

## **Marnin YOUNG**

Yeshiva College  
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245 Lexington Ave  
New York, NY 10016

## **Education**

2005 Ph.D., History of Art, University of California, Berkeley.

1994 B.A., History of Art, with High Honors, University of California, Berkeley.

## **Employment**

2025— Associate Dean for Academic Affairs, Yeshiva College.

2014— Associate Professor of Art History, Stern College for Women.

2008–2014 Assistant Professor of Art History, Stern College for Women.

2005–2008 Assistant Professor of Art History, Texas Christian University.

2003–2005 Visiting Faculty, Department of Liberal Arts, San Francisco Art Institute.

## **Publications**

### Books:

2015 *Realism in the Age of Impressionism: Painting and the Politics of Time*. New Haven and London: Yale University Press.

Awarded an Honorable Mention, 2016 Robert Motherwell Book Award, Dedalus Foundation.

Awarded a grant from the Millard Meiss Publication Fund, College Art Association, Spring 2014.

Reviewed by Mary Hunter, [caa.reviews](http://caa.reviews); Andrea Korda, [RACAR](http://RACAR); Alex Potts, [H-France Review](http://H-France Review); Samuel Raybone, [Art History](http://Art History); Christopher Riopelle, [The Art Newspaper](http://The Art Newspaper); and, Daniel Sherman, [The Journal of Modern History](http://The Journal of Modern History).

Book Chapters:

- 2025 “The Double Spectacle of Seurat’s *Chahut*,” in *Radical Harmony: Helene Kröller-Müller’s Neo-Impressionists*, ed. Julien Domercq, exh. cat. (London: The National Gallery), 174–191.
- 2024 “‘Unity is Strength’: Van Gogh and the Exhibitions of the Avant-Garde,” in *Van Gogh: Poets & Lovers*, ed. Cornelia Homburg, exh. cat. (London: The National Gallery), 113–128.

Exhibition and catalogue reviewed by Martin Bailey, [The Art Newspaper](#); Joséphine Bindé, [Beaux-Arts](#); Rachel Cooke, [The Guardian](#); Eddy Frankel, [Time Out](#); Laura Freeman, [The Times](#) (London); Waldemar Januszczak, [The Times](#) (London); Jonathan Jones, [The Guardian](#); Leslie Jones, [The Quarterly Review](#); Sarah Kent, [The Arts Desk](#); Tabish Khan, [The Observer](#); Joe Lloyd, [Studio International](#); Emily LaBarge, [The New York Times](#); Melanie McDonagh, [The Evening Standard](#); Michael Prodger, [The New Statesman](#); Alastair Sooke, [The Telegraph](#); Rachel Spence, [The Financial Times](#); Hannah Wier, [Nineteenth-Century Art Worldwide](#); Jean-Marie Wynants, [Le Soir](#); etc.

- 2022 “Van Gogh’s Realism,” in *Through Vincent’s Eyes: Van Gogh and His Sources*, ed. Eik Kahng, exh. cat. (Santa Barbara, CA: Santa Barbara Museum of Art; New Haven: Yale University Press), 93–121.

Exhibition and catalogue reviewed by Kelsey Ables, [The Washington Post](#); Martin Bailey, [The Art Newspaper](#); Judith H. Dobrzynski, [The Wall Street Journal](#); and, Christopher Knight, [The Los Angeles Times](#).

- 2021 “Impressionism and Criticism,” in *A Companion to Impressionism*, ed. André Dombrowski (Oxford: Wiley-Blackwell), 11–26.

Reviewed by Emily C. Burns, [caa.reviews](#); and, Harmon Siegel, [H-France Review](#).

- 2020 “Fénéon’s Art Criticism,” in *Félix Fénéon: The Anarchist and the Avant-Garde*, ed. Starr Figura, Isabelle Cahn, and Philippe Peltier, exh. cat. (New York: Museum of Modern Art), 32–45.

Selected as one of the “Best Art Books of 2020” by *The New York Times*.

Exhibition and catalogue reviewed by Brian Allen, [The Art Newspaper](#); Katherine Brion, [Nineteenth-Century Art Worldwide](#); Emmelyn Butterfield-Rosen, [Artforum](#); David Carrier, [Hyperallergic](#); Hal Foster, [The London Review of Books](#); Jed Perl, [The New York Review of Books](#); Mark Polizzotti, [Bookforum](#); and, Roberta Smith, [The New York Times](#).

