**LUCY L. BOWDITCH**

 **Professor of Art History**

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**Education**

 The University of Chicago, Chicago, Illinois, Ph. D., Art History, 1994

 Dissertation: *Edward Steichen: Artistic Practice and National Identity*

 Bowdoin College, Brunswick, Maine, B.A., Art History, 1977

 Honors paper: *Starting with the Modes: Nicholas Poussin*

**Areas of Specialization**

Contemporary Art, Modern Art, History of Photography, Art Criticism

**Full-time Teaching Experience**

 The College of Saint Rose, Albany, NY, 1995-present

 (Full Professor of Art History as of 2014)

**Adjunct Teaching**

Pace University, New York, NY, 1991-1995

 Parsons School of Design / The New School, New York, NY, 1986-1994

 School of the Visual Arts, New York, NY, 1994

 Hunter College, New York, NY, spring 1988, summer 1989

**Publications**

“Tanya Marcuse: Visceral Traces.” *Tanya Marcuse*. Albany: The Esther Massry Gallery, 2017.

 **“**They Come to Us without a Word: Joan Jonas 2015.” *Afterimage: The Journal of Media Arts* *and* *Cultural Criticism*, vol. 43, no. 4 (January/February 2016): pp. 12-16.

 “Images within Images: In Light of Lingerie,”in *Ecologies of Seeing*, edited by Asbjørn Grønstad and Mark Ledbetter, pp. 49-62. Cambridge: Cambridge Scholar’s Publishing, 2016.

 “Düsseldorf School; New Topographics; Group f/64; Photo-Secession.” In *Art in Time: A World History of Styles and Movements*, pp. 30-31, 36-37, 132-33, 184-85. London: Phaidon Press, 2014.

 “Hart Plaza: Isamu Noguchi; Vietnam Veterans Memorial: Maya Lin; Centre Square Plaza: Claes Oldenburg; 393 West Broadway: Walter De Maria; 141 Wooster Street: Walter De Maria; Times Square Subway: Roy Lichtenstein; Rockefeller Center: Isamu Noguchi, José Maria Sert; Metropolitan Opera House: Marc Chagall; Union Church of Pocantico Hills: Marc Chagall, Henri Matisse; Yale University: Isamu Noguchi.” In *Art & Place: Site Specific Art of the Americas*, pp. 118-9,122-3, 130-1, 142-3, 144-5, 148, 150-1, 156-7, 160-1, 170. London: Phaidon Press, 2013.

 “Making a Presence: F. Holland Day in Artistic Photography.” Review of *Making a Presence: F Holland Day in Artistic Photography*, by Trevor Fairbrother. *The New England Quarterly: A Historical Review of New England Life and Letters* vol. LXXXVI (March 2013): 160-163.

 **“**Apollo and Mars Merging: 9 Scripts from a Nation at War.” *Afterimage: The Journal of Media Arts* *and* *Cultural Criticism*, vol. 40, no. 2 (September/October 2012): pp. 26-27.

 **“**Conversation with Mindy McDaniel.” *Afterimage: The Journal of Media Arts* *and* *Cultural Criticism*, vol. 40, no. 2 (September/October, 2012): pp. 18–21.

 **“**Snapshot Surprises.” *Afterimage: The Journal of Media Arts* *and* *Cultural Criticism* vol. 40, no. 1 (July/August 2012): pp. 29-30.

 **“**Considering Kuspit on the Teutonic Chill and Other Crises in Contemporary Art.” In *Dialectical Conversions: Donald Kuspit’s Art Criticism*, edited by David Craven and Brian Winkenweder, pp. 231-5. Liverpool: Liverpool University Press, 2011.

 **“**The Reluctant Muse.” *Art Criticism*, vol. 25, no. 1-2 (Spring-Fall, 2010): pp. 125-130.

Forward to *Brushstrokes and Glances*, by Djelloull Marbrook, Cumberland, Maine:

 Deerbrook Editions, 2010, pp. xi-xii.

