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Teaching

1986- Visiting Prof. of Art History, M.S Program in Art Conservation and 2008--, Preservation Studies Doctoral Program, Winterthur Museum/ University of Delaware, Newark DE.

1984- 2009 Fine Arts Dep't., Rutgers University, Camden: Assoc. Prof. of Art History (1990- 2009), Chairperson (1990, 1993, 1996, 2001-02), Director, Museum Studies Program (1997-2009), Ass't. Prof. (1984-90).

1980-84 Visiting Assoc. Prof. of Art History, University of Delaware

Museum Research and Curatorial Work

Visiting Scholar, Center for American Art, Philadelphia Museum of Art, 2008-18

Guest Director/Curator, Exhibitions of American Art: Stanford University, Palo Alto CA; Whitney Museum of American Art, New York City; Smithsonian American Art Museum; Portland Art Museum, Portland, Maine; Rutgers University Art Gallery, New Brunswick, NJ; Jewish Museums in New York and Philadelphia; University of Delaware.

Education

Ph.D., Art History (1976), Dissertation, "Catalogue Raisonné of William Zorach's Carved Sculpture," and M.A. (1968), Thesis, "John Storrs and Max Weber: Early Life and Work,"

University of Delaware

B.S. (1965), Cornell University, Ithaca, New York

Publications: Books and Book-length Catalogues

Rodin and America: Influence and Adaptation, 1876-1936, co-author/editor with Bernard Barryte (Palo Alto CA: Cantor Art Center, Stanford [CA] University, 2011), 400 pp.

Reviewed: *Burlington Magazine* (November 2012)

Walt Whitman and the Visual Arts, Tarbell & Geoffrey Sill, eds. (New Brunswick NJ: Rutgers Univ. Press, 1992), 200 pp.

Hugo Robus (1885-1964) (Washington, D. C.: Smithsonian Institution Press, 1980), 300 pp.

Figurative Tradition and American Art (Univ. of Delaware Press, 1980), co-author--Patricia Hills, 190 pp.

Vanguard American Sculpture: 1913-39 (New Brunswick: Rutgers Univ. Art Gallery, 1979), co-authored with Joan Marter and J. Wechsler, 161 pp.

Peggy Bacon: Personalities and Places (Washington, D. C.: Smithsonian Institution Press, 1975), with Janet Flint, 166 pp.

Marguerite Zorach, the Early Years (Washington, D.C.: Smithsonian Inst. Press, 1973), 70 pp.

Museum Catalogues with Essays by Tarbell

"Modernism Becomes Mainstream," *A New American Sculpture, 1914-1945: Laurent, Lachaise, Nadelman and Zorach*, Andrew J. Eschelbacher, ed. (Portland, Maine: Portland Art Museum and Fort Worth, Texas: Amon Carter Museum and New Haven: Yale Univ. Press, 2017).

"Marguerite Zorach," *Dreams and Echoes* (Chicago: Art Institute of Chicago, 2013).

Marguerite & William Zorach: Harmonies and Contrasts, Portland [Maine] Museum of Art, 2001, co-authored with Jessica Nicoll, 116 pp.

Robert Laurent and American Figurative Sculpture, 1910-1960, David and Alfred Smart Museum of Art, Univ. of Chicago, 1994, 60 pp.

"Primitivism, Folk Art and the Exotic," *The Human Figure in American Sculpture: The Question of Modernity*, Ilene Susan Fort, ed. (Seattle: Univ. of Washington Press and the Los Angeles County Museum of Art, 1995), pp. 108-39.

Ezekiel's Vision (Philadelphia: National Museum of American Jewish History, 1985), 48 pp.
William and Marguerite Zorach: Maine Years (Rockland, ME: Farnsworth Library and Art Museum, 1980), 55 pp.
Chaim Gross (New York: Jewish Museum, 1977), 40 pp.

Publications: Essays and Chapters in Books

"Peggy Bacon," William Gropper," "Robert Laurent," "Hugo Robus," "John Storrs," "Mahonri Young," "Marguerite Zorach," and William Zorach," for *Oxford University Press Encyclopedia of American Art* (New York: Oxford University Press, 2010), essays also available on groveart.com.

"William Gropper" and "Mahonri Young," *Seeing America: Selections from the Collection of the Memorial Art Gallery*, Rochester NY: Univ. of Rochester, 2006.

"Sculpture," *Encyclopedia of American Studies*, four volumes, sponsored by the American Studies Assoc., Grolier Publishing Co., 2001, 5000 word essay.

"Walt Whitman and the Visual Arts," for David S. Reynolds, ed., *A Historical Guide to Walt Whitman* (New York and Oxford: Oxford Univ. Press, 2000), pp. 151-204.

"Marguerite Zorach," in Mary E. Murray, ed., *American Twentieth-Century Watercolors at the Munson-Williams-Proctor Institute* (Utica, New York: Munson-Williams-Proctor Institute, 2000), pp. 18-19 and 119.

American National Biography. American Council of Learned Societies and Oxford Univ. Press, 1998. Consultant for 20th-century sculpture; author of three essays.

"Primitivism, Folk Art . . .," *The Human Figure in American Sculpture: The Question of Modernity, 1890-1945*. (Seattle: Univ. of Washington Press and the Los Angeles County Museum of Art, 1995), pp. 108-39.

"Frederick MacMonnies and the Princeton Monument in the Context of the American Renaissance," *Public Art in New Jersey* (Wayne, New Jersey: Museums Council of New Jersey, 1990), pp. 84-94.

"Marguerite and William Zorach," *The Advent of Modernism: Post-Impressionism and North American Art, 1900-1918* (Atlanta, Georgia: High Museum of Art, 1986), 180-83 and 198.

"Mahonri Young," *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1980), pp. 719-21.

Avant-Garde Painting & Sculpture in America 1910-25 (Newark: Univ. of Delaware, 1975), William I. Homer, ed., three essays, pp. 25-27, 154-70.

Selected Journal Articles

"[Fifty Years of the History of American Sculpture](#)," in "State of the Field: American Sculpture," *Journal Panorama* 3.1 (Summer 2017) [the electronic journal of the Associations of American Art].

[journalpanorama.org](https://editions.lib.umn.edu/panorama/issue-archive/) <https://editions.lib.umn.edu/panorama/issue-archive/>

"Appreciation: William Innes Homer (1929--2012)," *American Art* 27, No. 1 (March 2013):108-12.

"Peggy Bacon," *Cantor Art Center Journal*, Stanford [CA] University, 2010.