

# Nancy Rose Marshall

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## EDUCATION

Yale University, Ph.D. (1998) and M.A. (1992) in History of Art

Dissertation: ““Transcripts of Modern Life?” The London Pictures of James Tissot 1871-1882”

Courtauld Institute of Art, M.A. (1991) History of Art

Thesis: “Victorian Representations of Ophelia 1840-1880.”

Yale University, B.A. (1987) in History of Art

Honors: Phi Beta Kappa, Summa Cum Laude, Distinction in Art History, A. Conger Goodyear Senior Thesis Prize

Thesis: ““The Worm in the Bud’: Images of Guinevere in Victorian Art and Literature.”

## PROFESSIONAL EXPERIENCE

Program Leader and Instructor, UW Study Abroad, London (Spring 2019)

Professor of Nineteenth-Century European Art and Visual Culture, Art History Department, University of Wisconsin-Madison, Madison, WI (2012 to present).

International Academic Program Abroad Program Leader for the UW in London. Spring 2019.

Associate Professor of Nineteenth-Century European Art and Visual Culture, Art History Department, University of Wisconsin-Madison, Madison, WI (2006 to 2012).

Assistant Professor of Nineteenth-Century European Art and Visual Culture, Art History Department, University of Wisconsin-Madison, Madison, WI (2000-2006).

Lecturer in Nineteenth-Century French and British Art, History of Art Department, Yale University, New Haven, CT (Spring 1997-2000).

Visiting Assistant Professor, Art History Department, Connecticut College, New London, CT (Fall 1999).

Part-Time Acting Instructor, History of Art Department, Yale University, New Haven, CT (Fall 1997).

Adjunct Lecturer, Art History Department. University of Hartford, West Hartford, CT (Fall 1997).

Gallery Assistant, Newhouse Galleries, New York, NY (Fall 1987-Spring 1990).

## TEACHING FIELDS

Nineteenth-Century French and British Art and Visual Culture with a focus on Victorian Britain; Post-1945 American Art; Western Art from the Renaissance to the Present.

## PUBLICATIONS

### Books and Catalogues

“‘Science is Measurement’? The Art and Science of Nineteenth-Century British and American Visual Culture.” Contributions by Fae Brauer, Rebecca DeLue, Carey Gibbons, Barbara Larson, Keren Hammerschlag, Nancy Rose Marshall, Caitlin Silberman, Naomi Slipp, and Alison Syme. Submitted to Pittsburgh University Press, Summer 2018.

*City of Gold and Mud: Painting Victorian London*. Paul Mellon Centre for Studies in British Art. London and New Haven: Yale University Press, 2012. *Short-listed for the 2013 Historians of British Art Book Prize for the 19th Century Contemporary Category*

Reviewed: Barringer Tim. “*City of Gold and Mud: Painting Victorian London, N. Marshall*” *Burlington Magazine* (April 2013): 266.

Eyman, Scott. “Victorian London: Revisited in Art,” *Palm Beach Post* (Aug. 2012), *PB Pulse*. <http://www.pbpulse.com/news/entertainment/victorian-london-revisited-in-art/nRDf2/>

Guilding, Ruth. “*City of Gold and Mud: Painting Victorian London*.” *World of Interiors* Vol. 32 Issue 4 (Apr. 2012): 66.

Hardy, Pat. “A Tale of Two Cities.” *Apollo: The International Magazine for Collectors* Vol. 175 Issue 599 (June 2012): 120-121.

Marks, Thomas. “Victorians Revisited.” *Art Newspaper* (December 2012): 53.

Nead, Lynda. “London: Modern City,” *Oxford Art Journal* (2013): 143-145.

Stirton, P A. “*City of Gold and Mud: Painting Victorian London*,” *Choice* 50.3 (Nov. 2012): 468.

*James Tissot: Victorian Life / Modern Love*. Exhibition catalogue. Introduction by Malcolm Warner. New Haven: Yale Center for British Art, 1999.

Reviewed: Anonymous. “*James Tissot: Victorian Life/Modern Love*.” *The Virginia Quarterly Review* 76.2 (Spring 2000): 58.

Bolus-Reichert, Christine. “*James Tissot: Victorian Life/ Modern Love / Seductive Surfaces: The Art of Tissot*.” *Victorian Studies* Vol. 46 Issue 1. (Autumn 2003): 124.

