

Elisabeth S. (Lisa) Hodermarsky
Yale University Art Gallery
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Employment:

Sutphin Family Senior Associate Curator of Prints and Drawings 2011 – present
Yale University Art Gallery, New Haven, CT

Sutphin Family Associate Curator of Prints, Drawings and Photographs 2007 – 2011
Acting Curator of Prints, Drawings, and Photographs Fall 2010; Jan. – Oct. 2000
Associate Curator of Prints, Drawings, and Photographs 2004 – 2007
Assistant Curator of Prints, Drawings, and Photographs 1991 – 2004
Yale University Art Gallery, New Haven, CT

Exhibitions:

In process: *150 Years of Women Artists at Yale* (working title). Yale University Art Gallery, forthcoming: Fall 2020. (Fully-illustrated catalogue published by Yale University Art Gallery and distributed by Yale University Press.)

In process: *The Expressive Figure in the American Renaissance, 1876 – 1917* (working title). Yale University Art Gallery, forthcoming: Fall 2021 with travel to one additional venue. (Fully-illustrated catalogue to be co-published by the Yale University Art Gallery and Yale University Press, with essays by Elisabeth Hodermarsky, Mark D. Mitchell, and others.)

Reckoning with “The Incident”: *John Wilson’s Studies for a Lynching Mural*. Co-curated with Pamela Franks. Organized by Yale University Art Gallery. Traveled to: Faulconer Gallery, Grinnell College, January 25 – April 7, 2019; David C. Driskell Center, University of Maryland, June 3 – August 9, 2019; Clark Atlanta University Art Museum, October 6 – December 6, 2019; Yale University Art Gallery, January 17 – May 10, 2020. (Fully illustrated brochure.)

The Critique of Reason: Romantic Art, 1760 – 1860. Yale University Art Gallery (in collaboration with the Yale Center for British Art), March 6 – July 26, 2015. Principal curator of the exhibition, with co-curators: A. Cassandra Albinson, Paola D’Agostino, Nina Amstutz, and Izabel Gass. (Illustrated brochure and website, co-published by the Yale University Art Gallery and the Yale Center for British Art.)

Red Grooms: Larger than Life. Yale University Art Gallery, August 30, 2013 – March 30, 2014. (Fully-illustrated brochure.)

Political Cartoons by Patrick Oliphant: Andrew Carnduff Ritchie Artist in Residence. (Political Cartoons 1987 – 2013; Presidential Review, 1971 – 2013). Yale University Art Gallery, Fall 2014.

John La Farge's Second Paradise; Voyages in the South Seas, 1890–91. Yale University Art Gallery, October 19, 2010 – January 2, 2011; Addison Gallery of American Art, January 22 – March 27, 2011. (Fully-illustrated catalogue co-published by the Yale University Art Gallery and Yale University Press, with essays by Elisabeth Hodermarsky, Henry Adams, Elizabeth C. Childs, and John Stuart Gordon.)

Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery. Co-curated with Helen A. Cooper, Robin Jaffee Frank, and Patricia E. Kane of the Yale University Art Gallery. Traveled to: Speed Art Museum, Louisville, Kentucky, September 7, 2008 – January 4, 2009; Seattle Art Museum, Washington, February 26 – May 24, 2009; Birmingham Museum of Art, Alabama, October 4, 2009 – January 10, 2010; Yale University Art Gallery, July 29, 2011 – July 8, 2012. (Fully-illustrated catalogue, co-published by Yale University Art Gallery and Yale University Press, with essays by David McCullough, Jon Butler, Joanne B. Freeman, Howard R. Lamar, and Jules David Prown.)

The Synthetic Century—Collage from Cubism to Postmodernism. Yale University Art Gallery, February 18 – April 28, 2002. (Illustrated catalogue, published by Yale University Art Gallery.)

A Moment Ongoing: The Legacy of Everett V. Meeks. Yale University Art Gallery, April 20 – August 5, 2001. Co-organized with Suzanne Boorsch and print department staff. (Illustrated brochure.)

