

Northwestern University

- Professor of Art History and History
- Bergen Evans Professor in the Humanities
- Director, Alice Kaplan Institute for the Humanities

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MAJOR RESEARCH & TEACHING INTERESTS

Modern art focusing on 19th-century Europe especially France; the transatlantic 19th-century visual arts focusing on work by French and United States artists in Paris; theories of art and travel/uprooting/exile/expatriation; French and American Orientalism; women and visual representation; social & gender identity and/in cultural representation; feminist and gender theory. Current research: Electric Paris: The City of Light in the visual cultures of the transatlantic in the era of Thomas Edison.

EDUCATION

B.A., Art History, Wellesley College, 1968

Wellesley Scholar; Distinction in Art History

M.A., Art History, University of California at Los Angeles, 1975

Thesis: "The Pasadena, California Tournament of Roses Parade, 1927-1941: The Middle Years" (advisor, Arnold Rubin)

Ph.D., Art History, University of California at Los Angeles, 1984

Dissertation: "Representations of Prostitution in early Third Republic France" (advisor, T. J. Clark)

Fields of Specialization:

- Major, Modern Art
- Minor, African Art and American Art

PRE-DOCTORAL AWARDS

Teaching Assistantship, Art History, U.C.L.A., 1972-73

Teaching Associateship, Art History, U.C.L.A., 1973-74, 1974-75

Edward A. Dickson Support Fellowship in the History of Art, 1975-76

Edward A. Dickson Support and Travel Fellowship in the History of Art, 1976-77

U.S. Department of Education, FIPSE (Fund for the Improvement of Post-Secondary Education), Grant, 1982

POST-DOCTORAL RECOGNITIONS FOR RESEARCH

Lilly Endowment Post-Doctoral Award, 1985-86

A.C.L.S. Research Fellowship, 1990-91

C.I.R.A. (Center for Interdisciplinary Research in the Arts), Northwestern University

- Fellowship, 1990-91 (declined)
 - Fellowship, 1991-92 (to co-coordinate year-long Cultural Studies Workshop)
 - Collaborator in Fellowship received by Jeanne Dunning, 1999-2000
- Senior Fellow, Kaplan Center for the Humanities, Northwestern University, 1994-95 (one-year fellowship)
- University Research Grants Committee Awards, Northwestern U., 1988, 1990, 1993 & 1999
- Research Support Library Grant, Getty Research Institute, Los Angeles, California, 1999
- Faculty Affiliate, Kaplan Center for the Humanities, Northwestern University, 2001-02
- Millard Meiss Award (Publication Subvention), College Art Association, 2001
- Fellow, Clark Art Institute, Williamstown, Massachusetts, fall 2003
- Scholar, Getty Research Institute, Los Angeles, California, spring 2004
- Chercheur invité*, INHA (l'Institut national d'histoire de l'art), Paris, March 2009
- Fellow, Clark Art Institute, Williamstown, Massachusetts, fall 2009
- Visiting Research Fellowship, The Institute for Advanced Studies in the Humanities, The University of Edinburgh, four months, 2010 (declined)
- Andrew W. Mellon Foundation and the Frank Hideo Kono Fellow, The Huntington, San Marino, California, two months, 2010
- Fellow, Columbia University Institute for Scholars, Reid Hall, Paris, January-May, 2010 (partially accepted)
- Residency Fellowship, The Camargo Foundation, Cassis, France, January-May, 2010 (declined)
- Visiting Fellowship (with grant), Research School of Humanities, The Australian National University, Canberra, Australia, three months, 2010 (declined)

TEACHING AWARDS AND HONORS

- U.C.L.A. Distinguished Teaching Assistant Award, Honorable Mention, 1974-75
- Distinguished Teaching Award, [Weinberg] College of Arts and Sciences, Northwestern University, 1987
- College Art Association, Distinguished Teaching of Art History Award for a Junior Professor, 1990 (first and only recipient)
- Charles Deering McCormick Professorship of Teaching Excellence, Northwestern University, 1993-96 (1993-96; served 1993-95 and 96-97)
- Lake Park High School Educational Foundation, Medinah, IL, Distinguished Alumna Award for "demonstrated excellence in teaching," 1994 (one of two first award recipients)
- The Carnegie Foundation for the Advancement of Teaching, U.S. Professors of the Year Program, Northwestern University nominee, 1994 and 1995
- Faculty Honor Roll, ASG (Associated Student Government) List of Outstanding Instructors, Northwestern University, 1983-84, 1986-87, 1987-88, 1992-93, "Hall of Fame" 1994, 1996-97
- Martin J. and Patricia Koldyke Outstanding Teaching Professorship, Northwestern University, 2004-06

EMPLOYMENT

Advisor on Student Affairs, Pierce College, Athens, Greece, 1968-69
Slide Librarian, Art History Dept., U.C.L.A., 1970-72
Instructor, Complementary Studies, California Institute of the Arts, Valencia, CA,
1974-76
Instructor, English and Art History, Schiller College, Strasbourg, France, 1977-78
Assistant Professor (tenure track), Art History, Wichita State University, Wichita, KS,
1978-82
Assistant Professor (tenure track), History of Architecture and Art, Univ. of Illinois at
Chicago, 1984-85
Visiting Associate Professor, Art History, The University of Chicago, fall 1996
Robert Sterling Clark Visiting Professor, Williams College-Clark Art Institute Graduate
Program in the History of Art, Williamstown, MA, fall 2005

Northwestern University:

Visiting Assistant Professor, Art History, 1982-84
Assistant Professor (tenure track), Art History, 1985-1991
Associate Professor (tenured), Art History, 1991-2001
Professor (tenured), 2001-
Charles Deering McCormick Professor of Teaching Excellence, 1993-96 (served 1993-95
and 96-97)
Associate Dean, the Graduate School, 1995-98
Special Assistant to the Dean of the Graduate School (Richard Morimoto), 1998-99
Chair, Department of Art History, 2000-03
Vice-chair, Board of Advisors, Block Museum of Art, 2002-06
Martin J. and Patricia Koldyke Outstanding Teaching Professor, 2004-06
Special Project Manager, Office of the Provost (Larry Dumas), 2005-06
Bergen Evans Professor in the Humanities, 2006-
Director, Alice Kaplan Institute for the Humanities, 2006-
Courtesy Joint Appointment, Department of History, 2007-

PUBLICATIONS (complete list)

Books

Painted Love: Prostitution in French Art of the Impressionist Era, New Haven and London: Yale University Press, 1991. Paperback reprint, Los Angeles: Getty Trust Publications, 2003.

Understanding Paintings: Themes in Art Explored and Explained, co-edited with Alexander Sturgis, London: Mitchell Beazley; New York: Watson-Guptill, 2000. Spanish, Portuguese, Russian, Hungarian, German and French editions, 2002-2003.

Paris in Despair: Art and Everyday Life under Siege (1870-71), Chicago and London: University of Chicago Press, 2002. Paperback, March 2005.

Articles, book chapters & catalogue essays

"The Tournament of Roses: Two Float Designers," *The LAICA (Los Angeles Institute of Contemporary Art) Journal*, no. 9, (January-February 1976), pp. 38-39.

