

CURRICULUM VITAE  
**Douglas R. Nickel**

**Employment:**

- 2007-present Andrea V. Rosenthal Professor of Modern Art, Department of the History of Art and Architecture, Brown University
- 2003-2007 Director, Center for Creative Photography/Associate Professor, Department of Art History, College of Fine Art, University of Arizona
- Winter/Spring 2002 Adjunct Professor, Department of Art and Art History, Stanford University
- 1999-2003 Curator of Photography, San Francisco Museum of Modern Art
- Winter 1999 Adjunct Professor, Department of Art and Art History, Stanford University
- 1997-1999 Associate Curator of Photography, San Francisco Museum of Modern Art
- Fall 1996, Spring 1998 Adjunct Professor, San Francisco Art Institute
- Spring 1995 Adjunct Assistant Professor, History of Art Department, University of California, Berkeley
- 1993-1996 Assistant Curator of Photography, San Francisco Museum of Modern Art
- Fall 1992 Assistant in Teaching, Princeton University
- 1986-1990 Curatorial Assistant, Photography Department, The Art Museum, Princeton University
- Spring 1988 Assistant in Teaching, Princeton University
- Spring 1986 Instructor in Studio Photography, Department of Art, School of Art, Architecture and Planning, Cornell University
- Summer 1984-1985 Archaeological Photographer, Cornell/Harvard Sponsored Expedition to Sardis, Turkey
- Spring 1984 Lecturer, History of Art Department, Cornell University

**Education:**

- 1989-1995 Princeton University, Department of Art and Archaeology, Doctor of Philosophy in the field of Modern Art, with concentration in the History of Photography dissertation: "Francis Frith in Egypt and Palestine," under advisor Peter C. Bunnell
- 1986-1989 Princeton University, Department of Art and Archaeology, Masters of Fine Arts
- 1983-1985 Cornell University, Department of Art History, doctoral program in the field of American Art
- 1979-1983 Cornell University, Department of Art History, Bachelor of Arts (magna cum laude) in the field of Modern Art

**Professional Activity:**

- 2016- editorial advisor, Smithsonian Institution journal *American Art*
- 2011-2023 editorial advisory board, *Photography & Culture*
- 2011-2016 editorial board, Smithsonian Institution journal *American Art*
- 2011-2014 board member, George A. and Eliza Gardner Howard Foundation
- 2007- 2010 review editor for photography, *Grove Dictionary of American Art*
- 2000-2005 field editor for photography book reviews, *CAA.Reviews*
- 1999-2002 appointed member, College Art Association Committee on Museums
- 2001 expert witness, *Mattel v. Walking Mountain Productions* First Amendment case
- 1997 guest co-editor, *Camerawork: A Journal of the Photographic Arts*, volume 24, number 2, Fall/Winter 1997
- 1996 guest co-editor, *Camerawork: A Journal of the Photographic Arts*, volume 23, number 1, Spring/Summer 1996
- 1993-present outside reader for: University of California Press, Oxford University Press, Princeton University Press, Yale University Press, Stanford University Press, University of Notre Dame Press, MIT Press
- 1992-1993 board of advisors, *History of Photography* magazine

## Publications:

- 2023 “Undercover/Underground—Walker Evans, Helen Levitt, Travelers in Transit,” in Ariella Azoulay, Wendy Ewald, Susan Meiselas, Leigh Raiford, Laura Wexler, eds. *Collaboration: A Potential History of Photography*. London: Thames & Hudson
- 2023 “Looking at Photographs: Über die Rezeption und Reaktion,” *Fotogeschichte* 168, Summer 2023
- 2020 “The Domestication of Theory,” in Odette England, ed. *Keeper of the Hearth: Picturing Roland Barthes’ Unseen Photograph*. Amsterdam: Schilt
- 2020 “The Social History of Photography,” in Gil Pasternak, ed. *The Handbook of Photography Studies*. London: Bloomsbury
- 2016 “Three or Four Kinds of Indeterminacy in the Photograph,” in Sabine T. Kriebel and Andrés Mario Zervigón, eds. *Photography and Doubt*. London and New York, Routledge
- 2016 “Object Lesson: Edinburgh Castle from Greyfriars,” *Manual: A Journal About Art and its Making*. No. 7. RISD Museum
- 2016 “Mrs. Herbert Duckworth,” in Judy Block and Suzanne Stein, eds. *San Francisco Museum of Modern Art 360°: Views from the Collection*. San Francisco: SFMOMA
- 2015 “Notes Towards New Accounts of Photography’s Invention,” in Tanya Sheehan and Andrés Mario Zervigón, eds. *Photography and Its Origins*. Oxford and New York: Routledge
- 2014 “‘Impressed by Nature’s Hand’: Photography and Authorship,” reprinted in Andrew Hershberger, ed. *Photographic Theory: An Historical Anthology*. Oxford: Wiley Blackwell
- 2012 “Photography, Perception, and the Landscape,” in Jan Howard, ed. *America in View: Landscape Photography from 1865 to now*. Providence, RI: Museum of Art, Rhode Island School of Design
- 2011 “The Snapshot--Some Notes,” excerpted in Sri-Kartini Leet, ed. *Reading Photography: A Sourcebook of Critical Texts 1921-2000*. London: Lund Humphries
- 2009 Foreword to Sally Stein, *John Gutmann: The Photographer at Work*. Tucson: Center for Creative Photography and New Haven, Conn.: Yale University Press

