

Curriculum Vitae
Elizabeth Anne McCauley

Office Address: Department of Art and Archaeology
308 McCormick Hall
Princeton University
Princeton, NJ 08544-1018
(609-258-0914)

Degrees: Wellesley College, B.A., 1972, summa cum laude
Yale University, M.A., 1974; Ph.D., 1980

Major fields: 19th c. European art; 19th & 20th c.
photography

Professional Experience:

Princeton University, Dept. of Art and Archaeology – David Hunter McAlpin Professor
of the History of Photography and Modern Art, 2002-present
University of Massachusetts Boston, Art Department - Chair., 2001-2002;
Professor, 1995-2002; Acting Chair., Nov.2000-March 2001; Chair., 1995-1998;
Associate Professor, 1988-95; Visiting Associate Professor, Spring 1988
University of Texas, Austin, Department of Art – Associate Professor, 1987-88; Graduate
Advisor, 1987-88; Assistant Professor, 1981-86
University of New Mexico Art Museum - Assistant Director, 1978-81
University of New Mexico, Albuquerque, Department of Art -Assistant Professor, 1980-
81; Lecturer, 1978-80

Fellowships and Grants:

David Gardner Magic grant, Princeton University, 2004, to support symposium on
Dark Rooms: Photography and the Invisible
Spears Research Grants, Dept. of Art and Archaeology, Princeton University, 2002-8
Smithsonian Institution Short-Term Visitor at the National Portrait Gallery, Sept. 1999
Guggenheim Fellowship, 1998-99
Healey Grant, UMass Boston, research on Edward Steichen in France, 1997-98
Faculty Development Grant, College of Arts and Sciences, UMass Boston, initial
research
on Edward Steichen, 1993
Faculty Development Grant, College of Arts and Sciences, UMass Boston, to help
Support costs of reproduction rights for *Industrial Madness: Commercial
Photography in Paris, 1848-71*, 1992
Mass. Foundation for the Humanities and Public Policy, grant to support seminar,
"Imagining the Unimaginable: The French Revolution and its Representations,"
1989
Faculty Development Grant, C.A.S., UMass Boston, to help support Paris research on

"François Arago and the Politics of the French Invention of Photography," 1989
University Research Institute Summer Research Grant, U.T., 1987
J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities, 1985-86
U.R.I. Summer Research Grants, U.T., 1983, 1984
U.R.I. Special Research Grant, U.T., to support data entry for appendix to *Industrial
Madness: Commercial Photography in Paris, 1848-71*, 1983
A.C.L.S. Fellowship, Recent Recipients of the Ph.D. (awarded), 1982-83
N.E.A. Museum Professionals Grant, 1982-83
Research Allocations Committee, U.N.M., summer grant, 1980
N.E.A. Photo Exhibition Aid, "Portrait Photography in Europe, 1850-70," 1979-80
Harriet A. Shaw Scholarship, Wellesley College (for dissertation research), 1976-77
Northeast Common Pool Trust for the Arts, Princeton, N.J. (for dissertation research),
1975-76
Yale University Graduate Fellowships, 1972-75
Wellesley College Scholarships, 1968-1972

Publications:

Single-Authored Books and Exhibition Catalogues

Industrial Madness: Commercial Photography in Paris, 1848-71. New Haven:
Yale University Press, 1994.
A.A.E. Disdéri and the Carte de Visite Portrait Photograph. New Haven:
Yale University Press, 1985.
*Nineteenth-Century French Caricatures and Comic Illustrations from
University of Texas Collections*. Austin: Archer M. Huntington Art
Gallery, 1985 (essay and cat. entries; curator of exhibition).
Likenesses: Portrait Photography in Europe, 1850-1870. Albuquerque:
University of New Mexico Art Museum, 1980 (curator of exhibition).
Raymond Jonson - The Early Years. Albuquerque: University of New Mexico
Art Museum, 1980 (curator of exhibition).

