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Education

Yale University, Program in American Studies; M.A., 1981; M. Phil., 1984; Ph.D., 1991.
Doctoral Dissertation: "The Rhetoric of the Colorful and the Colorless: American Photography and Material Culture Between the Wars," 1991.

Rhode Island School of Design, M.F.A. in Photography, 1974–1976.

Barnard College, B.A. in History, 1969–1972 (graduated with honors).

University of Chicago, 1967–1969

Professional Employment

Professor Emerita, Department of Art History & Ph.D. Program in Visual Studies, University of California, Irvine, 2008.

Associate Professor, Department of Art History, 1993–2008; joint appointment without salary in Program in Film Studies, University of California, Irvine, 1993–1998; Core Faculty, Women's Studies Program, University of California, Irvine, 1991–1996, 1997–1998.

Assistant Professor, Department of Art History, University of California, Irvine, 1991–1993.

Associate Director, Program in Women's Studies; University of California, Irvine, 1997–1998.

Distinguished Visiting Professor in American Art and Material Culture, Department of Art, Stanford University, 1996–1997.

Chair, Department of Art History, University of California, Irvine, 1993–1996.

Acting Assistant Professor, Department of Art History, University of California, Irvine, 1990–1991.

Acting Assistant Professor, Department of History of Art, University of California, Riverside, 1988–1990.

Visiting Lecturer, Visual Arts Department, University of California, San Diego, 1986–1988 **Related Professional Experience**

Guest Curator, "Gail Rebhan: About Time," American University Museum, Washington, DC, February-May 2023.

Guest Curator, "Allan Sekula: Labor's Persistence," Marian Goodman Gallery, New York, June 27–August 23, 2019.

Guest Curator, "John Gutmann: Stranger in Strange Lands," Center for Creative Photography, Tucson, Arizona, October 2009–January 2010.

Guest Curator, “Ken Ohara: Extended Portrait Series,” Museum Folkwang, Essen, Germany, March-April 2006.

Guest Curator, “Quizzical Eye: The Photography of Rondal Partridge,” California Historical Society, January–June 2003.

Interim Director, UCI Film and Video Center, July–December 2000; Film Series Curator, “Populism and Paranoia: American Films on the Electoral Process,” UCI, 9/20–11/4, 2000.

Curator, “The Art of Jack Delano” 1995–1996; travelling retrospective organized by Smithsonian Institution Traveling Exhibition Service; Puerto Rico, December 1997–May 1998; Smithsonian, Washington, DC, September–October 1998; Museo del Barrio, New York City, November 1998–February 1999.

Conference Organizer: “Post Mortem: Writing Artists’ Lives After the Death of the Author,” Stanford University, October 1996; “De-Naturalizing the Beginnings of Photography,” Stanford University, January 1997; Reviewing Thirties America at the End of the Century,” Stanford University, May 1997.

Curatorial Consultant, “The American Century,” Whitney Museum of American Art, 1996–1997.

Exhibition Consultant and Co-curator, “Photomontage,” Institute of Contemporary Art, Boston, 1988–1992.

Conference Organizing Committee, “Viewpoints: A Conference on Women, Culture & Public Media” (Hunter College, N.Y.C., November 1986), 1985–1986.

Caucus Representative, Women’s Caucus, Society for Photographic Education, 1985, 1986, 1987, 1988, 1989.

Exhibition Researcher and Co-curator, “Official Images: New Deal Photography,” National Museum of American History, Smithsonian Institution, 1984–1985.

Video Series Curator, “Artists’ Call Against U.S. Intervention in Central America,” Columbus (Ohio) Cable Channel 3, February–April 1984.

Historical Consultant, “Jacob A. Riis Film Project,” Jane Weiner / PBS, 1983–1985.

Curatorial Intern, George Eastman House, Rochester, N.Y., 1976–1977.

Architectural Photography Assistant, John Veltri Studio, N.Y.C., 1973–1974.

Assistant to Director, Light Gallery, N.Y.C., 1972.

Books (singly-authored and jointly-authored)

Close-ups From Afar, Selected Short and Longer Essays on Social Uses of Photography, Sally Stein (London: MACK Books, May 2025).

Gail Rebhan, About Time – with nine essays by Stein who also edited Rebhan’s image sets (London: MACK Books, January 2023).

Migrant Mother, Migrant Gender: Reconsidering Dorothea Lange’s Iconic Portrait of Maternity (London: MACK Books, 2020).

Allan Sekula, *Art Isn't Fair: Further Essays on the Traffic in Photographs and related Media*, coedited by Sally Stein and Ina Steiner (London: MACK Books, 2020).

Introduction as well as conceptualization of limited edition archival portfolio, *The 17 Vivian Maier Photographs Collected by Allan Sekula* (2017), published by California Institute of the Arts to benefit the art school's Allan Sekula Social Documentary Fund.

John Gutmann, *The Photographer at Work* (Center for Creative Photography / Yale University Press, 2009).

