

BRIDGET ALSDORF

Art & Archaeology ■ Princeton University
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RESEARCH INTERESTS

Nineteenth- and early twentieth-century European art in all media; the history and historiography of modernism; intersections between art and literature, art and philosophy, art and social theory; masculinity studies and feminist theory; the practice and theory of translation; French painting since the seventeenth century

ACADEMIC EMPLOYMENT

2015-2018	Director of Undergraduate Studies, Department of Art & Archaeology, Princeton University
2015-	Associate Professor, Department of Art & Archaeology, Princeton University
2010-	Associated Faculty, Department of French & Italian, Princeton University
2008-2015	Assistant Professor, Department of Art & Archaeology, Princeton University
2003-2004	Graduate Student Instructor, University of California, Berkeley

EDUCATION

Ph.D., 2008	University of California, Berkeley, History of Art
M.A., 2003	University of California, Berkeley, History of Art
B.A., 1999	Yale University, History of Art (with Distinction), <i>summa cum laude</i>

FELLOWSHIPS AND ACADEMIC HONORS

2015-2017	Behrman Faculty Fellowship in the Humanities, Princeton University
2011-2014	Arthur H. Scribner Bicentennial Preceptorship, Princeton University
2013	Robert Rosenblum Memorial Lecturer (with prize), Solomon R. Guggenheim Museum, New York, 23 April 2013
2010-2011	12-Month Senior Fellowship, The Metropolitan Museum of Art, New York, hosted by the Department of Nineteenth-Century, Modern, and Contemporary Art

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2006-2008	24-Month Chester Dale Pre-Doctoral Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington
2005-2006	Dean's Normative Time Fellowship, University of California, Berkeley
2002-2006	Jacob K. Javits Fellowship, United States Department of Education, ranked first out of four in Art History
2002	Henry Luce Foundation Dissertation Research Award, University of California, Berkeley
2001-2002	Andrew W. Mellon Foundation Fellowship in Humanistic Studies
1998	Phi Beta Kappa (early election, Junior year), Yale University
1996	J. Edward Meeker Prize for Composition in English, Yale University
1995-1999	Robert C. Byrd Honors Scholarship for Washington State, United States Department of Education, applied to tuition at Yale University

CURRENT PROJECTS

Theaters of the Crowd: The Art of Gawking in Fin-de-siècle France.
Under advance contract with Princeton University Press.

Translator, Philippe Lacoue-Labarthe, *Writings on Art*. Co-translated with Todd Cronan.
Under advance contract with Fordham University Press.

"Manet's Fleurs du mal." Essay for the catalogue to a Manet exhibition at the Art Institute of Chicago and the J. Paul Getty Museum, Los Angeles, Fall 2019 – Winter 2020.

"*Parallèlement: Illustration, Collaboration, and Intimisme at the Turn of the Century.*" Essay for *Companion to French Art, 1780 to Present*, ed. Richard Taws and Natalie Adamson, Blackwell Companions to Art History.

nineteenth-century nonsite. Co-editor with Marnin Young of a series of issues published by the journal *nonsite* devoted to nineteenth-century art. Issue #1 forthcoming Fall 2018 with contributions by T.J. Clark, Hollis Clayson, Michelle Foa, Michael Fried, Cordula Grewe, Allison Morehead, Jennifer Olmsted, Alex Potts, Samuel Raybone, Richard Shiff, Susan Sidlauskas, and Margaret Werth.

PUBLICATIONS

Book:

Fellow Men: Fantin-Latour and the Problem of the Group in Nineteenth Century French Painting.
Princeton, NJ: Princeton University Press, 2013.

Reviews:

Julian Barnes, *London Review of Books* 35: 7 (11 April 2013): 9-11.

Review reprinted as “Fantin-Latour: Men in a Line,” in Julian Barnes, *Keeping an Eye Open: Essays on Art* (2015), 90-102.

Eric Hirshler, *Choice Reviews Online* (June 2013).