- 2009 “‘Impressed by Nature’s Hand’: Photography and Authorship,” in Richard Howells and Robert Matson, eds. *Using Visual Evidence*. Maidenhead and New York: Open University Press/ McGraw Hill
- 2008 Introduction to Jennifer A. Watts and Claudia Bohn-Spector, eds. *This Side of Paradise: Body and Landscape in Los Angeles Photographs*. London and New York: Merrell Publishers
- 2008 “Peter Henry Emerson: The Mechanics of Seeing,” in Robin Kelsey and Blake Stimson, eds. *The Meaning of Photography*. Francine and Sterling Clark Art Institute/Yale University Press
- 2006 Foreword to Melanie Anne Herzog, *Milton Rogovin: The Making of a Documentary Photographer*. Center for Creative Photography/University of Washington Press
- 2006 Foreword to Elizabeth Ferrer, *Lola Alvarez Bravo*. Center for Creative Photography/Aperture
- 2005 “Beginnings,” “Territories,” essays in *Taking Place: Photographs from the Prentice & Paul Sack Collection*. San Francisco Museum of Modern Art
- 2005 “From the Manor House to the Asylum: The George Cowper Album in Context,” *Museum Studies*, Art Institute of Chicago
- 2005 “Seeing Through Trees,” in Barbara Bosworth, *Trees: National Champions*. Center for Creative Photography/MIT Press
- 2005 “Chuck Close’s Glass Eye,” in Siri Engberg and Madeleine Grynsztejn: *Chuck Close: Self-Portraits, 1968-2005*. San Francisco Museum of Modern Art/Walker Art Center
- 2004 “Art, Ideology, and the West” in William Deverell, ed. *A Companion to the American West*. Oxford: Basil Blackwell
- 2003 *Francis Frith in Egypt and Palestine: A Victorian Photographer Abroad*. Princeton: Princeton University Press
- 2002 *Dreaming in Pictures: The Photography of Lewis Carroll*. San Francisco: San Francisco Museum of Modern Art/Yale University Press
- 2002 “Talbot’s Natural Magic,” *History of Photography* (special Talbot issue), volume 26, number 2, Summer 2002

- 2001 "History of Photography: The State of Research," *Art Bulletin*, volume 83, number 3, September 2001
- 2001 "Perfect Strangers," introductory essay to *Stranger Passing: Joel Sternfeld*. Boston: Bulfinch Press
- 2000 "Roland Barthes and the Snapshot," *History of Photography* special issue on vernacular photography, volume 24, number 3, Autumn 2000
- 1999 "Photography and Invisibility," in Dorothy Kosinski, ed. *Degas to Picasso: The Painter, the Sculptor, and the Camera*. Dallas and New Haven: Dallas Museum of Art/Yale University Press
- 1999 *Carleton Watkins: The Art of Perception*. (introduction by Maria Morris Hambourg). San Francisco and New York: San Francisco Museum of Modern Art and Harry N. Abrams, Inc.
- 1998 "Section II: 1870-1920" in *Photography at Princeton: Celebrating Twenty-Five Years of Collecting and Teaching*. Peter C. Bunnell, ed. Princeton University: The Art Museum
- 1998 *Snapshots: The Photography of Everyday Life, 1888 to the Present*. San Francisco: San Francisco Museum of Modern Art
- 1998 "Nature's Supernaturalism: William Henry Fox Talbot and Botanical Illustration," in *Intersections: Lithography, Photography, and the Traditions of Printmaking*, Kathleen S. Howe, ed. Albuquerque: University of New Mexico Press
- 1995 "An Interview with John Szarkowski," *History of Photography*, volume 19, number 2, Spring 1995
- 1994 *The Making of a Modern Museum*. John Lane, ed. San Francisco: San Francisco Museum of Modern Art
- 1992 "Harnett and Photography" in *The Still-Life Paintings of William M. Harnett*. Doreen Bolger, Marc Simpson, John Wilmerding, eds. New York: The Metropolitan Museum of Art
- 1992 "American Photographs Revisited," *American Art*, volume 6, number 2, Spring 1992
- 1992 "Autochromes by Clarence White at Princeton," *Record of The Art Museum, Princeton University*, volume 51, number 2

