

(9-25-19)

**Sarah R. Cohen**

## **Curriculum Vitae**

### **ADDRESS:**

Dept. of Art and Art History, Fine Arts 216  
University at Albany, State University of New York  
1400 Washington Ave.  
Albany, NY 12222  
Phone: 518-229-6188  
Fax: 518-442-4807  
Email: scohen@albany.edu

### **EDUCATION:**

Yale University, New Haven, Conn.  
Department of the History of Art  
PhD, 1988; M. Phil (with Distinction), 1984; M.A., 1982

Oberlin College, Oberlin, Ohio  
B.A. in Art History, 1979

### **EMPLOYMENT:**

Department of Art and Art History, State University of New York, University at Albany

- Chair, Sept. 2017-present
- Professor of Art History, Nov. 2009-present
- Associate Professor of Art History, Sept. 1998-Oct. 2009
- Assistant Professor of Art History, Sept. 1990-Aug. 1998

Department of Women's, Gender, and Sexuality Studies, State University of New York,  
University at Albany

- Acting Chair, Sept. 2010-Aug. 2011
- Professor, Nov. 2009-present
- Associate Professor, Sept. 2005-Oct. 2009

Department of History of Art, University of Michigan

- Visiting Professor, Jan.-April 2002

Department of Art, Colby College, Waterville, Maine

- Visiting Assistant Professor of Art History, Sept. 1988-Aug. 1990

Yale University Art Gallery, New Haven, Connecticut

- Assistant to the Curator of American Painting and Sculpture, Sept. 1979-Aug. 1981

## PUBLICATIONS

### **Book**

*Art, Dance, and the Body in French Culture of the Ancien Régime*, New York and Cambridge: Cambridge University Press, 2000; 352 pp.

\*Winner, 2001 Award for Scholarly Publication, Congress on Research in Dance

\*Reviewed or discussed in: *ASECS Book Reviews Online*, 2002; *Burlington Magazine*, April 2001; *CAA Reviews Online*, Jan.-June 2001; *Dance Research Journal* Winter 2000-1; *New Republic*, May 29, 2000; *Times Literary Supplement*, March 9, 2001

### **Books in Progress**

*Enlightened Animals in Eighteenth-Century Art: Matter, Sensation, Knowledge* (revising for publication with Bloomsbury Academic Publisher)

*Picturing Animals in Early Modern Europe: Art and Soul* (revising for publication with Brepols/Harvey Miller)

### **Articles and Book Chapters**

“Animals as Heroes of the Hunt,” in Daniel O’Quinn and Alexis Tadié, eds., *Sporting Cultures 1650-1850* (Toronto: University of Toronto Press, 2018), 114-35.

“Thomas Gainsborough’s Sensible Animals,” in Katherine M. Quinsey, ed., *Joint Tenant of the Shade: Environmentalism and Animal Welfare in the Long Eighteenth Century*, Oxford Studies in the Enlightenment (Oxford: The Voltaire Society, 2017), 191-218.

“Eighteenth-Century Art and the Senses: The Visual Arts,” in Anne C. Vila, ed., *The Enlightenment*, vol. 4 in *A Cultural History of the Senses*, 6 vols., ed. Constance Classen (New York and London: Berg/Bloomsbury, 2014), 179-94.

“Showing the Heart: Love, Friendship and Anatomy in Early Modern Portraiture,” in *Masculinities, Childhood, Violence: Attending to Early Modern Women--and Men: Proceedings of the 2006 Symposium*, ed. Amy E. Leonard and Karen L. Nelson; sponsored by (Newark, DE: University of Delaware Press for the Center for Renaissance and Baroque Studies, University of Maryland, 2011), 21-76.

“Searching the Animal Psyche with Charles Le Brun,” *Annals of Science* 67:3 (July 2010): 353-382.

