



Proposal for AALAC Collaborative Workshop/Symposium: “Visual Studies in the Liberal Arts” – Spring 2014

Taken in 1959, the photograph on the left shows an art history class at Vassar College. The professor at the front is a young Linda Nochlin. (It was still several years before she would publish her landmark essay,

“Why Have There Been No Great Women Artists?”) Much has changed in the study of art and visual culture. Most importantly, perhaps, the teaching of images and visual literacy skills has now become an interdisciplinary endeavor, involving faculty from a broad range of departments beyond the history of art, including history, sociology, literature, film and media studies, to name just a few. Simultaneously, research has become an increasingly central aspect of the professional identities of faculty members teaching at liberal arts colleges.

The collaborative workshop we propose has three distinct but interrelated goals: first, to recognize and foster innovative interdisciplinary research in the field of visual studies by faculty teaching at AALAC institutions; second, to assist participants in developing curricula and pedagogical strategies closely tied to their research interests; and, lastly, to build professional connections and collaborative projects across disciplines and campuses.

Questions to be addressed by participants include, but are not limited to, the following:

In what ways does visual studies supplement or challenge art history’s interpretations of the global production and circulation of images?

What are some of the ways research in visual studies is currently produced, circulated, and evaluated across campus?

How can museums and libraries foster visual studies in liberal arts settings?

The motivation to organize this workshop stems from a desire to bring together faculty whose research situates them in the emergent field of visual studies, while at the same time addressing the particular challenges faced by those working at four-year institutions. For instance, the smaller size of departments and focus on undergraduate education can often make it difficult to design specialized courses

closely related to one's research interests. By bringing individuals from similar institutions together to learn from each other, the workshop proposes to offer participants practical solutions and new ways of thinking about the relationship between scholarship and teaching.

Hosted by Smith College, the workshop will take place over two days in Spring 2014 and involve participants from six institutions: Smith College, Wesleyan University, Williams College, Pomona College, Oberlin College, and Macalaster College. Participants will be invited to present papers or lead discussions based on pre-circulated materials. The format of sessions will be varied and flexible in order to provide participants with multiple opportunities for informal discussion. Workshop leaders (see below) will be responsible for publicizing the event and help in the final selection of participants.

Post-workshop goals include a final report, based on participants' answers to a questionnaire evaluating the success of the event, and one other longer-term collaborative project to be determined by participants on the second day. Possibilities range from the creation of an online 'trading post' for sharing syllabi to a faculty list-serv publicizing funding opportunities, image digitization projects, upcoming conferences, etc.

Workshop Organizers:

Laura Anne Kalba
(AALAC liaison)
Assistant Professor
Department of Art
Smith College
lkalba@smith.edu

Jennifer Tucker
Associate Professor
History Department
Wesleyan University
jtucker@wesleyan.edu

Workshop Leaders:

Zeynep Gursel
Assistant Professor
International Studies Department
Macalaster College
zgursel@umich.edu

Kathleen Howe
Director of the Pomona College Museum of Art and Professor of Art History

Pomona College
kathleen.howe@pomona.edu

Wendy Kozol
Professor
American Studies Program
Oberlin College
wkozol@oberlin.edu

Olga Shevchenko
Associate Professor
Department of Sociology and Anthropology
Williams College
Olga.Shevchenko@williams.edu

Budget:

Stipends and Honorarium	
Stipends for two principal organizers (Laura Kalba & Jennifer Tucker)	1,000
Honorarium for keynote speaker	1,000
Travel & Accommodations	
Travel for keynote speaker	1,000
Travel for 1 Wesleyan University (\$0.555 per mile)	70
Travel for 2 Macalaster College (\$800 per person)	1,600
Travel for 2 Oberlin College (\$800 per person)	1,600
Travel for 2 Pomona College (\$1,000 per person)	2,000
Travel for 2 Williams College (\$0.555 per mile)	260
Travel for 6 unnamed participants from northeastern colleges (average 175 miles at 0.555 per mile)	583
Travel from England (Jennifer Tucker)	1,200
Accommodations in Northampton for keynote and 16 out-of-town participants (2 nights @ Northampton Inn \$130/night)	2,210
Food	
Morning Break Day 1 (\$7.75 per person + tax and tip)*	275
Lunch Day 1 (\$12 per person + tax and tip)	290
Afternoon Break Day 1 (\$5.25 per person + tax and tip)*	187
Dinner Day 1 (\$30 per person + tax and tip)	725
Morning Break Day 2 (\$7.75 per person + tax and tip)*	275
Lunch Day 2 (\$12 per person + tax and tip)	290
Wine & Cheese Reception Day 2 (\$10.95 per person + bar service + tax and tip)*	390
Advertising & Paper Goods	
Posters (Design, Printing, & Mailing)	225
Program Folders (\$2 per person)*	56
Name Badges and Holders (\$2 per person)*	56
Staff Support (student assistants)	
30 hours (\$9/hour)	270
Incidental Expenses (reimbursements for breakfast, taxis, etc.)	
\$40/person	760
Total:	16,322

*Note: Calculated for 28 people to accommodate local (Smith and 5-College) participants

Laura Anne Kalba

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tel office: (413) 585 3010

Education

University of Southern California (Los Angeles, CA)

Ph.D. in History, 2008

Dissertation Title: "Outside the Lines: The Production and Consumption of Color in Nineteenth-Century France"

Chair: Vanessa R. Schwartz

Other committee members: Elinor Accampo, Nancy Troy, and Debora Silverman

McGill University (Montreal, Canada)

Master of Arts, 2001, History

Concordia University, Liberal Arts College (Montreal, Canada)

Bachelor of Arts, 2000, Honors in History and Liberal Arts, Graduated with Great Distinction

Major Fellowships and Awards

Edelstein Fellow (residential fellowship), Chemical Heritage Foundation, Philadelphia, PA, 2012-3

Jean Picker Fellowship, Smith College Faculty Development Fellowship, 2011-2012

Camargo Foundation, Cassis, France, Fall 2007

USC College Finishing Fellowship, 2007-2008

Council on Library and Information Resources (CLIR) Mellon Fellowship for Dissertation Research in Original Sources, 2005

Social Sciences and Humanities Research Council (SSHRC) Doctoral Fellowship (declined), 2005

Fond Québécois de Recherche sur la Société et la Culture (FQRSC) three-year fellowship, 2003-2006

Employment

Smith College (Northampton, MA)

Assistant Professor, Department of Art, Fall 2009-present

George Mason University (Fairfax, VA)

Postdoctoral Fellow, Department of History and Art History, 2008-2009

University of Southern California (Los Angeles, CA)

Teaching Assistant, Department of History and Honors Thematic Program, 2002-2004

Publications

"Hearing Voices: A Study of the Soundscape and Visual Culture of Debussy's Paris," in *Debussy's Paris: Art, Music, and Sounds of the City, 1867-1918* (Northampton: Smith College Museum of Art, 2012), 14-31. Exhibition Catalogue.

"Fireworks and Other Profane Illuminations: Color and the Experience of Wonder in Modern Visual Culture," *Modernism/Modernity*, vol. 19, Issue 4 (November 2012). Refereed journal.

"Blue Roses and Yellow Violets: Flowers and the Cultivation of Color in Nineteenth-Century France," *Representations*, vol. 120, Issue 1 (September 2012). Refereed journal.

"Color in the Age of Mechanical Reproduction: The History of Chromolithography from Godefroy Engelmann to Jules Chéret," *Awash in Color: French and Japanese Prints* (Chicago: University of Chicago Smart Museum of Art, 2012). Exhibition Catalogue.

"How Media Were Made: Chromolithography in Belle Époque France," *History and Technology*, vol. 24, Issue 4 (December 2011), 441-453. Refereed journal.

Color in the Age of Impressionism: Technology, Commerce, and Art, book manuscript in progress.