Co-Authored Exhibition Catalogues

Gondola Days: Isabella Stewart Gardner and the Palazzo Barbaro Circle.
Boston: Isabella Stewart Gardner Museum, 2004 (co-author with Alan Chong,
Rosella Mamoli Zorzi, and Richard Lingner).
The Museum and the Photograph. Williamstown, MA: Sterling and Francine Clark Art
Institute, 1998 (co-author with Mark Haworth-Booth).

Edited anthologies

"Why Historiography?" *History of Photography* (Summer 1997), 85-155 (7 essays).

Chapters in Books and Catalogues

"Overexposure: Thoughts on the Triumph of Photography." In Robin Kelsey and Blake

- Stimson, eds., *The Meaning of Photography*, New Haven: Yale UP, 2008, 159-162.
- "The Trouble with Photography." In James Elkins, ed., *Photography Theory*, London: Routledge, 2007, 403-30.
- "Alfred Stieglitz, *Georgia O'Keeffe – Hand and Breasts*, 1919." In Mark Haworth-Booth, ed., *The Folio Society Book of the 100 Greatest Photographs*, London: The Folio Society, 2006, 98.
- "Henri Matisse." In Alan Chong, Richard Lingner, and Carl Zahn, eds., *Eye of the Beholder: Masterpieces from the Isabella Stewart Gardner Museum*, Boston: Isabella Stewart Gardner Museum, 2003, 218-221.
- "Edward Steichen: Artist, Impresario, Friend," and "Auguste Rodin, 1908 and 1910: The Eternal Feminine." In *Modern Art and America: Alfred Stieglitz and his New York Galleries*, Washington, D.C.: National Gallery of Art, 2001, 55-69; 70-81; 488-494.
- "Le réalisme et ses détracteurs." In *Paris en 3D: de la stéréoscopie à la réalité virtuelle, 1850-2000*, Paris: Musée Carnavalet, 2000, 23-29 [Also English edition].
- "Geschichte Fotografien': Daguerreotypien und Portraits der Familie Bisson." In *Die Brüder Bisson: Aufstieg und Fall eines Fotografenunternehmens im 19. Jahrhundert*. Essen: Museum Folkwang; Fotomuseum im Münchner Stadtmuseum, 1999, 51-77. [Also French edition, Paris: Bibliothèque nationale de France, 1999]
- "Political Economy, Lithography, and the Invention of Photography in Restoration France"/ "L'économie politique, la lithographie et l'invention de la photographie dans la France de la Restauration." In *Nicéphore Niepce - Une Nouvelle Image*, Chalon-sur-Saône: Musée Niépce, 1999, 80-99.
- "Sex and the Salon: Defining Art and Morality in 1863." In Paul Tucker, ed., *Manet's 'Le Déjeuner sur l'herbe'*, Cambridge: Cambridge University Press, 1998, 38-74.
- "Les frères Aguado, photographes amateurs à la cour du Second Empire." In *Olympe Aguado Photographe (1827-1894)*, Strasbourg: Musées de Strasbourg, 1997, 52-88 (co-curator of exhibition).
- "Le Modèle photographique: Charles Aubry et le dessin industriel en France sous le Second Empire." In *Charles Aubry photographe*, Paris: Bibliothèque nationale de France, Cahiers d'une exposition, 1996, n.p. (1-28).
- "The Most Beautiful of Nature's Works': Thomas Eakins's Nude Photographs in their French and American Contexts." In Susan Danly and Cheryl Leibold, eds., *Eakins and the Photograph: Works by Thomas Eakins and His Circle in the Collection of the Pennsylvania Academy of the Fine Arts*. Washington, D.C.: Smithsonian Institution Press, 1994, 22-63.
- "François Arago and the Politics of the French Invention of Photography." In Dan Younger, ed., *Multiple Views: Logan Grant Essays on Photography, 1983-89*, Albuquerque: University of New Mexico Press, 1991, 43-69; also *Views* (Fall 1990/Winter 1991), 8-11, 19-22. [translation, "Arago, l'invention de la photographie et le politique," *Etudes photographiques* (May 1997), 6-43].
- "Chap. 5 - Première Maturité de la photographie (1870-1914). a. Une image de la société." In Jean-Claude Lemagny and André Rouillé, eds., *Histoire de la photographie*, Paris: Editions Bordas, 1986, 63-70 [Also English edition].
- "Of Entrepreneurs, Opportunists and Fallen Women: Commercial Photography