Ken Ohara: *Extended Portrait Series* (Göttingen: Steidl, 2006).

Elizabeth Partridge and Sally Stein, *Quizzical Eye: The Photography of Rondal Partridge* (Heyday/California Historical Society, 2003), including my historical overview, "'Everything but the Grand Gesture': Tradition and Irreverence in the Photography of Rondal Partridge," 15–31.

"Figures of the Future: Photography of the National Youth Administration, 1935-1943," in co-authored book by Pete Daniel, Merry Foresta, Maren Stange and Sally Stein, *Official Images: New Deal Photography* (Smithsonian, 1987), 92–148; co-author with Pete Daniel of introductory essay, viii-xii.

"Marion Post Wolcott: Thoughts on Some Lesser Known FSA Photographs," chief catalog essay in *Marion Post Wolcott* (Friends of Photography, 1984), 3–10.

Articles and Catalog Essays

"Barbara Ramos: A Separate Piece (and Peace) of Street Photography from the 1970s," in *A Fearless Eye: The Photography of Barbara Ramos* (Chronicle Books, 2025), 9-19.

"The Shape-Shifting Modality of Melissa Shook's Daily Self-Portraits 1972-1973," unpaginated essay in Miyako Yoshinaga, ed., *Melissa Shook, Daily Self Portraits 1972-1973* (TBW: 2023).

"Outside In, Inside Out: Christina Fernandez's Alternating Points of View," in Rebecca Epstein, ed., *Christina Fernandez, Multiple Exposures* (UCR Arts/UCLA Chicano Studies Research Center, 2022), 111–119.

"A Color, Con Advertencias," trans. David Medina Portillo, ["To Color, with Caveats"] in James Oles, ed., *Mexichrome, Fotografía y Color en México* (Red de Museos, 2023), 36-51.

"'A lot of People to Live With,' Dyadic Departures in Mary Ellen Mark's Pursuit of Faces in Tandem," *History of Photography* 46 (2023), 283-289.

"Outside In, Inside Out: Christina Fernandez's Alternating Points of View," in Rebecca Epstein, ed., *Christina Fernandez, Multiple Exposures* (UCR Arts/UCLA Chicano Studies Research Center, 2022), 111–119.

"The Cons and Pros of Portraiture in Contemporary Art Discourse and Practice," in *On Portraiture*, ebook anthology of new essays selected for an online conference by Faculdade de Belas-Artes, Universidade de Lisboa, 2022, 75–89.

"An Ill-Fitting Remembrance," 2020 essay honoring Haruko Tanaka (1974-2019), in Kate Brown, ed., *Haruko Zine* (Blurb, 2022), 118-129.

Book Review: Proximities: Art, Education, Activism by Linda Brooks, in *Afterimage* 48:2 (2021), 144-151.

Revised and expanded essay of “Mainstream Differences: The Distinctive Looks of *Life* and *Look*” in Katherine Bussard and Kristen Gresh, eds., *Life Magazine and the Power of Photography* (Princeton, 2020), 98–109; revised and expanded version of “Mainstream-Differenzen: Das unverwechselbare Aussehen von *Life* und *Look* in der Medienkultur der USA,” in Herta Wolf, ed., *Diskurse der Fotografie* (Suhrkamp-Taschenbuch Wissenschaft, 2003), 135–172.

“Back to the Drawing Board: Maritime themes and discursive crosscurrents in the notebooks of Allan Sekula,” in Daniela Zyman & Cory Scozzari, eds., *Allan Sekula / OKEANOS* (Sternberg Press, 2017), 60–111.

“Collection & Recollection: Allan Sekula’s Nutcracker Suite,” in Hilde Van Gelder ed., *Allan Sekula: Ship of Fools / The Dockers’ Museum* (Leuven University Press, 2015), 96–106.

“Toward a Full-Color Turn in the Optics of Modern History,” *American Art* 29:1(Spring 2015), 15–21.

“Republican Soldier, Spanish Civil War, 1936,” in Jason E. Hill and Vanessa R. Schwartz, eds., *Getting the Picture: The Visual Culture of the News* (London: Bloomsbury, 2015), 59–61.

“Bread and Roses, On and Off The Road,” 6-page essay serving as Afterword to Karolina Karlic, *Primer* (Karlic’s self-published limited edition, 2014). A second essay on Karlic’s work, originally titled “Stranger in Strange Lands” but ultimately published as Untitled, was also published in 2014 in *Contact Sheet* 177 (Syracuse, NY: Light Work Annual, 2014), 61.

“How Do We Look?: Counter-Intuitive Prompts and Probes in Zoe Strauss’s Resurgent Social Documentary Photography,” in Peter Barberie, ed., *Zoe Strauss: 10 Years* (Philadelphia Museum of Art, 2012), 156–169.

