

Dr. Alisa Luxenberg

EDUCATION

Ph.D., Art History, Institute of Fine Arts, New York University, New York, 1991.
Dissertation, "Léon Bonnat (1833-1922)"
Major Field: European and American Art 1680-1900

M.A., Art History, Boston University, Boston, 1984.
Master's thesis, "Speculations on Goya and Photography."

B.A., Art History and French Literature, Duke University, Durham, 1982.
Senior Honors, "Franz Marc and His French Influences," *magna cum laude*.

PROFESSIONAL APPOINTMENTS

Teaching

Professor of Art History, University of Georgia, Athens, 2010-present. Associate Professor with Tenure, 2003–2010. Assistant Professor, 1999–2003.

Assistant Professor, 18th- and 19th-Century European Art, University of Kentucky, Lexington, Fall 1997-99.

Visiting Assistant Professor, 19th-Century European Art, Case Western Reserve University, Cleveland, Ohio, 1996-97.

Visiting Assistant Professor, Summer Program in Paris, Boston University, 1995.

Visiting Assistant Professor, 19th-Century European Art, The Ohio State University, Columbus, 1993-94.

Visiting Assistant Professor, 18th- and 19th-Century European Art, Washington University, St. Louis, 1992-93.

Instructor, 19th-Century Art, The American University in Paris, Paris, Summer 1990.

Residential Fellowships

Lisette Model/Joseph G. Blum Fellow in the History of Photography, Canadian Centre for the Visual Arts, National Gallery of Canada, Ottawa, 1995-96.

Gould Foundation Visiting Fellow in French 19th-Century Painting and Photography, Princeton University, Princeton, 1991-92.

PUBLICATIONS (all peer-reviewed unless otherwise stated)

BOOKS

Secrets and Glory: Baron Taylor and His Voyage pittoresque en Espagne. Madrid: Centro de Estudios Europa Hispánica, 2013.
 Reviewed by Jesusa Vega, *Revista de Dialectología y Tradiciones Populares* LXIX; 1 (Jan.-June 2014): 232-234.
 Reviewed by Stephen Duffy, *Burlington Magazine* CLVII (April 2015): 277.
 Reviewed by Elizabeth Rudy, *Print Quarterly* XXXI; 2 (2014): 193-194.
 Reviewed by C.W. Talbot, *Choice* LI; 3 (November 2013).

The Galerie Espagnole and the Museo Nacional, 1835-1853: Saving Spanish Art, or The Politics of Patrimony (Aldershot, England and Burlington, VT: Ashgate Publishing, 2008).
 Reviewed by E.K. Mix in *Choice*, March 2009: 43.
 Reviewed by Simon Lee in *The Art Book* (London), 16; 2 (May 2009): 37-38.
 Reviewed by David Howarth in *Journal of the History of Collections* (London), Sept. 2009.
 Reviewed by Pierre Géral in *Goya* (Madrid), 329 (Oct.-Dec. 2009): 367-368.
Ashgate's Highly Recommended Titles (2009)

Editor and principal author, *Enlightenment Through the Lens: Vintage Photographs c. 1840-1920 from the Lamar Dodd School of Art Collection* (Athens, 2004). Not peer-reviewed.

CO-EDITED VOLUMES:

With Reva Wolf. *Freemasonry and the Visual Arts from the Eighteenth Century Forward: Historical and Global Perspectives* (working title). London and New York: Bloomsbury Academic. Under contract. Estimated publication Autumn 2019.

EXHIBITION CATALOGUES AND MULTI-AUTHOR VOLUMES

“Baron Taylor and *Les Voyages pittoresques et romantiques dans l’ancienne France*: Building Codes for Masonic Viewers,” in *Freemasonry and the Visual Arts from the Eighteenth Century Forward: Historical and Global Perspectives*, edited by Reva Wolf and Alisa Luxenberg (Bloomsbury Academic, in preparation).

“Printing Plants: The Technology of Nature Printing in Eighteenth-Century Spain,” chapter in *Art, Nature, and Technology: Renaissance to Postmodernity*, edited by Camilla Skovberg Paldam and Jacob Wamberg (Farnham, UK and Burlington, VT: Ashgate Publishing, 2015), pp. 133-146.

