

## NANCY J. TROY

Victoria and Roger Sant Professor in Art  
Chair, Department of Art and Art History  
Stanford University  
435 Lasuen Mall  
Stanford, CA 94305-2018

E-mail: [ntroy@stanford.edu](mailto:ntroy@stanford.edu)

### Education

Yale University, New Haven, CT

Ph.D., May 1979

Dissertation: "De Stijl's Collaborative Ideal: The Colored Abstract Environment, 1916-1926."

M.A., 1976

Thesis: "The Williamsburg Housing Project and the Polemic of Abstraction in American Painting of the 1930s."

Fields of Specialization:

Major: Twentieth-Century European Art

Minor: Nineteenth-Century American Painting

Wesleyan University, Middletown, CT

B.A., 1974, Magna cum Laude with Honors in Art

### Prior Appointments

University of Southern California, Los Angeles

Professor, 1994-2010

Chair, 1997-2004

National Committee for the History of Art

President, 2002-2008

The Art Bulletin

Editor-in-Chief, 1994-97

The Getty Research Institute for the History of Art and the Humanities

Scholar-in-Residence, 1993-96

University of Southern California

Department of Art History

Visiting Professor, 1994-95

University of California, Los Angeles

Department of the History of Art

Visiting Professor, Spring 1994

Northwestern University, Department of Art History

Professor, 1992-93

Chair, 1990-92

Acting Chair, January-December 1988

Associate Professor, 1985-92  
Assistant Professor, 1983-85  
The Johns Hopkins University, Department of the History of Art  
Assistant Professor, 1979-83

### **Museum Experience**

High Museum of Art, Atlanta, GA  
Consulting Curator, Van Gogh to Mondrian: Modern Art from the Kröller-Müller Museum exhibition in Seattle and Atlanta, 2004  
Harvard University Art Museums, Cambridge, MA  
Member, Visiting Committee, 1992-98  
Art Institute of Chicago, IL  
Consultant, "Amplifying Art" Program, 1984-85  
Walker Art Center, Minneapolis, MN  
Consultant, De Stijl: 1917-1931, Visions of Utopia exhibition in Minneapolis, Washington DC, and The Netherlands, 1982  
Baltimore Museum of Art, Baltimore, MD  
Committee on Collections, 1979-82  
Fine Arts Accessions Committee, 1979-82  
Yale University Art Gallery, New Haven, CT  
Guest Curator, Mondrian and Neo-Plasticism in America, exhibition September 18-December 2, 1979  
The National Gallery of Art, Washington, DC  
Assistant to the Curator of French Paintings, Summer 1975  
The Solomon R. Guggenheim Museum, New York, NY  
Curatorial Coordinator and Special Consultant to Ilya Bolotowsky, Summer 1974;  
Curatorial and Research Assistant, Summer 1973; Museum Training Intern, Summer 1972

### **Related Employment**

The Société Anonyme Collection, Yale University  
Research Assistant, Spring 1975  
Waddington Galleries, London  
Gallery Assistant, January-May 1973

### **Fellowships and Honors**

Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC,  
Edmond J. Safra Professor, Fall 2008  
Getty Research Institute, Visiting Scholar, January-June 2008  
Institute for Advanced Study, School of Historical Studies, Princeton, Fall 2007 (Spring 2008, declined)  
Stanford Humanities Center, 2007-8 (declined)  
Sterling and Francine Clark Art Institute, Fall 2007 (declined)  
American Council of Learned Societies, 2005

Zumberge Faculty Research and Innovation Fund, USC, 2005-6  
Raubenheimer Award for Excellence in Teaching, Research, and Service to USC, 2001  
Andrew W. Mellon Professorship, Center for Advanced Study in the Visual Arts,  
National Gallery of Art, 2000-2002 (declined)  
Distinguished Alumna Award, Wesleyan University, 1999  
John Simon Guggenheim Memorial Foundation, 1998-99  
American Council of Learned Societies, 1998-99  
Zumberge Faculty Research and Innovation Fund, USC, 1998-99  
National Endowment for the Humanities, Summer 1998 (declined)  
AT & T Research Fellow, Northwestern University, 1992-93  
University Research and Grants Committee, Northwestern University, 1991  
American Council of Learned Societies, Grant-in-Aid, Summer 1991  
The Getty Research Institute for the History of Art and the Humanities,  
Santa Monica, CA, 1989-90  
Institute for Advanced Study, School of Historical Studies, Princeton, Winter-Spring 1987  
Center for Advanced Study in the Visual Arts, 2nd semester, 1986-87 (declined)  
Fulbright-Hays Full Grant, France, 1986 (declined)  
American Philosophical Society, 1986  
National Endowment for the Humanities, 1982-83  
American Council of Learned Societies, 1982-83 (declined)  
American Council of Learned Societies, Summer 1981

Course development

Lilly Endowment Post-Doctoral Teaching Award, 1984-85

**Pre-Doctoral Fellowships**

Fulbright-Hays Full Grants, The Netherlands, July-December 1978; Academic Year, 1977-78  
Kress Foundation Travel Grants, Spring 1977; Summer 1976  
Yale University, History of Art Department, Teaching Assistant, 1975-76

**Publication Subventions**

Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier

Millard Meiss Publication Award, College Art Association, 1990  
The Graham Foundation for Advanced Studies in the Fine Arts, 1989  
University Research Grants Committee, Northwestern University, 1988 (declined)

The De Stijl Environment

The Graham Foundation for Advanced Studies in the Fine Arts, 1982

**Publication Grant**

The Graham Foundation for Advanced Studies in the Fine Arts, for photographs for  
Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier, 1989

## **Publications**

### ***Books Published***

The Afterlife of Piet Mondrian. Chicago and London: University of Chicago Press, 2013.

Couture Culture: A Study in Modern Art and Fashion. Cambridge, MA and London: The MIT Press, 2003; paperback, 2004.

*An abridged version of Chapter 3 appeared as “Originalität und Kunst in der Mode: Paul Poiret’s Minaret-Stil,”* Texte zur Kunst 13. Jahrgang, Heft 56 (December 2004): 45-62.  
*Another version appeared as “Le Théâtre du défilé de mode: Le style ‘Minaret’ de Paul Poiret,”* in Showtime: Le défilé de mode. Exh. cat. Paris: Musée Galliera, 2006, 87-96.

Co-edited with Eve Blau: Architecture and Cubism, with an introduction co-authored with Eve Blau. Cambridge, MA and London: The MIT Press, 1997; paperback, 2001.

Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier. New Haven: Yale University Press, 1991.

