

**Susan Locke Siegfried**  
**CURRICULUM VITAE**

**Current  
Position**

Denise Riley Collegiate Professor of the History of Art and Women's Studies  
University of Michigan  
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Ann Arbor, MI 48109-1357  
United States of America

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**Education**

1983: Honorary M.A., University of Oxford  
1980: Ph.D., Harvard University  
1976: M.A., Harvard University  
1971: B.A., Wellesley College

**Fellowships  
& Grants**

Paul Mellon Senior Fellow, Center for Advanced Study in the Visual Arts,  
National Gallery of Art, Washington D.C., 2014-2015  
Michigan Humanities Award, 2014-2015  
Senior Fellow, Michigan Society of Fellows, 2012-2016  
Clark Fellow, Clark Art Institute, Williamstown, 2010  
Getty Scholar, Getty Research Institute, Los Angeles, 2005-06  
University of Leeds Study Leave Award in the Humanities, 2000  
Leverhulme Trust Senior Fellowship, 1999-2000  
Paul Mellon Visiting Senior Fellow, Center for Advanced Study in the Visual Arts,  
National Gallery of Art, Washington D. C., 1999  
Rhodes Visiting Fellow, University of Oxford, 1982-85  
American Council of Learned Societies Grant, 1983-84

**Management**

**Positions**

Acting Director, Women's Studies Program, 2006-07  
Research Projects Manager, Getty Art History Information Program, 1987-95

**Teaching  
Positions:**

Denise Riley Collegiate Professor of the History of Art and Women's Studies,  
University of Michigan, 2011-  
Professor of Art History and Women's Studies, University of Michigan, 2002-11  
Professor of Art History, University of Leeds, 1996-2002  
Assistant Professor, Northwestern University, 1980-84

**Curatorial  
Positions**

Guest Curator, *The Art of Louis-Léopold Boilly*, Kimbell Art Museum,  
Fort Worth, and National Gallery of Art, Washington D.C., 1995-1996  
Guest Curator, *Boilly* exhibition project, Art Institute of Chicago, 1985-87  
Assistant Curator, *Works by J.-A.-D. Ingres in the Fogg Art Museum*,  
Fogg Art Museum, Cambridge, Mass., 1980

## Work in Progress

“Boilly et les Portraits de Famille.” In Etienne Bréton and Pascal Zuber, *Louis-Léopold Boilly (1761-1845)* [a *catalogue raisonné* of the artist’s paintings, drawings, and prints], 141-51. Paris: Arthena, Fall 2019 in press.

“Louis Boilly’s *L’Entrée du théâtre de l’Ambigu-Comique, à une représentation gratis*: The Parisian Crowd as Spectacle.” In *Girodet face à Géricault, ou la bataille romantique du Salon de 1819*, exh. cat., edited by Bruno Chenique. Musée Girodet de Montargis, Fall 2019 forthcoming.

“The Cultural Politics of Fashion and the French Revolution of 1830.” In *Time, Media and Visuality in Post-Revolutionary France*, edited by Iris Moon and Richard Taws. London, Bloomsbury Press, 2019 forthcoming.

“Costuming in History Painting: Heine on the 1831 Salon.” In *Companion to French Art, 1780 to the Present*, edited by Natalie Adamson and Richard Taws. Oxford, Wiley Blackwell, 2020 forthcoming.

“Fashion in Time: Visualizing Costume in the Eighteenth Century.” In *Thinking Women. Strategic Reinterpretations of Eighteenth-Century Art*, edited by Mechthild Fend and Melissa Hyde. Gainesville: University of Florida Press, 2020 forthcoming.

“George Sand’s Wardrobe,” co-authored with John Finkelberg. *Nineteenth-Century French Studies*, under revision.

“Layering Historical Time: Amelie Opie’s ‘Recollections of a Visit to Paris in 1802’.” In *1802: Cultural Exchange Between Paris & London During the Peace of Amiens*, edited by Cora Gilroy-Ware, Dena Goodman, and Paris Spies-Gans. Los Angeles: The Huntington Library Press with Angel City Press, forthcoming.