- 1990 *Winslow Homer in the 1870's. Selections from the Valentine-Pulsifer Collection.* John Wilmerding, ed. Princeton: The Art Museum (two essays contributed)
- 1989 "The Camera and Other Drawing Machines" in *British Photography in the Nineteenth Century.* Mike Weaver, ed. Cambridge: Cambridge University Press

### Reviews:

- 2022 review of Nadya Bair, *The Decisive Network: Magnum Photos and the Postwar Image.* *Critical Inquiry*, volume 48, number 3. February 2022
- 2021 review of Svetlana Alpers, *Walker Evans: Starting from Scratch.* *Art Bulletin*, volume 103, number 4. December 2021
- 2013 review of Juliet Hacking, ed. *Photography: The Whole Story.* *caa.reviews*, posted May 2103
- 2013 review of Stephen Pinson, *Speculating Daguerre: Art and Enterprise in the Work of L.J.M. Daguerre.* *Photography & Culture*, volume 6, number 3, November 2013
- 2008 review of Steve Edwards, *The Making of English Photography: Allegories.* *Art Bulletin.* volume 90, number 2. June 2008
- 1998 review of Marianne Fulton, ed. *Pictorialism into Modernism: The Clarence H. White School of Photography, History of Photography*, volume 22, number 3, Autumn 1998
- 1997 "You Could Be In Pictures: Getty Photography Publications at Ten," *On Paper [Print Collectors Newsletter]* volume 1, number 4, March-April 1997
- 1996 review of Ulrich Pohlmann, ed. *Frank Eugene: The Dream of Beauty, On Paper [Print Collectors Newsletter]* volume 1, number 2, Winter 1996-1997
- 1996 "The Modernist Next Door," review of Sarah Greenough *Harry Callahan, SEE*, volume 2, number 3, Fall 1996
- 1996 "Family Values," review of Eric J. Sandeen *Picturing an Exhibition, SEE*, volume 2, number 2, Summer 1996
- 1996 "Scaling Mount Adams," review of Jonathan Spaulding *Ansel Adams and the American Landscape, SEE*, volume 2, number 1, Spring 1996
- 1995 "Let Us Now Reappraise Famous Men." review of Belinda Rathbone *Walker Evans: A Biography, SEE*, volume 1, number 4, Winter 1995-1996

1995 review of John Pultz *The Body and the Lens* and William Ewing *The Body. Camerawork: A Journal of the Photographic Arts*, volume 22, number 2, Winter 1995-1996