“Léon Bonnat,” in *Tracing Vision: Modern Drawings from the Georgia Museum of Art*, ed. by Carol A. Nathanson (Athens, GA: Georgia Museum of Art, 2011), pp. 47-49. Invited.

“The Aura of a Masterpiece: Responses to *Las Meninas* in Nineteenth-Century Spain and France,” in *Velázquez’s Las Meninas*, ed. by S. Stratton-Pruitt (Cambridge: Cambridge University Press, 2003), Chapter 2, pp. 8-46. Invited.
Reviewed by Nigel Glendinning, *Burlington Magazine*, August 2003.
Reviewed by Marcus Burke, *CAA Reviews* April 2003.

Biography and entries on Léon Bonnat, in Académie de France à Rome, *Maestà di Roma: D’Ingres à Degas, Les artistes français à Rome*, exh. cat., Rome: Electa, 2003, 397-399. Invited.

“Emblematic Portraiture and Identity: Jean Ranc’s *Portrait of Carlos III as a Child*,” in *Spanien und Portugal im Zeitalter der Aufklärung* (Acts of the International Symposium, Potsdam, 1998), ed. by Christoph Frank and Sylvaine Hänsel (Frankfurt am Main: Vervuert, 2002), 277-294. Invited.

“Le spectacle des ruines,” and catalogue entries for *La Commune photographiée*, exhibition catalogue, Musée d’Orsay, Paris, 2000, 25-39, 115. Invited.
Mention in exhibition review by Nancy Brokaw in *The Photo Review* 2001.

“Kunst und Nationalgefühl im Spanien des späten 18. Jahrhunderts” and the section on Madrid in *Mehr Licht: Europa um 1770*, exhibition catalogue, Städelsches Kunstinstitut, Frankfurt am Main, 1999, pp. 389-99 and 163-81. Invited.

Thirty entries on French paintings for Cleveland Museum of Art, *Catalogue of 19th-Century European Paintings*, 2 vols., 1999, vol. 1: pp. 53-6, 64-75, 85-9, 133-7, 146-57, 168-77, 221-33, 238-41, 287, 290-7, 328-55; vol. 2: pp. 404-6, 541-8, 656-8. Invited.

Entries on paintings by Léon Bonnat in Madrid, Ministerio de Cultura, *Artistas Pintados: Retratos de Pintores y Escultores del Siglo XIX en el Museo del Prado*, exh. cat., Museo del Prado, 1997, 100-3, 188-9. Invited.

"Figaros and Free Agents: Some Perspectives on French Painters in Eighteenth-Century Spain" and catalogue entries on French paintings in Indianapolis Museum of Art, *Painting in Spain in the Age of Enlightenment: Goya and His Contemporaries*, exh. cat., 1997, 39-64, 136-43, 151-4, 223-4, 262-3. Invited.
Honourable Mention, Eleanor Tufts Book Award, American Society of Hispanic Art Historical Studies.

"Jean-Baptiste-Marie Pierre," *The Dictionary of Art*, vol. 24 (London: Macmillan, 1996), 772-4. Invited.

"Léon Bonnat's *Peasant Girl*," in J. D. Ketner et al., *A Gallery of Modern Art at Washington University in St. Louis* (St. Louis: Washington University Gallery of Art, 1994), 32-3. Invited.
Second Prize for a Museum Book, American Associations of Museums.

"The Relative Decorative Imperative: Women and the Decorative Arts," in *Vanity, Value, Virtue: An Economy of Meaning*, exhibition pamphlet, St. Louis: University of Missouri-St. Louis Gallery 210, 1993. Invited.

"Over the Pyrenees and Through the Looking Glass: French Culture Reflected in Its Imagery of Spain," and catalogue entries of French art in *Spain, Espagne, Spanien: Foreign Artists Discover Spain, 1800-1900*, exhibition catalogue, New York: The Spanish Institute, 1993, 10-31, 86, 89-90, 92-4, 96, 100-11, 117, 119-23. Invited. Reviewed in *New York Times*, June 1993.