"Avant-garde and *Pompier* Images of Nineteenth-Century French Prostitution: The Matter of Modernism, Modernity and Social Ideology," *Modernism and Modernity; The Vancouver Conference Papers*, Benjamin H.D. Buchloh, Serge Guilbaut and David Solkin (eds.), Halifax: The Press of Nova Scotia College of Art and Design, 1983, pp. 43-64.

"Prostitution and the Art of Later Nineteenth-Century France: On Some Differences Between the Art of Degas and Duez," *Arts Magazine*, vol. 60, no. 4 (December 1985), pp. 40-45.

"The Second Exhibition, 1876: A Failed Attempt," *The New Painting: Impressionism 1874-1886*, Charles S. Moffett (ed.), The Fine Arts Museums of San Francisco, 1986, pp. 145-159.

"The Family and the Father: The *Grande Jatte* and its Absences," *The Art Institute of Chicago Museum Studies* vol. 14, no. 2 (1989), Special Issue: The *Grande Jatte* at 100, pp. 155-164 and 242-244. [Reprinted in *Readings in Nineteenth-Century Art*, Janis Tomlinson (ed.), Upper Saddle River, N.J.: Prentice-Hall, 1996, pp. 212-229.]

"Un corset (horreur!): représentation de la déviance dans *Rolla* d'Henri Gervex," *Henri Gervex, 1852-1929*, Paris: Paris-Musées, 1992, pp. 114-127.

"The Sexual Politics of Impressionist Illegibility: A Case Study," *Dealing With Degas: Representations of women and the politics of vision*, Richard Kendall and Griselda Pollock (eds.), London: HarperCollins/Pandora Press, 1992, pp. 66-79.

"'Quaecumque sunt vera'? Revising the Intro Course at Northwestern University," co-authored with Michael Leja, *The Art Journal* vol. 54, no. 3 (fall 1995), pp. 47-51.

"Materialist Art History and its Points of Difficulty," *A Range of Critical Perspectives: Art <History>*, *The Art Bulletin* vol. LXXVII, no. 3 (September 1995), pp. 367-371. [Published in French as "L'histoire de l'art matérialiste et ses points de difficulté," *Où va l'histoire de l'art contemporain?*, (eds: Laurence Bertrand Dorléac, Laurent Gervereau, Serge Guilbaut et Gérard Monnier), Paris: l'image/École nationale supérieure des Beaux-Arts, 1997, pp. 360-371.]

"A Wintry Masculinity: Art, Soldiering and Gendered Space in Paris under Siege," *Nineteenth-Century Contexts* vol. 20, no. 4 (1999) [Special issue: "French Painting and Sexualities"], pp. 385-408.

"Maternity as Alibi in Mary Cassatt's Paintings of Women and Children," web site of the Musée d'Art Américain, Giverny, France: <http://www.maag.org/pages/anglais/magazine/Bulletin%202000-GB.pdf>, 2001. (Web site dismantled, 2005.)

“Henri Regnault’s Wartime Orientalism,” *Orientalism’s Interlocutors: Painting, Architecture, Photography*, Jill Beaulieu and Mary Roberts (eds.), Nicholas Thomas (series ed.), Durham, N.C.: Duke University Press, 2002, pp. 133-180.

“Slime,” *Show and Tell* by Jeanne Dunning, Tania Modleski, Leslie Dick and Hollis Clayson, Chicago: JNL graphic design, © 2001, printed 2003, pp. 76-99.

“Mary Cassatt’s *Summertime*, 1894,” Collection Cameo brochure, The Terra Museum of Art, Chicago, IL, February 2003.

“Painting the Traffic in Women,” *The Nineteenth-Century Visual Culture Reader*, Jeanene M. Przyblyski and Vanessa R. Schwartz (eds.), New York and London: 2004, pp. 299-312.

“L’histoire de l’art français aux États-Unis. Le « contexte » comme credo de l’histoire française aux États-Unis, 1973-2003,” *Cahiers d’histoire : revue d’histoire critique*, issue 96-97 (octobre-novembre-décembre 2005), pp. 31-40.

“Beleuchtete Strassen/Luminous Streets,” *Leuchtende Bauten: Architektur der Nacht / Luminous Buildings: Architecture of the Night*, Marion Ackermann and Dietrich Neumann (eds.), Kunstmuseum Stuttgart, Germany, 2006, pp. 146-7.

“Outsiders: American Painters and Cosmopolitanism in the City of Light, 1871-1914,” Frédéric Monneyron and Martine Xiberras (eds.), *La France dans le regard des États-Unis // France as Seen by the United States*, Presses Universitaires de Perpignan/Publications de l’Université Paul Valéry – Montpellier III, France, 2006, pp. 57-71.

“Regrettable Meals,” [brief excerpt from *Paris in Despair*, 2002], Jill Foulston (ed.), *The Virago Book of Food: The Joy of Eating*, London: Virago, 2006, pp. 359-360.

“La culture and la Commune,” *La Commune de Paris en 1871*, Paris: Mairie de Paris, 2007, pp. 37-38. [A 76 page-textbook (*plquette*) commissioned by the Mayor’s Office, City of Paris via Robert Tombs, Cambridge University, editor, for distribution to all secondary schools and history teachers in the city of Paris for 15- and 16-year olds.]

“Threshold space: Parisian modernism betwixt and between (1869 to 1891),” *Impressionist Interiors*, Janet McLean (ed. & curator), Dublin: The National Gallery of Ireland, 2008, pp. 14-29.

“Looking Within the Cell of Privacy,” *The Darker Side of Light: The Arts of Privacy, 1850-1900*, Peter Parshall (ed. & curator), Washington D.C.: The National Gallery of Art, 2009, pp. 42-79, 157-161.

“Voluntary Exile and Cosmopolitanism in the Transatlantic Arts Community, 1870-1914,” *American Artists in Munich: Artistic Migration and Cultural Exchange Processes*,

Christian Fuhrmeister, Hubertus Kohle, and Veerle Thielemans (eds.), München: Deutscher Kunstverlag, 2009, pp. 15-26.

"The Family and the Father: The *Grande Jatte* and its Absences," *Seurat Re-viewed*, Paul Smith (ed.), Pennsylvania State University Press, 2010, pp. 67-82.

In press

"Anders Zorn's etched portraits of American men, or the trouble with French masculinity," *Interior Portraiture and Masculine Identity in France, 1870-1914*, Temma Balducci, Heather Jensen, and Pamela Warner (eds.), Aldershot, U.K.: Ashgate Publishing Ltd.

"Enthralled and Dismayed by Paris: Julian Alden Weir in the Transatlantic World," *The Weir Family, 1820-1920: Expanding the Traditions of American Art*, Marian Wardle (ed. & curator), Provo, UT, New Britain, CT, and Charlotte, NC; University Press of New England, 2011.

Under advanced discussion

A co-edited volume (with André Dombrowski, Univ. of Pennsylvania) tentatively entitled *Is Paris Still the Capital of the Nineteenth Century* to appear fall 2011 oriented towards advanced undergraduates and graduate students that takes a global and comparative look at urban modernity; 15 authors committed; Gloria Kury, editor and publisher, Periscope Publishing Ltd.

