



KIM D. SICHEL

Department of History of Art & Architecture
Boston University
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EDUCATION

Ph.D. 1986, M.Phil. 1983, M.A. 1981, Yale University (History of Art)
Dissertation: "Photographs of Paris 1928-1934: Brassai, André Kertész,
Germaine Krull, Man Ray"

A.B. 1977, Brown University
(double major History and History of Art)

EMPLOYMENT

Boston University Department of History of Art & Architecture
Professor, History of Art & Architecture, 2022 –
Professor, American & New England Studies Program, 2022-
Associate Professor, History of Art & Architecture, 2000-2022
Chair, Department of History of Art & Architecture, 2002-2005
Director, Museum Studies, 1990-1992, 1998-1999
Associate Professor, American & New England Studies Program, 2013-2022
Director, Undergraduate Studies, AMNESP, 2019-2021
Director, American and New England Studies Program, 2009- 2012
Director, Graduate Studies, American & New England Studies, 2010-11, 2014-15
Assistant Professor, History of Art & Architecture, 1987-2000
Director, Boston University Art Gallery 1992-1998

Smith College
Visiting Assistant Professor, History of Art, 1986-1987

Yale University
Lecturer, Yale University, History of Art, 1985-86
Teaching Fellow, History of Art, 1981-1983

GRANTS, FELLOWSHIPS AND AWARDS

Millard Meiss Publication Fund Award, College Art Association, 2019 (*Making Strange*)

Jeffrey Henderson Senior Research Fellowship, Boston University Center for the Humanities, 2015-16 (*Making Strange*)
 Boston University Center for the Humanities Publication Subvention, 2018 (*Making Strange*)
 Humanities Research Fund Grant, College of Arts & Sciences, Boston University, 2019, 2020
 Senior Research Fellow, Boston University Humanities Foundation, 2005-2006
 Finalist, Kraszna-Krausz Foundation Book Award, London, 2000 (*Germaine Krull*)
 Golden Light Award, Best Photographic Book 1999, Maine Photographic Workshops (*Germaine Krull*)
 Florence J. Gould Foundation publication grant, 1999 (*Germaine Krull*)
 Junior Fellow, Boston University Humanities Foundation, 1996, 1990
 National Endowment for the Humanities Fellowship, 1994-1995
 Fellowship, Bunting Institute, Radcliffe College, 1994-1995
 College Art Association Travel Grant, 1993
 Seed Grant and Summer Research Grant, Boston University, 1988, 1990
 Best Exhibition Award, Mois de la Photo Paris, 1988 (*Brassaï*)
 Travel Grant, Fondation Singer-Polignac, Paris 1987
 Samuel H. Kress Foundation Fellowship, 1984-1985
 Georges Lurcy Fellowship, 1983-1984
 Bourse Chateaubriand (declined), 1983-1984
 Yale University Tuition Fellowship, 1981-1984
 National Museum Act Fellowship, Yale University Art Gallery, 1982-1983 1982, 1984
 Grant, Concilium for West European Studies, Yale University 1985

PUBLICATIONS

IN PROGRESS:

Work in Progress: "Germaine Tillion and Thérèse Rivière: Ethnographers Abroad,"
 Jordan Troeller and Hyewon Yoon, eds., *Photography, Women, and Global Encounters in the 20th Century* (abstract submitted)

In Progress: Review. Simon Dell, *The Portrait and the Colonial Imaginary*, in *Journal of Modern History* (2022)

BOOKS

Books, peer-reviewed, sole author

Making Strange: The Modernist Photobook in France, New Haven: Yale University Press, 2020
 --Shortlisted for the Society for the History of Authorship, Reading and Publishing's DeLong Book History Book Prize, 2021

Germaine Krull: Photographer of Modernity, MIT Press, 1999

German translation, *Die Avantgarde als Abenteuer: Leben und Werk der Fotografin Germaine Krull*, Munich: Schirmer/Mosel Verlag, 1999

Finalist, Kraszna-Krausz Foundation Book Award, 2000
Golden Light Award, Best Photographic Book 1999, Maine Photographic Workshops
--Reviewed in *CAA.reviews* (2000); *Etudes photographiques* (May 2001); *The Women's Review of Books* (April 2000), *Art on Paper* (2000); *Chronicle of Higher Education* (18 January 2000), *Choice* (2000), *Library Journal* (15 March 2000), *B&W* (April 2000), *San Francisco Chronicle* (15 April 2000), *Art Newspaper* (June 2000), *San Francisco Examiner* (9 April 2000), *Antiques and the Arts Weekly* (31 March 2000), *Marin Independent Journal* (4 May 2000), *Le Monde interactif* (7 November 2000), *Echoes* (Spring 2000), *Frankfurter Allgemeine Zeitung* (18 November 1999), *Camera Austria International* (Winter 1999), *Die Blauen Seiten München* (22 May 2000), *Westdeutsches Allgemeine Zeitung* (October 1999)

Book, edited

Editor, *Street Portraits 1946-1976: The Photographs of Jules Aarons Photographs*, New York: Distributed Art Publishers, 2003

Book, translation

Brancusi: Photographer, translator, New York: Agrinde Publications, 1980

Book chapters

"Contortions of Technique: Germaine Krull's Experimental Photography," Mitra Abbaspour, Lee Ann Daffner, and Maria Morris Hambourg, eds. *Object: Photo. Modern Photographs: The Thomas Walther Collection 1909-1949*. An Online Project of The Museum of Modern Art. New York, 2014. pp. 1-8.
<http://www.moma.org/interactives/objectphoto/assets/essays/Sichel.pdf>. New York: Museum of Modern Art, 2014.

