HOWARD GEORGE LAY

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EDUCATION

Harvard University, Department of Fine Arts, Ph.D., 1991
Aix-Marseille Université, Département de littérature française, 1983-1984
Dartmouth College, A.B. with High Distinction in Art History and English, 1976

PROFESSIONAL EXPERIENCE

Associate Professor, University of Michigan, 2003-26
Assistant Professor, University of Michigan, 1995-2003
Lecturer in History of Art, University of California, Berkeley, 1992-93, 1994-95
Lecturer in Fine Arts and Literature, Harvard University, 1991-92

ADMINISTRATIVE SERVICE

History of Art

Associate Chair, 2022-26
Director of Undergraduate Studies, 2003-11, 2013-21, 2022-26
Executive Committee, 2004-2006, 2008-9, 2012-16, 2017-18, 2019-21, 2022-26
Allocations Committee, 2022-26
Undergraduate Advisor, 1996-1999, 2002-12, 2013-21, 2022-26
Undergraduate Committee, 1995-99, 2002-12, 2013-21, 2022-26
Tenure Committee for Brendan McMahon, 2025
Third Year Review Committee for Bryan Miller, 2025
Third Year Review Committee for Tina Bawden, 2025
Graduate Committee, 1999-2002, 2012-13
Faculty Advisor for Helicon, the History of Art Undergraduate Organization, 2003-11, 2013-21, 2022-2026
Program Director, University of Michigan's Arts in Paris Program, 2007, 2009, 2010, 2013-16, 2018-19, 2022
Afro-American Search Committee, 1999
Modern/Contemporary Search Committee, 1996

History of Art Fundraising:

Organized (in collaboration with the LSA Development office and Professor Kevin Carr) a History of Art fundraising event at the Chicago Art Institute (October 2006)

attended by forty Michigan alumni. The three-hour event included presentations over lunch followed by gallery tours of the Art Institute's French and Japanese collections.

University of Michigan

"Monet and Bouguereau: Modernity Twice Removed," a lecture delivered to a docents training session, University of Michigan Museum of Art, 2011, 2017

ADAC Humanities Group, 2004-2005, 2002-2003

"Visual Literacy," a lecture delivered for the LSA Cornucopia student recruitment program, 2000, 2001, 2004. Cornucopia brings gifted high school juniors to campus for special classes taught by participating members of the University's humanities faculty.

"Jackson Pollock and Abstract Painting in America," a lecture delivered for the Dean of Undergraduate Education's "Saturday Seminars" recruitment program, 2000. Participating faculty members teach classes to high school students who are considering enrolling at the University.

Delivered recruitment speech on the University of Michigan's "Campus Day" (1999). This is an event, sponsored by the Office of Admissions, that brings already-admitted high school students (and their parents) to the University for a series of tours, classes, and lectures designed to familiarize them with Michigan as they make their college selections.

"Monet and Modernism," a lecture delivered for the Friends of the University of Michigan Museum of Art in conjunction with the Exhibition, "Monet at Vétheuil: The Turning Point," December 1997.

PROGRAM DEVELOPMENT

Arts in Paris

Designed, promoted, and launched an undergraduate Art History and French Language program in Paris, in collaboration with the Center for Global and Intercultural Studies. Directed the program ten times: 2007, 2009, 2010, 2013, 2014, 2015, 2016, 2018, 2019, 2022. This program functioned as an exploratory introduction to the city of Paris, and to its most significant cultural institutions and historical sites. It was designed to merge course work (class discussions, readings, assignments, etc.) with the educational opportunities that only a direct encounter with the city could afford. Ninety percent of class meetings took place at Parisian museums, cathedrals, and monuments. Art, architecture, and social geography were studied first-hand, and students were encouraged to explore the city's rich history as part of their daily routines. They were also enrolled in intensive French language courses (15 hours per week) at the Institut de Langue et de Culture Françaises (the outstanding French-as-a-foreign-language program sponsored by the Institut Catholique de Paris). All instruction at the ILCF was provided by native French speakers.