Casteras, Susan P. “*Seductive Surfaces: The Art of Tissot* by Katharine Lochnan; *James Tissot: Victorian Life/Modern Love* by Nancy Rose Marshall; Malcolm Warner; *The Holland Park Circle: Artists and Victorian Society* by Caroline Dakers” *Albion: A Quarterly Journal Concerned with British Studies* Vol. 33, No. 1 (Spring, 2001): 139-141.

Hirshler, E E. “*James Tissot: Victorian Life/Modern Love*.” *Choice* 37.7 (Mar 2000): 1288-1289.

Leribault, Christophe. “Lochnan, ed., *Seductive Surfaces: The Art of Tissot; James Tissot: Victorian Life/ Modern Love*.” *CAA Reviews Online* (March 2002-May 2003)

<http://www.caareviews.org/reviews/130>

Rosenfeld, Jason. “After the Pre-Raphaelites.” *Journal of Victorian Culture* Vol. 6 Issue 2 (Autumn 2001): 349.

Rothenberg, Sandra. “*James Tissot: Victorian Life/Modern Love / Seductive Surfaces: The Art of Tissot*.” *Library Journal* 124.20 (Dec. 1999): 124.

Williams, Adelia V. “*James Tissot: Victorian Life/Modern Love* by Nancy Rose Marshall; Warner Malcolm.” *The French Review* Vol. 74, No. 5 (Apr., 2001): 1030-31.

## Books and Catalogues in Preparation

- “SOUL/BODY: Dante Gabriel Rossetti, Pre-Raphaelitism, and the Victorian Animate Corpse.”  
Monograph. 5 of 7 chapters completed. In search of publisher after commission and contract cancelled by Phaidon press. Proposal submitted to Yale University Press.
- “Ashes and Sparks’: Britons on Fire in the Nineteenth Century.” Book project. 2/3 of ms. completed in talk, article, and draft form.

## Articles

- “A Haunting Picture: John Everett Millais’ *Speak! Speak!* in Light of Psychology and Chemistry.”  
In Nancy Rose Marshall, ed. “*Science is Measurement*”? Nineteenth-Century Science, Art, and Visual Culture.” Submitted to Pittsburgh Univ. Press, Summer 2018.
- “In Flaming Fire Shall Pass Away”: Victorian Imag(in)ing of the Pagan Pyre.” 19:  
*Interdisciplinary Studies in the Long Nineteenth-Century*.  
<https://www.19.bbk.ac.uk/articles/10.16995/ntn.795/>: 20 ms. pp.
- “Startling; Nay, Almost Repulsive”, Light Effects and Nascent Sensation in John Everett Millais’  
*The Rescue*’ *Journal of Victorian Culture* 21.4 (December 2016).
- “A Fully Consummated Sacrifice Upon her Altar’: Victorian Cremation as Metamorphosis.”  
*Victorian Studies* 56:3 (Fall 2014): 458-469.
- “A Strongly Shaded Picture’: Representations of Othello and Desdemona in Victorian Visual Culture.” In *Transculturation in British Art 1770-1930*. Edited by Julie Codell. Farnham, Surrey and Burlington, VT: Ashgate Press, 2012. 73-92.
- “James Tissot’s ‘Colored Photographs of Vulgar Society.’” In *Victorian Vulgarities*. Edited by Susan David Bernstein and Elsie B. Michie. London: Ashgate Press, 2009. 201-222.
- “Family Affair: Realism, Detection and the Family in William Powell Frith’s *The Railway Station of 1862*.” *British Art Journal* (Summer 2007): 24-45.
- “A Dim World, Where Monsters Dwell’: The Sydenham Crystal Palace Dinosaur Park.” *Victorian Studies*. 49:2 (Winter 2007): 286-301.
- “Illuminated by the Afterglow: William Holman Hunt’s *London Bridge*.” *Art History* 29: 5 (November 2006): 827-859.
- “Image or Identity: James Tissot’s Images of Kathleen Newton.” In *Seductive Surfaces: The Art of Tissot*. Edited by Katharine Lochnan. London: Paul Mellon Centre and Yale University Press, 1999. 23-52.

## Articles in Preparation

- “A Note of Defiance to the Universe:’ Rossetti’s Hum and Despising Music in Aesthetic London.”  
Article in revision for *British Art Studies*. 28 ms. pp.
- “A Fleshly School’: Matter in Books and Bodies in the Work of Dante Gabriel Rossetti.” Article in preparation for *The Art Bulletin*.