"Deadpan Geometries: Mapping, Aerial Photography, and the American Landscape," John Rohrbach, ed. *Reframing the New Topographics* (Chicago: Center for American Places, Columbia College, distr. University of Chicago Press, 2011), 87-106.

"Germaine Krull and *L'Amitié noire*: World War II and French Colonialist Film," Eleanor Hight and Gary Sampson, eds., *Colonialist Photography: Imag(in)ing Race and Place* (London: Routledge, 2002, paperback edition, 2004), 257-280.

"Evelyn Hofer," in Susanne Breidenbach, ed. *Evelyn Hofer* (Göttingen, Germany: Steidl Verlag, 2004): 11-23. (German and English)

"Science and Mysticism: Boston Photography 1955-1970," Rachel Lafo and Gillian Nagler, eds., *Photography in Boston 1955-1985* (Cambridge: MIT Press, 2000), 2-25.

"Les photographes étrangers à Paris durant l'Entre Deux Guerres," *Le Paris des*

étrangers depuis un siècle, eds. André Kaspi and Antoine Marès (Paris: Imprimerie Nationale, 1989): 329-345.

ARTICLES

Peer-reviewed articles

"Lee Friedlander, *The American Monument*, and Eakins Press," *Exposure* 47.1 (Spring 2014): 40-54.

"Germaine Krull: Fotografien im Auftrag der Freien Französischen Streitkräfte 1942-1944 [Germaine Krull's Photographs for the Free French Forces, 1942 to 1944]," *Fotogeschichte* 134 (2014), 45-54.

"Margaret Morton e l'architettura della disperazione/Margaret Morton and the Architecture of Despair," *Spazio e Società* (January – March 1994): 64-78.

"Paris vu par André Kertész: An Urban Diary," *History of Photography* (Summer 1992): 105-115.

"Pictures of the Edge: Photographic Representation and the Margins of Society," *Exposure* 26 no. 4 (Autumn 1990): 50-54.

"On Reading Photographic Books," *Views* (Autumn 1999): 3, 22.

Other articles

"Introduction," *Photographic Resource Center Portfolio*, Boston: Photographic Resource Center, 2008.

"Walter von Nessen: Early Post-Modernist," *Industrial Design* 31:3 (May 1984): 38-41.

EXHIBITION CATALOGUES

Catalogues, lead author

TO FLY: Contemporary Aerial Photography

Boston: Boston University Art Gallery, distributed by University of Washington Press, 2007

--Reviewed in *Boston Globe* (30 September 2007), *Choice* (2007), *Artdaily.org* (24 August 2007), *Reference and Research Book News*, *Tufts Daily* (28 September 2007), *The Phoenix* (28 August 2007), *Art Knowledge News*

Germaine Krull: The Monte Carlo Years 1936-1940/ Les Années Monte Carlo

Montreal: Montreal Museum of Fine Arts/Musée des Beaux Arts, 2005, in French/English

--Reviewed in *Le Devoir* (21 October 2006)

Black Boston: Documentary Photography and the African-American Experience

Boston: Boston University Art Gallery, distributed by University of Pennsylvania

Press, 1994

--Reviewed in *Boston Sunday Globe* (March 12, 1995), *Bay State Banner* (7 April 1995)

Elbert Weinberg: A Retrospective Exhibition, Boston: Boston University Art Gallery, 1993

Mapping the West: Nineteenth-Century American Landscape Photographs from the Boston Public Library, Boston: Boston University Art Gallery, 1992

--Reviewed in *Boston Globe* (4 November 1992), *Views* (Winter 1993), *Cambridge Chronicle* (8 October 1992)

Brassai: Paris le jour, Paris la nuit, Paris: Musée Carnavalet, 1988

Best Exhibition Award, Paris Photo 1988

--Reviewed in *Le Monde* (27 October 1988), *Le Figaro* (27 October 1988), *Le Figaroscope* (16 November 1988), *Le Meridional* (12 February 1989), *Petit Journal* (November 1988), *Mois de la Photo* (22 November 1988), *Rouge* (17 November 1988)

Turn of the Century Photography by Robert Demachy, New Haven: Yale University Art Gallery, 1983

Catalogues, editor and lead essayist

From Icon to Irony: German and American Industrial Photography

Seattle: University of Washington Press/Boston University Art Gallery, 1995

Additional essays by John Stomberg and Judith Bookbinder

--Reviewed in *Boston Globe* (12 December 1996), *Exhibits USA* (1997)

Catalogues, multiple author

"Photographers on the Move: Women Report from Africa," in Andrea Nelson, ed., *The New Woman Behind the Camera* (Washington: National Gallery of Art, 2020), 162-181.

