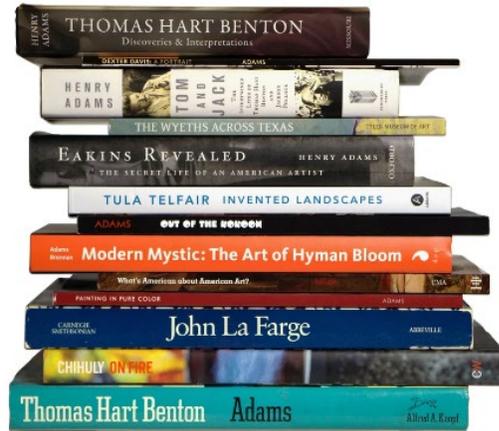


## Henry Adams Summary Curriculum Vitae 2026: Selected Highlights

“The most extraordinary biography I have ever read on an artist....”

*Painter Andrew Wyeth commenting on Henry Adams’s Eakins Revealed.*



Henry Adams is a graduate of Harvard College, and received his M.A. and PH.D. from Yale, where he received the Frances Blanshard Prize for the best doctoral dissertation in art history. In 1985, he won the Arthur Kingsley Porter Prize of the College Art Association, the first time this had been awarded to an Americanist or a Museum Curator. Dr. Adams has served as curator of Fine Arts at the Carnegie Museum of Art in Pittsburgh, as curator of American Art at the Nelson-Atkins Museum of Art in Kansas City, and as Curator of American Art at the Cleveland Museum of Art. He currently serves as Ruth Coulter Heede Professor of Art History at Case Western Reserve University in Cleveland. His full curriculum vitae is somewhat unwieldy. It lists just under 500 publications, as well as a similar number of lectures, films, successful grant applications, and exhibitions. This more easily grasped summary highlights about 2% of his total publications. A fuller listing of his Henry Adams’s accomplishments can be found on his website at: <http://www.henryadamsart.com/>.

**Henry Adams, Ruth Coulter Heede Professor of Art History, Case Western Reserve University, Mather House Room 1, Cleveland, OH 44106-7110, [henry.adams@case.edu](mailto:henry.adams@case.edu), 216-536-1457.**

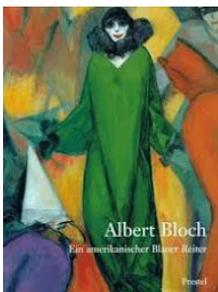
## EXHIBITIONS CURATED WITH SCHOLARLY CATALOGUES



**Thomas Hart Benton: a Centennial Exhibition**, 1989, Nelson-Atkins Museum of Art, tour to the Detroit Institute of Arts, the Whitney Museum of American Art and the Los Angeles County Museum. Over thirty-five years later this still holds the record for the most popular, best-attended exhibition ever organized by the Nelson-Atkins Museum of Art. It was accompanied by a full-scale biography of Benton, for which Adams was the sole-author, published by Knopf, and a film by Ken Burns which Adams initiated, which he advised, and in which he appears as a “talking head.” The show was reviewed by *Time*, *Newsweek* and *The New York Times* and was featured on CBS Sunday Morning.

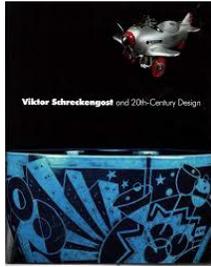


**John La Farge**, Carnegie Museum of Art and National Collection of Fine Arts, 1987. Tour to the National Collection of Fine Arts, Washington D.C., the Carnegie Museum of Art, Pittsburgh, and the Museum of Fine Arts, Boston, The show provided a comprehensive overview of La Farge’s career, including flower paintings, landscapes, stained glass windows, and watercolors of travel inspired by his journeys to Japan and the South Seas. At the time this was the best-attended exhibition ever staged at the National Collection of Fine Arts.

