoire de l'Art, Paris, France, March 25, 2013

Conference co-organizer, "American Art and the Mass Media," Terra/INHA/Courtauld with Elisa Schaar, Institut National d'Histoire de l'Art, Paris, France, May 2-3, 2012

Panel Co-organizer, "The Illustrated Press and the Transit of Images in Twentieth-Century America," panel with Melissa Renn, annual conference of the American Studies Association, Baltimore MD, October 22, 2011

Conference co-organizer, "Space: Exploration Within and Beyond the Image," with Aleca Le Blanc and Rachel Middleman, USC Art History Graduate Symposium, March 4, 2006

PUBLIC LECTURES

Invited Individual Talks

"Mary Ellen Mark: After *LIFE*," Keynote, Suzanne H. Arnold Art Gallery at Lebanon Valley College, February 2, 2017.

"How to Look at News Pictures in America," Smithsonian Museum of American Art Fellows Program/Archives of American Art, November 20, 2015

"How to Look: Ad Reinhardt, *PM*, and the Art of Seeing the News," New-York Historical Society, May 4, 2015

"In the Bath: Re-Embodying Press Photography, c.1940," University of Zurich, April 19, 2013

"Weegee's Modernism," American Studies Center, University of Warsaw, May 24, 2012

"Ad Reinhardt and the Materiality of the News Picture," Adam Mickiewicz University, Poznan, May 23, 2012

"Ad Reinhardt's Apprehension," Université François Rabelais de Tours, May 15, 2012

"Weegee's Slowness," Université François Rabelais de Tours, April 17, 2012

"Instantaneity and the Origins of the Press Photographic Canon," Université François Rabelais de Tours, March 13, 2012

"Weegee, Ad Reinhardt, and the *PM* News Picture: Pictorial Journalism and the Problem of Method," École des hautes études en sciences sociales, January 18, 2012

"How to Look at News Pictures in America," Institut National d'Histoire de l'Art, Paris, November 3, 2011

"Artist as Reporter," Terra Foundation Workshop, Paris, October 13, 2011

"The Artist as Reporter," Works-in-Progress session, USC Department of Art History, Getty Research Institute, November 6, 2010

"What Do You Represent?," response paper to Michael Schreyach, "Jackson Pollock's Reflexive Potential," USC, September 20, 2006

Conference and Symposium Presentations

"Paper Routes," for "Making Looking / Photography and Materiality: A Symposium on Science, Photography, and the Circulation of Printed Matter," for the Photographic Memory Workshop at Yale, Beinecke Library, April 13, 2018.

"Spent Fuel: Photographing the Battle of Los Angeles," for "Energy and Photography," panel at College Art Association Annual Conference, Los Angeles, CA, February 2018.

"Collision: Photography, Automobility, and Media in Weegee's New York," for "Photography, Reproduction, Text" at the Annual Conference of the International Association of Word and Image Studies, Lausanne, July 2017.

"The Picture of a Week: *LIFE's* Time," Princeton University Art Museum Workshop on *LIFE*, Princeton Club, New York, March 21, 2017.

"A Camera, Some Truth, and the Languid Hand," for "'Post-Truth' Art & Media" at Temple Contemporary, February 7, 2017.

"Different Birds: Newspapers, Magazines, and Press Photography's Media Specificities," for "Intermediality and American Art," Bowdoin, September 30, 2016 (read in my absence)

"Photo Materiality in Teaching and Scholarship," roundtable talk for *FOCUS*, University of Toronto, September 24, 2016

"This is Not a Magazine," for "Print Matters: Histories of Photography in Illustrated Magazines," New York Public Library, April 8-9, 2016

"The Wonder Gaze: Ken Gonzales-Day's *St. James Park*," University of Delaware, March 14, 2016

Roundtable: "PM New York Daily: 1940-48", Steven Kasher Gallery, New York, Feb. 6, 2016

"Noise Abatement Zone: John Divola's Photographic Fulcrum," for "Crash and Burn: Destruction in American Art," Courtauld Institute of Art, June 5-6, 2015.

"Holy Kats!": Ad Reinhardt, George Herriman, and the Newsy Roots of a Hybrid Mid-Century Comic Practice," for "Comic Modern," College Art Association Annual Conference, New York City, February 14, 2015.

