

SUSAN WALLER, PhD

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Research Interests

Modern art with a focus on nineteenth century French visual culture. Social aspects of artistic production, particularly the artist/model transaction. Constructions of artists and models as inflected by gender, class and ethnicity and as represented in high art and mass media, including caricature, photography, and emergent reproductive technologies. Gender identity in cultural representation; feminist and gender theory; women and visual culture; the nude and the body in representation and artistic production. Current research: the artist/model transaction and the praxis and métier of the pose in France in the long 19th century.

Education

- 1999 Northwestern University, Evanston, IL, Ph.D., Art History (Modern/19th century)
Dissertation: The Invention of “The Model”: Artists and Models in Paris, 1830-1900
(Advisor: Hollis Clayson; Committee Members: David Van Zanten, Tessie Liu)
Minor Field: Arts of Sub-Saharan Africa (Advisor: Ikem Okoye)
- 1975 Boston University, Boston, MA, M.A., Art History
Thesis: Changes in the Organization and Administration of the Salon during the French Revolution (Advisors: Samuel Edgerton, Elizabeth Gilmore Holt)
- 1970 Brown University, Providence, RI, B.A., Art

Professional Experience

- 2022-present Part-Time Professor of Art, University of Southern Maine, Gorham and Portland, Maine
- 2020-2022 Adjunct Professor of Art History, Maine College of Art and Design, Portland, Maine
- 2019-present Professor Emerita of Art History, University of Missouri–St. Louis
- 2016-2019 Professor of Art History
- 2007-2016 Associate Professor of Art History
- 2011-2012 Area Coordinator, Art History
- 2009 Missouri-London Program
- 2002-07 Assistant Professor of Art History (tenure track)
- 2000-2002 Assistant Professor (tenure track), Department of Art, College of Fine Arts, University of Kentucky, Lexington, KY; Faculty Affiliate, Women’s Studies Program

- 1999-2000 Visiting Assistant Professor, Art Department, Drake University, Des Moines, IA
- 1998, 1996 Visiting Lecturer, Art Department, University of Southern Maine, Portland and
1995, 1994, 1993 Gorham, ME, summer program
- 1997-98, 95 Teaching Assistant, Department of Art History, Northwestern University
- 1989-93 Director, Baxter Gallery, and Instructor, Department of Art History, Maine
College of Art, Portland, ME
- 1987-88 Assistant Director, St. Louis Gallery of Contemporary Art, St. Louis, MO
- 1984-86 Curator, Cranbrook Academy of Art Museum, Bloomfield Hills, MI
- 1983-84 Assistant Curator
- 1981-82 Curatorial Assistant
- 1979-82 Adjunct Instructor, General Studies Department, Center for Creative Studies,
College of Art and Design, Detroit, Michigan
- 1974-80 Research and Editorial Assistant to Dr. Elizabeth Holt for *The Triumph of Art for
the Public* (New York, 1979) and *The Art of All Nations* (New York, 1981)
- 1979 Visiting Lecturer, Art Department, Macomb County Community College,
Warren, MI
- 1978 Visiting Lecturer, Division of Continuing Education and Special Programs,
Framingham State College, Framingham, MA
- 1976-77 Slide Librarian, Department of Art, Wellesley College, Wellesley, MA