The De Stijl Environment. Cambridge, MA: The MIT Press, 1983; paperback, 1985.

### ***Exhibition Catalogue***

Mondrian and Neo-Plasticism in America. New Haven, CT: Yale University Art Gallery, 1979.

### ***Articles Published***

“Thoughts on Cultural Histories of the Material World,” in Cultural Histories of the Material World. Ed. Peter Miller. Ann Arbor: University of Michigan Press, 2013, pp. 204-9.

“Making History: De Stijl in the Stedelijk Museum,” in Stedelijk Collection Reflections: Reflections on the Collection of the Stedelijk Museum, Amsterdam. Ed. Jan van Adrichem and Adi Martis. Amsterdam: Stedelijk Museum and nai010, 2012, pp. 169-180.

“The Mondrian and the Money,” in Inside out Victory Boogie Woogie: A Material History of Mondrian's Masterpiece [Also in Dutch as: “Victory Boogie Woogie en het grote geld,” in Victory Boogie Woogie uitgepakt: Geschiedenis van een object]. Maarten van Bommel, Hans Janssen and Ron Spronk, eds. Amsterdam University Press - RCE Publications, 2012, ch. 5.

“Art,” in Fashion and Art. Ed. Adam Geczy and Vicki Karaminas. A&C Black Publishers, 2012, ch. 2.

“Piet Zwart: Art, Objectivity, and the Functionalism of Everyday Life,” in Avant-Garde Art in Everyday Life: Early Twentieth-Century European Modernism. Ed. Matthew S.

Witkovsky. Chicago: The Art Institute of Chicago, 2011, pp. 117-134.

“Poiret’s Modernism and the Logic of Fashion,” in The Fashion History Reader: Global Perspectives. Ed. Giorgio Riello and Peter McNeil. London and New York: Routledge, 2010, pp. 455-465.

“Introduction: Paul Poiret’s Modernism and the Logic of Fashion,” in Harold Koda and Andrew Bolton, Poiret. Exh. cat. New York: The Metropolitan Museum of Art, and New Haven/London, Yale U. Press, 2007, 17-24.

“Introduction” to “Étude sur le mouvement d’art décorative en Allemagne (A Study of the Decorative Arts Movement in Germany),” trans. John Cullars. Design Issues, XXIII, 2, (Spring 2007), 55-57.

“Piet Mondrian’s Last Thoughts,” in Late Thoughts: Reflections on Artists and Composers at Work, ed. Karen Painter and Thomas Crow. Los Angeles: Getty Research Institute, 2006, 15-35.

“Chanel’s Modernity,” in: Harold Koda and Andrew Bolton, Chanel. Exh. cat. New York: The Metropolitan Museum of Art, and New Haven/London, Yale U. Press, 2005, 18-21.

“Telling Tales: The Kröller-Müller Collection and the Narrative of Modern Art,” in Van Gogh to Mondrian: Modern Art from the Kröller-Müller Museum. Exh. cat. Atlanta: High Museum, 2004, 35-47.

“Introduction,” Fashion and Transgression. Los Angeles: Fisher Gallery, University of Southern California, 2003, n. pag.

“Paul Poiret’s Minaret Style: Originality, Reproduction, and Art in Fashion,” Fashion Theory 6, no. 2 (2002): 1-28.

“The Theatre of Fashion: Staging Haute Couture in Early 20<sup>th</sup>-Century France,” Theatre Journal 53 (2001): 1-32.

“Le Corbusier’s Modernism and the Discourses of the Decorative Arts in France,” in Le Corbusier et le Japon (acts of the symposium of the same name, Tokyo, 1997; in Japanese). Tokyo: Kajima Institute, 1999, 61-84.

“Das Bild Österreichs im Spiegel Frankreichs: Peche und das französische Kunsthandwerk im Jahr 1912,” in Die Überwindung der Utilität: Dagobert Peche und die Wiener Werkstätte. Ed. Peter Noever. Stuttgart: Hatje Verlag, 1998, 45-55; English translation: “The Image of Austria Refracted: Paris in the Mirror of Peche and the Decorative Arts in France, 1912,” Dagobert Peche and the Wiener Werkstätte. Ed. Peter Noever. New Haven and London: Yale University Press in association with the Neue

Galerie New York, 2002.

"Domesticity, Decoration and Consumer Culture: Selling Art and Design in Pre-World War I France," in Not at Home: The Suppression of Domesticity in Modern Art and Architecture, ed. Christopher Reed. London and New York: Thames and Hudson, 1996, 113-129, 281-2.

"The Logic of Fashion," Decorative Arts Society Journal, 19, 1995, 1-7.

"Theo van Doesburg, The Three Graces," in A Gallery of Modern Art at Washington University in St. Louis, ed. Jane E. Neidhardt. St. Louis: The Washington University Gallery of Art, 1994, 104.

"Le Corbusier, Nationalism and the Decorative Arts in France, 1900-1918," Nationalism in the Visual Arts, Studies in Art History, 29, Washington DC: National Gallery of Art, 1991, 65-87.

"Art vs. Industry: The Art Deco Compromise," in The 1920s: Age of the Metropolis, ed. Jean Clair. Montreal: The Montreal Museum of Fine Art, 1991, 392-403.

"Rietveld's Modernism," in Gerrit Rietveld: A Centenary Exhibition. Craftsman and Visionary. New York: Barry Friedman Ltd., 1988, 8-10.

"The Art of Reconciliation: Oskar Schlemmer's Work for the Theater," in Arnold L. Lehman and Brenda Richardson, eds. Oskar Schlemmer. Baltimore: The Baltimore Museum of Art, 1986, pp. 127-145.

Co-author (with Yve-Alain Bois), "De Stijl et l'architecture à Paris," in De Stijl et l'architecture en France. Liège and Brussels: Pierre Mardaga, 1985, pp. 25-90.

"The 'Totally Harmonious' Interior: Paradise or Prison?" Published as a pamphlet on the occasion of the Piet Mondriaanlezing 1985, by the Stichting Sikkensprijs, Sassenheim, The Netherlands, 1985.

"Toward a Redefinition of Tradition in French Design, 1895-1914," Design Issues, I, 2, Fall, 1984, pp. 53-69.

"Figures of the Dance in De Stijl," The Art Bulletin, LXVI, 4, December, 1984, pp. 645-656.

Selected entries in The Société Anonyme and the Dreier Bequest at Yale University: A Catalogue Raisonné. Ed. Robert L. Herbert, et. al. New Haven: Yale University Press, 1984, pp. 75-80, 182-195, 299-300, 332-335, 423-425, 447-449, 479-485.