“Women and Photography between Feminism’s ‘Waves’,” in Cornelia Butler and Alexandra Schwartz, eds., *Modern Women: Women Artists at the Museum of Modern Art* (MoMA, 2011), 192–216.

“Close-ups from Afar: Contested Framings of the Spanish Civil War in U.S. Print Media, 1936–,” in Jordana Mendelson, ed. *Magazines, Modernity and War* (Madrid: Textos/ Museo Nacional Centro de Arte Reina Sofia, 2008), 117–139.

“Through the Looking-Glass,” in *Real Pictures: Photographs from the Collection of Claudia Beck and Andrew Gruft* (Vancouver Art Gallery: 2005), 130–139.

“The President’s Two Bodies: Stagings and Restagings of the New Deal Body Politic,” *American Art* 18: 1 (Spring 2004), 332–57; reprinted in *The Social and the Real: Political Art of the 1930s in the Western Hemisphere*, Alejandro Anreus, Diana L. Linden, Jonathan Weinberg, eds. (Penn State Press, 2006), 283–310.

“Passing Likeness: Dorothea Lange’s ‘Migrant Mother’ and the Paradox of Iconicity,” in Coco Fusco and Brian Wallis, eds., *Only Skin Deep: Changing Visions of the American Self* (New York: International Center for Photography/ Harry N. Abrams, 2003), 345–355; reprinted in Donald McQuade and Christine McQuade, eds., *Seeing and Writing* 3 (Bedford/St. Martin’s Press, 2006).

“On Location: The Placement (and Replacement) of California in 1930s Photography,” in Stephanie Barron, Sheri Bernstein, Ilene Susan Fort, eds., *Reading California* (Berkeley and Los Angeles: University of California, 2000), 153–177.

“Starting from Pictorialism: Notable Continuities in the Modernization of California Photography,” in Drew Johnson, ed., *Capturing Light: Masterpieces from the Oakland Museum of California* (New York: W.W. Norton, 2000), 119–141.

“Le Féminisme ‘agent double’?” in Henry Lelièvre, ed., *Les États-Unis, maîtres du monde?* (Bruxelles: Editions Complexe, 1999), 91–100.

“In Pursuit of the Proximate: a biographic introduction,” introductory essay to *Jack Delano, Photographic Memories* (Washington, DC: Smithsonian, 1997), ix–xxiv.

“‘Peculiar Grace’: Dorothea Lange and the Testimony of the Body,” in Elizabeth Partridge, ed., *Dorothea Lange: A Visual Life* (Smithsonian, 1994), 57–89; excerpt published as “End Paper” in *Chronicle of Higher Education*, Nov. 16, 1994, B76; Italian edition translates chapter as “Las Testimonianza del corpo,” in *Dorothea Lange: La Vita Come Visione* (Torino: Società Editrice Internazionale, 1996), 77–112.

“‘Good fences make good neighbors’: American Resistance to Photomontage between the Wars,” in Matthew Teitelbaum, ed., *Montage and Modern Life* (MIT, 1992), 128–189; revised excerpt published as “Close Encounters with Photomontage, or The Margins as Conservative Metaphor in American Photography between the Wars” [“Auge in Auge mit der Fotomontage, oder Der Rand als konservative Metaphor in der amerikanischen Fotografie der Zwischenkriegszeit”], *Camera Austria* 41 (1992), 33–42.

Biographic essay on the émigré photographers Otto Hagel and Hansel Mieth, in Amy Rule, ed., *Original Sources: Art and Archives at the Center for Creative Photography* (University of Arizona, Center for Creative Photography, 2002).

Participant in published symposium discussion, “Future Evidence: The Photographs of Dorothea Lange,” in Judith Keller, *Dorothea Lange: Photographs from the J. Paul Getty Museum* (Los Angeles: Getty Publications, 2002), 93–13.

“Portraiture’s Veil,” in *Dorothea Lange: The Human Face* (Paris: NBC, 1998), 18–22.

“The Ventriloquist’s Duet,” in exhibition catalog, *John Gutmann, Parallels in Focus* (San Francisco State University, 1997), 5–7.

“Zu den lyrischen und anti-lyrischen Tendenzen in dem foto/grafischen Werk von Alice Lex Nerlinger” [“On the Lyric and Anti-Lyric Tendencies in the Photo/Graphic Work of Alice Lex-Nerlinger”] (co-authors: Sally Stein and Beatrix Karthaus-Hunt), in Ute Eskildsen, ed., *Fotografieren hieß teilnehmen—Fotografinnen der Weimarer Republik* [Weimar Women Photographers] (Museum Folkwang, Essen, 1994), 51–59.

“Autochromes without Apologies: Heinrich Kuehn’s Experiments with the Mechanical Palette,” *History of Photography* 18:2 (Summer 1994), 129–133; revised and expanded version of “Heinrich Kuehn’s Autochrome: photographische Experimente mit mechanischer Palette,” catalog essay in *Heinrich Kuehn* (Museum Folkwang, Essen, 1978), 15–21.