- “Animal Performance in Oudry’s Illustrations to the Fables of La Fontaine,” *Studies in Eighteenth-Century Culture* 39 (2009): 35-76.
- “Female Artistry and the Staging of Rococo Spectacle,” article in conference proceedings, “Visions of the Stage: Theater, Art, and Performance in France, 1600-1800,” (Clark Art Institution and *Calendrier électronique des spectacles sous l’ancien régime et sous la Révolution*, 2008)  
[http://www.cesar.org.uk/cesar2/conferences/conference\\_2008/confintro08.html](http://www.cesar.org.uk/cesar2/conferences/conference_2008/confintro08.html)
- “Life and Death in the Northern European Game Piece,” *Intersections: Yearbook for Early Modern Studies* 7: *Early Modern Zoology: The Construction of Animals in Science, Literature and the Visual Arts*, 2 vols., ed. Karl A.E. Enkel and Paul J. Smith (Leiden: Brill, 2007), II, 603-639.
- “Watteau’s Fête Galante and the Artful Body,” book chapter in Mary D. Sheriff, ed., *Antoine Watteau: Perspectives on the Artist and the Culture of his Time*, (Newark, DE: University of Delaware Press, 2006), 94-105.
- "Chardin's Fur: Painting, Materialism, and the Question of Animal Soul," *Eighteenth-Century Studies* 37:4 (Summer 2004): 39-61.  
 \*Co-winner, James L. Clifford Prize, American Society for Eighteenth-Century Studies, 2006
- "Rubens's France: Gender and Personification in the Marie de Médicis Cycle," *Art Bulletin*, vol.85, no. 3, Sept. 2003, 490-522.
- "Masquerade as Mode in the French Fashion Print," book chapter in Jessica Munns and Penny Richards, eds., *The Clothes That Wear Us: Essays on Dressing and Transgressing in Eighteenth-Century Culture*, University of Delaware Press and United University Presses, 1999, pp. 174-207
- "Performing Identity in *The Hard Nut*: Stereotype, Modeling and the Inventive Body," *Yale Journal of Criticism*, Vol. 11, no. 11, Fall 1998, 485-505
- "Body as 'Character' in Early Eighteenth-Century French Art and Performance," *Art Bulletin*, vol.78, no. 3, Sept. 1996, 454-66
- "Un Bal continuel: Watteau's Cythera Paintings and Aristocratic Dancing in the 1710s," *Art History*, vol. 17, no. 2, June 1994, 160-81
- Fifteen essay entries in Helen Cooper, ed., *John Trumbull: The Hand and Spirit of a Painter*, New Haven: Yale University Art Gallery and Yale University Press, 1982, pp. 106-112; 115; 156; 159; 163-4; 168-9; 249-51; 254-5

## Notes and Reviews

Review of Peter Sahllins, *1668: The Year of the Animal in France* (New York: Zone Books, 2017), *H-France Reviews*, January 2019 <https://www.h-france.net/forum/forumvol14/Sahllins1.pdf>

Review of Stephen F. Eisenman, *The Cry of Nature: Art and the Making of Animal Rights*. London: Reaktion Books, 2013, *CAAREviews*, Nov. 22, 2017: [www.caareviews.org](http://www.caareviews.org)

Review of Erin Griffey, *On Display: Henrietta Maria and the Materials of Magnificence at the Stuart Court*. London and New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2016, *CAAREviews*, May 25, 2017: [www.caareviews.org](http://www.caareviews.org)

Review of Elizabeth Amann, *Dandyism in the Age of Revolution: The Art of the Cut* (Chicago and London: The University of Chicago Press, 2015), *H-France Reviews*, January 2016 <http://www.h-france.net>

Review of Blaise Ducos, *Frans Pourbus le Jeune (1569-1622) : Le portrait d'apparat à l'aube du grand siècle entre Hapsbourg, Médicis, et Bourbons* (Paris : Faton, 2011) ; *H-France Reviews* Jan. 2014 : <http://www.h-france.net/vol14reviews/vol14no1cohen.pdf>

Review of "Watteau, Music, and Theater," Exhibition at Metropolitan Museum of Art, Sept. 22-Nov. 29, 2009; and Katherine Baetjer, ed., *Watteau, Music, and Theater*, exhibition catalogue (New York and New Haven: Metropolitan Museum of Art in association with Yale University Press, 2009); in *CAAREviews Online*: [www.caareviews.org](http://www.caareviews.org) (3/24/2010)

"Notes from the Front Line," in "Feminist Pedagogies," *n. paradoxa: international feminist art journal* 26 (2010): 38.