Curatorial Projects

Curatorial Consultant, *Debussy's Paris: Art, Music, and Sounds of the City*, Smith College Museum of Art, Spring 2012

Recent Papers and Scholarly Presentations

Invited Speaker, "Chronicling the Color Revolution: Color Photography in Belle Époque France," *Photography's Past Futures*, Getty Research Institute, Los Angeles, May 2013

Invited Speaker, "Modern Pyrotechnics: Movement, Spark, and Color Before the Age of Electricity," *N/Light*, Northwestern University, Evanston, April 2013

Invited Speaker (Fellow in Focus Lecture), "Michel-Eugène Chevreul and the Material Cultures of Color in Nineteenth-Century France," Chemical Heritage Foundation, Philadelphia, April 2013

Invited Speaker, "Impressionism's Chemical Aesthetic: Materials and Meanings of Color in Nineteenth-Century France," Meanings, Cultures, and Technologies of Color, c. 1900, Department of the History of Art, University of Pennsylvania, Philadelphia, February 2013.

"The Color Theories of Michel-Eugène Chevreul," presented at the "Bright Modernity: Color, Commerce, and Consumption in a Global Perspective" conference held at the German Historical Institute, Washington, DC, June 2012

"Hearing Voices: The Soundscape and Visual Culture of Debussy's Paris," Smith College Museum of Art, March 2012

"*Ces Vulgaires Chromos*: Color in the Age of Mechanical Reproduction," presented at the annual meeting of the Society for French Historical Studies, Charleston SC, February 2011

"A New Look at Color: Impressionism and the Color Revolution of the Nineteenth Century," presented at the annual meeting of the College Arts Association, Chicago, February 2010

Jennifer G. Tucker

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RESEARCH AND TEACHING AREAS: Interdisciplinary Visual Culture Studies; Nineteenth- and Twentieth-Century British History and Victorian Studies; Social and Cultural Practices of Science; Science and Popular Knowledge; History of Technology.

CURRENT POSITION

Wesleyan University: Associate Professor of History; Core member of Science in Society Program and Chair, Feminist, Gender and Sexuality Studies Program (2011-Dec. 2013). Director, Allbritton Center for the Study of Public Life.

PREVIOUS POSITIONS

Harvey Mudd College, Claremont, California.

Hixon-Riggs Visiting Professor of Science and Technology Studies, 2009-2010.

The Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

Faculty Fellow, Fall 2005.

Yale Center for British Art, New Haven, Connecticut. Faculty Research Fellow, Fall 2003.

California Institute of Technology, Pasadena, California. Andrew W. Mellon Postdoctoral Fellow in the Humanities, 1996-1998.

EDUCATION

Johns Hopkins University, Ph.D. in History of Science, Medicine, and Technology, 1997.

University of Cambridge, M.Phil. in History and Philosophy of Science, 1990 (Marshall Scholar, Gonville and Caius College).

Stanford University, B.A. in Human Biology (Neuropsychology of Vision, Perception and Memory), with Honors and Distinction. (Honors in History of Science, 1988.

PUBLICATIONS

Books

Nature Exposed: Photography as Eye Witness in Victorian Science. Baltimore:

Johns Hopkins University Press, 2006; 2nd edition, paperback/e-book, 2013.

Book in Progress

“Facing Facts: The Tichborne Cause Célèbre and the Rise of Modern Visual Evidence”

(Book manuscript, in progress; 150 pp. completed; est. completion date: June 1, 2014).

Edited Collections

_____. Guest Editor, Special Theme Issue of *History and Theory* 48: “Photography and Historical Interpretation” (December 2009).