Electric Paris: The Visual Cultures of the City of Light in the Era of Thomas Edison; Susan Bielstein, editor, the University of Chicago Press. 2013

Exhibition: *Electric Paris*. The Clark Art Institute, Williamston, MA. Jay Clarke, Manton Curator of Prints, Drawings, and Photographs. Fall 2013.

Art exhibitions organized (with published booklets)

Graphic Tours: Travel and Nineteenth-Century French Works of Art on Paper. Department of Prints and Drawings, the Art Institute of Chicago, January 14 - April 14, 1994. Organized and written with four graduate students as part of the (former) Mellon Program in the History of Art Objects, Art History Department, Northwestern University.

Caricature in London and Paris, 1800-1900. Mary and Leigh Block Museum of Art, Northwestern University, January 20 – March 12, 2006. Written with 12 students to accompany exhibition, "Comic Art: The Paris Salon in Caricature," organized by the Getty Research Institute, Los Angeles, and supplemented/complemented/revised by Northwestern University students.

Reviews

Paul Hayes Tucker, *Monet at Argenteuil* (New Haven and London: Yale University Press, 1982), *The Art Bulletin*, vol. LXVI, no. 2 (June 1984), pp. 346-348.

Charles Rearick, *Pleasures of the Belle Epoque: Entertainment and Festivity in Turn of the Century France* (New Haven and London: Yale University Press, 1985), *Art in America*, vol. 74, no. 11 (November 1986), pp. 13-14.

Lisa Tickner, *The Spectacle of Women: Imagery of the Suffrage Campaign, 1907-1914* (Chicago and London: The University of Chicago Press, 1988), *Design Issues: History/Theory/Criticism*, vol. VI, no. 2 (Spring 1990), pp. 85-87.

Eunice Lipton, *Alias Olympia: A Woman's Search for Manet's Notorious Model and Her Own Desire* (New York: Charles Scribner's Sons, 1992), *Art in America*, vol. 81, no. 10 (October 1993), pp. 34-37.

Albert Boime, *Art and the French Commune: Imagining Paris after War and Revolution* (Princeton: Princeton University Press, 1995), *Apollo*, vol. CXLIII, no. 411 (May 1996), pp. 60-61; (corrigenda August 1996).

Michele Hannoosh, *Painting and the Journal of Eugène Delacroix* (Princeton: Princeton University Press, 1995), *Nineteenth-Century French Studies*, vol. 25, Nos. 1-2 (fall-winter 1996-97), pp. 229-230.

Gonzalo J. Sánchez, *Organizing Independence: The Artists Federation of the Paris Commune and Its Legacy, 1871-1889* (University of Nebraska Press, 1997), *Journal of Modern History*, vol. 71, no. 4 (December 1999) pp. 961-962.

Philip Nord, *Impressionists and Politics: Art and Democracy in the Nineteenth Century* (Routledge, 2000), *French Politics, Culture and Society*, vol. 20, no. 1 (spring 2002), pp. 125-128.

“”Some Things Bear Fruit”? Seeing the Bonds between Gauguin and van Gogh,” *Van Gogh and Gauguin: The Studio of the South* (The Art Institute of Chicago, September 2001–January 2002) *The Art Bulletin*, vol. LXXXIV, no. 4 (December 2002), pp. 670-684.

Joan DelPlato, *Multiple Wives, Multiple Pleasures: Representing the Harem, 1800-1875* (Fairleigh Dickinson University and Associated University Presses, 2002), *Nineteenth-Century French Studies*, vol. 32 (spring-summer 2004), pp. 362-365.

Ruth E. Iskin, *Modern Women and Parisian Consumer Culture in Impressionist Painting* (Cambridge University Press, 2007), *H-France Review*, vol. 8 (January 2008), no. 8, pp. 28-33.

Radio and Television

"Images of Prostitution," radio program ("radiovision"), Open University/British Broadcasting Corporation, Modern Art A315. Recorded 1982. First broadcast 1983, and repeated for 9 years.

"Feminist Art Criticism," *American Art Forum* (national TV program), with Linda Nochlin and Patricia Mathews. Recorded October 1989. First broadcast December 1989.

"Paris: City of Spectacle," television program featuring Tim Benton, Francis Frascina and myself, Open University/British Broadcasting Corporation, Modern Art A316. Recorded December 1990. In current distribution as "Paris: Spectacle of Modernity," Insight Media, New York, New York.

Scholarly adviser to WGBH, Boston in 1997 during development phase of "The Shock of the Nude" (an account of the scandal surrounding the exhibition of Edouard Manet's *Olympia* in 1865). Part two of *Culture Shock: A Four-Part PBS Television Series*. Broadcast on PBS January-February 2000.

PEER-REVIEW AND RELATED ACTIVITIES

Editorial

- International Advisory Board, *Art History*, Journal of the Association of Art Historians, U.K., 2010-
- Consulting Editor, *International Literary Quarterly*, 2009-
- Book Solicitation Editor (art history), *H-France*, 2008-
- Chair, Editorial Board, *The Art Bulletin*, College Art Association, 2003-05.
- Member, Editorial Board, *The Art Bulletin*, College Art Association, 2000-03.

College Art Association Committees

- Member, Annual Conference Planning Committee for 2010 in Chicago, 2008-09.
- Member, Jury, Distinguished Lifetime Achievement Award for Writing on Art, 2007-10.
- Chair, Search Committee, editor, *The Art Bulletin*, 2001-02.
- Member, Arthur Kingsley Porter Prize Committee (best essay in *The Art Bulletin* by a younger author), 1995-98.
- Chair, Distinguished Teaching of Art History Prize Committee, 1991.

Academic and Program Evaluations

- External Reviewer, Graduate Program in the History of Art, Williams College in collaboration with the Clark Art Institute, Williamstown, MA, April 2008.
- [Chair](#), External Review Committee, Department of History of Art and Architecture, University of California at Santa Barbara, January 2006.
- [Chair](#), External Review Committee, Fine Art Department, University of Toronto, March 2004.
- Delegate to meeting convened by the Getty Research Institute Grants Program and the College Art Association re Art History Translation Program, Los Angeles, July 2003.
- Member, External Review Committee, Art History Department PhD program, University of Southern California, March 2003.
- American advisor, conversion of Open University (U.K.) Art History A316 into USOU ARTH4400 for the USOU (United States Open University), May 2000.
- External Examiner, Senior Comprehensive Exams, Art History Department, Carleton College, April-May 2000.

- **Chair**, External Review Committee, Art History Department, Dartmouth College, April-May 1998.
- Northwestern University representative, Terra Foundation for the Arts, Seminar at the Musée d'Art Américain Giverny, France, June 1997.

Miscellaneous professional service

- One of two invited professors overseeing the *Getty Dissertation Workshop*, Getty Research Institute, Los Angeles, April 2001, March 2005, March 2006, March 2008. (Invited March 2007; declined.)
- Lecture, Orientation of Interviewers and Job Candidates, College Art Association annual meeting, Boston, February 1996.

Fellowship Committees

Member, Jury, Terra Foundation Europe Travel Grants, Paris, March 2010.

Member, Andrew M. Mellon Fellowships Regional Committee, Woodrow Wilson Foundation, 2003-2005.