*Fashion and Costume in the Visual Culture of Nineteenth-Century Europe*, a book on the complex intersections of the visual culture of fashion, costume and visual art during the nineteenth century in Europe. Aspects of the research continue to be developed and presented in lectures and articles.

## Publications Books

*Ingres: Painting Reimagined*, New Haven and London: Yale University Press, 2009.  
Reviews:

- Amy Freund. In *CAA.Reviews*, April 12, 2012, three pages (<http://www.caareviews.org/reviews/1789#.WPI3qGe1uM8>)
- Heather Belnap Jensen. In *H-France* 11 (January 2011), four pages.
- Christopher Riopelle. In *The Art Newspaper*, no. 212 (April 2010)
- Alexander Adams. In *The Art Book* 17, no. 2 (May 2010), pp. 6-7

*Staging Empire: Napoleon, Ingres, and David*, co-author with Todd Porterfield, University Park, Pa.: Pennsylvania State University Press, 2006. Reviews:

- Richard Wrigley. In *Oxford Art Journal* 33, no. 3 (2010): 400-05.

- Andrew Carrington Shelton. In *Nineteenth-Century French Studies* 37, nos. 1-2 (Fall-Winter 2008-09), pp. 146-48
- Philippe Bordes. In *Modern and Contemporary France* (February 2009), pp. 109-10
- David O'Brien. In *H-France* 8, no. 42 (March 2008), six pages

*Fingering Ingres*, co-editor with Adrian Rifkin and contributing author, Oxford: Blackwell Publishers, 2001: "Editor's Introduction," pp. 1-3, and "Ingres's Reading - The Undoing of Narrative," pp. 4-30

*The Art of Louis-Léopold Boilly: Modern Life in Napoleonic France*, New Haven and London: Yale University Press, 1995. Reviews:

- Williard Spiegelman. In *Wall Street Journal* (January 7, 1996), "An Unknown Old Master"
- Michael Kimmelman. In *The New York Times* (March 3, 1996), p.36, "A Master of Discreet Bourgeoisie Charms"
- Philippe Bordes. In *Burlington Magazine* 138 (February 1996), pp. 152-154
- Beth S. Wright. In *Eighteenth-Century Studies* 30:1 (Fall 1996), pp. 97-98
- Humphrey Wine. In *Apollo Magazine* (August 1, 1996), p. 70, "Boilly, Napoleon, gender, Lolita, class and all that"
- Tony Halliday. In *The Oxford Art Journal* 20:2 (1997), pp. 74-75, "Art and Revolution"
- Lee M. Edwards. In *The Art Book* (January 1997), p. 22
- Victoria Foote-Blackman. In *Wellesley* (Fall 1996), pp. 41-42

*Works by J.-A.-D. Ingres in the Collection of the Fogg Art Museum* (with M. Cohn), exh. cat., Cambridge, Mass., Harvard University, 1980

### Articles & Essays

"Visualizing History in Eighteenth-Century France," *Representations* 145 (Winter 2019): 80-106. Special issue on *Visual History: The Past in Pictures*, edited by Daniela Bleichmar and Vanessa Schwartz, in press.

"Temporalities of Costume and Fashion in Art of the Romantic Period," in *Fashion in European Art. Dress and Identity, Politics and the Body, 1775-1925*, edited by Justine De Young (London and New York: I.B. Tauris, 2017), 60-90.

2018: publication in paperback announced by Bloomsbury Press, which took over I.B. Tauris's titles.

"Vernet's Ladies: The Romantic Portrait Image." In *Horace Vernet and the Thresholds of Nineteenth-Century Visual Culture*. Edited by Daniel Harkett and Katie Hornstein. Lebanon, NH, Dartmouth College Press/University Press of New England, 2017, pp. 111-134 and plates 8 and 13. Reviews:

Michele Hannoosh. In *Burlington Magazine* 160 (July 2018): 608-10.