 **“**Katia Santibaniez: A Studio Visit.” in *Katia Santibaniez*, New York: Danese Gallery, 2008, pp. 1-2.

 **“**Unpacking Pollock’s “Male and Female”: Art Persona, Hermaphrodite, Anima, and Individuation.” *Source: Notes in the History of Art*, vol. XXVII, nos. 2/3 (Winter/Spring, 2008, special issue on Art and Psycho-Analysis, pp. 64-69.

 **“**Global Modernism.” *Afterimage: The Journal of Media Arts* *and* *Cultural Criticism*, vol. 35, no. 2 (September-October, 2007): pp. 2-3.

“Steichen and Camera Work.”In *Camera Work: A Centennial Celebration*, The James A. Michener Museum, Doylestown, PA, September 13 to December 28, 2003, Yavapi College,Prescott, AZ, September 19 to October 15, 2004, and The Erie Art Museum, Erie, PA, November 13, 2004 to January 30, 2005, pp. 16-22.

 *Wonderland*, Catalogue for exhibition of six sculptors, The Arts Center, Troy, NY

 September 12 to November 23, 2003.

 **“**The Turning Point: The National Arts Club Politics and Alfred Stieglitz.” *Exposure* vol. 36, no. 1 (Spring 2003): pp. 53-60.

 **“**Public and Private in Light of Lingerie.” *Afterimage: The Journal of Media Arts* *and* *Cultural Criticism* vol. 28, no. 6 (May-June, 2001): p. 6.

Forward to *Deborah Zlotsky Painting*, The Kipp Gallery: Indiana University of Pennsylvania, 2001, p. 3.

 “Smith’s Steichen.” Review of *Steichen* by Joel Smith.” *Afterimage: The Journal of Media Arts* *and* *Cultural Criticism*, vol. 26, no. 6, May – June, 2000, p. 15.

 “Reader’s Digest: Les images pour la fraternité.” *Artpress*, November 1997, pp. 30 – 33.

 “Driven to Distraction: Mediascape at the Guggenheim Museum*.”* in *Afterimage: The Journal of Media Arts* *and* *Cultural Criticism*, vol. 24, no. 4, January – February 1997, p. 22.

 “Theorizing a Unified View of W.H. Jackson: From Mexican Lantern Slides to the Canyon of the Lost Souls.”  *Image of the American West*, edited by Will Wright and Steve Kaplan, selected papers from the 1996 proceedings of the Society for Interdisciplinary Study of Social Imagery, Pueblo, CO, University of Southern Colorado.

 “Inside-out: Modern Architecture as Mass Media.” *Afterimage: The Journal of Media Arts* *and* *Cultural Criticism*, vol. 23, no. 5, April-May, 1996.

*Bowdoin Photographers: Liberal Arts Lens*, Bowdoin College Museum of Art, 1995.

 “Edward Steichen and Maurice Maeterlinck.” *History of Photography*, vol. 17, no. 4, September – October 1993, pp. 334 - 442.

 *“*Changing New York.” *Photography in New York*, columnist, 1990-1992.

 “Wilhelm Hammershoi.” in *The Journal of the American Medical Association*, October 2, 1987, p. 1691.

**Conference Papers**

 “Movement, Flow, Resistance in Joan Jonas’s Installation: ‘They Came to Us without a Word’.”

 Paper presented at the Southern Humanities Council Conference*,* Louisville, Kentucky, January 26, 2017.

 **“**Invisibility in Selected Photographic Theories.” Paper presented at the Third Nomadikon and Ethics of Seeing Conference in association with the University of Bergen, Norway at the Comfort Inn Downtown, Memphis, Tennessee, November 7, 2016.

 “Selected Photographic Theories: The Blurry Truth of Eastlake, Emerson, Evans, Maiterlinck, and Stieglitz into the 21st Century.” Paper presented at the Conference on Precarious Aesthetics hosted by Berkeley Center for New Media in collaboration with the Department of Film & Media at UC Berkeley and the research project The Power of the Precarious Aesthetic at the Department of Media, Cognition and Communications, University of Copenhagen, Denmark, October 15, 2015.