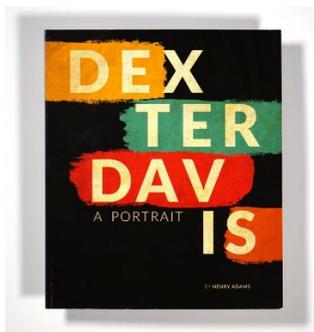


**Albert Bloch: The American Blue Rider**, 1997. The first international exhibition ever staged by the Nelson-Atkins Museum of Art, this opened in Kansas City and traveled to the

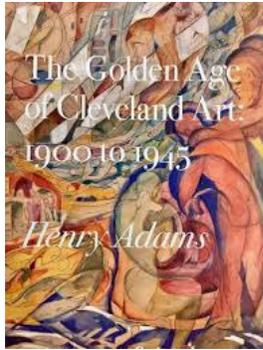
Lendbachhaus in Munich. The catalogue, published by Prestel, was the first book-length study of Bloch, the only American to belong to the Blue Rider group in Munich.



**Viktor Schreckengost and 20<sup>th</sup>-Century American Design**, 1999. Cleveland Museum of Art. A master of oil painting, watercolor, pottery, ceramic sculpture, and monumental sculpture, Viktor was also a pioneer figure in American industrial design. He produced the first modern American dinnerware, the first cab-over-engine truck, and the first pedal cars for children that were affordable for middle-class families. And over 50 million bicycles were manufactured to his designs. This was the first exhibition of a living Cleveland artist staged by the Cleveland Museum of Art. The exhibition marked many first for the Cleveland museum. It was the first exhibition with an interactive website, the first exhibition with a film for television, the first exhibition with projected slides, and the first exhibition with music in the galleries (restricted to one room: jazz music was played in the gallery featuring Viktor's Jazz Bowl, often viewed as the single greatest masterwork of American Art Deco). Attendance was initially projected as 10,000 and surpassed 70,000, including 10,000 in the last weekend. 6,000 copies of the catalogue were sold, and it surely would have sold more except that it was out of print for half the run of the show. The museum store made a profit of \$250,000.

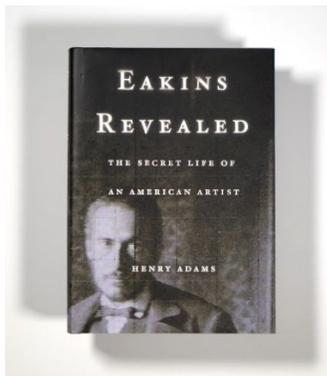


**Dexter Davis: A Portrait**, 2016. This exhibition inaugurated the newly renovated School of Art At Gallery at Kent State University, Kent, Ohio, and was accompanied by an 80 page catalogue written by Adams. This was the first museum exhibition in Northern Ohio, and the first book-length catalogue, on an African-American artist from the region.



**The Golden Age of Cleveland Art**, Western Reserve Historical Society, 2022. The first major exhibition of modernism in Cleveland in the period from the Armory Show to the Great Depression.

## SELECTED BOOKS

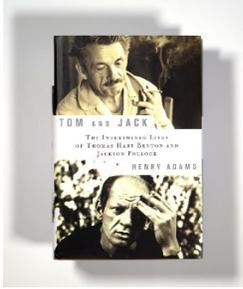


**Eakins Revealed**, Oxford University Press, 2005. The painter Andrew Wyeth wrote of this book:

“*Eakins Revealed* by Henry Adams is, without doubt, the most extraordinary biography I have ever read on an artist. It was like following Eakins’s footprints in the snow as he walked down a back street in Philadelphia. Sometimes I fell down but got right up again to keep on following him to the end. It was worth every step of the way.”

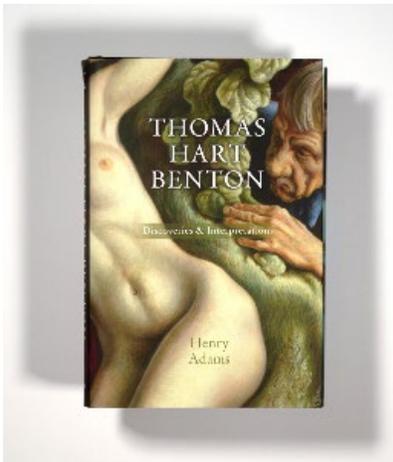
The art historian Robert Rosenblum commented of the same book:

“With a wealth of fresh documentation and the page-turning momentum of a detective story, Henry Adams had uncovered the Gothic world of Eakins’s private and public biography, a scandalous mixture of insanity, incest, suicide and exhibitionism. But more important, he has woven this sinister story into new and deeper readings of Eakins’s work, creating a seamless interpretation of how his life is transformed into art.”