- 2019 “Le critique d’art,” in *Félix Fénéon: Critique, collectionneur, anarchiste*, ed. Isabelle Cahn and Philippe Peltier, exh. cat. (Paris: Musée d’Orsay), 60–79.

Exhibition and catalogue reviewed by Christophe Averty, [La Gazette Drouot](#); Eric Biétry-Rivierre, [Le Figaro](#); Valérie Bougault, [Connaissance des arts](#); Sophie Cachon, [Télérama](#); Laurence de Cars, et al., [Beaux-Arts](#); Isabelle Fauvel, [Les soirées de Paris](#); and Etienne Schira, [Critique d'art](#).

#### Edited Volumes:

- 2024 “The Nineteenth Century: Part Four,” *Nonsite* 46 (May) co-edited with Bridget Alsdorf, containing contributions from Michael Fried, Laura Anne Kalba, Claire Moran, Fritz Novotny (trans. Carmen Rosenberg-Miller), Stephanie O’Rourke, and Harmon Siegel, <https://nonsite.org/issues/issue-46-the-nineteenth-century-part-four/>
- 2021 “The Nineteenth Century: Part Three,” *Nonsite* 35 (May) co-edited with Bridget Alsdorf and Todd Cronan, containing contributions from Éric Michaud, Caroline Arscott, Eik Kahng, and Jeremy Melius, <https://nonsite.org/issues/issue-35-the-nineteenth-century-part-iii/>
- 2019 “The Nineteenth Century: Part Two,” *Nonsite* 27 (Spring) co-edited with Bridget Alsdorf, containing contributions from Alex Potts, Hollis Clayson, Margaret Werth, Allison Morehead, and Jennifer Olmsted, <https://nonsite.org/issues/issue-27-the-nineteenth-century>
- 2018 “The Nineteenth Century: Part One,” *Nonsite* 26 (Winter) co-edited with Bridget Alsdorf, containing contributions from T. J. Clark, Richard Shiff, Susan Sidlauskas, Cordula Grewe, and Samuel Raybone, <https://nonsite.org/issues/issue-26>

#### Refereed Articles:

- 2025 “Nineteenth-Century French Realism,” *Oxford Bibliographies*, last modified 23 October 2025, DOI: 10.1093/obo/9780199920105-0197
- 2021 “Impressionism and Imperialism in Maurice Cullen’s *African River*,” *RACAR: Revue d’art canadienne/Canadian Art Review* 46:1 (Spring 2021): 75–94. Available online: [https://www.racar-racar.com/uploads/5/7/7/4/57749791/racar\\_46\\_1\\_05\\_young.pdf](https://www.racar-racar.com/uploads/5/7/7/4/57749791/racar_46_1_05_young.pdf)
- 2017 “The Temporal Fried,” *Nonsite* 21, Special issue “Art and Objecthood at Fifty” (17 July), <http://nonsite.org/article/the-temporal-fried>
- 2016 “Photography and the Philosophy of Time: On Gustave Le Gray’s *Great Wave, Sète*,” *Nonsite* 19 (3 May), <http://nonsite.org/article/photography-and-the-philosophy-of-time>
- 2014 “Capital in the Nineteenth Century: Edgar Degas’s *Portraits at the Stock Exchange* in 1879,” *Nonsite* 14, Special issue “Nineteenth-century France Now: Art, Technology, Culture” (15 December), <http://nonsite.org/article/capital-in-the-nineteenth-century>

- 2014 “The Motionless Look of a Painting: Jules Bastien-Lepage, *Les Foins*, and the End of Realism,” *Art History* 37:1 (February): 38–67. Available online: [https://www.academia.edu/7062337/The\\_Motionless\\_Look\\_of\\_a\\_Painting\\_Jules\\_Bastien-Lepage\\_Les\\_Foins\\_and\\_the\\_End\\_of\\_Realism](https://www.academia.edu/7062337/The_Motionless_Look_of_a_Painting_Jules_Bastien-Lepage_Les_Foins_and_the_End_of_Realism)
- 2012 “The Death of Georges Seurat: Neo-Impressionism and the Fate of the Avant-Garde in 1891,” *RIHA Journal* 0043, Special Issue “New Directions in Neo-Impressionism” (14 July), <http://www.riha-journal.org/articles/2012/2012-jul-sep/special-issue-neo-impressionism/young-death-of-seurat>
- 2012 “Napoleon Disfigured: Nation, Identity, and War in Antoine-Jean Gros’s *Battle of Eylau*,” *Nineteenth Century Studies* 26: 1–25. Available online: [https://www.academia.edu/31265542/Napoleon\\_Disfigured\\_Nation\\_Identity\\_and\\_War\\_in\\_Antoine-Jean\\_Gross\\_Battle\\_of\\_Eylau](https://www.academia.edu/31265542/Napoleon_Disfigured_Nation_Identity_and_War_in_Antoine-Jean_Gross_Battle_of_Eylau)
- 2008 “Heroic Indolence: Realism and the Politics of Time in Raffaëlli’s *Absinthe Drinkers*,” *The Art Bulletin* 90:2 (June): 235–59. Available online: [https://www.academia.edu/7062356/Heroic\\_Indolence\\_Realism\\_and\\_the\\_Politics\\_of\\_Time\\_in\\_Raffaëlli\\_s\\_Absinthe\\_Drinkers](https://www.academia.edu/7062356/Heroic_Indolence_Realism_and_the_Politics_of_Time_in_Raffaëlli_s_Absinthe_Drinkers)