Review of: "Gabriel de Saint-Aubin (1724-1780) Study Day"; The Frick Collection, New York, NY, January 22, 2008; in *CAAREviews Online*: [www.caareviews.org](http://www.caareviews.org) (5/6/2008)

Review of: "Jean-Étienne Liotard (1702-1789): Swiss Master," exhibition at The Frick Collection, New York, NY, June 13, 2006-September 17, 2006; and Claire Stolling, Isabelle Félicité Bleeker, et al. *Jean-Étienne Liotard 1702-1789: Masterpieces from the Musées d'Art et d'Histoire of Geneva and Swiss Private Collections* (Paris: Somogy Éditions d'Art; Geneva: Musées d'Art et d'Histoire; New York: The Frick Collection, 2006); *CAAREviews online*: [www.caareviews.org](http://www.caareviews.org) (10/25/2006)

Review of: "The Drawings of François Boucher," exhibition at The Frick Collection, New York City, October 8-December 14, 2003; and Alastair Laing, *The Drawings of François Boucher* (New York: American Federation of Arts in Association with Scala Publishers, LTD), 2003; *Eighteenth-Century Studies*, vol. 37, no. 3, Spring 2004, 464-8.

Review of: "Anne Vallayer Coster: Painter to the Court of Marie Antoinette," exhibition at The Frick Collection, New York City, Jan. 21- March 23, 2003; and Eik Kahng and Marianne

Roland-Michel, eds., *Anne Vallayer Coster: Painter to the Court of Marie Antoinette* (New Haven: Yale University press for the Dallas Museum of Art, 2002), *Eighteenth-Century Studies*, vol. 36, no. 4, Summer 2003, 571-6

Review of: "The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest," exhibition at The Frick Collection, New York City, Nov. 14, 2001-Feb. 24, 2002, *Eighteenth-Century Studies*, vol. 35, no. 4, Summer 2002, 609-14.

Review of: Julie Anne Plax, *Watteau and the Cultural Politics of Eighteenth-Century France* (Cambridge University Press, 2000); *CAAREviews Online*, 2-22-2001 (Published by College Art Association): <http://www.caareviews.org/reviews/plax.html>

Review of: Sara E. Melzer and Kathryn Norberg, eds., *From the Royal to the Republican Body: Incorporating the Political in Seventeenth- and Eighteenth-Century France* (University of California Press, 1998) and David Hillman and Carla Mazzio, eds., *The Body in Parts: Fantasies of Corporeality in Early Modern Europe* (Routledge, 1997); *Eighteenth-Century Studies*, Spring 2000, vol. 33, no. 3, 462-66.

Review of: "Watteau and His World: French Drawing from 1700 to 1750," exhibition at The Frick Collection, New York City, and Alan Wintermute *Watteau and His World: French Drawing from 1700 to 1750* (The American Federation of Arts, 1999), *Eighteenth-Century Studies*, Spring 2000, vol. 33, no. 3, 451-56.

Review of: "Eighteenth-Century French Drawings in New York Collections," exhibition at the Metropolitan Museum of Art, New York, 1999; "French and English Drawings of the Eighteenth and Nineteenth Centuries from the National Gallery of Canada," exhibition at the Frick Collection, 1999; "Drouais's Portrait of Madame de Pompadour from the National Gallery, London," exhibition at the Frick Collection, 1999; *Eighteenth-Century Studies*, vol. 33, no. 1, Fall 1999, 125-30.