--Exhibition reviewed in *New York Times* (11 July 2021), *Wall Street Journal* (17 July 2021), *The New Yorker* (26 July 2021), *Smithsonian Magazine* (July 2021), *The Art Newspaper* (1 July 2021), *Washington Post* (4 August 2021), *Aperture* (September 2021)

--shortlisted for Alfred H. Barr, Jr. Award, College Art Association, 2022

--shortlist, Catalogue of the Year, Photobook Awards, Paris Photo-Aperture, 2021

Philip Guston 1975-1980, with Mary Drach McInnes (Seattle: University of Washington Press/Boston University Art Gallery, 1994)

--Reviewed in *Art News* (December 1994), *Art New England* (December 1994), *Boston Sunday Globe* (2 October 1994), *Print Collector's Newsletter* (September 1994), *New Art Examiner* (December 1994)

Catalogue Essays

"Pictorialism, An International Phenomenon," *California Dreamin': Camera Clubs and*

The Pictorial Photography Tradition, (Boston: BU Art Gallery/University of Washington Press, 2004), 9-14.

"Photographic Books and Corporate Culture," in *Power and Paper: Margaret Bourke-White, Modernity, and the Documentary Mode* (Seattle: University of Washington Press/Boston University Art Gallery, 1998), 9-13.

--Reviewed in *Boston Herald* (27 March 1998), *Art New England* (February 1998), *Boston Sunday Globe* (5 April 1988), *Museums Boston* (spring 1998).

"Introduction," *A Theater of Recollection: Paintings and Prints by John Walker* (Boston: Boston University Art Gallery 1997, 2nd edition Seattle: University of Washington Press, 1998): 2-3.

--Reviewed in *Boston Globe* (4 and 25 September 1997), *Artforum* (January 1998), *Art New England* (October 1997), *Art News* (November 1997), *New Art Examiner* (March 1998).

"Introduction," *Provincetown Prospects: Hans Hofmann and his Students* (Boston: Boston University Art Gallery, 1994)

"Introduction," *Faculty Exhibition, 1993 Visual Arts* (Boston: Boston University Art Gallery, 1993, 2-3.

Catalogue Entries

"Russell Lee, Southeast Missouri Farms Project," *Act of Sight: The Tsiaras Family Photography Collection* (Waterville: Colby College Museum of Art, 2020), 33.

"Walker Evans," *Addison Gallery of American Art: 65 Years* (Andover, MA: Addison Gallery of American Art and D.A.P, 1996), 368-369.

"Chronology," *Seventeen Abstract Artists of the Hamptons 1946-1956* (Southampton, NY: Parrish Art Museum, 1980)

Book Reviews

"Review of Robert Macieski, *Picturing Class: Lewis W. Hine Photographs Child Labor in New England*," *New England Quarterly* (June 2017): 283-285.

"Review of Jennifer L. Shaw, *Reading Claude Cahun's Disavowals*," *caa.reviews* (2015) www.caareviews.org/reviews/2445#.Xx3GK_IpCu4

"John Stilgoe, *Old Fields: Photography, Glamour, and Fantasy Literature*," *New England Quarterly* vol. 88:1 (March 2015): 179-182.

"Review of Joan M. Schwartz and James R. Ryan, eds., *Picturing Place: Photography and the Geographical Imagination*," *Journal of Historical Geography* 29 no. 4

(October 2003): 651-652.

"Review of 'Wols's Haunted Kitchen,' Harvard University Art Museums, 1999,"
Art in America (January 2000): 68-71.

"Black, White, and Red: Tina Modotti," review of Margaret Hooks, *Tina Modotti: Photographer and Revolutionary*, 1993, in *The Women's Review of Books* XI no. 6 (March 1994): 22-23.

"Review of Maria Morris Hambourg and Christopher Phillips, *The New Vision*,"
Exposure 29 no. 1 (Autumn 1993): 46-48.

"Review of Martha Sandweiss, *Photography in Nineteenth Century America*,"
Views (Summer 1992): 14-15

"Review of Maren Stange, *Symbols of Ideal Life*," *Journal of American History*
(September 1990): 690

"Brassaï Revisited," review of republication of *Paris de nuit*, 1987, in *Views* (Summer 1988): 18-19.

