

CURRICULUM VITAE

NAME: Susan P. Casteras

CURRENT POSITION: Professor of Art History, School of Art, University of Washington (Box 353440, Seattle WA 98195; tele. 206-543-4876; email at casteras@u.washington.edu)

EDUCATION:

Ph.D. in the History of Art, Yale University, 1977; dissertation: Down the Garden Path: Courtship Culture and Its Imagery in Victorian Painting; Advisor: Prof. George L. Hersey

M. Phil. in the History of Art, Yale University, 1975

M.A. in the History of Art, Yale University, 1973; master's thesis: Susan Macdowell Eakins and the Eakins Tradition; Advisor: Prof. Theodore E. Stebbins, Jr.

Double B.A. in Art History and English Literature, Vassar College, 1971

PRIZES AND AWARDS:

Milliman Endowment Award, 2014

Milliman Endowment Award, 2013

Milliman Endowment Award, 2012

Milliman Endowment Award, 2010

Nominated for Favorite Professor Award, UW Alumni, 2007

Nominated for Distinguished Teaching Award, UW, 2006

Donald E. Petersen award for teaching excellence, 2005

Dean's Fund research grant, University of Washington, 2003

Project entitled The Grosvenor Gallery: A Victorian Palace of Art awarded an NEH Planning Grant for March 1992-June 1993; also, NEH Implementation Grant awarded for March 1995-June 1996

Frederick W. Hilles Publication Fund award for English Pre-Raphaelitism in its European Context, 1993

First prize for the best exhibition catalogue in the American Association of Museum's NEMA division publication competition as well as a special citation from the judges for the Best Overall Entry, Pocket Cathedrals: Pre-Raphaelite Book Illustration, 1991

Selection of English Pre-Raphaelitism and its Reception in America in the Nineteenth Century as one of the Outstanding Academic Books of 1990-1 by Choice, the official review publication of the Association of College and Research Libraries, division of the American Library Association

First prize awarded to Images of Victorian Womanhood in English Art as the best manuscript in Women's Studies, awarded by Associated University Presses, 1985

FELLOWSHIPS:

Fulbright Distinguished American Scholars Programme, New Zealand/US Educational Foundation, winter 1997

National Endowment for the Humanities Fellowship for University Teachers, 1991-2

American Council of Learned Societies Post-Doctoral Fellowship, 1983-4

Whiting Prize Fellowship, Yale University, 1976-7

Woodrow Wilson Doctoral Dissertation Fellowship in Women's Studies, 1975-6

Danforth Foundation Fellowship, 1971-5

Kress Fellowship, summer 1973

Rotary International Fellowship, 1971

Vassar College Fellowship, 1971

Woodrow Wilson Fellowship in English Literature, 1971

OTHER ACADEMIC HONORS:

Ph.D. awarded "Distinction" by the History of Art Department, Yale University, 1977

Graduated summa cum laude, Vassar College 1971

Departmental Honors and B.A. in Art History, Vassar College, 1971

Departmental Honors and B.A. in English, Vassar College, 1971

Kate Furness Shakespeare Prize, Vassar College, 1970

Elected to Phi Beta Kappa, Vassar College 1970

PROFESSIONAL/WORK EXPERIENCE (at Yale University):

Curator of Paintings and Sculpture, Yale Center for British Art, 1991-1996

Assistant Curator of Paintings and Sculpture, Yale Center for British Art, 1977 to 1991

Lecturer, History of Art Department, 1978 to 1996 (also a past member of the British Studies and Women's Studies Departments)

Assistant to the Director, Yale University Art Gallery, 1974-5

Teaching Fellow for Profs. T.E. Stebbins, Jr. and Vincent Scully, 1973-4

Special Graduate Assistant to the Director (Alan Shestack), Yale University Art Gallery, 1972-3

OTHER PROFESSIONAL/WORK EXPERIENCE:

Adjunct Professor, Art History Department, The Graduate Center of the City University of New York, Winter-Spring 1985 and WinterSpring 1987

Distinguished Visiting Professor, Burke Seminar Lectures, Indiana University, winter 1995

SELECTED PUBLICATIONS:

"Aesthetes on Display: 'Not Masculine and Progressive but Reclusive and Retrospective,'" in Lee Glazer and Linda Merrill, Palaces of Art: Whistler and the Art Worlds of Aestheticism Washington, D.C.: Smithsonian Institution Press, 2013), pp. 107-121.