Evaluation of Faculty and Graduate Student Research Proposals

NEH Translation Program; NEH Reference Materials/Tools Fellowships; NEH Collaborative Research Program; Canadian Social Sciences and Humanities Research Council Fellowship Program and Publication Support Program; ACLS Grants-in-Aid and Fellowships; Getty Trust Grant Program (Getty Foundation) Post-Doctoral Fellowships; Hampton Fund Research Grants, University of British Columbia; Research Status Competition, Oberlin College; Innovation Fund, Canada Foundation for Innovation; ACLS Charles A. Ryskamp Research Fellowships (declined); Terra Foundation Summer Residency Advisory Board Member (served twice); Andrew W. Mellon Foundation/ACLS Early Career Fellowship Program (declined).

Outside referee in tenure and promotion cases

Occidental College, University of California, Berkeley (3), Simon Fraser University, The City University of New York, University of Minnesota, Duluth, Augustana College, Emory University, Southern Methodist University, Wellesley College, University of Kansas, University of Toronto, University College London, University of Haifa (Israel), Wayne State University, The Open University (UK), University of Pennsylvania (2), University of Southern California (2), University of Michigan, University of California at Los Angeles, Columbia University, Dartmouth College, Stanford University, University of Delaware, Northeastern University, Ohio State University, Tufts University, University of Montréal, Carnegie Mellon University, Wesleyan University, University of Toronto, Harvard University.

Readerships for scholarly presses & journals

Cambridge University Press, Yale University Press, University of Chicago Press, Harvard University Press, University of California Press, Publications Department of The Art Institute of Chicago, College Art Association Monograph Series, Princeton University Press, Pennsylvania State University Press, Palgrave MacMillan.

The Art Bulletin, *The Art Book* (Blackwell Publishers), *Nineteenth-Century Contexts*, *French Historical Studies*, *American Art Journal*.

Book jacket "blurbs": Yale University Press, Princeton University Press, University of California Press, Pennsylvania State University Press, Palgrave MacMillan, Getty Research Institute Publications.

Listed in: current editions of *Who's Who in America*, *Who's Who in American Art*, *Who's Who in the Midwest*, *Who's Who in the World*, *Who's Who Among America's Teachers*, *Who's Who in American Education*.

LECTURES

Professional meetings, scholarly symposia, and conferences 1990-2010

(Invited interventions marked **)

**"Impressionist Images of Loved Ones and Strangers," Lecture Program: *On and Off the Boulevard: Reflections on French Painting in the Later Nineteenth Century*, The National Gallery of Art, Washington, D.C., May 1990.

**"The Sexual Politics of Impressionist Ambiguity: Reading the Absence of Anecdote," Session: *Image and History: Take 2* (chair: Serge Guilbaut), Universities Art Association of Canada, Montreal, October 1990.

"The Barricade or the Street: Representing Women's Spaces During and After the Paris Commune," Session: *Contested Spaces*, Seventh Colloquium in Nineteenth-Century French Studies, University of New Orleans, October, 1991.

Co-chair (with Martha Ward), *Nineteenth-Century Open/Field Sessions*, College Art Association, Chicago, February 1992.

"Overnight Sensations: Art and Women's Experience of the Prussian Siege of Paris (II)," *Chicago Art History Colloquia*, Univ. of Illinois at Chicago, March, 1992.

"Cracking the Master Narrative: Feminist Pedagogies," Workshop (co-chaired with Nancy Ring), Feminist Art and Art History Conference, Barnard College, October, 1992.

"Women and Representation during the Prussian Siege of Paris (1870-71): De-Eroticized Public Space and Resuscitated Allegory," Session: *Problems of Identity in the Political Culture of the French Third Republic*, American Historical Association, Washington D.C., December 1992.

**"Munitions, Preservation and Conflagration: Changes at the Louvre in the 'Terrible Year' (1870-71)," *Le regard cultivé? French Museums and Their Publics*," Conference in honor of the bicentennial of the Louvre Museum, organized by the Group on Modern France, University of Chicago in cooperation with the Alliance Française, Chicago, December 1993.

**"Visual Representation and the Feminization of Politics in 1870-71," Conference: *Violence and the Democratic Tradition in France*, University of California, Irvine, February 1994.

**Panelist, Session: "Enseignement/Teaching," Conference: *Où va l'histoire de l'art contemporain?/Where is contemporary art history heading?* École des Beaux-Arts, Paris, February 1995.

"The Visual Culture of the Prussian Siege of Paris: Parisian Women as the *sine qua non* of Representation in the 'Terrible Year' (1870-1871)," Session: *Representing the Terrible Year*, French Historical Studies, Atlanta, March 1995.

**"On a work by Toulouse-Lautrec: drinking absinthe all alone," Symposium: *Four Modern Painters: van Gogh, Kandinsky, Picasso and Toulouse-Lautrec* (works from the Joseph H. Hazen Collection), Harvard University Art Museums, April 1995.

**"Revising the Intro Course at Northwestern," Session: *Teaching Art History after History* (chair: Ann Bermingham), College Art Association, February 1996, Boston.

**"Art and Identity in the Spaces of the Prussian Siege of Paris," Session: *Space and the Subject of Modernity* (chair: Michael Orwicz), College Art Association, February 1996, Boston.

**"Fortifications and Food Queues: Art and the Spaces of Gender Display in the Prussian Siege of Paris," keynote address, INCS (Interdisciplinary Nineteenth-Century Studies) annual meeting, April 1996, The Yale Center for British Art.

**Respondent to Nkiru Nzegwu, "From Art to Identity: Constructing Maleness and Self with Ikenga," Colloquium: *Locating Things African in Art History*, Northwestern University, April 1998.

**"The Men and Women of the *Grande Jatte*," The Chicago Humanities Festival IX: *He/She*, November 1998.

**"Maternity as Alibi in Cassatt's Paintings of Women and Children," Symposium: *Woman as Artist and Subject: Mary Cassatt, Julia Margaret Cameron and 19th Century Art and Culture*, The Art Institute of Chicago, November 1998.

**"The Vulgarity of the New: Case Studies in the History of Modern Art," Chicago Humanities Festival X: *New & Old*, November 1999.

**"Everyone's a Soldier," *Workshop on Interdisciplinary Approaches to Modern France*, University of Chicago, January 2000.

"Rosa Bonheur and the War of 1870: The Manly *Animalier* as Frustrated Soldier and Political Allegorist," Session: *Soldiers, Peasants, Women and War in Nineteenth-Century French Art*, French Historical Studies, Tempe AZ, April 2000.

"Ways of Seeing Wartime Parisians: Allegory, Caricature and Gender in the Realm of the Print in 1870-71," *Ways of Seeing: The Nineteenth Century*, conference sponsored by INCS (Interdisciplinary Nineteenth-Century Studies) and the University of Paris – X, Nanterre, France, June 2000.

“Commemoration, Temporality and Empathy in Edgar Degas’s *Jeantaud, Linet, and Lainé*,” Session: *Special Occasions* (chair: Andrew McClellan), CIHA (Comité International d’Histoire de l’Art) XXXth International Congress of the History of Art, London, September 2000.

***“Edouard Manet’s *Effet de Neige à Montrouge: A Parisian Soldier’s Landscape*,” paper in two-day conference connected to exhibition, *Impression: Painting Quickly in France 1860 – 1890*, The National Gallery of Art, London, November 2000.