## Catalogue Contributions

- “James Tissot,” “Seymour Haden,” and “William Hogarth.” *Sheldon Museum: Catalogue of Works on Paper*. Lincoln: Sheldon Museum of Art Catalogues and Publications, 2014.
- “Edward Cook, *The Pilot Boat*,” “James Tissot, *London Visitors*,” and “Lawrence Alma-Tadema, *A Roman Art Lover*.” John C. Eastberg and Eric Vogel, eds. *Layton’s Legacy: A Historic American Art Collection, 1888–2013*. Madison: University of Wisconsin Press, 2013.
- “James Tissot.” *Pre-Raphaelite and Other Masters from the Andrew Lloyd Webber Collection*. London: Royal Academy of Arts, 2003.

## Book Reviews

“Pre-Raphaelite Masculinities: Constructions of Masculinity in Art and Literature, edited by Amelia Yeates and Serena Trowbridge.” *Nineteenth-Century Gender Studies*. Summer 2015.

“Joseph Crawhall, One of The Glasgow Boys, by Vivian Hamilton.” *Victorian Studies*. Winter 1999/2000. 358-360.

## Digital Humanities

“Sidney Metyard” and “Thomas Gotch.” *Yellow Nineties Online*. Peer-reviewed database. <http://www.1890s.ca/>. Fall 2016.

“William Powell Frith, *The Railway Station*, 1862.” *BRANCH: Britain, Representation, and Nineteenth-Century History*. Peer-reviewed database. <http://www.branchcollective.org/>. Fall 2014.

Editor, *The Golden Age of British Watercolors Exhibition Catalogue*. Chazen Museum, Madison, WI. Fall 2012. <http://arthistory.wisc.edu/exhibitions/victorian-watercolors/index.html>

## Encyclopedia/Dictionary Entries

“William Logsdail.” For London Update of *Oxford Dictionary of National Biography*, published in conjunction with the Summer Olympics. Oxford: Oxford University Press, 2012.

## Other Publications

“A Colored Photograph of Elizabeth Siddall.” *The Pre-Raphaelite Society Newsletter of the United States*, No. 43 (Fall 2016).

“Master Paintings of James Tissot: Celebrating the Elegant Life with Dogs.” *The Bark* (Summer 2013): 82-87.

## CONFERENCE PAPERS

Summer 2018. Interdisciplinary Nineteenth-Century Studies Conference, Rome, Italy.

“‘The Living Grave’: Representing *Sati*.”

Spring 2018. Midwest Victorian Studies Association. Refereed Paper: “‘Are We Not Men?’ Burns, Scarring and Skin Grafting in Victorian Medicine and Culture.”

Spring 2017. College Art Association, New York, NY.

Refereed Paper: “‘Speak! Speak!’ John Everett Millais’ Women in White.”

Spring 2016. Modern Languages Association Convention. Austin, TX.

Refereed Paper: “In Flaming Fire Shall Pass Away”: Victorian Imag(in)ing of the Pagan Pyre.”

Summer, 2015. The Arts and Feeling in Nineteenth-Century Literature and Culture. Birkbeck Centre for Nineteenth-Century Studies. London, UK.

Refereed Paper: ‘A Desire to Fire’: The Pleasures of Pyromania.”

Panel: “Feeling, Affect, Sentiment in Victorian Art: The Socialization of the Spectator.”

Spring, 2015. College Art Association, New York, NY.

Session Convener and Chair of Double Session: “Science is Measurement? Nineteenth-Century Science, Art, and Visual Culture, Parts I and II.”

Fall, 2013. North American Victorian Studies Association Conference, Pasadena, CA.

Refereed Paper: “‘A Fully Consummated Sacrifice Upon Her Altar:’ Representing the Victorian Cremation Debate.”

Fall, 2011. North American Victorian Studies Association Conference, Nashville, TN.

Refereed Paper: “‘The Difficulty of the Junction’: Dorothy Tennant’s *The Dead Mer-Baby* and Reparative Hybridity.”