Fellowships/Awards

Post-Doctoral Research Fellowships/Awards

- 2016 International Studies and Programs, University of Missouri-St Louis, Fellowship
- 2015 International Studies and Programs, University of Missouri-St Louis, Fellowship
- 2013 International Studies and Programs, University of Missouri-St Louis, Fellowship
College of Fine Arts and Communication, University of Missouri-St. Louis,
Research/Creative Award
- 2012 Center for International Studies, University of Missouri-St Louis, Fellowship
College of Fine Arts and Communication, University of Missouri-St. Louis,
Research/Creative Award
Informational Technology Services, University of Missouri-Saint Louis, Technology
Innovation Fellowship
- 2011 Missouri Research Board, University of Missouri System, Fellowship
Center for International Studies, University of Missouri-Saint Louis, Fellowship
- 2008 National Endowment for the Humanities, Summer Stipend
American Philosophical Society, Franklin Research Grant (funded; application
withdrawn to accept NEH)
Center for International Studies, University of Missouri-St. Louis, Fellowship
- 2007 Office of Academic Affairs, Center for Teaching and Learning, University of Missouri-
Saint Louis, Faculty Development Grant, fall 2007
Office of Research Administration, University of Missouri-St Louis, Small Grant Award

- 2006 Center for International Studies, University of Missouri-Saint Louis, Fellowship
 2005 Office of Research Administration, University of Missouri-St Louis, Small Grant Award
 2004 Office of Research Administration, University of Missouri-St Louis, Small Grant Award
 2003 Office of Research Administration, University of Missouri-St Louis, Small Grant Award
 Office of Research Administration, University of Missouri-St Louis, Research Award
 2002 National Endowment for the Humanities, Summer Stipend
 University of Kentucky, Faculty Summer Fellowship (declined)

Pre-Doctoral Awards

- 1998-99 American Association of University Women Dissertation Fellowship
 Northwestern University Dissertation Fellowship
 (award declined to accept AAUW Fellowship)
 1996-97 Samuel H. Kress Foundation Travel Fellowship
 Social Science Research Council Western Europe Fellowship
 1995-96 Northwestern University Fellowship
 1994 Shanley Travel Fund Award, Northwestern University Art History Department
 1993-94 Andrew Mellon Preceptorship, Northwestern University Art History Department,

Teaching/Academic Honors

- 2007 College of Fine Arts and Communication, University of Missouri-Saint-Louis,
 Faculty Excellence Award
 2006, 2003 Students with disAbilities Association, University of Missouri-Saint Louis,
 Meritorious Service Award
 2004-2005 Office of Academic Affairs, Center for Teaching and Learning, University of
 Missouri-Saint Louis, New Faculty Teaching Scholar

Professional Development

- Contemporary Senegal through Literature and the Arts, CIEE International Faculty Development
 Seminar, Dakar, Senegal, June 6-16, 2012
 Reacting to the Past Summer Institute, Barnard College, Columbia University, New York, NY,
 June 11-14, 2009

Publications (selected)

Books

Co-Editor with Karen Carter and Contributor: *Foreign Artists and Communities in Modern Paris, 1870–1914: Strangers in Paradise* (Farnham, Surrey: Ashgate Publishing/Routledge, 2015). <https://www.routledge.com/Foreign-Artists-and-Communities-in-Modern-Paris-1870-1914-Strangers-in/Carter-Waller/p/book/9781138307438>

Contributions:

- “Strangers in Paradise: Introduction,” co-authored with Karen L. Carter
 “Gwen John: Posing and Painting in Paris, 1905–1914”
 Ewa Bobrowska, “Polish Artists in Paris, 1890–1914: Between International
 Modernity and National Identity,” translation from French.

Reviews:

- Clark, Alexis. "Paris Goes Global: Nineteenth-Century Art History's Transnational Turn," *Art History* 39, 3 (June 2016), 612-15.
- Coman, Sonia. *Nineteenth Century Art Worldwide* 15, 3 (autumn 2016), <http://www.19thc-artworldwide.org/index.php/autumn16/coman-reviews-foreign-artists-and-communities-in-modern-paris-1870-1914>
- Greet, Michele. *The Art Bulletin* 98, 2 (June 2016): 265-67.
- Milne, Anna Louise. *French Studies* 70, 3 (July 2016), 453-54.
- Pappas, Sarah. *Nineteenth Century French Studies* 54, 1-2 (Fall-Winter 2016-17) <http://www.ncfs-journal.org/?q=node/1403>
- Paragoris, Alexandra. *Burlington Magazine* 158 (April 2016), 296-97.
- Valance, Hélène. *H-France Review* 16, 208 (September 2016). <http://www.h-france.net/vol16reviews/vol16no208valance.pdf>