Journal Articles

_____. “Marvels and Spectacles: Photographic Exploration in the Modern Age,” *Aperture* (May 2013).

_____. “The Hidden World of Science: Nature as Art in 1930’s American Print

- Advertising," *Spontaneous Generations: A Journal for the History and Philosophy of Science*, vol. 6, no. 1 (Fall 2012).
- _____. "Eye on the Street: Photography in Urban Public Spaces," *Radical History Review* 114: Voyeurs, Walkers, and the Politics of Urban Space (Fall 2012): 7-18.
- _____. "Let the Microscope Tell Your Story": Philip Gravelle and the Neglected Industrial and Advertising Contexts of Ultra-Microphotography, 1920-1940," *PhotoResearcher* 17 (Spring 2012): 19-32. (*PhotoResearcher* is the academic journal of the European Society for History of Photography).
- _____. "Visualizing Darwinian Revolution: Review Forum," *Victorian Studies*, 52 (3), Spring 2010: 441-448.
- _____. "Entwined Practices: Engagements with Photography in Historical Inquiry," Special Theme Issue of *History and Theory*, "Photography and Historical Interpretation," vol. 48 (December 2009): 1-12.
- _____. "Objectivity, Collective Sight, and Scientific Personae," *Victorian Studies* 50 (4) (2008): pp. 648-657.
- _____. "The Historian, the Picture and the Archive," *Isis* 97 (March 2006): 111-120.
- _____. "Voyages of Discovery on Oceans of Air: The Image of Science in an Age of 'Ballooning,'" *Osirix* (1996): 144-176. Translated and reprinted for a museum catalogue published to accompany an exhibition on the history of ballooning at the Musée-Promenade in France: "Voyages exploratoires sur les océans des airs : observation scientifique et image de la science à l'ère de la Ballomanie."
- Book Chapters**
- _____. "Law on Trial: Historicizing the Courtroom Sketch" (work in process).
- _____. "Mason Jackson and the Idea of Pictorial News," in Jason Hill and Vanessa R. Schwartz, eds. *Flash: The Art and History of News Pictures* (forthcoming).
- _____. "Questionable Photographs: Ethics of Photography in Nineteenth-Century England," in *Images, Ethics, and Technology*, eds. Sharrona Pearl and Barbara Zelizer (London: Routledge, work in process).
- _____. "Experiments in Glass-Houses: Richard Beard, Antoine Claudet, and the Scientific Networks of Daguerreotype Portraiture," *Sun-Limbed Portraits: The Photography of Richard Beard & Antoine Claudet*, ed. Geoffrey Batchen. (New Haven: Yale Center for British Art, under review).
- _____. "Photographic Migrations: The Tichborne Claimant, Popular Archives, and the "Evidence of Camera Pictures," in Kelley Wilder and Gregg Mitman, eds. *Documenting the World* (Chicago: University of Chicago Press, in press).
- _____. "Foreword," *Ashgate Research Companion on Victorian Spiritualism and the Occult*, eds. Tatiana Kontou and Sarah Wilburn (Aldershot: Ashgate, Fall 2012): xiii-xv.
- _____. "The 'Social Photographic Eye,'" in *Brought to Light: Photography of the Invisible*, ed. Corey Keller (New Haven: Yale University Press, 2008). Shortlisted for the And/Or Prize for Best Book on Photography 2009, London, UK. Translated into German, "Die gesellschaftliche Prägung des fotografischen Blicks" (Vienna: Albertina Museum, 2008).
- _____. "Gender and Genre in Scientific Photography." In Ann Shteir and Bernard Lightman, eds. *Figuring It Out: Visual Languages of Gender in Science* (University of New England Press, 2006).
- _____. "Photography as Witness, Detective, and Imposter: Visual Representation in Victorian Science." In Bernard Lightman, ed., *Science in Victorian Context* (Chicago: University of Chicago Press, 1997): 378-408.

2012 Op-Eds

- “What’s Wrong With This Picture: The Strange History of the Monkey-to-Man Icon,” *The Boston Globe*, Sunday Ideas Section, October 28, 2012.
- “The Mars Curiosity Rover and the Long Search for ET,” *The Wall Street Journal*, September 17, 2012.
- “The Medieval Roots of Todd Akin’s Theories,” *The New York Times*, August 24, 2012.

RECENT FELLOWSHIPS AND GRANTS

U.S. Fulbright-University of York Scholar Award (2013-2014). Department of the History of Art, University of York.

The British Academy-Huntington Library Fellowship for Study in Great Britain (\$2100), Summer 2011.

The Curran Fellowship for Study of the Victorian Press from the Research Society for Victorian Periodicals (\$2500), awarded for UK research, Summer 2011.

Science across the Curriculum Grant for developing a collaborative course about the history of the search for life on Mars with Prof. Martha Gilmore, planetary geologist, Department of Earth and Environmental Sciences, Wesleyan University, Spring 2011.

RECENT CONFERENCE PAPERS AND SCHOLARLY PRESENTATIONS

“SftP’s Use of Art for Mobilization,” Conference on Science for the People, Amherst College, April 2014.