- Fall, 2010. North American Victorian Studies Association Conference, Montreal, CAN.  
 Refereed Paper: “‘The Feeling of Memory’: Dante Gabriel Rossetti and Victorian Understandings of Somatic Recollection.”
- Fall, 2008. North American Victorian Studies Association, New Haven, CT.  
 Refereed Paper: “‘An Ever Present Enemy’: Representing Fire in Victorian London.”
- Spring, 2008. College Art Association Conference, Dallas, TX.  
 Refereed Paper: “Shades of Shakespeare.” Open Forms Session: “The Imperial Artist: Contact Zones and Border Cultures.”
- Fall, 2006. North American Victorian Studies Association Conference, West Lafayette, IN.  
 Refereed Paper: “‘A Dim World, Where Monsters Dwell’: The Sydenham Crystal Palace Dinosaur Park.”
- Spring, 2006. College Art Association Conference, Boston, MA.  
 Refereed Paper: “Family Affair: Authority in William Powell Frith’s *The Railway Station*.”
- Spring, 2002. College Art Association Conference, Philadelphia, PA.  
 Refereed Paper: “‘Fabrications’”: Replication in the Work of James Tissot.”
- Spring, 2001. Nineteenth-Century French Studies Symposium, Madison, WI.  
 Refereed Paper: “‘*Terni et noir comme mon visage*’: Light and Dark in French Images of Othello.”
- Spring, 2001. College Art Association Conference, Chicago, IL.  
 Refereed Session Co-Chair: “Homecomings: The Intersections between Public and Private Art.”
- Spring, 2001. Popular Culture Association Conference, New Orleans, LA.  
 Refereed Paper: “‘The Town without a Frown,’ or What Happened to Asbury Park?”

#### **INVITED LECTURES AND SEMINARS**

- Summer 2016. Layton Collection. Milwaukee Art Museum. Milwaukee, WI.  
 Gallery Talk: “*London Visitors* by James Joseph Tissot.”
- Fall 2015. University of Delaware Library/Delaware Art Museum. Newark, DE.  
 Public Talk: “A Pre-Raphaelite Paints Music: Dante Gabriel Rossetti and the Delaware Museum’s *Veronica Veronese*.”
- Spring 2015. Interdisciplinary Nineteenth-Century Studies Conference, Atlanta, GE.  
 Invited Plenary Panel Speaker: “The Future of Victorian Studies.”  
 Moderator, “Media and the Moving Image”.
- Spring 2015. “Sonic Spaces: Music and Visual Culture in Nineteenth-Century London.”  
 Symposium, Yale University, New Haven, CT.  
 Invited Paper: “‘A Note of Defiance to the Universe’: Rossetti’s Hum and Despising Music in Aesthetic London.”
- Spring 2015. “Sense and the Senses,” Midwest Victorian Studies Association Conference, Iowa City, IA.  
 Invited Seminar Leader: “Mind-Body Matters: Picturing the Victorian Frame of Mind.”
- Spring 2015. University of Southern California Victorian Studies Group, Los Angeles, CA.  
 Invited Paper: “‘The Possibility of Fire’: British Bonfire Rituals and the London Fire Exhibition of 1903, or, How to Speak of a Work in Progress.”
- Spring 2013. Lecture in conjunction with the 125<sup>th</sup> Anniversary Celebrations of the Layton Collection. Milwaukee Art Museum. Milwaukee, WI.  
 Invited Lecture: “Horror and Delight: Views of Victorian London.”
- Spring 2012. “Victorian Cities.” Annual Victorian Symposium. Graduate Center, City of the University of New York, New York, NY.  
 Invited Talk: “‘This Horrid Grandeur’: Imaging Fire in the Victorian World.”
- Fall 2012. NAVSA conference, Madison, WI.

Organizer and Moderator, “Victorian Eyes” Roundtable Discussion, Spring 2011. “Models of Critical Discourse” Colloquium, French Department, UW-Madison, Madison, WI.

Respondent, “How Do Text and Image Studies Change Our Understanding of Culture?” Fall 2010. Department of Art and Design, University of Wisconsin-Stevens Point, Stevens Point, WI.

Invited Lecture: “‘The Fleshly School’: Matter in Books and Bodies in the Work of Dante Gabriel Rossetti.”

Spring, 2010. Madison Museum of Contemporary Art, Madison, WI.

Gallery Talk: “‘Apple Pie’: Artists Explore Americana.”

Fall, 2009. Friends of Art History Lecture. University of Wisconsin, Madison, WI.

Invited Lecture: “‘The Fleshly School’: Matter in Books and Bodies in the Work of Dante Gabriel Rossetti.”

Fall, 2009. Royal Academy, London. John William Waterhouse Symposium.

Invited Lecture: “Nymphs in the City: Waterhouse in the Context of Late Nineteenth-Century London.”

Spring, 2009. School of Human Ecology. University of Wisconsin, Madison, WI.

Invited Lecture: “‘Neither Substance Quite, nor Shadow’: Victorian Fairy Painting.”