Co-chair (with Martha Ward), “Naming the “Modern” in Nineteenth-Century Art,” session sponsored by the Association of Historians of Nineteenth-Century Art, College Art Association, Chicago, February 2001.

***“Strangers in Paris: A Soldier (Edouard Manet), An Expatriate (Mary Cassatt), and a Voyager (Paul Gauguin),” plenary address, annual meeting, The Western Society of French Historians, Indianapolis, November 2001.

***“Vulgarians in Paris: Prostitutes and American Women on the Town,” Symposium: *Femme Fatale: Fashion and Visual Culture in Fin-de-Siècle Paris*, organized by Valerie Steele, Museum of the FIT, New York, January 2003.

***“France, an American Archive,” *Art History and the Archive*, Clark Art Institute Research and Academic Programs and the Getty Research Institute Workshop, part 1, Williamstown, MA, October 2003; part 2, Los Angeles, January 2004,

***“U.S. Artists in Paris as Thwarted Cosmopolitans,” Getty Research Institute Scholar Workshop Seminar, April 2004.

**Session commentator, « The Iconic City: Imagining Paris in Modern Times, » SFHS (French History Society), Paris, June 2004. (unable to attend)

“Panglossian Outsiders in *La Ville Lumière*,” Session: The Metropolis, CIHA (Comité International d’Histoire de l’Art) XXXIst International Congress of the History of Art, Montréal, August 2004.

“Moonrise in Paris? John Singer Sargent in the Luxembourg Gardens at twilight in the summer of 1879,” INSAP V: the Fifth International Conference on the Inspiration of Astronomical Phenomena, Adler Planetarium, Chicago, June 2005.

« Outsiders: American Painters and Cosmopolitanism in the City of Light, 1871-1914, » Conference: *La France dans le regard des États-Unis*, University of Perpignan and University Paul Valéry, Montpellier, October 2005.

“Re-encharmed Night: Americans paint *la ville lumière* in the era of Thomas Edison,” Conference: *ELECTRICITY: unfolding a paradigm*, Centre de recherche sur l’intermédialité, Université de Montréal, November 2005. (unable to attend)

**Symposium speaker, *Renoir's Women*, in conjunction with exhibition of the same name, Columbus Museum of Art, Columbus Ohio, October 2005.

“Away from home // at home in Paris: Americans reckon with *la ville lumière*,” Session: *Expatriate Games* (chair: Erika Hirschler), College Art Association Meeting, Boston, February 2006.

***“Paris by Night,” Symposium: *Americans in Paris, 1860-1900*, in conjunction with exhibition of the same name, National Gallery of Art, London, April 7-8, 2006.

***“War and peace, heroines and trollops: tracking the journey of *La Parisienne* in the Parisian popular press,” Symposium: *Heroism and Reportage*, Courtauld Institute of Art Research Forum in conjunction with the Terra Foundation for American Art, London, April 10-11, 2006.

**Discussion moderator (session 1), *Eleventh Annual Spring Symposium*, The Graduate Program in the History of Art, Williams College, the Sterling and Francine Clark Art Institute, Williamstown, MA, June 2 2006.

“The City of Light in the Nineteenth-Century American Imaginary,” 32nd Annual Nineteenth-Century French Studies Colloquium: *Discoveries, Inventions and Rediscoveries*, Indiana University, Bloomington, October 2006.

***“A la poursuite de *la Parisienne* dans la presse populaire à Paris,” (“Tracking the journey of *la Parisienne* in the Parisian popular press”), Colloque : « Caricature : bilan et recherches. » INHA, Paris, organized by Université Paris X Nanterre, December 2006.

**Keynote Lecture: “Voluntary Exile and Cosmopolitanism in the Transatlantic Arts Community, 1870-1914,” Conference: *American Artists in Munich: Artistic Migration and Cultural Exchange Processes*, sponsored by <<Forschungen zur Künstlerausbildung>> and the Terra Foundation for American Art, Munich, October 2007.

***“Looking within the cell of privacy,” The Workshop on Interdisciplinary Approaches to Modern France, University of Chicago, November 2, 2007.

***“Black and White and Weird All Over: Albert Besnard, Edgar Degas, and the Haunting of Parisian Privacy,” Distinguished Scholar Session (Robert L. Herbert), College Art Association Annual Meeting, Dallas, February 2008.

***“Paris by Night in the Transatlantic Imaginary, 1870-1914,” CHCI (Consortium of Humanities Centers and Institutes) annual meeting, St. Louis, March 2008.

***“Threshold space: Parisian modernism betwixt and between (1869-1891,” Study Day: Impressionist Interiors, National Gallery of Ireland, Dublin, June 2008.

"United States Artists in Paris, 1870-1914: Language, Space, Time, Community," Collective Biography Conference, Research School of Humanities, ANU College of Arts and Social Sciences, Canberra, Australia, September 2008.

**"Wicked Paris: Toulouse-Lautrec invents the *fin-de-siècle*," Clark Art Institute, Williamstown, MA, February 2009.

Session co-chair, "The Sublime: Then and Now," with Marc Gotlieb (Williams College), College Art Association, Los Angeles, February 2009.

**"Regards croisés - Londres-Paris," INHA (Institut National d'histoire de l'art), Paris, mars 2009.

**"American Artists in Paris, 1870-1914: Reflections on Community (Language, Time & Geography)," Clark Fellow lecture, Clark Art Institute, Williamstown, MA, September 2009.

Clark Symposium co-organizer (with André Dombrowski, U. of Pennsylvania), "*Is Paris Still the Capital of the Nineteenth Century? The Painting of Modern Life Now*," October 2009.

**"Cassatt Agonistes: Modernism, Darkness and Light," Clark Symposium contribution, October 2009.

**"*Nihil sub Sole Novum?* On the Contrary: Days of Miracle and Wonder, or Thirteen Years of Critical Innovation at *The Art Bulletin*," Session: "Celebrating *The Art Bulletin*," chair: Natalie Kampen, College Art Association Annual Meeting, Chicago, February 2010.

**Respondent to Session: "Vision, Space and Ideology: Light in Modernity," chair: Niharika Dinkar, College Art Association Annual Meeting, Chicago, February 2010.

Invited free-standing lectures and related activities 1990-2010

"Impressionist Images of Loved Ones and Strangers" (version II), The University of Michigan, Ann Arbor, May 1990.

"Monet in the '90s," The Dartmouth Club of Chicago, June 1990.

"Impressionist Images of Loved Ones and Strangers" (version III), St. Louis Art Museum, July 1990.

"Georges Seurat's *Grande Jatte*: The Many Facets of a Chicago Masterpiece," Evening Associates, The Art Institute of Chicago, March 1991.

"Writing *Painted Love*," Art History Department, University of Arizona, Tucson, April 1991.

"How to Lecture," Seminar for art history graduate students, University of Chicago, May 1991.

"The Private Pleasures of Paris," Boston Museum of Fine Arts (in conjunction with exhibition, *The Pleasures of Paris: Daumier to Picasso*), June 1991.

"Overnight Sensations: Art and Women's Experience of the Prussian Siege of Paris (I)," French Cultural Studies Lecture Series, University of California, Berkeley, December 1991.