History of Art Honors Program

Redesigned the History or Art of Honors program in to better connect senior thesis students with faculty advisors and with one another. Launched (in 2005) the annual departmental "Honors Symposium" during which senior thesis students present their work, in the form of twenty-minute conference papers, to an audience consisting of faculty, graduate students, undergraduates, and family. Designed and

launched (in 2012) the Honors Seminar, which brings honors students together in weekly 3-hour meetings to discuss research, organization, and writing.

Helicon, the History of Art Undergraduate Association

Restructured (in 2004-07) the annual activities of the History of Art undergraduate association to include: 1) the publication of an undergraduate arts magazine featuring student prose and poetry, exhibition reviews, and reproductions of student artworks; 2) an exhibition of student art organized and curated by Helicon members; and 3) a week-long spring break trip for Helicon members, led by History of Art faculty, to major cultural sites around the world. Led Helicon spring-break trips twelve times: to New York (2004), Paris (2005, 2009, 2014), Mexico City (2006, 2015, 2018), Seattle/Vancouver (2016), Washington, DC (2019), Marrakech (2020), Amsterdam (2022), and Rome (2026).

Tappan Traveling Scholars Program

Developed and launched the annual Tappan Traveling Scholars Program (TTS), a two-week, faculty-led excursion for History of Art majors to destinations around the world. Organized and led (with Tina Bawden) the inaugural TTS trip to Paris in May 2024. For fourteen days, students received faculty instruction in major museums and historical sites.

RELATED PROFESSIONAL EXPERIENCE

Referee for *The Art Bulletin*, 2013
Referee for the National Endowment for the Humanities, 2006
Referee for *The Art Bulletin*, 2004-5
Referee for the University of California Press, 2002
Designer of pilot program for image digitalization, University of Michigan Visual Resources Collection, May-August 1997
Consultant and Translator, Musée de Montmartre, Paris, for the exhibition "Montmartre à travers les siècles," January-June 1994

AWARDS, GRANTS, AND FELLOWSHIPS

Nominated for the Golden Apple Teaching Award, 2015, 2018, 2020
Letter of Commendation from the Associate Dean of Undergraduate Education, the Vice Provost for Global and Engaged Education, and the Director of the Center for Global and Intercultural Studies, for contributions to Michigan's foreign study programs, 2016
Recognized by the University of Michigan Council on Global Engagement for contributions to Michigan's foreign study programs, 2014
Class of 1923 Memorial Teaching Award, College of Literature, Science, and the Arts, University of Michigan, 2003
Summer Research Grant, Office of the Vice President for Research, University of Michigan, 1999
Award for Excellence in Research, College of Literature, Science, and the Arts, University of Michigan, 1999

Mathews Underclass Teaching Award, College of Literature, Science, and the Arts, University of Michigan, 1998
Award for Excellence in Education, College of Literature, Science, and the Arts, University of Michigan, 1997
Summer Research Grant, Office of the Vice President for Research, University of Michigan, 1996
J. Paul Getty Postdoctoral Traveling Research Fellowship, 1993-1994
Scholar in Residence, Dunster House, Harvard University, 1991-1992
Commendations for Excellence in Teaching, Division of Continuing Education, Harvard University, 1988-1992
Certificate for Excellence in Undergraduate Teaching, Harvard University, 1987-1988
Graduate Fellowship, Rotary International, 1983-1984
Research Fellowship, Department of Fine Arts, Harvard University, 1982-1983

PUBLICATIONS

Edited Volume:

Fragments of Revolution, a special issue of *Yale French Studies* (No. 101, Spring 2002), co-edited with Caroline Weber (Department of Romance Languages, University of Pennsylvania), 230 pages.