Fall, 2008. Madison Museum of Contemporary Art, Madison, WI.

Gallery Talk: “George Segal and the Uncanny.”

Spring, 2008. Visual Culture Center, University of Wisconsin, Madison, WI. “New Directions in Visual Culture: Interdisciplinarity and the University Art Museum.”

Moderator: “The University Art Museum as Interdisciplinary Laboratory: Exhibitions, Policy, and Interdisciplinary Research”

Fall, 2007. Madison Museum of Contemporary Art, Madison, WI.

Gallery Talk: “Repetition as a Strategy of Identity Politics in the work of Jasper Johns.”

Spring, 2004. New York Public Library, Dorot Jewish Division. New York, NY.

Invited Lecture: Joy Gottesman Ungerleider Lecture: “The Painter of the Lost Ark: James Tissot’s Biblical Art.”

Fall, 2003. North American Victorian Studies Association Conference, Bloomington, IN.

Moderator: “Sublime Realism” Panel.

## **ACADEMIC HONORS**

Chancellor’s Distinguished Teaching Prize, University of Wisconsin-Madison, 2018

Sabbatical Leave (Fall 2015-Spring 2016).

Visiting Scholar, Yale Center for British Art, Yale University, New Haven, CT. Spring 2016.

Pre-Raphaelite Fellowship, Delaware Art Museum and the University of Delaware, Wilmington, DE, Fall 2015.

Hilldale Undergraduate/Faculty Research Fellowship, University of Wisconsin, Madison (Summer- Fall 2014). With Brontë Mansfield, Double Major in Art History and English.

Vilas Associate Fellowship. University of Wisconsin-Madison (2013-2015).

Graduate School Research Award, Project Assistantship (2011-12) in support of Fire book.

Publications Grant for *City of Gold and Mud: Representing Victorian London* (2012). Paul Mellon Centre, London.

Graduate School Research Award, Project Assistantship 2009-10 in support of Rossetti book.

Residential Fellowship, Institute for Research in the Humanities, University of Wisconsin, Madison (Spring 2009).

Sabbatical Leave (Fall 2008).

European Studies Center Faculty Travel Grant, University of Wisconsin, Madison (Spring 2006).  
The Vilas Young Investigator Award, University of Wisconsin, Madison (2000-2005).  
Graduate School Research Award, One Month of Summer Support, University of Wisconsin Madison  
(Summers 2004; 2007; 2010).

### **CURATORIAL AND OTHER WORK IN THE FIELD**

Lead Curator, “The Golden Age of British Watercolor Painting 1780-1910”: Victorian Watercolor  
Exhibition, Chazen Museum, Madison, WI (Fall 2010-Fall 2012). Curated by AH555/AH855  
class on Victorian Watercolor.

Research Curator, “James Tissot,” Yale Center for British Art, New Haven, CT (Fall 1998).

Research Assistant, “James Tissot’s Old Testament Illustrations,” Jewish Museum, New York.  
Exhibition Cancelled. (Summer 1996-Spring 1997).

### **PROFESSIONAL ORGANIZATIONS**

College Art Association, Interdisciplinary Nineteenth-Century Studies Association, North American  
Victorian Studies Association, Midwest Victorian Studies Association, Modern Languages Association

### **COURSES TAUGHT**

*Survey of Modern Art* (lecture)

*Gender, Class and Identity: Art and Modernity in France 1850-1880* (undergraduate seminar)

*Issues and Images of “Britishness” from 1750 to World War I* (lecture)

*Nineteenth-Century French Art* (lecture)

*Realisms in Late Nineteenth-Century French Painting* (undergraduate seminar)

*Embodying Morality: Victorian Figure Painting and its Cultural Contexts* (undergraduate seminar  
and FIG-“Freshman Interest Group” course)

*Realisms in Nineteenth-Century French and British Art and Visual Culture* (topics course: mixed  
seminar and lecture)

*Survey of Western Art from the Renaissance to the Present* (introductory lecture: taught 9 times)

*Nineteenth-Century European Art* (lecture)

*British Art and Society from the Eighteenth Century to the Present* (lecture)

*The Body in Nineteenth-Century French and British Visual Culture* (undergraduate seminar)

*American Art Since 1945* (lecture)

*Art and Empire in Nineteenth-Century French and British Visual Culture* (graduate seminar)

*Representing the City in Nineteenth-Century French and British Visual Culture* (undergraduate;  
graduate seminar)

*Pre-Raphaelitism, Vision and Desire* (topics course: mixed seminar and lecture)