Alexandra Wettlaufer. In *French Studies* (Sep. 2018)

Barbara Wright. In *Nineteenth-Century French Studies* 42 (2018): 3-4.

"Picturing the Battlefield of Victory: Document, Drama, Image." In *Visual Culture and the Revolutionary and Napoleonic Wars*. Edited by Satish Padiyar, Phil Shaw,

and Philippa Simpson. London, Routledge/Taylor & Francis Group, 2017, pp. 213-245.

Review of Severine Sofio, *Artistes femmes. La parenthèse enchantée, XVIIIe-XIXe siècles*, Paris, CNRS Editions, 2016, 375 S., 13 Farbabb., ISBN : 978-2-271-09191-8. In *Sehepunkte, Rezensionjournal für Geschichtswissenschaften*, v. 17, no. 2 (2017) (15.02.2017), URL : <http://www.sehepunkte.de/2017/02/29151.html>

“Louis-Léopold Boilly: Between Genre and Portraiture.” In French Art of the Eighteenth Century. *The Michael L. Rosenberg Lecture Series at the Dallas Museum of Art*. Edited by Heather MacDonald. Dallas, Dallas Museum of Art in association with Yale University Press, 2016, pp. 156-159.

Variant of “Femininity and the Hybridity of Genre Painting,” in *French Genre Painting in the Eighteenth Century*, ed. P. Conisbee, Washington D. C.: Center for Advanced Study in the Visual Arts, 2007, pp. 15-37

Marcia J. Bates, Deborah N. Wilde, and Susan Siegfried. "An Analysis of Search Terminology Used by Humanities Scholars: The Getty Online Searching Project Report No. 1," in *Information Searching Theory and Practice*, 3 vols. Edited by Marcia J. Bates. Berkeley: Ketchikan Press, 2016. Vol. 2, pp.100-139.

Reprint from *Library Quarterly* 63 (January 1993): 1-39.

Susan Siegfried, Marcia J. Bates, and Deborah N. Wilde, "A Profile of End-User Searching Behavior by Humanities Scholars: The Getty Online Searching Project Report No. 2," in *Information Searching Theory and Practice*, 3 vols. Edited by Marcia J. Bates. Berkeley: Ketchikan Press, 2016. Vol. 2, pp. 216-256.

Reprint from *Journal of the American Society for Information Science* 44 (June 1993): 273-291.

Marcia J. Bates, Deborah N. Wilde, and Susan Siegfried, "Research Practices of Humanities Scholars in an Online Environment: The Getty Online Searching Project Report No. 3," in *Information Users and Information System Design*, 3 vols. Edited by Marcia J. Bates. Berkeley: Ketchikan Press, 2016. Vol. 3, pp. 42-86.

Reprint from *Library and Information Science Research* 17 (Winter 1995): 5-40.

“The Salon and Early Republican Experiments in State Patronage.” In *Painting for the Salon, 1791-1881*. Edited by James Kearns and Alister Mills. Oxford and Berne, Peter Lang, 2015, pp. 47-72.

“Fashion and the Reinvention of Court Costume in Portrayals of Josephine de Beauharnais (1794-1809),” *Apparence(s)*, April-May 2015, <http://apparences.revues.org/>. Reprint from *Se vêtir à la cour en Europe, 1400-1815*, edited by Isabelle Paresys and Natacha Coquery, Versailles, 2011.

“The Visual Culture of Fashion and the Classical Ideal in post-Revolutionary France,” *The Art Bulletin*, v. 97, no. 1, March 2015, pp. 77-99.

“Portraits of Fantasy, Portraits of Fashion,” *nonsite*, issue #14 [December 2014]: *Nineteenth Century France Now: Art Technology Culture*. Edited by Bridget

Alsdorf. <http://nonsite.org>, E-journal hosted by Emory University and supported by the Mellon Foundation.

“Fragment and repetition in Ingres: the never-ending work of art.” In *Intersubjective Encounters: Re-examining the Work of Adrian Rifkin*, Chapter 5, pp. 109-32. Edited by Dana Arnold. London, IB Tauris, 2014

“Alternatives Narratives,” *Art History*, v. 36, no. 1, February 2013, pp. 100-27.