Neil McWilliam, *CAA Reviews* (October 2013): www.caareviews.org/reviews/1967.

Rachel Sloan, *The Burlington Magazine* (October 2013): 717.

Anne Leonard, *Nineteenth-Century French Studies* (Fall-Winter 2013/2014): 152-154.

Janalee Emmer, *Nineteenth-Century Art Worldwide* 13:2 (Autumn 2014): <http://www.19thc-artworldwide.org/autumn14/emmer-reviews-fellow-men-fantin-latour-and-the-problem-of-the-group>

Stéphane Guégan, “Moderne” *Le Monde* (16 Nov. 2016):

<http://motsdits.blog.lemonde.fr/tag/stephane-guegan/page/2/>

Grant:

Barr Ferree Foundation Publication Fund, Princeton University

Commendation:

Finalist for the 2014 Laurence Wylie Prize in French Cultural Studies

Journal Issue

Editor, “Nineteenth-Century France Now: Art, Technology, Culture,” *nonsite* 14 (Winter 2014/2015): nonsite.org.

A special issue of *nonsite* featuring new work on nineteenth-century French art and visual culture from Gulru Çakmak (University of Massachusetts Amherst), Marc Gotlieb (Williams College), Nancy Locke (Pennsylvania State University), Susan Siegfried (University of Michigan), Richard Taws (University College London), Marnin Young (Yeshiva University), and myself.

nonsite is an open-access, peer-reviewed journal of scholarship in the humanities.

Issue launched 10 Dec. 2014:

<http://nonsite.org/issue-14-nineteenth-century-france-now-art-technology-culture>

Articles

“Hammershøi’s Either/Or.” *Critical Inquiry* 42, no. 2 (Winter 2016): 268-305.

“Félix Vallotton’s *Murderous Life*.” *The Art Bulletin* 97, no. 2 (June 2015): 210-228.

“Bonnard’s Sidewalk Theater.” In “Nineteenth-Century France Now: Art, Technology, Culture.” *nonsite* 14 (Winter 2014/2015): nonsite.org. Launched 10 Dec. 2014.

<http://nonsite.org/article/bonnards-sidewalk-theater>

“Cyprien Gaillard: Blowing Off Steam.” *Parkett* 94 (June 2014): 238-249. Invited.

“The Art of Association.” *Berfrois* (24 Oct. 2013). Invited.

<http://www.berfrois.com/2013/10/bridget-alsdorf-on-henri-fantin-latour/>

“Fantin’s Failed Toast to Truth.” *The Getty Research Journal*, no. 3 (Jan. 2011): 53-70.

“Interior Landscapes: Metaphor and Meaning in Cézanne’s Late Still Lifes.” *Word & Image* 26, no. 4 (Oct. 2010): 314-23.

“La fraternité des individus: les portraits de groupe de Degas.” *48/14: La Revue du Musée d’Orsay* 30 (Fall

2010): 30-43. Invited.

“Pleasure’s Poise: Classicism and Baroque Allegory in Poussin’s *Dance to the Music of Time*.” *The Seventeenth Century* 23, no. 2 (Fall 2008): 198-224.

Exhibition Catalogues

“Painting the *Femme Peintre*.” Essay in Laurence Madeline et al, *Women Artists in Paris, 1850-1900*. New Haven and London: Yale University Press, 2017. 25-39.

“Coude à coude: Au *Coin de table* de Fantin-Latour.” Essay in *Fantin-Latour (1836-1904): À Fleur de Peaux*. Paris: Réunion des Musées Nationaux, 2016. 32-39.

“Utrillo: Picturing the Picturesque.” Essay in *Suzanne Valadon, Maurice Utrillo, André Utter: 12, rue Cortot*. Paris: Somogy Éditions d’Art with Musée de Montmartre, 2015. 38-47.
Catalogue published in French and English editions.