“Etwas, das herausfordert...wie ein Negativ” [“Something that provokes...like a negative”], interview with Lotte Jacobi by Ute Eskildsen and Sally Stein (edited by Stein and Eskildsen after the photographer’s death), serving as introduction to museum catalog by Eskildsen, *Lotte Jacobi: 1896-1990* (Folkwang Museum, Essen, 1990), 6–15.

“The Persistence of Social Documentary in an Anti-Social Age,” catalog essay for an exhibition of contemporary American documentary photography, *Dokumentarfotografie aus den Vereinigten Staaten* (Museum Folkwang, Essen, 1984), 2–14.

“Harry Callahan: Works in Color,” principal essay in catalog coauthored with Terence Pitts, *Harry Callahan: Photographs in Color, 1946–1978* (Center for Creative Photography, 1980), 4–35.

“The German Years of Lotte Jacobi,” catalog essay co-authored with Ute Eskildsen, in *Lotte Jacobi* (Manchester Institute of Arts and Sciences, 1977), 4–12.

“Experiments with the Mechanical Palette: Heinrich Kuehn’s Autochrome Photography,” catalog essay in *Heinrich Kuehn* (Museum Folkwang, Essen, 1978), 14–21.

“Subway Photographs,” *Massachusetts Review*, Photography Issue, X:4 (Winter 1979), 788–792.

“FSA Color: The Forgotten Document,” *Modern Photography*, January 1979, 90–99, 162–166.

“The Composite Photographic Image and the Composition of Consumer Ideology,” *Art Journal*, Spring 1981, 39–45.

“Making Connections with the Camera: Photography and Social Mobility in the Career of Jacob Riis,” *Afterimage*, May 1983, 9–16.

“‘Some Girls’: Recent British Feminist Graphics,” *Exposure* 22:2 (Summer 1984), 9–13.

“The Graphic Ordering of Desire: Modernization of a Middle-Class Magazine, 1914–1939,” reprinted in *Regina* 3 (Manchester, UK, 1998), 72–79, as part of German feminist artist Regina Moeller’s site specific work for the Manchester Arts Festival, 1998; previously published in Rick Bolton, ed., *The Contest of Meaning: Critical Histories of Photography* (MIT, 1989), 145–161; revised version of essay originally published in *Heresies* 18 (1986), 6–16.

“Appropriation, Colorization, Feminization,” *Exposure* 27:1 (1989), 24–40; revised and expanded version of “To Color, or Not To Color: Debates between Entrepreneurs, Auteurs and Audiences on the Sanctity of Hollywood Classics,” *Independent*, July 1989, 24–30.

Book and Exhibition Reviews

Review of *Proximities: Art, Education, Activism* (2020) by Linda Brooks in forthcoming June 2021 issue of *Afterimage* 48:2.

Review of recently renovated FDR museum in Warm Springs, GA: “FDR, Disability, and Politics: A View from the South,” *Public Historian* 27:2 (Spring 2005), 83–89.

Review of David M. Lubin, *Shooting Kennedy: JFK and the Culture of Images* (Berkeley: University of California, 2003); CAA reviews online, 2/17/2006.

Review of *Diane Arbus: Revelations*, San Francisco Museum of Modern Art (2003) and *Julia Margaret Cameron: The Complete Photographs*, J. Paul Getty Museum (2003), *Camera Austria* 85/2004, 79–81.

Review of Seichii Furuya, *Last Trip to Venice* (2002); *Camera Austria* 81/2003, 81.

Review of Ian Geering's *Foot and Mouth: The Aftermath* (2002); *Camera Austria* 82/2003, 93–4.

Review of Guy Stricherz, *Americans in Kodachrome* (2002), and Els Rijper, *Kodachrome: The American Invention of Our World, 1939–1959* (2002); *Camera Austria* 83/2003, 81–83.

Review of C. Jane Gover's *The Positive Image: Women Photographers in Turn of the Century America* (1988), *The Journal of American History* 76:1 (June 1989), 280–281.

Book review of John D. Stoeckle and George A. White, *Plain Pictures of plain Doctoring: Vernacular Expression in New Deal Medicine and Photography* (1985), "Seeking the Photographic Cure," *Exposure* 25:2 (Summer 1987), 28–54.

Book Review of Helmut Newton's *White Women*, "Forced Exposure"; *Afterimage*, March 1977, 14–15.

Conference Papers, Lectures, Panels, Exhibitions

"Self-Portrait, Past and Present," Paris Photo Platform, 2023.

"The Cons and Pros of Portraiture in Contemporary Art Discourse and Practice," in *On Portraiture*, ebook anthology of new essays selected for an online conference by Faculdade de Belas-Artes, Universidade de Lisboa, 2022, 75–89.

"For Love or Money? Gisèle Freund's Pioneering Pursuit of Photographic Portraiture in Color", RIT's "Photo History Photo Future" Conference, 2018; a longer lecture version delivered at Duke University, 2018.

