

Susan Sidlauskas

Rutgers University, Art History Department  
Voorhees Hall, 71 Hamilton Street, New Brunswick, NJ 08901  
848 932 1227, [sidlausk@rci.rutgers.edu](mailto:sidlausk@rci.rutgers.edu)  
[www.susansidlauskas.com](http://www.susansidlauskas.com)

**Education**

1989 Ph.D. University of Pennsylvania. Areas of study: nineteenth and early twentieth-century European painting; modern architectural history and theory; feminist theory and gender studies; contemporary art. Dissertation: *A "Perspective of Feeling": The Expressive Interior in Nineteenth Century Realist Painting*. Advisor: John W. McCoubrey

1975–77 B.A. University of Massachusetts at Amherst. Major: Art History, summa cum laude

1971–72 Mount Holyoke College

1971. Graduate, Girls Latin School, Boston, Massachusetts

**Academic Appointments**

September 2017-May 2018, Co-director, Interdisciplinary Faculty Seminar, *The Medical Humanities*, Center for Cultural Analysis, Rutgers University

July 2011–present, Professor I, Department of Art History Rutgers University

July 2008-July 2014, Graduate Director, Department of Art History, Rutgers University

July 2011-December 2011, Acting Chair, Art History Department

January–July 2009, Visiting Professor, Department of Art and Art History, Utrecht University, Netherlands.

July 1, 2006–2007: Acting Chair, Department of Art History, Rutgers University

September 2005–June 2011, Associate Professor, Department of Art History, Rutgers University

November 2005–present, Affiliated Faculty, Department of Women's and Gender Studies, Rutgers University

July 2003–July 2005: Chair, Graduate Group in the History of Art, University of Pennsylvania

May 2002– July 2005: Associate Professor, University of Pennsylvania, Department of the History of Art,

1994–2002: Assistant Professor, University of Pennsylvania, Department of the History of Art.

1993–94: Lecturer, University of Pennsylvania, Department of the History of Art.

1990–92: Lecturer, Columbia University, Department of Art History and Archaeology.

1989–90: Lecturer, University of Pennsylvania, Department of the History of Art.

1986: Instructor, Summer, University of Pennsylvania, Department of the History of Art.

1983–84: Teaching Assistant, University of Pennsylvania, Department of the History of Art.

1981–82: Curator, Massachusetts Institute of Technology, Committee on the Visual Arts.

1979–81: Assistant Curator, Massachusetts Institute of Technology, Committee on the Visual Arts, Hayden Gallery (now List Center for the Visual Arts)

1980: Curated and co–designed Centennial Exhibition, Boston Symphony Orchestra.

1977–79: Assistant Head of School Program and gallery lecturer, Museum of Fine Arts, Boston. Department of Public Education.

### **Fellowships and Honors**

John Simon Guggenheim Memorial Foundation, 2014 Fellow, for support of the book *John Singer Sargent and the Physics of Touch*

Rutgers University, Center for Cultural Analysis, Faculty Fellow AY 2012-13, for “Formalisms”. Project: “Skins: John Singer Sargent’s Metamorphosis”

Robert Motherwell Book Award, Dedalus Foundation, New York (\$25,000) for *Cézanne’s Other: The Portraits of Hortense*, 2010

Rutgers University, Center for Cultural Analysis, Faculty Fellow, AY 2009–2010, for “Evidence and Explanation in the Arts and Sciences.” Project: “The Aura of the Asylum.”

Rutgers University Research Council, Spring 2007, Subvention award for illustrations for *Cézanne’s Other: The Portraits of Hortense*, University of California Press.

Rutgers University, Institute of Research on Women, Faculty Seminar Fellowship, AY 2006–7 on Women and Bodies. Project: “Before and After: Picturing the Rest Cure.”

University of Pennsylvania, Senior Class Teaching Award, May 2004.

Philadelphia Athenaeum, Literary Award for Non-Fiction for *Body, Place and Self in Nineteenth–Century Painting*, 2002

Women’s Studies Program, University of Pennsylvania, Trustees Council Research Fellowship to support research and writing of *Cézanne’s ‘Other’: The Portraits of Hortense*, 2001.

Millard Meiss Publication Grant (to Cambridge University Press) to support color reproductions in *Body, Place, and Self in Nineteenth–Century Painting*. 1999.

American Association of University Women, Postdoctoral Fellowship to support the completion of book *Body, Place, and Self in Nineteenth–Century Painting*. For AY 1997–98.

University of Pennsylvania, School of Arts and Sciences, Ira Abrams Award for Distinguished Teaching, April 1997.

