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## **EDUCATION**

- Ph.D.**, History of Art, Yale University, 2017. [Defended April 7<sup>th</sup>, 2017]  
Dissertation Title: Alternative Modernisms: Collective Creativity  
(Committee: David Joselit, Sebastian Zeidler, Carol Armstrong)
- M.Phil.**, History of Art, Yale University, 2014
- M.A.**, History of Art, Yale University, 2013
- M.A.**, History of Art, University of California, Santa Barbara, 2011.  
Thesis Title: The Hermeneutics of Authenticity: Examining Posthumous  
Intervention in the Visual Arts
- B.A.**, History of Art, Departmental Honors, University of California, Los Angeles,  
2009

## **PROFESSIONAL APPOINTMENTS**

Instructor, Yale Summer Session, Yale University, 2017.  
Contributor, Art & Architecture ePortal, Yale University Press, 2017

## **REFEREED ARTICLES**

- "Illuminated Critique: The Kent *Moby-Dick*," *Word & Image*, accepted.
- "Inuit Antinomies: The slut-shaming of Leni Riefenstahl and the going-native of  
Rockwell Kent," *Apricota*, accepted.

## **BOOK CHAPTERS**

"The Stettheimer Salon," in, Matthias Mühling and Karin Althaus, eds., *Florine  
Stettheimer* (Munich: Hirmer, 2014).

## **INVITED ESSAYS**

“The Maritime Masculine,” *Rockwell Kent Review* 43:1 (Summer, 2017), forthcoming.

“The Stettheimer Set: Andrea Geyer, Nicole Eisenman, and Jutta Koether,” *Even Magazine* #7 (June, 2017).

## **CRITICISM AND FICTION**

“Florine Stettheimer: Painting Poetry,” *Burlington Magazine* 159:1374 (September, 2017), forthcoming.

“Coming Home: Modernism and the Shchukin Collection,” *The Los Angeles Review of Books*, April 21, 2017.

“Goodbye, Mister Starfish,” *Conjunctions* 66 (2016): 295-302.

## **ARTICLES IN SUBMISSION/PREPARATION**

“Sympathetic Supercriticality: Mining the material culture of the 1950s uranium rush,” *The Journal of Material Culture*, under consideration.

“Annunciations, or Agnes Martin’s *Gabriel*,” in preparation.

“The Abstract Pastoral: The Lost Paintings of Clement Greenberg,” in preparation.

## **BOOK MANUSCRIPTS IN PREPARATION**

*Alternative Modernisms: Collective Creativity*

## **FELLOWSHIPS AND AWARDS**

2016 | (Nomination) PEN/Robert J. Dau Short Story Prize for Emerging Writers.

2015 | Yale Club of San Francisco Summer Fellowship, awarded Summer.

2014 | A. Bartlett Giamatti Fellow, Beinecke Rare Book and Manuscript Library

2013 | Yale Center for British Art Summer Travel Grant, awarded Spring, 2013.

## **INVITED LECTURES AND PRESENTATIONS**

“Sympathetic Supercriticality: Mining the material culture of the 1950s uranium rush”: The Material Culture Workshop, Yale University. March 9, 2017.

“The Stettheimer Salon”: Art History Department, University of Chicago, Chicago. February 2, 2016. Invited Lecture.

“The Stettheimer Dollhouse and Minor Modernism”: Art History Department, University of California, Los Angeles. November 19, 2014. Invited Lecture and Seminar.

“The Aesthetic Archipelago: Caro and the Bennington Salon”: Anthony Caro Study Day. Yale Center for British Art. October 19, 2012. Invited Participant.

“Through the Looking Glass: Marcel Duchamp and Carrie Stettheimer’s Dollhouse”: Alternative Modernisms, Yale University, 2012.

“The Competing Personas of Rockwell Kent: Fissure and Function in Artistic Identity”: Session of Imaginary Artists, 37<sup>th</sup> Annual Association of Art Historians Conference, University of Warwick, England, UK, March 31-April 2, 2011.

## **EDITORIAL POSITIONS**

Review Editor, ARTMargins, 2009-2010

## **CLASSES TAUGHT (INSTRUCTOR OF RECORD)**

Yale University:  
HSAR S115, 2017: Introduction to the History of Art: Renaissance to Present.

## **CLASSES TAUGHT (TEACHING FELLOW)**

Yale University:  
HSAR 331, 2017: Postwar Art  
HSAR 323, 2017: Early Twentieth-Century Art  
HSAR 329, 2013: Picasso and Matisse

HSAR 323, 2013: Early Twentieth-Century Art

HSAR 110, 2012: Introduction to the History of Art: Global Decorative Arts