CONFERENCE PRESENTATIONS

"What is a Feminist Picture? *The Hands of the Actress Jenny Burnay*," Forum on Contemporary Photography, Museum of Modern Art, April 14, 2022

"German Typologies confront French Immersion in Africa: The ethnographic photographs of Lotte Errell, Ilse Steinhardt, Thérèse Rivière, and Germaine Tillion," in session, "A Foreign Eye: Photography, Women, and Global Encounters in the Twentieth Century," College Art Association Annual Meeting, Chicago, February 2020

"Roundtable Conversation: Photographic Books," Oracle Conference, Oslo Norway, November 2019

"Ansel Adams and 19th Century Landscape Photography," Ansel Adams Study Conference, Boston Museum of Fine Arts, January 2019

Respondent, "Labor in a Single Shot" Conference, Goethe-Institut and Boston University, Boston, November 2014

"Contemporary Photography of Place, A Roundtable Discussion," Swissnex Boston/Consulate of Switzerland, in conjunction with "Joel Tettamanti: Compass Points, MIT Museum, Cambridge, MA, April 2013

"Mapping, Aerial Photography, and the American Landscape," Landscape Photography Conference, Rhode Island School of Design Museum, in conjunction with exhibition "American View: Landscape Photography 1865 to Now," September 2012

"Brassaï's *Paris de nuit* and the Social Fantastic," "The 1930s" session, College Art Association Annual Meeting, Los Angeles, February 2012

Moderator, "The Radical Decade," The Radical Decade [1970s] in Global Perspective Conference, Boston University, November 2011

"Lee Friedlander, *The American Monument*, and Eakins Press," 2011 Deerfield-Wellesley Art of the Book Symposium, March 2011

"Roundtable Conversation: Academic Museums and Photography," Oracle Conference, Arles, France, 2009

"European Stereotypes in African Colonial Era Photography," Conference on Cosmopolitan Identities and Alternative Histories: Africans in Front and Behind the Camera, African Studies Center, Boston University/Museum of Fine Arts, Boston, November 2008

"Transnationalism and Aerial Photography," American Studies in Global Perspective Conference, Boston University, September 2007

"American Documentary Photography of the 1970s: Iconicity in Lee Friedlander's *The American Monument*," First World Congress of the International American Studies Association, Leiden, Holland, May 2003

"Charles Sheeler and the Machine Age," Charles Sheeler Study Conference, Museum of Fine Arts, October 2002

"Ansel Adams and the Legacy of Landscape," Ansel Adams at 100 Symposium, San Francisco Museum of Modern art, September 2001

"Germaine Krull: African Photographs," Transforming the Mirror: Fifth National Women in Photography Conference, Boston, June 1997

"Germaine Krull and *L'Amitié noire*: World War II and French Colonialist Film," College Art Association Annual Meeting, Toronto, February 1988

"Fighting with Photographs: Germaine Krull and the Free French in Brazzaville, 1942-

- 1945," History of Photography Symposium, Manhattanville College, June 1997
- "Carleton Watkins," Cowboys and Canyons: Regionalism and the West Conference, Addison Gallery of American Art, June 1996
- Session Co-Chair, with Theodore E. Stebbins, "Modern American Photography: The Struggle Between Art and Commerce, College Art Association Annual Meeting, Boston, February 1996
- "*Paris vu par André Kertész: An Urban Diary*," Robert Herbert Revisited Symposium, Yale University, May 1990
- "Songs of Steel: Joris Ivens, Germaine Krull and Montage Ideology," College Art Association Annual Meeting, Seattle, February 1993
- "Les photographes étrangers à Paris durant l'Entre-Deux-Guerres," Paris des étrangers Conference, Institut historic des recherches internationales contemporaries (IHRIC), Paris, May 1987
- "Shattering the Monument in the 1920s: Germaine Krull's Photographs of the Eiffel Tower," Frick Symposium, Institute of Fine Arts, New York, 1985

INVITED LECTURES

- Discussant, "Tim Satterthwaite, Modernist Magazines and the Social Ideal," University of Brighton (UK), November 2020
- "*Making Strange: The Modernist Photobook in France*," Addison Gallery of American Art, Andover, MA, October 2020 (available online)
- "French Photobooks: *Lieux de mémoire* in Pierre Jahan's *La Mort et les statues*"
Faculty Work in Progress lecture, Department of History of Art & Architecture, Boston University, January 2019
- "Lee Friedlander's *Prayer Pilgrimage for Freedom*," Boston University Art Gallery, with Peter Kayafas, February 2018
- "Dream Detectives: Brassai, *Paris de nuit*, and the 1930s," Boston University Center for the Humanities, February 2016
- "Making Strange: French Modernist Photographic Books," The Cooper Union, New York, February 2015
- "Found Photos in Detroit," Boston University Art Gallery, October 2014