- in Paris, 1848-1870." In Peter Walch and Thomas F. Barrow, eds., *Perspectives on Photography: Essays in Honor of Beaumont Newhall*, Albuquerque: University of New Mexico Press, 1986, 67-97.
- "The Photographic Adventure of Maxime Du Camp." In David Oliphant and Thomas Zigal, eds., *Perspectives on Photography*, Austin: Humanities Research Center, 1982, 19-51.
- Catalog of Twentieth-Century Photographs*, Albuquerque: University of New Mexico Art Museum, 1980 (checklist).
- The History of Photography in New Mexico*. Albuquerque: University of New Mexico Art Museum, 1979 (checklist).
- "Robert Rauschenberg," "Jean Dubuffet," "Richard Smith," "Jules Olitski," and "Joe Brainard." In *Richard Brown Baker Collects*, New Haven: Yale University Art Gallery, 1975, 30-31, 48, 60, 90-91, 116.
- "William Bailey." In *Seven Realists*, New Haven: Yale University Art Gallery, 1974, 4-9.

Journal Articles

- "'Merely Mechanical': On the Origins of Photographic Copyright in France and England," *Art History* (February 2008): 57-78.
- "En-dehors de l'art: La découverte de la photographie populaire, 1890-1936," *Etudes photographiques* (May 2005): 50-73.
- "Alfred Stieglitz et le nu féminin," *La Revue du Musée d'Orsay* (Autumn 2004): 78-92.
- "Talbot's Rouen Window: Romanticism, *Naturphilosophie* and the Invention of Photography," *History of Photography* (Summer 2002): 124-131.
- "Writing Photography's History before Newhall," *History of Photography* (Summer 1997): 87-101.
- "Catherine Wagner and the Photography of Urban Change," *Afterimage* (January 1989): 14-18.
- "The Amateur Aesthetic: Bayard, Le Secq, and the Victorians," *Afterimage* (October 1987): 5-7.
- "Photographs for Industry: The Career of Charles Aubry," *J. Paul Getty Museum Journal* (Vol. 14, 1986): 157-172.
- "Of Entrepreneurs, Opportunists, and Fallen Women: Commercial Photography in Paris, 1848-1870," *New Mexico Studies in the Fine Arts* (Vol. IX, 1984): 16-27.
- "Caricature and Photography in Second Empire Paris," *Art Journal* (Winter 1983): 355-360.
- "Taber and Company's Chinatown Photographs: A Study of Prejudice and its Manifestations," *Bulletin, The University of New Mexico Art Museum* (1980-81): 9-17.
- "Evasion in Victorian Landscape Photography: The Amateur Photographic Association Album," *Bulletin, The University of New Mexico Art Museum* (1978-79): 3-13.
- "Gerald Laing and the Machine Aesthetic: *Skydiver VIII*," *Bulletin, The University of New Mexico Art Museum* (1978-79): 14-17.
- "Paul Kelpé's *Composition #216*: A Constructivist Watercolor at U.N.M.," *Bulletin, The University of New Mexico Art Museum* (1978-79): 20-22.
- "Adolphe-Eugène Disdéri," *Prestige de la Photographie* (November 1978): 4-47.