#### Book Reviews and Other Publications:

- 2025 Review of André Dombrowski, *Monet’s Minutes: Impressionism and the Industrialization of Time* (New Haven: Yale University Press, 2023), in *Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture* 24:1 (Spring), <https://www.19thc-artworldwide.org/spring25/young-reviews-monets-minutes-by-andre-dombrowski>
- 2022 Review of Richard Thomson, *The Presence of the Past in French Art, 1870–1905: Modernity and Continuity* (New Haven: Yale University Press, 2021), *H-France Review* 22:204 (December 2022): 1–6. Available online: [https://h-france.net/vol22reviews/vol22\\_no204\\_Young.pdf](https://h-france.net/vol22reviews/vol22_no204_Young.pdf)
- 2020 Review of Hollis Clayson, *Illuminated Paris: Essays on Art and Lighting in the Belle Époque* (Chicago: The University of Chicago Press, 2019), *H-France Forum* 15:5, <https://h-france.net/wp-content/uploads/2020/10/Clayson1.pdf>
- 2019 Review of Laura Anne Kalba, *Color in the Age of Impressionism: Commerce, Technology, and Art* (University Park: Penn State University Press, 2017), *The Art Bulletin* 101:3 (September 2019): 176–78. Available online: [https://www.academia.edu/41605773/Review\\_of\\_Laura\\_Anne\\_Kalba\\_Color\\_in\\_the\\_Age\\_of\\_Impressionism](https://www.academia.edu/41605773/Review_of_Laura_Anne_Kalba_Color_in_the_Age_of_Impressionism)
- 2019 Review of Linda Nochlin, *Misère: The Visual Representation of Misery in the 19<sup>th</sup> Century* (New York: Thames & Hudson, 2018), *caa.reviews* (11 January), [http://www.caareviews.org/reviews/3484#.XDm8Wc0o\\_Fi](http://www.caareviews.org/reviews/3484#.XDm8Wc0o_Fi)

