

BRIDGET ALSDORF

Department of 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 historiography of modernism; masculinity studies and feminist theory; the practice and theory of translation

EMPLOYMENT

Associate Professor, Department of Art & Archaeology, Princeton University, 2015-

- Director of Undergraduate Studies, 2015-2018
- Affiliated Faculty, Department of French & Italian
- Affiliated Faculty, Program in Gender and Sexuality Studies
- Affiliated Faculty, Princeton Institute for International and Regional Studies

Assistant Professor, Department of Art & Archaeology, Princeton University, 2008-2015

Collections Curatorial Assistant, Solomon R. Guggenheim Museum, New York, 1999-2001

EDUCATION

University of California, Berkeley, Ph.D. History of Art, 2008

Dissertation: "The Art of Association: Fantin-Latour and the Modern Group Portrait"

Committee: T.J. Clark (Advisor), Anne M. Wagner, Darcy Grimaldo Grigsby, and Kaja Silverman

University of California, Berkeley, M.A. History of Art, 2003

Thesis: "*A Dance to the Music of Time: Poussin and Allegory*"

Yale University, B.A. History of Art (with distinction), *summa cum laude*, 1999

AWARDS AND FELLOWSHIPS

2018 Graduate Mentoring Award in the Humanities, Princeton University

2015-2017 Behrman Faculty Fellowship in the Humanities, Princeton University

ALSDORF

- 2013 Robert Rosenblum Memorial Lecturer Prize, Solomon R. Guggenheim Museum, New York
- 2011-2014 Arthur H. Scribner Bicentennial Preceptorship, Princeton University
- 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, UC Berkeley
- 2002-2006 Jacob K. Javits Fellowship, United States Department of Education
- 2002 Henry Luce Foundation Dissertation Research Award, UC Berkeley
- 2001-2002 Andrew W. Mellon Foundation Fellowship in Humanistic Studies
- 1998 Phi Beta Kappa, Yale University
- 1996 J. Edward Meeker Prize for Composition in English, Yale University
- 1995-1999 Robert C. Byrd Honors Scholarship for Washington State, United States Department of Education

PUBLICATIONS

Books:

Gawkers: Art and Audience in Late Nineteenth-Century France. Forthcoming from Princeton University Press, early 2022.

Fellow Men: Fantin-Latour and the Problem of the Group in Nineteenth-Century French Painting. Princeton, NJ: Princeton University Press, 2012, ©2013.

E-book on A&AePortal of Yale University Press, 2019

Reviews and Notices:

- 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, 2020), 90-102
- Neil McWilliam, *CAA Reviews* (Oct. 2013): [10.3202/caa.reviews.2013.104](https://doi.org/10.3202/caa.reviews.2013.104)
- Rachel Sloan, *The Burlington Magazine* (Oct. 2013): 717
- Anne Leonard, *Nineteenth-Century French Studies* (Fall-Winter 2013/2014): 152-54
- Janalee Emmer, *Nineteenth Century Art Worldwide* 13:2 (Autumn 2014)

- Stéphane Guégan, *Moderne*, book review blog on modern art for *Le Monde* (16 Nov. 2016)
- Nina Ayoub, Weekly Book List, *The Chronicle of Higher Education* (8 Jan. 2013)
- Eric Hirshler, *Choice Reviews Online* (June 2013)

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

Edited Issues in Refereed Journals:

Co-editor, with Todd Cronan and Marnin Young, “The Nineteenth Century (Part Three),” *nonsite* (forthcoming Spring 2021)

The third in a series of *nonsite* issues featuring new scholarship on nineteenth-century European art.

Co-editor, with Marnin Young, “The Nineteenth Century (Part Two),” *nonsite* 27 (Winter/Spring 2019): <https://nonsite.org/issues/issue-27-the-nineteenth-century>

The second in a series of *nonsite* issues featuring new scholarship on nineteenth-century European art, including 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): <https://nonsite.org/issues/issue-26>

The first in a series of *nonsite* issues featuring new scholarship on nineteenth-century European art, including 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): <https://nonsite.org/issues/issue-14-nineteenth-century-france-now>

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

Refereed Articles:

“Vallotton, Fénéon, and the Legacy of the Commune in Fin-de-siècle France.” In “La Commune n’est pas morte,” a special issue of *Nineteenth-Century French Studies* 49: 3-4 (Spring-Summer 2021): 258-81.

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

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

“Bonnard’s Sidewalk Theater.” *nonsite* 14 (Winter 2014/2015).

<https://nonsite.org/bonnards-sidewalk-theater/>

“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.

Book Chapters & Exhibition Catalogues:

“Les badauds à la baraque de La Goulue.” Essay in Stéphane Guégan and Danièle Devynck, eds., *Henri de Toulouse-Lautrec: Résolument moderne*. Paris: Réunion des musées nationaux, 2019. 302-311. Exhibition catalogue published in French. Invited.

“Manet’s *Fleurs du mal*.” Essay 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*.” Essay 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.” Essay in *Fantin-Latour (1836-1904): À Fleur de Peau*. Paris: Réunion des Musées Nationaux, 2016. 32-39. Exhibition catalogue published in French. Invited.

“Utrillo: Picturing the Picturesque.” Essay in *Suzanne Valadon, Maurice Utrillo, André Utter: 12, rue Cortot*. Paris: Somogy Éditions d’Art with Musée de Montmartre, 2015. 38-47. Exhibition catalogue 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 *The Avant-Gardes of Fin-de-siècle Paris: Signac, Bonnard, Redon and their Contemporaries*. Ed. Vivien Greene. Venice: The Peggy Guggenheim Collection, 2013. 20-25. Exhibition catalogue published in Italian and English 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.