"The Pre-Raphaelization of the Modern Literary Heroine," in Margaret Hanni et al., Breaking New Ground in Art History (Washington, D.C.: New Academic Press, 2014), pp. 53-74.

Review of Lynn G. Federle and Stephen Calloway, The Cult of Beauty: The Victorian Avant-Garde 1860-1900 and Allen Staley, The New Paintings of the 1860s: Between the Pre-Raphaelites and the Aesthetic Movement, Nineteenth Century Studies, forthcoming in fall 2013.

"From Thackeray to Stowe: British Constructions of Slavery during the American Civil War," in Christine DeVine, Nineteenth-Century British Travelers in the New World (London: Ashgate Press, 2013) pp. 221-250.

Review of Alexandra K. Wettlaufer, Portraits of the Artist as a Young Woman: Painting and the Novel in France and Britain, 1800-1860, Nineteenth-Century Literature, (Dec. 2012), pp. 406-10.

Review of Barbara Baert, Fluid Flesh: The Body, Religion and the Visual Arts, Religion and Gender, No. 2 (2012), pp. 176-180.

Review of Thomas M. Bayer and John R. Page, The Development of the Art Market in England, 1730-1930 (Journal of British Studies), No. 17 (2011), pp. 267-70.

"Joseph Noel Paton's 'Bond and Free: Five Studies Illustrative of Slavery,'" in Julie Codell, ed. Visual Resources 2011, pp. 48-62..

"Poetry and the Pre-Raphaelites," Canadian Aesthetics Journal, 15 (Fall 2009), online.

"Aestheticism and Victorian Culture," CAA Reviews (CAA online, issue 3.1).

"Reader, Beware: Representations of the Victorian Female and Books,"

Nineteenth-Century Gender Studies, (Spring 2007), online. issue 3.1.

"Through the Looking Glass: Inanimate and Animate, Still Life and Fantasy Worlds in the Westheimer Collection," in Hardy George et al., Shining Spirit: The Westheimer Family Collection (Oklahoma: May 2007).

"Women and Children Last in Victorian Emigration Paintings," in Exiles and Emigrants: Epic Journeys to Australia in the Victorian Era (National Gallery of Victoria, Melbourne, 2006), pp. 58-71.

"With Palettes, Pencils, and Parasols: Victorian Women Artists Traverse the Empire," in Jordana Pomeroy et al., Journeying Women: Victorian Women Artists Travel (London: Lund Humphries, 2006), pp. 11-25.

"The Never-Ending Dream: Love, Courtship, and Femininity in mid-19th-century British and French Art," The Artist as Narrator (Oklahoma: Oklahoma City Museum of Art, 2005), pp. 55-81.

"Feminism and Art History: Past Achievements and New Directions," in Carol Berkin, Carole Appel, and Judith L. Pinch, eds., Looking Forward/Looking Back: A Reader in Women's Studies (New York: Prentice Hall, 2005), pp. 360-381.

"'Weary Stitches': The Song of the Shirt' and Thomas Hood's Poems: Key Illustrations, Paintings, and Other Permutations," in Beth Harris, ed., Fashion and Famine (London: Ashgate Publishing, 2005), pp. 13-39.

"Winged Fantasies: constructions of childhood, innocence, adolescence, and sexuality in Victorian fairy painting," in Marilyn R. Brown, ed., Picturing Children: Constructions of Childhood between Rousseau and Freud (London: Ashgate Press, 2004), pp. 142-175.

"The Symbolist Debt to Pre-Raphaelitism: A Pan-European Phenomenon," in Thomas Tobin, ed., World-wide Pre-Raphaelitism (New York: SUNY Press, 2004), pp. 119-144).

"Painted Fictions: Commemorating the Everyday in Victorian Art," in Pre-Raphaelite and Other Masters: The Andrew Lloyd Webber Collection, Royal Academy of Arts, London, 2003), pp. 204-228.

"Playing to the Masses: Constructions of Childhood in Victorian Art" and "'Little Tragedies of Modern Life': Victorian Social Realism," in Victorian Art from the Forbes Collection, (London: Christie's Publications, 2003), Vols. 1 and 2.

"The Prime Hours of First--and Subsequent--Initiations: Henry James on Pre-Raphaelite Art and Artists," Henry James Review, 23, No. 3 (Fall 2002), pp. 304-317.

The Defining Moment: Victorian Narrative Painting (Charlotte, N.C. and New York: Mint Museum of Art, 2000), pp. 126-148.