Reviews

- "Mark Haworth Booth, *Camille Silvy: 'River Scene, France,'*" *History of Photography* (Autumn 1996): 280-81.
- "Malcolm Daniel, *The Photographs of Edouard Baldus,*" *Journal for the Society of Architectural Historians* (September 1995): 348-352.
- "Andrew McClellan, *Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in Eighteenth-century Paris,*" *French Politics and Society* (Spring 1995): 129-34.
- "State of the Art History - Norma Broude and Mary Garrard, *The Expanding Discourse: Feminism and Art History,*" *The Women's Review of Books* (February 1993): 8-9.
- "Candid camerawoman -- Rollie McKenna, *My Life in Photography,*" *The Women's Review of Books* (May 1992): 11-12.
- "Intimate images, confining frames -- Constance Sullivan, ed., *Women Photographers,*" *The Women's Review of Books* (March 1991): 17-18.
- "The Comfort of the Canon: On the Art of Fixing a Shadow," *Views* (Winter 1990): 19-20.
- "The Body Photographic: Nick Nixon's *Pictures of People,*" *Views* (Fall 1989), 14-16, 22.
- "Eunice Lipton, *Looking into Degas: Uneasy Images of Women and Modern Life,*" *The Art Bulletin* (March 1989): 144-148.
- "Judith Wechsler, *A Human Comedy,*" *The Art Bulletin* (June 1984): 342-344.
- "André Jammes and Eugenia Parris Janis, *The Art of French Calotype,*" *Exposure* (No. 2, 1983): 34-36.

In Press

- "Francis Bruguiere's and Lance Sieveking's *Beyond This Point* (1929): An Experiment in Abstract Photography, Synesthesia, and the Cinematic Book" – Princeton University Art Museum Record, spring 1909
- "Fawning over Marbles: Gerardine and Robert Macpherson's *Vatican Sculptures*" – in Stephen Bann, ed., *Art and the Early Photographic Album* (CASVA publication)
- "Secret Seraglios: Tracking the Female Nude in the History of Nineteenth-Century Photography" – Musée d'Orsay and Ecole du Louvre, *Histoire de l'art au XIXe siècle, bilans et perspectives* (conference papers)
- "Brides of "Men and Brides of Art: Julia Margaret Cameron and the Woman's Question of the 1860s" – article under review

In Progress

- American Modernist Photography and the First World War – book on the political, social, economic, and psychological impact of WWI on American art photography
- "Alfred Stieglitz and *The Steerage: The Making of a Modernist Myth*" – University of California Press, under contract, submitted
- Alvin Langdon Coburn's Vortographs: Abstract Photography during World War I

Public Lectures:

- “From Cole to Coomaraswamy: Characterizing Early Museum Collections of Photography” - *Collections of Photography: From Strategies to Policies*, symposium organized by the Thessaloniki Museum of Photography, Thessaloniki, Greece, December 13, 2008
- “Les origins du nu photographique: de l’art à la pornographie” – Musée d’Orsay and Ecole du Louvre colloquium, *Histoire de l’art du XIXe siècle (1848-1914)*, September 14, 2007
- “Fawning over Marbles: Gerardine and Robert Macpherson’s *Vatican Sculptures* – CASVA symposium on photographic albums, March 9, 2007
- “Alfred Stieglitz and the Nude” – Program in the Study of Women and Gender, Princeton University, February 22, 2007; Rockefeller College Fellows, Princeton University, April 4, 2007; Department of Art, De Pauw University, February 2008
- “The Shock of the True: Photography and Nineteenth-Century Visual Culture” – Bermuda Museum of Art, October 13, 2005
- “Dark Rooms: Photography and Invisibility” – organizer and moderator, Princeton University international conference, Oct. 9-10, 2005
- “The Nude in Photography” – chair, CAA session, Atlanta, February 18, 2005.
- “The History of Photography: Past and Present” – keynote address for a workshop organized to prepare a new history of Dutch photography, *Dutch Eyes*, Amsterdam, January 20, 2005
- “Born in Hoboken: Alfred Stieglitz between the Old Country and the New”- Colloque Alfred Stieglitz, De l’avant-garde européenne à l’art américain, Musée d’Orsay, Paris, December 3, 2004 (given in English, Art Department, Princeton University, March 9, 2005)
- “Naked Truths?: Reading Nineteenth-Century Pornographic Photography”- Nordic Network for the History and Aesthetics of Photography, Sophienberg Conference, Copenhagen, August 21-24, 2004
- “Isabella Stewart Gardner and the Palazzo Barbaro circle” – Gardner Museum, Boston, April 25, 2004
- “Le photographie primitif: mythologies du quotidien” – colloquium, Musée d’Orsay, Paris, November 2003
- Moderator – Colloquium, “On a Portrait: The Aesthetic and Social World of Julia Margaret Cameron,” National Museum of Film and Photography, Bradford, June 2003
- “Popular Photography after the Death of Art Photography” – Harvard University Art Museums, April, 2003
- “Copying Right: Labor, Property, and Genius in the Age of Photography” - College Art Association Annual Meeting, Philadelphia, February 22, 2002
- “Tableaux of Desire: Inventing Photographic Pornography in Second Empire Paris” – Crane Lectureship, Dept. of Art and Art History, University of Texas at Austin, October 25, 2001
- “Edward Steichen in Paris: The Making of Celebrity” - Art History Graduate Student Lecture Series, University of Delaware, September 20, 2001