Entry on Louis-Léopold Boilly, *Study for 'The Speculators at the Palais Royal'*. In *Dreams & Echoes: Drawings and Sculpture in the David and Celia Hilliard Collection*, edited by Suzanne Folds McCullagh. New Haven and London: The Art Institute of Chicago in association with Yale University Press, 2013, pp. 52-53 and 212..

“Expression d’une subjectivité féminine dans les journaux "pour femmes", 1800-1820,” in *Plumes et Pinceaux. Discours de femmes sur les arts en Europe (1750-1850)*, edited by Mechthild Fend, Melissa Hyde, and Anne Lafont, Paris: Les Presses du réel, 2012, pp. 247-72.

“Les Grimaces: La phrase expérimentale de Boilly dans la dernière partie de sa vie,” in *Boilly (1761-1845)*, directed by Annie Scottez De Wambrechies and Florence Raymond, Lille: Palais des Beaux Arts de Lille, 2011, pp. 47-57. Review :

- Philippe Bordes, “Boilly. Lille,” *The Burlington Magazine*, 154 (February 2012) : 139-40.

“Fashion and the Reinvention of Court Costume in Portrayals of Josephine de Beauharnais (1794-1809),” in *Se vêtir à la cour en Europe, 1400-1815*, edited by Isabelle Paresys and Natacha Coquery, in the collection *Histoire et Littérature de l’Europe du Nord-Ouest*, Institut des recherches historique du Septentrion, Centre de Gestion de l’Édition Scientifique – Lille 3, and Centre de recherche du château de Versailles (Villeneuve d’Ascq: Université de Lille 3-Charles de Gaulle, [2011]), pp. 229-53.

“Glitter.” Review of Marcia R. Pointon, *Brilliant Effects: a Cultural History of Gem Stones and Jewellery*, in *History Workshop Journal*, v. 71, no. 1, Spring 2011, pp. 274-278

“Boilly: Ambiguïtés de genre et peinture de genre,” in *La Peinture de genre au temps du Cardinal Fesch. Actes du colloque, Ajaccio, 15 juin 2007*, eds. P. Costamanga and O. Bonfait, Ajaccio: Musée Fesch, and Paris: Éditions Gourcuff Gradenigo, 2008, pp. 115-132

“The Artifice of Antiquity: David’s *Sappho and Phaon*,” in *David after David*, ed. M. Ledbury, Williamstown: Clark Art Institute, 2007, pp. 93-107

“Femininity and the Hybridity of Genre Painting,” in *French Genre Painting in the Eighteenth Century*, ed. P. Conisbee, Washington D. C.: Center for Advanced Study in the Visual Arts, 2007, pp. 15-37

“L’auto-institution de l’artiste: *L’Apothéose d’Homère* d’Ingres,” in *Ingres, 1780-1867*, exh. cat., Paris: Musée du Louvre, 2006, pp. 54-67

“Faith in Materials: Ingres’s *Christ Giving the Keys to Saint Peter*,” special issue of *Art History*, vol. 28, Nov. 2005, pp. 657-688; and in *About Stephen Bann*, ed. D. Cherry, Oxford: Blackwell, 2006

“Un certain regard : Ingres, Delacroix, et l’*Odalisque*,” in *Paris 1820 : L’affirmation de la génération romantique*, ed. S. Allard, Berne: Peter Lang, 2005, pp. 61-84

Catalogue entries on Boilly paintings for *The Age of Watteau, Chardin and Fragonard. Masterpieces of French Genre Painting*, ed. C. Bailey, Yale University Press in association with the National Gallery of Canada, Ottawa, and the National Gallery of Art, Washington D.C., catalogue accompanying the exhibition held in Ottawa, Washington, and Berlin, Staatliche Museen zu Berlin, Gemäldegalerie, 2003-2004