The Invention of the Model: Artists and Models in Paris, 1830-1870 (Farnham, Surrey, and Burlington, VT: Ashgate Publishing, 2006) <https://www.routledge.com/The-Invention-of-the-Model-Artists-and-Models-in-Paris-1830-1870/Waller/p/book/9781138252653>

Reviews:

- Boyd, Alisa, *The Art Book* 13, 4 (2006): 55-56
- MacNamidhe, Margaret. *French Studies* 61, 3 (July 2007): 389-90.
- Mainardi, Paricia. *The Journal of Modern History* 80 (March 2008): 156-157.
- McPherson, Heather. *Woman's Art Journal*, 28, 1 (Spring/Summer 2007): 56-58.
- Mooney, Christopher. *Modern Painters*, June 2006: 125.
- Reese, Dagmar, *Archiv für Sozialgeschichte* 47 (2007): 510-12.
- Weisberg, Gabriel. *Nineteenth Century French Studies* 35, 2 (2007): 453-454
- Woloshyn, Tania. *Gender and History* 21, 1 (March 2009): 215-19.

Women Artists in the Modern Era: A Documentary History (Metuchen, NJ: Scarecrow Press, 1991; paperback edition: Lanham, MD: Rowan and Littlefield Publications, 2000). <https://rowman.com/ISBN/9780810843455/Women-Artists-in-the-Modern-Era-A-Documentary-History>

Reviews:

- Groseclose, Barbara, *NWSA Journal* 5, 1 (1993): 125-27.
- Simpson, P. H., *Woman's Art Journal*, 14, 1 (spring-summer 1993): 55-56.

Articles

- "Salem, the Prince of Timbuctou: A North-African Model in Nineteenth-Century Paris," *Nineteenth Century Art Worldwide* 21, 3 (Autumn 2022): <https://doi.org/10.29411/ncaw.2022.21.3.5>.
- "Agostina Segatori and immigrant Italian models of Paris." Invited contribution, *Art and Migration*, Marie-José Ruiz and Bénédicte Miyamoto, eds. (Manchester: University of Manchester Press, 2021), 235-61.
- "Gélon's Gestures: Posing in Nineteenth-Century Paris," *Art History* 42, 3 (June 2019), 510-39. <https://doi.org/10.1111/1467-8365.12441>