"To Be Continued: A Note on Some Recent Mondrians," October, 27, Winter, 1983, pp. 75-80.

Selected biographical essays in Abstract Painting and Sculpture in America 1927-1944.

Pittsburgh: Museum of Art, Carnegie Institute, 1983, pp. 70-72, 147-149, 194-197.

"Gerrit Rietveld: Wohnraum im Schröder-Haus, 1924," Archithese, XIII, 1, January-February, 1983, pp. 6-8.

"The Abstract Environment of De Stijl," in De Stijl: 1917-1931, Visions of Utopia. Ed. Mildred Friedman. New York: Abbeville, 1982, pp. 165-189.

"Theo van Doesburg: From Music into Space," Arts Magazine, LVI, 6, February, 1982, pp. 92-101.

"Introduction," Charmion von Wiegand: Her Art and Life. Miami Beach: The Bass Museum of Art, 1982, pp. 5-7.

"The Style of De Stijl," Portfolio, IV, 2, March-April, 1982, pp. 82-87.

"Piet Mondrian's Designs for the Salon de Madame B..., à Dresden," The Art Bulletin, LXII, 4, December, 1980, pp. 640-647.

"Introduction," Time and Space. New York: The Washburn Gallery, 1980 (1 page).

"Abstraction, Decoration, and Collage," Arts Magazine, LIV, 10, June, 1980, pp. 154-157.

"Piet Mondrian's Atelier," Arts Magazine, LIII, 4, December, 1978, pp. 82-87. Translated in Bijutsu Techo (Tokyo), XXXIV, 9 and 10, September and October, 1982. Revised version translated in L'Atelier de Mondrian: Recherches et dessins. Ed. Yve-Alain Bois. Paris: Macula, 1982, pp. 71-83.

"From the Peanut Gallery: The Rediscovery of De Scott Evans," Yale University Art Gallery Bulletin, XXXVI, 2, Spring, 1977, pp. 37-43.

Selected entries in The Hudson River School: 19th-Century American Landscapes in the Wadsworth Athenaeum. Hartford: The Wadsworth Athenaeum, 1976, pp. 38-53.

Chronology in Ilya Bolotowsky. New York: The Solomon R. Guggenheim Museum, 1974.

### ***Response***

"Commentary," Journal of Visual Culture, vol. 9, no. 3, 2010, pp. 385-387.

### ***Exhibition Review***

The Société Anonyme: Modernism for America. Los Angeles: Hammer Museum, and traveling, in Artforum, October 2006.

**Book Reviews**

Caroline Evans, The Mechanical Smile: Modernism and the First Fashion Shows in France and America, 1900-1929 (New Haven and London: Yale University Press, 2013), Textile History, forthcoming.

Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H.D. Buchloh, Art Since 1900: Modernism, Antimodernism, Postmodernism (New York: Thames & Hudson, 2004), The Art Bulletin LXXXVIII, 2 (June 2006): 373-5.

Peter Wollen, Addressing the Century: 100 Years of Art and Fashion (Berkeley: University of California Press, 1999, distributed for the Hayward Gallery, London), <http://www.caareviews.org/reviews/wollen.html>.

Kenneth E. Silver, Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925 (Princeton: Princeton University Press, 1989), The Art Bulletin, LXXIII, 1, March 1991, pp. 156-158.

Carel Blotkamp et. al. De Stijl: The Formative Years 1917-1922, trans. Charlotte I. Loeb and Arthur L. Loeb, (Cambridge, Mass. and London: The MIT Press, 1987); Allan Doig, Theo van Doesburg: Painting into Architecture, Theory into Practice, Cambridge Urban and Architectural Studies 10, (Cambridge, England: Cambridge University Press, 1986); Paul Overy, Lenneke Büller, Frank den Ouden, and Bertus Mulder, The Rietveld Schröder House, (Cambridge, Mass. and London: MIT Press, 1988), Journal of the Society of Architectural Historians, L, 1, March 1991, pp. 85-88.

Le Corbusier, The Decorative Art of Today, trans. and intro. James I. Dunnett (Cambridge, Mass.: MIT Press, 1987), Design Issues, 6, Spring 1990, 87-90.

Linda Dalrymple Henderson, The Fourth Dimension and Non-Euclidean Geometry in Modern Art (Princeton, 1983), in Design Book Review, 5, Fall 1984, pp. 81-82.

**Public Lectures and Symposia****Lectures in Symposia**

Haags Gemeentemuseum, The Hague, The Netherlands.

The Making of Victory Boogie Woogie: "Mondrian and the Money," August 29, 2008.

Modern Interiors Research Centre, Kingston University, London, UK.

Fashioning the Modern Interior: Keynote Lecture: "Inside Mondrian's Studio: Dressing Up and Down," May 18, 2007.

Victoria & Albert Museum, London, UK:

Modernism: Designing a New World 1914-1939: "Designs on Mondrian—Avant-Garde and Kitsch," July 15, 2006. [Also delivered at Williams College, Williamstown, MA, February 2007, and at the Universität für angewandte Kunst, Vienna, March 2007.]

College Art Association Annual Meeting, Seattle, WA:



