

CURRICULUM VITAE

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I. Education

December 1987. Ph.D. in the History of Art. University of California, Berkeley. Dissertation title: *The Marketing of an Avant-Garde. Dealers, Ideology and the Trade in Modernism Between France and Germany*

June 1979. M.A. in the History of Art. University of California, Berkeley
Thesis title: *Political Constructivism: The Cologne Progressives*

June 1976. B.A. in Art History with Honors. University of Oregon, Eugene, Oregon

II. Professional Experience

2012	Interim Director, School of Art and Visual Studies, University of Kentucky
2008	Visiting Scholar, Ecole normale supérieure, Paris
2003-2004	Scholar, Getty Research Institute, The Getty. Los Angeles, California
1997-	Associate Professor, Art Department. University of Kentucky
1995-1996	Assistant Professor, Art Department. University of Kentucky
Fall 1994	Visiting Professor, Art Department. Stanford University
1986-1994	Assistant Professor, Department of Art History and Archaeology. Washington University, St. Louis, Missouri
1985-1986	Visiting Lecturer, Department of Art History. University of Delaware, Newark, Delaware
1983-1984	Instructor, Rudolf Shaeffer School of Design, San Francisco
1979-1982	Teaching Associateships and Assistanceships, University of California, Berkeley

III. Administrative Appointments

July 2012 - Interim director, School of Art and Visual Studies, School of Fine Arts, University of Kentucky

The School of Art and Visual Studies has twenty-one tenured and tenure-track faculty members, thirteen full-time lecturers, and employs approximately twelve adjunct and part-time instructors. The School services nearly 1,000 students in undergraduate and graduate programs, with approximately 250 majors in art education (BA, MA), Art History and Visual Studies (BA, MA), and Studio Art (BA, BFA, MFA). I am responsible for all facets of the School's policy-making and management – including curricular, personnel, budgetary, and facilities administration.

These responsibilities include:

- Maintenance of faculty governance
- Development and evaluation of members of the faculty
- Management of the tenure and promotion process
- Recruitment and retention of faculty and students

- Student development
- Development and implementation of the curriculum
- Maintenance of undergraduate programs in art education, art history & visual studies and art studio
- Maintenance of graduate programs in art education, art history & visual studies, and art studio
- Course scheduling and credit hour generation
- Support for scholarship and grant writing
- Supervision of staff and faculty in roles requiring direct supervision (administrative staff, associate director, director of graduate studies, foundations director, and graduate assistants)
- Financial management
- Distribution of financial and physical resources
- College and university reporting
- Maintenance of the physical plant, e.g., offices, classrooms, telephones, copiers
- Assessment, accreditation, and reaccreditation
- School ambassador to the administration, stakeholders, and off-campus groups
- Support and implementation of institutional initiations such as the UK Core Initiative in general education and the implementation of our Quality Enhancement Program on multi-modal communication
- Promotion and participation in interdisciplinary development and activity
- Promotion and participation in international development and activity

Selected School accomplishments during my term as director:

- Oversight of \$21.5 million capital campaign for the renovation of the new studio art building on Bolivar St.
Collaborated with architects and faculty to program and to plan the new facility
Managed budgets for the renovation and for the furniture and fixtures for the new facility
- Conducted biennial faculty reviews and annual staff reviews
- Contributed significant copy and design features for SA/VS's new website and related recruitment materials
- Supported on-going cooperative and faculty-initiated ventures with Shanghai University, the University of Inner Mongolia, and Tsinghua University, Beijing
- Supported faculty initiatives to create minors in digital design and photography, to create summer program in Ireland, and the continuation of a summer program in Shanghai
- Managed SA/VS multi-area reports concerning assessment

IV. Research

Books and Articles:

"Why the School of Paris is not French," *Artl@s Bulletin*, 2:1 (Spring, 2013): 26-33

Artists' Genres: An Illustrated Primer. Digital textbook being used in the University of Kentucky course, A-H 106 "Renaissance to Modern Art" (2012)

"Disaggregating the Aggregate: the question of measures in quantitative art history," in *L'art et la mesure: Histoire de l'art et méthodes quantitatives*, eds. Béatrice Joyeux-Prunel and Luc Sigalo Santos (Paris: Editions Rue d'Ulm, 2010): 95-112

"The Life-Cycle of Great Artists from Masaccio to Jasper Johns" (with David Galenson), in *Human Capital and Institutions: A Long-Run View*, eds. David Eltis, Frank Lewis, and Kenneth L. Sokoloff (Cambridge: Cambridge University Press, 2009): 221-47

Books and Articles (cont.):