Articles:

"*Beau geste!* (On the Readability of Terrorism)," *Yale French Studies* 101 (Spring 2002), 79-100.
"Pictorial Acrobatics" in Gabriel Weisberg, ed., *Montmartre and the Making of Mass Culture* (New Brunswick, N.J.: Rutgers University Press, 2001), 145-179.
"*Réflecs d'un gniaff*: On Emile Pouget and *Le Père Peinard*" in Dean de la Motte and Jeannene Przyblyski, eds., *Making the News: Modernity and the French Press in Nineteenth-Century France* (Amherst: The University of Massachusetts Press, 1999), 82-138.
"Degas in 1892: The Landscape Monotypes at Durand-Ruel" in *The Print Collector's Newsletter* (November-December 1978), 142-147.

Short Articles and Reviews:

Book review of Romy Golan, *Modernity and Nostalgia* in *Modernism/Modernity* (Winter 1997), 181-183.
Review article, "Robert L. Herbert, *Seurat*; Richard Thomson, *Toulouse-Lautrec*" in *The Art Bulletin* (March 1994), 177-181.
Catalogue entries in Megan Thorn, ed., *Impressionism and Post-Impressionism: The Collector's Passion* (Portland Museum of Art, 1991), 45-45, 84-85, 85-86.
Translations (French to English) for the exhibition catalogue, *Nouvelle Biennale de Paris, 1985* (Paris: Electa Moniteur, 1985).
Catalogue entries in Konrad Oberhuber, ed., *Drawings from the Wolf Collection* (Fogg Art Museum, 1979), 21-22, 33-35, 51-54.

PUBLICATIONS IN PROGRESS

Books:

Sacré Lapin: Enseignements d'un casse-tête montmartrois. This project focuses on André Gill's *Enseigne du Lapin Agile*, a signboard painted in 1879-80 for a cabaret in Montmartre. Its objective is to track intersections and correspondences between Gill's image and multiple discourses—political, social, commercial, literary, anti-clerical, folkloric, theatrical, and linguistic, as well as pictorial—that circulated in and around Paris in the 1870s. This is the decade that witnessed the fall of the Second Empire, the gradual decline of monarchal Catholicism, and the ultimate ascendancy of Republicanism. The *Enseigne du Lapin Agile* was accordingly born of a particularly consequential historical moment. As a caricaturist, journalist, painter, poet, and playwright, Gill was well-situated to traffic in all of the above discursive categories, and to deploy them in visual terms. The *Lapin Agile* operates as a repository of references that, once identified, effectively map out the political and cultural developments that led to the establishment of Republican France.

Manet's Empire, an analysis of Manet's *View of the Universal Exhibition* (1867), that directly engages the ambitions (global imperialism, extravagant forms of self-representation) of the French Second Empire.

INVITED LECTURES, CONFERENCE PAPERS, SYMPOSIA, AND PANELS

Invited Lectures:

"Sacré Lapin," flash talk for the Department of History of Art, University of Michigan, November 2024.

"Mediated by Images: Entertainment and Experience in Fin-de-Siècle Montmartre," Kemper Art Museum, Washington University, St. Louis, March 2017.

"Impressionism and the Academy: On Monet and Bouguereau in the 1870s" University of Michigan Museum of Art, January 2015

"The Arts of Persuasion: Posters and Publicity in Fin-de-Siècle Paris, October 2012, Dallas Museum of Art

"Manet in 1867," Department of the History of Art, Graduate Recruitment Weekend, 2011

"Manet's Empire," presented at the Symposium, "Is Paris Still the Capital of the Nineteenth Century? The Painting of Modern Life Now," organized by Hollis Clayson and André Dombrowski at the Sterling and Francine Clark Art Institute, Williamstown, MA, October 2009.