- Art Historians of Southern California Open Session: "(Re)Making Mondrian," February 21, 2004.
- Fashion Institute of Technology, New York, NY.  
 Femme Fatale: Fashion and Visual Culture in Fin-de-Siècle Paris: "Femme Fatale or False Fashion: The Caricature of Couture Culture," January 25, 2003. [Also delivered at the Western Society for French History 31<sup>st</sup> Annual Meeting, Newport Beach CA, October 31, 2003.]
- Design History Society Conference, University of Brighton, U.K.  
 The Ideal and the Real in Design: "The 'Genuine Reproduction': Artistic Ideal and Commercial Reality in Early 20<sup>th</sup>-Century Haute Couture," September 20, 1997.
- Museum of Modern Art, Kamakura, Japan.  
 Le Corbusier and Japan: "Le Corbusier's Modernism and the Discourses of the Decorative Arts in France," February 9, 1997.
- Bard Graduate Center for Studies in the Decorative Arts, New York, NY.  
 Answering the Call of Nationalism: The Decorative Arts in Europe and America, 1890-1914: "Constructing Frenchness: Who Owns the National Tradition?" May 5, 1995.
- College Art Association Annual Meeting, New York, NY.  
 Design and Advertising in America: The Aesthetics of Consumption, 1910-1940: "The Logic of Fashion," February 19, 1994.
- College Art Association Annual Meeting, Seattle, WA.  
 Respondent, "The Moment of Conversion," February 4, 1993.
- Cooper-Hewitt Museum, New York, NY.  
 Divergence or Convergence? Design and the Decorative Arts: "Major, Minor, Mere: Modernist Attitudes to the Decorative Arts," October 26, 1991.
- Harvard University, Cambridge, MA.  
 Image, Object, and the Teaching Museum Today: "Object Lessons: The Museum and the Academy," October 18, 1991.
- University of Puget Sound, Tacoma, WA.  
 Metamorphoses of the Avant-Garde Artist and Author, 1908-1939: Social Roles and Cultural Consequences: "Le Corbusier's Pavillon de L'Esprit Nouveau: The objet type and the Decorative Arts," April 20, 1991.
- Yale University Art Gallery, New Haven, CT.  
 Herbert Revisited: A Symposium in Honor of Professor Robert L. Herbert: "Art, Decoration and Industry," May 12, 1990.
- The Johns Hopkins University, Baltimore, MD.  
 Nationalism in the Visual Arts: "Le Corbusier, Nationalism and the Decorative Arts in France, 1900-1918," October 17, 1988.
- College Art Association Annual Meeting, Boston, MA.  
 New Research in Twentieth-Century Art: "Cubism and Decoration," February 14, 1987.
- The Baltimore Museum of Art, Baltimore, MD.  
 Furniture and the Decorative Arts Symposium: "The Forms of Function: European Furniture of the Teens and Twenties," March 24, 1984.
- Massachusetts Institute of Technology, School of Architecture and Planning, Cambridge, MA.  
 Dutch Architecture Between the Wars Symposium: "Cornered in Space:

- The Colored Environment of De Stijl," November 5, 1982.  
 The Hirshhorn Museum, Washington, DC.  
 De Stijl Seminar: "The Dancing Figure: Movement, Music and Space in the Work of Theo Van Doesburg and Vilmos Huszar," May 8, 1982.  
 The Walker Art Center, Minneapolis, MN.  
 De Stijl Symposium: "Mondrian and the De Stijl Environment," January 31, 1982.  
 The Johns Hopkins University, Baltimore, MD  
 Theory, Criticism and the Practice of Painting, The Adolf Katzenellenbogen Memorial Symposium: "Music into Space: Van Doesburg's Color Theory," March 7, 1981.  
 College Art Association Annual Meeting, San Francisco, CA.  
 Images of Public and Private Life in European Art, 1789-1900: "Interiorization in French Art and Design of the 1890s," February 27, 1981.  
 University of East Anglia, Norwich, England:  
 British Association of Art Historians Conference: "Color and Architecture: De Stijl's Collaborative Ideal," March 29, 1980.

***Symposia and Workshops Chaired or Moderated***

- Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.  
 Safra Colloquy on the conservation of modern paintings, December 8-10, 2008  
 College Art Association Annual Meeting, Dallas, TX:  
 Chair: "Distinguished Scholar Session" (honoring Robert L. Herbert), February 21, 2008.  
 National Committee for the History of Art, Los Angeles County Museum of Art, LA; The Huntington, Pasadena; Getty Villa, Malibu; University of Southern California, LA:  
 Organizer and convener: "Past Perfected: Antiquity and its Reinventions," April 6-8, 2006.  
 Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.  
 "Dialogues in Art History: A Twenty-Fifth Anniversary Symposium," April 22, 2005  
 College Art Association Annual Meeting, Los Angeles, CA:  
 Co-Chair: "Fashion, Identity, and Cultural History," February 1999.  
 XXIXth International Congress of the History of Art (CIHA), Amsterdam, The Netherlands:  
 Chair: "Modern Art and Oblivion," September 1-7, 1996.  
 Getty Center for the History of Art and the Humanities, Santa Monica, CA.:  
 Moderator: "The Production of the Authentic Voice: Artists and Scholars as Users of Collections and Archives," May 15, 1995.  
 Canadian Center for Architecture, Montreal, Quebec:  
 Co-Chair: "Architecture and Cubism," May 13-15, 1993.  
 Midwest Art History Society, Annual Meeting, Evanston, IL  
 Chair: "20th-Century Art," March 21, 1986.  
 Northwestern University, Evanston IL:  
 Chair: Societies, Arts, Knowledges. "The Arts," October 18, 1985.  
 College Art Association Annual Meeting, Los Angeles, CA:  
 Chair: "Nationalism and Internationalism in Europe, 1910-1930," February 1985.

***Invited Lectures***

Northern Illinois University, DeKalb, IL:

“The Afterlife of Piet Mondrian,” October 10, 2013

Also delivered at 92<sup>nd</sup> Street Y, New York, NY; High Museum of Art, Atlanta, GA; Cantor Arts Center, Palo Alto, CA; Los Angeles County Museum of Art, Los Angeles, CA.

San Jose State University, San Jose CA:

Keynote: “Fashioning a Public for Piet Mondrian,” Art History Association Graduate Symposium, April 13, 2013. Hoofstede-De Groot Lecture, National Institute for Art History (Rijksdienst Kunsthistorische Documentatie), The Hague:

“(Un)Becoming Sculpture: Mondrian’s New York Furniture,” March 28, 2012.

Henry Moore Institute, Leeds, UK:

“Sculpting Mondrian’s Furniture,” March 14, 2007

[Also delivered at Bard Graduate Center, NY, October 3, 2007; Getty Research Institute, February 25, 2008; Institute of Fine Arts, Spring 2008; Stanford University, Spring 2008.]

The Hilla Rebay Lecture, Solomon R. Guggenheim Museum, NY:

“Making Mondrian(s),” October 18, 2005

Princeton University, Princeton, NJ:

“Mondrian’s Afterlife,” April 18, 2005.

High Museum of Art, Atlanta, GA:

“Helene Kröller-Müller as a Patron of Piet Mondrian and Bart van der Leek,” October 18, 2004.

Emory University, Atlanta, GA:

“Making and Marketing Mondrian,” October 14, 2004.

Seattle Museum of Art, Seattle, WA:

“Mondrian and the Abstractionists,” July 26, 2004.

University of Washington, Seattle, WA:

“Re: Making Mondrian,” May 26, 2004

Philadelphia Museum of Art, Philadelphia, PA:

“A Fashion for Transgression,” October 24, 2003.

Busch-Reisinger Museum, Harvard University, Cambridge, MA:

“The Theater of Haute Couture,” May 13, 2003

National Gallery of Art, Washington, DC:

“Couture Culture: Modern Art and the Logic of Fashion,” December 1, 2002.

Birmingham Museum of Art, Birmingham, AL:

“Modernism and the Decorative Arts in France,” October 24, 2002.