- "Photography on the Road," Museum of Fine Arts, Boston, March 2014
- "Photography, New York and the Stieglitz Circle," two lectures in series "New York City: A Muse for Modern Art," Museum of Fine Arts, Boston, October 2012
- "Introduction to the Contact Zone," Contact Zone: Postcolonial Responses to American Imperialism; Lecture Series, American and New England Studies, Boston University, September 2011
- "Gaston Bachelard and *The Poetics of Space*," House and Home in American Culture Lecture Series, American and New England Studies, Boston University, September 2010
- "Chris Enos, Lifetime Achievement Awards Lecture," Photographic Resource Center 35 Years Gala, October 2010
- "Documentary Photography," Photography: People, Places and Points of View Lecture Series, Museum of Fine Arts, Boston, November 2008
- "Ansel Adams and the American Landscape," New York Historical Society, Cooperstown Museum, March 2007
- "Germaine Krull/Monte Carlo," Montreal Museum of Fine Arts, October 2006
- "1970s Landscape Photography," Invited Lecture, Salem State College, April 2006
- "Documentary Photography: A New Model," Humanities Foundation, Boston University, March 2006
- "Germaine Krull, International Photographer," Silvermine Arts Organization, Darien, CT, November 2005
- "Photographs in the MFA Collection," Museum of Fine Arts, Boston, March 2003
- "1970s Environmental Landscapes," Salem State College Lecture Series, March 2002
- "Germaine Krull and African Photography in World War II," Princeton University, January 2002
- "Wendy Ewald and Women Documentary Photographers of the 20th Century," Addison Gallery of American Art, November 2001
- "Germaine Krull: Photographer of Modernity," San Francisco Museum of Modern Art

June 2000

"Germaine Krull: Photographer of Modernity," Museum of Modern Art, New York,
February 2000

"Germaine Krull: Avantgarde als Abenteuer," Folkwang Museum, Essen, October 1999

"Germaine Krull: An International Photographic Eye," Chicago Art Institute, May 1999

"Mapping the West: Nineteenth Century American Landscape Photographs,"
Hamilton College, Clinton, New York, October 1999

"Mapping the West: Nineteenth Century American Landscape Photographs,"
Randolph-Macon Women's College, March 1999

"Walker Evans: American Photographs," Fitchburg Art Museum, March 1999

"Francesca Woodman/Issues of Self-Identity," Bernard Toale Gallery, February 1999

"Germaine Krull: An Introduction," Boston University Graduate Student Art History
Association Lecture Series, September 1997

"Germaine Krull's Berlin," Boston University Humanities Foundation, November 1996

"Germaine Krull: An International Photographic Eye," Bunting Institute, Radcliffe
College, March 1995

"Modernism and American Photography," series of three lectures, Museum of Fine
Arts, Boston, September-October 1994

"Frank Gohlke and the Sudbury River," Panel Discussion, Massachusetts Foundation
for the Humanities Trustees meeting, de Cordova Museum, September 1993

"Photographers of Paris: Atget, Brassai, Kertész," Invited Lecture Series, Salem State
College, February 1993

"Man-Altered Landscapes," De Cordova Museum, July 1992

"Henri Cartier-Bresson," Invited Lecture Series, Salem State College, March 1991

"*Paris vu par André Kertész*: An Urban Diary," Boston University Art History Lecture
Series, October 1990

"Paris and the Avant-Garde, 1900-1925," Worcester Art Museum, 1989

"Henri Cartier-Bresson and Paris," Danforth Museum, September 1988

"Charles Sheeler Photographs," Art History Department Lecture Series, Boston
Museum of Fine Arts, December 1987

"Brassaï, Kertész and Magazine Photography in the 1920s," Photographic Resource
Center, October 1987

"Brassaï's *Paris de nuit*," American Studies, Boston University, September 1987

"History of Photography," Yale University Art Gallery, October 1984

"Contemporary Prints," Yale University Art Gallery, May 1983

"Robert Demachy," Yale University Art Gallery, March 1983

"The Camden Town Painters," Figurative Painting Lecture Series, Paul Mellon Centre
for British Art, October 1982

PODCASTS AND MEDIA

"The Wild World of Modernist Photobooks in France in the Early 20th Century," A
conversation with Jessican Holahan about *Making Strange: The Modernist
Photobook in France*, March 2020
Yale Press Podcast no. 79. <https://yalebooks.yale.edu/podcast>

"Black Boston," television interview, *Citylines*, Channel 5, April 10, 1994

PROFESSIONAL ACTIVITIES

External Service

Dissertation Committee, Brown University 2020

Trustee, Photographic Resource Center, 2001-2017

Trustee, Addison Gallery of American Art, Phillips Andover, 2000-present

Co-host, 10x10 Photobooks Salon *How We See: Photobooks by Women*, Boston 2019

Member, Oracle, International Photography Curators Organization, 2000-present

Library Arts and Programming Committee, Winter Harbor Public Library, 2014

Consultant, Canadian Broadcasting Corporation, 2007

Programming and Education Committee, Photographic Resource Center, 2005, 2006

Member, Northeast Art History Chairs' Group, 2002-2004

Tenure reviewer, multiple universities

Manuscript Reviewer

Book Manuscript reviewer for Routledge (2018), Yale University Press (2015), Princeton University Press (2008, 2011), J. Paul Getty Publications (2013, 2015), MIT Press, University of California Press (2011), University of Chicago Press (2009), University Press of New England, Maine State Museum (2010), University of Delaware Press (2009), University of California Press (2009, 2011)