"Women's Experience of the Prussian Siege of Paris," *Workshop on Interdisciplinary Approaches to Modern France*," University of Chicago, April 1992.

"Painted Love," Potpourri Lecture, The Art Institute of Chicago, May 1992.

"The Sexual Politics of Vision or Visual Pleasure at What Cost to Whom?" lecture to the annual Meeting of the Association of Art Museum Directors, Raleigh, North Carolina, June 1992.

"Visual Pleasure at What Cost to Whom? Thoughts About Feminist Art History Today," Lecture Series: *Feminism and Art History*, The Albright Knox Gallery, Buffalo, March 1993.

"Parisian Women and Representation in the Terrible Year (1870-71)," keynote address, Art History Graduate Student Symposium, University of Missouri, Columbia, March 1993.

"*Graphic Tours*: Introduction to the exhibition organized by 4 graduate students and myself," Prints and Drawings Club, Art Institute of Chicago, March 1994.

"Parisian Women and Representation in the Terrible Year (1870-1871)," a Daniel Silberberg Lecture, Institute of Fine Arts, New York University, March 1994.

"Women in the Street: The Transformation of Parisian Space in the Terrible Year (1870-71)," Art History Department, University of Wisconsin, Madison, October 1994.

Presentation/discussion, Graduate Teaching Colloquium, Department of Art History, University of Chicago, January 1995.

"The Visual Culture of the Prussian Siege of Paris: Parisian Women as the *sine qua non* of Representation in the 'Terrible Year' (1870-71)," Art History Department, Emory University, Atlanta, March 1995.

"Degas and Women," The Winnetka Community Associates of the Art Institute of Chicago, Winnetka Woman's Club, Winnetka, Ill., September 1996.

"Looking for Sex and Gender in later Nineteenth-Century Art," The 1996 Jarvis Stewart Lecture, Ohio Wesleyan University, Delaware, Ohio, October 1996; Gender Studies Program Lecture, American University of Paris, October 1996; an Amy M. Sacker Memorial Lecture, Mt. Holyoke College, November 1996.

"Degas's Intentions," Art History Department, Barnard College, April 1997.

"Renoir's Artist Portraits and the Fashioning of Artistic Communities," Alliance Française, Chicago, October 1997.

"Visualizations of Modernity in Late Nineteenth-Century Paris," The 1998 Sigmund M. and Mary B. Hyman Lecture in Art, Lebanon Valley College of Pennsylvania, March 1998 [in conjunction with exhibition, *Paris in Print*].

"Parisian Artists under Siege: Painters at War in 1870-71," a Robert Lehman Lecture in the Arts, Art History Department, Carleton College, Northfield, Minn., April 1998.

"Wartime Orientalism: Henri Regnault in Paris, 1870," Art History Department, Washington University, St. Louis, January 1999.

"Mary Cassatt and Correggio in 1880," The National Gallery of Art, London, April 1999.

"Maternity as Alibi in Mary Cassatt's Paintings of Women and Children," University College, London, April 1999; De Paul University, Chicago, March 2000.

Public Lecture and Dialogue with Griselda Pollock on Mary Cassatt, the Musée d'Art Américain, Giverny, France, October 2000.

"Mary Cassatt and Expatriation," Department of Art History, The University of Michigan, Ann Arbor, February 2001.

"The 'Modernity' of Paris, Capital of the Nineteenth Century," lecture in conjunction with exhibition: *Vincent van Gogh and the Painters of the Petit Boulevard*, St. Louis Art Museum, March 2001.

"The City of Arles in 1888: Between Tradition and Modernity," lecture in conjunction with exhibition: *The Studio of the South: Van Gogh and Gauguin*, Art Institute of Chicago, November 2001.

"Strangers in Paris: A Soldier (Edouard Manet) and an Expatriate (Mary Cassatt)," Department of Art History, University of Kansas, April 2002.

“Expatriate American Artists in France,” Visiting Scholar Seminar, Terra Foundation Summer Residency Program, Giverny, France, July 2002.

“Eating Rats and Standing in Line: Art and the Food Crisis in Paris (1870-71),” La Maison Française, New York University, January 2003 and French Department, Wellesley College, March 2003.

“Mary Cassatt’s *Summertime*, 1894,” Collection Cameo Lecture, Terra Museum of American Art, Chicago, February 2003.

“U. S. Artists as Thwarted Cosmopolitans,” Clark Fellow Lecture and Seminar, Clark Art Institute, Williamstown, MA, October 2003.

““Mother and Child”? Rethinking the Mary Cassatt in the Roland P. Murdock Collection,” Howard E. Wooden Distinguished Lecture Series, Wichita Art Museum, Wichita, KS, January 2004.

“Street Light: Belle Époque Paris and the Outsider Nocturne,” California State University at Long Beach, April 2004; University of California at Santa Cruz, May 2004; and University of California at Santa Barbara, May 2004.

“American Artists in the City of Light (1870-1914) and the Paris Nocturne,” Department of History of Art, University of Michigan (Ann Arbor), November 2004; and the National Gallery of Art, Washington, D.C., November 2004.

One-day seminar: methodology for graduate students, Department of Art History, Concordia University, Montréal, January 2005.

“Re-enchanted night: Americans paint *la ville lumière* in the era of Thomas Edison,” History of Art and Architecture Department, Brown University, May 2005.

“Night Dreams: American Painters in *la ville lumière* (1870-1914),” Visiting Clark Professor Lecture, Clark Art Institute, Williamstown, September 2005.

“Degas at Night,” M. Victor Leventritt Lecture (and seminar), Harvard University Art Museums in conjunction with the exhibition *Degas at Harvard*, November 2005.

“Night Dreams: American Painters in *la ville lumière* (1870-1914),” Joan Carlisle-Irving Lecture, 2005-06 lecture series theme: *Urban Culture in Global Space*, Vancouver, University of British Columbia, January 2006.

Organizer, International Symposium: *Caricature in the Modern World, 1700-1900*, Block Museum of Art, February 18, 2006.

“Women and/in Impressionism,” Symposium Series, Vero Beach Museum of Art, Vero Beach, FL, March 2006.

“Paris by Night: American artists and the re-enchantment of *la ville lumière* (1878-1914),” Dan and Carole Burack President’s Distinguished Lecture, University of Vermont, May 2006.

“Conversation in the Galleries” about the exhibition *Jeanne Dunning: Study After Untitled* with artist Jeanne Dunning, Chicago Cultural Center, June 2006.

“American Artists in the City of Light (1870-1914),” The Woman’s Club of Richmond, Virginia, March 2007.

“Monet amid tourists and American artists: Episodes of a painter’s practice in Trouville and Giverny,” Cleveland Museum of Art in conjunction with the exhibition *Monet in Normandy*, April 2007.

“Voluntary Exile and Cosmopolitanism in the Transatlantic Arts Community, 1870-1914,” Northern Illinois University, April 2008.

“Threshold space: Parisian modernism betwixt and between,” The Power Institute, University of Sydney, Australia, September 2008.

“*Peintres-graveurs* and the haunting of Parisian privacy,” Department of Art History, University of Illinois, Urbana-Champaign, November 2008.

“The Impressionists in Paris,” One Day University, New York City and Morristown, NJ, December 2008.