“The Imperatives of Drawing in Ingres’s Art,” in *Zeichnen in Rom, 1790-1830*, eds. W. Busch and M. Stuffmann, Cologne: Walther König, 2001, pp. 63-96

“Boilly: de nouvelles images de la rue et de la circulation à Paris,” in *La Modernité avant Haussmann. Formes de l’espace urbain à Paris, 1801-1853*, dir. K. Bowie, Paris: Editions Recherches (CNRS), 2001, pp. 280-90

“Ingres and the Theatrics of History Painting,” *Word and Image*, vol. 16, December 1999, pp. 58-76

“Engaging the Audience: Sexual Economies of Vision in Joseph Wright,” *Representations*, vol. 68, Fall 1999, pp. 34-58.

Anthologized in: *AXR272 The art history residential school: Offprints Book*, The Open University, Milton Keynes, 2007, pp. 57-69.

“The Politicization of Art Criticism in the Postrevolutionary Press,” in *Art Criticism and its Institutions in Nineteenth Century France*, ed. M. Orwicz, Manchester: Manchester University Press, 1994, pp. 7-28

“Naked History: The Rhetoric of Military Painting in Postrevolutionary France,” *Art Bulletin*, vol. 75, 1993, pp. 235-58

“Boilly and the Frame-Up of *Trompe l’oeil*,” *Oxford Art Journal*, vol. 15, 1992, pp. 27-37

“The Artist as Nomadic Capitalist: The Case of Louis-Léopold Boilly,” *Art History*, vol. 13, December 1990, pp. 516-41

### Guest Lectures

“Layering Historical Time: Amelie Opie’s ‘Recollections of a Visit to Paris in 1802’.” *1802: Cultural Exchange Between Paris & London During the Peace of Amiens*, an interdisciplinary conference at The Huntington Library, Art Collections, and Botanical Gardens, San Marino, May 17 and 18, 2019.

“Boilly’s Street Scenes,” in conjunction with the exhibition *Boilly: Scenes of Parisian Life*, The National Gallery, London, March 5, 2019.

“Fashion in Time: Visual Cultures of Clothing in Early Laissez-Faire Society.” Inaugural Lecture, Denise Riley Collegiate Professorship in the History of Art and Women’s Studies, College of Literature, Science, and the Arts, University of Michigan, November 7, 2018.

“Fashion in Time: Visualizing Costume in the Eighteenth Century,” *Thinking Women: Art and Representation in the Eighteenth Century. A Symposium in Honor of Mary D. Sheriff*. Harn Museum of Art, University of Florida, Gainesville. October 20-22, 2017.

“Visual Compilations and Visual Histories in the Eighteenth Century,” University of Southern California, Visual Studies Research Institute, February 27, 2017. *Mellon Sawyer Seminar: Visual History: The Past in Pictures. Workshop Three: The Eighteenth Century: The Image*. Convenors: Daniela Bleichmar and Vanessa Schwartz.

“Dressing the Head: Romantic Styling in Ingres’s Portraiture,” Keynote address, *Corporeal Materiality* conference, Southern Methodist University, May 8, 2017. Lecture previously given at Dartmouth College, April 21, 2016

“Revolutionary Fashion Revisited: The Perspective from 1830,” *The Power of Things: Revolutionary Objects, Icons and Images Across Borders*, Ghent University, Belgium, September 16, 2016.

“The Spirit of Clothes: The Gendering of Fashion in Early Nineteenth-Century Art,” Courtauld Institute of Art, London, March 7, 2016

“Fashion, Art, and Gender in Nineteenth-Century Europe,” George Washington University, Washington D.C., March 25, 2015

“Visual Representation of Fashion and the Classical Ideal in Post-Revolutionary France,” Parsons The New School for Design, New York, February 23, 2015

“Temporalities of Fashion and Costume in Art of the Romantic Period,” Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC, December 4, 2014; and University of Pennsylvania, Philadelphia, November 21, 2014