University of Pennsylvania Research Foundation Committee, Award of \$5000 to support preparation for publication of *Body, Place, and Self in Nineteenth–Century Painting*, May 1995.

J. Paul Getty Postdoctoral Fellowship in the History of Art and Humanities, 1992–93.

Columbia University Society of Fellows, Mellon Fellowship, 1990–1992.

American Council of Learned Societies, Research Fellowship for Recent Recipients of the Ph.D., 1990 (declined).

Phi Beta Kappa, 1977, University of Massachusetts, Amherst

## Publications

\*refereed

## Books

*Striking Resemblance: The Changing Art of Portraiture*, ed. with Donna Gustafson, exh. cat., Zimmerli Museum, Rutgers University. Prestel: London and New York, 2014

*Not About Face: Identity and Representation, Past and Present*, e-book, ed. with Donna Gustafson, and with the participation of Art History Graduate Students, Rutgers University, 2011

<http://issuu.com/zimmerli/docs/www.zimmerlimuseum.rutgers.edu?e=4368625/2008376>

<http://www.zimmerlimuseum.rutgers.edu/exhibitions/ebook-not-about-face-identity-and-representation-past-and-present#.U4X-7C9LIYQ>

\**Cézanne's Other: The Portraits of Hortense*, 2009, University of California Press.

2010, Winner of the Motherwell Book Award for 2009, presented by the Dedalus Foundation

\**Body, Place, and Self in Nineteenth-Century Painting*, Cambridge University Press, 2000

## Chapters in Books

“‘Before and After’: The Aesthetic as Evidence in Nineteenth Century Medical Photography,” in Jordan Bear and Kate Palmer, eds., *Before and After in Photography: Histories and Context*, in production, Bloomsbury Press, 2017

“Hortense Fiquet Cézanne, as Painted by her Husband, Paul,” in Adele Tutter, M.D., Ph.D., *The Muse: A Psychoanalytic Exploration of Creative Inspiration*, The Psychoanalytic Inquiry Book Series, Routledge Press, 2016.

“Inside Out: Cézanne’s Perforated Wall, in Ewa Lajer-Burcharth and Beata Sontgen, eds., *Interiors and Interiority*, De Gruyter, 2016. Essays from symposia held at Harvard University and Berlin/Denkerai, 2011-2012

“‘When Two or More are Gathered Together’: The Many”, in Donna Gustafson and Susan Sidlauskas, eds. *Striking Resemblance: The Changing Art of Portraiture*, Prestel: London and New York, 2014

“The Spectacle of the Face: Manet’s Portrait of Victorine Meurent,” in Therese Dolan, ed. *Perspectives on Manet*, Ashgate Press, London, 2012

“Not Beautiful: A Counter-Theme in the History of Women’s Portraiture,” in *Re-Framing Representations of Women*, ed. Susan Shifrin, Ashgate Press, London, 2008, pp 183–198

[Article Text \(PDF\)](#)

[Notes \(PDF\)](#)

“Degas and the Sexuality of the Interior,” in Barbara Miller Lane, ed. *Housing and Dwelling: Perspectives on Modern Domestic Architecture*, London and New York: Routledge, 2007, pp 178–196

“Sargent’s Interior Abysses,” in *The Built Surface: Architecture and Pictures from Antiquity to the Millenium*, London: Ashgate Press, 2001. Christy Anderson and Karen Koehler, editors, pp 31–53

“Psyche and Sympathy: Staging Interiority in the Early Modern Home,” in *Not at Home: Resisting Domesticity in Early Modernism*, Christopher Reed, ed. London, Thames and Hudson, 1996, pp 65–80.

## Articles

“Should You Stay? A Primer (with Memoir) for the Art History Graduate Student,” *Rutgers Art Review*, May 2017

“Inventing the Medical Portrait: Photography at the ‘Benevolent Asylum’ of Holloway, c. 1885-1889,” *Medical Humanities*, UK, 2012. Access: <http://mh.bmj.com/cgi/content/full/medhum-2012-010280>

“Afterward” for *Skin and Bones: Parallels in Contemporary Fashion and Architecture*, curated by Brooke Hodge, Los Angeles Museum of Contemporary Art, October, 2006, pp. 46-49

\*“Emotion, Color, Cézanne (The Portraits of Hortense),” *Nineteenth-Century Art Worldwide*, September 2004. E-journal published by the Association of Historians of Nineteenth-Century Art, edited by Petra Chu, Seton Hall University, [Emotion, Color, Cezanne \(The Portraits of Hortense\)](#)