ARTICLES

"Originality and Freedom: The 1863 Reforms to the École des Beaux-Arts and the Involvement of Léon Bonnat." *19th-Century Art Worldwide* 16; 2 (Autumn 2017). online publication only.

"Knowledge by Design: Celedonio de Arce's Nature Prints, between Evidence and Representation," *Journal of Illustration*, II: 1 (Fall 2015): 7-29.

"Black Arts: Allegory, Alchemy, and Theurgy in the Enigmatic Drawings of C.-F. de La Traverse," *Master Drawings*, 49; 2 (Summer 2011): 225-248.

"Patrimony and Museum Politics in the 19th Century: The Louvre's Galerie Espagnole," *International Foundation for Art Research Journal*, 9; 3/4 (2007): 19-28. Invited.

"La Galeria Española del Louvre (1838-1848): Etica de la adquisición, política de patrimonio," *Goya*, 321 (Nov.-Dec. 2007): 353-364. Invited.

Co-authored with Carl Chiarenza, "Photography and Painting: The Evolution of Modern Picture-making in France c. 1860-1880," *exposure* (journal for the Society For Photographic Education), 37; 1 (2004): 3-16.

"Further Light on the Critical Reception of Goya's *Family of Charles IV* as Caricature," *artibus et historiae* (Vienna-Cracow), 46 (2002): 179-182.

"*Buenos Días, Señor Courbet*: The Artist's Trip to Spain," *The Burlington Magazine* 143; 1184 (November 2001): 690-693.

"Retrato emblemático e identidad: *Carlos III, niño*, de Jean Ranc, *Boletín del Museo del Prado* 19; 37 (2001): 73-88.

"The art of correctly painting the expressive lines of the human face': Duchenne de Boulogne's Photographs of Human Expressions and the École des Beaux-Arts," *History of Photography* 25; 2 (Summer 2001): 201-12.

“*Sticks and stones ...: naming and name-calling in Impressionist imagery,*” *Word & Image* 17; 3 (July-September 2001): 284-92.

"Regenerating Velázquez in Spain and France in the 1890s," *Boletín del Museo del Prado* 17; 35 (1999): 125-49.

"Creating *Désastres*: J. Andrieu's photographs of urban ruins in the Paris of 1871," *The Art Bulletin* 80; 1 (March 1998): 113-37.

Letter to the Editor, "Bonnat's Possible Influence on Bonnard," *The Art Bulletin* 80; 1 (March 1998): 194-5.

"Befitting the Bonapartes: Bartolini's *Portrait of Napoleone Baciocchi* as a "Naturalized" Mythological Allusion," *Cleveland Studies in the History of Art* 2 (1998): 1-17.

"Inventing Thomas Eakins the Photographer," *History of Photography* 19; 3 (Autumn 1995): 247-51.

"Un Francés entre *Los Reyes de España*: León Bonnat y su *Retrato de Fruela II*," *Boletín del Museo del Prado* 9; 29 (1990): 67-76.

SELECTED REVIEWS OF BOOKS AND EXHIBITIONS

Review of Jesusa Vega, *Ciencia, Arte e Ilusión en la España ilustrada* (2010). *Eighteenth-Century Studies* 47; 1 (Fall 2013): 81-84.

“Andrew Ginger, *Painting and the Turn to Cultural Modernity in Spain: The Time of Eugenio Lucas Velázquez (1850-1870)* (2007).” *Goya* 324 (July-Sept. 2008): 251-253.

“Medicine Makes a Spectacle of Itself,” review of G. Didi-Huberman, *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière* (2003). *History of Photography* 28; 1 (Spring 2004): 88-89.

“*Manet-Velázquez: The French Taste for Spanish Painting*,” exhibition catalogue (New York, Metropolitan Museum of Art, 2003).” *19th-Century Art Worldwide*, 3; 1 (Spring 2004).

“*Manet-Velázquez: The French Taste for Spanish Painting: Problems of Taste and Influence* (or, All the Painters, All the Time), exhibition, New York, Metropolitan Museum of Art, 2003.” *19th-Century Art Worldwide* 3; 1 (Spring 2004).