**Tom and Jack: The Intertwined Lives of Thomas Hart Benton and Jackson Pollock,** Bloomsbury, 2009. *an account of Jackson Pollock's intimate, turbulent, 26-year relationship with his most famous student, Jackson Pollock. In a review in Booklist, Donna Seaman remarked of this book: :*

"Adams practices art history with a novelist's narrative skills and psychological acuity, a sleuth's instincts, a passion for aesthetic and technical explications, and a gift for sea change interpretations... Encompassing a stunning discovery by his art-historian wife, Adams' commanding, corrective double portrait reveals myriad camouflaged truths."



**Thomas Hart Benton: Discoveries and Interpretations,** University of Missouri Press, 2015.

*From the publisher's website:*

Few American artists have incited more controversy than Thomas Hart Benton. Argumentative, brilliant, and enormously influential, Benton painted for nearly seventy years, inspiring acclaim and loathing among students, friends, fellow artists, and outraged critics.

Now, in a series of provocative essays, premier Benton scholar Henry Adams examines the many facets of the man as artist and the pitched battles of his long

career, including the fight that raged over the subject matter of his murals, the real reasons for Benton's feud with the radical left and his fall from grace in the New York art world, and his tumultuous, 36-year-long love-hate relationship with the student with whom he worked most closely, another iconic artist of the 20th century, Jackson Pollock. Adams ends with an account of his own twenty-five-year struggle to expose fakes of Benton's work.

“Unfailingly interesting, this book should be a basic text for students in American art and cultural studies. It should also be required reading for anyone interested in the history of ideas (even mistaken ones) and the tangled interfaces between art, politics, and living. The Benton who emerges here—cultivated, emotional, a bit of a hick, an aesthetic experimenter—is a new Benton, a towering figure in the history of American painting. He's Harry Truman and an old master muralist rolled into one, a movie star and a one-man show.”

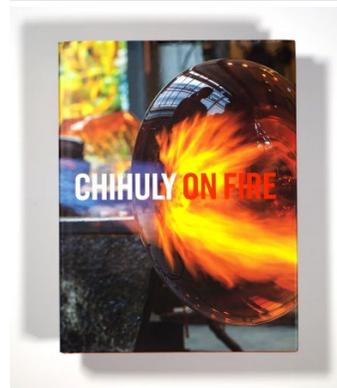
–Karal Ann Marling, Professor Emeritus of Art History and American Studies,  
University of Minnesota

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“If you read only one book on Thomas Hart Benton, read this one. It takes a balanced approach.”

–Kansas History

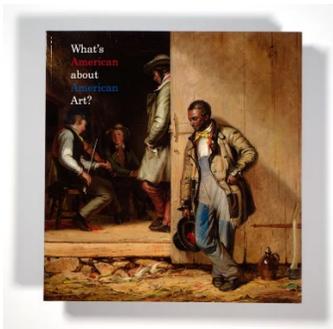
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**Chihuly on Fire: Fire, Breath and Light**, Chihuly Studio, 2016. The first comprehensive study of Chihuly's blown-glass series, including *Cylinders*, *Baskets*, *Seaforms*, *Macchia*, *Soft Cylinders*, *Persians*, *Venetians*, *Putti*, *Ikebana*, *Jerusalem Cylinders*, *Rotolo* and many more.



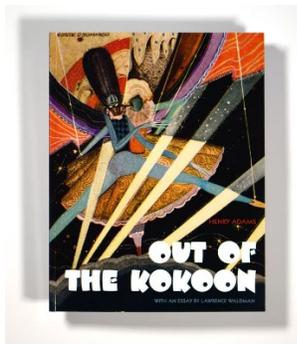
**Lino Tagliapietra, Sculptor in Glass**, with an introduction by Glenn Adams, Monacelli, 2023. The most comprehensive monograph available on the greatest living glass blower, Lino Tagliapietra.



**What's American About American Art?** The Cleveland Museum of Art in association with Hudson Hills Press, 2009. A survey of diverse masterworks of American art from the 17<sup>th</sup> century to the present, including Native American Art, as told through the holdings of the Cleveland Museum of Art from the 17-century to the present.