Roundtable: "Reconsidering the Object: Approaches to Researching Interwar Photography in the Digital Age," Museum of Modern Art, December 12, 2014.

"Ralph Steiner's *PM* Work: Lisette Model's 'Why France Fell'," for "Retracing America: Modernism after Paul Strand," University College London, March 8 and 9, 2013

"Sketch Reporting after Press Photography," for "Photography in Doubt," College Art Association Annual Conference, New York City, February 2013

"Between the Map and the Photograph: Ad Reinhardt, Weegee, and Urban Navigation," *Ville Magique* exhibition symposium at Lille Métropole Musée d'Art Moderne and the Centre Allemand d'histoire de l'art in Paris, November 23, 2012

"The Modern *PM* Transaction: Art and Experience (and Journalism) at the MoMA," "The Legacy of Thoreau: Transcendentalism in Art and American Culture after 1945," Bern University, Switzerland, October 26-7, 2012

"Ad Reinhardt Assembles a News Picture," "Before Publication: Montage between Privacy and Publicity," University of Zurich, September 28, 2012

"Los Angeles Follies: The Sham Ruin in the Work of Kienholz, Ruscha, and Anger," for colloquium convened for the exhibition, "The Stumbling Present: Ruins and Contemporary Art," University Art Museum, University of California at Santa Barbara, February 26, 2011.

"Documentary Withdrawal," for "Material Witness: Documentary since the 1940s," convened for the exhibition "American Moderns: Abbot, Evans, and Bourke-White," Art Institute of Chicago, February 4, 2011

"Weegee's Corpus," "Photography and other Multiples," Association of Historians of American Art Symposium, Brooklyn, October 8-9, 2010

"Weegee's Corpus: Unmasking *PM*'s Photojournalistic Subject," Fellows' Lectures, Smithsonian American Art Museum, Washington, D.C., May 6, 2010

"On the Efficacy of Artifice," "Photography in Theory and Practice: Medium-Specificity and its Discontents," College Art Association Annual Conference, Chicago, February 11, 2010

"The Limits of Photojournalism," "Caught in the Act: Colloquium on the History of Photojournalism," Chateau de la Bretesche, Missillac, France, June 22, 2009

"Radiophotography and *PM*'s Pictorial Dismantling of Photographic Objectivity," "The Limits of Knowledge: Doubt, Skepticism and the Visual," Univ. of California, Santa Barbara, February 20, 2009

SERVICE

To the University of Delaware

Associate Chair of Art History (designate), F18-

Faculty Advisor to Graduate Planning Committee, "Global Impact of Asian Aesthetics on American Art and Material Culture," Graduate Workshop, UD/Winterthur Museum, October 12-14, 2018

Recitation Gallery Graduate Curator Project co-coordinator, SP17-

Morris Library Special Collections Projects and Planning Committee, SP16

Conference Advisory Committee, "Imagined Forms: Modeling and Material Culture," University of Delaware Center for Material Culture Studies Conference, Hagley Museum, November 17-18, 2017

"Media Old and New," Cluster Coordinator for Center of Material Culture Studies research group, Univ. of Delaware, SP16-

Delaware Art History Lecture Series Faculty Coordinator, SP16-

Delaware Art History Graduate Symposium Faculty Coordinator, SP16-

Delaware Art History Department Public Relations Liaison, F15-S16

To the Profession

Panel Chair, "Publicity, Privacy, and Obscenity," for the conference "Images, Copyright, and the Public Domain in the Long Nineteenth Century," Winterthur Museum, March 30, 2018.

Book proposal review for Stanford University Press (2018)

Selection Committee, "Images, Copyright, and the Public Domain in the Long Nineteenth Century," Winterthur Museum, Garden, and Library in cooperation with LARCA/Univ. Paris Diderot, March 29-30, 2018.

Book manuscript review for Routledge (2017)

Grant application review for National Endowment for the Humanities (2016)

Article manuscript review for *American Art* (2015)

Book manuscript review for Bloomsbury Academic (2015)

Grant application review for Social Sciences and Humanities Research Council of Canada (2015)

Article manuscript review for *Photography & Culture* (2014)

TEACHING

Dissertations

Chair:

Karli Wurzelbacher, "Modern American Reverse Painting on Glass," Delaware (co-chair), defended June 2018

La Tanya Autry, "At the Crossroads of Commemoration: Lynching Landscapes of America," Delaware, in progress

Anne Cross, "Civil War Atrocity and Photographic Remediation in *Harper's Weekly*," Delaware

Dorothy Fisher, TBD, Delaware

Committee:

Jonathan Dentler, "Wire Service Photography and the Globalization of the Spectator, 1920-1955," University of Southern California, in progress

Catherine Walsh, "Tell Me a Story: Narrative and Orality in Nineteenth-Century American Visual Culture," Delaware, defended February 2016.