\*\*“Painting Skin: John Singer Sargent’s Madame X,” *American Art*, published by the Smithsonian Institution, November, 2001, pp. 8-33

\*\*“Contesting Femininity: Vuillard’s Family Pictures.” *The Art Bulletin*, March, 1997, pp 85-111

\*\*“Resisting Narrative: The Problem of Edgar Degas’s Interior,” *The Art Bulletin*, December 1993, pp 671-696

\*\*“Creating Immortality: Turner, Soane and the ‘Great Chain of Being’,” *Art Journal*, Summer 1993, in issue on Romanticism, edited by Nina Athanassoglou-Kallmyer, pp 59-65

## Media

New Jersey Public TV: *Maddie Orton—the Arts Project*. Interview June 2014

On the Striking Resemblance Exhibition. Interviews start at 12:00.

<http://www.youtube.com/watch?v=2FqybcUK7QQ&list=UUBOSiQPWsDHZOB0liUOYQTW>

Interview with Alicia Eler for *Hyperallergic*: <http://hyperallergic.com/105021/over-200-years-of-portraiture-in-one-exhibition/>

Consultant for THIRTEEN/WNET series *Art Through Time: A Global View*, funded through the Annenberg Foundation. Interviewed on camera for two episodes: Portraits and The Body. Broadcast in the fall of 2010. Streaming videos available at <http://www.learner.org/courses/globalart>

## Exhibition Review

“Review of the ‘Uncanny Spectacle: The Public Career of Young John Singer Sargent,’” at the Sterling and Francine Clark Museum, Williamstown, curated by Marc Simpson. In *Association of Historians of Nineteenth-Century Art* Newsletter, Vol. 4, no. 2, Fall 1997

## Exhibitions and Exhibition Catalogues

“Afterward” for *Skin and Bones: Parallels in Contemporary Fashion and Architecture*, curated by Brooke Hodge, Los Angeles Museum of Contemporary Art, October, 2006, pp. 46–49

“Connoisseurship Redux,” in *Master Drawings (1800-1914)* from the Ashmolean Museum, Oxford, for the Arthur Ross Gallery, University of Pennsylvania, April-June 2004

*Intimate Architecture: Contemporary Clothing Design*, ex. cat., MIT Committee on the Visual Arts, 1982. Original photographs by Robert Mapplethorpe. ; Two-part essay on the exhibition and catalogue in the *New Yorker* by Kennedy Fraser, Nov. 8 and 15, 1982

*Clothing by Artists*, May 1982, Hayden Corridor Gallery

*Rooms: An Installation by Richard Artschwager, Cynthia Carlson and Richard Haas*, ex. cat., MIT Committee on the Visual Arts, 1981. Exhibition and catalogue

*Arts on the Line* (with Katy Kline). ex. cat., MIT Committee on the Visual Arts, 1980. Exhibition and catalogue. Co-curated: *Local Visions*, works on paper by Boston area artists, January 1982

Assisted with: *Aldo Rossi: Between Inventory and Memory*, May 1981 and *Furniture by Architects*, January 1981

## **Works in Preparation**

### **Books**

*John Singer Sargent and the Physics of Touch*. A full-length reformulation of Sargent's late portraits, 1890-1912, in which the painter gives a radical form to subjecthood in a volatile society in turn-of-the 20<sup>th</sup>-century England.

*The Medical Portrait: The Visual Culture of Medicine 1886-1946*. A study of the artfulness of the "objective" genre of Anglo-American medical photography, using a variety of case studies from the documented practice of a British obstetrician, a private asylum outside London, the early years of plastic surgery in America and England, and a documentary film *Let There Be Light*, of World War II veterans at a psychiatric facility, directed by John Huston. These essays ask: how do we identify the boundary between the "objective" and the "aesthetic" when confronting images that are ostensibly made for, or at least about, the health and illness of the human body and mind?

*Manet's Future: Seeing the Painter Today through Photography and Social Media*. Five case studies using twentieth and twenty-first century photography and social media to re-appraise a key group of Manet's most enigmatic paintings.