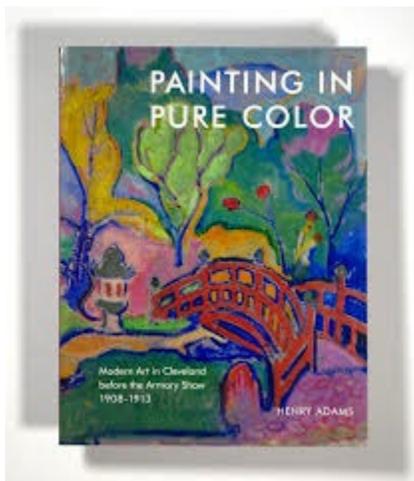
**Hyman Bloom: American Mystic**, Distributed Art Publishers, August 2019. The first full-scale biographical and interpretive study of the Boston-based Jewish mystical painter, Hyman Bloom. Published in conjunction with an exhibition at the Museum of Fine Arts, Boston.



**Out of the Kokoon: Cleveland's Festival of Art and Dance**, with contributions by Lawrence Waldman, 2011, Cleveland Public Library,

Although one of the grayest of American cities, Cleveland was one of the earliest places in the country to embrace the colorful, ultra-modernist art of the Fauves and the Blue Rider group—doing so even before the Armory Show in 1913. Much of this activity came about through the activities of the Kokoon Club, whose members formed the city's first radically modern art group, the Cleveland Secession, and also staged an annual masked ball, whose outrageous posters and costumes—or lack thereof—that not only ran afoul of the vice squad but also introduced the entire city to modern art.

Henry Adams's lecture on this project is available through the National Gallery Washington as a Works in Progress Podcast, June 16, 2024.



**Painting in Pure Color: Modern Art in Cleveland Before the Armory Show**, with a timeline and other contributions by Lawrence Waldman, Cleveland Artists Foundation, 2020. In the period before the Armory show, Cleveland supported over 6,000 professional artists, and the most adventurous art produced in Cleveland at this time was arguably more modern, forward-looking and radical than that produced in any other American city except New York

## SELECTED ARTICLES: AMERICAN ART



**“Decoding Jackson Pollock,”** *Smithsonian Magazine*, November 2009, pages 58-60. When this story was posted on the *Smithsonian* website it received over 1.2 million visitors in a single day and over 600 posted comments. For a time it was featured on the Yahoo homepage. The unprecedented popularity of the story was the subject of another article in the December issue of *Smithsonian Magazine*, and even led to a cartoon in *The New Yorker*.

**Where Did Jackson Pollock Get his Ideas?** (a source for an early ceramic by Pollock in the work of Ross Braught), *Smithsonian* website, May 24, 2012.



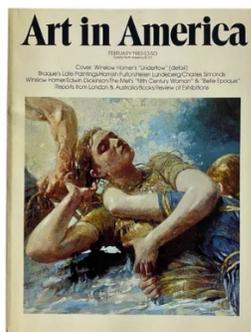
**“Freake Out!”** article identifying the Freake Limner, the earliest known 17<sup>th</sup> century American painter, *Antiques Magazine*, July/August 2021, On September 3, 2021, *Antiques* published a slightly longer version of the article with more detail and full citations. A detective mystery which concludes by identifying the earliest known Puritan limner as Samuel Clement.

**"The Architectural Drawings of Thomas Jefferson,"** in *The Private Jefferson: Perspectives from the Collections of the Massachusetts Historical Society*, 2016, Massachusetts Historical Society. New insights into Jefferson's evolution as an architect, from his earliest work in America to that influenced by his encounters with Clerisseau in Paris, based on careful analysis of his architectural drawings.



**"A New Interpretation of Bingham's Fur Traders Descending the Missouri,"** *The Art Bulletin*, December 1983, pp. 675-680. Established that one of the most famous paintings in American Art, George Caleb Bingham's *Fur Traders Descending the Missouri*, was conceived as a pendant to another painting, *Concealed Enemy*, showing an Indian in ambush. Created in the contrasting styles of Salvator Rosa and Claude Lorain, the two contrasted "savagery" and the coming of "civilization."

**"The Development of William Morris Hunt's *The Flight of Night*,"** *The American Art Journal*, XV, no. 2, Spring 1983. Brings together various bits of fragmentary evidence to reconstruct the evolution of Hunt's mural in the New York State Capitol, Albany.