Review of: Jennifer Montagu, *The Expression of the Passions: The Origin and Influence of Charles Le Brun's Conférence sur l'expression générale et particulière* (Yale University Press, 1994) and Aileen Ribeiro, *The Art of Dress: Fashion in England and France 1750-1820* (Yale University Press, 1995); *Eighteenth-Century Studies*, vol. 29, no. 4, Summer 1996, 438-39

## GRANTS AND AWARDS:

Faculty Research Awards, University at Albany: 2016-18; 2003-4 ; 1998-9 ; 1994-5 ; 1993-4

Dean's Award for Outstanding Achievement in Teaching, University at Albany, College of Arts and Sciences, 2016

NYS United University Professions Faculty Development Awards: 2015-16, 2014-15, 2007-8, 2002-3, 1993-94

James L. Clifford Prize, American Society for Eighteenth-Century Studies, 2006

National Endowment for the Humanities Fellowship 2005-6 (11 months)  
 College of Arts and Sciences Release-Time Award, University at Albany, Spring 2005  
 Robert R. Palmer Travel Fund Award, American Society for Eighteenth-Century Studies, 2003  
 Congress on Research in Dance, 2001 Award for Scholarly Publication on Dance  
 Millard Meiss Publication Fund, awarded by College Art Association, 1998  
 National Endowment for the Humanities, Summer Stipend Award, 1997  
 NYS United University Professions New Faculty Development Award, 1991  
 Colby College Humanities Research Grant, 1989  
 Whiting Fellowship in the Humanities, 1987-8  
 Mary Davis Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art,  
 1984-86  
 International Doctoral Research Fellowship, Social Science Research Council, 1984  
 Awarded Distinction, PhD Oral Examinations, Yale University, 1984  
 Johnston Alumni Fellowship, Oberlin College, 1982  
 National Museum Act Museum Training Fellowship, 1981-2

## **CONFERENCE PRESENTATIONS:**

“Fabricating Race through Metalwork in French Sugar Casters,” American Society for  
 Eighteenth-Century Studies Annual Conference, Denver, CO, March 2019

Panel Chair: “Performance and its Representations,” American Society for Eighteenth-Century  
 Studies Annual Conference, Denver, CO, March 2019

“Noble Spirit in the Garden: The Dapple Gray Horse in the Paradise Landscapes of Jan  
 Brueghel the Elder,” Symposium *Horses and Courts: The Reins of Power*, jointly  
 sponsored by the Wallace Collection, the Society for Court Studies, and Manchester  
 University; London, Wallace Collection, March 2018

Roundtable panelist: “Sport, Genre, Form, Or Why Should We Study Sport?” American Society  
 for Eighteenth-Century Studies Annual Conference, Minneapolis MN, March 2017

“Bringing Sweets to the French Elite: Slavery Transposed into Sugar Casters,” Northeast  
 Society for Eighteenth-Century Studies Annual Conference, Amherst, MA, October 2016

“Rococo Inversions: Animals as Heroes of the Hunt,” paper presented in “Country, Nation,  
 Empire: The Fields of Sport,” Canadian Society for Eighteenth-Century Studies,  
 Montréal, Oct. 2014

“Ecocriticism as a Critical Strategy Applied to Animal Still Lives,” paper presented in conference “L’Animal ou la nature morte à ses limites,” Institut national de l’histoire de l’art and Musée de la chasses et de la nature, Paris, May 2014

“Animal Subjectivity in Art and Philosophy,” paper presented at annual meeting of American Society for Eighteenth-Century Studies, Cleveland, OH, April 2013

“Visual Animal Politics,” session chaired at annual meeting of American Society for Eighteenth-Century Studies, Cleveland, OH, April 2013

“Rewilding the *Museum* of Rudolf II,” paper presented at College Art Association annual conference, Feb. 2013

“Expert Brutes: Animating Artistry in Eighteenth-Century Painting,” paper presented at annual meeting of American Society for Eighteenth-Century Studies, San Antonio, TXS, April 2012