### **Articles**

"John Singer Sargent's *Blue Veil* and the Matter of Paint," book chapter for the *Wiley Blackwell Companion to Impressionism*, ed. by André Dombrowski, under contract for 2019

"The Figure of the "Voluntary Boarder" at Holloway Sanatorium, England, c. 1885"

"Cézanne's Domesticity," an essay about the artist's uncanny vision of the domestic spaces and objects around him

### **Selected Invited Talks, Lectures and Keynotes, 2001-2016**

May 2017: Leiden University, Netherlands, "The Matter of Paint," for the Material Agency Forum

March 2017: British Studies Faculty Seminar, Rutgers University, "Sargent in London"

January 2017: Scholar-in-residence, Annual Meeting of the New York Psychoanalytic Association, New York. "The Mind and Body of the Bather"

November 2016: Bryn Mawr College, Guest speaker for the Exhibition seminar, *Mirrors and Masks: Reflections and Constructions of the Self*, directed by Professor Steven Levine and Dr. Carrie Robbins

October 2016. Presentation for the annual symposium by *Natura: Science and Epistemology*, an interdisciplinary working group under British Studies, Rutgers University. “Sargent and the History of Physics”

October 2016: Campbell Endowed Lecture, University of Akron/Meyers School of Art, ““An Unlovely Damsel”? John Singer Sargent’s *Portrait of Elsie Palmer*.”

March 2016: Courtauld Institute of Art, London, “Sargent: Fabric and Flesh”.

February 2016: “Too close/too far away: Interior Disturbances”, Scandinavia House, New York, for a symposium in conjunction with the exhibition of Vilhelm Hammershøi’s Paintings, “The Silent Uncanny”

October 2015: Metropolitan Museum of Art, Presentation at Scholar’s Day for *Sargent’s Portraits of Artists and Friends*

March 2015: Institute of Fine Arts, New York, “Sargent’s Touch” for a symposium on *Surfaces*.

December 2014: Metropolitan Museum of Art, “The Cézannes at Home”, Sunday public lecture.

October 2014: King’s College Psychiatric Unit, London for the course, “The Beautiful Mind,” “Inventing the Medical Portrait”

September 2014: Georgetown University, “On Bandaging: What John Singer Sargent Learned from his Father, Dr. Fitzwilliam Sargent,” Medical Humanities Conference, sponsored by Georgetown University and the National Institutes of Health

April 2014: Courtauld Institute of Art, London, “Sargent’s Subjects” for a conference *Interiors and Interiorities*.

April 2014: Rutgers University, English Department: “Color Experiments” for a symposium on the idea of how “Experiment” is defined.

April 2014: Institute of Contemporary Art, University of Pennsylvania, Philadelphia. “Photo-Painting: Manet’s *Mademoiselle E.G.*” for the symposium *Manet: Then and Now*, organized by Kaja Silverman and André Dombrowski

April 2014: Houston, Annual Meeting of the association for Interdisciplinary Nineteenth-Century Studies. “The State of the Field in Art History”

April 2014: Rice University, Houston. “Inside-Out: Cézanne and the Domestic Uncanny,”

November 2013: Georgetown University, “Shape-Shifters: Sargent’s Late Portraits”.

May 2013: Mellon Centre for British Art, Yale University, for the symposium, “The End of an Era? New Perspectives on Edwardian Art,” “Transnational Man: John Singer Sargent”

April 2013: Southwestern University, Georgetown, Texas. “Paying it Forward: Manet and Contemporary Art”

April 2013: Royal Academy of Art, London. “Facing Manet,” A Conversation with Artist Rineke Dykstra about the exhibition *Manet: Portraying Life*

March 2013: Robert Wood Johnson University Hospital, “The Medical Portrait”, Grand Rounds presentation for 3<sup>rd</sup> year medical students and residents.

April 2013: Woking, England. Surrey History Centre. “Inventing the Medical Portrait”

February 2013: Princeton University, Center for European Cultural Studies. Commentary on Bridget Alsdorf’s 2012 book *Fellow Men: Fantin-Latour and the Problem of the Group in Nineteenth-Century French Painting*

February 2013: New York, College Art Association Annual Meeting, session organized by Ruth Iskin, Ben Gurion University, "Sargent's Exile"

December 2012: Berlin/Denkerai, Interdisciplinary conference: "Interiors and Interiority," convened by Ewa Lajer-Burcharth, Harvard University and Beata Söntgen, Leuphana University, Lüneburg, "House Inside Out: Cézanne's Perforated Wall"

October 2012: Pulitzer Foundation, St. Louis: "The Domestic in the Museum," commentary on exhibition *In the Still Epiphany*, with the curator, artist Gedi Sibony

October 2012: University of Massachusetts, Amherst. Keynote Lecture for Graduate Student Symposium: *Space*. "The Spaces Between."

April 2011: "The Medical Portrait: Holloway's Shadow Archive 1885-1916," annual meeting of the Association for Art Historians, UK, Warwick University.