“Courbet’s Morality Tale in Two Paintings: “The Young Ladies of the Village” (1851) Versus “The Young Ladies on the Banks of the Seine” (1856-7).” Paper presented at the annual meeting for the Southern Humanities Council Conference*,* Athens, Georgia, January 30, 2015.

 “Making the Unseen Seen in the Imagination and the Body: Challenging Faces in the Paintings of Greenwold and Gilbert.”Paper presented at annual conference for Nomadikon and Ethics of Seeing, Athens, Georgia, October 20, 2014.

“Memories, Histories, and Fantasies in Light of Three French 18th Century Paintings: Boucher’s ‘La Toilette,’ Fragonard’s ‘The Swing,’ and Le Brun’s ‘Marie Antoinette en Chemise’.”Paper presented at the annual conference for theSouthern Humanities Council Conference, Richmond, Virginia, January 31, 2014.

 **“**The Far Flung Influence of Western Landscape on the Work of Photographer Edward Steichen,1906-1908.” Paper presented at the annual Southwest Art History Conference, Taos, New Mexico, October 18, 2013.

 **“**Madonna/Mistress: Jean Fouquet’s Agnes Sorel.” Paper presented at the annual meeting for the Southern Humanities Council Conference, Savannah, Georgia, February 2, 2013.

 Symbolist Resonance between an American Photographer and a Belgian Writer: Steichen and Maeterlinck, 1901-1903.” Paper presented at the annual meeting of the College Art Association Conference L.A., February 25, 2012.

 **“**Public and Private in Light of Lingerie: Images within Images.” Paper presented at the Nomadikon and Ethics of Seeing Conference, Sponsored by and the College of Saint Rose, September 29, 2012.

 **“**The Reluctant Muse in Mark Greenwold’s Paintings.” Paper presented at the annual meeting for College Art Association Conference, L.A., February 27, 2009.

 **“**Idiosyncratic Space in Mark Greenwold’s Psychosexual Paintings.” Paper presented at the annual meeting for the International Association of Philosophy and Literature,Palais Université, Strasbourg, France, June 9, 2006.

*“*’Male and Female’ (c. 1942): Pollock’s Artistic Persona.” Paper presented at the annual meeting of the Jungian Society in Newport, R. I., August 6, 2004.

“On Kuspit: The Teutonic Chill and Other Crises in Contemporary Art.” Paper presented at the annual meeting for the International Association of Philosophy and Literature addressing “Writing and Aesthetics,”Leeds University, Great Britain, May 31, 2003.

 **“**Modern Art and Literature.” The College of Saint Rose Conference on Visual Thinking, March 21, 2001.

 **“**Edward Steichen and Consumer Democracy: 1900 – 1923.” Paper presented at the Whitney Museum of American Art Conference in conjunction with Steichen Exhibition, New York, NY, November 11, 2000.

 “Monsters and Madness: Images of Women in Contemporary Art.” Paper presented at the 11th annual Mid-Atlantic American Culture/Popular Culture, Albany, NY, Session Chair and speaker, November 4, 2000.

 **“**Death Mothers of Disney: or Do You Know What Your Daughters Are Watching?”Session Moderator at Conference sponsored by Women’s Studies Program and Conference Services of the State University of New York at New Paltz, October 28, 2000.

 **“**Revisiting the Mind-Body Problem in Contemporary Art: Synthetic Feminism in the Recent Paintings by Lisa Yuskavage.” Paper presented at the annual conference for the National Women’s Studies, Boston, MA, June 16, 2000.

 “Public and Private in Light of Lingerie.” Paper presented at the annual conference for the National Popular Culture Conference, New Orleans, LA, April 22, 2000.

 “Daguerrean and Ancient Roman Portraiture.” Paper presented at the Conference in association with the Augustus Washington Exhibition, The Connecticut Historical Society, Hartford, CT, March 23, 2000.

 “Gendered Spaces in Architecture, Photography and Poetry.” Session chaired at the annual conference for the National Women’s Studies Association, Albuquerque, NM, June 19, 1999.