“Manet’s Quarrel with Impressionism.” Essay in *Cézanne and the Modern: Masterpieces of European Art From the Pearlman Collection*. New Haven and London: Yale University Press, 2014. 87-93.

“Vallotton’s Theater of Death.” Essay in *The Avant-Gardes of Fin-de-siècle Paris: Signac, Bonnard, Redon and their Contemporaries*. Ed. Vivien Greene. Venice: The Peggy Guggenheim Collection, 2013. 20-25.
Catalogue published in Italian and English editions.

“Femininity and Animality: Portraits of a Lady Exposed.” Essay in *Andrea Hornick: Recent Work, 1460-1865*. New York: David Krut Projects, 2009. 1-5.

“Paul Cézanne, *Man with Crossed Arms*, ca. 1899”; “Vasily Kandinsky, *Blue Mountain*, 1908-09”; “Joan Miró, *Landscape (The Hare)*, Autumn 1927.” Entries in *Art Through the Ages: Masterpieces of Painting from Titian to Picasso*. New York: The Solomon R. Guggenheim Foundation, 2002. 149-50, 153-54, 159-60.

The Guggenheim Museum Collection: A to Z. Edited by Nancy Spector. New York: Guggenheim Museum Publications, 2001, 2003. Co-author and head of research, with entries on works by Francesco Clemente, Willem de Kooning, Ellsworth Kelly, Frantisek Kupka, Morris Louis, Brice Marden, and Bill Viola. 78-79, 88-89, 162-63, 186-87, 204-05, 216-17, 342-43.

@*Guggenheim Magazine*. New York: Guggenheim Museum Publications. Exhibition essays: “Masterpieces and Master Collectors: Impressionist and Modern Paintings from the Hermitage and Guggenheim Collections” (Fall 2001); “The Global Guggenheim: Selections from the Extended Collection” (Winter 2001); “Selections from the Permanent Collection” (Summer 2000).

Book Reviews

Review of James D. Herbert, *Brushstroke and Emergence: Courbet, Impressionism, Picasso* (Chicago: University of Chicago Press, 2015). *Critical Inquiry Book Review* (14 Sept. 2016).
http://criticalinquiry.uchicago.edu/bridget_alsdorf_reviews_brushstroke_and_emergence/
Print version in *Critical Inquiry* 44:1 (Autumn 2017): 182-83.

Review of Patricia Leighton, *The Liberation of Painting: Modernism and Anarchism in Avant-Guerre Paris* (Chicago: University of Chicago Press, 2013). *Nineteenth-Century Art Worldwide* 13:1 (Spring 2014).

<http://www.19thc-artworldwide.org/spring14/alsdorf-reviews-the-liberation-of-painting-by-patricia-leighen>

Review essay on *The Studio Reader: On the Space of Artists*, eds. Mary Jane Jacob and Michelle Grabner (Chicago: University of Chicago Press, 2010). *The Art Bulletin* 95:2 (June 2013): 334-37.