- "Velocity: Cubism, Nationalism, and Transnationalism," *Studies in Western Art*, special issue on Migrations in Art, (Osaka University, Japan), no. 14 (2008): 82-105
- "Bad luck is a Surrealist Adventure," in *Bad Luck* (Lexington: Morlan Gallery, Transylvania University, 2007):
- "Careers and Canvases: The Rise of the Market for Modern Art in the 19th Century" (co-authored with David Galenson) in *Van Gogh Studies*, 1 (2007): 136-66
- "Measuring Canons: Reflections on Innovation and the 19th-Century Canon of European Art," in *Partisan Canons*, ed. Anna Bryzski (Durham: Duke University Press, 2007): 27-54
- "Van Gogh *als Erzieher*: Early Chapters in the Globalization of Conceptual Art," in *Transboundary/Modern Art*, ed. Tsukasa Kōdera, *Modernism and Central and East European Art & Culture*, vol. 8 (Osaka: Osaka University, 2007): 29-45
- "Cézanne and Vollard: An Anatomy of a Relationship," in *Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde* (New York: Metropolitan Museum of Art, Fall 2006): 28-47. Translated as "Vollard et Cézanne: anatomie d'une relation," in *De Cézanne à Picasso: Chefs-d'oeuvre de la galerie Vollard* (Paris: Musée d'Orsay, 2007): 38-57 [invited and refereed]; essay reviewed by Souren Melikian, "The visionary dealer behind the avant-garde" in *International Herald Tribune* (October 20, 2006)
- "Anticipating Artistic Behavior: New Research Tools for Art Historians," *Historical Methods*, vol. 37, no. 3 (Summer 2004): 137-53
- "The Photographic Grotesque," *exposure*, vol. 6, no. 1 (2003): 43-52
- "A Matter of Professionalism: Marketing Identity in *Fin-de-siècle* Vienna," in *Rethinking Fin-de-siècle Vienna*, ed. Steven Beller (New York: Berghahn Books, 2001), pp. 195-219. Revised from the original essay which appeared in *Austrian History Yearbook*, vol. 28 (1997): 247-68
- "Young Geniuses and Old Masters: The Life Cycles of Great Artists from Masaccio to Jasper Johns," co-authored with David Galenson, *Working Papers Series*, no. 8368, National Bureau of Economic Research (July 2001)
- "Against Photography. Reading Barthes on the Photograph," in *Writing Places and Mapping Words*, eds. David Jarrett, Tadeusz Rachwal, and Tadeusz Slawek (Wydawnictwo: University of Silesia Press, 1996)
- Marketing Modernism in Fin-de-siècle Europe*. Princeton: Princeton University Press, 1994
- "The Politics of Silence. The Degenerate Art Show Revisited," *Art Criticism* 9:1 (1994): 19-31
- "Ten Site-Specific Artists at Laumeier Sculpture Park," in *Laumeier Sculpture Park. Ten Sites: Works, Artists, Years*, ed. Debra L. Reinhardt (St. Louis: Laumeier Sculpture Park, 1993), 6-13
- "Damaged Speech," *M/E/A/N/I/N/G* 8 (Spring 1991): 27-37
- "The Avant-Garde and the Trade in Art," *Art Journal* 47 (Winter 1988): 360-67
- Editorial selection of illustrations for Joshua Taylor's *Theories of Nineteenth Century Art*, (Berkeley and Los Angeles: University of California Press, 1987)
- The Marketing of an Avant-Garde. Dealers, Ideology and the Trade in Modernism Between France and Germany*. Unpublished Ph.D. dissertation, U. C. Berkeley, 1987

Books and Articles (cont.):

Introductory essays and catalogue entries, *German Realism of the Twenties. The Artist as Social Critic*.
Exhibition catalogue, edited by Gregory Hedberg. Minneapolis: Institute of Arts, September-
November 1980

Art Appreciation, edited and developed by Roger D. O'Connor for the Contra Costa County Fine Arts
Curriculum, K-12. Contra Costa County, CA: Superintendent of Schools Office, 1980

Biographical essays on Charles Sheeler and Charles Demuth in *2. Jahrzehnte amerikanische Malerei*.
Exhibition catalogue, edited by Peter Selz (Düsseldorf, Zurich and Brussels, Fall 1979)

Book Reviews:

Review essay of Jean-Laurent Rosenthal, "The Extraordinary Art Critic Roger de Piles (1635-1709): An
Empirical Analysis of his Rankings and Sale Prices," for *The Journal of Economic History* (Summer
2012)

Review essay of Grace Brockington, ed., *Internationalism and the Arts in Britain and Europe at the Fin de Siècle*
for *geschichte.transnational* [<http://geschichte-transnational.clio-online.net>](September 9, 2012)

Review essay of Thomas M. Bayer and John R. Page, *The Development of the Art Market in England: Money as
Muse, 1730-1900* (London: Pickering and Chatto, 2011), in *EH.net*
[http://eh.net/book_reviews/development-art-market-england-money-muse-1730-1900]

Review essay of Jonathan K. Nelson and Richard J. Zeckhauser, *The Patron's Payoff: Conspicuous Consumption
in Italian Renaissance Art* (Princeton: Princeton University Press, 2008), in *The Journal of Economic
History* 69:4 (December 2009): 1174-75

Review essay of Richard Cork, *A Bitter Truth: Avant-Garde Art and the Great War* (New Haven and London:
Yale University Press, 1994); Maria Tatar, *Lustmord: sexual murder in Weimar Germany* (Princeton:
Princeton University Press, 1995); and Yule F. Heibel, *Reconstructing the subject: modernist painting
in Western Germany, 1945-1950* (Princeton: Princeton University Press, 1995), *Art Bulletin* 78:3
(March 1996): 168-72

"The House of Rosenberg Style," review essay of Michael C. FitzGerald, *Making Modernism. Picasso and the
Creation of the Market for Twentieth-Century Art* (New York: Farrar, Straus and Giroux, 1995) *The
Print Collector's Newsletter* 26:4 (September-October 1995): 149-51

"True Confessions?" review essay of Jane Kallir, *Egon Schiele* (New York: Abrams, 1994); Patrick Werkner,
Austrian Expressionism. The Formative Years (Palo Alto: SPOSS, 1993); and Patrick Werkner, ed., *Egon
Schiele* (Palo Alto: SPOSS, 1993), *The Print Collector's Newsletter* 26:1 (March-April 1995): 26-28

"Who Speaks for the Revolution?" review of Joan Weinstein, *The End of Expressionism* (Chicago: University of
Chicago Press, 1993) *Oxford Art Journal* 17:2 (Autumn 1994): 124-27

Forthcoming Publications and Research Projects

"Classic French Modern" scheduled to be published as part of the first volume of *Scripta manent. Schriften zur
Sammlung «Am Römerholz»* (Munich: Hirmer Verlag, 2013).

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