- "The Artist meets the Camera: How a New Imaging Technology transformed the Art World in the Nineteenth Century" - Frick Art and Historical Center, Pittsburgh, PA., in conjunction with the exhibition, *Gérome & Goupil: Art and Enterprise*, June 14, 2001.
- "Photography and the Marketing of Contemporary Art in the Nineteenth Century" – symposium, *Art and Enterprise in Late Nineteenth-Century France*, organized by the Dahesh Museum of Art and the Doctoral Program in Art History at CUNY Graduate Center, NYC, March 31, 2001
- "An American Impresario in Paris: Edward Steichen's Work for 291"-symposium in conjunction with the exhibition, *Modern Art and America: Alfred Stieglitz and His New York Galleries*, National Gallery of Art, Washington, D.C., March 24, 2001
- "The Flesh Trade: From Erotica to Pornography in Nineteenth-Century Photography" – keynote lecture, Association of International Photography Art Dealers 2001 The Photography Show, N.Y.C., February 18, 2001.
- "Shocking Materialism: Photography and the Construction of the Modern City" - Art Museum, Tulane University, in conjunction with the exhibition, *New Orleans in 1867: Photographs by Theodore Lilienthal for Napoleon III*, October 5, 2000.
- "Natural Philosophy, Romanticism, and the Invention of Photography" - international symposium, *Retracing the Image: The Emergence of Photography in the Nineteenth Century*, National Museum of Photography, Film & Television, Bradford, England, June 16-17, 2000; Tulane University Art History lecture series, Oct. 5, 2000; M.I.T. Media and Society graduate program lecture series, Nov. 30, 2000.
- "Armchair Connoisseurship: Photography and the Construction of Art History in the Nineteenth Century" - symposium in conjunction with the exhibition, *Image and Enterprise: The Photographs of Adolphe Braun*, Rhode Island School of Design Museum, Providence, April 5, 2000
- "Photography and the Shape of Art History" - session chair, College Art Association Annual Meeting, N.Y.C., February 2000
- "The Harrison D. Horblit Collection of Early Photography" – symposium organized by Houghton Library, Harvard University, discussant for papers on Duchenne de Boulogne and 19th c. Italian view photography, March 11, 1999
- "French Photography: Le Gray to Atget" - Boston Photography Curators/History Group, Boston Museum of Fine Arts, January 20, 1999; also two gallery talks in conjunction with this exhibition, Boston MFA, January 24 and March 20, 1999
- "Brides of Men and Brides of Art: Rethinking Feminist Imagery in the Age of Cameron" – symposium in conjunction with exhibitions on Cameron and Cassatt, The Art Institute of Chicago, November 14, 1998; Art History Dept., Tufts University, March 15, 1999
- "Dead Heads: Portrait Aesthetics and the Shock of the Photographic"-Harvard University Art Museums, Cambridge, MA, March 10, 1998
- "Photophobia in Nineteenth-Century France and the Building of Institutional Collections"
- Sterling and Francine Clark Art Institute, Williamstown, MA., February 20, 1998
- "Work, the machine, and the political economy of the invention of photography" –