- "Rodin and the *modèle italien*" *Sculpture Journal* 27, 17 (2018), 75-88.
<https://doi.org/10.3828/sj.2018.27.1.7>
- "The Corset, the Bicycle and the Hottentot: Falguière's *The Dancer* and Cléo de Mérode's modern feminine body," *Feminist Modernist Studies* 1, 1-2 (winter 2018), 157-84.
<https://doi.org/10.1080/24692921.2017.1370258>
- "Manet's model for *The Bohemian* (fragment of *The Gypsies*)," *Source: Notes in the History of Art* 36, 1 (Summer 2016), 322-32.
<https://www.growkudos.com/publications/10.3828%25252Fsj.2018.27.1.7/reader>
- "Posing Nude, Producing an Object, Performing a Subject: Cléo de Mérode, Alexandre Falguière, and *La Danseuse*." In *Women in the Arts: Eccentric Essays II*, edited by Barbara Harbach, 130-45 (Newcastle upon Tyne: Cambridge Scholars Publishing, 2015)
- "Jean-Léon Gérôme's *Nude (Emma Dupont)*: The Pose as Praxis." *Nineteenth Century Art Worldwide* 13, 1 (spring 2014): <http://www.19thc-artworldwide.org/index.php/spring14/new-discoveries-jean-leon-gerome-s-nude-emma-dupont>
- "*Fin de Partie*: A Group of Self-Portraits by Jean-Léon-Gérôme." *Nineteenth Century Art World Wide* 9, 1 (spring 2010): <http://www.19thc-artworldwide.org/spring10/group-of-self-portraits-by-gerome>
- "Rustic *Poseurs*: peasant models in the practice of Jean-François Millet and Jules Breton." *Art History* 31, 2 (April 2008): 187-210. <https://doi.org/10.1111/j.1467-8365.2008.00605.x>
- "Realist Quandaries: posing professional and proprietary models in the 1860s." *The Art Bulletin* 139, 2 (June 2007): 239-65. <https://doi.org/10.1080/00043079.2007.10786341>
- "Photographers and Censors in the Third Republic in France." *History of Photography* 27, 3, (autumn 2003): 222-35.
- "Professional Poseurs: The male model in the Ecole des Beaux-Arts and the popular imagination." *Oxford Art Journal* 25, 2 (autumn 2002): 41-64.
<https://doi.org/10.1093/oxartj/25.2.41>
- "Académie and Fraternité: constructing masculinities in the education of French artists." In *Artistic Brotherhoods in the Nineteenth Century*, edited by Laura Morowitz and William Vaughan, 137-53. Aldershot, Surrey: Ashgate Publishing, 2000.
- "Strong Minded Critics: Feminist Art Criticism in the Nineteenth Century." *Women Artists News* 10, 5 (September, 1985): 12-13, 23.
- "The Artist, the Writer and the Queen: Hosmer, Jameson, and Zenobia." *Woman's Art Journal* 4, 1 (Spring/Summer, 1983): 21-28. DOI: 10.2307/1358097

Exhibition Catalogue Essays

- "Robert Stackhouse: St. Louie Bones." *Alice Aycock and Robert Stackhouse: Sculpture at Laumeier*. St. Louis, MO: Laumeier Sculpture Park, 1988.
- Garnet Puett at Laumeier*. St. Louis, MO: Laumeier Sculpture Park, 1987.

Exhibition catalogue Entries

“Maija Grotell: Vase” and “Edwin and Mary Scheier: Earthenware Bowl.” *Cranbrook Art Museum: 100 Treasures of the Cranbrook Art Museum*, edited by Gregory Wittkopp, Joe Houston and Dora Apel, 180. 259. Bloomfield Hills, MI: Cranbrook Art Museum, 2004.

Encyclopedia/Website Entries

"Marie-Guillemine Benoist, *Portrait of a Black Woman*," *Smart History*, September 26, 2018, <https://smarthistory.org/benoist-portrait/>.

"Rosa Bonheur," "Marie Christine d'Orleans," "Virginie Demont-Breton," "Maija Grotell," and "Vally Wieseltier." *Dictionary of Women Artists*, edited by Delia Gaze. I: 288-92, 448-49, 618-19, II: 1049-51, 1454-56. London: Fitzroy-Dearborn, 1997.

Rosa Bonheur." *Concise Dictionary of Women Artists*, edited by Delia Gaze, 190-93. London: Fitzroy-Dearborn, 2001.

Book/Exhibition Reviews

"Rodin's Dancers: Art and Performance in Belle Epoque Paris by Juliet Bellow," H-France Forum, forthcoming fall 2026 <https://h-france.net/h-france-forum/>

“Uncovering Paris: Scandals and Nude Spectacles in the Belle Epoque by Lela F. Kerley,” *French History* 32, 2, (25 May 2018), 299–300, <https://doi.org/10.1093/fh/cry013>

“Medardo Rosso: Experiments in Light and Form at the Pulitzer Arts Foundation,” *Nineteenth-Century Art Worldwide* 16, 2 (Autumn 2017) <http://www.19thc-artworldwide.org/autumn17/waller-reviews-medardo-rosso-experiments-in-light-and-form>

“Victorian Scrapping: Patrizia di Bello: *Women’s Albums and Photography in Victorian England: Ladies, Mothers and Flirts*.” *History of Photography* 33, 3 (fall 2009): 310-12.