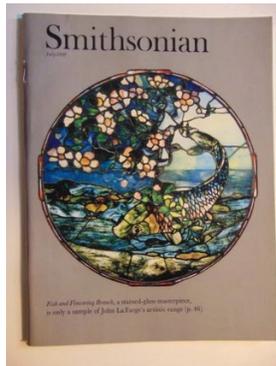


**"Mortal Themes: Winslow Homer,"** *Art in America*, February 1983. Probably the first extended psychoanalytic studies of a major 19<sup>th</sup>-century American art.

**"Winslow Homer's 'Impressionism' and Its Relation to His Trip to France,"** *Studies in the History of Art* 26, National Gallery of Art, Washington D. C., 1990, pp. 60-89. A new interpretation of how Winslow Homer learned about plein-air painting and Japanese prints.

**"The Identity of Winslow Homer's 'Mystery Woman,'"** the *Burlington Magazine*, April 1990, Established that watercolors long thought to portray a woman with whom Homer was romantically attached actually portray Patrick Keenan, who later became a policeman in

Belmont, Massachusetts. Documented through early newspaper accounts and interviews with Keenan's daughter, Mary Keenen.



**"John La Farge, the Inventive Maverick,"** *Smithsonian Magazine*, July 1987.



**"A Fish by John La Farge,"** *The Art Bulletin*, June 1980. Established that two paintings by John La Farge in different museums were both intended for a dining room in Boston, Massachusetts. Then actually located the room in a still-standing mansion on Beacon Street—the first decorative scheme in a Japanese style in Western art.



**"John La Farge's Discovery of Japanese Art: A New Perspective On the Origins of Japonisme,"** *The Art Bulletin*, September 1985, 449-485. Established La Farge as early than

European artists such as Whistler and Manet in collecting Japanese prints and making use of their effects in his own work. Winner of the Alfred Kingsley Porter Prize of the College Art Association in 1985.

**"William James, Henry James, John La Farge, and the Foundations of Radical Empiricism,"** *The American Art Journal*, XVII, Winter 1985, 60-67.

**"A Study in Contrasts: The Work of Harnett and La Farge,"** in *William Harnett*, The Metropolitan Museum of Art, New York. An application of the structuralist approach of Claude-Levis-Strauss to the field of American painting.



**"Andrew Wyeth at the Movies: The Story of an Obsession,"** essay in *Andrew Wyeth in Retrospect*, 2017. An account of Andrew Wyeth's obsession with King Vidor's great anti-war film, *The Big Parade*, which Wyeth viewed over 500 times and which provided the inspiration for many of his most famous paintings, including *Christina's World*. Like Edward Hopper, Wyeth was a compulsive movie-goer, and in turn has influenced such filmmakers as M. Night Shyamalan, Terance Malick and Stephen Spielberg.



**"The First Abstract Painter,"** in *Manierre Dawson*, Hollis Taggart Galleries, New York, 1999. The first biography and art historical account in print of Manierre Dawson, an engineer for Chicago skyscrapers, who produced purely abstract paintings in early spring of 1910, before the earliest abstract paintings of Wassily Kandinsky and Arthur Dove.

**"The Abstract Meaning of American Quilts,"** in *Palettes, Pieces and Patterns: A Comparison of Indiana and Ohio Amish Quilts*, Indiana State Museum, Indianapolis, Indiana, 2002.

**"The Enduring Vitality of Plains Indian Art,"** *Smithsonian Magazine*, November 1992, reprinted by the U. S. Information Agency for its overseas information program. An account of Plains Indian art largely based on interviews with the Native American scholar George Horsecapture.

**"Crazy Horse: leader, warrior, martyr...artist?"** *The Conversation*, January 14, 2015. An account of the discovery of an Indian ledger book, which has sat unnoticed in the Houghton Library at Harvard for fifty years, which contained drawings by legendary Indian warrior Crazy Horse.

**"The Pittsburgh Background of Pearlstein's Realism,"** *Carnegie Magazine*, May-June 1984. An account of Pearlstein's early career in Pittsburgh, and his friendship with Andy Warhol, drawn from interviews with the artist.



**Invented Landscapes: The Paintings of Tula Telfair**, lead essay on *Landscape as Self – Portrait: The Life and Art of Tula Telfair*, Abrams, 2016.