Spencer Wigmore, "Bierstadt and financial and real estate speculation," Delaware, in progress

Margarita Karasoulis, "Race and Place in Ashcan School Painting," Delaware, in progress

Alba Campo Rosillo, TBD, Delaware

Kristen Nassif, TBD, Delaware

Masters Theses or Papers

Chair:

Dorothy Fisher, Delaware

Bridget Killian, Delaware

Committee:

Kristen Nassif, Delaware

Zoe Weldon-Yochim, Delaware

Jordan Hillman, Delaware

Jessica Larson, Delaware

Kaila Schedeen, Delaware

Graduate Seminars

ARTH627: "Photography and Crime," Delaware

ARTH627: "Photographic Settings," Delaware

ARTH627: "Photojournalism," Delaware

ART 737, "Contemporary Art and the Question of Media," UNLV

"American Art and the Mass Media since 1900," Paris X

Undergraduate Classes

ARTH 318, "History of Photography," Delaware

ARTH 319, "Photography in the United States," Delaware

HONR 291, "Art of the Vote," Honors Freshman Colloquium, Delaware

ARTH 101, "Visual Culture," Delaware

ARSC 390, "After Photojournalism?," Honors Freshman Colloquium, Delaware

CFA 100, "Freshman Seminar: Visual Politics in the 1960s," UNLV

ART 477, "Art since 1945," UNLV

ART 475 "History of Photography," UNLV

"Reportage in American Art since 1900," SciencesPo
"Pictorial Journalism and American Art since 1848," ENS

MFA and BFA Advising

Graduate Studio, UNLV
MFA and BFA Thesis Committee, UNLV

Guest Lecturer

"Introduction to Visual Studies," USC, Prof. Vanessa Schwartz, F17
"Photojournalism," IFA/NYU, Prof. Robert Slifkin, SP2015
"Modern Art and Mass Culture," Purchase College, Prof. Michael Lobel, F2014
"Photography in France," MIT, Prof. Catherine Clark, F2014
"Getting the Picture: The Visual Culture of the News," USC, Prof. Vanessa Schwartz, SP2014
"Contemporary Japanese Art," UNLV, Prof. Aya Louisa McDonald, F2013
"Symbols and Conceptual Systems: Icons," USC, Prof. Vanessa Schwartz, F2011
"Modernity and its Visual Cultures," USC, Prof., Vanessa Schwartz, SP2010
"Photojournalism in the United States," USC, Prof. Victoria Cain, SP2008

Teaching Assistant

"Culture Wars: Art and Social Conflict in the USA, 1900-Present," USC, Prof. Michael Schreyach
"The Visual Culture of Modernity and its Discontents" USC, Prof. Karen Lang
"Modern Art III: 1940-present," USC, Prof. Thomas Crow
"Foundations of Western Art," USC, Prof. Carolyn Malone

MUSEUM EXPERIENCE

Museum of Modern Art, Visiting Scholar for "The Walther Collection Research Project,"
Department of Photography, 2012

Huntington Library, Curatorial Research Assistant for *This Side of Paradise: Body and Landscape in L.A. Photographs*, 2007-8

Getty Research Institute, Editorial Research Assistant for Publications, 2008

Fogg Art Museum, Agnes Mongan Center, Study Room Assistant, 2003-4

OTHER PROFESSIONAL ACTIVITY

Consultant on Digital Humanities and Alumni Relations, Terra Foundation (2013-14)
Research Consultant, Ad Reinhardt Foundation (2007-)
Affiliated Faculty, Visual Studies Research Institute, USC (2013-)

PROFESSIONAL ASSOCIATIONS

College Art Association; Association of Historians of American Art; American Studies Association (Visual Culture Caucus); Society of Contemporary Art Historians; FOCUS; International Association of Word & Image Studies