The Body Politic: The Evolution of Political Satire in Print. Yale University Art Gallery, September 1 – November 26, 2000.

Contemporary American Prints and Drawings Acquired in Honor of Richard S. Field. Yale University Art Gallery, February 24 – April 16, 2000. (Catalogue and foreword, with essay by Lucy Soutter.)

Animating the Static—Experiments in Video 1965–1980. Yale University Art Gallery, December 16, 1997 – February 1, 1998. (Brochure.)

Paul Cadmus: Visionary Realist. Yale University Art Gallery, September 12 – December 14, 1997. Co-curator, with Jonathan Weinberg. (Accompanied by brochure, with text by Jonathan Weinberg.)

Give a thing and it is yours forever—George Hopper Fitch Collects for Yale. Yale University Art Gallery, May 6 – June 8, 1997. (Catalogue.)

Paper Support: Recent Acquisitions of Prints, Drawings, and Photographs. Yale University Art Gallery, November 23, 1996 – March 16, 1997.

Prodigal Son Narratives. Yale University Art Gallery, Yale University Art Gallery, April 4 – July 11, 1995. Co-curator with Ellen G. D'Oench. Co-organized by Yale University Art Gallery and Davison Art Center, Wesleyan University. (Illustrated catalogue, with essay by Ellen G. D'Oench.)

Appropriated Lands: Photography and the Great Surveys of the American West, 1867–1879. Yale University Art Gallery, September 1 – December 6, 1992. (Brochure.)

The Preparatory Process: Art in the Making. Yale University Art Gallery, April 19 – September 22, 1992. (Catalogue, with additional entries by Richard S. Field, Jodi Hauptman, Erin Valentino, and Lyle W. Williams.)

Selected publications:

“The Dynamo and the Virgin: The Electrocoopered Plates of *Redoubt*,” in *Matthew Barney: Redoubt* (New Haven, Conn.: Yale University Art Gallery and distributed by Yale University Press, 2019).

Reckoning with “The Incident”: John Wilson’s Studies for a Lynching Mural. Exhibition brochure, co-authored by Pamela Franks, Elisabeth Hodermarsky, and Beatrix Archer. Yale University Art Gallery, 2019.

A Perspicacious Tenure: Suzanne Boorsch at Yale—Essays by Colleagues, Friends, Former Students, and Fellows Celebrating Seventeen Years of Purchases. Elisabeth Hodermarsky, editor. (New Haven, Conn.: Yale University Art Gallery, 2018).

“ ‘Once Upon a Midnight Dreary,’ French Artists Illustrate the Dark and Eerie: Nineteenth-Century French Print Series in the Arthur Ross Collection,” in *Meant to Be Shared: Selections from the Arthur Ross Collection of European Prints*. (New Haven, Conn.: Yale University Art Gallery and distributed by Yale University Press, 2015).

The Critique of Reason: Romantic Art, 1760 – 1860. Exhibition brochure, co-authored by Hodermarsky, with A. Cassandra Albinson, Paola D’Agostino, Nina Amstutz, and Izabel Gass. (New Haven, Conn.: Yale University Art Gallery, 2015).

Conversations from the Print Studio: A Master Printer in Collaboration with Ten Artists. Co-authored with Master Printer Craig Zammiello, including interviews with Mel Bochner, Carroll Dunham, Ellen Gallagher, Jane Hammond, Suzanne McClelland, Chris Ofili, Elizabeth Peyton, Matthew Ritchie, Kiki Smith, and Terry Winters. (New Haven, Conn.: Yale University Art Gallery and distributed by Yale University Press, 2012).

John La Farge’s Second Paradise; Voyages in the South Seas, 1890–91. Organizer and curator of exhibition and publication, with essays by Elisabeth Hodermarsky, Henry Adams, Elizabeth C. Childs, and John Stuart Gordon. Hodermarsky’s principal essay is titled, “A Second Paradise: John La Farge’s Search for the Sublime in the Twilight of the American Landscape Movement.” (New Haven, Conn.: Yale University Art Gallery and Yale University Press, 2010).