“Nigel Glendinning et al., *Goya 1900: Catálogo ilustrado y estudio de la exposición en el Ministerio de Instrucción Pública y Bellas Artes*, 2 vols. (2002).” *Burlington Magazine* 145; 1199 (February 2003): 104.

"The End of the Canon?," book review of Gabriel Weisberg, *Beyond Impressionism: The Naturalist Impulse* (1992) and Patricia Mainardi, *The End of the Salon: Art and the State in the Early Third Republic* (1993)." *Art Journal* 52; 4 (Winter 1993): 95-8.

LECTURES, PAPERS, AND SYMPOSIA (invited unless otherwise indicated)

Co-chair of three sessions (9 papers), "Freemasonry and the Visual Arts," with Dr. Reva Wolf, World Conference on Fraternalism, Freemasonry, and History, Bibliothèque Nationale de France, Paris, May 2017.

Delivered revised paper, "Building Codes: Further Light on F.[^]. Taylor and his *Voyages pittoresques et romantiques dans l'ancienne France*."

"Building Codes: Further Light on F.[^]. Taylor and his *Voyages pittoresques et romantiques dans l'ancienne France*," College Art Association Annual Conference, Washington D.C., February 2016. (refereed)

"Sorolla and *la españolada*," international symposium, Meadows Museum, Southern Methodist University, Dallas, Texas, February 2014.

"Celedonio de Arce's Nature Printing: Science or Art?," 4th International Illustration Symposium, "Science, Imagination and the Illustration of Knowledge," Oxford University, November 2013. (refereed)

"Botanical Art, (Al)chemical Magic: Arce's Nature Printing in 18th-Century Spain," conference "Art, Nature, and Technology," Aarhus University and Statens Museum for Kunst, Copenhagen, January 2010. (refereed)

"The Work of the Art Historian: Cook, Chemist, Translator, Theorist," Art History Symposium, UGA Arts Festival, September 2008.

"The Louvre's Galerie Espagnole (1838-1848) and the Politics of Acquisition," in the session, "The Unethical Art Museum," College Art Association, New York, February 2007 (refereed).

"Civilization and Salvation, or Crime and Politics?: French and Spanish Views of the Galerie Espagnole in the Louvre, 1838-1848," plenary lecture, XIX International Conference on Literature, Art, and Film, Atlanta, Georgia, October 2004.

"Enshrining Velázquez and *Las Meninas*: The French and Spanish reception during the nineteenth century," International symposium for "Manet-Velázquez," Metropolitan Museum of Art, New York, May 2003.

Chair of Session (sponsored by the American Society for Eighteenth-Century Studies), "Beyond the Pyrenees: Franco-Spanish imagery and constructions of identity 1659-1814," and individual paper, "S(h)ifting Identities at a Cosmopolitan Court: French

- Artists in 18th-Century Spain,” College Art Association, New York, February 2003.
(refereed)
- “The Academic Use of Photography,” The Dahesh Museum of Art, New York,
November 2002.
- “Contesting the Art and Image of Spain: Franco-Spanish Discourse of the 19th
Century,” Center for Humanities and Arts, University of Georgia, September 2002.
- “Secular Relic: The Sacrilization of *Las Meninas* in the Nineteenth Century,” paper,
interdisciplinary symposium “Passion for Place: Art and Tourism in a Multi-centered
Society,” Brigham Young University Museum of Art, Provo, Utah, March 2002.
(refereed)
- “The City in Ruins: Andrieu’s *Désastres de la guerre* and the aesthetic of the fragment,
1850-1871,” plenary lecture, Annual Art History Symposium, Brigham Young
University, Provo, UT, October 2001.
- “Le spectacle photographique de la ville en ruines,” Musée d’Orsay, Paris, March
2000.
- “Making Faces at Science or Art? Duchenne de Boulogne’s Photographs of Human
Expressions and the École des Beaux-Arts,” College Art Association, New York,
February 2000.(refereed)
- “Modernizing the Museum to Nationalize Artistic “Tradition”: The Prado and the
Velázquez Tercentennial of 1899,” Modernist Studies Association, Pennsylvania State
University, State College, October 1999.(refereed)
- "Regenerating Velázquez: The Politics of Appropriation at the Fin-de-Siècle,"
International Symposium, "Spain at the Crossroads of Modernity: The Generation
of '98," The Institute of Fine Arts, New York, April 1998.
- "Impressionism: What's in a Name?," Kentucky Foreign Language Conference,
University of Kentucky, Lexington, April 1998.(refereed)
- "Jean Ranc's *Portrait of Carlos III as a Child*: Emblematic Portraiture and
Identity," interdisciplinary conference on Spain and Portugal in the Age of
Enlightenment, Forschungszentrum Europäische Aufklärung, Potsdam, Germany,
February, 1998.
- "War and Pieces: Andrieu's *Désastres de la guerre* and the Function of the Ruin-
Fragment," Interdisciplinary Nineteenth-Century Studies Conference, U. C.,
Berkeley, April 1997.(refereed)
- Panel Member, Symposium, "Painting in Spain in the Age of Enlightenment: Goya and
His Contemporaries," Indianapolis Museum of Art, December 1996.