“Scientific Knowledge and the Cultures of Evidence,” Panel for Association for the Study of Law, Culture and Humanities, Birkbeck College, University of London, March 22-23, 2013.

“Media, Crime, and the Law: Assessing the Role of the Media in Framing Crime and the Anglo-American Legal Process,” 2012 Annual Meeting of the American Society for Legal History, November 8-11, 2012, St. Louis, Missouri.

Chair and Commenter, “Bodies and Media: Reproducing and Reshaping Sexuality, Race, and Gender,” Berkshire Conference of Women Historians, Amherst, MA, June 9-12, 2011.

“Field of Vision: Visual Culture and Modern British History,” North American Council on British Studies, Baltimore, MD, Nov. 12-14, 2010.

“Objecting: New Questions and Directions in Material and Cultural Historical Work,” The MacMillan Center for International and Area Studies, Yale University, New Haven, CT, Sept. 24-25, 2010.

Kathleen Stewart Howe

Kathleen Stewart Howe is the Sarah Rempel and Herbert S. Rempel '23 Director of the Pomona College Art Museum and Professor of Art History in the Department of Art and Art History. Dr. Howe teaches courses in the history of photography and museums, and serves as reader for senior theses. She is committed to the concept of the teaching museum as a multi-disciplinary academic resource. An alumna of Getty Museum Leadership Institute (2009), she served as Associate Director and Curator of Prints and Photographs at the University of New Mexico Art Museum after training as an intern in the J. Paul Getty Museum's Department of Photography. She was a Chester Dale Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C. She received her PhD and MA in the History of Art from the University of New Mexico.

Howe chairs the Museum Curricular Collaboration Planning Committee (funded by the Mellon Foundation); and the Public Art Advisory Committee, Pomona College, 2004-2005, which developed the artist's commission for the Pomona College Skyspace by James Turrell, completed 2007. She also serves as a Member of the Arts Implementation Working Group, 2007-continuing; Member of the Taskforce on the Arts, Pomona College, 2005-2007; Member of the Advisory Committee, Professional Masters Programs, Museum Studies, Claremont Graduate University, 2005-2007. Since 2005, she's acted as a peer reviewer for the American Alliance of Museums, with a special interest in academic museums and collection development. As a Member of the Print Council of America she was the organizer of the 2003 Annual Meeting, Albuquerque, New Mexico. At the University of New Mexico she was Co-chair, Cultural Studies Colloquium (August 1999 to 2004), and Adjunct Assistant Professor, Department of Art and Art History, University of New Mexico.

Dr. Howe is the curator of over 100 exhibitions, recent projects include: *In Search of Biblical Lands: 19th -Century Photography in the Holy Land* at the Getty Villa (2011), *Nuance of Sky: Edgar Heap of Birds Invites Spirit Objects to Join his Art Practice* (2013), Pomona College Museum of Art. Current projects include a commissioned work by David Michalek, *Figure Studies* for the campus-wide initiative "The Mind in Motion" and a joint, multi-site project with the Los Angeles County Museum of Art and the Santa Barbara Museum of Art exploring the career of John Divola. At Pomona College, curatorial projects include: *James Turrell at Pomona College*, 2007-2008, *Goya/Chagoya*. 2004; *Helen Pashgian: Working in Light* (2010) and exhibitions featuring Frederick Hammersley and Kara Walker, as well as a number of exhibitions drawn from the permanent collection. For the Santa Barbara Museum of Art she curated *First Seen: Portraits of the World's Peoples* and *Revealing the Holy Land: The Photographic Exploration of Palestine*, for which she wrote the accompanying catalogues. Both traveled to major national and international venues. Her work at the University of New Mexico Art Museum includes: *Highlights of the Collection*, reinstallation of the permanent collection following reopening of the University of New Mexico Art Museum, 2003; *Politics, Paper and Ink: The Work of the*

Taller de Grafica Popular, joint exhibition University of New Mexico Art Museum and Center for Southwest Research, 2003; *Tamarind at 40* with Marge Devon, Tamarind Institute, University of New Mexico Art Museum (venues in US and Canada).