March 2011: Tyler School of Art, Temple University, Philadelphia, "Flesh, Fiber, Paint: The Later Portraits of John Singer Sargent," The Inaugural Steuben and Vivian Granger Lecture in American Art.

November 2010: University of Pennsylvania, Department of Art History, "Manet and Victorine Meurent"

October 2010: "A Theory of Practice: Cézanne's Drawings," French 19th Century Studies Conference, Yale University

April 2010, "Sargent's Bodies and the Unmaking of History," University of Georgia, Lamar Dodd School of Art, Athens.

March 2010, "Lalla Essaydi's Orientalism," Zimmerli Museum, Rutgers University

September 2009, "Gender and Agency at the Asylum: Casebook Photographs in England, 1890-1922," Distinguished Lecture, Institute of Research on Women, Rutgers University

May 2009: Cézanne's Other," University of Groningen, Netherlands, Department of Art History

May 2009: "Time and Body: The Medical Photography of Henry Van Der Weyde," Women's Studies Program, University of Utrecht

April 2009: "Manet's Spectacle," University of Essex, Colchester, England.

April 2009: "The Problem of Manet's Portraiture," Research Institute, University of Utrecht .

April 2009: "Current Cézanne Research," Symposium on Modernism (Bijeenkomst Sectie Moderne Kunst), Museum Beelden aan Zee, Scheveningen, Netherlands

March 2009: "Michael Fried and the Contemporary Photograph," University College, University of Utrecht, Netherlands.

March 2009: "19th Century Collecting Practices in America and Europe," (with Kathleen Nieuwenhuisen), Bonnefantenmuseum, Maastricht, Netherlands.

February 2009: "Contemporary Art in New York," Department of History and Art History, University of Utrecht, Netherlands.

January 2009, "Counter-Muse or Ideal?" Cézanne's Portraits of Hortense," The Behrend Family Endowed Lecture, Philadelphia Museum of Art.

April 2008, "Cézanne's Multiples," Keynote speaker for the Arizona State University Graduate Symposium in Art History.

February 2008, “Figure and Ground in Sargent’s Portraits,” for College Art Association Annual meeting, Dallas. Session on the Gilded Age, chaired by William Rudolph and Sylvia Yount.

November, 2007, “Time, Body, Neurasthenia: Dr. Playfair’s Before and After Pictures,” Yale University, Nineteenth Century Visual Culture Colloquium.

October, 2007, “Before and After: Picturing the Rest Cure,” conference paper at the Wellcome Collection, London, for “Journeys into Madness: Representing Mental Illness in the Arts and Sciences, 1850–1930”

April 2007, University of Massachusetts, Amherst, Keynote talk for the Graduate Student Symposium, “Cézanne’s Galatea?: Madame Cézanne in the Conservatory”

April 2007, Symposium on the exhibition *Skin and Bones*, Bard Graduate Center, New York

February 2006, Chair, CAA session: “What Do We Say Now About Cézanne?” and speaker in special session on feminist pedagogy, chaired by Mary Garrard and Norma Broude, on “Degas’s *La Malade*”.

November, 2005: “Picturing Hysteria: Before and After,” Modernist Studies Association, Chicago, IL

October 2005, “Race in Nineteenth-century Century Sculpture,” for symposium accompanying *Breaking the Mold: Sculpture in Paris from Daumier to Rodin*.

October 2004, “Illness as Metaphor,” Murphy Lecture, Kress Foundation Department of the History of Art, University of Kansas.

June 2004, Getty Museum, “Edgar Degas’s *La Malade*”

February 20 and 21, 2004, College Art Association Annual Meeting, Seattle. Respondent for 2-part panel: “Fashioning the Public Self: Modernity, Transformative Fictions, and the Social Construction of Artistic Identity.” Co-chaired by Patricia Berman and Susan M. Canning.

October 2003, “Color, Emotion, Cézanne,” French Cultural Studies Seminar, University of Pennsylvania.

September 2003, University of Delaware, “Nothing but Emotion,” for a symposium, “The Ends of Portrayal,” organized by Margaret Werth.

October 2002, “Sargent’s Skin,” for an interdisciplinary symposium on “Skin,” Smithsonian Museum of American Art, Washington, D.C.

October 2002, Philadelphia Museum of Art, “Degas and the Dance.”

March 2002, The Lee Frank Lecture, Swarthmore College, “Mirror Mirror: Cézanne’s Doubled Self.”