Session Co-chair, "'Bad Art,' Not Bad Art History: Toward a More Integrated History of Nineteenth-Century Visual Culture," College Art Association Annual Conference, San Antonio, January 1995.(refereed)

"Where's There's Smoke . . . : Cigarettes in Nineteenth-Century French Art and Culture," Southeastern Nineteenth-Century Studies Association Annual Meeting, Lexington, KY, April 1994.(refereed)

"Espagnolisme and its Identity Crises: Art History and Nationalism, Imperialism and Collusion, Subject and Style," Ohio State University, Columbus, March 4, 1994.

"Value, Women, and the Decorative Arts," University of Missouri-St. Louis, October, 1993.

"Riding the Fence on Photography: Concerning the American Character of Eakins' Portraiture," American Culture Association/Popular Culture Association Joint Annual Conference, New Orleans, April 1993.(refereed)

"Exception to Espagnolisme: Léon Bonnat," SECAC/Midwest Annual Conference, Birmingham, October 1992.(refereed)

"Growing Up with Photography: The Early Careers of Léon Bonnat and Edgar Degas," The Gould Foundation Lecture, Princeton University, March 1992.

SELECTED GRANTS, AWARDS, AND CITATIONS

Faculty Research Grant, OVPR, 2018 (one-course release).

Faculty Research Grant, OVPR, 2015.

Special Funding Request, Willson Center for the Humanities and Arts, UGA, 2012.

Provost Summer Research Grant, University of Georgia, 2012.

M.G. Michael Research Award, University of Georgia, 2011-2012.

Faculty Research Fellowship, Willson Center for the Humanities and Arts, UGA, 2010.

Research and Travel Grant, Program for Cultural Cooperation between the Spanish Ministry of Culture and U.S. Universities, 2009.

Publication subvention, Program for Cultural Cooperation between the Spanish Ministry of Culture and U.S. Universities, 2007.

Book Subvention Award, Willson Center for the Humanities and Arts, UGA, 2007.

Research and Travel Grant, Program for Cultural Cooperation between the Spanish Ministry of Culture and U.S. Universities, 2006.

Faculty Research Grant, UGA Research Foundation, 2003.

Faculty Research Fellowship, Center for Humanities and the Arts, UGA, 2003.

Junior Faculty Research Grant, University of Georgia Research Foundation, 2000.

Research and Travel Grant, Program for Cultural Cooperation between the Spanish Ministry of Culture and U.S. Universities, 1999.

Shelby White and Leon Levy Travel Fellowship, Institute of Fine Arts, 1986.

Kress Summer Travel Grant, Boston University, 1984.

EXTERNAL PEER REVIEW OF MANUSCRIPTS

History of Photography

Goya

The Art Bulletin

19thc-artworldwide.org (AHNCA's on-line journal)

Penn State University Press

Cleveland Studies in the History of Art

PROFESSIONAL MEMBERSHIPS

College Art Association

Association for Historians of Nineteenth-Century Art

The American Society for Hispanic Art Historical Studies