“The Kellogg Brothers’ Images of the Mexican War and the Birth of Modern-Day News,” in *Picturing Victorian America: Prints by the Kellogg Brothers of Hartford, Connecticut, 1830-1880* (Hartford and Middletown, CT: Connecticut Historical Society and Wesleyan University Press, 2009).

Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery. Author of approximately one-third of the catalogue entries in this co-curated exhibition (with Helen A. Cooper, Robin Jaffee Frank, and Patricia E. Kane). (New Haven, Conn.: Yale University Art Gallery and Yale University Press, 2008).

Master Drawings from the Yale University Art Gallery. Author of numerous catalogue entries in this publication, edited by Suzanne Boorsch and John Marciari. (New Haven, CT: Yale University Art Gallery, 2006).

The Synthetic Century—Collage from Cubism to Postmodernism. (New Haven, CT: Yale University Art Gallery, 2002).

Appropriated Lands: Photography and the Great Surveys of the American West, 1867–1879. (New Haven, CT: Yale University Art Gallery, 1992).

The Preparatory Process: Art in the Making. 19 April – 22 September 1992. Exhibition catalogue, with additional entries by Richard S. Field, Jodi Hauptman, Erin Valentino, and Lyle W. Williams. (New Haven, CT: Yale University Art Gallery, 1992).

Selected journal articles:

“Inches and Fields: A Conversation with Sylvia Plimack Mangold,” co-authored with Molleen Theodore. *Yale University Art Gallery Bulletin 2017*, (New Haven, CT: Yale University Art Gallery, 2017). Forthcoming.

“Becoming Piet Mondrian: Two Transitional Works,” *Yale University Art Gallery Bulletin 2016*, (New Haven, CT: Yale University Art Gallery, 2016), 105-109.

“The Abstractionist as Regionalist: A Young Jackson Pollock’s *Stacking Hay*,” *Yale University Art Gallery Bulletin 2014*, Susan B. Matheson, Ed. (New Haven, CT: Yale University Art Gallery, 2014), 42-46.

“The Role of Prints in the Cultivation of an Image-Hungry America: Teaching from Yale’s American Print Collections,” *Yale University Art Gallery Bulletin 2003*, Susan B. Matheson, ed. (New Haven, CT: Yale University Art Gallery, 2003), 47-65.

“Katharine Ordway, Guardian of Nature and of Art,” *Yale University Art Gallery Bulletin 2002*, Susan B. Matheson, ed. (New Haven, CT: Yale University Art Gallery, 2002), 77-91.

Board Appointments and Consultant Positions:

Secretary, Print Council of America
Spring 2014 - present

Advisory Council, IPCNY (International Print Center New York).
Winter 2014-15 – present

Collections Consultant, David C. Driskell Center, University of Maryland, College Park.
2012-2013

Governing Board of the Print Council of America
2010 - 2013

Selected patron seminars:

“Microfading: A Nondestructive Tool to Assess Risks of Light Damage to Colors.” Thursday, June 26, 2014. Co-organizer, with Paul Whitmore, Director of the Art Conservation Research Center at Yale University’s Institute for the Preservation of Cultural Heritage.

“Master Classes: Creating American Icons.” Three successive seminars in conjunction with the exhibition, *Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery, 1660-1893*. Sessions explored the development of national identity during and after the American Revolution. Fall 2011.

“Necessity and Innovation in the Modern-Day Print Studio”

Co-taught with master printer Craig Zammiello

Yale University Art Gallery. February 19, 2008

“The American Art-Union and the Promotion of American Art”

Co-taught with Graham Boettcher, Doctoral Candidate, History of Art

Yale University Art Gallery. April 29, 2006

“The Proof is [in] the Process: Jasper Johns Creates a Print”

Yale University Art Gallery. February 26, 2005

“Perspectives and Strategies: Collecting African-American Prints for Private and Public Collections”

Yale University Art Gallery. February 28, 2004

“Printmaking in the 19th Century and the Cultivation of an Image-Hungry America”

Yale University Art Gallery. February 21, 2003