- 2018 “Symbolism Reformed” (Review of Allison Morehead, *Nature’s Experiments and the Search for Symbolist Form*), *Art History* 41:4 (September): 776–9. Available online: [http://www.academia.edu/37533981/Symbolism\\_Reformed\\_Review\\_of\\_Allison\\_Morehead\\_Natures\\_Experiments\\_and\\_the\\_Search\\_for\\_Symbolist\\_Form](http://www.academia.edu/37533981/Symbolism_Reformed_Review_of_Allison_Morehead_Natures_Experiments_and_the_Search_for_Symbolist_Form)
- 2017 “Roger Fry, Walter Sickert and Post-Impressionism at the Grafton Galleries,” *The Fortnightly Review* (October), <http://fortnightlyreview.co.uk/2017/10/fry-sickert-post-impressionism/>
- 2017 “The Social History of Impressionism: A Conversation,” with Alexis Clark and Frances Fowle, online video interview, *H-France Salon* 9:14, #4 (September), <https://www.youtube.com/watch?v=HhlnW0kXlG0>
- 2017 “On the Limits of Context,” in “Responses to ‘The Questionnaire on Impressionism and the Social History of Art’,” *H-France Salon* 9:14, #2 (September), 17–19. Available online: <http://h-france.net/Salon/Salon9no14Questionnaire.pdf>
- 2017 Review of Charles Palermo, *Modernism and Authority: Picasso and His Milieu around 1900* (Berkeley: University of California Press, 2015), *caa.reviews* (1 September), <http://www.caareviews.org/reviews/3059#.WanKdRQ3LzI>
- 2017 Review of Michael Marrinan, *Gustave Caillebotte: Painting the Paris of Naturalism, 1872–1887* (Los Angeles: The Getty Research Institute, 2016), *H-France Review* 17:148 (August): 1–5. Available online: <http://h-france.net/vol17reviews/vol17no148young.pdf>
- 2017 Review of Dario Gamboni, *Paul Gauguin: The Mysterious Centre of Thought* (London: Reaktion, 2014), *Critical Inquiry* 43:2 (Winter): 595–96. Available online: [http://criticalinquiry.uchicago.edu/marnin\\_young\\_reviews\\_paul\\_gauguin/](http://criticalinquiry.uchicago.edu/marnin_young_reviews_paul_gauguin/)
- 2015 “Between Realism and Impressionism: On Gustave Caillebotte,” *Yale @rt Books* (21 July), <http://artbooks.yupnet.org/2015/07/21/between-realism-and-impressionism-on-gustave-caillebotte-by-marnin-young/>
- 2014 “The Antinomies of Time” (on Fredric Jameson’s *Antinomies of Realism*), *Nonsite* 11 (14 March), <http://nonsite.org/the-tank/jamesons-the-antinomies-of-realism>
- 2012 “The Problem of Leisure,” *Nonsite*, Special feature “Do We Need Adorno?” (17 September), <http://nonsite.org/feature/do-we-need-adorno>
- 2011 “The Labyrinth of Interpretation: On Cathy Gere’s *Knossos and the Prophets of Modernism*,” *Nonsite* 2 (June), <http://nonsite.org/issues/issue-2/the-labyrinth-of-interpretation-on-cathy-gere’s-knossos-and-the-prophets-of-modernism>
- 2009 “Why Does Photography Matter?” (Review of Michael Fried, *Why Photography Matters as Art as Never Before*), *Afterimage: The Journal of Media Arts and Cultural Criticism* 36:5 (March–April): 28. Available online: <https://afterimage.ucpress.edu/content/36/5/28>

- 2009 Review of James H. Rubin, *Impressionism and the Modern Landscape* (Berkeley: University of California Press, 2008), *Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture* 8:1 (Spring), <http://www.19thc-artworldwide.org/index.php/spring09/65-impressionism-and-the-modern-landscape-productivity-technology-and-urbanization-from-manet-to-van-gogh-by-james-rubin>
- 2006 “The Past is the New Future,” *Afterimage: The Journal of Media Arts and Cultural Criticism* 33:6 (May–June): 40–41.
- 2005 Review of Frances Fowle and Richard Thomson, eds., *Soil and Stone: Impressionism, Urbanism, Environment* (Edinburgh: Ashgate, 2003), in *Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture* 4:1 (Spring), <http://www.19thc-artworldwide.org/index.php/spring05/230--soil-and-stone-impressionism-urbanism-environment-francis-fowle-and-richard-thomson-editors>
- 2003 “Manufactured Landscapes: The Photographs of Edward Burtynsky,” *Afterimage: The Journal of Media Arts and Cultural Criticism* 30:6 (May–June): 8–9. Available online: <https://online.ucpress.edu/afterimage/article-pdf/30/6/8/743187/aft.2003.30.6.8.pdf>

### **Awards, Honors, Grants**

- 2020 Drs. Kenneth Chelst, Bertram Schreiber and Fred Zwas Book Grant, Yeshiva University.
- 2020 Faculty Research Fund Grant, Yeshiva University.
- 2016 Robert Motherwell Book Award (Honorable Mention), Dedalus Foundation.
- 2015 Senior Class General Studies Professor of the Year Award, Stern College for Women.
- 2014 Millard Meiss Publication Fund Grant, College Art Association.
- 2014 Dean Karen Bacon Faculty Award, Stern College for Women.
- 2012 Senior Class General Studies Professor of the Year Award, Stern College for Women.
- 2011 The Lillian F. and William L. Silber Professor of the Year Award, Stern College for Women.
- 2011 Senior Class General Studies Professor of the Year Award, Stern College for Women.
- 2009 Arthur Kingsley Porter Prize, College Art Association.
- 2009 Nineteenth Century Studies Association Emerging Scholar Award.
- 2006 Research and Creative Activities Fund Grant, TCU.