“Récit et costume d’époque dans le genre historique: les ‘teinte locales’ chez Ingres,” colloquium *L’Histoire mise en scène. Représentations du passé et construction des identités dans l’art du XIXe siècle*, Musée des Beaux-arts, Lyon, June 12-13, 2014

“La culture visuelle de la mode et l’idéal classique dans la France post-révolutionnaire : *Une étude de femme d’après nature* de Marie-Denise Villers,” lecture cycle *Artistes femmes au musée? Regards actuels*, Musée du Louvre, April 9, 2014

“Imaginer un persona féminin dans la France postrévolutionnaire,” Institut national d’histoire de l’art, seminar series: *Qu’est-ce que les études de genre font à l’histoire de l’art?*, April 10, 2014

“The Historical Imaginary in Fashion and Art of the 1830s,” College Art Association Conference, Chicago, February 14, 2014.

The Salon and Early Republican Experiments in State Patronage,” plenary address, *The Paris Fine Art Salon, 1791-1881* conference, University of Exeter, 5-7 September 2013

“Vernet’s Ladies: The Romantic Portrait Image,” Association of Art Historians Conference, Reading UK, 11-13 April 2013

“Picturing the Battlefield of Victory: Document, Drama, Image,” plenary address, *Contested Views: Visual Culture and the Revolutionary and Napoleonic Wars*, Tate Britain, London, 19-20 July 2012

“The Semiotics of the Fashion Print in the Romantic Period,” *Fashion Tales*, Università Cattolica del Sacro Cuore, Milan, 7-9 June 2012

“*Plumes et Pinceaux: Discours de femmes sur l’art en Europe (1750-1850)*: Présentation d’ouvrage,” *Festival de l’histoire de l’art*, Fontainebleau, 2 June 2012

“L’œuvre inachevable: fragment et répétition chez Ingres,” *Journée Ingres*, Salle du Conseil, Musée du Louvre, Paris, 12 June 2012, sponsored by the Institut des Textes et Manuscrits Modernes/Ecole normale supérieure - Centre national de la recherche scientifique (ITEM/ENS-CNRS)

“Fabric, Body and Fantasy in the Imaging of Neoclassical and Romantic Fashion,” Association of Art Historians Conference, Milton Keynes UK, March 2012

“The Spirit of Clothes: The Imaging of Fashion and Costume in Nineteenth-Century Europe,” Harvard University, December 2011

“Louis-Léopold Boilly: Between Genre and Portraiture,” Michael L. Rosenberg Lecture, Dallas Museum of Art, November 2011

“Fashion’s Indeterminacy,” Inter-Disciplinary.Net, 3<sup>rd</sup> Global Conference, *Fashion: Exploring Critical Issues*, Oxford University, September 2011

“The Salon and Early Republican Experiments in State Patronage,” for “Painting for the Salon? The French State, Artists and Academy, 1791-1852,” two-day workshop organized by James Kearns, Arts and Humanities Research Council of Great Britain, and Marie-Claude Chaudonneret, Centre national de la recherche scientifique, Paris, July 2011

“Fabric, Fashion, and Commodity: Aspects of the Female Sphere in Nineteenth-Century Visual Culture,” Clark Art Institute, Williamstown, Mass., September 2010



“Venus as Odalisque: Ingres’s Reimagining of the Female Nude,” National Gallery of Art, Washington D.C., April 2010

“Ingres: Painting Reimagined,” Culminating Speaker, Theory and Methods Seminar, Dartmouth College, February 2010

“Female Presence in Post-Revolutionary French Painting,” College Art Association Conference, Chicago, February 2010

“Expression d’une subjectivité féminine dans les journaux pour "femmes", 1800-1820,” *Historiennes et critiques d’art à l’époque de Juliette Récamier*, Colloque international, Musée des beaux-arts de Lyon and Institut national d’histoire de l’art, June 2009

“Alternatives to Grand Narrative,” Keynote address, *1789, 1989, 2009: Changing Perspectives on Post-revolutionary Art* conference, The Courtauld Institute of Art, London, June 2009