Yale University, New Haven, CT:

“Original, Readymade and Reproduction: The Logic of Fashion in Early 20<sup>th</sup>-Century Modernism,” April 6, 2000. [ Also delivered at Getty Research Institute, Works in Progress Series, September 22, 2000; College of Letters, Arts and Sciences Research Forum, University of Southern California, January 30, 2001; University of Notre Dame, February 27, 2001.]

Newcomb College, Tulane University, New Orleans, LA:

- “Originality and the Culture of the Copy: Art and Fashion in the Early-20th Century,”  
January 28, 1999.  
Barnard College, New York, NY:  
“Couture and Culture: Fashion and the Marketing of Modernism,” October 20, 1997.  
Mount Holyoke College, South Hadley, MA:  
“Fashion and Modernity in Early Twentieth-Century France,” April 14, 1997.  
University of Toronto, Toronto, Ontario.  
The Teetzel Lectures: “Couture and Culture: Fashion and the Marketing of Modernism,  
c. 1880-1918.” 1) “Fashion as Art/Art as Fashion,” 2) “Theater and the Spectacle of  
Fashion,” 3) “Fashioning Commodity Culture,” March 11, 12, 13, 1997.  
Middlesex University, London; Royal College of Art, London:  
“Fashioning Modernism,” March 1994. [Also delivered at School of Architecture,  
Princeton University, Princeton, NJ; Art Center College of Design, Pasadena,  
CA; Pomona College, Claremont CA, Winter-Spring 1994.]  
Birkbeck College, University of London:  
“The J. Paul Getty Museum,” March 17, 1994.  
University of Brighton, Brighton, UK:  
“Domesticity, Decoration and Consumer Culture,” March 16, 1994.  
Los Angeles County Museum of Art, Los Angeles, CA,  
Modern and Contemporary Art Council: “Picasso's Women: Images of Dread and  
Desire,” January 26, 1994.  
School of Architecture, Columbia University, NY:  
“Decoration, Abstraction, and Consumer Culture,” in the series,  
Gender/Architecture/Modernity,” November 24, 1992.  
The Chicago Art History Colloquia, Chicago, IL:  
“Fashion and the Marketing of Modernism: Some Preliminary Thoughts on Couture and  
Culture,” October 17, 1990.  
School of Architecture, University of Southern California, Los Angeles, CA; University of  
California, Irvine, CA:  
“Le Corbusier, Nationalism and the Decorative Arts in France,” Spring, 1990.  
School of Architecture, Princeton University, Princeton, NJ:  
Andrew W. Mellon Ph.D. Symposia: “Le Corbusier and Art Deco,” November 28, 1989.  
Society of Architectural Historians, Montreal, Quebec:  
“Le Corbusier and Art Deco: Reconstructing the Context,” April 13, 1989.  
Terra Museum of American Art, Chicago, IL:  
“The Heritage of Piet Mondrian in America: Geometric Abstraction in the 30s, 40s and  
50s,” October 25, 1988.  
Haags Gemeentemuseum, The Hague, The Netherlands:  
“Mondrian and the De Stijl Environment,” April 23, 1988.  
Institute for Advanced Study, Princeton University, Princeton, NJ:  
“Cubism and Decoration,” April 2, 1987.  
Baltimore Museum of Art, Baltimore, MD:  
“Oskar Schlemmer and the Theater of Modernism,” February 9, 1986.  
Piet Mondriaanlezing 1985, Amsterdam, The Netherlands:

- "The 'Totally Harmonious' Interior: Paradise or Prison?" November 19, 1985.  
The Art Institute of Chicago, Chicago, IL:  
"Mondrian and De Stijl: Who's Afraid of Red, Yellow and Blue?" November 5, 1985.  
North Carolina Museum of Art, Raleigh, NC:  
"Form vs. Function in Bauhaus Design," July 17, 1985.  
Northwestern University Day, Evanston, IL:  
"Impressionism: Sites and Insights," October 19, 1984.  
McGill University, Montreal, Quebec, Canada:  
"The Dance in De Stijl," March 22, 1984.  
Society of Architectural Historians, Chicago, IL:  
"The Frame and Beyond: Dialogues Between Painting and Architecture in De Stijl,"  
January 24, 1984; University of California, Berkeley, College of Environmental Design,  
March 12, 1986.  
David and Alfred Smart Gallery, Chicago, IL:  
"Public vs. Private: Symbolist Interiors by Fernand Khnopff" January 5, 1984.  
Vassar College, Poughkeepsie, NY:  
"Figures of the Dance in De Stijl," March 23, 1983.  
Columbia University, School of Architecture, NY:  
"Suspended in Space: The Idea of Architecture in the Work of Mondrian and  
Van Doesburg," March 2, 1983.  
The Baltimore Museum of Art, Baltimore, MD:  
"Breuer at the Bauhaus," November 15, 1981.  
The Wadsworth Athenaeum, Hartford, CT:  
"Rietveld's Furniture in Context," August 17, 1980.  
University of California, Berkeley, CA; The Johns Hopkins University, Baltimore, MD:  
"Interiorization: The Interior in French Art and Design at the Turn of the Century,"  
March 1980.  
Yale University Art Gallery, New Haven, CT:  
"Mondrian's Broadway Boogie Woogie," September 17, 1979.  
Temple University, Philadelphia, PA; Wayne State University, Detroit:  
"The Problem of the Corner: Turning Points in the Abstract Interior," Spring 1979.  
Yale University, New Haven, CT:  
"The Discovery of De Scott Evans, Painter of Peanuts," June 15, 1975.

***Lecture Series Organized***

- Getty Research Institute for the History of Art and the Humanities, Los Angeles, CA:  
"Work in Progress," a series of lectures and discussions on diverse topics in the  
history of art and the humanities, one held each month during the academic year,  
1993-8.

***Panels, Responses, and Presentations***

- University of California Los Angeles, Los Angeles CA:  
"Capturing the Moment," A conference co-sponsored by the Eugen Weber Chair in  
European History at UCLA and the USC Visual Studies Program, May 1-2, 2009.

Yale University, New Haven, CT:

Art's Histories at Yale, April 4, 2009.

Getty Conservation Institute and Getty Research Institute, Los Angeles, CA:

"The Object in Transition," presentation followed by discussion with IJsbrand Hummelen about Piet Mondrian's *Victory Boogie Woogie*, January 25, 2008.

Tate Modern, London, UK:

"Inherent Vice: the Replica and its Implications in Modern Sculpture," October 18-19, 2007.