**Distinguished Speaker**, Northeast Society for Eighteenth-Century Studies: “The Work of Art as Primary Source: Using Visual Art in Interdisciplinary Research,” Buffalo, NY, Oct. 2010

“Chardin’s Vitalist Still Lives,” paper contributed to the Ninth Annual Bloomington Eighteenth-Century Workshop: “Forms of Life in the Eighteenth Century,” Bloomington, IN, May 2010

“Searching the Animal Psyche with Charles Le Brun,” paper presented at conference “The Representation of Animals,” Center for the History of Medicine, Indiana University, Bloomington, IN, March 2009

“New Scholars Session,” session chaired at the College Art Association annual conference, sponsored by the Historian of Eighteenth-Century Art and Architecture, Los Angeles, Feb. 2009

“Female Artistry and the Staging of Rococo Spectacle,” paper presented in “Visions of the Stage: Theater, Art, and Performance in France, 1600-1800,” Symposium at the Sterling and Francine Clark Art Institute, organized by the Clark in association with the *Calendrier électronique des spectacles sous l’ancien régime et sous la Révolution*, Sept. 12-13, 2008

“Animal Performance in Oudry’s Illustrations to the Fables of La Fontaine,” paper presented at American Society for Eighteenth-Century Studies Annual Conference, Portland, OR, March 2008

**\*Keynote lecture:** “Showing the Heart: Friendship, Love and Anatomy in Early Modern Portraiture,” Conference on “Attending to Early Modern Women—and Men,” Center for Renaissance and Baroque Studies, University of Maryland, College Park, Nov. 2006

- "The Porcelain Animal Kingdom of Augustus the Strong," paper presented at College Art Association Annual Conference, Boston, February 2006
- "The Consumption of Animals in Porcelain Serving Tureens," paper presented at American Society for Eighteenth-Century Studies Annual Conference, Las Vegas, NV, April 2005
- "Humanity and Animality," session chaired at American Society for Eighteenth-Century Studies Annual Conference, Las Vegas, NV, April 2005
- "Art, Empiricism, and the Question of Animal Soul," paper presented at the Nineteenth Annual DeBartolo Conference, University of Southern Florida, Tampa, FL, Feb. 2005
- "Chardin's Fur," paper presented at the joint meeting of the Eleventh International Congress on the Enlightenment and the American Society for Eighteenth-Century Studies Annual Conference, Los Angeles, Aug. 2003
- "Fashionable Corpses: Animal Death in Hunt Portraiture," paper (30 pp.) contributed to The Second Annual Bloomington Eighteenth-Century Workshop: "Death in the Eighteenth Century: Theory and Practice," Bloomington, IN, May 21-24, 2003
- "Watteau's Fête Galante and the Cartesian Body," paper presented in the Kentucky Foreign Language Conference, Lexington, KY, April 2003
- "Bodily Anxiety and the Rococo Hunting Piece," paper presented at the American Society for Eighteenth-Century Studies Annual Conference, Colorado Springs, April 2002
- "Anatomies of Power: Body, Gender, and Allegory in the Marie de Medici Cycle," paper presented at Sixteenth-Century Studies Conference, Denver, CO, Oct. 2001
- "The Dissection Tea Service: Ornament and Anatomy in Rococo Art," paper presented at American Society for Eighteenth-Century Studies Annual Conference, New Orleans, LA, April 2001
- "Science and the Visual Arts," session chaired at American Society for Eighteenth-Century Studies Annual Conference, New Orleans, LA, 2001
- "Colloquy with the Author: Rebecca Haidt, Embodying Enlightenment: Knowing the Body in Eighteenth-Century Spanish Literature and Culture, panelist in session, American Society for Eighteenth-Century Studies Annual Conference, New Orleans, LA, 2001
- "Rubens's France: Dress, Allegory, and Androgyny in the Marie de Medici Cycle," paper presented at College Art Association Annual Conference, Chicago, IL, March 2001
- "Gender and Allegory in Rubens's Marie de Medici Cycle," paper presented at Sixteenth-Century Studies Conference, Cleveland, OH, Nov. 2000
- "Music, Body and Cosmic Harmony in the Era of Cartesian Science," paper presented at Tenth International Congress on the Enlightenment, Dublin, Ireland, July 1999



