

BRIDGET ALSDORF

Art & Archaeology ■ Princeton University
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RESEARCH INTERESTS

European Art from the eighteenth to the early twentieth century; intersections between art and literature, art and philosophy, art and social theory; the history and historiography of modernism; masculinity studies and feminist theory; the practice and theory of translation

ACADEMIC APPOINTMENTS

Associate Professor of 19th-Century European Art, Dept. of Art & Archaeology, Princeton University, 2015-
Associate Faculty, Department of French & Italian, 2010-
Associate Faculty, Princeton Institute for International and Regional Studies, 2015-
Departmental Representative and Director of Undergraduate Studies, Art & Archaeology, 2015-2018

Assistant Professor of 19th-Century European Art, Dept. of Art & Archaeology, Princeton University, 2008-2015

Graduate Student Instructor, History of Art Department, University of California, Berkeley, 2003-2004

EDUCATION

University of California, Berkeley, M.A. 2003, Ph.D. 2008, History of Art
Dissertation: "The Art of Association: Fantin-Latour and the Modern Group Portrait"
Committee: T.J. Clark (Advisor), Anne M. Wagner, Darcy Grimaldo Grigsby, Kaja Silverman

Yale University, B.A. History of Art, 1999, *summa cum laude*, Phi Beta Kappa

FELLOWSHIPS AND HONORS

2018	Graduate Mentoring Award in the Humanities, Princeton University
2015-2017	Behrman Faculty Fellowship in the Humanities, Princeton University
2011-2014	Arthur H. Scribner Bicentennial Preceptorship, Princeton University
2013	Robert Rosenblum Memorial Lecturer Prize, Solomon R. Guggenheim Museum, New York
2010-2011	12-Month Senior Fellowship, The Metropolitan Museum of Art, New York, hosted by the Department of Nineteenth-Century, Modern, and Contemporary Art

- 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
- 2002 Henry Luce Foundation Dissertation Research Award, University of California, Berkeley.
- 2001-2002 Andrew W. Mellon Foundation Fellowship in Humanistic Studies
- 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

PUBLICATIONS

Book:

Fellow Men: Fantin-Latour and the Problem of the Group in Nineteenth Century French Painting.

Princeton, NJ: Princeton University Press, 2012, ©2013.

E-book forthcoming through the [A&AePortal](#) of Yale University Press, 2020

Reviews:

- Julian Barnes, "[High Anxiety](#)," *London Review of Books* 35: 7 (11 April 2013): 9-11.
Review reprinted as "Fantin-Latour: Men in a Line," in *Keeping an Eye Open: Essays on Art* (2015), 90-102.
- E. E. Hirshler, *Choice Reviews Online* 50:10 (June 2013): review #53-5098.
- Neil McWilliam, *CAA Reviews* (October 2013): review #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).
- Stéphane Guégan, "[Moderne](#)" *Le Monde* (16 Nov. 2016).

Grant:

Barr Ferree Foundation Publication Fund, Princeton University

Commendation:

Finalist for 2012-2013 Laurence Wylie Prize in French Cultural Studies, awarded every two years to a book in French social or cultural studies

Journal Issues (Peer Reviewed):

Co-Editor, with Marnin Young, "[The Nineteenth Century \(Part Two\)](#)," *nonsite* 27 (Winter/Spring 2019):

The second in a series of *nonsite* issues featuring new scholarship on nineteenth-century art, featuring essays by Alex Potts, Hollis Clayson, Margaret Werth, Michelle Foa, Alison Morehead, and Jennifer Olmsted. Issue launched 11 Feb. 2019

Co-Editor, with Marnin Young, "[The Nineteenth Century \(Part One\)](#)," *nonsite* 26 (Winter 2018/2019):

The first in a series of *nonsite* issues featuring new scholarship on nineteenth-century art, featuring essays by T. J. Clark, Richard Shiff, Susan Sidlauskas, Cordula Grewe, and Samuel Raybone. Issue launched 12 Nov. 2018

Editor, "[Nineteenth-Century France Now: Art, Technology, Culture](#)," *nonsite* 14 (Winter 2014/2015):
A special issue of *nonsite* featuring new work on nineteenth-century French art and visual culture from Gulru Çakmak, Marc Gotlieb, Nancy Locke, Susan Siegfried, Richard Taws, Marnin Young, and myself. Issue launched 10 Dec. 2014

Peer-Reviewed Journal Articles:

"Vallotton, Fénéon, and the Legacy of the Commune in *La Revue blanche*." Essay for a special issue of *Nineteenth-Century French Studies* on the legacy of the Paris Commune, ed. Robert St. Clair and Seth Whidden, forthcoming 2020.

"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): 210-28.

"[Bonnard's Sidewalk Theater](#)." In "Nineteenth-Century France Now: Art, Technology, Culture." *nonsite* 14 (Winter 2014/2015). Launched 10 Dec. 2014

"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.