"Post-Raphaelite Visions: A Strangely Disordered Gaze," in Margaretta Watson, ed., Collecting the Pre-Raphaelites: The Anglo-American Enchantment. (London: Scolar Press, 1998), pp. 139-149.

"Victorian Vignettes: Daniel Maclise's 'Scottish Lovers' and Marie Spartali Stillman's 'La Pensierosa,'" University of Michigan Art Bulletin (Winter 1998), pp. 29-40.

"Gendered Places, Female Spaces: Courtship Ritual and the Iconology of Victorian Trysts," Australasian Victorian Studies Journal: The Victorians and Romance, 3 (1998), pp.1-14.

"The Victorian Lady's Domestic Threat: The Good, the Bad, and the Indifferent Female Adversary," in Andrew Bradstock et al., eds., Women of Faith in Victorian Culture: Reassessing 'The Angel in the House'. (London: Macmillan and Co., 1998), pp. 186-208.

"The Wise Child and Her 'Offspring': The Changing Faces of Queen Victoria," in Adrienne Munich and Margaret Homans, eds., The Age of Queen Victoria (Cambridge: Cambridge University Press, 1997), pp. 182-199.

"The Unsettled Hearth: The Problematics of Women and Victorian Interiors," in Ellen Harding, ed., Re-Framing the Pre-Raphaelites: Historical and Theoretical Essays. (London: Scolar Press, 1997), 149-172.

The Grosvenor Gallery: A Palace of Art in Victorian England, co-editor and author with Colleen Denney (New Haven and London: Yale University Press, 1996).

English Pre-Raphaelitism and its European Context, co-editor and author with Alicia Craig Faxon (London and Toronto: Associated University Presses, 1995).

"Seeing the Unseen: Faces in the Victorian Crowd" in Carol Christ and John O. Jordan, eds., The Victorian Visual Imagination (Berkeley: Univ. of California Press, 1995).

James Smetham: Artist, Author, Pre-Raphaelite Associate (London: Scolar Press, 1994).

A Struggle for Fame: Victorian Women Artists and Authors, co-author with Linda H. Peterson (New Haven: Yale Center for British Art, 1994).

"John Ruskin's 'Germ of a Museum for 'workers in iron'" in Antony Gully et al., John Ruskin and the Art of Seeing (New York: Harry N. Abrams, Inc., 1993), pp. 184-209.

"Breaking the Mold: Audrey Flack's Sculptures" in Thalia Gouma-Peterson, ed., Audrey Flack (New York: Harry N. Abrams Inc., 1992), pp. 102-29.

"Stereotyping Creativity: The Cult of Male Genius in Victorian Art," in Linda Shires, ed., Rewriting the Victorians: Theory, History, and the Politics of Gender (London: Routledge, 1992), pp. 116-46. "The Necessity of a Name: Portrayals and Betrayals of the Victorian Woman Artist" in Beverly Taylor and Antony Harrison, eds., Gender and Discourse in Victorian Literature and Art (Illinois University Press, 1992), pp. 207-233.

"Against the Norms: Pre-Raphaelite Challenges to Victorian Canons of Beauty," Huntington Library Quarterly (1992), pp. 13-35.

Pocket Cathedrals: Pre-Raphaelite Book Illustration (New Haven: Yale Center for British Art, 1991).

"Malleus Malificarum or the Witches' Hammer: Victorian Visions of

Female Sages and Sorceresses," in Thais Morgan, ed., Victorian Sages and Cultural Discourse (New Brunswick and London: Rutgers University Press, 1991), pp. 142-70.

English Pre-Raphaelitism and its Reception in America in the 19th Century. London and Toronto: Associated University Presses, 1990.

"William Maw Egley's The Talking Oak: A Curious Tennysonian Dialogue," Detroit Institute of Art Bulletin (1990), pp. 27-41.

"The Condition of the Disinherited: Perspectives on 19th-Century Social Realism," The Victorians Institute Journal (Winter 1989), pp. 212-232.

Virtue Rewarded: Morality and Faith in Victorian Paintings from the FORBES Magazine Collection. J.B.Speed Museum, 1988.

Richard Redgrave, co-author with Ronald Parkinson (New Haven and London: Yale University Press, 1988).

"Edward Burne-Jones's Fair Rosamund and Queen Eleanor," The Journal of Pre-Raphaelite Studies and Aesthetic Studies, (Spring 1988), pp. 34-45.