"Impressionism and Revolution," Arkansas Art Center, October 2005

"Toulouse-Lautrec and Popular Culture in Montmartre" National Gallery of Art, Washington, DC, in conjunction with the exhibition "Toulouse-Lautrec and Montmartre, March 2005

"The Aesthetics of Terror (On Signac's Portrait of Fénéon)," Pennsylvania State University, April 2004

"Drawing Modernity," Arkansas Art Center, May 2003

"The Aesthetics of Terror," Department of the History of Art, Graduate Recruitment Weekend, 2003
"Pictorial Acrobatics," Center for European Studies, French Studies Seminar, University of Michigan, March 2001
"Codes of Misconduct: Art and Popular Culture in Fin-de-Siècle Paris," University of Connecticut, April 1999
"The Commune Encoded: André Gill and the Amnesty of 1880," Mount Holyoke College, April 1999
"The People's Paradise: Image, Myth, and Commerce in Fin-de-Siècle Montmartre," delivered at the symposium, "Montmartre and the Making of Mass Culture," Minneapolis Institute of the Arts, University of Minnesota, February 1999
"Seurat's *Esthétique*: On Form and Commerce," Wayne State University, December 1997
"*Imagerie* and Ideology," delivered at the symposium "Images d'Epinal," University of Michigan Museum of Art, November 1996
"Cultural Skirmishes on the Outer Boulevards," University of Michigan, March 1994
"Reflections on the 'Popular': Painting, Publicity, and Propaganda in Paris, 1880-1894," University of Pennsylvania, March 1994
"Seurat's *Cirque*," University of Southern California, February 1994
"Seurat's Synthetic Modernism," Princeton University, April 1993
"Making Culture Popular: Style and Ideology in Toulouse-Lautrec's Promotional Graphics," Rice University, March 1993
"Jackson Pollock's Modernism," Tufts University, November 1991
"The Pursuit of Pleasure," Art and Culture in Fin-de-Siècle Montmartre," Museum of Fine Arts, Boston, May 1991
"Painting and Recreation: Modernism in Paris," Museum of Fine Arts, Boston, May 1991
"Montmartre at Fin-de-Siècle," four-part lecture series, Fogg Art Museum, Harvard University, November 1988

Conference Papers:

"Manet's Empire," presented at the panel "Scandals of the Second Empire," Annual Conference of the Association of Nineteenth Century French Studies, Nashville, October 2008."
"Just Reading (On Terrorism and Legibility)," presented at the panel "AdJUSTments: Nineteenth Century Justice after 9/11," Modern Language Association Annual Conference, New York, December 2002
"Commemoration and Oppositionality in Fin-de-Siècle Montmartre," presented at the panel, "Commemoration," Comité internationale d'histoire de l'art, Thirtieth International Congress of the History of Art, London, September 2000
"To Persist in Folly: Bohemian Intransigence at the Sign of the *Lapin Agile*," presented at the panel, "Subversion, Inversion, Perversion," College Art Association Annual Conference, New York, February 1997
"André Gill at the Cabaret des Assassins," presented at the panel, "Politics and Visual Culture," Nineteenth-Century French Studies Annual Conference, Toronto, October 1996

"The Taking of the Butte Montmartre," presented at the panel "Bohemia," Interdisciplinary Nineteenth-Century Studies Annual Conference, Santa Cruz, April 1995

"Sous les pavés, l'image: Promoting the People in Fin-de-Siècle Montmartre," presented at the panel, "Art of the Nineteenth Century," College Art Association Annual Conference, Seattle, February 1993

"Visual and Textual Slang: Images of Insurrection in Emile Pouget's *Le Père Peinard*," presented at the panel, "Dividing the Popular: Visual Culture, Textual Intersections, Public Spaces," Modern Language Association Annual Conference, New York, December 1992

"Cultural Street Fighting: Aristide Bruant, Emile Pouget, and the Production of the 'Popular'," presented at the panel "Popular Culture and the Visual Arts," Nineteenth-Century French Studies Annual Conference, Binghamton, N.Y., October 1992

Symposia and Panels:

Organizer of Symposium: "Sculpture Between Object and Image," University of Michigan (Speakers: Briony Fer, Molly Nesbit, Alex Potts, Anne Wagner; Respondents: Matt Biro, Maria Gough), September 2001

