

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

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

Exhibitions:

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. Co-curator of the exhibition, with 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.)

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.)

Installations:

CONCINNITAS. Installation of this portfolio of ten aquatints by: Sir Michael Atiyah, Enrico Bombieri, Simon Donaldson, Freeman Dyson, Murray Gell-Mann, Richard M. Karp, Peter Lax, David Mumford, Steve Smale, and Steven Weinberg. Curated by Daniel Rockmore. Published by Parasol Press, Portland, Oregon; Yale University Art Gallery, New Haven, CT; and Bernard Jacobson Gallery, London. Yale University Art Gallery, Winter/Spring 2015.

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.

Travelling and In-House Exhibitions Coordinated and Installed at their Yale Venue:

CLOSING: The Life and Death of an American Factory: Photographs by Bill Bamberger. Yale University Art Gallery, February 9 – June 13, 1999. (Produced brochure and audio program for the full tour of this exhibition that was organized by the North Carolina Museum of Art, Raleigh; fully-illustrated catalogue co-published by *DoubleTake* Magazine and W.W. Norton, 1998.)

Saul Steinberg: About America—Fifty Works from the Collection of Sivia and Jeffrey Loria, Yale University Art Gallery, March 22 – June 9, 1996. (Organized by Sivia and Jeffrey Loria. Fully-illustrated catalogue.)

Wright Morris: Origin of a Species. Yale University Art Gallery, April 17 – June 12, 1994. (Organized by the San Francisco Museum of Modern Art. Illustrated catalogue and interactive CD-ROM.)

Alone in a Crowd: Prints by African-American Artists of the 1930s and 40s from the Collection of Dave and Reba Williams. Yale University Art Gallery, April 7 – June 12, 1994. (Organized by the American Federation of Arts, New York. Illustrated catalogue.)

Scenes and Sequences: Recent Monotypes by Eric Fischl. Yale University Art Gallery, November 6, 1990 – January 2, 1991. (Organized by the Hood Museum of Art, Dartmouth College. Fully illustrated catalogue.)

American Daguerreotypes from the Matthew R. Isenburg Collection. Yale University Art Gallery, November 10, 1989 – January 3, 1990. (Fully illustrated catalogue.)

Paul Outerbridge: A Singular Aesthetic: Photographs and Drawings 1921–1941. Yale University Art Gallery, January 15 – March 3, 1990,. (Organized by Laguna Art Museum, Laguna Beach, Florida. Fully illustrated catalogue.)

Selected publications:

“ ‘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 at the Yale University Art Gallery.* (Forthcoming: December 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, 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 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).

"Joseph Holston: Printmaker," in *Limited Editions: Joseph Holston Prints, 1974 – 2010, A Retrospective.* Author and co-curator of exhibition and publication. (College Park, MD: David C. Driskell Center, University of Maryland College Park, 2011).

"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 catalogue entries on prints and drawings from the collection, 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).

A Moment Ongoing: The Legacy of Everett V. Meeks. (New Haven, CT: Yale University Art Gallery, 2001).

Contemporary American Prints and Drawings Acquired in Honor of Richard S. Field. Catalogue and foreword, with essay by Lucy Soutter. (New Haven, CT: Yale University Art Gallery, 2000).

CLOSING: The Life and Death of an American Factory. Yale University Art Gallery. Exhibition brochure and audio program for the exhibition tour, 1998-2001. Exhibition organized by the North Carolina Museum of Art, Raleigh, NC.

Animating the Static—Experiments in Video 1965–1980. (New Haven, CT: Yale University Art Gallery, 1997).

Give a thing and it is yours forever—George Hopper Fitch Collects for Yale. (New Haven, CT: Yale University Art Gallery, 1997).

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:

“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.

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.

““Once Upon a Midnight Dreary””: Artists Illustrate the Dark and Eerie”
Co-taught with Katherine Alcauskas, Florence B. Selden Fellow
Yale University Art Gallery. March 27, 2010

“The Look of the Book: Digital Facsimiles for Exhibition, Publication, and the Web”
Co-taught with Theresa Fairbanks-Harris, Chief Conservator of Works on Paper; John French, Associate Director of Visual Resources; and Susan Greenberg Fisher, Associate Curator of Modern and Contemporary Art
Yale University Art Gallery. March 27, 2009

“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”
Co-taught with Suzanne Boorsch, Dr. Robert E. Steele, and artists William T. Williams
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

“Conservation Matting and Framing of Works on Paper”
Co-taught with Theresa Fairbanks and Diana Brownell
Yale University Art Gallery. February 23, 2002

“Print Connoisseurship: Fragments, Fakes, and Photomechanical Reproductions”
Co-taught with Suzanne Boorsch and Theresa Fairbanks
Yale University Art Gallery. February 23, 2001

“Marcel Duchamp’s *Boîte-en-Valise*”
February 25, 2000

Board Appointments and Consultant Positions:

Secretary, *Print Council of America*
Appointed spring 2014

Advisory Council, IPCNY (International Print Center New York).
Appointed winter 2014-15

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

Governing Board of the *Print Council of America*
Elected to the board June 2010 and served a three-year term.

Gallery Committee, Creative Arts Workshop, New Haven CT

Juror:

2014 4th Biennial International Footprint Competition. Juror. Center for Contemporary
Printmaking, Norwalk, CT, 2014.

2010 International Print Competition. Co-juror. Hosted by the International Print Center New York, 2010.

2009 International Miniature Print Competition. Co-juror with master printer Craig Zammiello Center for Contemporary Printmaking, Norwalk, CT, 2009.

Photo Arts Collective, New Haven, Connecticut
Annual membership competition/exhibition, 1998.

Thesis exhibition awards exhibition, Department of Studio Art and Design,
University of Connecticut, Storrs, 1997.