SELECTED LECTURES & CONFERENCE PAPERS

- 2018 Keynote lecture for the Rutgers University Graduate Art History Symposium, *Making a Spectacle: Audience and the Art of Engagement*, Rutgers University, 20 April 2018.
- “The Crowd Against Theory: Art’s Defense of the Masses in Fin-de-siècle France.” Paper for the conference *Imago Multitudinus: The Image of the Multitude in Art and Philosophy* at the Courtauld Institute, London, 10 March 2018.
- “The Audience Between Subject and Object in Late Nineteenth-Century French Art.” Paper for the panel “The Audience as Producer” at the annual meeting of the College Art Association, Los Angeles, CA, 22 Feb. 2018.
- 2017 “Gawkers: Flânerie for the Masses in Fin-de-siècle French Art.” Invited lecture for a symposium at The Barnes Foundation, Philadelphia, for the exhibition *Person of the Crowd: The Contemporary Art of Flânerie*, 15 April 2017.
- 2016 “The Eternal Obelisk: Egyptian, Christian, Modern.” Lecture delivered with colleagues Deborah Vischak (Egyptian art) and Carolina Mangone (Early Modern art), Princeton University, 27 May 2016.
- 2015 “Vallotton, Fenéon, and the Legacy of the Commune in *La Revue blanche*.” Paper for the panel “Stealth Contamination: The Commune at the Fin-de-siècle,” Nineteenth-Century French Studies annual colloquium, Princeton University, 5-7 Nov. 2015.
- “On Accident: Angrand, Gérôme, Vallotton.” Invited lecture at the University of Delaware, Department of Art History, 27 Oct. 2015.
- “Living with Cézanne.” Keynote lecture in conjunction with the opening of “Cézanne and the Modern: Masterpieces of European Art” at the Princeton University Art Museum, 19 Sept. 2015.
- “Realism and Anti-Realism in Hammershøi’s Interiors.” Paper for the panel “What is Realism?” at the annual meeting of the College Art Association, New York, NY, 12 Feb. 2015.
- 2014 “Bonnard’s Sidewalk Theater.” Paper for a symposium “Beyond Connoisseurship: Rethinking Prints from the *Belle Épreuve* (1875) to the Present,” The Graduate Center, CUNY, New York, 7 Nov. 2014.
- “Vallotton’s Visual Ethics.” Invited lecture at Emory University, Atlanta, 23 April 2014.
- “Fantin-Latour’s Elegy to the Avant-Garde.” Invited lecture at McMaster University, Hamilton, Ontario, 14 Jan. 2014.
- 2013 “Bonnard, Vallotton, and the Fine Art of Gawking in Fin-de-siècle France.” Selected to give the 3rd annual Robert Rosenblum Memorial Lecture, Solomon R. Guggenheim Museum, New York, 23 April 2013.

- “Vallotton and the Art of Attraction.” Paper for a panel on “Product Placement in the Nineteenth Century” at the annual conference of the College Art Association, New York, NY, 14 Feb. 2013.
- 2011 “Fantin-Latour and the Modern Group Portrait.” Invited lecture for the Harold E. Dickson Lecture Series in History of Art, Pennsylvania State University, 15 Nov. 2011.
- “Vision and Action in the Art of Félix Vallotton.” Paper for a panel on “Frames, Edges and Boundaries in Nineteenth-Century French Visual Culture” at the Nineteenth-Century French Studies Colloquium (Theme: “Law and Order”), University of Pennsylvania, 27-29 Oct. 2011.
- “Gawking in Paris: Vallotton’s Crowds.” Fellows Colloquium, The Metropolitan Museum of Art, New York, 19 April 2011.
- “Fantin-Latour and the Funeral of the Avant-Garde.” Invited lecture for Rutgers University Department of Art History Distinguished Speakers Series, Zimmerli Art Museum, New Brunswick, 17 Feb. 2011.
- 2010 “Formalism and Social Structure: The Uses and Misuses of Riegl.” Paper for a panel on the visual arts at the Nineteenth-Century French Studies Colloquium (Theme: “Theories and Methods”), Yale University, 14-16 Oct. 2010.
- “Vallotton’s Shop Windows.” Invited talk for a conference on images of art’s display in the 19th century, in conjunction with the exhibition “Seeing Double: Portraits, Copies, and Exhibitions in 1820s London,” Yale Center for British Art, New Haven, 14 Sept. 2010.
- “The Artist as Image.” Series of gallery talks at the Princeton University Art Museum, 30 April - 2 May 2010.
- “Riegl, Fantin-Latour, and the Modern Revival of the Dutch Baroque.” Paper for a panel on “The Renaissance of the Baroque,” Meeting of the Renaissance Society of America, Venice, Italy, 8-10 April 2010.
- 2009 “Murder by Accident: Vallotton and the Ethics of Vision.” Invited paper for a conference at the School of Architecture, Princeton University: “On Accident,” 11-12 Dec. 2009.
- “Brotherhood of Individuals: Degas’s Group Portraits.” Invited paper for a symposium at the Clark Art Institute, Williamstown, MA: “Is Paris Still the Capital of the 19th Century? The Painting of Modern Life Now,” 30-31 Oct. 2009.
- “Problems of Perspective in Chinese Documentary Photography.” Invited paper for a symposium organized by the Tang Center for East Asian Art, Princeton University: “China Seen by the Chinese: Documentary Photography, 1951-2003,” 24 Oct. 2009.
- “Vallotton’s *Murderous Life*: Autobiography and the Ethics of Perspective.” Paper for a conference at the Courtauld Institute, London: “Artists’ Writings: 1850-Present,” 4-6 June 2009.
- “Interior Landscapes: Metaphor and Meaning in Cézanne’s Still Lifes.” Carol P. Dorian ’79 Memorial Lecture (invited) at Lafayette College, Easton, PA, 22 April 2009.