“Modern Court Dress: Josephine in Fashion,” *Colloque 2009 Versailles: Cultures matérielles, cultures visuelles du costume dans les cours européennes (1300-1815)*, Centre de recherche du château de Versailles, June 2009

“Furnishing as Fashion and the *Journal des dames et des modes*,” More than Fashion: The *Journal des dames et des modes*,” An Interdisciplinary Workshop, University of Michigan, April 2009

“Fragment, reprise et oeuvre infinie chez Ingres,” *Modernité et inachèvement: l’oeuvre en fragments*, Colloque Musée du Louvre, Paris, November 2008

“The Material Fabric of a Female Subjectivity,” *Materialism and the Materiality of the Image: A Continuation of a Conversation Begun at University of Michigan*, Ann Arbor, September 2007, University of California, Berkeley, April 2008

“Venus as Odalisque: Ingres's Reimagining of the Female Nude,” Harn Eminent Scholar Lecture, Florida State University Gainesville, Florida, November 2007

“Femininity and Fashion in Post-Revolutionary France,” Florida State University, Gainesville, November 2007

“Feminine Provocations in the Public Sphere,” session on *Gender, Sociability, and Space*, Nineteenth-Century French Studies conference, Mobile, Alabama, October 2007

“Vénus en Odalisque : Ingres et la nouvelle mise en image du nu féminin,” *Ingres classique et moderne*, Musée du Louvre, March 2006

“The Artifice of Antiquity,” *Jacques-Louis David: Empire and Exile*, A Clark/Getty Symposium, The Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, June 2005

Keynote address, “Destabilizing the Gender Binary: Ingres’s *Jupiter and Thetis*,” The Berkeley Symposium: Interdisciplinary Approaches to Visual Representation, University of California, Berkeley, March 2005

“Le cas d’un tableau II : *Le portrait de Napoléon* par Ingres,” Université Paris X-Nanterre, Centre Louis et Charles Blanc et pôle interdisciplinaire XIXe siècle, December 2004

“Hybridity: Genre and Portraiture,” *French Genre Painting in the Eighteenth Century* symposium, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington D. C., Dec 12-13, 2003; considerably expanded version presented as “Hybridity: *Genre* (Gender) and Portraiture,” to Eighteenth-Century Studies Group, University of Michigan, April 2004

“Repetition as artistic process,” Association of Art Historians Conference, London, April 2003

“Reinventing Relics and Napoleon’s Regal Body,” *The Eighteenth-Century Body* conference, Oxford, July 2001; Université de Montréal, March 2003

“Classicism as bourgeois psychodrama: Ingres’s *Antiochus and Stratonice*,” Nineteenth Century French Studies Conference, Ohio State University, October, 2002; International Congress of the History of Art (CIHA), Université de Montréal, session (*Time in Man*) *Space is Woman*, co-chairs Deborah Cherry and Janice Helland, August, 2004

Session co-chair (with Adrian Rifkin), “Fingering Ingres,” College Art Association Conference, New York, February 2000

### Teaching Recognition

Golden Apple Award Nomination, University of Michigan, 2017

### Service Lectures and Events

Organizer, guest lecture by Annie Coombes, Professor of Material and Visual Culture in the Department of Art History and Founding Director of the Peltz Gallery at Birkbeck, University of London. “Making A Difference: Women, Art and Activism in South Africa Today,” Institute for Research on Women and Gender and Women’s Studies Department, Lane Hall, University of Michigan, November 17, 2017.

Chair, *Fictions of Fabric: Art, Literature, Design*, Roundtable, Institute for the Humanities, University of Michigan, April 4, 2017, with Anne Lafont, Norman Freeling Visiting Fellow, Institute for the Humanities, Megan Sweeney, Department of English, and Courtney Wilder, PhD candidate, History of Art, and commentary by Jean Hébrard, Martha Jones, and Katie Lennard.