“Jane Desmarais, Martin Postle and William Vaughan, *Model and supermodel: the artist’s model in British art and culture*.” *Nineteenth Century Art Worldwide* 7, 1 (spring 2008): <http://www.19thc-artworldwide.org/spring08/40-spring08/spring08review/104-model-and-supermodel-the-artists-model-in-british-art-and-culture-jane-desmarais-martin-postle-and-william-vaughan-eds>

Work in Process

More than Muses: Artists and Models in Paris: book-length history of the praxis and métier of the pose in Paris, 1800-1950

Professional Conferences/Scholarly Symposia and Presentations of Research

* invited contributions

*Artists' Models: Diana Seave Greenwald and Susan Waller in conversation, Impressionist Futures Online, November 11, 2024: <https://www.youtube.com/watch?v=vJuSDZNh3Us>

“Gérôme, Rodin and the Gendering of Artistic production in late 19th century Paris.” *Colloque Jean-Léon Gérôme (1824-1904) et un autre XIX^e siècle, nouvelles approches, Vesoul*,

France, October 16-17, 2024

https://www.youtube.com/live/4m3_EK8yM08?si=UOLN21vCyqkTPq2G&t=7150

Marginalized in Paris? Race, Gender and Intermedia Art Practice in Transnational Paris, c. 1900, Session Co-Chair with Emily Burns, SECAC, 2021, Lexington, KY, Nov. 10-12, 2021 (cancelled because of pandemic)

*"Muslim Models in Paris," *Race, Gender and Intermedia Art Practice in Transnational Paris, c. 1900*, Zoom Roundtable organized by the Birkbeck Centre for Nineteenth-Century Studies and the Centre for Nineteenth-Century Studies at Durham University, February 26, 2021

*"Immigrant models in Paris," Keynote address, 2019 ESNA Conference *Frictions and Friendships. Cultural Encounters in the Nineteenth Century*, The Hague, June 20, 2019

*"Posing the Black Male Model in Nineteenth Century Paris," *Black Models from Géricault to Matisse*, Paris, Musée d'Orsay, May 19, 2019

"Picturing an Exhibition, Producing a Public: illustrated Salon catalogues in the Belle Epoque," IAWIS/AIERTI Conference: La reproduction des images et des textes, University of Lausanne, 10-14 July 2017

*"Medardo Rosso: *Birichino*." Medardo Rosso Study Day, Pulitzer Arts Foundation, St. Louis, MO, 6-8 February 2017

*"Problematics of the Pose in Nineteenth-Century Paris," Saint Louis University, Department of Fine and Performing Arts, October 12, 2016

"To pose (v., intransitive, middle voice): to make oneself seen, to collaborate," College Art Association 103rd Annual Conference, New York, February 14, 2015

"Reproducing an Exhibition, Producing a Public: illustrated Salon catalogues in the Belle Époque," UAAC/AUUC Annual Conference, OCAD University, Toronto, Canada, October 25, 2014

"Reimagining Femininity," Panel Chair, Midwest Art History Society Annual Conference, Saint Louis Art Museum, April 4, 2014.

"*Modèles Italiens* on Parisian Streets and in the popular Imagination in the Belle Epoque," Urbanism and Urbanity, Nineteenth Century Studies Association Thirty-Fifth Annual Conference, March 20, 2014, Chicago, Illinois

"Emma Dupont and the Praxis of the Pose in Belle Epoque Paris," Midwest Art History Society Conference, Columbus, OH, March 22, 2013.

"Myths of the Artist's Model and Artistic Production, UAAC/AUUC Annual Conference, Concordia University, Montreal, Canada, November 3, 2012

"Picturing an Exhibition: illustrated Salon catalogues in the Belle Epoque" Picturing the Nineteenth Century, Interdisciplinary Nineteenth Century Studies Conference, March 25, 2012, University of Kentucky, Lexington, KY, March 25, 2012

"Posing Nude, Producing an Object, Performing as Subject: Cléo de Mérode and Alexandre Falguière's *La Danseuse*," Women in the Arts Conference, University of Missouri-Saint Louis, Nov. 8, 2011.