- 2008 “Masculine Anxiety in Fantin-Latour’s *Corner of a Table*, 1872.” Invited lecture at the Department of Art & Art History, The College of William and Mary, Williamsburg, VA, 16 April 2008.
- “Solitary Confinement: Association and the Individual in Fantin-Latour’s *Studio in the Batignolles*, 1870.” Paper for a panel on “The Long Nineteenth Century” at the annual conference of the College Art Association, Dallas, TX, 23 Feb. 2008.
- “Masculine Anxiety in Fantin-Latour’s *Corner of a Table*, 1872.” Shop talk at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC, 17 Jan. 2008.
- 2007 “Individualism and Collectivity in the Group Portraiture of Fantin-Latour.” Paper for a symposium sponsored by the UCLA Department of Art History, “Co- : Collaboration and Collectivity in Art,” Armand Hammer Museum, Los Angeles, 26 Oct. 2007.
- 2006 “The Art of Association: Fantin-Latour and French Group Portraiture in the Mid-19th Century.” Paper for the Graduate Student Symposium on “The Long Nineteenth Century,” Dahesh Museum, New York, 4 March 2006.
- 2004 “*A Dance to the Music of Time*: Poussin and the Ambivalence of Allegory.” Paper for the Graduate Symposium in the History of Art, Northwestern University, Block Museum of Art, Evanston, IL, 24 April 2004.
- “Poussin and the Transcendence of Pleasure.” Paper for the Graduate Student Symposium in the History of Art, Boston University: “Sacred/Profane,” Museum of Fine Arts, Boston, 20 March 2004.

MISCELLANEOUS PUBLIC SPEAKING, PANELS CHAIRED, LECTURE SERIES

- 2018 Speaker, interdisciplinary faculty panel on crowds at the Princeton University Art Museum with Bonnie Bassler (Biology) and Göran Blix (French and Italian), 26 April 2018.
- 2017 Public conversation with Laurence Madeline, curator of the traveling exhibition *Women Artists in Paris, 1850-1900*, French Cultural Embassy, New York, 7 Sept. 2017.
- 2015 “Altering the Narrative of Impressionism.” Presentation at a colloquium on Gustave Caillebotte at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, 28-29 Sept. 2015.
- Chair, “Future Directions in Nineteenth-Century Art,” sponsored by the Association of Historians of Nineteenth-Century Art, College Art Association Annual Meeting, New York, NY, 13 Feb. 2015.
- 2013 Workshop around *Fellow Men: Fantin-Latour and the Problem of the Group in Nineteenth-Century French Painting*, in conversation with Professor Susan Sidlauskas, Rutgers University, for the European Cultural Studies Program, Princeton University, 26 Feb. 2013.
- 2010 Presenter and panelist with Alexander Nehamas, Philip Nord, and Caroline Harris, “Looking at a Painting: Cézanne’s *Mont Saint-Victoire*,” Princeton University Art Museum, 21 Sept. 2010.