**Exhibitions organized:**

- 2006 “Modern by Nature: Ansel Adams in the 1930s,” Center for Creative Photography galleries, Phoenix Art Museum
- 2006 “Milton Rogovin: Photographer,” Center for Creative Photography, Tucson
- 2004 “Jo Ann Callis: Cake Hat Pillow,” Center for Creative Photography, Tucson
- 2004 “*Evidence Revisited: Larry Sultan & Mike Mandel*” (Center for Creative Photography, Tucson; traveled to Frances Lehman Loeb Center, Vassar College, Poughkeepsie, New York; Photographers’ Gallery, London)
- 2002 “Dreaming in Pictures: The Photography of Lewis Carroll” (SFMOMA; traveled to Museum of Fine Arts, Houston; International Center for Photography, New York; and Art Institute of Chicago)
- 2001 “Stranger Passing: Collected Portraits by Joel Sternfeld,” SFMOMA
- 1999 “Carleton Watkins: The Art of Perception,” (SFMOMA; traveled to Metropolitan Museum of Art, New York and National Gallery of Art, Washington, D.C.)
- 1999 “Native Modern: Charles Sheeler and Precisionism,” SFMOMA
- 1998 “Snapshots: The Photography of Everyday Life,” SFMOMA
- 1997 “The Photographic Era: Masterworks of Photography from the San Francisco Museum of Modern Art” (SFMOMA, organized for the Ho-Am Museum, Seoul, Korea)
- 1996 “Object Lessons: Masterworks of Modernist Photography from Three Bay Area Collections,” SFMOMA
- 1995 “The Photographic Condition,” SFMOMA
- 1995-2003 “Picturing Modernity: Photographs from the Permanent Collection” (SFMOMA rotating permanent collection exhibition)
- 1994 “Nature/Culture: Photographs from the Permanent Collection,” SFMOMA

- 1994 "Machine Age: Selections from the Permanent Collection of Photography," SFMOMA
- 1993 "Under Age: Photographs of Children," SFMOMA

### **Lectures and Symposia:**

- March 2020 moderator, panel discussion for symposium "Signs and Wonders: the Photographs of John Beasley Greene," Art Institute of Chicago
- Feb. 2019 "The Reality of Photography," paper for session "What is Photography?" College Art Association annual meeting, New York (Andrés Zervigon, chair)
- June 2018 session chair, "Making Photography's Histories," for symposium "Critique/Desire/Practice: Photography and Beyond, *selon* Joel Snyder," Department of Art History, University of Chicago
- Oct. 2017 "Pictorialism in Art History and Modern Oblivion," paper for symposium "Rethinking 'Pictorialism': American Art and Photography, 1895 to 1925," Department of Art & Archaeology, Princeton University
- March 2016 "Indeterminacy and the Photograph," Visual Studies Lecture Series, University of Pennsylvania
- Feb. 2016 "Conversation: How Photography Became Art," with Liz Siegel and Elizabeth Anne McCauley, Art Institute of Chicago
- October 2015 "Walker Evans and the Art of the Common Man," Sydney Leon Jacobs Lecture in American Art, Rutgers University, New Brunswick, New Jersey
- March 2015 "The Business of Photo History," paper for symposium "Photography Historians: A New Generation?" Ryerson Image Centre, Ryerson University, Toronto, Ontario
- Jan. 2012 "The Photograph as Object," paper for the Photographic Memory Workshop, Yale University
- Nov. 2011 "Walker Evans and the Art of the Common Man," paper for symposium "The Exacting Eye of Walker Evans," Florence Griswold Museum, Old Lyme, Conn.
- October 2010 "What Was a Photograph?" Harn Eminent Scholar Lecture, University of Florida
- June 2010 "Walker Evans and the Art of the Common Man," paper for International American Studies Research Group/Terra Foundation conference, Giverny, France



- April 2010 participant in symposium, "Is Photography Over?" SFMOMA, San Francisco, California
- April 2010 "Francis Frith in Egypt and Palestine," Hascoe Lecture, Bruce Museum, Greenwich, Connecticut
- Nov. 2009 inaugural speaker, "Harvard Photography and History Workshop" series, Department of the History of Art and Architecture, Harvard University
- October 2009 "Apart at the Seams: Looking at Victorian Photocollage," public lecture, The Art Institute of Chicago
- January 2009 "What Was a Photograph?" Graduate Art Students Association lecture, Department of Art History, University of Georgia, Athens, Georgia
- October 2008 "Photography in the Eye of the Beholder," Virgil and Juwil Topazio Lecture, Wesleyan University, Middletown, Connecticut
- Sept. 2008 "The Nature of Photography," public lecture, Massachusetts College of Arts, Boston, Massachusetts
- April 2008 participant, roundtable discussion on "The Psycho-Neurology of the Photographic Arts," Philoctetes Center for the Multidisciplinary Study of Imagination, New York Psychoanalytic Institute, New York
- Feb. 2008 discussant for symposium "Snapshot!" held in conjunction with exhibition "The Art of the American Snapshot, 1888-1978" and the College Art Association Annual Meeting, Amon Carter Museum, Fort Worth, Texas
- June 2007 "Vision and Memory," paper prepared for symposium "History and the New Photography," National Gallery of Art, Washington, DC
- May 2007 "The Problem with Ansel Adams," Bowers Museum of Cultural Art, Santa Ana, California
- Feb. 2007 "Physiological Optics: The Photography of Peter Henry Emerson," William I. Homer Lecture, University of Delaware, Wilmington, Delaware
- Feb. 2007 panelist, "Subject: Photography," College Art Association annual meeting, New York, New York (Stephen Pinson and Andres Mario Zervigon, session chairs)
- Nov. 2005 "Peter Henry Emerson: The Mechanics of Seeing," paper for symposium "The Meaning of Photography," Sterling and Francine Clark Art Institute
- Oct. 2005 "Ansel Adams: On Reflection," Museum of Fine Arts, Boston