"Rossetti's Embowered Females in Art, or Love Enthroned and 'The Lamp's Shrine,'" Nineteenth Century Studies, (1988), pp. 27-51.

"'The Gulf of Destitution on whose brink they Hang:' Images of Life on the Streets in Victorian Art," in Julian Treuherz, ed., Hard Times: Social Realism in Victorian Art (London: Lund Humphries Publications, 1987), pp. 131-9.

Images of Victorian Womanhood in English Art (London and Toronto: Associated University Presses, 1987).

Bloomsbury Artists at Charleston: Paintings from the Reader's Digest Collection (New York: Katonah Art Gallery et al., 1987).

"Arthur Hughes's 'Mildewed Boy' in Home from Sea," The Journal of Pre-Raphaelite Studies, (May 1987), pp. 68-73.

The Victorian Cult of Childhood (New York: H. Abrams Inc., 1986).

"Robert W. Weir's Taking the Veil and 'The Value of Art as a Handmaid of Religion,'" Yale University Art Gallery Bulletin (Winter 1986), pp. 12-23.

"John Everett Millais and the Courting Wall Motif," Victorian Men and Women. (New York: The Browning Institute, 1986), pp. 71-98.

"Convent Thoughts and Victorian Representations of Postulants and Nuns," Religion in the Lives of English Women, 1750-1930. (London: Croom Helm Ltd. and Indiana University Press, 1986), pp. 129-160.

"'Oh, England! Thou art the Curse....'--Victorian Images of Emigration," Journal of Pre-Raphaelite Studies (Spring 1985), 1-24.

"The Exhibition of British Art in America in 1857-8 and Critical Responses to Pre-Raphaelitism," in Linda Ferber and William Gerdts, The New Path: Ruskin and the American Pre-Raphaelites (New York: Schocken Books, Inc. and The Brooklyn Museum), 1985.

"Burne-Jones's Earth Mother: Variations on a Theme in Different Media," Worcester Art Museum Journal (1983-4), pp. 28-37.

Vanessa Bell and her Art: A Contradiction of "Granite and Rainbows," (New York: Vassar College Art Gallery, 1984).

The McCormick Collection and the Patronage of Victorian Art (New Haven: Yale Center for British Art), 1984.

The Substance or the Shadow: Images of Victorian Womanhood, (New Haven: Yale Center for British Art, 1982). 1981.

"Virgin Vows: Early Victorian Artists' Portrayals of Nuns and Novices," Victorian Studies (Winter 1981), pp. 157-84.

"John Everett Millais' Yes or No?," Yale University Art Gallery Bulletin (Fall 1976), pp. 18-20.

"The Double Vision in Portraiture," in Maryan Wynn Ainsworth, ed., Dante Gabriel Rossetti and the Double Work of Art (New Haven: Yale University Art Gallery, 1976), pp. 9-35.

Among my myriad book reviews for Art News, Art Bulletin, Victorian Studies, Antiques Magazine, Albion, Master Drawings, 19th Century Studies, The Woman's Art Journal, The Victorians Institute Journal, Nineteenth-Century Contexts, etc. are the following:

"Love and Death: Art in the Age of Queen Victoria," Victorian Periodicals Review (Spring 2003), pp. 377-82.

"The Victorians and the Visual Imagination," Victorian Studies (Spring 2003), pp. 355-60.

"Victorian Figurative Painting: Domestic Life and the Contemporary Scene and Victorian Narrative Painting," Victorian Studies (Spring 2002, Vol. 44), pp. 495-500.

"The Pre-Raphaelite Body: Fear and Desire in Painting, Poetry, and Criticism," Modern Philology (2001), Vol. 99, pp. 143-7.

"Pre-Raphaelite Women Artists and The Victorians," Art Bulletin, 130 (December 1998), pp. 750-53.

"Drawings from the National Portrait Gallery," Master Drawings, 33 (1995), pp. 425-8.

"Significant Catalogues for Major Collections of British Art," Albion, 27 (Spring 1995), pp. 160-3.

"Les Femmes d'Esprit and Marble Queens and Captives," The Woman's Art Journal (Spring 1992).

"The Arthurian Revival in Victorian Art," Victorian Review (Winter 1990), pp. 105-8.

"Victorian Iconological Methodology: Recent Approaches:", The Woman's Art Journal (fall 1989), pp. 54-6.

"The English Art of Watercolor," Albion (Spring 1989), pp.25-9.