- “The Dancer’s Body at the Salon: Cléo de Mérode and Alexandre Falguière’s *La Danseuse*,” Midwest Art History Society Conference, April 2011, Grand Rapids, Michigan
- “Posing in the Middle Voice: Gwen John as Artist and Model,” First Annual Feminist Art History Conference at American University: “Continuing the Legacy: Honoring the Work of Norma Broude and Mary D. Garrard,” American University, Washington, D.C., November 5, 2010.
- * “Pose and Performance: Cléo de Mérode and Alexandre Falguière’s *La Danseuse*,” Seeing Things: Symposium in Honor of S. Hollis Clayson, Art Institute of Chicago, October 23, 2010
- “Model clichés: the artist’s model in the popular imagination of the Belle Epoque,” Popular Culture Association/American Culture Association Annual Conference, Saint Louis, Missouri, April 2, 2010
- “Cléo de Mérode and Alexandre Falguière’s The Dancer: Posing Nude, Producing an Object, Performing as Subject,” 31st Annual Nineteenth Century Studies Association (NCSA) Conference: “Theatricality and the Performative in the Long 19th Century,” 3 March 13, 2010, Tampa, Florida
- “Strangers in Paradise: Immigrant Artistic Communities in Modern Paris,” Organizer and Co-Chair with Karen Carter, College Art Association Annual Conference, Chicago, February 20, 2010
- “Iterations of the masculine artist: Gérôme’s self portraits,” Midwest Art History Society, Kansas City, Missouri, April 2, 2009
- Organizer and Session Chair: “Print Media in the Third Republic,” Society of French Historical Studies Annual Conference, Washington University/Southern Illinois University-Edwardsville, Saint Louis, March 24, 2009
- “Models of Erotica: the artist/model topos in *sujets gracieux*.” *Efficacy/Efficacité*, 8th International Conference on Word and Image Studies, Paris, July 7-11, 2008
- “Gérôme’s self-portraits: negotiating constructions of the masculinity of the artist.” *Location: The Museum, the Academy and the Studio*, 34th Annual Conference, Association of Art Historians, Tate Modern/Tate Britain, London, England, April 2-4, 2008
- “(Il)licit Nudes at the Bal des Quat’z Arts, 1893,” 53rd Annual Meeting, Society for French Historical Studies, University of Houston, Texas, March 17, 2007
- “Reproducing the Salons: illustrated catalogues of annual exhibitions in the Third Republic.” Nineteenth Century French Studies Colloquium, Indiana University, Bloomington, Indiana, October 21, 2006.
- * “*Modèles privilégiés et modèles paysans: la pratique d’atelier de Jean-François Millet et Jules Breton.*” Journée d’étude: Objets d’archives: le modèle et les archives, Institut national d’histoire de l’art, Paris, October 12, 2006
- “Is He a Man or an Artist? Conflicting constructions of masculinity and the artist in the visual culture of the Third Republic.” 52nd Annual Meeting, Society for French Historical Studies, University of Illinois—Urbana-Champaign, April 22, 2006

“Problematic Poseurs: prelude to an analysis of Philippe Burty’s *Grave Imprudence*.” *Elective Affinities*, 7th International Conference on Word and Image Studies, University of Pennsylvania, Philadelphia, Pennsylvania, September 27, 2005

Organizer and Session Chair: *Reconsidering the Artist-Model Transaction, Conception/Reception*, 31st Annual Conference of the Association of Art Historians, University of Bristol, Great Britain, March 2005

“‘Only a painter and not a man’: constructing the unmodest model in nineteenth-century Parisian ateliers.” College Art Association 93rd Annual Conference, Atlanta, Georgia, February 2005