 “Gendered Spaces in Photography.” Paper presented for the National Women’s Studies Association, Albuquerque, NM, June 19, 1999.

 “19th Century Portraiture and Landscape Photography.” Paper presented for Christie’s Education Program, New York, NY, October 19, 1999.

 “Construction of Public versus Private Space.” Session chaired at the annual conference for the College Art Association, Toronto, Canada, February 28, 1998.

“Theorizing a Unified View of W. H. Jackson: From Mexican Lantern Slides to the Canyon of Lost Souls.” Paper presented for the History of Photography Group Symposium, organized by Dr. Gillian Greenhill Hannum, Manhattanville College, Purchase, NY, June 7, 1997.

 “The Church of the Ascension, New York City: Decoration, Environment, Ritual.” Paper presented with Dr. Eric von der Luft at The Church and the City Conference, Panel Director, Dr. Patricia Burgess, Cleveland State University, April 18, 1997.

“Through a Glass Darkly: Teaching Art History to Studio Majors.” Paper presented at the annual conference for Foundations in Art: Theory and Education. Panel Director, Bradford Collins, Virginia Commonwealth University Richmond, VA, March, 1997.

“Master of American Vistas: William Henry Jackson in Mexico, 1882–1892.” Paper presented Society for the conference on Interdisciplinary Study of Social Imagery, University of S. Colorado, Colorado Springs, CO, March 23, 1996.

**Museum and Gallery**

**Experience**

The Esther Massry Gallery, Albany, NY, Co-Curator with Jeanne Flanagan, *Tanya Marcuse*, January – February 2017

 The Arts Center, Troy, NY, Curator: *Wonderland*, 6 Contemporary Sculptors, September – November 2003

 Bowdoin College Museum of Art, Brunswick, ME Curator: *Bowdoin Photographers, 1983­­–1994,* Sept., 1995 Consultant: responsibilities included writing photography collection policy, researching current collection, advising on acquisitions and special projects, 1991 to 1998

 National Arts Club, New York, NY Member of the photography committee Curator: *New Photographs by Kevin Bubriski*, June 1995 Curator: *New Photographs by Abelardo Morell*, June 1993

 Hans P. Kraus, Jr., Fine Photographs, New York, NY Assistant to Director, managed gallery, researched photographs, edited publications, 1987

 David and Alfred Smart Gallery, Chicago, IL

 Education Coordinator, coordinated speakers and tour groups, 1978-1979 Researched special exhibitions including: *The Drawings of Jackson Pollock,* *Furniture Designed by Frank Lloyd Wright*

 The Art Institute of Chicago, Chicago, IL Cataloguer, Photography Department, 1978-1979

 The Metropolitan Museum of Art, New York, NY Guest Curator, *Exhibition of Touchable Objects*; Translated “Photo-Club” catalogues, lectured; Guided tours, Summer, 1977

**Guest Lectures**

“The Good Samaritan Stained Glass Window” Point O’ Woods Art Association, July 2, 2015

“American Photography” for Professor Leard’s course in American Art at Northeastern University, November 7, 2013

“Conversation with painter Rainer Gross” Point O’ Woods Art Association, July 14, 2012

“Harry Callahan,” Boston Museum of Fine Arts, sponsored byArt and Design Department of Northeastern, April 8, 2010

“Ladies Please Stand: Ten Women in the Stieglitz Collection” Salem State College, Salem, MA, October 26, 2006

“The Steichen and Camera Work” James A. Michener Museum, Doylestown, PA, November 23, 2003

“Wonderland”The Arts Center, Troy, NY, September 28, 2003

 “American Photography” Northeastern University, Boston, MA, May 21, 2003

“Circa 1900: Women as Trailblazers in Photography” SUNY, New Paltz, Art History Association, April 11, 2002

“What is Modernist Painting?”Southern Saratoga Artists’ Society, March 8, 2000

 “Isamu Noguchi” New York State Art Teachers Association Annual Conference, Albany, NY, November 5, 2000