Chair of the Nineteenth-Century Panel, Annual Conference of the Association of Mid-Western Art Historians, Detroit, March 1999

Respondent and Moderator: "Monet and the Cultural and Social Milieu of Impressionism," a symposium presented in conjunction with the exhibition "Monet at Vétheuil: The Turning Point," University of Michigan Museum of Art, February 1998

Respondent and Panel Discussant: "Blurring the Boundaries: Politics, Arts, and Cultures of the French Third Republic, 1871-1940," Department of History, University of Michigan, October 1997

Co-organizer of Symposium: T. J. Clark and Yve-Alain Bois, Department of the History of Art, University of Michigan, March 1997

Organizer of Lecture: Susanna Barrows, "Strange Bedfellows: Zola, MacMahon, and the *coup du seize mai*," Department of the History of Art, University of Michigan, November 1996

Co-organizer of Symposium: "Images d'Epinal," University of Michigan Museum of Art, November 1996

COURSES DESIGNED AND TAUGHT

Graduate Seminars at Michigan:

"Materiality and Materialism," co-taught with Megan Holmes, 2016

"Manet's Empire," 2012

"Image, Ideology, Opposition: Form and Signification in Parisian Art and Culture," 1998, 2001, 2004, 2006, 2009

"Blindness and Insight: Critical Approaches to the History of Art," 2000

"Baudelaire's Paris: Form and Opposition after 1848," 1997

"Modernism and Modernity: Visual Culture in Paris 1871-1894," 1996

"Painting and Popular Culture in Paris, 1848-1894," 1995

Undergraduate Courses at Michigan:

"Painters of Modern Life," 2022
"Paris/Montmartre," 2021
"Realism and Impressionism," 2014-17, 2018-26
"The Art of Flânerie," 2012-13
"Alchemists of Revolution, 2009-11
"Modernism/Modernity," 2009-10
"Introduction to Art," designed and co-taught with Martin Powers, 2008
"Paris by Site" (core course designed for the Arts in Paris Program), 2007, 2009-10, 2013-16, 2018-19, 2022
"Art and Revolution," 2007
"Modernism and Mass Culture," 2007
"Honors Colloquium," 2004-06, 2008-09, 2012-2021, 2022-26
"Honors Thesis," 2005-06, 2008-09, 2012-21, 2022-26
"Origins of Modernism: Art and Culture in Nineteenth-Century France," 1997-2002, 2004-2026
"Baudelaire's Paris: Art and Criticism during the Second Empire," 1997, 2001-02, 2005-06, 2008, 2010, 2011, 2013
"Modernism/Modernity," 2001-02
"Norm and Storm: Rebellion in Art," co-taught with Martin Powers, 1997, 2000
"Neo-Impressionism," 1999
"Introduction to Visual Culture in the West," co-taught with Stephen Campbell, 1996, 1999
"Critical Approaches to the History of Art," 1997
"Nineteenth Century European Painting," 1995-96

DISSERTATION COMMITTEES

Department of the History of Art:

Sean Kramer, "Military Manhood: Visualizing the Common Soldier in French and British Art and Culture, 1871-1914" (approved 2022)
Stephanie Triplett, "Romanticism, Realism, and the Rise of Natural History Painting, 1815-1880" (approved 2017)
Alexandre Fraser, "Picturing the Interior: Materials, Decorations, Politics (1880-1890)" (approved 2018).
Emily Talbot, "The Photographic Effect: Making Pictures After Photography, 1860-1895" (approved 2017)
Katherine Brion, "Decorative Visions: Public Art and Decorative Aesthetic in France, 1890-1914" (Chair, approved 2014)
Heather Vinson, "Répétitions: Memory and Making in Degas's Ballet Classroom Series" (Chair, approved 2013)
Monique Johnson, "An Insistent Subject: The Countess de Castiglione Facing the Lens (approved 2013)
Chris Coltrin, "Destruction and Deliverance: John Martin and British Religious Art, 1816-1840 (approved 2010)
Christina Chang, "Painting in New Media" (approved 2010)
Katie Hornstein, "Picturing War in France, 1815-1855" (approved 2010)
Jeffrey Leiber, "Saving Mid-Century Modernism" (approved 2006)