January 2002, Opening night lecture for “Painted Faces: Mary Cassatt, Alice Neel, Karen Kilimnik,” an exhibition at the Galleries of the Moore College of Art, Philadelphia: “Femininity and its Discontents.”

May 2001, The Doris and Harry Rubin Lecture in American Art, Metropolitan Museum of Art, “Disturbing Beauty: The Enigmatic Portraits of John Singer Sargent.

### **Courses Recently Developed, in addition to field courses on European 18<sup>th</sup>-20<sup>th</sup> century Painting:**

**Race and Representation** (graduate and undergraduate seminar): the visual culture of the African diaspora in the US, France and Belgium, with forays into the art of the Caribbean. Readings are drawn not only from art history, anthropology and

sociology, but from gender, cultural and new media studies, and postcolonial theory. We also consider the visual culture of racial violence, as transmitted through social media.

**The Art of Medical Photography** (honors seminar): the visual technology and culture of medicine: for instance, the authority of the MRI, the gender implications of the Visible Human Project, the ethics of live surgery on Snapchat, and the ‘networked patient.’ We also study historical artifacts such as the photography produced by and about the concentration camp victims of World War II; images of the aftermath of the Hiroshima bomb; and the anti-TB films of the 1930s

**The Long Nineteenth Century: New Approaches, New Objects** (graduate seminar), with guests Carol Armstrong, Yale; Brad Evans, English, Rutgers; Sylvia Yount, Director, American Wing, Metropolitan Museum of Art; Therese Dolan, Temple University, Bridget Alsdorf, Princeton University: building new models for the interpretation of the recently understudied visual culture of this period of modernity. We consider both American and European paintings, photography, prints, film, and clothing and other material objects.

**Portraiture now: From the Studio to the Selfie** (undergraduate capstone seminar): the seemingly complete control we have over our representations, and their circulation, as it is in tension with new methods of surveillance. While not every selfie is an art object, a “successful” one seems to depend upon assumptions about identity and resemblance that have their roots in traditional forms of portraiture.

**Art and Medicine** (undergraduate lecture): how fine artists, scientific illustrators, and popular image-makers have envisioned medicine’s culture—especially its ways of knowing the body, and the implications of such knowledge for constructions of race, class, gender, and sexuality; the metaphorical uses of disease and deviance in the visual arts. Designed to introduce students in the humanities, fine arts and social sciences to the culture of science, while also offering life science and pre-med students an opportunity to think critically about the visual history of their own practices, and how they intersect, often in unexpected ways, with the history of art.

**Not about Face** (graduate exhibition seminar with Dr. Donna Gustafson, Mellon Liaison and Curator, the [Zimmerli Museum](#), Rutgers): students wrote about individual objects in the Zimmerli’s collection, planned the installation of the exhibition to come, and presented their own research at a symposium, “De-Facing the Portrait.” Respondents to the student’s papers included a curator, a physician, a scientist and an artist. The seminar and the exhibition and publication that followed were funded by the Mellon Foundation. In addition to the symposium, Dr. Eric Kandel, Nobel-Prize winning neurologist, gave a public talk on memory and portraiture.

**Occidentalism/Orientalism** (graduate seminar): a reformulation and critique of Edward Said’s *Orientalism*, focusing on the nuanced and reciprocal interaction between “the East” and “the West”. Case studies include Gros’s *Revolt at Cairo*, films such as *The Sheik* and Disney’s *Aladdin*; Shirin Neshat’s *Rapture*; the recent productions of Takashi Murakami and Sophia Coppola’s *Lost in Translation*; the Beijing Olympics, with its Bird’s Nest Stadium by Ai Wei Wei, and the “ghost houses” of Korean artist Do Ho Suh.

A variant of this course is **Gender and Orientalism** (graduate seminar), cross listed with Women’s and Gender Studies: an analysis of changing conceptions of “the other” in relation to the visual culture of the late 18<sup>th</sup> to the 21<sup>st</sup> century, with a discussion of contemporary repercussions. Included are the “Orientalist” paintings of Delacroix, Gros and Gerome, which are put into dialogue with the recent work of artists such as Roshini Kempadoo, Shahzia Sikander, Mona Hatoum, and Laila Essaydi.

**Rethinking the Canon:** A critique of the existing canons of both European and American modern art, with special attention to recent exhibitions and museum installations that present their own challenging variations. Students are asked to construct an “alternate” canon, if this seems warranted—or argue against the very existence of such a conception, and present suggestions for a different format that would profitably organize the material. We consider historical issues in light of contemporary art, criticism and exhibition practices.