“Wicked Paris: Toulouse-Lautrec invents the fin-de-siècle,” Clark Art Institute, Williamstown, Mass., February 2009.

“American Artists in Belle Époque Paris: Reflections on Community,” Clark Fellow Lecture and Seminar, Clark Art Institute, Williamstown, MA, September 2009.

“Once upon a Paris street light: John Singer Sargent in the Jardin du Luxembourg in 1879,” Department of Art, Wellesley College, November 2009.

“Episodes from the Visual Culture of Paris in the Era of Thomas Edison I,” Humanities Center Workshop: *Visual Representation, Transmission, and Translation*, Harvard University, Cambridge, MA, November 2009.

“Episodes of Parisian Visual Culture in the Era of Thomas Edison II,” Université de Montréal, Canada, February 2010.

“Episodes of Parisian Visual Culture in the Era of Thomas Edison: Shining New Light on *Le Jour et la Nuit*,” Centre allemand d’histoire de l’art / Deutsches Forum für Kunstgeschichte, Paris, March 2010.

“Episodes of Parisian Visual Culture in the Era of Thomas Edison: John Singer Sargent in the Jardin du Luxembourg in 1879,” Terra Foundation Europe, Paris, March 2010.

“The Modern Woman and/in Threshold Space,” The Vancouver Art Gallery, in connection with an exhibition of drawings from the Orsay, *The Modern Woman*, June 2010.

Consultation, Department of European Paintings, Boston Museum of Fine Arts, *Degas’ Nudes*, projected BMFA-Orsay exhibition, July 2010.

“Art and Illumination Discourse: Parisian Visual Culture in the Era of Thomas Edison,” Humanities Center, University of Miami, November 2010.

“Episodes of Parisian Visual Culture in the Era of Thomas Edison: Printmaking and Illumination Discourse,” Augustana College, December 2010.

TEACHING AND ADVISING

PH.D. STUDENT SUPERVISION

Minor projects/ minor field advising

Jennifer Jolly, 1998-99, “The Artist in France, 1775-1848”

Touba Ghadessi, 2002-03, “Center and Periphery: French Art, 1830-1906”

Chad Elias, 2005-06, “French Orientalism”

Laura Venesky, 2006-07, “History Painting in France, 1785-1834”

Tera Lee Hedrick, 2009-10, “Authority and Resistance, European Art, 1750-1900”

Service as chief advisor

▪ Completed Ph.D.s

John Hutton, Ph.D. 1986, tenured Professor, Trinity University (now deceased) (“A Blow of the Pick: Science, Anarchism, and the Neo-Impressionist Movement”)

Catherine Carter Goebel, Ph.D. 1988, tenured Professor, Augustana College (“Arrangement in Black and White: The Making of a Whistler Legend”)

Laurie Milner, Ph.D. 1994, formerly tenured Associate Professor, Emily Carr College of Art, Vancouver (“Modernism's Absent Father: Constructing Cézanne and His Art in Paris, 1886-1901”)

Anne Helmreich, Ph.D. 1994, tenured Associate Professor, Case Western Reserve University (“Contested Grounds: National Identity and the Visual Culture of Gardens in England, 1880-1914”)

Jonathan Katz, Ph.D. 1995, former Associate Research Professor in Art History and Women's and Gender Studies and Executive Coordinator of the Larry Kramer Initiative

for Lesbian and Gay Studies, Yale University; Professor, University of Buffalo as of 2010 ("Opposition, Inc.: The Homosexualization of Postwar American Art")

Amelia Rauser, Ph.D. 1997, tenured Associate Professor, Franklin & Marshall College ("Liberty and National Identity in British Political Prints of the American and French Revolution, 1763-1793")

Nancy Owen, Ph.D. 1997, former Lecturer, Gender Studies & Art History, Northwestern University ("Culture and Consumption: The Rookwood Pottery, 1876-1917")

Isabel Balzer, Ph.D. 1997, owner-operation of BalzerARTprojects, Basel, Switzerland ("Exhibiting Unified Germany, 1871-1889: Bavaria, Prussia and Cultural Competition")

Julia Sagraves, Ph.D. 1997, independent scholar, London ("The Field of Honor: Paintings, Painters and the Politics of Masculinity at the Salon during the French First Empire")

Margo Hobbs Thompson, Ph.D. 1998, tenure-track Assistant Professor, Muhlenberg College, Allentown, PA ("Sex and Sensibilities: The Aesthetic and Political Struggles over Women's Representations of the Female Body, 1966-1980")

Susan Waller, Ph.D. 1999, tenured Associate Professor, University of Missouri at St. Louis ("The Invention of "The Model": Artists and Models in Paris, 1830-1900")

Cristina Ashjian, Ph.D. 2001, independent scholar and researcher at Lucknow Estate, Moultonborough, NH ("*Scènes et Types*: Wassily Kandinsky in Tunisia, 1904-1905")

Wendy Bellion, Ph.D. 2001, tenured Associate Professor, University of Delaware; Omohundro Institute Post-doctoral Fellow; former Wyeth Fellow, CASVA ("Likeness and Deception in Early American Art")

Sarah Betzer, Ph.D. 2002, tenure-track Assistant Professor, University of Virginia; former Kress Fellow, Paris ("Flesh to Stone: *Ingriste* Women and Portraiture in the Circle of Ingres between Rome and Paris, 1826-1870")

Jennifer Olmsted, Ph.D. 2005, tenure-track Assistant Professor, Wayne State University, Detroit; former Kress Fellow, Paris ("Reinventing the Protagonist: Eugène Delacroix's Representations of Arab Men")

Sarah Gordon, Ph.D. 2006, Research Assistant for Exhibitions, Department of Photographs, National Gallery of Art, Washington D.C.; former Wyeth Fellow, CASVA ("Sanctioning the Nude: The Production and Reception of Eadweard Muybridge's *Animal Locomotion*")

Justine DeYoung, Ph.D. 2009, Preceptor, The Writing Program, Harvard University, "Women in Black: Fashion, Modernity and Modernism in Paris, 1860-1890"

Hector Reyes, Ph.D. 2010, Instructor, UCLA, “After Poussin: French History Painting (1665-1785)”

- **Ph.D. Candidates, my advisees**

Patrick Tomlin, “Arthur Dove, 1910-1930: Modernist Abstraction for the United States “

James Glisson, “Occlusion and Anxiety: New York City in the Imagination of Ashcan School Artists and American Impressionists, 1885-1914”

Jacob Lewis, ““From Repetition to Reproduction: Charles Nègre (1820-1880) in Pursuit of the Photographic”

Nancy Lim, “*Le palais du peuple*: A Cosmopolitan Public for the Musée du Louvre, 1860-1890”

Zirwat Chowdhury, “The Impossibility of India in British Art and Architecture, 1780-1836”