"Animal Painting and Sir Edwin Landseer," Art Bulletin (June 1984), pp. 344-6.

"The Art of Dante Gabriel Rossetti: The Watercolors and Drawings of 1850-55," Victorian Studies (Spring 1980), pp. 414-7.

OTHER BOOKS/PROJECTS IN PROGRESS:

Victorian Religious Art: Parables in Paint.

Shades of Difference: Representations of Race in Victorian Art.

New Directions in Pre-Raphaelitism

ARTICLES IN PROGRESS:

"The Feminization of Christ in Victorian Art."

"The Joys of the Chase and the Disillusionment of the Conquest: John Collet and Studies in Eighteenth-Century Iconology."

"The Imprisoned Female: A Discourse on Captivity."

SELECTED EXHIBITIONS CO-ORDINATED AND ORGANIZED:

The Defining Moment: Victorian Narrativity, THE FORBES Magazine Collection, Mint Museum and other locations, 2000-1.

The Grosvenor Gallery: A Palace of Art in Victorian England, Yale Center for British Art (and other sites), winter-fall 1996.

James Smetham (1821-1889), Yale Center for British Art, Sept.- Nov., 1994 and London, winter 1995.

A Struggle for Fame: Victorian Women Artists and Authors, Yale Center for British Art, March-May 1994.

Pocket Cathedrals: Pre-Raphaelite Illustration, Yale Center for British Art, fall 1994).

Virtue Rewarded: Victorian Paintings from the FORBES Magazine Collection, The JB Speed Art Museum and other sites, fall 1988.

Richard Redgrave and the Victorian Social Conscience, Victoria and Albert Museum and Yale Center for British Art, spring 1988.

Bloomsbury Artists at Charleston: Paintings from the Reader's Digest Association, Katonah Art Museum and other sites, 1987.

Victorian Childhood: Paintings from the FORBES Collection, Yale Center for British Art and other sites, fall 1986-winter 1987.

The McCormick Collection of Victorian Art, Yale Center for British Art, winter 1984.

The Substance or the Shadow: Images of Victorian Womanhood, Yale Center for British Art, spring 1982.

PARTICIPATION IN SELECTED SYMPOSIA AND CONFERENCES:

Speaker at the inaugural Lunder Consortium for Whistler Studies, lecture entitled "Aesthetes on Display: 'Not Masculine and Progressive but Reclusive and Retrospective,'" for the "Palaces of Art: Whistler and the Art Worlds of Aestheticism" conference, Freer Gallery of Art and Arthur M. Sackler Gallery, Washington D.C., October 2011.

Session chair/speaker, "New Directions in Victorian Art", Pacific Coast Conference on British Studies, March 2011.

Speaker at the UCLA conference "Cultures of Aestheticism: Before and After Oscar Wilde," January 2011.

Speaker at the "Useful and Beautiful: The Transatlantic Arts of William Morris and the Pre-Raphaelites" conference, University of Delaware and Delaware Art Museum, October 2010.

Speaker at the "Victorian Materialities" conference, National Association of Victorian Studies, Victoria, B.C., October 2007.

Speaker at The Last Ruskinians conference, Fogg Art Museum, Harvard University, May 2007.

Speaker at the North American Victorian Society of America, 2007.

Speaker, Victorian Interdisciplinary Studies Association conference, Los Angeles, March 2006.

Speaker, Victorian Interdisciplinary Studies Association, Portland, March 2005.

Keynote speaker, Nineteenth-Century Studies Western Conference, November 2004.

Session chair, "Post-Modernist 'Possession': The Reception and Re-appraisal of Victorian Art in the New Millennium", College Art Association, February 2004.

Speaker, "Representations of the Victorian Female Intellect and Bluestocking," "Nineteenth-Century World: Local and Global, Interdisciplinary Nineteenth-Century Studies conference, London, July 2003.

Moderator and speaker, Women Artists and Women's History Month, Microsoft Art Collection, Redmond, WA., March 2003.

"The Pursuit of Love in 18th Century British Art," Cultural Symbolism, Social Ritual, and Political Language, Northwest Eighteenth-Century Studies Society conference, Nov. 2002.

Session chair and speaker, "Painted Sermons: Religion and Victorian Visual Culture", for Locating the Victorians, Victoria & Albert symposium in Celebration of the 150th Anniversary of the Great Exhibition, July 2001.

"Revisi(t)ing Pre-Raphaelitism: Post-Raphaelite Assessments", Locating the Victorians, London, July 2001.