**Popular Culture and Modernity** (undergraduate seminar): Andy Warhol’s portraits of Marilyn Monroe and Elizabeth Taylor may seem old-fashioned; yet the Guggenheim Museum stages a huge retrospective of the works of fashion designer Giorgio Armani, and Disneyland becomes an object of analysis for scholars from a variety of fields. How do we sort these differences out? What happens when popular culture starts to change the way in which art is perceived, and even defined?

**The Body in 19th Century Art:** graduate seminar. The representation of the body is historicized and located in a wider cultural, social, and economic context.

**Portraiture: Theory and Practice:** graduate seminar. An examination of historical and contemporary theories about portraiture, in relation to the work of modern artists in a variety of media.

### Completed Dissertations Directed or Co-Directed

#### Rutgers University

“Winslow Homer and Aestheticism in the United States,” Ashley Atkins, 2009

“Origins of Modernism in French Romantic Sculpture: David D’Angers, Dantan-Jeune, Daumier and Pr eault,” Florence Quideau, 2011

“U.S. Artists Imagining Mexico, Central America and Cuba, 18750-1910,” Diana Bramham, 2012

“The Modern Monarch: Empress Elisabeth and the Visual Culture of Femininity 1850-1900,” Olivia Gruber Florek, 2012

“Ghastly Females and Wanton Corrosion: the Appropriation and Modernization of German Old Master Motifs in Otto Dix’s

“Images of Weimar Women,” Kaia Magnusen, (with Andres Zervigon), 2014

“Superfluous Man: Melancholy, Modernity and Realism in 19<sup>th</sup> Century Russia and France,” Allison Leigh (with Jane Sharp) 2014

“Envisioning Egypt: American Orientalism in turn-of-the-century New York City,” Jenevieve DeLosSantos, 2015

“Frederic Bazille and Masculinity between Paris and Montpellier, 1841-1870,” Mary Manning, 2015

Josephine Rodgers, “Patronage, Power and Aesthetic Taste: The Making of James McNeill Whistler’s Art and Legacy,” 2015

#### Currently directing:

“Egyptian-French Encounters: Art and National Identity,” Alia Nour ElSayed

“Defining Gender, Redefining the Nude: Female Artists and the Body in Early 20<sup>th</sup> Century Painting in Early 20<sup>th</sup> Century Paris, Lauren Jimerson

“Science/Fiction: Early 20<sup>th</sup> Century Displays in the American Museum of Natural History and its Postwar Response,” Kimi Matsumura

“Surface Tension: Skin, Disease and Visuality in Third Republic France,” Kathleen Pierce

“Elastic Capacities: Whistler and the Art of Transformation,” Justin McCann

“Seductive Surfaces: Anne Vallayer-Coster and the 18<sup>th</sup> Century Still life,” Kelsey Brosnan

“Black Masculinity: Jean L eon G er me and the Orientalist Imaginary,” Brigid Boyle

Dissertation committees: Tashima Thomas, Allison Harbin, Shana Lopes, Hannah Shaw, Heather Shannon, Heather Cammarata-Seale, Isabel Bartolome, Kate Scott

#### Recent Master’s theses directed:

“A Tale of Two Cities: Sounding William Cordova’s *Silent Parade*,” Dillon Raborn, 2016

“Dead and Alive: William Sidney Mount’s Portraits of Children, Alyssa Bartow-Winstel, 2016

“Exploring Race in Emanuel Leutze’s *Washington Crossing the Delaware*, Kaitlin Argila, 2016

“Zoomorphism and Transformation: The Representation of Animals in Huang Yong Ping’s Art,” Xiaojian (Felicity) Yin, 2016

“The Beauty of the City Photograph: Portraits of Courtesans in Late 19<sup>th</sup> century Shanghai,” Tianyi Sun, 2015

#### Range of senior theses advised at Rutgers:

“Manet in South America: The Bather”

“The Romantic Epics of Girodet”

“The Shakespearean Imagery of Henry Fuseli”

“Sargent and Serov: Fin de Si cle Portraiture in Europe and Russia”

“The Phenomenon of the Museum Store”

“Gender and Asian Art” (with Women’s and Gender Studies)

“Sargent and the Grand Manner”