Christopher DeFay, "Art, Enterprise, Collaboration: Richard Serra and the Art and Technology Program, 1966-1971" (approved 2005)
Christopher Leichtnam (currently withdrawn), "The Lyric in Painting: Modernisms and Pictorial Production in France, 1880-1914" (Chair)
Deirdre Spencer (currently withdrawn), "Race and Representation in *Harper's Weekly*, 1857-1880" (Chair)
Allison MacDuffee, "Camille Pissarro: Modernism, Anarchism, and the Representation of 'The People' 1888-1903" (Chair, approved 2004)
Alix Schwartz, Designing Ed Ruscha: The Invention of the L. A. Artist, 1960-1975" (approved 2004)
Wen-Chien Cheng, "Genre Painting in Early Modern China: Drunks, Politics, and Social Identity" (approved 2004)
Nancy Anderson, "Observing Techniques: Images form the Microscopical Life Sciences, 1850-1895" (approved 2002)
Jasmine Alinder, "Out of Sight: Photographic Representations of Japanese American Internment" (approved 1999)
Erika Wolf, "USSR in Construction: From Avant-Garde to Socialist Realist Practice" (approved 1999)
Andrew Campbell, "Negotiating the Archive: Photography, Authority, and Cultural Memory, 1861-1876" (approved 1999)
Marcelle Pour, "Charles Blanc and the *Gazette des Beaux-Arts*: 1859-1870" (approved 1997)
Rita Goodman, "Théodore Géricault's Portraits of the Insane: Art, Psychiatry, and the Politics of Philanthropy" (approved 1995)

Taubman College of Architecture and Urban Planning:
Lori Smithey, "Decadence: An Architectural Genealogy of Material, Style, and Lateness" (approved 2017)

Department of History:
Donald La Coss, "The Revolutionary Politics of Surrealism in Paris, 1934-1939" (approved 2000).
Greg Shaya, "Mayhem for Moderns: The Culture of Sensationalism in France, c. 1900" (approved 1999).

Department of Romance Languages:
Katherine Jewett, "The Daily Mirror: Production, Play and Art in Nineteenth-Century Paris" (approved 2000).
Carol Smucker, "Paris, Pinnacle of Civilization: A Study of Three Nineteenth-Century Guidebooks" (approved 1996).

HONORS THESIS ADVISING, HISTORY OF ART

Primary Faculty Advisor:
Sophie Shepps, "Steam and Steel: On Impressionism and Industrialization" (2024-25)
Audrey Ferrell, "31 Women" (2024-25)
Hunter Johnston, "Stranger than Science: At the Intersection of Reality and Fantasy with Gustave Flaubert and Odilon Redon" (2023-24)