*Practicum in Art History* (graduate methods and professional development seminar)

*Victorian Networks: Themes Toward an Exhibition of British Watercolors* (crosslisted graduate and  
undergraduate seminar designing and producing an exhibition of Victorian watercolors for the  
Chazen Museum and the Fall 2012 North American Victorian Studies Association conference)

*Representing London in Image and Word 1750-the Present* (undergraduate seminar and First-year  
Interest Group course)

*Evolving Forms: Victorian Art and Science* (graduate seminar)

*From Fairies to Steampunk: The Victorian Imagination Then and Now in Art and Literature* (topics  
course: mixed seminar and lecture)

*AH103 Art Matters (Topics in Art History): Sex, Health, and the Body in Art*

*AH104 The Art of Diversity: Race and Representation in the Art and Visual Culture of the United  
States from Colonization to the Present*

## **GRADUATE COMMITTEES**

### **Ph.D.s Advised**

Lindsay Wells, “Plant-Based Art: Indoor Gardening and the British Aesthetic Movement, 1860-1900” (expected Spring 2020)

Ann Glasscock, “Hudson Roysner, American Silversmith 1911-1993” (expected Spring 2019)

Caitlin Silberman, “‘I Believe We Shall Be Crows’: Thinking with Birds in Britain, 1840-1900” (2016)

Caroline Malloy-Glaab, “Exhibiting Ireland: Irish Villages, Pavilions, Cottages and Castles at International Exhibitions, 1853-1939” (2013)

### **Art History Ph.D. Dissertation Committees**

Marie-Agathe Simonetti, Art History, expected 2021

Marisa Gomez, Art History, expected 2019.

Peter Bovenmyer, “Alternative Anatomies: The Medieval Body Opened and Exposed” (Expected 2017)

Melanie Saeck, “Surrogacy Acts: Queer Crossings in Modern Trans-Atlantic Portraiture” (2016)

Cory Pillen, “WPA Posters: A New Deal for Design” (2013)

Kiki Gilderhus, “Joseph Albers: Mexican Photocollages,” 1935-1941” (2010)

Lee Spurgeon, “Constructing the Classical Past: History Painting in the Meiji Period” (2009)

Nichole Bridges, “Contact, Commodity, Commentary: Ivory Tusk Sculptures from the 19th - century Loango Coast, Congo (2008)

Joann Skrypzak, “Sporting Modernity: German Artists and the Athletic Body 1918-1945” (2006)

Linda James, “Yves Klein and Dandyism” (2005-06; prospectus reader and temporary advisor)

Bob Cozzolino, “‘Every Picture Should be a Prayer’: A Critical Study of Ivan Albright” (2005)

Saadia Lawton, “The Wedgwood Slave Medallion: Multiple Meanings of Freedom Represented in America” (2004; prospectus reader)

Shannen Hill, “The Changing Legacies of Bantu Stephen Biko and Black Consciousness in South African Visual Culture” (2003)

Brian Bubenzer, “The Arthurian Architecture of Henry Hobson Richardson” (2003)

Jun Shin, “A Materialized Vision as a Meditative Exemplar: Dürer’s *Marienleben*” (2001)

### **PhD Committees outside Art History**

Naomi Salmon, English (expected Spring 2019)

Elizabeth Franz, French, “From Model to Maker: The Feminine Gaze as an Agent in the Creation and Definition of Artistic Works” (expected Fall 2018)

Lauryn Gold, English, “The Female Dandy in Late Nineteenth-Century British Literature” (expected Fall 2018)

Virginia Piper, English, “Forms at Work: Aesthetics, Politics, and Plasticity in the Nineteenth-Century: British and French Novel English” (2015)

Cyrielle Faivre, French, “*Le bagnard, personnage à la conquête de l'écriture: Portraits du forçat et représentations du bain au dix-neuvième siècle*” (2014)

Aaron Jossart, French, “The Gaze in the French Nineteenth-Century Novel” (2008)

Julia Chavez, English, “From Wandering Writing to Wandering Reading: Productive



Digression in Victorian Serial Fiction” (2008)

### **M.A.s Advised**

Christopher McGeorge, “Caravaggio and the Victorians: Contextualizing the Practice of Art History and Unraveling a Rescue Narrative” (2012)

Kasie Veen, “Performance, Temporality and Empire in Early Nineteenth-Century British Culture: JMW Turner’s *Burning of the Houses of Lords and Commons*” (2011)