Faculty Works in Progress, Literary, Visual and Material Culture, USC:

"Designs on Mondrian: Avant-Garde and Kitsch," February 26, 2007

Art Historians of Southern California, Getty Villa, Malibu, CA:

Moderator, "Publishing and Art History: Limitations and Opportunities in the 21<sup>st</sup> Century," November 4, 2006.

Hammer Museum, UCLA, Los Angeles, CA:

Short paper followed by panel discussion, "Incorporated, Inc.: A Museum of Modern Art before the Museum of Modern Art," May 24, 2006.

Getty Project for the Study of Collecting and Provenance, Workshop on the History of Collecting, Getty Research Institute, Los Angeles, CA.

May 17, 2006.

Literary, Visual and Material Culture Initiative, USC:

"In the Constructivist Archive," March 6, 2006.

Early Modern Studies Institute, USC:

"From Dissertation to Book," February 9, 2006.

Getty Project for the Study of Collecting and Provenance, Forum in the History of Collecting, Getty Research Institute, Los Angeles, CA.

"From Private Collection to Public Collection," May 12, 2004

Museum of Contemporary Art at the Design Center, Los Angeles, CA:

Gallery Talk, "House to Home: Picturing Domesticity," March 18, 2004.

Getty Research Institute, Los Angeles, CA:

"Piet Mondrian: Art, Life, and Afterlife," paper presented in the panel, "Artists' Last Thoughts," May 28, 2002.

Celebrity, Culture & Politics Seminar Series, Norman Lear Center, USC:

"Celebrity and the Logic of Fashion," November 10, 2000

Works in Progress, Getty Research Institute, Los Angeles, CA:

Respondent to Keith Moxey, "History, Fiction, Memory: Riemenschneider and the Dangers of Persuasion," May 5, 2000.

University of Southern California, Los Angeles, CA:

The Annenberg Dialogues, no. 2: "We are Animals and Angels, and Reasonable Machines," February 7, 1998.

Los Angeles Forum for Architecture and Urban Design, Los Angeles, CA:

"Architecture/Interior Design: The Design Divorce?" April 15, 1997.

Yale University, New Haven, CT:

"The Centennial of Women's Admission to the Ph.D. Programs of the Yale Graduate School: Substantive Advances in Humanities, Arts and Letters," April 25, 1992.

The Chicago Institute for Architecture and Urbanism, Chicago, IL:

"Yehuda Safran on Adolf Loos," June 1991.

Northwestern University, Evanston, IL:

"Art History and Cultural Policy in the Federal Republic of Germany Today," November 9-10, 1990.

The Chicago Architectural Club, Chicago, IL:

"A Conversation with Victor Vasarely," May 15, 1989.

The Film Center, Art Institute of Chicago, Chicago, IL:

"Cubism: Constructivism and the Cinema in the 1920s," January 24, 1986.

### **Professional Organizations, Educational Institutions, Editorial Boards, and Peer Review**

American Council of Learned Societies, Peer Review Panelist, 2010

John Simon Guggenheim Foundation, Peer Review, 2010

University of British Columbia, Department of Art History, Art Theory, and Museum Practice, External Review, 2009

Social Sciences and Humanities Research Council of Canada, Peer Review, 2007

University of Delaware, Department of Art History, External Review, 2007

Getty Postdoctoral Fellowship Grant Advisory Committee, 2005-7

Center for Advanced Study in the Visual Arts,

National Gallery of Art, Senior Fellowship Peer Review, 2005

Institute for Advanced Study, Fellowship Program Peer Review, 2004, 2005, 2008-12

Comité International d'Histoire de l'Art, Board Member, 2004-8

American Council of Learned Societies, Fellowship Program Peer Review, 2003

Research Assessment Exercise (United Kingdom) 2001, Non-U.K. Advisor, History of Art, Architecture and Design Panel, 2001

American Academy in Rome, School of Classical Studies, History of Art Jury, 2001

Sterling and Francine Clark Art Institute Fellowship Committee, 2000-2003

Emory University, Department of Art History, External Reviewer, 2000

Board of Advisors, Center for Advanced Study in the Visual Arts,

National Gallery of Art, 1999-2002; Chair, 2001-2002

Grey Room, Editorial Board, 1998-present

Reaktion Books, London

Series Co-editor, *Histories, Cultures, Contexts*, 1998-2004

National Committee for the History of Art, Board of Directors, 1998-present; Vice-President, 2002-2004; President, 2004-present

College Art Association Annual Meeting Los Angeles Local Host Committee, 1998-99

University of Michigan, Ann Arbor, Department of Art History, External Reviewer, 1998

Woodrow Wilson Center, Washington, D.C., Peer Reviewer, 1994, 1996

Journal of the Society of Architectural Historians, Peer Reviewer, 1996

University of California, Santa Barbara, Department of Art History, External Reviewer, 1996-97

University of California, Riverside, Graduate Program in Art History, External Reviewer, 1996

Getty Grant Program, External Reviewer, 1989, 1995

The Art Bulletin, Editorial Board, 1993-1999

Wesleyan University, Board of Trustees, 1994-97

Design Issues, Editorial Board, 1993-97; Contributing Editor, 1984-88  
College Art Association, Board of Directors, 1992-97  
Committee to Visit the Harvard University Art Museums, 1992-98  
National Endowment for the Humanities, Museum Projects Peer Review Panelist, 1991  
Illinois Institute of Technology, College of Architecture, Loeb Traveling Prize Jury, 1991  
Design Management Working Group, Center for Interdisciplinary Study of Science and Technology, Northwestern University, 1990-91  
College Art Association, Nominating Committee, 1990  
Smithsonian Institution, Scholarly Studies Program, External Reviewer, 1989  
Swarthmore College, Swarthmore, PA, Outside Examiner of the Art Department, 1989  
Carleton College, Northfield, MN, Honors Program, Outside Examiner in the History of Art, 1985  
Society of Architectural Historians, Chicago Chapter Secretary, 1984-85  
Swarthmore College, Swarthmore, PA, Honors Program, Outside Examiner in the History of Art, Spring 1984  
Member of committee sponsored by Nederlandse Organisatie voor Zuiver Wetenschappelijk Onderzoek (an agency of the Dutch government) to collect, edit and publish the letters of Piet Mondrian, 1981-89  
Maryland Council on the Arts, member 1981-82  
  
The College Art Association of America, member 1979-present  
The Society of Architectural Historians, member 1983-2010  
Yale University, Jonathan Edwards College, Fine Arts Advisor, 1975-77

***Peer Review for Appointment, Renewal, Promotion and Tenure:***

Ad Hoc Committee, School of Historical Studies, Institute for Advanced Study (Princeton); Boston University; CUNY, Graduate Center; Duke University (2); Harvard University; Lake Forest College; Middlesex University; Notre Dame University; Northwestern University; Occidental College; Purchase College, SUNY; Scripps College; Swarthmore College; University of British Columbia; University of California at Santa Barbara; University California, Irvine (2); University of Delaware; University of Michigan; University of Missouri-Columbia (2); University of Pennsylvania (3); University of South Florida; University of Virginia; Vassar College; Yale University.