"Twice-told tales: Spectatorial Empowerment and Victorian Art," Victorian Society of America, November 2000.

("Self-)Righteous Art: Victorian Visual Culture and Perspectives on Contemporary Religious Issues," The Pious and the Profane: Religion and Public Culture, Western Humanities Alliance Conference, October 2000.

"From Cradle to Grave: Images of Death and Dying in Victorian Art," University of Victoria (Canada), October 1999.

"Eroticism in Fairy Painting," Art and Enchantment symposium, University of Iowa Museum of Art, April 1998.

"The Female Genius: Deconstructing A Victorian Anomaly," Pre-Raphaelite Women Artists exhibition and symposium, Manchester City Art Gallery, February 1998.

"Blurred Lines: Gendered Art and Lifestyles at Charleston and Bloomsbury," The British Artist and the 20th Century symposium, Arizona State University, November 1997.

Keynote speaker, "Constructions of Courtship and Power in Victorian Culture," Australasian Victorian Studies Conference, University of Canterbury, Christchurch, New Zealand, February 1997.

"An Iconological Defense of Guenevere", William Morris Symposium, Grolier Society, New York, December 1996.

"'Excessively Peculiar': Aestheticism at the Grosvenor Gallery," Yale Center for British Art, March 1996.

"Whistler's Women and the Cult of Aesthetic Languor," National Gallery of Art, Washington, D.C., June 1995.

Keynote speaker, annual Victorian Studies Conference, Indiana University, March 1995.

Co-chair, session on "Repossessing the Past: Nineteenth-Century History Painting," College Art Association, San Antonio, TX, January 1995.

Speaker for the Christina Rossetti symposium, Yale University, November 1994.

Panelist for the Society of Historians of British Art, College Art Association, February 1994.

Speaker at the Philbrook Museum of Art, The British Portrait, October 1993.

Speaker at the Phoenix Art Museum, Ruskin and the Art of Seeing symposium, March 1993.

Speaker at the Dickens Project, University of Santa Cruz, Dickens and the Victorian Visual Imagination, August 1992.

Speaker at the Yale University Art Gallery panel, Looking Glasses and Art, February 1992.

Speaker at the Interdisciplinary Nineteenth-Century Studies Conference on Nineteenth-Century Culture, April 1991.

Speaker at the Huntington Art Gallery symposium The Pre-Raphaelites in Context, February 1991.

Speaker at the City Museum of New York symposium Bohemian Worlds: The Avant-Garde and Artistic Communities, January 1991.

Speaker at the College Art Association session Pre-Raphaelitism and its Contexts, February 1990.

Speaker at the 19th-Century Historical and Sociological Methodologies conference, Middle Atlantic British Studies, October 1989.

Keynote speaker at the Victorian Art and Culture symposium at the Sterling & Francine Clark Art Institute, Williams College, September 1989.

Speaker at the Art and Censorship symposium at the Hirshhorn Museum

of Art, August 1989.

Panel moderator and speaker at the Yale University panel Claes Oldenburg and Monumental Sculpture, March 1989.

Keynote Speaker at the Classics in Context symposium at the J.B. Speed Art Museum, September 1988.

Keynote Speaker at the Phoenix Museum of Art symposium on Victorian and Edwardian Painting, January 1988.

Speaker at the Yale University Women's Studies Department symposium on New Art, "New Women," and the New York Avant Garde, October 1987.

Keynote speaker at the Katonah Art Gallery and Reader's Digest Association symposium on Bloomsbury Art and Artists, October 1987.

Speaker at the Vassar College symposium on Ruskin and Morality, April 1987.

Speaker at the Rutgers University and Newark Museum symposium on Nineteenth Century Labor: Images and Realities, October 1986.

Speaker at the Duke University symposium on Nineteenth Century Art and History, September 1986.

Speaker at the George Eastman Museum symposium on Nineteenth Century Victorian Iconography, May 1986. Keynote

Speaker for the North East Victorian Studies Association conference, April 1986.

Speaker at the Yale Center for British Art symposium on The Thirties in English Painting and Literature, March 1986.

Speaker at the Smithsonian Institution, Cooper-Hewitt Museum symposium on The Bloomsbury Group, October 1985.

Speaker at The American Ruskinians and THE NEW PATH symposium, Boston Museum of Fine Arts, April 1985.

Speaker at The Pre-Raphaelites symposium, Tate Gallery, May 1984.

