

Emily Willard Gephart

Education

- 2014 **PhD** Massachusetts Institute of Technology
History, Theory, and Criticism program.
Thesis: *A Dreamer and A Painter: Visualizing the Unconscious in the Work of Arthur B. Davies, 1890-1920*
- 1997 **MA** Tufts University
Concentration: History of Modern and American Art
- 1991 **BA** Oberlin College
Combined degree in Art History and Fine Arts Studio

Academic appointments

- 2005-Present **Visiting Lecturer** Visual and Critical Studies
School of the Museum of Fine Arts, Boston/ Tufts University
VISC 1020 Encounters with Modernity: the Origins of Modernism
VISC 1014 American Art and Visual Culture, 1800-2000
VISC 1039 Interpreting Art: the philosophy & science of Art History, Criticism, & Theory
VISC 1044 Gilded Age or Fin-de-Siecle?: Global Symbolism 1880-1910
- 2001-Present **Visiting Lecturer** History of Art
Massachusetts College of Art and Design
HART 100-01 History of Art, Ancient Egypt to Medieval Europe
HART 100-02 History of Art, Global Renaissance to Contemporary
HART 375 Landscape: Space and Place 1500-2000

Additional professional experience

- 1991-1993 **Associate for Public Programs and Films**
Education Division, Minneapolis Institute of Arts. Minneapolis, MN
- 1990 **Conservation Assistant**
Royal Cast Collection, Statens Museum for Kunst. Copenhagen, Denmark.

Publications

- Under review “Theosophy and the Dreaming Imagination: Art, Science & Faith in the Paintings of Arthur B. Davies” in *Enchanted Modernities : Theosophy in the Arts in the Modern World*, co edited by Marco Pasi, Christopher Scheer, & Sarah Victoria Turner (Berkeley: University of California Press).
- “Introduction” and “Sadakichi Hartmann and Arthur B. Davies: Symbolism's Subconscious,” in *Symbolism(s) and their Legacies in American Art, 1880-1920*, Erika Schneider and Emily Gephart, co-editors. (New York: Bloomsbury Academic Press).
- 2016 “Dovetailed Displays: Show Windows, Habitat Dioramas, and Bird Hats,” co-written with Michael Rossi, in Anca Lasc, Patricia Lara-Betancourt, and Margaret Maile Petty, eds., *Architectures of Display: Department Stores and Modern Retail*, (Burlington, VT: Ashgate).
- 2014- 2015 “In Search of Pictorial Music: Synaesthesia and Embodied Experience in Arthur Davies Mural for Lillie Bliss” in *Imago Musicae: International Yearbook of Musical Iconography*, XXVII, co-edited by Tim Shepard and Anne Leonard
- Winter, 2015 “Mediums at Large,” in *Bulletins of the Serving Library #8 The MEDIUM*, published in association with Tate Liverpool exhibition, ‘Making Things Public.’
- 2013 Object Narrative: Arthur B. Davies “Sacramental Tree” Initiative for the Study of the Material and Visual Cultures of Religion Material Objects Archive, Yale University (online)
- 2001 “Hidden Talents: The Camouflage Paintings of Abbott Handerson Thayer.” *Cabinet Magazine* Issue 4

Reviews

- Spring, 2016 Review: *Transporting Visions: The Movement of Images in Early America* by Jennifer Roberts, *American Studies Journal*, 54:4
- Spring, 2015 Exhibition Review: “Turner and the Sea, Peabody Essex Museum, May 31-Sept. 1, 2014,” in *Nineteenth Century Art Worldwide* (online)
- Fall, 2014 “Narratives and Historical Desires: Re-Evaluating 19th Century American Art Criticism,” Review of Karen Georgi, *Critical Shift Journal of Art Historiography* (online)

Conference Papers and Symposia

- Oct., 2015 “‘My Theory of Soul Atoms’: Mysticism and Science in Sadakichi Hartmann’s Aesthetic Beliefs” *Theosophy and the Arts: Texts and Contexts of Modern Enchantment* Columbia University, New York City, NY
- March, 2015 “Dovetailed Displays: Show Windows, Habitat Dioramas, and Bird Hats” (co-presented with Michael Rossi, Department of History, University of Chicago). Nineteenth Century Studies Association, Boston, MA

- Oct., 2015 “Walk on the Beach (a material ecology) + Things from the Sea (a manifestation)”
Material Collective/ 3rd Biennial Meeting of the BABEL Working Group
University of Santa Barbara, California
- April, 2014 “The Conceptual Space of the Dreaming Imagination: Arthur B. Davies and
Psychology, 1890-1915”
Association of Art Historians, London, UK
- March, 2014 “The Color and Sound of Collective Experience: Synaesthesia, Synchronism &
Claude Bragdon’s *Festivals of Song and Light.*”
Nineteenth Century Studies Association: *Urbanism and Urbanity*, Chicago, IL
- Feb., 2014 “Pictorial Harmony: Arthur B. Davies’s Musical Mural”
College Art Association, Chicago, IL
- Nov., 2013 “A Dreamer and a Painter: Art and the Psychology of Dreams in Turn-of-the-
Century America”
History of Science Society, Boston, MA
- Sept., 2013 “Theosophy and the Dreaming Imagination: Art, Science & Faith in the
Paintings of Arthur B. Davies”
Enchanted Modernities: Theosophy and the Arts in the Modern World
Amsterdam, the Netherlands.
- March, 2013 “Arthur B. Davies’s Dreaming Bodies”
Modern Movements: Exploring the Body in Modern American Art
Symposium at the Maier Museum of Art, Randolph College, Lynchburg, VA
- Sept., 2012 “Ekphrasis and the Dreaming Imagination”
2nd Biennial Meeting of the BABEL Working Group: *Cruising in the Ruins: the
question of disciplinarity in the post/medieval university*
Northeastern University, Boston, Massachusetts
- March, 2012 “Landscapes of Reverie: Arthur B. Davies and the Quest for Transcendence”
AHNCA Panel: *Spirituality and Visual Culture in the United States*
Nineteenth Century Studies Association: *Spiritual Matters/Matters of Spirit*,
Asheville, NC
- Feb., 2012 “Symbolism, Mysticism, and the Psychology of Dreaming in the art of Arthur B.
Davies”
College Art Association, Los Angeles, CA

Professional Service

- 2015-16 Web Committee, Nineteenth Century Studies Association
- 2012-13 Coordinator and Discussant: “Re-Thinking Art History and Visual Culture: The
Fourth Annual Undergraduate Art History Symposium”
Visual Culture Consortium, Boston
Museum of Fine Arts