"Migrant Mother, Migrant Gender: Reconsidering Dorothea Lange's Icon of Maternity," Wake Forest & Reynolda House, 2018.

"Back to the Drawing Board: Maritime themes and discursive crosscurrents in the notebooks of Allan Sekula," keynote lecture to conference and exhibition "Allan Sekula: Collective Sisyphus," Fundació Antoni Tàpies & cosponsored by M HKA (Museum of Contemporary Art Antwerp), Barcelona, June 2017.

"Mainstream Differences. The Distinctive Looks of *Life* and *Look* in U.S. Media Culture," talk as part of "Print Matters" conference organized at NY Public Library by Antonella Pelizzari (Hunter College, CUNY) and André Mario Zervigón (Rutgers), 2016.

"'Pretty in Pink' or 'Pretty Poison'? / Modern Color Photography's Market Sources & Environmental Consequences," lecture as part of International Symposium, "The Colors of Photography," University of Zurich, 2015.

"ON PHOTOGRAPHY STILL," 25TH Annual USC Getty Lecture Series comprised of 3 lectures at USC in winter 2008: "Close-ups from Afar: Contested Framings of the Spanish Civil War, 1936–," "The Same River Twice' or What's at Stake in Rephotography?;" "Sizing Up Photography," February–March 2008.

"The Punctum of Hitler's Bathtub," as part of Getty Research Institute Biography Workshop that I also moderated in conjunction with Getty Museum exhibition of the photography of Lee Miller, "Surrealist Muse," June 2003.

“Rondal Partridge’s Maculate Views of California,” J. Paul Mellon-sponsored “Biographies and Space” conference, London, March 2003.

“Flagging Spirits,” panel presentation as member of a group of documentarians who made a website of their observations on the post 9/11 iconic revival of the flag in contemporary American Life; Society for Photographic Education, Austin, Texas, February 2003.

“Whose Family Romance?: Dorothea Lange, ‘Migrant Mother’, and the Biographic Public,” Art History and Biography Workshop,” Getty Research Institute, February 2003.

“Rival Visions: Eliot Porter, Ansel Adams, the Modern Pursuit of Nature,” as part of symposium, “Eliot Porter and the Promise of Nature,” Amon Carter Museum, Fort Worth, Texas, February 2003.

Discussant responding to Camara Holloway’s paper on “Stieglitz, O’Keeffe, and the politics of race,” as part of Works in Progress series, Getty Research Institute, December 2002.

“The President’s Two Bodies: Stagings and Re-Stagings of the New Deal Body Politic”; Western Washington University, 2001; UC Santa Barbara, May 2000; University of London, 1999.

“Passing Likeness: Dorothea Lange’s ‘Migrant Mother’ and the Paradox of Iconicity,” University of Utah, April 2002; University of Virginia, April 2001; earlier version presented as part of Edward S. Curtis seminar, Claremont Graduate University, October 2000.

“Pop’s Process Palette,” lecture delivered as part of the “Media Pop” conference, Getty Research Institute, April 2001.

“Evans and Monochromy,” lecture delivered as part of Walker Evans symposium, San Francisco Museum of Modern Art, June 2000; earlier version, “Walker Evans, James Agee and the Monochrome Aesthetic,” presented at the Orange County Museum of Art, April 2000.

Panel member, “Women in Traffic,” in conjunction with the exhibition “Rear View Mirror: Automobile Images and American Identities,” California Museum of Photography, UC Riverside, June 2000.

“Between the Mnemonic and the Memorial: The President’s Two Bodies and Other Thirties Contested Images,” as part of “Photography and Memory” symposium, Stanford University, May 2000.

“Ben Shahn’s Visual Culture,” keynote address at exhibition opening, “Ben Shahn’s New York,” Harvard University Art Museums, February 2000.

“New Historiographic Dialogues on Ben Shahn in the 1930s,” symposium presentation in “Rethinking the Shape of Content: New Scholarship on Ben Shahn in the 1930s,” in conjunction with the opening of the Shahn exhibition (see above), Harvard University Art Museums, February 2000.

“Migrant Mother, Migrant Gender: Rethinking the Making of a Depression Icon,” Getty Research Institute, January 2003; Princeton University, November 2002; University of North Carolina, November 2002; J. Paul Getty Museum, December 1999; California Institute of the Arts, November 1999; Stanford University, May 1997; earlier version presented as part of The Fanny Knapp Allen Chair Lectures on Photography, University of Rochester, April 1998; “Evaluating Photography between the Wars,” NYU, March 1998; St. Louis Art Museum symposium, “Women Photographers of the 20th Century,” October 1997; as part of “Family

Visions/The Familial Gaze” conference accompanying an exhibition at the Hood Museum, Dartmouth College, May 1996.

“The Punctum’s Circumference,” in Western regional conference of Society for Photographic Education, Los Angeles, November 1999; earlier version presented on panel in conjunction with the exhibition “Snapshots: The Photography of Everyday Life, 1888 to the Present,” San Francisco Museum of Modern Art, June 1998.