Organizer and Session Chair: *Legacy of the Academic Nude*, 30th Annual Nineteenth-Century French Studies Colloquium, Washington University, St. Louis, Missouri, October 2004

Paper: “‘Erotic or Aesthetic?’ The artist’s model and the academic nude in the Third Republic”

“Devising a succès de scandale: Clésinger’s *Woman Bitten by a Snake*,” Southeastern College Art Conference, University of North Florida, October 2004

“The Fornarina, the Pifferaro and the Madonna in Paris: constructions of Italian peasants in mid-nineteenth century French print media.” *Articulations*, 29th Annual Conference of the Association of Art Historians, University of London, England, April 2003

“Sex in the Salon.” Interdisciplinary Nineteenth Century Studies Association Annual Conference, University of California, Santa-Cruz, March 2003

“Behind Studio Doors: re-imagining the artist-model transaction in nineteenth century Paris.” 55th Annual Foreign Language Studies Conference, University of Kentucky, April 2002

“Historical Poseuses: representing the female model in early nineteenth century France.” Nineteenth Century Studies Association Annual Conference, University of Georgia, Athens, March 2002

“Censors and Photographers: the photographic Nude in the Third Republic.” Southeastern College Art Conference, University of South Carolina, Columbia, October 2001

“Posing for Love or Money? The female model in nineteenth century Parisian teaching ateliers.” Thirteenth Annual Feminist Art and Art History Conference, Barnard College, New York City, November 2001

“Ethnicity and Modernity: the stereotype of the Jewish model in nineteenth century Paris.” Interdisciplinary Nineteenth Century Studies Association Annual Conference, Yale University, 2000

“A Pageant of Sex, Art, Commerce and the Law: the 1893 Bal des Quatr’z Arts.” Nineteenth Century Studies Association Annual Conference, Rutgers University, 1999

“*Académie* and *Fraternité*: constructing masculinities in the École des Beaux-Arts.” College Art Association Annual Conference, Toronto, Canada, 1998

“From Academic Ideal to Popular Stereotype: the masculine body in nineteenth century academies.” Nineteenth Century Studies Association, Annual Conference, University of Alabama, Huntsville, Alabama, 1998

“Olowe of Ise's Sculptures for the Afins of Ekiti as Resistance to Colonial Rule.” 6th Annual Northwestern Art History Department Graduate Symposium, Mary and Leigh Block Gallery, Northwestern University, 1995

Panel Chair: *Contemporary Art and the Community: Three Case Studies*. New England Museum Association and Mid-Atlantic Association of Museums Annual Meeting, Albany, NY, 1992

“Strong Minded Critics: Feminist Art Criticism in the Nineteenth Century.” Women's Caucus for Art Annual Conference, Los Angeles, CA, 1986

Guest Lectures

“French Landscape: From Paris to the Provinces,” Saint Louis Art Museum Seminar Lecture, March 28, 2014

“Artists’ Models in Nineteenth Century Paris,” Gallery Talk, Saint Louis Art Museum. February 16-17, 2012

“Artists at Exhibition in Paris in 1883,” Saint Louis Art Museum Members Book Club, September 6-10, 2011

“Nineteenth century landscapes,” Gallery Talk, Saint Louis Art Museum, January 13 and 14, 2011

“American Painters in Paris, 1860-1900,” United States Naval Academy, Annapolis, Maryland, September 13, 2007

“City and Country in nineteenth century French art,” gallery talk, Saint Louis Art Museum, April 25 and 27, 2007

“Women Impressionist Artists,” University of Missouri—Saint Louis, Women in the Arts 2005, February 2005

“The Vulgar Model: constructions of the *modèle de femme* in nineteenth century Paris.” Washington University, Department of Art and Archaeology, Graduate Student Lecture Series, March 2004

“The Invention of the Model: Posing for Artists in Nineteenth-Century Paris,” Center for the Humanities, University of Missouri-Saint Louis, April 2003