Scholarly article peer reviewer for *Panorama* (2022), *Art Bulletin* (2019), *American Art* (2012, 2016), *Kronos* (2012), *Journal of American History*, *Journal of Curatorial Studies* (2013), *Exposure*

Curated Exhibitions

Germaine Krull: Monte Carlo, 2007, Musée des beaux-arts, Montréal

TO FLY: Contemporary Aerial Photography, 2005, Boston University Art Gallery, Boston

Germaine Krull, 1999-2000, Co-curator with Ute Eskildsen, Folkwang Museum, Essen; San Francisco Museum of Modern Art; Centre Pompidou, Paris; Kunsthal, Rotterdam; Haus der Kunst, Munich

From Icon to Irony: German and American Industrial Photography, 1995
Boston University Art Gallery, Boston

Black Boston: Documentary Photography and the African-American Experience, 1994
Boston University Art Gallery, Boston

Philip Guston 1975-1980, with Mary Drach McInnes, 1994
Boston University Art Gallery, Boston

Mapping the West: Nineteenth-Century American Landscape Photographs from the Boston Public Library, 1992, Boston University Art Gallery, toured with Curatorial Assistance 1997-1999 (Including Randolph-Macon Women's College, Hamilton College, and others)

Brassaï: Paris le jour, Paris la nuit, 1988
Co-curator with Françoise Reynaud, Musée Carnavalet, Paris

Turn of the Century Photography by Robert Demachy, 1983
Yale University Art Gallery, New Haven

Curatorial Consulting

Historical Photographs of Winter Harbor from the Eastern Illustrating and Publishing

Company, Penobscot Marine Museum, Schoodic Arts for All, Winter Harbor, 2013

The Shape of Abstraction, BU Art Gallery, 2010

California Dreamin': Camera Clubs and the Pictorial Photography Tradition, BU Art Gallery, 2004

A Theater of Recollection: Paintings and Prints by John Walker, BU Art Gallery, 1997

Addison at 65, Addison Gallery of American Art, Andover, MA 1994-1995

Sudbury River Study Group, Massachusetts Council on the Humanities, 1991-1993

Exhibition Coordinator, At Home in Manhattan: American Decorative Arts, 1925 to the Depression, Yale University Art Gallery, 1983

AFFILIATIONS

College Art Association 1994-present

Photography Network (a new CAA affiliated society) 2020-present

Oracle (international photography curators organization) 1994-present

Boston Photography Historians and Curators' Group 2001-present

UNIVERSITY SERVICE

Internal

Departmental History of Art & Architecture

Kate and Hall Peterson Fellowship Committee, 2002-present

Leader, Photo History Dissertation Study Group, 2000-present

Graduate Studies Committee, 2017, 2018

Faculty Advisor, *Sequitur* (graduate student journal), 2018-2019

Search Committee, Horowitz Visiting Professorship in American Art, 2017-2019

Harry and Beaze Adelson Travel Grant Committee, 2014-2016

American Art Search Committee, HAA, 2013

American Material Culture Search Committee, HAA/AMNESP, 2010

Architectural History Search Committee, HAA, 2006

Curriculum. Committee, 2006

Chair, Department of History of Art & Architecture, 2002-2005

Chair, African Search Committee, HAA, 2005

Contemporary Search Committee, HAA, 2005

Japanese Art Search Committee, 2003-4

Greek Art Search Committee, 2003-2004

Tenure Review Committee (as department Chair), two tenure cases, 2003-4

Director of Museum Studies, HAA, 2000-2001

Principal Investigator, NBT Foundation Grant, 2002-2004
Coordinator, Graduate Self-Study Review, external review of graduate Program, 2002
Director of Museum Studies, 2001-2002

Departmental American & New England Studies

Director of Undergraduate Studies, AMNESP, 2019-2021
Search Committee, Abbott Cummings Postdoctoral Fellowship, 2019-2020
Executive Committee, AMNESP 2011, 2013-2014, 2016-2021
Leader, AMNESP External Academic Program Review committee, 2012-2013
Organizer, "Material Culture" American Conversations Lecture Series, 2012-2013
Organizer, "Contact Zone," American Conversations Lecture Series, 2011-2012
Organizer, "House and Home in American Culture," American Conversations Lecture Series, 2010-2011
Graduate Admissions Committee, AMNESP, 2005-2008, 2011-2012
Director of Graduate Studies, AMNESP 2010-2011, and 2014-2015
Director, AMNESP program, 2009-2012
Strategic Plan Committee, AMNESP, 2009