She is the author of Excursions Along the Nile: The Photographic Discovery of Ancient Egypt, winner of a Krazna Kraus Foundation Award, a biannual international award for photography books, and Felix Teynard: Calotypes of Egypt (a New York Times Notable Book in Photography). In addition she has contributed to or edited books on photography and the graphic arts, and written numerous catalogs for contemporary artists..

From her initial scholarly focus on the history of photography and its intersection with the visual culture of the nineteenth century, and graphic protest art, she expanded her focus to issues surrounding the uses of collections in the campus museum. The latter interest dovetails with an active planning process for a new museum facility at Pomona College.

WENDY KOZOL

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EDUCATION

Ph.D. in American Studies, University of Minnesota, Minneapolis, 1990.
M.A. in Modern Art History, University of California, Los Angeles, 1986.
B.A. in Art History, Oberlin College, Oberlin, OH, 1980.

TEACHING EXPERIENCE

Professor, Comparative American Studies Program, Oberlin College, 2008- present.
Acting Director, Comparative American Studies Program, Oberlin College, 2009-2010.
Professor, Gender and Women's Studies Program, Oberlin College, 2006-2008.
Associate Professor, Gender and Women's Studies Program, Oberlin College, 1999-2006.
Director, Gender and Women's Studies Program, Oberlin College, 2000-2004.
Assistant Professor, Women's Studies Program and Department of History, Oberlin College, fall 1997-spring 1999.

PUBLICATIONS

Books

Hesford, Wendy and Wendy Kozol, eds. *Just Advocacy? Women's Human Rights, Transnational Feminism, and the Politics of Representation*. Rutgers University Press, 2005.
Hesford, Wendy and Wendy Kozol, eds. *Haunting Violations: Feminist Criticism and the Crisis of the "Real."* University of Illinois Press, 2001.
Life's America: Family and Nation in Postwar Photojournalism. Temple University Press, 1994.

Recent Articles

Rebecca Adelman and Wendy Kozol. "Banality: Discordant Affects and the Ethics of Spectatorship." *Theory & Event*, in press.
"Witnessing Genocide and the Challenges of Ethical Spectatorship." In *Embodied Politics in Visual Autobiography*, eds. S. Brophy and J. Hladki. University of Toronto Press, in press.
"Witnessing Precarity: Photojournalism, Women's/Human/Rights, and the War in Afghanistan." In *The Violence of the Image: Photography and International Conflict*, ed. Liam Kennedy and Catlin Patrick. London: I.B. Tauris, under review.
"Battlefield Souvenirs and the Affective Politics of Recoil." *Photography & Culture* 5, 1 (March 2012): 21-36.
"Looking Elsewhere." *Reconstruction: Studies in Contemporary Culture* 11, 2 (2011).
"Complicities of Witnessing in Joe Sacco's *Palestine*." In *Theoretical Perspectives on Human Rights and Literature*, eds. E. Goldberg and A. Schultheis, 165-179. Routledge, 2011.
"Visual Witnessing and Women's Human Rights." *Peace Review* 20, 1 (2008): 67-75.
Wendy Kozol and Rebecca DeCola. "Remapping the Visual War on Terrorism: Citizenship and its Transnational Others." In *Rethinking Global Identity: Culture, Media and Democracy*, eds. Andrew Martin and Patrice Petro. Rutgers University Press, 2006.
"Miss Indian America: Regulatory Gazes and the Politics of Affiliation." *Feminist Studies* 31.1 (2005): 64-94.
"Domesticating NATO's War in Kosovo: (In)Visible Bodies and the Dilemma of Photojournalism." *Meridians: feminism, transnationalism, race* 4.2 (2004): 1-38.

Recent Reviews and other Publications

Sharon Sliwinski, Human Rights in Camera. *caa.reviews* (June 2012).
<http://www.caareviews.org/>

"Encounters with the Everyday: Joanne Leonard's "Newspaper Diary: Trompe-L'oeil Photographs." Institute for the Humanities, University of Michigan, Ann Arbor, April 2012.

From One Prison (Jacobsen 1994) and Sin by Silence (Klaus 2009). *Films for the Feminist Classroom* 3.2 (Fall 2011). http://www.signs.rutgers.edu/issue_3-2.html

"Life Magazine Photographs," sidebar in *Visual Communication Research Designs*, ed. Keith Kenney, 221-222. New York: Taylor and Francis, 2009.