“Censors and Photographers in the French Third Republic,” Department of Art and Art History, University of Missouri-Saint Louis, March 2003

“American Impressionism,” University of Kentucky Art Museum, March 2002

“Professional Poseurs: The male model in the Ecole des Beaux-Arts.” Drake University, Des Moines, IA; University of Kentucky, Lexington, KY. March, 2000

“Inventing ‘The Model’: Stereotypes of the Artist's Model in 19th Century France.” University of Missouri-St. Louis; Bradley University, Peoria, IL; University of Nevada, Las Vegas, March 1999

“Feminist Strategies in the Work of Women Artists, 1970-1985.” School of Fine Arts,
Washington University, St. Louis, MO, 1986

“Women in the Arts and Culture of the United States.” Wayne State University, Detroit, MI,
1985

Video/On-line Presentations

"Artist's Models: Diana Seave Greenwald and Susan Waller in Conversation," Impressionist
Futures, November 29, 2024: <https://www.youtube.com/watch?v=vJuSDZNh3Us>

“Gérôme, Rodin and the Gendering of Artistic production in late 19th century Paris.” *Colloque
Jean-Léon Gérôme (1824-1904) et un autre XIXe siècle, nouvelles approches, Vesoul,
France, October 16-17, 2024*
https://www.youtube.com/live/4m3_EK8yM08?si=UOLN2lvCyqkTPq2G&t=7150

Exhibitions Curated

Six Sculptural Visions (Lucy Hodgson, Lillian Hsu-Flanders, Dexter Lazenby, Robert Rohm,
Claire Watson, Jay Wholley), The Baxter Gallery, Maine College of Art, 1993 (brochure)

Imperiled Shores (Gordon Carlisle, Newton Harrison and Helen Mayer Harrison, Christopher
Horton, Rob Reeps, Christy Rupp, Mierle Laderman Ukeles), The Baxter Gallery, 1992

Other Voices: Mediating Between Ethnic Traditions and the Modernist Mainstream (Beverly
Buchanan, Jimmie Durham, Tom Nakashima, Faith Ringgold, Jaune Quick-to-See Smith,
Geno Rodriguez, Roger Shimomura, Kay Walkingstick), The Baxter Gallery, 1991

The Swiss School: Late to Post Modern Graphic Design (Armin Hofmann, Emil Ruder, Josef
Muller-Brockmann, Siegfried Odermatt, Rosemarie Tissi, Wolfgang Weingart, April
Greiman), The Baxter Gallery, 1990 (brochure)

At Issue: Art and Advocacy (Victor Burgin, Hans Haacke, Helen Mayer Harrison and Newton
Harrison, Jenny Holzer, Nancy Spero), Saint Louis Gallery of Contemporary Art, 1987

The Cranbrook Biennials of Ceramics and Textiles 1949-1953, Cranbrook Academy of Art
Museum, 1986

The Figure in Modern Sculpture: Selections from the Permanent Collection, Cranbrook
Academy of Art Museum, 1984

The American Scene: Prints for the People, Cranbrook Academy of Art Museum, 1983

Peer-Review and Related Activities

Evaluation of Research Proposals

National Endowment for the Humanities, Fellowship Proposals, 2010, 2015
University of Missouri Research Board, fall 2005, fall 2006, fall 2012

Readerships for Scholarly Presses and Journals

Art History, *Art Bulletin*, *History of Photography*, *Nineteenth Century Art Worldwide*,
Nineteenth Century Studies, *Source: Notes in the History of Art*; Ashgate Publishing, Lawrence-
King Publishing, Ltd., University Press of New England, Yale University Press, Routledge
Press

Professional Memberships and Listings

Association of Nineteenth Century Historians of Art
College Art Association

Professional Practices Committee, 2010-2013

Midwestern Art History Association

Steering Committee and Co-Chair, Panel Committee, Annual Conference, 2014

SECAC

Who's Who in American Art, 1993