"Women's Strategies of Invention in the Visual and Performing Arts," session chaired at American Society for Eighteenth-Century Studies Annual Conference, Milwaukee, WI, April 1999

"Fashioning Feminine Artistry in the Ballet: Who's in Charge?" paper presented at American Society for Eighteenth-Century Studies Annual Conference, University of Notre Dame, April 1998

"Femininity and Masculinity in the Visual Arts of the Eighteenth Century," session chaired at Northeast Society for Eighteenth-Century Studies Annual Meeting, Worcester, MA, Sept. 1996

"The Art and Social Uses of Dress: Marketing, Wearing and Imaging Clothing," session chaired at American Society for Eighteenth-Century Studies Annual Conference, Austin, TX, March 1996

"Lancet's Ballerina portraits and Construction of Theatrical Femininity," paper presented at American Society for Eighteenth-Century Studies Annual Conference, Tucson, AR, April 1995

"The Artful Body of Louis XIV," paper presented at DeBartolo Conference on Eighteenth-Century Studies, Tampa, FL, Feb. 1995

"Theorizing Gesture: Bodily Signs in Representation," session co-chaired with Susan Sidlauskas at College Art Association Annual Conference, San Antonio, TX, Jan. 1995

"Expanding the Ballerina: Gender and Corporeal Grace," paper presented at College Art Association Annual Conference, New York City, Feb. 1994

"The Feminization of Grace in Eighteenth-Century French Dance and Painting," paper presented at Aphra Behn Society Annual Conference, Portland, ME Sept. 1993

"Voyeurism vs. Play: Diderot's Assessments of Women in Art," paper presented at American Society for Eighteenth-Century Studies Annual Conference, Providence, RI, April 1993

"Posturings: Gender and the Gesturing Body," session co-chaired with Susan Sidlauskas, Feminist Art and Art History Annual Conference, Barnard College, New York City, Oct. 1992

"Watteau's 'Imitation of Nature' and Eighteenth-Century Theories of the Body," paper presented at American Society for Eighteenth-Century Studies Annual Conference, Seattle, WA, March, 1992

## **INVITED LECTURES:**

“Fabricating Race Through Metalwork in French Sugar Casters,” (to be presented March 17, 2020) Françoise and Georges Selz Lecture in 18- and 19th-Century French Decorative Arts and Culture, Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York, NY

“Queen Henrietta Maria and the Politics of Beauty in the Court of Charles I,” lecture at Emeritus Center, University at Albany, Sept. 2015

“The Sensibility of Animals in Eighteenth-Century French Art,” presentation of research for Mellon Seminar, “Sensibility/Sensibilité in Eighteenth-Century English and French Art,” led by Prof. Ann Bermingham and Prof. Mary D. Sheriff, The Getty Research Center, Los Angeles, July 2007

“Animal Life in the Rococo Interior,” Françoise and Georges Selz Lecture in 18- and 19th-Century French Decorative Arts and Culture, Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York NY, March 2007 (also presented at Skidmore College, April 2007)

“Porcelain Animals in the Dresden Court,” State University of New York, Cortland, Sept., 2006

"Visual Tactility and the Sensitive Animal Soul," Harvard University, Humanities Center, Cambridge, MA, Dec. 2004

"The Artist as Hunter: Animals, Empiricism, and the French Academy at the Turn of the Eighteenth Century," School of Art and Art History, University of Iowa, Iowa City, Iowa, Oct. 2004

"Picturing Animals in the Age of Enlightenment," Bethlehem Humanities Center for Lifelong Learning, Delmar, NY, April 2004