Organizer, guest lecture by Anne Lafont, Norman Freeling Visiting Fellow, Institute for the Humanities, “The Agency of Color: Art and Race in the Eighteenth Century,” Department of the History of Art, March 22, 2017, followed by a lunch-time conversation with graduate students, March 24, 2017

- “Dressing the Head: Romantic Styling in Ingres’s Portraiture,” lecture for Graduate Recruitment Weekend, History of Art, University of Michigan, March 10, 2017
- Guest lecture, “The Cultural Politics of Fashion: the View from 1830,” History of Art 100, April 7, 2017
- Organizer, “More than Fashion: The *Journal des dames et des modes* (1797-1839),” An Interdisciplinary Workshop, University of Michigan, 2009
- Organizer, History of Art Symposium, “Materialism and the Materiality of the Image,” University of Michigan, September 2007

## Service

- Chair, Awards Committee, Women’s Studies, 2018-2019
- Search Committee, “Arts of the Americas,” History of Art, 2018-2019
- Rackham Predoctoral Fellowship Nomination Committee, University of Michigan, 2017
- Merit Review Committee, Women’s Studies, 2016-2017
- Review committee, lecturer Emily Lawson, Women’s Studies, 2016-2017 (review suspended)
- Gender and Health Major Launch Committee, Women’s Studies, 2016-2017
- Chair, promotion committees, third-year review committees, manuscript workshop, and search committees, History of Art, University of Michigan, 2004, 2007-2012
- Executive Committee, Department of the History of Art, University of Michigan, 2003-05, 2007
- Executive Committee, Women’s Studies Program, University of Michigan, 2004-05, 2013-2014
- Promotions and Review Committee, Women’s Studies Department, University of Michigan, 2007, 2009-10
- Personnel Committee, Women’s Studies Program, University of Michigan, 2003-04
- Director of Graduate Studies, Department of the History of Art, University of Michigan, 2003-05
- Graduate Committee, Department of the History of Art, University of Michigan, 2009-2010, 2013-2014, 2016
- Chateaubriand Fellowships Jury, French Embassy, Washington D.C., April 2003
- British National Committee, Comité International d’Histoire de l’Art, UK, 2000-2002
- External Examiner, Open University, UK, 1999-2002
- External Examiner, Art History and Theory, University of Essex, UK, 1998-2001
- National Endowment for the Humanities, Review Panel on Art History, USA, 1988

## Consultancy and Editing

- Comité scientifique, “Artistes femmes au Louvre,” Musée du Louvre/Institut national d’histoire de l’art, 2012-2014
- Advisory Committee, *Artistes, Savants et Amateurs: Art and Sociability in the Eighteenth-Century (1715-1815)*, edited volume from an international conference sponsored by the Institut national d’histoire de l’art and Université de Paris I-Sorbonne, co-edited by UM PhD Jessica Fripp, Paris: Mare et Martin, 2016
- International Advisory Board, Project to index the *Journal des dames et des modes* (1797-1839), coordinated by Amandine Gorse, sponsored by the University

of Lyon II (under UMR LIRE, a joint research project on 18<sup>th</sup> and 19<sup>th</sup> century literature) in conjunction with the Bibliothèque nationale, the Institut national d'histoire de l'art, and the Musée de la mode et du costume de la Ville de Paris

International Advisory Board, *Art History*, 2006-2010

Guest Editor, *Art History*, special issue on Ingres, December 2000

Guest Editor (with J. Sund), *Art Journal*, nineteenth-century issue, summer 1996

Director, *Research Agenda for Networked Cultural Heritage*, Getty Art History Information Program, 1996

Reviewer, MacArthur Foundation, 2016

Reviewer, Princeton Institute for Advanced Study, 2015-2017

Reviewer, Swiss National Science Foundation, Humanities and Social Sciences division, 2014

Reviewer, *Art Bulletin*, 1994-

Reviewer, *Art History*, 2003-

Reviewer, Penn State Press, 2003-

Reviewer, Manchester University Press, 1998

Reviewer, Yale University Press, 1995-

Reviewer, Getty Grant Program, 1987-89, 1996

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**Languages** French and German