***Peer Review for Publication, 2009-present:***

Fashion Theory (2), University of Chicago Press (2)

**Teaching and Advising**

Areas of undergraduate and graduate teaching

Nineteenth- and twentieth-century European and American art, architecture, design, and visual culture; theories and methodologies in the history of art; art and fashion; the art market; art, business and the law



Graduate Student Mentoring, USC

Visual Studies Graduate Certificate Mentoring Program (funded by a grant from the Andrew W. Mellon Foundation), 2006-7, 2009

Dissertations Directed or Advised

Katharine Wells, "Tapestry and Tableau: Revival, Reproduction, and the Marketing of Modernism" Ph.D. USC, 2014 (principal advisor). Current position: Assistant Professor, University of Wisconsin, Milwaukee.

Katherine Kerrigan, "Cataloguing Critique: Experimental Forms of Documentation in American Art, 1970-1977," PhD USC 2013 (committee member).

Mark Braude, "Spinning Wheels: Cosmopolitanism, Mobility, and Media in Monaco, 1855-1956," PhD (History) USC 2013 (dissertation committee).

Daniel Hackbarth, "Media as Medium: Raoul Hausmann, 1915-1945," PhD Stanford 2012 (committee member).

Anca Lasc, "Before Art Nouveau: The Invention, Commercialization, and Display of the Modern Interior in Nineteenth-Century France" Ph.D. USC, 2012 (dissertation committee).

Aleca Le Blanc, "Renegotiating Brasilidade: Concrete Art and Visual Culture in Brazil in the 1950s" Ph.D. USC, 2011 (principal advisor). Current position: Assistant Professor, University of California, Riverside.

Amy Von Lintel "The Popular Origins of Art History in Nineteenth-Century Britain and France" Ph.D. USC, 2010 (principal advisor). Current position: West Texas A&M University.

Katya Kudriavtseva, "The Afterlife of Kazimir Malevich's *Black Square*" Ph.D. USC, 2010 (principal advisor). Current position: Assistant Professor, Stetson University.

Jason Goldman, "Arousing Possibilities: Deviant Sexuality and Underground American Art, 1955-1969" Ph.D. USC, 2011 (dissertation committee).

Jason Hill, "The Artist as Reporter: Picturing the News in *PM* Daily, 1940-1948" Ph.D. USC, 2011 (dissertation committee).

Rachel Middleman, "Erotic Art and Feminist Heterosexuality: Women Artists in New York, 1963-1973" Ph.D. USC, 2010 (dissertation committee).

Alice White, "Pride, Prejudice, and Popular Culture: Jane Austen and Women Writers, 1813-Today" (English) Ph.D. USC, (dissertation committee).

Carlos Kase, "A Cinema of Anxiety: American Experimental Film in the Realm of Art (1965-75)" (Critical Studies, School of Cinematic Arts) Ph.D. USC 2009 (dissertation committee).

Laura Kalba, "The Visual Culture of Color, France 1850-1900" (History) Ph.D. USC, 2008 (dissertation committee).

Sandra Zalman, "Vernacular Vanguard: How America Minded Surrealism" Ph.D. USC 2008 (principal advisor). Current position: Assistant Professor, University of Houston.

Suzy Royal, Ph.D. USC 2007 (dissertation committee).

Kelli Olgren, "Reading Expressionist Architecture: The German Avant-Garde and 'Paper Architecture,' 1914-1924" Ph.D. USC 2006 (dissertation committee).

Juliet Bellow, "Clothing the Corps: How the Avant-Garde and the Ballets Russes Fashioned the Modern Body," PhD University of Pennsylvania, 2005 (dissertation committee).

- Stacey Uradomo, "Legacies: Family Memories, and Identity in the work of Roger Shimomura, Tomie Arai and Lynne Yamamoto," Ph.D. USC, 2004; (principal advisor, jointly with Richard Meyer).
- Andrew Nedd, "Defending Russia: Russian History and Pictorial Narratives of the 'Patriotic War,' 1812-1912" Ph.D. USC, 2005 (dissertation committee).
- Stacey Loughrey, "Making China: Design, Empire, and Aesthetics in Britain, 1745-1851" Ph.D. USC 2004 (dissertation committee).
- Elizabeth M. Durst, "A Cut Above: Fashion as Meta-Culture in Early-Twentieth-Century Russia" (Slavic Languages and Literatures), Ph.D. USC, 2004 (dissertation committee).
- Andrea Zaharia-Roth, "Painting Women in Renaissance Bergamo: Reevaluating Standards of Representation" Ph.D. USC, 2003 (dissertation committee).
- Sarah Warren, "Performing the Primitive: Mikhail Larionov and the Paradoxes of Russian Futurism" Ph.D. USC 2002 (principal advisor). Current Position: Associate Professor, SUNY Purchase.
- Sarah D. Nilssen, "Projecting America: Films at the Brussels World's Fair of 1958," Ph.D. USC (School of Cinema/Television), 2000 (dissertation committee).
- Katya Udina, "The Myth of St. Petersburg in the Early Twentieth Century," Ph.D. USC (Slavic Languages and Literatures), 1999 (dissertation committee).
- Trudi Abram, "Representations of American Femininity: True Woman, New Woman, and Thomas Wilmer Dewing's Enigmatic Woman," Ph.D. USC 1998 (dissertation committee).
- Mark Konecny, "The Esthetics of Performance in Experimental Russian Culture of the 1910's," Ph. D. USC (Slavic Languages and Literatures), 1998 (dissertation committee).
- Andrea Pappas, "Mark Rothko and the Politics of Jewish Identity, 1939-1945," Ph.D. USC, 1997 (principal advisor). Current position: Associate Professor, Santa Clara University.
- Alex Alberro, "Disowning Art: The Politics of Conceptual Art in New York City in the late 1960s" Ph.D. Northwestern University, 1996 (dissertation committee).
- Nancy Owen, "Culture and Consumption: Modern Design in America, 1925-1935" (discontinued; was principal advisor.)
- Martha Tedeschi, "The Transformation of the Print Market in England 1860-1900" Ph.D. Northwestern University, 1994 (principal adviser). Current position: Deputy Director for Art and Research, Art Institute of Chicago.
- Ellen A. Christensen, "Government Architecture and British Imperialism: Patronage and Imperial Policy in London, Pretoria and New Delhi (1900-1931)," Ph.D. Northwestern University, 1994 (dissertation committee).
- Cristina Cuevas-Wolf, "Indigenous Culture, Leftist Politics and Photography in Mexico, 1924-1940" Ph.D. Northwestern University, 1997 (dissertation committee).
- Anne Helmreich, "Landscape Art and the Formation of a National Identity in England, 1870-1914," Ph.D. Northwestern University, 1994 (dissertation committee).
- D. Keith Holz, "Modern German Art and its Public in Prague, Paris and London, 1933-1940," Ph.D. Northwestern University, 1992 (dissertation committee).
- Karen Kettering, "Natal'ia Dan'ko, Soviet Porcelain Artist (1892-1942)" Ph.D. Northwestern University, 1996 (dissertation committee).
- Laurie Milner, "Modernism's Absent Father: Constructions of Cézanne and his Art in Paris,