Respondent, "The Next Enlightenment," The Humanitech Interdisciplinary Faculty Seminar on Humanity and Culture in an Age of Technology, University at Albany, SUNY, April 2003

"The Work of Art: An Unfolding History," Bethlehem Humanities Center for Life Long Learning, Delmar, NY, March 2003

“Peter Paul Rubens: An Artist Confronts War and Peace,” Bethlehem Humanities Center for Life Long Learning, Delmar, NY, March 2001

“Gender, Masquerade and the Provocative Origins of Ballet,” Institute for Research on Women, University at Albany, Nov. 1995

“The Heliocentric Kingdom: The Artistic Presentation of Louis XIV and Seventeenth-Century Theories of the Universe,” Faculty Seminar, Center for the Arts and Humanities, University at Albany, Dec. 1990

“Natives in America and Jews in Amsterdam: Communal Ritual in the Prints of Bernard Picart,”  
World Studies Colloquium, Colby College, May 1990

## **PROFESSIONAL SERVICE:**

### **Editorial:**

Editor, *Studies in Seventeenth- and Eighteenth-Century Art and Culture*, Series published by the  
University of Delaware Press, 2011-present

Editorial Board Member, *Studies in Eighteenth-Century Culture*, Spring 2014-present

Book Placement Editor, *H-France*, Spring 2014-Spring 2017

Chair, James L. Clifford Prize committee, 2007-8, American Society for Eighteenth-Century  
Studies

James L. Clifford Prize committee, 2006-7, American Society for Eighteenth-Century Studies

### **External Tenure Review:**

Franklin and Marshall College

New York University and the Institute of Fine Arts

Skidmore College

Texas Tech University

### **Manuscript Review:**

Manuscript Reviewer, *Art Bulletin*

Manuscript Reviewer, *Art History*

Book Manuscript Reviewer, Ashgate Publications

Book Manuscript Reviewer, Cambridge University Press

Manuscript Reviewer, *Eighteenth-Century Studies*

Manuscript Reviewer, *Journal of the History of Ideas*

Book Manuscript Reviewer, Routledge Press

Manuscript Reviewer, *Studies in Eighteenth-Century Culture*

Book Manuscript Reviewer, University of Delaware Press

### **Professional Societies:**

Member, American Society for Eighteenth-Century Studies

Member, College Art Association

Member, Historians of Eighteenth-Century Art and Architecture

Member, Northeast Society for Eighteenth-Century Studies

Executive Board Member, Northeast Society for Eighteenth-Century Studies, 2004-2007

## **TEACHING:**

### ***COURSES TAUGHT (selected):***

Art and Fashion in the Early Modern Era: Seminar (undergrad. and grad.)

Art and Society in Early Modern France: Seminar (undergrad. and grad.)

Art in the Age of Rococo and Enlightenment (upper-level lecture)

Art of the Enlightenment in France and England (Honors College course)

Art in the Courts of Seventeenth-Century Europe (upper-level lecture)

Art in the Era of Renaissance and Reformation (upper-level lecture)

Gender and Allegory: Seminar (graduate, at University of Michigan)

French Art from Absolutism to Impressionism (introductory level)

Italian Renaissance Art (upper-level lecture)

Netherlandish Painting in the Age of Rembrandt and Rubens (upper-level lecture)

Northern Renaissance Art (upper-level lecture)

Survey of Art in the Western World I (introductory: Pre-History through Middle Ages)

Survey of Art in the Western World II (introductory: Renaissance through Contemporary)

Women in Art from the Renaissance to Impressionism (upper-level lecture, undergrad. and grad.)

Women in Art from The New Woman To Now (upper-level lecture, undergrad. and grad.)