Discussant responding to Leah Dickerman, “The Photography of History: Two Soviet Models,” part of the Getty’s Works in Progress series, October 1999.

“Technological and Political Influences on the Development of New Deal Photography,” in exhibition symposium, “Propaganda and Dreams,” Corcoran Gallery of Art, Washington, DC, September 1999.

“Féminisme comme agent double,” in “Les États-Unis: maîtres du monde?” annual conference organized by Le monde diplomatique and Carrefours de la Pensée, Le Mans, December 1998.

Panelist in conjunction with the exhibition, “Paul Strand, circa 1916,” San Francisco Museum of Modern Art, September 1998.

Participant (‘as’ Katherine Anne Porter) in Olivier Debrouse’s filmic ‘reconstruction’ of Eisenstein in Mexico during his unfinished shooting of *Que Viva Mexico* (a project funded by the John Simon Guggenheim Foundation); filmed at Tetlapayac hacienda, Hidalgo, Mexico, August 1998; with additional voiceover commentary added November 1999 prior to first public screening at the Rotterdam Film Festival, January 2000.

“Extending the Color Wave: Product and Image in the Age of the Polychromatic Commodity,” lecture as part of symposium, “The Colors of invention,” The Lemelson Center for the Study of Invention and Innovation, National Museum of American History, Smithsonian Institution, November 15, 1998.

“Alfred Stieglitz and His Circle: Turn of the Century Art Photography and Early Modernism,” San Diego Museum of Art, May 1998.

“Models of Modernity: Conversation between Sally Stein and Alexander Gelley on the Urban Views of Eugène Atget and Berenice Abbott,” Scripps College, December 4, 1997.

Panel Presentation, “Gordon Matta-Clark Films + Videos,” UCLA, October 1997; talk published as “After Viewing Chinatown Voyeur,” *Faultlines* 3 (Winter 1998), n.p.

“From Sowers and Gleaners to Stoop Laborers: Towards a Re-tilling of the High/Low Ground of Painting, Photography, and Mass Culture,” various versions of this research given in the following contexts: University of Chicago, April, 1997; UC Santa Cruz, March 1997; Northwestern University, October 1996; “Photography and the Public Sphere” lecture series, Simon Fraser University & Vancouver Art Gallery, March 1996; UCI Humanities Associates, January 1996; Berthe Kolin Annual Distinguished Lecture, Whitney Museum of American Art, October 1995; UC/HRI-sponsored conference, “Photography and the Photographic: New Theories, New Practices, New Histories,” UC Riverside, April 1994.

“Jack Delano’s Migration to Puerto Rico and the Quest for a New, New Deal,” panel paper read in my absence (due to illness) by Naomi Sawelson Gorse, in double panel organized by Naomi Sawelson Gorse and Christina Houstian, “Crossing Borders: Identity and Exilic Regeneration,” College Art Association, February 1997.

Panel Commentator, "Inside the Visible," College Art Association, February 1996.

"Mainstream Differences: The Distinctive Looks of *LIFE* and *Look* in 1930s Media Culture," UCSD, February 1996; California Institute of the Arts, February 1996; paper originally delivered as part of the conference "Looking at LIFE," University of Colorado, Boulder, September 1995.

"Photography, Migration and the Transport of Vision," lecture in conjunction with exhibition, "Points of Entry: Reframing America," San Diego Museum of Photographic Art, January 1996.

"La Mediación del cuerpo y las políticas del cuerpo durante la administración de Franklin D. Roosevelt," Centro de la Imagen, Mexico City, July 1995.

Panelist in conjunction with exhibition, "Naked: The Photographic Work of Judy Dater," Los Angeles Municipal Art Gallery, June 1995.

"Peculiar Grace: Dorothea Lange and the Testimony of the Body," Barnard College, April 1995; J. Paul Getty Museum, April 1994; Getty Center for the History of Art and the Humanities, January 1994; American Studies Association, November 1993; Laguna Art Museum, February 1993; University of Arizona, Oct. 1992.

"Between Aloes and Akeleys: Silvering the Lily of Modernity," gallery lecture in conjunction with the exhibition "Arrows of Time: Photographs from the J. Paul Getty Museum," UCLA Armand Hammer Museum, March 1995.

"Uncanny Arrangements," opening talk at exhibition, "The Garden of Earthly Delights: Photographs by Edward Weston and Robert Mapplethorpe," California Museum of Photography, University of California Riverside, March 1995.

Panelist, "Contemporary Issues in Photography," Harvard University, March 1995.

"Figuring Disability in the Great Depression," in College Arts Association Panel, "Acts of Representation, Semiotic and Political," January 1995.

Panel Moderator, "A Family Album: Personal Recollections of Dorothea Lange," in conjunction with the Dorothea Lange retrospective, San Francisco Museum of Modern Art, June 1994.