- 1886- 1901" Ph.D. Northwestern University, 1993 (dissertation committee).
- James A. Van Dyke, "The Crisis of Political Representation in the Visual Arts in Düsseldorf, 1928-1937" Ph.D. Northwestern University, 1997 (dissertation committee).
- Marilyn Kushner, former Curator, Montclair Art Museum, NJ. "Morgan Russell (1886-1953): An Expatriate American Artist," Ph.D. Northwestern University, 1991 (dissertation committee).
- Kevin Murphy, "Memory and Modernity: Architectural Restoration in France, 1830-1848," Ph.D. Northwestern University, 1992 (dissertation committee).
- Nancy Ring, "New York Dada and the Crisis of Masculinity: Man Ray, Francis Picabia, and Marcel Duchamp in the United States, 1913-1921," Ph.D. Northwestern University, 1991 (principal adviser).
- Paula Wisotzki, Assistant Professor, Loyola University, Chicago. "David Smith's Medals for Dishonor," Ph.D. Northwestern University, 1988 (principal adviser). Current position: Associate Professor, Loyola University.
- John Hutton, "A Blow of the Pick: Science, Anarchism, and the Neo-Impressionist Movement," Ph.D. Northwestern University, 1987 (dissertation committee).

**University Service: Stanford**

Art & Art History Department

Department Chair, Fall 2010 to present

Architectural Historian Search Committee, member: 2012-13

Halperin Chair Search Committee, member: 2010-12

Promotion and Tenure Committee, member: Barbaro Martinez-Ruiz: 2010-11

School of Humanities and Sciences

McMurtry Building Executive Committee, member: Fall 2010 to present

Appointments and Promotions Committee, member: Fall 2010; 2011 to present

Stanford-CCNY Summer Research Institute, faculty mentor, 2013, 2014

Cantor Arts Center Director Search Committee, chair: 2011

Thoma Chair Search Committee, chair: 2010-12

**University Service: USC**

Art History Department

Faculty Mentor to Sonya Lee, Daniela Bleichmar, and Megan O'Neil

Chair, Graduate Admissions, 2009-10

3<sup>rd</sup> –Year Review: Sean Roberts, 2010

Interim Chair, January 2009

Chair, 3<sup>rd</sup>-Year Review: Daniela Bleichmar, 2009

Chair, Merit Review Committee, 2009

Member, Senior Art History Positions Search Committee, 2007-8

Graduate Advisor, 2006-7

Member, Early Modern Position Search Committee, 2006-7

Member, Latin American Position Search Committee, 2004-5

Member, Graduate Admissions Committee, 2004-7  
Department Chair, 1997-2004  
Musings, The Bulletin of the Art History Department, Editorial oversight, 2002, 2004  
Member, Joint Position in Art History, Classics and Religion Search Committee, 2004  
Member, Joint Position in Art History and Classics Search Committee, 2002-3  
Chair, Korean Art History Search Committee, 2001-2  
Member, Joint Position in Art History and American Studies Program Search Committee, 2001  
Member, Departmental Promotions Committee, 1999  
Co-Chair, Chinese Art and Intellectual/Cultural History Position Search Committee,  
1997-98, 1999-2000  
Chair, 19<sup>th</sup>-Century European Position Search Committee, 1998-99  
Member, Japanese Art History Position Search Committee, 1998-99  
Graduate Advisor, Fall 1997  
Chair, 17<sup>th</sup>-18<sup>th</sup> Century Position Search Committee, 1997-8  
Member, Baroque Position Search Committee, 1996-7  
Co-Chair, Contemporary Position Search Committee, 1995-6  
Chair, Graduate Admissions Committee, 1996  
Member, Graduate Curriculum Committee, 1995-6  
Chair, Special Events Committee, 1995-6  
Organizer, Getty Lectures, 1996, 1998, 2001, 2004  
Chair, Ad Hoc Committee for the promotion and tenure of Selma Holo, 1995  
Member, Ad Hoc Committee for the promotion and tenure of Glenn Harcourt, 1995

College of Letters, Arts and Sciences

Humanities Personnel Committee, 2010  
Graduate Curriculum Committee, 2006-7  
Humanities Personnel Committee, Summer 2004 (Chair), Fall 2003, 1996-7  
Member, Committee on Redesign of LAS Website, 2002  
Chair, Infrastructure Task Force, 2001  
Co-Chair, Visual Culture Group, Ahmanson Humanities Initiative, 1999-2003  
College Faculty Council, 1999-2001  
Faculty Caucus, 1999-2000  
Research Caucus, 2000-2001  
Humanities Initiative Committee, 1998

Visual Studies Graduate Certificate Program

Member, Steering Committee, 2005-present  
Professionalization Program, 2009  
Organizer, Professionalization Program (funded by a grant from the Andrew W. Mellon Foundation), 2006-7

University

Member, Arts and Humanities Subcommittee of the University Committee on Curriculum,  
Spring 2007

Member, Advisory Committee on the Program in American Studies and Ethnicity, 2005-6  
Member, Internal Committee, Academic Program Review, Program in American Studies and  
Ethnicity, 2004-5  
Member, Executive Board, Academic Senate, 2001-2  
Member, Information Services Committee, 1999-2000, 2001-4  
Member, Task Force on Conflict of Interest, 2001-3  
Member, Undergraduate Curriculum Committee, Science and Engineering Panel, 2000-01  
Chair, Digital Imaging Subcommittee of the Information Services Committee, 1999-2000  
Member, Peer Review Subcommittee of the University Research Committee, 1999-2000

7/2014