### **Dissertations Directed at the University of Pennsylvania**

“On the Cusp of Adulthood: The Imagery of Adolescence in 19th Century European and American Painting”, Gretchen Sinnett, 2006  
“Clothing the Corps: Modernity, Dance and the Body” (with Christine Poggi), Juliet Bellow,  
“The Continuity of Culture: Representations of Time in Nineteenth-Century European and American Painting” (with Elizabeth Johns), Isabel Taube, 2004  
“Rethinking Origins: Images of Human Prehistory in France, 1870-1910”, Maria Gindhart, 2003  
“Dressing the Part. Artists, Allegiance and Costume in the Revolution and Empire”, Judith Dolkart, ABD  
“Japanese-French exchange in 19th Century Painting” (with Julie Davis), Jeehyun Lee, 2007  
“Japonisme in the Work of the Female Impressionists”, Jennifer Criss (with Larry Silver), 2007

Range of senior theses directed at the University of Pennsylvania:

“Contemporary Art in Cuba ”  
“Dreams and Inspiration” (with the Department of English and the Visual Studies program)  
“Signage and the Post-Modern City” (for the Visual Studies program)  
“Loie Fuller and the Rise of the Poster”  
“Public Art and Politics in Northern Ireland”  
“Schiaparelli and Surrealism”  
“David’s Coronation of Napoleon”  
“Magritte’s Symbolism”  
“Clothing by Artists: Sonia Delaunay and Giacomo Balla”  
“Portraiture and Performance in Nineteenth-Century Painting”  
“Imagery of Children in the Photography of Lewis Carroll”  
“Art and Influence: Charley Toorop”  
“Degas’s Portraits of Cassatt”  
“Marc Chagall’s Paintings for the Russian Theater”  
“The Flaneur: Manet, Caillebotte, Degas”  
“Henri Rousseau”  
“Images of Abolition: Turner, Gericault, Copley”  
“Le Jeu du Mots chez Marcel Duchamp,” (with Department of Romance Languages)

### **Service to the Art History Department, Rutgers University**

Acting Chair (2006-7 and fall 2011)  
Graduate director (2008-2014)  
Graduate admissions committee (2005-present, with an occasional year off)  
Master’s exam committee (2005-present, with an occasional year off)  
Graduate Fellowship Committee (ongoing)  
Director, search committee American art position, 2006-07  
Search Committee member for searches in Latin American, and Italian and Northern Renaissance art  
Member of committee to transform the master’s degree program. 2016-present  
As graduate director, organized the external review of the department, with Catherine Puglisi, chair, 2014  
Organized the Mitnick/Jacobs Endowed Lecture Series, 2011-present  
Faculty advisor to the *Rutgers Art Review*, 2010-12  
Faculty Advisor for the Graduate Student Lecture Series, 2016-17  
Co-director of Paris study abroad program, with Laura Weigert, Summer 2008  
As Acting Chair, organized the dossiers of Erik Thuno and Andres Zervigon for promotion to Associate, 2007  
Committee member for Sarah Brett-Smith’s, Erik Thuno’s, Andres Zervigon’s, Laura Weigert’s and Jane Sharp’s promotion to Full Professor, 2015-2017

### **Service to Rutgers University**

Member of a multi-disciplinary committee of School of Arts and Sciences faculty to organize a minor in the Medical Humanities, with the Undergraduate Dean’s Office  
Speaker, Celebration of the opening of the Academic Building, June 2016  
Speaker, The Art and Medicine Club, 2015  
Speaker, Majors’ Day with newly admitted students 2013-15  
Member, Executive Committee for the Center for Cultural Analysis, 2014-present

Graduate School Alumni award committee, 2009-2011  
Editorial Board, *Signs: Journal of Women in Culture and Society*, 2012-2015  
Graduate School Alumni Award Committee, 2009-2011  
Humanities Curriculum Committee, 2009-2010

**Service to the field at large:**

Evaluator for:

The American Council for Learned Societies, for the Burckhardt Fellowships for Recently Tenured Faculty  
The MacArthur Foundation  
Getty Foundation's Postdoctoral Fellowships  
Jury member for the College Art Association for the Alfred Barr prize for three years  
External examiner for Ph.D. in Visual Arts for Monash University, Australia

**Manuscript Reviewer for:**

Yale University Press  
Princeton University Press  
Ashgate Press (and now Bloomsbury Press)  
Berg Press  
University of California Press  
Penn State Press  
University of Minnesota Press  
University of Pennsylvania Press,  
*Art Bulletin*  
*Nineteenth Century Art Worldwide*  
*Medical Humanities* (Published by British Medical Journals, UK)  
*Nineteenth-Century Contexts*

**Promotion reviewer for:**

Grinnell College  
Northeastern University  
University of Delaware  
University of Tennessee  
University of Georgia  
The New School  
San Francisco State University  
University of Toronto  
City University of New York  
Ben Gurion University  
University of Kansas