Dou Chen, "Ai Weiwei's Zodiac Heads: Cultural Heritage or Fabricated Nationalism?" (2023-24)
Jaden Katz, "Josephin Péladan: The Occult and Self-Help" (2022-23)
Maebh Ring, "Image as Festival: Emotion, Politics, and Visuality During the Paris Commune (2022-23)
Ross London (2020-21), "Mikhail M. Cheremnykh's Apophatic Alphabet: The Religious Roots of Soviet Antireligious Propaganda" (2021-22)
Phoebe Danaher, "Gentlemanly Conmen and Thieves" (2020-21)
Tara Dorje, "Patty Chang in Parts" (2019-20)
Haley Carter, "Marie et Marianne: A Visual and Historical Examination of Two Nineteenth-Century Revolutionary Women" (2018-19)
Emma Patterson, "Boucher's *Chinoiserie*: A Study of *La Seconde Tenture Chinoise* in 18th Century France" (2017-18)
Julia Pompilius, "Socialism, Feminism, and the Satiric Press in Nineteenth-Century France" (2017-18)
Katie Fleckenstein, "Day-Glo Nightmare: Raunch and Reprobation in Peter Saul's *Saigon* (1967)" (2016-17)
Jenna Post, "Visible Because They are Seen: Cross-Dressers in Diane Arbus's New York" (2015-16)
Amanda Peters, "Introducing Monsieur Mayeux: The Hunchback of the July Monarchy (2015-16)
Genevieve King, "Ideology and the Idyllic: Anarchy in Paul Signac's *In the Time of Harmony*" (2012-13)
Peter DeYoe, "Close Encounter: On Edouard Manet's *Beggar with Oysters*" (2011-12)
Galina Stefadu, "From the Moulin Rouge to the Foire du Trône: La Baraque de La Goulue" (2011-12)
Soo Shim, "On Daumier's *Physiologie du Robert Macaire*" (2010-11)
Meghan Urisko, The White Girl: A Thorough Consideration of Mr. Whistler's Picture (2010-11)
Suzanne Lipton, "Renoir's Radicalism: Painting *Le Peuple* at the Moulin de la Galette" (2008-09)
Kaleigh Winchell, "Cézanne and the Practice of Painting" (2008-09)
Megan Muma, "Manet and Jesus" (2008-09)
Monica Herman, "Knowledge and Naiveté: Authentic Fantasies in Henri Rousseau's The Dream" (2007-08)
Carley Groobman, "Toulouse-Lautrec at the Cirque Fernando: On Spectacle and Spectatorship" (2007-08)
Alex Hain, "To Toe the Line: Navigating Illusion in Manet's *View of the Universal Exhibition of 1867*" (2006-07)
Leslie Pariseau, "Goya's *Majas*: Embodying the Eternal Split" (2006-07)
Guy Huber, "(Non)Language in Girodet's *The Sleep of Endymion*" (2006-07)
Mary DeYoe, "Chérette: On Mass Consumerism and the Posters of Jules Chéret in fin-de-siècle Paris" (2005-06)
Brigeth Brookins, "Word, Image, Promotion: Toulouse-Lautrec and Aristide Bruant" (2005-06)
Sarah Schaefer, "*Cris de Paris*: Political Caricature During and in the Aftermath of the Paris Commune, 1871-81" (2004-05)

Jon Entis, "Finding Irony in the Streets of Paris: An Investigation of Gustave Caillebotte's *Paris Street, Rainy Day*" (2004-05)
Jennifer Eun, "Manet's *La Lecture*: Feminine Consumption and Representations of Women Reading"(2002-03)
Emily Baumgartner, "Closure and Visual Arbitration in Manet's *Liseuse*" (2000-01)
Molly Klais, "Toulouse-Lautrec and La Goulue" (2000-01)
Anitha Chalam, "Seeing and the Sea: Painting and Leisure in Manet's *On the Beach*" (1997-98)

INDEPENDENT STUDIES

Graduate:

Sean Kramer (2015), Christopher Leichtnam (2001), Jeffrey Leiber (2000), Alix Schwartz (1999), Amy Grissom (1998), Christopher DeFay (1998), Allison MacDuffee (1997), Jennifer McCormick (1997)

Undergraduate:

Mia Bronstein (2025), Skylar Wallison (2025), Lila Hudgins (2024), Aseman Talebi (2023), Natalie Knox (2022), Mengxi Sun (2015), Charlotte Munder (2014), Sean Brownridge (2010), Ashley Felts (2006), Meredith Whalen (1999), Ruth Lahti (1999), Joselito Navaleza (1998), Aleesa Adams (1997), Karen Gadarian (1997)

PROFESIONAL ORGANIZATIONS

College Art Association
Association of Historians of Nineteenth-Century Art
La Société Le Vieux Montmartre
Association of Nineteenth-Century French Studies
Les Amis de la Commune de 1871