"The Rhetoric of the Colorful and the Colorless: Material Culture and Social Documents in the Great Depression," St. Lawrence University, April 1994.

Panelist, "Women's Work: Selling to Mechanical Brides," in conjunction with the Los Angeles installation of the Cooper-Hewitt exhibition, "Mechanical Brides," April 1994.

Commentator for panel, "Exploring the History of Visuality," Organization of American Historians, April 1993.

"When the Light Has Fallen: Photography in the Shadow of Mass Media," as part of symposium, "The Mediated Image: American Photography in the Age of Information," University of New Mexico, March 1993.

"Articulate Lives; Overlapping Bodies," conversation with artist Kaucyila Brooke on feminism and montage practice; as panel in "Women in Photography" conference, University of Arizona, Oct. 1992.

Panel participant in conjunction with traveling exhibition organized by Institute of Contemporary Art, Boston, "Montage and Modern Life," Palais des Beaux Arts, Brussels, Dec. 1992; Vancouver Art Gallery, Sept. 1992.

"Visual Attractions, Verbal Attachments in the Early 20th Century Discourse of American Advertising," paper presented at UCLA Focused Research Unit in American Studies, May 1992; shorter version presented at Center for Twentieth Century Studies, University of Wisconsin, Milwaukee, April 1992.

"The Contested Value of Word and Image in the Discourse of American Advertising, 1900-1925," American Studies Association, Nov. 1991.

"'Good Fences Make Good Neighbors': American Resistance to Photomontage between the Wars," paper presented at San Diego Museum of Photographic Art, May 1992; Art Institute of Chicago, April 1992; Whitney Museum of American Art Independent Study Program, March 1992; Dawson's Bookshop (LA) Dec. 1991; as part of Fourth Annual Symposium on the History of American Graphic Design, "Modernism & Eclecticism," N.Y.C., Feb. 1991; Rutgers University, Feb. 1991; California Institute of the Arts, Nov. 1990; American Studies Association, Nov. 1990; College Art Association, Feb. 1990; Los Angeles County Museum of Art, Feb. 1990.

"Responses to Colorization by Artists, Entrepreneurs and Audiences," Society for Photographic Education, March 1989; revised version delivered at the Santa Barbara Museum of Art, May 1989.

Commentator for panel organized by Eunice Lipton, "Discussing Otherness: Possessing the Outsider," College Art Association, Feb. 1988.

Commentator for panel organized by Christopher Phillips, "The Illustrated Press," Society for Photographic Education, March 1988.

Panel Chair, "Technology Makes Private Spheres Public: Women in Mass Media," Seventh Berkshire Conference on the History of Women, June 1987.

"The Rhetoric of the Colorful and the Colorless in the Photographic Culture of the Thirties," Second Annual Arthur S. Penn Photography Symposium, Cornell University, April 1988; earlier versions presented Foundation for Art Resources (F.A.R.), L.A., Oct. 1986; Amerika Haus, in conjunction with Photokina 1986, Köln, Sept. 1986; Commercial Culture Seminar, New York Institute for the Humanities at New York University, Nov. 1985; Society for Photographic Education, March 1984.

"Condomania," in Artists for Aids Assistance Benefit Exhibition, San Diego, June 1987; reproduced in review of exhibit, Leah Goldman, "Artworks on Sale at AIDS Benefit," Los Angeles Times, June 20, 1987, J 1:6.

"Figures of the Future: The New Deal Photography of the National Youth Administration," in the ICP "Interpretations of Photographic History" lecture series, International Center of Photography, Nov. 1986.

"Sex as Work: Thoughts on a Stripper's Snapshot Album," paper presented at "Fotografie im Sozialen Kontext: Geschichte und heutige Praxis" ("Photography in Social Context: History and Contemporary Practice"), Museum Folkwang, Essen, Feb. 1982.

"Fading Away in a Different Place," in exhibition and catalogue, "Women's Sensibilities" (Minneapolis, November 1986); previously in exhibition, "Expanding Commitment: Diverse

Approaches to Socially-Concerned Photography,” Maryland Institute College of Art, March 1986.

“Depicting Feminist Dialogue,” in the interdisciplinary symposium, “Visualizing Women’s Lives,” Williams College, March 1986.

“In Natural Color: Form and Formal Rhetoric in the Designation of Photographic Genres,” College Art Association, Feb. 1985. “Montage and the Engineers of Consumption,” College Art Association, Feb. 1984.

Panelist, “Vision & Conscience: A Symposium on Contemporary Art and Politics,” State University of New York at Binghamton, April 1984.

“Early Color Photography in the Collection of George Eastman House,” Society for Photographic Education, New York, March 1977.

“The Graphic Ordering of Desire: Modernization of the *Ladies’ Home Journal*, 1914-1939,” Nova Scotia College of Art and Design, 1984; National Women’s Studies Association, 1983; earlier version delivered at Visual Studies Workshop, Rochester, N.Y., 1981.