## SELECTED ARTICLES: OTHER FIELDS

**"A Tribute to a Great Artist: Steve Jobs."** October 6, 2011, Smithsonian.com, Arts and Culture, A discussion of how a calligraphy class that Steve Jobs took at Rhead College shaped his creative vision. Widely drawn upon in articles on Jobs at the time of his death.

**"Is It by Caravaggio?"** *Art and Antiques*, May 2011. An analysis of a still-life painting attributed to Caravaggio then on view at the Denver Art Museum, setting it in context and arguing that it is indeed authentic.

**"Rubens was artist, scholar, diplomat, and a lover of life,"** *Smithsonian Magazine*, republished by the SIRS Renaissance electronic database for CD-Rom and internet online, December 1997.

**"If Not Rembrandt Then His Cousin?"** *The Art Bulletin*, LXVI, no. 3, September 1984, pp. 427-441. a proposed reattribution of paintings formerly attributed to Rembrandt, including *Saul and David* and *The Man with a Golden Helmet*.

**"In Search of Rembrandt,"** *Smithsonian Magazine*, December 1995, pp. 82-91, 7 illustrations in color and 4 in black-and-white. A discussion of the challenge of distinguishing the work of Rembrandt from that of his students, based on a four-hour interview with Hubert von Sonneberg, chief conservator at the Metropolitan Museum of Art, during which we looked closely at works by Rembrandt and his followers in his conservation studio.

**“Frans Hals and the Divided Self.”** , Smithsonian.com: ARTiculations, October 14, 2001: A discussion of “the divided self” as portrayed in the portraits of Rembrandt and Frans Hals and the plays of Shakespeare.

**“The First Snapshot: Dutch Masters visit New York,** *Art and Antiques*, December/January 2013-14, pp. 76-81, 10 illustrations in color. A discussion of How Vermeer used the camera obscura, and how this relates to the fact that his painting look “modern.”



**“Seeing Double: Van Gogh the Tweaker,”** review of the exhibition Van Gogh Repetitions organized by the Phillips Collection, Washington D. C., and the Cleveland Museum of Art, *The New York Times*, Sunday, October 6, 2013, with six illustrations in color, readership of about 2,500,000. .

**Wai-kam Ho,” The Sherlock Holmes of Chinese Art,”** *Kaikodo Journal*, March 2016. New interpretations of major Chinese paintings of the Sung dynasty, and a discussion of literati paintings and the work of Dong Quichang, based on extensive conversations with the late great Chinese scholar, Wai-kam Ho. 11.

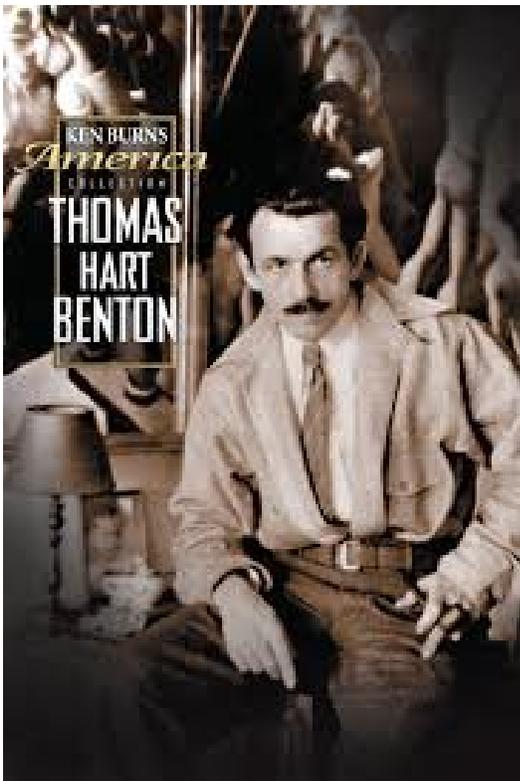


**Did Artists Lead the Way in Mathematics?”** *The Conversation*, April 27, 2017,. A discussion of how 14<sup>th</sup>-century Persian tiling made use of Penrose patterns, which were not described by mathematicians until centuries later, and how Brunelleschi’s development of vanishing point perspective paved the way for non-Euclidian geometry.



"An Interview with David Hockney," *Carnegie Magazine*, March 1983.