- Nicéphore Niépce, The New Image, two-day symposium organized by the Conseil Régional de Bourgogne, Chalon-sur-Saône, Jan. 15-16, 1998
- "L'art ne doit pas avoir plus de sexe que les mathématiques": Les débats sur la représentation du nu sous le Second Empire" - L'art du nu au XIXe siècle, entre vérité et obscénité, symposium organized by the Bibliothèque nationale de France, Paris, December 12, 1997
- "Likenesses vs. Impressions: The Photographic Challenge to Portrait Painting in the Nineteenth Century" - symposium on portraiture organized by The Art Institute of Chicago, Chicago, December 5-6, 1997
- "Confounding Art with Industry: A Century of Writing about Nineteenth-Century Photography" - Art History Department, Stanford University, History of 19th c. Photography symposium, January 25, 1997; Princeton University, April 17, 1997
- "The Temporary Exhibition: Medium and Message" - session co-chair, College Art Association Annual Meeting, Boston, February 1996
- "Lovers of Beauty and Lovers of Flesh: Myths of Artistic Desire and the Career of Thomas Eakins" - Mead Art Museum, Amherst College, October 28, 1995.
- "The Moment of Truth: Picturing Instantaneity in the 19th Century" - Nineteenth Century French Studies Colloquium, University of Delaware, October 19, 1995; History of Photography symposium, U.Mass. Lowell, April 1996
- "Resemblance Guaranteed: Defining the Self in the Age of Nadar" - Maison française, N.Y.U., N.Y.C., April 10, 1995
- "Ressemblance garantie": La Construction de l'identité dans l'âge du portrait photographique" - Colloque Autour de Nadar, two-day symposium organized by the Musée d'Orsay, Paris, September 8-9, 1994
- "Sex and the Salon: Defining Immorality in 1863" - session on Manet's *Déjeuner sur l'herbe*, College Art Association annual meeting, New York City, February 1994
- "Lifting the Veils: Interpretative Strategies and Paul Strand's *Wall Street*" - The Boston Photo Collaborative, Boston, April 5, 1993
- "Les soeurs Cone et Matisse" - American Association of Teachers of French, Museum of Fine Arts, Boston, January 11, 1992
- "The Other Photography: French Pornographic Photography during the Second Empire" -
 School of Architecture, M.I.T., February 1991
- "Images of Empire: Napoleon III, Photography and the Modern State"- Western Society for French History annual meeting, Santa Barbara, October 1990.
- "Photographic History and Theory during the 1960s" - panelist, conference on 1960s photography, University of Rochester, Rochester, N.Y., November 1990
- "Industrial Madness: Anti-Photographic Attitudes and the Machinery Question in France from 1839-71" - College Art Association annual meeting, New York City, February 1990
- "The Image and the Object" - workshop leader for session on planning humanities Projects involving the visual arts, directed to curators of local historical societies and historic houses, sponsored by the Mass. Foundation for the Humanities and Public Policy Policy, Worcester Historical Society, May 1989
- "The Artist as Entrepreneur" - session chair, College Art Association Annual Meeting, Houston, February 1988
- "Bruno Braquehaïis and the Photographic Académie" - U.T. Dept. of Art Faculty Lecture series, March 1987; Photographic Resource Center, Boston, March 1988