College and University-wide Service

Boston University Arts Council, 2020-2021
Executive Committee, Boston University Center for the Humanities, 2016-2019
Dean's Task Force for the Future of Archaeology at BU, 2016-2018
Advisory Committee, Digital Humanities Conference, BU Center for Humanities, 2016
Graduate Research Abroad Fellowship (GRAF) Committee, 2014-2016
Planning Committee, European Studies Center, 2011
Exhibitions Committee, Boston University Art Gallery, 2009-2011
Ad Hoc Committee, planning for Boston University art Gallery, 2007-2009
Search Committee, Boston University Art Gallery Director, 2008-2009
Advisory Committee, Boston University Art Gallery, 2008-2009
Academic Policy Committee, CAS 2007-2009
Guest Curator, Boston University Art Gallery, 2006-2007

TEACHING

DISSERTATIONS ADVISED

Ph.D. First Reader

Katherine Mitchell, topic on rivers and western photography, current

Casey Monroe, topic on William Henry Jackson and global photography, current

Kimber Chewning, topic on photography in Berlin c. 1990, current

Lauren Graves, "Photography and Place: Picturing New York during the New Deal,"
(PhD expected May 2021), current

- Tessa Hite, "Rebranding the Enemy: American Propaganda and Photography in Occupied Germany" 2019 [Current employment: Charles H. Sawyer Curatorial Fellow, Addison Gallery of American Art]
- Leslie Brown, "The Kodak Picture Spot Sign: Photographic Viewing and Corporate Visual Culture in 20th Century American Tourism," 2018 [Current employment: Lecturer, University of Massachusetts Boston]
- Anjuli Lebowitz, "Faith in the Field: The Art of Discovery in August Salzmann's Photographic Albums, 1854-1875," 2017 [Current employment: Exhibition Research Associate, Department of Photography, National Gallery of Art]
- Erin Hyde Nolan, "Ottomans Abroad: The Circulation and Translation of Nineteenth-Century Ottoman Portrait Photographs between Istanbul, Europe, and America," 2017 [Current employment: Assistant Professor, Maine College of Art]
- Emily Voelker, "From Both Sides of the Lens: Anthropology, Native Experience & Photographs of Native Americans in French Exhibitions, 1870-1890," 2017 [Current employment: Assistant Professor, University of North Carolina Greensboro]
- Casey Riley, "From Page to Stage: Isabella Stewart Gardner's Photograph Albums and the Development of Her Museum, 1850-1920" 2015 (American Studies) [Current employment: Curator and Head, Department of Photography and New Media, Minneapolis Institute of Art]
- Judy Ditner, "Art is a Lie that Makes Us Realize Truth: Walid Raad's Abstract Realism," 2014 [Current employment: Richard Benson Associate Curator of Photography, Yale University Art Gallery]
- Jessica Roscio, "Photographic Domesticity: The Home/Studios of Alice Austen, Catharine Weed Barnes Ward, and Frances Benjamin Johnston, 1885-1915", 2013 (American Studies) [Current employment: Director and Curator, Danforth Art Museum at Framingham State University]
- Francine Weiss, co-advisor, "Visual Verses: Edward Weston's Photographs for Walt Whitman's Leaves of Grass, 1941-1942" 2012 (American Studies) [Current employment: Senior Curator, Newport Art Museum]
- Christine Hult-Lewis, "The Mining Photographs of Carleton Watkins, 1858-1891 and the Origins of Corporate Photography" 2011 (American Studies) [Current employment: Assistant, Curator of Pictorial Collections, Bancroft Library, University of

California Berkeley]

Stacey Cutshaw, "Intimate Images: The Public and the Private in Twentieth-Century American Photography" 2010

Dalia Habib Linssen, "Imprints of Their Being: The Photographs of Hansel Mieth and Otto Hagel" 2010 [Current employment: Head of Academic Engagement, Museum of Fine Arts Boston]

Holly Markovitz Goldstein, "Reframing the Frontier: Rephotography, Repetition, and Return" 2010 [Current employment: Professor of Art History, Savannah College of Art and Design]

Michele Lamunière, "Sentiment and Science: Social Reform Photography in Harvard's Social Museum" 2009 [Current employment: Director of Special Projects, Goodman Taft]

Julia Dolan, "I Will Take You into the Heart of Modern Industry: Lewis Hine's Photographic Interpretation of the Machine Age" 2009 [Current employment: The Minor White Curator of Photography, Portland Art Museum (OR)]

Rebekah Burgess Abramovich, "Collecting Agency: Turn-of-the-Century Lowell, Massachusetts Workers Return the Camera's Gaze" 2008 (American Studies) [Current employment: Photo Archivist & Capital Archives Manager, NYC Parks]

Rebecca Senf, "Intimate Places: Ansel Adams's Photographs of the American West and Southwest 1916-1936" 2007 [Current employment: Chief Curator, Center for Creative Photography, University of Arizona Tucson]

Mary Louise Hoss, "The Female Collegian in Black and White: Institutional Photography of Women Students, 1895-1915" 2004

Tatiana Spinari-Pollalis, "André Breton: Psychiatry in the Service of Surrealism" 2001

Rachelle Dermer, "Led to Believe: Photography and the Construction of the Medical Subject" 2001. [Current employment: Assistant Professor, Film, Fitchburg State University]