- **Ph.D. Candidates, current committee membership**

Min Lee, Art History

Chad Elias, Art History

- **Advisees, still in course work**

Elizabeth Benjamin

Liza Oliver

- **Students with Ph.D. degrees, member of committee**

Nancy Ring, Art History, 1991

Kevin Murphy, Art History, 1992

Martha Tedeschi, Art History, 1994

Terri Kapsalis, Performance Studies, 1994

Alex Alberro, Art History, 1996

Christine Bell, Art History, 1996

Michael Clapper, Art History, 1997

Phyllis Jackson, Art History, 1997

Diane Miliotes, Art History, 1998

Vivian Rehberg, Art History, 2000

Sheila Crane, Art History, 2001

David Getsy, Art History, 2002

Julie McQuinn, Music History, 2003

Ming Tiampo, Art History, 2004

Michael Golec, Art History, 2004

Ananda Chakrabarty, Art History, 2005

Toby Norris, Art History, 2006

Carmen Niekrasz, Art History, 2007

Leah Boston, Art History, 2007

Shalini Seshadri LeGall, 2009

RECENT TEACHING

Undergraduate courses

- Introduction to European Art: Ancient to the present (lecture course)
- Introduction to European Art: 1750 to the present (lecture course)
- Nineteenth-century European art – 2 courses: 1780s to 1848 & 1848 to 1900 (lecture-discussion courses)
- Painting in Provence and along the Côte d’Azur, 1888-1945 (NU Summer Study Abroad Program, Arles, France, Summer 1998) (lecture course)
- Topics in Nineteenth-Century Art: Édouard Manet (lecture-discussion course)
- European Thought and Culture: the Nineteenth Century. (co-taught lecture course)
- Gender, Militarism and Modern Culture (undergraduate seminar)
- Gender Theory & Feminist Art History (co-taught undergraduate seminar)
- A Sense of Place? Impressionism and “Post-Impressionism” in France outside of Paris (Pont-Aven School of Art, France, Summer 2002) (lecture-discussion course)
- Topics in Nineteenth-Century Art: Painting in Paris, 1860-1890 (lecture-discussion course)
- American Studies Program Junior Seminar: Americans Abroad, 1865-1914
- European Studies Program Junior Seminar: War and Peace – Impressionism, War and Revolution (1870-71)
- French Impressionism (Williams College, fall 2005)
- Topics in Nineteenth-Century Art: Comparative Orientalisms (France, Britain, USA). (lecture-discussion course)

Director of Undergraduate Studies, Art History, 2004-05; 2005-06; shared with colleagues in 2006-07

Graduate seminars

- French Impressionism and Identity.
- Mary Cassatt and Julia Margaret Cameron. (co-taught)
- French Orientalism.
- Americans Abroad: American Artists in France between the Civil War and WW I.
- Van Gogh and Gauguin in Provence.
- Orientalism (French, British and American): History and Historiography
- Studies in 19th-century art: Caricature.
- Critical Texts in Art and Urban Modernity. (Williams College Graduate Program in the History of Art, fall 2005).
- Anne-Louis Girodet de Roussy-Trioson (1767-1824).
- The spectacularization of Paris by the French state in the Second Empire and Mitterrand era (in Paris).
- The transatlantic axis of cultural transfer, 1870-1914.
- The art of Édouard Manet and Modernism.
- The “new” Orientalism: twenty-first century scholarship.
- Art and Light in the City of Light.

Lectures and other presentations as service to Northwestern University since 1990

"Middle-Class Travel and French Impressionism," Alumni College (*Travel and the Human Imagination*), Northwestern University, July 1991.

"Career and Family: The Superwoman," Session of "Women in Leadership: Developing the Female Advantage," A One-Day Women's Issues Workshop, Northwestern University, February 1992.

"New Directions in the Humanities: Art History," Annual Visit of the College of Arts and Sciences Visiting Committee, Northwestern University, May 1992.

"Art What Thou Eat: Images of Food and Drink in Art" and "Wartime Women: Hunting for Food on the Homefront," Alumni College (*Food: Ritual, Metaphor, Politics*), Northwestern University, July 1992.

"Impressionism and the 1992 Election," address to New York City Northwestern University Alumni, New York, October 1992.

"Painted Love," Blocklite Lecture Series, Block Gallery, Northwestern University, April 1993.

"Wartime Women and Goodtime Girls: Contrasts in Later Nineteenth-Century French Art," address to Northwestern University Alumni of Greater New York, September 1993.

"Is the Lecture a Dead Teaching Form?" McCormick Professorship Lecture, April, 1994.

Three "shipboard" lectures on French Art as faculty member accompanying NU Alumni Travel Program trip to England and France, *Passage to Victory*, commemorating the 50th anniversary of D-Day, June, 1994.

Academic Director, Alumni College, July 1995 (*The Media*).

Participant in Assoc. Provost's New Faculty Workshop: *The Cultures of Northwestern*, September 1995.

"The Monet Exhibition," lecture, Chicago NU Club, October 1995.

Co-organizer (with Whitney Davis), Symposium: *American Art Studies at the End of the Twentieth Century*, Art History Department, January 1996.

"When Gender Studies Meet French Impressionism," lecture to the NU Women's Board, February 1996.

"Lecturing," New Faculty Workshop run by the Searle Center for Teaching Excellence, September 1996.

"Women in Modern Art," NU Day (NU Alumnae Association), October 1996.

"The College of Arts and Sciences: The Role of the Humanities in this Technological Age," lecture to The Council of 100, October 1996.

Address to Phi Beta Kappa inductees, June, 1997.

"Art and Travel," NU Day (NU Alumnae Association), October 1998.

"Interdisciplinarity: A Step Forward or Back?" McCormick Fellows Workshop, December 1998.

Panel member: "Research in France." French Culture and Society Group, February 1999.

"Cultural Studies?" Workshop co-led with Susan Manning, *No Discipline is an Island: Graduate Recruitment Weekend* sponsored by the Graduate School, March 1999.

"Art in Paris around 1870," lecture, University Guild, October 1999.

"Wartime Orientalism: The Case of Henri Regnault," Art History Department Colloquium, February 2000.

"Norman Rockwell and Me," lecture, American Studies Program Benefit Evening, The Chicago Historical Society, May 2000.

"The Studio of the South: Van Gogh and Gauguin," Classes without Quizzes, academic program for alumni, October 2001.

"The Studio of the South: Van Gogh and Gauguin," lecture, Chicago NU Alumni, October 2001.

"Paris in Despair," presentation sponsored by the Board of Governors, University Library, June 2002.

Alumni Travel: Orvieto, Italy. Faculty escort and lectures on 15th- and 16th-century Italian art, March 2004.

"Book Event," discussion of *Painted Love* (2003 paperback), home of Daniel Linzer, Dean, Weinberg College of Arts and Science, March 2005.

"Night Dreams: American Painters in *la Ville Lumière* (1870-1914)," Art History Faculty-Graduate Research Colloquium, March 2006.

"The United States in the World: The Case of Franco-American Relations," Faculty Keynote, President's Convocation, New Student Week, September 2006.

“Paris by Night: Transatlantic perspectives on the City of Light, 1870-1914,” NU Club of Colorado, Denver, April 2007.

Presentation on caricature, Panel: “The Role of Graphic Novels in Contemporary Culture,” Undergraduate English Association, May 2007.

“Looking within the cell of privacy: *Peintres-graveurs* and the invention of the interior in Paris (1850-1900),” Bergen Evans Professorship Inaugural Lecture, March 2008.

Fellowship Night, Faculty Lecture, April 2009.

Honors Day, Faculty Lecture, June 2009.

“Research resources for faculty in the Humanities and Social Sciences,” Provost’s Orientation of New Faculty, September 2010.