- "Pre-Raphaelite Paintings from University of Delaware Collections" – Noon Gallery Talk, Huntington Art Gallery, Austin, February 1987
- "Antiquarians vs. Engineers: Complexities and Contradictions in Nineteenth Century Architectural Photography" - School of Architecture, Rice University, Houston, February 1987
- "The Modern Face: Photography and the Depiction of Facial Expression in the Nineteenth Century" - College Art Association, Southeast Regional Meeting, Tuscaloosa, Alabama, October 1986
- "Impressionist and Post-Impressionist Works on Paper" - Noon Gallery Talk, Huntington Art Gallery, Austin, October 1986
- "The City as Social Crucible" - symposium organized by the University of Texas, Department of History, commentator on papers by Sidney Monas and Thomas Bender, April 1986
- "Images of Women in Second Empire Commercial Photography" - Society for Photographic Education, Southwest Regional Conference, Austin, Texas, October 1985
- "19th-Century British Photography" - Noon Gallery Talk, Huntington Art Gallery, April 1985
- "Ladies of Leisure: Images of Women in Second Empire Photography" - Birmingham Art Museum, sponsored by the University of Alabama, Birmingham, March 1985
- "Photographs for Industry: The Case of Charles Aubry" - College Art Association annual meeting, Los Angeles, February 1985
- "Nineteenth-Century French Caricatures" - Noon Gallery Talk, Huntington Art Gallery, February 1985
- "The Modern Face: Photography's Role in the Study and Depiction of Facial Expression in the 19th Century" - U.T. Dept. of Art Faculty Lecture Series, January 1985
- "Of entrepreneurs, opportunists, and fallen women: commercial photography in Paris, 1848-1870" - Beaumont Newhall Lectures, U.N.M., Albuquerque, April 1984
- "The French Carte de Visite and its Societal Impact" - Society for Photographic Education annual meeting, Philadelphia, March 1983
- "Going for Broke: Commercial Photography in Paris, 1850-70" -U.T. Dept. of Art Faculty Lecture Series, December 1982
- "Paper and Light - The Calotype in France and Great Britain, 1839-1870"- panel discussion, The Museum of Fine Arts, Houston, September 1982
- "Nadar and Disdéri: A Commercial Rivalry" - College Art Association annual meeting, New York City, February 1982
- "Degas, Ristori, and the Dramatic Moment" - U.T. Dept. of Art, February 1981
- "Manet's Spanish Paintings and the Carte de Visite Portrait Photograph"-U.N.M. Dept. of Art, Recent Photographic Illuminations symposium, November 1980

Other Professional Activities:

- Ph.D. committees: Thierry Gervais, Ecole des Hautes Etudes en Sciences Sociales, November 2007; Kim Timby, Ecole des Hautes Etudes en Sciences Sociales, November 2006
- Grant evaluator, Katholieke Universiteit, Leuven, 2006
- Grant evaluator, A.C.L.S. Assistant Professor Fellowships Panel, NYC, January 2002

Archives of American Art, New England Advisory Committee, 2000-2001
Contributing Editor for Photography, on-line College Art Association reviews journal, 1998-99
Contributing Editor, *History of Photography*, 1992-present
Contributing Editor, *Etudes photographiques* (published by the Société française de Photographie, Paris), 1995-present
Advisory Board, *Exposure*, 1991
Consultant and commentator, "The Mechanical Eye: The Photograph," Episode 3: The Secret History of the World, Channel 4, London, 1999
Consultant and commentator, "The Shock of the Nude: Manet's *Olympia*," Culture Shock series, WGBH, Boston, 1997
Consultant, Mathew Brady exhibition, National Portrait Gallery, Washington, D.C., 1995
Consultant, J. Paul Getty Art Information Thesaurus Project, photography section, Williamstown, Mass. - May, 1989
Guest on Cablevision of Brookline program, "Women Today," taped April 18, 1995
Grant evaluator, A.C.L.S. Doctoral Fellowships, 2001-2
Grant evaluator, N.E.H. Collaborative Research program, 1997
Grant evaluator for J. Paul Getty Grant Postdoctoral Fellowships in the History of Art and the Humanities, 1994-95, 2004- present
Grant evaluator for Bunting Postdoctoral Fellowships, 1991-92; 1992-93
Screening committee for Doctoral Fellowships, Western Europe Section, Social Science Research Council - 1987-88; 1988-89
Grant evaluator for Young Scholars Program, N.E.H. - 1987-88; 1988-89
Consulting reader, Yale University Press, Princeton University Press, University of Minnesota Press, M.I.T. Press, *Art History*, *Boston Museum of Fine Arts Journal*, University of New Mexico Press, *Art Bulletin*, Penn. State Press, Prentice-Hall, *Nineteenth-Century Art Worldwide*
Photographic Resource Center - member, 1988-93, 1995-1996
College Art Association - member, 1977 to present
Texas Photography Society - member, 1983-88
Austin Chamber of Commerce, Business Committee for the Arts - co-chair., Education & Communication subcommittee, 1987-88

University Service:

Undergraduate advisor (departmental representative), Dept. of Art and Archaeology, Princeton University, 2006-7; 2008-9
Moderator, "Framing the Frontier: A Day of Lectures in Honor of Alfred L. Bush," sponsored by Western Americana Collection, Firestone Library, April 29, 2006, moderator for afternoon session
Freshman/sophomore advisor, Rockefeller College, Princeton University, 2004-6
Search Committee, Princeton University Art Museum photography curator, 2004-5
Chair, American search committee, Dept. of Art and Archaeology, 2004-5
Chair, fourth-year review committee for Alistair Wright, Dept. of Art and Archaeology, Princeton University, Fall 2002
Lecture Committee (chair, 2002-3); Visual Resources Committee (chair, 2006-7), Spears

Committee (chair, 2003-5), Curriculum Committee, 2007-8, Dept. of Art and
 Archaeology, Princeton University
 Library Committee, UMass Provost's Office - 2001
 Committee on Campus Space Planning (Retrofit), UMass - 1998-99
 Committee on Teaching Evaluation, UMass - 1997
 Admissions and Financial Aid Committee, UMass - 1990-91
 25th anniversary planning committee, UMass - 1989
 Liberal Arts Resource Allocations Committee, College of Arts & Sciences- 1997-98
 College Personnel Committee, CAS, UMass - 1995-96
 Search Committee for College of Arts & Sciences Dean of Liberal Arts, UMass - spring
 1994
 Organizer, Imagining the Unimaginable: The French Revolution and its Representations
 –
 symposium sponsored by the Depts. of Art and French, UMass. Boston, held at
 the French Library, October 21, 1989
 Senate member, CAS, UMass. - 1992-94; Senate Secretary and Executive Committee,
 1993-5; Chair, Elections & Referenda Subcommittee, 1993-94
 Guest Lecture Committee, CAS, UMass. - 1993-94
 Admissions and financial aid committee, CAS, UMass. - 1991-92
 Core curriculum committee, CAS, UMass. - 1988-89; 1996-97
 Executive Committee, Art Dept., UMass. - 1993-94
 Search Committee, Art Dept., UMass. - Asian search - 1993-94; Multimedia
 search, 1995-96, 1996-97
 Alumni Exhibition Organizing Committee, Art Dept., UMass., 1993-94 -wrote and
 designed brochure
 Long-range planning committee, Art Dept., UMass.-1988-89
 Committee on Honors and Interdisciplinary Programs, College of Fine
 Arts, University of Texas at Austin - member, 1986-87
 Graduate Advisor, Dept. of Art, U.T. - Jan., 1987 - Dec., 1987
 Art History Visiting Lecturer Committee, U.T. - Chair., 1983-85; member,
 1986-87
 Art History Scholarship Committee, U.T. - member, 1983-84
 Art History Faculty Lecture Series Committee, U.T. - Chair., 1982-83
 Art Dept. Slide and Photo Archive Committee, U.T. - member, 1981-84
 Organizer, An Introduction to Art Collecting - community seminar sponsored by U.T.
 Dept. of Art and Austin Art Dealers Association, Four Seasons Hotel, November
 21, 1987
 Organizer, Recent Photographic Illuminations - 2-day symposium sponsored
 by University of New Mexico Dept. of Art, Nov., 1980
 University Admissions and Registration Committee, U.N.M. - member, 1979-80
 Associate Editor, New Mexico Studies in the Fine Arts - 1979-80
 Coordinator, Grant Applications, U.N.M. Dept. of Art - 1979-81
 Art Museum Committee, U.N.M. - 1978-81
 Coordinator, Friends of Art organization, U.N.M. Art Museum, 1980-81

Honors and Awards:

Honorary Fellow, Royal Photographic Society, Great Britain, November, 2004
Eakins and the Photograph (catalogue for which I wrote an essay) awarded 1994 George
Wittenborn Award and Ruth Emery Award for 19th Century Studies (from
Victorian Society of America)
Logan Grant for New Writing on Photography (sponsored by Photographic
Resource Center, Boston), 1989
Francis Blanshard Prize, Yale Univ. Dept. of Art History (for best dissertation completed
during academic year), 1980
Wellesley College Senior Art History Prize, 1972
Wellesley College Scholar (graduation with highest honors), 1972

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