## Film Writing and Production



Ken Burns, **Thomas Hart Benton**, Florentine Films, 1989. Initiated the project and served as fundraiser, researcher, principal consultant, and "Talking head."

Principal script writer (with Tom Ball) for **Extreme Visions**, a Tom Ball Film, Telos Productions, 2011,, Funded by Peter Leiwis, CEO of Progressive Insurance. A film exploring ring two very different buildings for Princeton University, one in traditional Gothic style by Dimitri Porphyrios and one one in a radically Post=Modern style by Frank Gehry.

Scriptwriter: **The Beauty of Damage: The Art of Christopher Pekoc**, Winner Kodak Award for Best Ohio Short Film at the 2010 Cleveland International Film Festival.

Scriptwriter, **The Jackson Pollock Code**, a Tom Ball film, Telos productions, Cleveland, 2010.

Principal consultant, **Success by Design: The Schreckengost Legacy**, produced by the Cleveland Museum of art in collaboration with WVIZ, Cleveland.

## **GRANT APPLICATIONS**

Over thirty successful grant applications for publications, exhibitions, and films (such as the Ken Burns documentary on Thomas Hart Benton), totaling over two million dollars. Among these are five successful applications to National Endowment for the Humanities, two the National Endowment to the Arts, three to the Luce Foundation for American Art, and two to the Kress Foundation. Principally through the Kemper Foundation brought Adams brought about 7 million dollars' worth of American of art to the Nelson-Akins Museum of Art.

## **SELECTED LECTURES**

Annual Meeting of the College Art Association; Archives of American Art, Washington D.C.; Birmingham Museum of Art, Birmingham, Alabama; Boise Art Center, Boise, Idaho; Boston Public Library; Boston, Museum of Fine Arts; Bowdoin College, Brunswick, Maine; Brinton Museum, Big Horn, Wyoming; Butler Institute of American Art, Youngstown, Ohio; Carnegie Museum of Art, Pittsburgh, Pennsylvania; Case Western Reserve University, Cleveland; Cheney Cowles Museum, Spokane, Washington; Cleveland Museum of Art; Colorado Springs Fine Arts Center Cooper Union, New York City; Corpus Christi, Texas, Art Museum of South Texas.; Country Music Hall of Fame, Nashville; Detroit Institute of Arts; Eisenhower Library, Abilene, Kansas; Everson Museum of Art, Syracuse, New York; Fairfield University, Fairfield, Connecticut; Fine Arts Center at Cheekwood, Nashville, Tennessee; Frick Collection, New York; Gustavus Adolphus College, St. Peter, Minnesota; Henry Art Gallery, Seattle, Washington; Kansas City Art Institute; Kansas City Public Library; Laguna-Gloria Museum of Art, Austin, Texas; Lakeview Museum of Art and Sciences, Peoria, Illinois; Los Angeles County Museum of Art; Lowe Art Museum, Coral Gables, Florida; Lugano Switzerland, Museo Civico; Massachusetts Historical Society; Museum of Arts and Sciences, Macon, Georgia; Marion Koogler McNay Art Museum, San Antonio, Texas; Metropolitan Museum of Art; Minneapolis Institute of Arts; George Washington's Mount Vernon; National Archives, Washington, D.C.; National Gallery of Art, Washington D.C.; Nelson-Atkins Museum of Art, Kansas City; New York State Capitol, Albany, New York; Parrish Art Museum, Southampton, Long Island; Pennsylvania Academy of the Fine Arts; The Prado, Madrid; Princeton University; Quincy, Mass., Adams National Historic Site; Reynolda House Museum of American Art, Winston-Salem, North Carolina; San Jose State University, San Jose, California ;Smithsonian Associates, Washington D.C.; Speed Art Museum, Louisville, Kentucky; Spencer Art Museum, University of Kansas; St. Joseph, Missouri, Albrecht-Kemper Museum of Art; University of Iowa; University of Kansas, Lawrence; University of Pittsburgh, Pittsburgh, Pennsylvania; Virginia Museum, Richmond, Virginia; Washington University, St. Louis; Westmoreland Museum, Greensburg, Pennsylvania; Wichita Art Museum, Wichita, Kansas; Whitney Museum of American Art, New York; Yellowstone Art Center, Billings, Montana.