- 2010 Session Chair: “Modernism and Collectivism.” College Art Association Annual Meeting, Chicago, 11 Feb. 2010. Speakers: Cordula Grewe, Sarah Betzer, Kai Gutschow, Michael White and Michael Schreyach.
- 2009-2010 Co-organizer with Yve-Alain Bois: “Art and Its Audiences.” Series of eight lectures sponsored by the Department of Art & Archaeology and the Institute for Advanced Study, Princeton. Speakers: Kaja Silverman, John Baines, Okwui Enwezor, Stephen Bann, Michael Leja, Horst Bredekamp, Finbarr Barry Flood and Alina Payne.
- 2001 “A Curator’s Eye: Selections from the Extended Collection.” Series of gallery talks at the Solomon R. Guggenheim Museum, New York, March 2001.

EXHIBITIONS AND MUSEUM WORK

- TBA Co-curator with Calvin Brown, focus exhibition of Degas’s work in multiple media, Princeton University Art Museum, featuring the new acquisition *Leaving the Bath*, 1879-80, drypoint.
- 2010 Co-curator with Calvin Brown, “The Artist as Image.” Exhibition at the Princeton University Art Museum in conjunction with a course on “The Artist as Idea: Leonardo to Warhol,” 20 Feb. – 16 May 2010.
- 2005-2006 Docent, Musée du Louvre and Musée d’Orsay for *Context:Paris*.
- 2003-2004 Private Guide, San Francisco Museum of Modern Art.
- 1999-2001 Collections Curatorial Assistant, Solomon R. Guggenheim Museum, New York.
- 1996-1999 Assistant to the Curator of Asian Art, Yale University Art Gallery, New Haven. (part-time work-study position)

COURSES

Graduate:

- ART 564: Picturing the Crowd, ca. 1848-1914 (F 2008)
- ART 564: Manet and the Methods of Art History (F 2009; S 2016)
- ART 564: Fin-de-siècle France: Painting, Print Culture, Film (F 2011)
- ART 564: Word and Image in the 19th Century (S 2018)
- ART 561 / ENG 553: Painting and Literature in 19th-Century France and England (F 2018), with Deborah Nord

Undergraduate:

- ART 101: Intro to the History of Art: Renaissance to Contemporary (S 2010; S 2013)
- FRS 142 / ART 451 / ECS 451: The Artist as Idea: Leonardo to Warhol (S 2010; S 2013; F 2018)
- ART 212: Neoclassicism to Impressionism (F 2008; F 2009; F 2011; F 2012; F 2014; F 2018)
- ART 343 / WOM 345: Modernism and Masculinity (S 2009)
- ART 345 / HUM 345: Art and Knowledge in the 19th Century, co-taught with Rachael DeLue (S 2017)
- ART 450 / ECS 450: Self and Society in 19th-Century French Painting (S 2009)
- ART 450 / FRE 408: Impressionism and Post-Impressionism – New Approaches (F 2014)
- ART 400: Junior Proseminar (F 2012; F 2016; F 2017)

BRIDGET ALSDORF

HUM 218-219 (team-taught): Interdisciplinary Approaches to Western Culture: Literature and the Arts, Renaissance to Modern (S 2016)

PROFESSIONAL AFFILIATIONS

Editorial Board, *nonsite* (www.nonsite.org), an online peer-reviewed quarterly journal of scholarship in the humanities, plus poetry, editorials, reviews, and visual art, 2012-present.

Book Review Advisory Panel, H-France (www.h-france.net)

Member: College Art Association; Association of Historians of Nineteenth-Century Art; Nineteenth-Century French Studies Association; Society of French Historical Studies; Société des dix-neuviémistes; Modernist Studies Association; Domitor, International Society for the Study of Early Cinema

LANGUAGES

French: fluency in speaking, reading, writing

Italian: reading knowledge; basic proficiency in speaking and writing

German: reading knowledge