Katherine Wells, “Performing the Remnant: Japanese People-as-Exhibitions” (2009)

Marina Kliger (co-advisor), “Seeing Through the Veil: The (In) visibility of Women’s Colonial *Flânerie*”(2008)

Lucy Traverse (co-advisor), “Maya Deren, Hypnosis and Possession”(2009)

Sloan McBride, “Napoléon’s Tomb” (2008):

Elizabeth Wohlers, “Themes of Purity in Edwardian Chocolate Advertisements” (2006)

Erica Schock, “Altarpieces and Altering Pieces: The Candy Spills of Felix Gonzalez-Torres” (2004)

Katie White, “Picturing ‘Authentic’ Scotland: Thomas Faed’s Representations of Rural Scottish Life” (2003)

Jacob Esselstrom, “Gilbert Munger and Albert Bierstadt: Images of the American West in Victorian England” (2002)

### **MA Committees**

Jennifer Spindler, “Weather in Brueghel’s Seasons” (2018)

Angela Pratt, “Forest Hill Cemetery: Everyday Life and Miniaturization in Madison’s Silent Suburb”(2015)

Patricia Zahn, “The Nibelungenlied and the Return to “Medieval Values”(2007)

Cory Pillen, “Debating Domesticity: Gender Roles in Tompkins Matteson’s *Now or Never*” (2005)

Martha Monroe, “Hiram Powers’ *Greek Slave*” (2006)

Kimberly James, “Insanity as a Multivalent Tool: George Grosz’ *Klene Grosz Mapped*” (2004)

Nichole Bridges, “Souvenir Standards and Aesthetic Integrity in a Carved Loango Tusk” (2002)

### **MA Committees Outside of Art History**

Irene Borngraber, French Department, FPMD (French Professional Master’s Degree), December 2008: “L’*évolution du sac croissant*”

### **Art History Senior Honors Theses**

Hoyon Mephokee, “Dancers, Warriors, and the Body on Display: Deconstructing Jean-Léon Gérôme’s Orientalism” (2017-2018)

Samantha Timm, “The Artist’s Stage: Frederic Leighton’s Performance of Cultural Hybridity and Orientalist Aestheticism” (2014-15)

Lauren Miller, “Manifesting Maleficarum: Repositioning Victorian Witches” (2014-15)

Brontë Mansfield, “Chasing Tail: Mermaids as Emblems of Unfulfilled Desire in the Long Nineteenth Century” (2014-15)

Laura Sevelis, “A State of Wonder: Blaschka Marine Invertebrates and the Victorian Debate Between Science and Religion from 1863-1890” (2013-14)

Rebecca Benschopf, “The Brothel in the Art of Toulouse-Lautrec” (2009-10)

Leigh Wilcox, “The Representation of Masculinity in the Art of Gustave Caillebotte” (2009-

10)

Caitlin Beduhn, “Goya’s *Disparates*” (2006-07)

Lindsay Wadleigh, “Eva Hesse’s *Repetition 19*” (2005-06)

Kristen Titus, “Men in Degas’s Ballet Paintings” (2005-06)

Lydia Barry, “The Pastoral in Early British 20th-Century Art” (2004, dropped after one semester)

Curran Osenton, “Figuring Delacroix” (2002-03)

Nina Brantley, “Jacques-Louis David’s *Coronation of Josephine*” (2001-02)

## **INSTITUTIONAL SERVICE**

### **Departmental Service, Positions:**

- Chair, Admission and Fellowship Committee, Fall 2017-Spring 2018.
- Director of Undergraduate Studies, Fall 2016-Spring 2017.
- Curriculum Committee Chair, Fall 2016-Spring 2017; Spring 2018.
- Associate Chair, Fall 2014-Spring 2015.
- Chair, Admission and Fellowship Committee, Fall 2012-Spring 2013; Fall 2014-2015.
- Director of Graduate Studies, Spring 2009-Spring 2011.
- Chair, Development Committee, Fall 2009-Spring 2010.

### **Departmental Service, Committees:**

- Member, Personnel, Budget and Merit Committee, Fall 2007-2008; Fall 2016-Spring 2017.
- Member, Admissions and Fellowship Committee, Fall 2004- Spring 2007; Fall 2009- -Spring 2012.
- Member, Development Committee. Spring 2005-Spring 2007.
- Member, Technology and Space Committee, Fall 2001- Spring 2003 (implementation of 2002 Teaching and Learning with Technology Grant, “A New Image Database for Art History Instruction,” including presentation as Primary Investigator to DoIT and University Community), Fall 2006-Spring 2007.
- Departmental Point Person, Visual Culture Cluster Search Committee, Spring 2002-Spring 2003.
- Chazen Accessions Committee, 2006, 2012-2014.
- Member, Museum Studies Initiative Committee, Spring 2012-Spring 2013.
- Search Committee, Northern Early Modern Faculty Position, Fall 2011-Spring 2012.