Carol Payne, "Ralph Steiner: Interactions of Photography and the Mass Media, 1920-1941" 1999 [Current employment: Full Professor; Associate Dean, Research and International, Faculty of Arts and Social Sciences, Carleton University]

Peter Barr, "Becoming Documentary: Berenice Abbott's Photographs 1925-39" 1997

[Current employment: Professor, Siena Heights University]

Jeanie Cooper-Carson, "Interpreting National Identity in Time of War: Competing Views in United States Office of War Information (OWI) Photography, 1940-1945" 1995 (American Studies) [Current employment: Teacher, International School, Boston]

Mary Drach McInnes, "Taboo and Transgression: The Subversive Aesthetics of Georges Bataille and *Documents*, 1994 [Current employment: Professor of Art History at Alfred University]

Ph.D. Second Reader

Francesca Soriano, topic on American southwest, current

Althea Ruoppo, "Hybrid Objects: German Sculpture between the Local and the Global since 1970"

Stephanie Danhaki, "Acting Out: Gender and Celebrity in Actress Portraits, 1890-1920" current

Gabriel Quick, "The Party's Over: Street Art and Protest in 1980s New York" current

Astrid Tvetenstrand, "Buying a View: The Collection and Consumption of Nineteenth-Century Landscape Painting through American Second Home Culture, 1870-1900" current (American Studies)

Erin Coe, "Cultural Icon Meets Cultural Landscape: Georgia O'Keeffe, Historiography, and Lake George" current [Current employment: Director, Palmer Museum of Art, The Pennsylvania State University]

Elisa German, "The Creative State: The Calcografía Nacional and its Impact on Printmaking in Madrid After the Spanish Civil War, 1939-1959," 2020

PJ Carlino, "Docile by Design: Commercial Furniture and the Education of American Bodies, 1840-1920," 2020 (American Studies) [Current employment: Adjunct Professor, Parsons School of Design]

Caitlin Dalton, "Imprinting Art and Ideology: Memory and Pedagogy in the Early German Democratic Republic" 2018 [Current employment: Lecturer, Writing and Art History, Boston University]

Caroline Riley, "'Ambassador of Good Will': The Museum of Modern Art's *Three Centuries of American Art* in 1930s Europe and the United States" 2017 [Current

employment: Judith B. and Burton P. Resnick Postdoctoral Fellow at United States Holocaust Memorial Museum]

Martina Tanga, "Arte Ambientale and Arte nel Sociale in Italian Art of the 1970s" 2015 [Current employment: Curatorial Research and Interpretation Associate, Art Bridges-Terra Initiative, Boston Museum of Fine Arts]

Tara Ward, "Personal Space: Simultaneity in the Work of Robert Delaunay, Fernand Léger, and Sonia Delaunay-Terk," 2012 [Current employment: Lecturer III, History of Art, University of Michigan]

Kate Palmer Albers, "Archive/Atlas/Album: The Photographic Records of Christian Boltanski, Dinh Q. Lê, and Gerhard Richter" 2008 [Current employment: Associate Professor, Whittier College]

Sarah Vure, "Independent American Artist: The Post-Armory Show Careers of Robert Henri and John Sloan" 2002 [Current employment: Professor of Art History, Long Beach City College]

John Stomberg, "Art and Fortune: Machine-Age Discourse and the Visual Culture of Industrial Modernity" 1999 [Current employment: Virginia Rice Kelsey 1961s Director, Hood Museum of Art, Dartmouth College]

Mary Goodwin, "Minor White: Silence of Seeing. Teaching Photography's Visible Language" 1990 [Current employment: Associate Professor of Art History University of Alaska, Fairbanks]

Selected MA Students

Carol Fabricant, MA 2018 [Current employment: Curatorial Assistant, Currier Museum of Art, Manchester, NH]

Lisa Sutcliffe, MA 2005 [Current employment: Herzfeld Curator of Photography and Media Arts, Milwaukee Art Museum]

Kathryn Delmez, MA 2005 [Current employment: Curator, Frist Art Museum, Nashville]

Laura Muir, MA 1993 [Current employment: Associate Director of Academic & Public Programs and Louis Miller Thayer Research Curator, Harvard University Art Museums]

Allison Kemmerer, MA 1991 [Current employment: Acting Director, Addison Gallery of American Art, Andover, MA]

Robin Clark, MA 1990 [Current employment: Scholar-in-Residence, Beatrice Bain Research Group, University of California, Berkeley]

Karen Haas, MA 1989 [Current employment: Lane Senior Curator of Photographs, Museum of Fine Arts, Boston]

COURSES

History of Photography

History of 19th Century Photography

History of Modern Art 1880-1940

Documentary Photography

The Photographic Book

Paris 1900-1940: An Interdisciplinary Seminar

Landscape and Photography

Aerial Photography

Surrealism

Studies in American Culture (American Studies)

19th Century Western Landscape Photography

Seminar in Curatorial Studies: Aerial Photography

Seminar in Curatorial Studies: 19th Century American Landscape Photography