- June 2004 “Nature’s Supernaturalism: Photography and Botanical Illustration in Victorian Context,” Yale Center for British Art, New Haven, Connecticut
- June 2004 “What is a Photograph?” Photographic Materials Group Session, 32<sup>nd</sup> Annual Meeting of the American Institute for Conservation of Historic and Artistic Work, Portland, Oregon
- Feb. 2004 session chair, “History of Photography,” College Art Association annual meeting, Seattle
- Dec. 2003 “The Unfinished Julia Margaret Cameron,” J. Paul Getty Museum, Los Angeles
- Nov. 2003 “The Embedded Vernacular,” paper for symposium “The Photograph and the American Dream, 1840-1940,” Getty Research Institute/Skirball Cultural Center, Los Angeles
- June 2003 “Second Sight: Julia Margaret Cameron and the Victorian Imagination,” National Museum of Photography, Film and Television, Bradford, England, paper for symposium “On a Portrait: The Aesthetic and Social Worlds of Julia Margaret Cameron (1815-79)”
- June 2003 “Manor Houses and Asylums: Photographs from the Cowper Album in Victorian Context,” Community Associates Lecture, Art Institute of Chicago
- May 2003 respondent, symposium: “Is Seeing Believing? Photography, Audience, and the Culture of Display,” The Huntington Library, San Marino, California
- May 2002 “Making Old Masters: Hill and Adamson in *Camera Work*,” Royal Society of Scotland, Edinburgh, paper for symposium “The Artful Use of Light: the Bicentenary of the Birth of David Octavius Hill”
- March 2001 “A Victorian Crusader: Francis Frith in Egypt and Palestine,” Fogg Art Museum, Harvard University
- March 2001 “Photography Beside Itself,” presentation in roundtable “Photography between Art History and Literature,” College Art Association Annual Meeting, Chicago (Jeannene Przyblyski, chair)
- Nov. 2000 “Lewis Carroll: Photography through the Looking Glass,” Loyola University, Chicago
- June 2000 “Talbot’s Natural Magic,” National Museum of Photography, Film and Television, Bradford, England, paper for symposium “Retracing the Image: the Emergence of Photography in the Nineteenth Century”

- June 2000 organizer and moderator, symposium: "Walker Evans: Art and Document" (Jeff L. Rosenheim, Sally Stein, Ulrich Keller, Allan Sekula, Eric Rosenberg) SFMOMA, San Francisco, California
- May 2000 "Seeing, Knowing, Remembering: Art and Science in the Work of Peter Henry Emerson," Stanford University, paper for symposium "Photography and Memory"
- March 2000 "Carleton Watkins: The Frontier West as Art and Spectacle," The J. Paul Getty Museum, Los Angeles
- March 2000 "The Mechanics of Seeing: Art and Science in the Work of Peter Henry Emerson," Dallas Museum of Art, paper for symposium "The Artist and the Camera: Degas to Picasso"
- Feb. 2000 session co-chair (with Leah Dickerman), "Art History and the History of Seeing," College Art Association annual meeting, New York
- Feb. 2000 "Carleton Watkins: An Art of Perception," National Gallery of Art Washington, D.C.
- Dec. 1999 "Carleton Watkins: Photography, Modernism, and the Art of Perception," The Metropolitan Museum of Art, New York
- April 1999 "Photography: State of the Art," Massachusetts College of Art, Boston
- June 1998 organizer and moderator, panel discussion on "Snapshots: The Photography of Everyday Life" (with Sally Stein, Larry Sultan), SFMOMA
- May 1998 moderator, panel discussion on Charis Wilson's *Through Another Lens: My Years with Edward Weston* (with Charis Wilson, Ronald Partridge, Seema Weatherwax, Dody Thompson, Cole Weston), Intersection for the Arts, San Francisco
- January 1998 "Pictorialism into History: Observations on Photo-Historiography," public lecture, Museum of Photographic Arts, San Diego, California
- October 1996 "A Victorian Crusade: The Photographs of Francis Frith," public lecture, Reed College, Portland, Oregon
- Sept. 1996 organizer and moderator, symposium: "Alfred Stieglitz as Photographer," (John Szarkowski, keynote; Sarah Greenough, Joel Smith, Jeff Rosen, Anne Wagner, and Jonathan Weinberg) SFMOMA