Chair, College Art Association annual conference, session called Reassessments and New Discoveries in Victorian Art, Toronto, January 1984.

Speaker at the CUNY Victorian Conference, Browning Institute, CUNY Graduate Center, April 1984.

Speaker at The Northeast American Society for Eighteenth-Century Studies Conference, Rutgers University, October 1982.

Speaker at The Substance or the Shadow: Images of Victorian Womanhood symposium, Yale Center for British Art, April 1982.

Speaker at Catholic University conference on Aestheticism, Washington, D.C., October 1981.

Speaker at the Museum Task Force Conference, Washington, D.C., June 1981.

Speaker at the Victorian Society Mid-West conference, St. Louis, February 1979.

Speaker at the Victorian High Renaissance symposium, Brooklyn Museum, March 1978.

SELECTED PUBLIC LECTURES (in addition to those given at conferences) :

"Sir Joshua Reynolds' Kitty Fisher: Portrait of a Courtesan and Cleopatra", Seattle Art Museum, April 2013

"Studies in Contrast: Portraits by John Singleton Copley and Ralph Earl," Seattle Art Museum, May 2009.

"Patriotism and Picture-Making in the 18th Century," Seattle Art Museum, February 2009.

"William Blake's Illustrations for Milton's L'ALLEGRO and IL PENSEROSO," in conjunction with Mark Morris Masterpiece Performances, Benaroya Hall, Seattle, April 2008.

"Revolutionizing the 19th Century: Pre-Raphaelite and Victorian Art from the Ponce Museum," Phoenix Art Museum, March 2008.

"The Commodification of the Pre-Raphaelite Female," Arizona State University, February 2008.

"Reframing the 19th Century: American Collectors and the Fryes," Frye Art Museum, January 2008.

"Pre-Raphaelite Art in the Bancroft Collection," Portland Museum of Art, April 2005.

"Following their Muses: Representations of Femininity by Angelica Kauffmann and Elisabeth Vigee-LeBrun," Frye Art Museum, Nov. 2003.

"Telling Tales and Victorian Spectatorship", Cheekwood Museum of Art, Nashville, TN, June 2000.

"Talking Pictures: Narrativity and Art," Mint Museum of Art, Charlotte, N.C., January 2000.

"Messaging/Massaging the Status Quo: Gender Stereotypes and Victorian Art," University of Victoria, September 1999.

"Images of Race and Racial Consciousness in the 19th Century," African-American Arts Council, March 1998.

"The Influence of Nineteenth-Century Art on Twentieth-Century Artists," ArtFair Northwest, February 1997.

"Whistler and Fin-de-siecle Painting," Seattle Art Museum, November 1996.

"Victorian Audiences and the Aesthetic Vision," University of British Columbia, May 1996.

"The Aesthetic Movement and the Feminization of English Society," University of Toronto, April 1996.

"Against the Norms: Pre-Raphaelite Rebellions in Victorian Art," Xenomania: Yearning for the "Other" in the Arts, Seattle Art Museum and the University of Washington, April 1995.

"Paradoxes in British 18th and 19th Century Art", Wadsworth Athenaeum, November 1994.

"James Smetham: With Life's Burden Much Opprest", Yale Center for British Art, September 1994.

"Claustrophobic Chambers: Sexuality and the Domestic Locus of the

Parlor," Northeast Victorian Association, New York, April 1994.

"A Struggle for Fame: Victorian Woman Painters," Yale Center for British Art, March 1994.

"Frederick Sandys' Portrait of a Lady: Grace Charlotte Rose," Yale Center for British Art, October 1993.

"A Critic's Eye: Henry James' Perspectives on 19th-Century Art," Metropolitan Museum of Art, June 1993.

"Samuel Colman's Rock of Salvation and Sacred Landscapes," Yale Center for British Art, November 1992.

"Ford Madox Brown's Irish Girl and Ethnic Stereotyping," Yale Center for British Art, March 1992.

"Pocket Cathedrals: Figuring and Refiguring Pre-Raphaelite Book Illustration," City University of New York, March 1991.

"Patrons, Pictures, and the Production of Art in Victorian England," Sotheby's New York, February 1990.

"Victorian Poets and Pictorial Interpretations," New York University, January 1990.

"William Quiller Orchardson's The Story of a Life", Yale Center for British Art, November 1989.

"Parallel Lives: Women and Academies in England and America," Distinguished Lecture Series, National Academy of Design, May 1989.