“Jacob Riis and the Documentary Tradition,” Empire State College, June 1982. “The Rainbow and Then Some: Desire, Invention and Method in the Work of an Early Amateur Autochrome Photographer,” Ohio State University, 1982.

“Color Photography in the Thirties: Dominant Modes and Documentary Experiments,” George Mason University, 1982; earlier version presented at the Society for Photographic Education, 1980, and the American Studies Association, 1979. Panelist,

“When Words Fail: German Photography from its Origins through the Avant Garde, 1840-1940,” International Center for Photography, 1982.

“Turn-of-the-Century Color Photography and the Emergence of Mass Culture,” Rhodes Island School of Design, 1981.

“Farm Security Administration Photography in Black and White and Color,” Rutgers University, 1981. Panelist, “Recent Photographic Illuminations,” University of New Mexico, Oct. 1981.

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Didier Aubert, review of recent publications on Dorothea Lange including *Migrant Mother*, *Migrant Gender* in *Transbordeur. Photographie histoire société*, 5 (2021), 190-191.

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Peter Nisbet, review of exhibition and catalogue, *Montage and Modern Life*, *Burlington Magazine*, Nov. 1992, pages unknown.

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- Richard Bolton, "American Publicity," *Views*, Winter 1988, 18.
- Geoffrey Batchen, review of "Official Images: New Deal Photography," *Afterimage*, April 1988, 17–18.
- Keith F. Davis, *Harry Callahan: New Color* (Kansas City: Hallmark, 1988), 7, 21.
- Abigail Solomon Godeau, "Who is Speaking Thus? Some Questions about Documentary Photography," in Lorne Falk and Barbara Fischer, eds., *The Event Horizon* (Toronto: Coach House, 1987), 201–3.
- Ellen G. D'Oench, *Robert F. Sheehan: Color Photography, 1948–1958* (Middletown, Ct.: Wesleyan, 1987), 4, 38.
- Maurice Berger, *FSA: The Illiterate Eye* (New York: Hunter College, 1985), n. p.
- Jon Wiener, "Paris Commune Photos at a New York Gallery: An Interview with Linda Nochlin," *Radical History Review* 32 (1985), 60.
- Jonathan Green, *American Photography: A Critical History* (New York: Abrams, 1984), 184.
- Aneta Sperber, book review of *Marion Post Wolcott: FSA Photographs*, *Exposure*, 22:2 (Summer 1984), 45.
- Gene Thornton, review of *Marion Post Wolcott: FSA Photographs* book and related exhibition, "People Won Out over Landscapes," *New York Times*, Sunday June 24, 1984, Section H, 27, 32.
- Andy Grundberg, "Two Camps Battle Over the Nature of the Medium," *New York Times*, August 14, 1983, Section H, 24.
- Andy Grundberg, "FSA Color Photography: A Forgotten Experiment," *Portfolio* V:4 (July/August 1983), 52–7.
- Sally Eaucloire, *The New Color Photography* (New York: Abbeville, 1981), 6, 7, 11, 73.

Honors and Grants

- UCLA Arts Council Distinguished Scholar Lecturer for 2024.
- Dickson Professorship Award by the UCI Emeriti Association, 2022.
- The Patricia and Phillip Frost Essay Award for 2004 ("for the most distinguished contribution to American Art, the scholarly journal of the Smithsonian American Art Museum").
- Getty Consortium Fellow, 2002–2003.
- Visiting Scholar, Getty Research Institute for the History of Art and the Humanities, April–June 2001.

Huntington Fellowship, 1998 (declined, due to conflicting responsibilities for an aging parent).

Distinguished Visiting Professor in American Art and Material Culture, Department of Art, Stanford University, 1996–1997.

Berthe Kolin Annual Distinguished Lecture, Whitney Museum of American Art, October 1995.

UCI Seniors' Choice Award: "Most Outstanding Professor in the School of Fine Arts," 1993.

J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities, 1992–1993.

Irvine Faculty Fellowship, University of California, Irvine, 1992–1993.

Ansel Adams Visiting Scholar Research Fellowship, Center for Creative Photography, University of Arizona, 1992.

University of California, Irvine, Faculty Career Development Award, 1991.

American Council of Learned Societies Fellowship, 1992 (declined).

Whiting Fellowship in the Humanities, Yale University, 1985–6.

Smithsonian Predoctoral Fellow, 1984–5.

American Association of University Women (AAUW) Fellowship, 1984–5 (declined).

Ohio Arts Council Critics Award, 1984.

NEA grant for curating exhibition and preparing catalog, Harry Callahan: Photographs in Color, 1946–1978, 1978.

NEA Curatorial Internship, George Eastman House, 1976–1977.

N.Y. State Creative Artists Public Service Award for documentary photography of New York City, 1976; related photo essay, "Subway Series," acquired by the Museum of the City of New York, 1982.