- 2005 Outstanding Faculty Member of the Year, San Francisco Art Institute.
- 2000 Fulbright – Institute of International Education Fellowship (Belgium).
- 2000 Belgian American Educational Foundation Fellowship.
- 2000 Foreign Language and Area Studies Fellowship (French), U.C. Berkeley.
- 1999 Phi Beta Kappa Fellowship, Alpha Chapter of California, U.C. Berkeley.
- 1999 Getty Research Support Grant, Getty Research Institute, Los Angeles.

### **Conference Activity and Professional Presentations**

#### **Panels Organized:**

- 2016 “Formalism Before Clement Greenberg,” College Art Association, Washington D.C., February 5–6.
- 2010 “Slow Looking,” Southeastern College Art Conference/Mid-America College Art Association Joint Annual Conference, Virginia Commonwealth University, Richmond, October 21.

#### **Conference Papers & Invited Talks:**

- 2024 “‘The point of view of the impressionists’: Berthe Morisot in 1874,” *L’impressionnisme à travers champs/ Impressionism across fields*, Musée d’Orsay, Paris, May 16. Available online: <https://www.youtube.com/watch?v=RP6JAR3ePHQ>
- 2024 “The Afterlife of Neo-Impressionism,” Cornith Colloquium, Emory University, April 27.
- 2023 “Raffaëlli in Asnières,” Study Day Program, *Van Gogh and the Avant-Garde*, The Art Institute of Chicago, August 30. (invited talk) Available online: <https://www.youtube.com/watch?v=GFGj7PryXf0>
- 2023 “Maurice Cullen’s ‘Canadian’ Impressionism,” American Impressionisms and Belatedness, Courtauld Institute of Art, London (UK), April 28.
- 2023 “New Directions in Impressionist Studies,” Emory University, February 1. (invited talk)
- 2022 “Van Gogh’s Realism,” Santa Barbara Museum of Art, California, March 13. Available online: [https://www.youtube.com/watch?v=ZKNPt6fs\\_WQ](https://www.youtube.com/watch?v=ZKNPt6fs_WQ)

- 2021 “Was Seurat a Post-Impressionist?,” Crossing Borders; Constructing Canons: Post-Impressionism in Britain, America and Beyond, Courtauld Institute of Art, London (UK), June 11. Available online: <https://www.youtube.com/watch?v=s6QTPglQ-ao>
- 2020 “Van Gogh and Millet,” University of Washington, Saint Louis, October 9. (invited talk)
- 2019 “Seurat and Psychophysical Aesthetics,” Universität Basel, Switzerland, November 15. (invited talk)
- 2019 “Impressionism in the Age of Empire,” Impressionism Around the World, Philadelphia Museum of Art, April 12.
- 2018 “Paranoiac Vision,” The Audience as Producer, 1750–1900, College Art Association, Los Angeles, February 22.
- 2017 “Seurat and Space,” Rewald Seminars, The Graduate Center, City University of New York, October 24. (invited talk)
- 2017 “Seurat, Spatiality, and the Politics of Form,” Visualizing the Social, University of Michigan, Ann Arbor, September 23. (invited talk)
- 2017 “‘A Dismal Mausoleum’: The Critical Reception of the Musée d’Orsay,” The Musée d’Orsay on its Thirtieth Birthday, Society for French Historical Studies, Washington, D.C., April 22.
- 2017 “The Plight of Gauguin’s Public,” Gauguin Redux, College Art Association, New York, February 18.
- 2017 “Realism in the Age of Impressionism,” Dahesh Museum of Art, New York, February 2. (invited talk)
- 2016 “Seurat’s *Machine*,” Penn State University, University Park, September 12. (invited talk)
- 2016 “Seurat’s *Machine*,” University of Michigan, Ann Arbor, February 10. (invited talk)
- 2015 “Ensor’s Interiors,” Ensor’s Creative Process: Technique, Concept, Image, University of Antwerp & Royal Museum of Fine Arts Antwerp (Belgium), November 20.
- 2015 “Photography and the Philosophy of Time: On Gustave Le Gray’s *Great Wave, Sète*,” Photography and Philosophy, Los Angeles County Museum of Art, March 13.
- 2015 “Naturalism and Time,” Spring 2015 Colloquium, Department of History of Art, University of Pennsylvania, January 16. (invited talk)