"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.

Other Articles:

"Cyprien Gaillard: Blowing Off Steam." *Parkett* 94 (June 2014): 238-249. Published in English and German. Invited.

"[The Art of Association](#)." *Berfrois* (24 Oct. 2013). Invited.

Book Chapters & Exhibition Catalogues:

"Les badauds à la baraque de La Goulue." In Stéphane Guégan and Danièle Devynck, eds., *Henri de Toulouse-Lautrec: Résolument moderne*. Paris: Réunion des musées nationaux, forthcoming Oct. 2019. Published in French. Invited.

- “Manet’s *Fleurs du mal*.” In Scott Allan, Emily Beeny et al., *Manet and Modern Beauty – The Last Years*. Los Angeles: Getty Publications, 2019. 128-45. Invited.
- “Painting the *Femme Peintre*.” In Laurence Madeline et al., *Women Artists in Paris, 1850-1900*. New Haven and London: Yale University Press, 2017. 25-39. Invited.
- “Coude à coude: Au *Coin de table* de Fantin-Latour.” In *Fantin-Latour (1836-1904): À Fleur de Peaux*. Paris: Réunion des Musées Nationaux, 2016. 32-39. Published in French. Invited.
- “Utrillo: Picturing the Picturesque.” In *Suzanne Valadon, Maurice Utrillo, André Utter: 12, rue Cortot*. Paris: Somogy Éditions d’Art with Musée de Montmartre, 2015. 38-47. Published in French and English editions. Invited.
- “Manet’s Quarrel with Impressionism.” In *Manet to Modigliani: Masterpieces of European Art From the Henry and Rose Pearlman Collection*. New Haven and London: Yale University Press, 2014. 87-93. Invited.
- “Vallotton’s Theater of Death.” In Vivien Greene, ed., *The Avant-Gardes of Fin-de-siècle Paris: Signac, Bonnard, Redon and their Contemporaries*. Venice: The Peggy Guggenheim Collection, 2013. 20-25. Published in English and Italian editions. Invited.
- “Femininity and Animality: Portraits of a Lady Exposed.” In *Andrea Hornick: Recent Work, 1460-1865*. New York: David Krut Projects, 2009. 1-5. Invited.
- “Paul Cézanne, *Man with Crossed Arms*, ca. 1899”; “Vasily Kandinsky, *Blue Mountain*, 1908-09”; “Joan Miró, *Landscape (The Hare)*, Autumn 1927.” Catalogue 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. Miró entry reprinted in *From Picasso to Pollock: Modern Art from the Guggenheim Museum*. New York: SRGM, 2003. 116-17.
- 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 catalogue 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), np (3 pages); “The Global Guggenheim: Selections from the Extended Collection” (Winter 2001), np (3 pages); “Selections from the Permanent Collection” (Summer 2000), np (1 page).

Book and Exhibition Reviews:

- “[At the Royal Academy: Félix Vallotton](#).” *London Review of Books* (26 Sept. 2019): 14-15.
- Review of James D. Herbert, *Brushstroke and Emergence: Courbet, Impressionism, Picasso* (Chicago: University of Chicago Press, 2015). [Critical Inquiry Book Review](#) (14 Sept. 2016). 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 \(Spring 2014\)](#).

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.

CURRENT PROJECTS

Gawkers: Art and Audience in Fin-de-siècle France, forthcoming from Princeton University Press

Philippe Lacoue-Labarthe, *Writings on Art*. Translation and critical introduction in collaboration with Todd Cronan. Under contract with Fordham University Press.

“*Parallèlement*: Illustration, Collaboration, and Intimisme at the Turn of the Century.” Journal article centering on Bonnard’s illustrations for Paul Verlaine’s book of poems, *Parallèlement*, 1900.

Co-editor with Marnin Young of an ongoing series of issues devoted to 19th-century art published in [nonsite](#)

INVITED LECTURES, SYMPOSIA, WORKSHOPS, AND INTERVIEWS

2020 Speaker at study day for the exhibition *Félix Vallotton: Painter of Disquiet*, [The Metropolitan Museum of Art](#), New York, 27 Jan. 2020

“Pierre Bonnard and ‘The Theater of the Everyday.’” Invited lecture at the [Norton Simon Museum](#), Pasadena, 11 Jan. 2020

2019 Invited speaker at a public symposium for *Félix Vallotton: Painter of Disquiet*, [The Metropolitan Museum of Art](#), New York, 23 Nov. 2019.

Co-organizer with Deborah Nord and Rebecca Rainof, *Symposium on Nineteenth-Century Literature and the Graphic Arts: A Single Drop of Ink for a Mirror*, [Princeton University](#), 4-5 Oct.