- February 1996 "The Romantic Origins of Photography: Invention as Social Construction," paper for the College Art Association Annual Meeting, Boston (Keith Moxey, chair)
- June 1995 moderator, panel discussion: "Reframing Exposure: Photo Technology and Body Memory," Richmond Art Center, Richmond, California
- Nov. 1994 "Magisterial Views and Daylight Truths: Francis Frith's Pilgrimage to Egypt and Palestine," public lecture, University of California, San Diego
- April 1991 "Christianity, Positivism, and Photography: the Case of Francis Frith," paper read before the annual Frick Symposium on the History of Art, New York
- April 1991 "Inventing Walker Evans," public lecture, Ithaca College, Ithaca, New York
- Feb. 1990 "Walker Evans's *American Photographs* Revisited," paper for the College Art Association Annual Meeting, New York (Julia Ballerini, chair)

#### **Fellowships and Awards:**

- 2004 Historians of British Art Book Prize, College Art Association, for *Francis Frith in Egypt and Palestine: A Victorian Photographer Abroad*
- 2003 *Dreaming in Pictures: The Photography of Lewis Carroll*, "Top 100 Books of 2002," the *Toronto Globe and Mail*; second place award for photography books, the Bookbinder's Guild of New York
- 2002 Community Associates Research Fellow, Art Institute of Chicago
- 1992 Andrew W. Mellon Post-Enrollment Fellowship
- 1991-1992 Charlotte W. Newcombe Dissertation Fellowship, the Woodrow Wilson National Fellowship Foundation
- 1989-1991 McCormick Fellowship in Art and Archaeology, Princeton University
- 1986-1989 University Fellowship, Princeton University
- 1983 Co-recipient, Departmental Book Award for Best Senior Thesis, History of Art, Cornell University

### **Dissertations Supervised:**

- 2024 Allison Pappas, “‘Considered Only in its Ultimate Nature’: Photography between Object and Idea,” Department of the History of Art and Architecture, Brown University
- 2020 Josie Johnson, “All Eyes on Russia: Margaret Bourke-White’s Early Soviet Photographs, Department of the History of Art and Architecture, Brown University
- 2019 Emilia Mickevicius, “*New Topographics* and the Reinvention of American Landscape Photography, 1975,” Department of the History of Art and Architecture, Brown University
- 2018 Julia A. Barber, “Reframing Art Photography: Strategies of Display and Design in British Pictorialism,” Department of the History of Art and Architecture, Brown University
- 2016 Monica Bravo, “Picturing Greater America: U.S. Modernist Photography and the Mexican Cultural Renaissance, 1920-45,” Department of the History of Art and Architecture, Brown University
- 2015 Emily Handlin, “Moving Beyond Vision: Eadweard Muybridge in Philadelphia,” Department of the History of Art and Architecture, Brown University
- 2014 Mazie M. Harris, “Inventors and Manipulators: Photography as Intellectual Property in Nineteenth-Century New York,” Department of the History of Art and Architecture, Brown University
- 2013 Kristen Oehlrich, “Becoming Walker Evans: Photography, Literature, and Transnational Modernism, 1926-1938,” Department of the History of Art and Architecture, Brown University
- 2010 Erin Kathleen O’Toole, “No Democracy in Quality: Ansel Adams, Beaumont and Nancy Newhall, and the Founding of the Department of Photographs at the Museum of Modern Art,” Department of History of Art, University of Arizona
- 2009 Yi Gu, “Scientizing Vision in China: Photography, Outdoor Sketching, and the Reinvention of Landscape Perception, 1912-1949,” Department of the History of Art and Architecture, Brown University