- 2014 “The *Machine* and the Mechanic: On the Interpretation of Seurat’s *Grand Jatte* in 1886,” Princeton University, November 18. (invited talk)
- 2014 “Edgar Degas’s *Portraits at the Stock Exchange* and Finance Capitalism in 1879,” The Nineteenth-Century Image of Money, College Art Association, Chicago, February 12.
- 2011 “Seurat’s Classicism,” The Contemporary *Querelle* of the Ancients and the Moderns, College Art Association, New York, February 11.
- 2010 “The Death of Georges Seurat,” New Directions in Neo-Impressionism, Richmond, The American International University, London (UK), November 20.
- 2010 “Realism in Theory: The Case of Eugène Véron’s *L’Esthétique* (1878),” Nineteenth Century French Studies Annual Colloquium, Yale University, New Haven, October 15.
- 2010 “‘As actors in the represented scene’: Emile Verhaeren and the Structure of Anti-Theatricality in James Ensor’s *Chez Miss* 1881,” Nineteenth Century Studies Conference, University of Tampa, March 12.
- 2007 “‘The merely approximate’: Edouard Manet’s *Portrait of Georges Clemenceau*, 1879-1880,” The Kimbell Art Museum, Fort Worth, September 19. (invited talk)
- 2007 “Courbet’s Impressionism,” Midwest Art History Society, Indiana University, Indianapolis, March 30.
- 2006 “The Indecisive Moment: Hiroshi Sugimoto and Photographic Time,” The Modern Art Museum of Fort Worth, November 14. (invited talk)
- 2006 “Time and Narration in Manet’s *Execution of Maximilian*,” Narrative: An International Conference, Carleton University, Ottawa, April 7.
- 2005 “Realism in Retrospect: Gustave Courbet in 1882,” College Art Association, Atlanta, February 18.

Participant/Discussant:

- 2024 Colloquium, *Van Gogh: Poets and Lovers*, National Gallery, London, 12 September.
- 2017 Chair, “The Arch of Titus in the Modern World,” The Arch of Titus: From Rome to Jerusalem and Back, Yeshiva University Museum, October 29.
- 2015 Study Day Program, *Gustave Caillebotte: The Painter’s Eye*, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., September 28–29.

2011 Contemporary Art Think Tank, The Phillips Collection Center for the Study of Modern Art, Washington, D.C., April 15–16.

2008 “The Long Nineteenth Century,” College Art Association, Dallas, February 22.

#### Campus Talks:

2018 “Realism in the Age of Impressionism,” Library Book Talks, Yeshiva University, April 17. Available online: <https://www.youtube.com/watch?v=KqKMi6wOtpk>

2017 “Protest Art,” College Democrats, Yeshiva University, November 14.

2017 Discussion of *Realism in the Age of Impressionism*, Humanities in Dialogue, Honors Program, Yeshiva University, February 15.

### Selected Teaching Experience

Introduction to Art; History of Art II; Early Nineteenth-Century Art; Late Nineteenth-Century Art; Early Twentieth-Century Art; Late Twentieth-Century Art; Contemporary Art; History of Photography; Manet and Modern Paris (Honors study-abroad summer course, France); Art and Revolution in Paris (Honors study-abroad course, France); Paris, Capital of the Arts (Honors study-abroad course, France); Classicism: From Antiquity to the Age of Revolution (Honors study-abroad course, Italy); Manet, Degas, and Modern Paris (Honors study-abroad summer course, France); Impressionism (seminar); Post-Impressionism (seminar); Art around 1900 (seminar); The Language of Modernism (interdisciplinary seminar); New York, Capital of the 20<sup>th</sup> Century (seminar).

### Service to the Profession

Editorial Board member, *Nineteenth-Century Studies*. (2019–present)

Editorial Board member, *Nonsite*. (2017–present)

External examiner for PhD in Art History, Princeton University. (2022, 2025)

External examiner for PhD in French, Queen’s University Belfast, UK. (2022)

Manuscript reviewer for *21: Inquiries into Art, History, and the Visual*; *The Art Bulletin*; *Art History*; *Bloomsbury Academic*; *Global Nineteenth-Century Studies*; *Modernism/Modernity*; *Nineteenth-Century Art Worldwide*; *Nineteenth Century Contexts*; *New American Notes Online*; *Notes in the History of Art*; Oxford University Press; Pennsylvania State University Press; Princeton University Press; Routledge; *Selva*; University of Toronto Press; and Yale University Press.

**Departmental and University Service**

Chair, Department of Art History. (2018–2025)

Stern College for Women Honors Committee. (2010–2015, 2016–2025)

Yeshiva University Museum Exhibition Committee. (2010–2020)

Faculty Council, elected representative of Stern College for Women. (2011–2015; 2019–2020)

**Foreign Languages**

French (near fluent speaking and reading; CECRL B1).

German (reading).