“Gawkers: Art and Audience in Fin-de-siècle France.” Invited lecture on current book project at [Dartmouth College](#), Hanover, sponsored by the Departments of Art History and French, 24 Sept. 2019

“Vallotton, Fénéon, and the Legacy of the Commune in *La Revue Blanche*.” Workshop for C19 (nineteenth-century studies) working group at [Dartmouth College](#), Hanover, sponsored by the Department of French, 23 Sept. 2019

2018 Interviewed guest on [The Modern Art Notes Podcast \(no. 351\)](#) discussing my essay “Painting the *Femme Peintre*.” Air date: 26 July 2018.

“Gawkers: Street Theater in Fin-de-siècle French Art.” Invited lecture at [Emory University](#), Atlanta, 24 April 2018

“Gawkers: Flânerie for the Masses in Fin-de-siècle France.” 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: Daumier, Degas, Vallotton.” Paper for the panel “The Audience as Producer” at the College Art Association Annual Meeting, Los Angeles, 22 Feb. 2018
- 2017 Public conversation on women artists in the nineteenth century with Laurence Madeline, curator of the traveling exhibition *Women Artists in Paris, 1850-1900*, French Cultural Embassy, New York, 7 Sept. 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.” Reunion lecture delivered with colleagues Deborah Vischak and Carolina Mangone, 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 Meeting, 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
- “Altering the Narrative of Impressionism.” Invited 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
- “Living with Cézanne.” Keynote lecture, opening of *Cézanne and the Modern: Masterpieces of European Art From the Pearlman Collection*, Princeton University Art Museum, 19 Sept. 2015
- Session Chair, “Future Directions in 19th-Century Art History,” College Art Association Annual Meeting, New York, 13 Feb. 2015
- “Realism and Anti-Realism in Hammershøi’s Interiors.” Paper for a panel on “What is Realism?” College Art Association Annual Meeting, New York, 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.” Invited 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
- Presenter and panelist with Alexander Nehamas, Philip Nord, and Caroline Harris, “Looking at a Painting: Cézanne’s *Mont Saint-Victoire*,” 30 Sept. 2010
- “Vallotton’s Shop Windows.” Invited presentation 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 in conjunction with the eponymous exhibition curated for FRS 142, 30 April and 1 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, 10 April 2010
- Session Chair, “Modernism and Collectivism.” College Art Association Annual Meeting, Chicago, 11 Feb. 2010
- 2009 “Murder by Accident: Vallotton and the Ethics of Vision.” Invited paper for the symposium “On Accident,” School of Architecture, Princeton University, 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 the symposium “China Seen by the Chinese: Documentary Photography, 1951-2003,” Tang Center for East Asian Art, Princeton University, 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

- Invited participant, “The Process of Paintings: Manet in the 1860s.” Andrew W. Mellon Colloquy at CASVA, National Gallery of Art, Washington, 18-20 May 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 College Art Association Annual Meeting, Dallas, TX, 23 Feb. 2008
- “Masculine Anxiety in Fantin-Latour’s *Corner of a Table*, 1872.” Lecture 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 AHNCA 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
- 2001 “A Curator’s Eye: Selections from the Extended Collection.” Series of three gallery talks at the Solomon R. Guggenheim Museum, New York, March 2001

EXHIBITIONS AND MUSEUM WORK

- 2010 Co-curator with Calvin Brown, “The Artist as Image.” Exhibition at the Princeton University Art Museum in conjunction with my course, FRS 142, 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
- 2002 Curatorial Project Manager, Solomon R. Guggenheim Museum, New York. Managed production of the exhibition catalogue, *Art Through the Ages: Masterpieces of Painting from Titian to Picasso*, 2002

- 1999-2001 Collections Curatorial Assistant, Solomon R. Guggenheim Museum, New York. Full-time position assisting with all aspects of the permanent collection, including new acquisitions, collections research, installations, and exhibitions, including *The Global Guggenheim: Selections from the Extended Collection*, 2001
- 1995-1999 Internships and work-study positions at the Art Institute of Chicago, the Solomon R. Guggenheim Museum, New York, the Peggy Guggenheim Collection, Venice, and the Yale University Art Gallery

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 549 / FRE 561: Painting and Literature in 19th-Century France and England (F 2018), co-taught with Deborah Nord

Undergraduate and Mixed:

- 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)
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 / FRE 408: Self and Society in 19th-Century French Painting (S 2009; S 2019)
ART 450 / FRE 408: Impressionism and Post-Impressionism – New Approaches (F 2014)
ART 400: Junior Proseminar (F 2012; F 2016; F 2017)
HUM 218-219 (team-taught): Interdisciplinary Approaches to Western Culture: Literature and the Arts, Renaissance to Modern (S 2016)

PROFESSIONAL SERVICE AND AFFILIATIONS

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

Book Review Advisory Panel, H-France (www.h-france.net), 2014-

U.S./U.K. Liaison and member of the Editorial Board, *48/14: La revue du Musée d'Orsay*, 2009-2011

Professional Memberships:

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

LANGUAGES

French; Italian; German (reading)