### ***DOCTORAL AND MASTER OF ARTS, COLLEGE OF ARTS AND SCIENCES:***

Doctoral Examination and Dissertation Committees:

Université Bordeaux Montaigne: Mylène Lointier Ferrand, “Le Tournant animal dans l’art contemporain (de 1960 nos jours), approche écoféministe, 2018-

University at Albany, SUNY

Dissertation reader, Dept. of History 1995-present; Dissertation examiner, program in Humanistic Studies, 1995-2004

Affiliated faculty, Liberal Studies Master’s Program, Fall 2014-present

Master of Arts Examination Committees: Dept. of History, Dept. of Women's, Gender, and Sexuality Studies, Spring 2004-present

Master of Arts Thesis Committee, Dept. of Women's, Gender, and Sexuality Studies: Spring 2011

## **SERVICE, UNIVERSITY AT ALBANY:**

### **Department of Art and Art History**

Chair, Department of Art and Art History, Fall 2017-present

Director, Art History Program, Fall 1994-Spring 96; Fall 1997-Spring 1999; Spring 2000-Spring 2005; Fall 2007-present

Advisor, Film Studies Program, Fall 1998-Fall 2006

Chair, Art History Faculty Search Committees, 2006-7 and 2013-14

Visiting Artist Committee, 2000-1; 2002-3

Faculty Search Committees: 1991-2; 1992-3; 1993-4; 1994-5; 1998-9; 2002-3

Faculty Promotion Committees: 1997-8; Chair: 2001-2; 2013-14

Ad Hoc Museum Committee, 1997-8

Co-Director, Art History Program, 1992-4

Committee to Formulate and Implement BA in Art History, Fall 1990-Fall 1992

Undergraduate Curriculum Committee, Spring 1991

### **Department of Women's, Gender, and Sexuality Studies**

Promotion Committee, 2018-19

Nominating Committee for Chair, Fall 2016

Acting Chair, 2010-11 academic year

Undergraduate Committee, Fall 2008-Spring 2010

Steering Committee, 1995-96

Faculty Affiliate, 1993-2005

### **College of Arts and Sciences**

Member, College Council, Spring 2007-Fall 2008

Member, Academic Planning Committee, 2007-2008

Member, Academic Programs Committee, Spring 2007  
 Film Studies Major committee, Spring 2004-Spring 2005  
 Director, Film Studies Minor, Fall 1998-Spring 1999; Spring 2000-Spring 2004  
 Advisory Board, Program of Doctor of Arts in Humanistic Studies, 2002-2004  
 Committee on Promotions and Tenure, College of Arts and Sciences, Spring 2001  
 Organizer and Grant Recipient, Research Focus Group in Performance Studies, Center for Arts  
 and Humanities, 1994-5  
 Committee on Instructional Systems and Technology, 1991-3

### **University**

Council on Promotion and Continuing Appointment, Fall 2016-Spring 2017  
 CaffèCor, Fall 2014-Spring 2016  
 University Research Council, Fall 2000-Fall 2001  
 Search Committee, Provost and Vice-President for Academic Affairs, Spring 2001  
 Senator-at-Large (elected), Faculty Senate, Fall 1998-Spring 2001  
 Undergraduate Academic Council, Fall 1998-Spring 1999; Spring 2000  
 Chair, Sub-Committee on Curriculum and Honors, Fall 1998-spring 1999  
 Author and Organizer, Affirmative Action Grant for Distinguished Lecture Series on African and  
 African American Art, Fall 1999  
 General Education Task Force, Fall 1998-Spring 1999; Spring 2000  
 Co-Author and Organizer, Affirmative Action Grant for Distinguished Lecture on African-  
 American Art and Patronage, 1994  
 Committee on Academic Standing, 1991-2  
 Library and Information Systems Council, 1991-2

### **United University Professions**

Academic Concerns Committee, Fall 2013-Spring 2019

### **COMMUNITY ENGAGEMENT:**

Six-week courses taught at Humanities Institute for Lifelong Learning, Bethlehem Central  
 School District, Delmar NY:

Spring 1997

Fall 1999

Spring 2001

Fall 2004 (team-taught with other members of Art History faculty)

Fall 2014

Spring 2017

University-Community Orchestra, violin; March 2016-present