"Pre-Raphaelite Scholarship and Post-Raphaelite Dilemmas," Murphy Distinguished Lecture Series, University of Kansas and Spencer Art Museum, May 1989.

"Victorian Values & Belief," Dixon Gallery, Memphis, April 1989.

"The English Origins of J.G. Brown's Art: Orphans, Urchins, and Upper-class Attitudes," Springfield Art Museum, April 1989.

"Cottage Deities and the Gospel of Faith in British Art," J.B. Speed Art Museum, April 1989.

"The Politics of Poverty," Yale Center for British Art, May 1988.

"Pathos and Poignancy in Hard Times and the art of Richard Redgrave," Victorian Society of America, New York, April 1988.

"Sites of Innocence and Loss in Victorian Painting," Paul Mellon Centre, London, March 1988.

"Domestic Bliss and Political Reality in 18th and 19th Century British Art," The Minneapolis Institute of Arts, November 1987.

"The Iconography of Sport and Pursuit in Eighteenth-Century Art," special series on Sporting Art, Yale Art Gallery, April 1985.

"Thomas Eakins' Portrait of Maud Cook: 'A Rose is a Rose...'" Yale University Art Gallery, March 1985.

"American Women Artists 1900-1930: Some Reflections of Self, Culture, and the 'Other,'" Whitney Museum of American Art, Oct. 1984.

"Vanessa Bell and her Art," Vassar College, Sept. 1984.

"The Bancroft Collection and Victorian Art," The Worcester Museum of Art, March 1984.

"The Iconography of Despair in Victorian Art," University of Virginia,

Nov. 1983.

"The Substance or the Shadow: Extremes of Victorian Womanhood,"
Rutgers University, Oct. 1982.

In addition, I have also given many other gallery talks at the Yale Center for British Art and the Yale University Art Gallery, lectured on European, British, and American art to numerous Yale classes and seminars, docent-training sessions, visiting classes from outside institutions, etc. In Seattle, I have fulfilled similar functions at the Seattle Art Museum and the Frye Museum.

SELECTED ADVISORY WORK AND OTHER PROJECTS:

Since 1980 I have served as one of two art history consultants for the Woodrow Wilson Doctoral Dissertation Fellowship, and in 1999 I was invited to serve on a national panel of scholars for the Woodrow Wilson Postdoctoral Fellowship in the Humanities. In 1999-2001, I served as an NEH-funded Exhibition Advisor for the National Museum of Women in the Art; Faculty member for the NEH Summer Institutes on "Picturing America" in summer 2010 and for "Culture and Society in Victorian Britain" in July 1991 and July 1988; consultant to the NEH-funded project "Thomas Eakins Rediscovered" for the Pennsylvania Academy of the Fine Arts, 1989-90; Board member of the Rossetti Archives, 2000-present; Consultant/evaluator for the Arts & Humanities Research Board, United Kingdom, 2002-present; Advisory Council member of the Frye Art Museum, 2000-4; Advisory Board of Museum Studies, University of Washington Educational Outreach, 2002-present; Member of the Rossetti Archives, 2001 to the present and The Ruskin Programme Advisory Board, 2001 to the present.

In 2008-9, I moreover served on the K-12 curriculum advisory board for the Seattle Art Museum for the exhibition entitled "Life, Liberty, and the Pursuit of Happiness: and the Yale University Art Gallery American Art Collection."

I am moreover a member of the Advisory Boards of The Journal of Pre-Raphaelite Studies and Nineteenth Century Studies, 1986-present; INCS Journal, 1991-6; Nineteenth-Century Gender Studies, 1999-present; Nineteenth-Century Contexts, 1991-present, Associate Editor, 1993-present; Victorian Literature and Culture, 1992-present; Editorial consultant for Victorian Studies, 1979-present and for Victorian Prose, 1991-present; Field Editor, CAA Reviews, 2008-10; Editorial Advisory board, 19th Century Magazine, 2000-present; consultant to the International Foundation for Art Research, 1980-1996 and to the Getty Publications Grants Committee, 1989-96.

SELECTED PROFESSIONAL ORGANIZATIONS:

The Victorian Society of America

North American Victorian Studies Association

Historians of British Art

Pacific Coast 19th Century Studies Association

Northeast American Society for Eighteenth-Century Studies

2nd Vice-President, Interdisciplinary Nineteenth-Century Studies
Association (INCS), 1991-3