### **Departmental Service, Mentoring:**

- Chair, Mentoring Committee, Shira Brisman. Spring 2018.
- Member, Mentoring Committee, Shira Brisman. Fall 2014-Spring 2015; Fall 2016-Spring 2017.
- Member, Mentoring Committee, Lauren Kroiz. Fall 2011-Spring 2013.
- Paul Mellon Post-Doctoral Fellow Mentor, Ellery Foutch. Fall 2011.

### **Departmental Service, Other Service Positions:**

- Department Colloquium Organizer, Fall 2007-Spring 2008, Fall 2013-Spring 2014.
- Faculty Liaison, *Art History Society*, Undergraduate Art History Organization. Fall 2002 - Spring 2003, Spring 2007, Fall 2010-Spring 2015.
- Coordinator of Administrator Positions, Spring 2011.
- Faculty Advisor, Freshmen and Sophomores, Fall 2006-Spring 2008.

- Department Web Page Revisions and drafter of material.
- Department Strategic Plan, Service, Fall 2010-Spring 2011.
- Faculty Senator, Spring 2003-Fall 2003 and Fall 2004-2006.
- Hiring Committee, Department Administrator, Spring 2008.
- Point Person, Graduate Program Curriculum Revision, Spring 2008 - Fall 2008.

#### **Departmental Service, Workshops:**

- “Workshop on Applying to Graduate School,” for Art History Majors, Annual.
- “Graduate Student Workshop on Fellowships and Grantwriting,” Multiple Years.
- “Workshop on Writing Resumés and Museum Internships,” Fall 2002.

#### **University Service**

- Mellon Postdoctoral Fellowship Selection Committee, 2016-2017
- University Fellowships Committee, Spring 2013.
- University Fellowships Committee, Spring 2012.
- Speaker, “How to Publish Your First Book,” Colloquium, Institute for Research in the Humanities, Spring 2011.
- Chancellor Fellowships Committee, Fall 2010.
- Committee to Apply for Arts Residential Living Community, Fall 2010.
- Selection Committee, Residential Fellowships at the Institute for the Research in Humanities, Fall 2011.
- Teaching and Learning Technology Grant Committee, Spring 2003.
- Lecturer, Chazen Docent Training Program (frequent).
- Consultant, Chazen Museum. Evaluated picture for potential acquisition in London, Summer 2004; evaluated exhibition proposals.

#### **Professional Service**

Board Member, Midwest Victorian Studies Association.

Art History Representative, North American Victorian Studies Association Advisory Board, 2012-2015.

Co-Organizer (with Caroline Levine, Mario Ortiz-Robles, and Susan Bernstein), North American Victorian Studies Conference 2012, Madison WI.

Manuscript reviewer for Routledge, Phaidon Press, Pennsylvania State University Press, Manchester University Press, *Art History*, *Victorian Studies*, *Journal of Victorian Culture*, *Modernism/modernity*, *BRANCH: Britain, Representation, and Nineteenth-Century History*.

Grant reviewer for University of Missouri St Louis Grant Program, American Academy in Berlin Fellowship Program.

External reviewer for newly proposed major, “BA in Art History: Global Perspectives.” Bridgewater State University, Bridgewater, MA. 2013.

Consultant for show on Tissot’s New Testament Watercolors, with Brooklyn Museum Curator.

Consultant on Tissot acquisition, Getty Museum.

Reviewer for Tenure and Promotion Cases, Case Western Reserve University, Cleveland, OH; Washington College, Chestertown, MD; University of Louisville, Louisville, KY; Louisiana State University, Baton Rouge, LA.

Undergraduate professional development seminars at UW-Stevens Point: “How to Apply to Graduate School” and “How to Turn a Research Project into a Conference Paper,” Fall 2010.

**Public Service**

“Sunday Afternoon at the Chazen” Radio Interviews with Russell Panczenko: Edward Frampton painting, Macrindle Collection, Israels Painting, New Hang of Nineteenth-Century Galleries, Victorian Watercolor Exhibition.