Non-Refereed Articles:

“Cyprien Gaillard: Blowing Off Steam.” *Parkett* 94 (June 2014): 238-49. Published in English and German. Invited.

Review Essays:

“Out-Tissoted.” Review of Melissa E. Buron et al., *James Tissot* (Prestel, 2019), *London Review of Books* 42:16 (13 August 2020): 15-16.

“At the Royal Academy: Félix Vallotton.” Review of *Félix Vallotton: Painter of Disquiet*, 30 June – 29 Sept. 2019, Royal Academy of Arts, London, *London Review of Books* 41:18 (26 Sept. 2019): 14-15.

Review of James D. Herbert, *Brushstroke and Emergence: Courbet, Impressionism, Picasso* (University of Chicago Press, 2015). *Critical Inquiry* 44:1 (Autumn 2017): 182-83.

Review of Patricia Leighton, *The Liberation of Painting: Modernism and Anarchism in Avant-Guerre Paris* (University of Chicago Press, 2013). *Nineteenth-Century Art Worldwide* 13:1 (Spring 2014). <http://www.19thc-artworldwide.org/>

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

WORK IN PROGRESS

Book centered on Vilhelm Hammershøi’s interiors, cityscapes, and architectural views

“*Parallèlement*: Illustration, Collaboration, and Intimism at the Turn of the Century.” Article centering on Bonnard’s illustrations for Paul Verlaine’s book of Sapphic love poems, *Parallèlement*, 1900

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

Co-editor with Marnin Young of an ongoing series of issues published by the journal *nonsite* devoted to nineteenth-century European art

LECTURES, SYMPOSIA, EXHIBITIONS AND INTERVIEWS

2021 “Gawkers: Art and Audience in Late Nineteenth-Century France.” Invited lecture for the 18th- and 19th-Century Colloquium, Department of the History of Art, Yale University, 11 March 2021

2020 *Félix Vallotton: Painter of Disquiet*. Invited speaker at the exhibition Study Day, 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 *Manet and Modern Beauty*. Invited speaker at the exhibition Study Day, The J. Paul Getty Museum, Los Angeles, 9 Dec. 2019

“Vallotton at the Bon Marché.” Invited lecture at a public symposium for *Félix Vallotton: Painter of Disquiet*, The Metropolitan Museum of Art, New York, 23 Nov. 2019

Symposium on Nineteenth-Century Literature and the Graphic Arts: A Single Drop of Ink for a Mirror. Co-organizer with Deborah Nord and Rebecca Rainof, Department of English, Princeton University, 4-5 Oct. 2019

“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.
<https://manpodcast.com/portfolio/no-351-3d-double-vision-bridget-alsdorf/>

“Vallotton’s Crowds.” Invited lecture for interdisciplinary panel *Crowd Wisdom: Three Scholars Take on the Multitudes*, with Göran Blix, Department of French & Italian, and Bonnie Bassler, Department of Biology, Princeton Art Museum, 26 April 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 Multitudinis: 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.” Art & Archaeology Reunion lecture delivered with colleagues Deborah Vischak and Carolina Mangone, Princeton University, June 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
- “Future Directions in 19th-Century Art History.” Session Chair, 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 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
- “Looking at a Painting: Cézanne’s *Mont Saint-Victoire*.” Invited presenter and panelist with Alexander Nehamas, Department of Philosophy, Philip Nord, Department of History, and Caroline Harris, Associate Director of Education, 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.” Exhibition at the Princeton University Art Museum co-curated with Calvin Brown, in conjunction with FRS 142, “The Artist as Idea: Leonardo to Warhol,” on view 20 Feb. – 16 May 2010. Two public gallery talks given on 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

“The Process of Paintings: Manet in the 1860s.” Invited participant, 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

COURSES

Graduate

- ART 564: Picturing the Crowd, ca. 1848-1914 (2008)
- ART 564: Manet and the Methods of Art History (2009, 2016)
- ART 564: Fin-de-siècle France: Painting, Print Culture, Film (2011)
- ART 564: Word and Image in the 19th Century (2018)
- ART 561 / ENG 549 / FRE 561: Painting and Literature in 19th-Century France and England, co-taught with Deborah Nord (2018)
- ART 564: Art and Nihilism: Goya and Blake (2021)

Undergraduate and Mixed

- ART 101: Intro to the History of Art: Renaissance to Contemporary (2010, 2013)
- FRS 142: The Artist as Idea: Leonardo to Warhol (2010)
- ART 212: Neoclassicism to Post-Impressionism (2008, 2009, 2011, 2012, 2014, 2018, 2020, 2021)
- ART 343 / WOM 345: Modernism and Masculinity (2009)
- ART 345 / HUM 345: Art and Knowledge in the 19th Century, co-taught with Rachael DeLue (2017, 2022)
- ART 400: Junior Seminar (2012, 2016, 2017)
- ART 450 / ECS 450 / FRE 408: Self and Society in 19th-Century French Painting (2009, 2019)
- ART 450 / FRE 408: Impressionism and Post-Impressionism – New Approaches (2014)
- ART 451 / ECS 451: The Artist as Idea, co-taught with Carolyn Yerkes (2013, 2022)

ALSDORF

HUM 218-219 (team-taught): Interdisciplinary Approaches to Western Culture: Literature and the Arts, Renaissance to Modern (2016, 2021)

EXTRAMURAL SERVICE

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

Advisory Council, ABT *RISE*, American Ballet Theatre, 2020-present
<https://www.abt.org/community/abt-rise/>

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

U.S./U.K. Liaison, *48/14: La revue du Musée d'Orsay*, 2009-2011

LANGUAGES

French

Italian

German (reading)