 “European Expressionist Painters” Bethlehem Public Library, February 17, 2000

“Symbolist Painting” Bethlehem Public Library, May 20, 1999

 “Inventing and Reinventing Photography” Hyde Museum, Glens Falls, NY, November 10, 1998

 “The Sculpture of Noah Savett” Saratoga Arts Center, Saratoga Springs, NY, Nov., 7, 1998

 “A History of Photography: Fine Art from the Start” Albany Institute of Hist and Art, Albany, NY, Apr., 19, 1998

 “Steichen and Stieglitz” Schenectady Photo Society, Schenectady, NY, Dec. 18, 199

 “Robert Frank,” Williams College Museum of Art, Williamstown, MA October 26, 1996

 “Dancing with the Devil: Four Views on Photography and Art” The Maryland Institute, Baltimore, MD, July 2, 1996

 “Women in Photography, 1839-1995” Pictorial Photographers of America New York, NY, 1995

 “The Photography Collection of George Rinhart” Bowdoin College, Brunswick, ME, 1989

“The Pre-history and Invention of Photography” Bowdoin College, Brunswick, ME, 1989

 “Photography Criticism Symposium” organized for Society of Picture Professionals, Nikon House, New York, NY, 1982

 “Cameron to Weston” The Art Institute of Chicago, Chicago, IL, 1979

 “Steichen” The International Center of Photography, NY, NY, 1978

 “Seventeenth Century French Painting” The Metropolitan Museum of Art, 1977

 “Spanish Portraiture” The Metropolitan Museum of Art, New York, NY, 1977.

**Current**

**Research Projects**

*Courbet in Context: Modernity, Morality, and Lingerie*, which is an in depth comparison and contextualization of two paintings and part of a larger project with the working title *Privacy and its Publicity in Light of Lingerie 1751 to 2005: A consideration of 12 Paintings from Europe and the United States with an Epilogue on the topic as it relates to Japan and China*

*Rose Kreps: Legacy of Bauhaus Ceramics*

 *American Symbolism: Aspirations of Edward Steichen 1901*

 *The Power of the Invisible: Photographic Theories of Eastlake, Emerson, Maeterlinck, and Evans into the 21st Century*

 *How to teach a History of Photography from the Digital Age to the Present* with a particular emphasis on phenomenology

 *Crimes in Art: as subjects and actual thefts or cultural genocide*

 *Earth, Air, Fire, Water! A History of Art Seen through the Four Elements*

 **Fellowships**

 **and Grants**

Release Time, Fall 2015, granted by The College of Saint Rose

Global Studies Grant for Modern Art in Paris, 2013

Artists and Scholars Grant, The College of Saint Rose, 2011

Sabbatical Leave, 2010-2011

Artists and Scholars Grant, CSR, Summer 2007

 Release Time, Spring 2007, granted by The College of Saint Rose

Sabbatical Study Leave, 2003-2004

 College of Saint Rose Grants, 1996-2010, 2012, 2013

 Albany-Schenectady League of Arts

 New York State Council on the Arts 1997 Grant

 University of Chicago Visiting Committee Grant, 1990-1991

**Service to College**

Committee for Visiting Artists and Critics, chair, 1996-2016

 New Programs Committee for the Center of Art and Design, 2015-16

 Benefits Committee, 2014-16

 Salary Committee, 2012- 2016

 Presidential Search Committee, 2013

 Middle States Assessment Team, Board Governance, 2012

 Dean’s Advisory Committee 2009-10, 2011-2012

 Liberal Education Committee, 2005-2007

**Service beyond the College**

 Education Africa, volunteer and supporter

 Girls Inc., supporter

 Association to Benefit Children, supporter

 Emerson Landing, Board Advisor

**Professional**

**Memberships**

CAA, College Art Association

 AAM, American Alliance of Museums

 AAUW, American Association of University Professors

 AAUP, American Association of University Professors

 Metropolitan Museum of Art

 Museum of Modern Art

 Whitney Museum of American Art

 National Museum of Women in the Arts

 Albany Institute of History and Art.

 (February 2017)