"Filming the Care Chain: A Review Essay." *The Scholar & Feminist Online*, 8.1 (Fall 2009). www.barnard.edu/sfonline

"AHR Conversation: On Transnational History," with C.A Bayley, S. Beckert, M. Connelly, I. Hofmeyr, W.Kozol, and P. Seed. *American Historical Review* (December 2006): 1441-1464.

"Convictions" and "Disturbing the Peace." Catalogue essays for concurrent exhibitions at Denise Bibro Gallery, New York, 2006.

"Marginalized Bodies and the Politics of Visibility": Review of Cara Finnegan, Picturing Poverty: Print Culture and FSA Photographs and Elena Tajima Creef, Imaging Japanese America: The Visual Construction of Citizenship, Nation, and the Body. *American Quarterly* 57,1 (March 2005): 237-247.

Recent Presentations

"Precarity in the Night Sky: Missile Defense, Anxious Cartographies and the US Surveillance Regime." American Studies Association Annual Meeting, San Juan, Puerto Rico, November 2012.

"Archiving the Inhuman: Visual Atrocities in the War on Terror." Terror and the Inhuman Conference. Brown University, October 25-27, 2012.

Respondent to talk by Anne Cubilie, United Nations Consultant, "Testimony and the Cultural Politics of Human Rights." Humanities Institute Human Rights Working Group, Ohio State University, May 8, 2012.

"Looking Elsewhere." Paper presented as part of the 2011-2012 lecture series, "The In/visibility of America's 21st Century Wars," sponsored by Institute for Advanced Study Remak New Knowledge Seminar, Indiana University, March 2012.

"Re-Envisioning Militarism: A Roundtable Conversation on Transforming Visual Cultures of War." Co-organizer with Rebecca Adelman. American Studies Association Annual Meeting, Baltimore, October 2011.

"Visualizing Paradise and the Sea of Sorrow," with Ann Sherif. Visualizing Asia In the Modern World: A Conference On Image-Driven Scholarship, Harvard University, May 2011.

"Battlefield Souvenirs and Ethical Spectatorship." Feeling Photography Conference, Toronto, October 2009

"Ambivalent Witnessing: Affect and Spectacle in Women's Human Rights Photography." Photography and International Conflict Conference. Clinton Institute for American Studies, University College, Dublin, Ireland, June 2009

"Witnessing Genocide and the Challenges of Ethical Spectatorship." Cultural Studies Association, New York, May 2008.

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EMPLOYMENT

Associate Professor of Sociology 07/2010 - present
Department of Anthropology and Sociology, Williams College, Williamstown, MA

Assistant Professor of Sociology 07/2003 – 06/2010
Department of Anthropology and Sociology, Williams College, Williamstown, MA

Postdoctoral Fellow 09/2002 – 05/2003
The Harriman Institute for Advanced Studies of the Former Soviet Union, Columbia University, NY

EDUCATION

University of Pennsylvania, PhD in Sociology 09/1997 – 12/2002

Central European University, MA (with Distinction) in Society and Politics 09/1996 - 09/1997

Moscow State University, Diploma (BA equivalent) in Sociology (with Distinction) 09/1991 - 06/1996

CURRENT RESEARCH

Snapshot Histories: The Afterlife of Socialism in Russian Family Photographs (manuscript in progress, co-author with Oksana Sarkisova)

TEACHING

Courses offered at Williams College:

Anso 205. *Ways of Knowing*; Anso 206. *Social Theory*; Soc/Thea 11. *Verbatim: Adventures in Ethnographic Theater*; Soc 13. *Puzzles and Puzzlers*; Soc 101. *Invitation to Sociology*; Soc 219. *Images and Society*; Soc 315. *Culture, Consumption and Modernity*; Soc 317T. *The Public and the Private*; Soc 324. *Memory and Identity*; Soc 332. *Communism and Its Aftermath*.

RECENT SCHOLARSHIPS AND AWARDS

2012 Oakley Center Fellowship, Williams College

2011 Marie Curie/ EURIAS Fellowship, Central European University Institute for Advanced Study, Budapest, Hungary (EUR 32,000)

2011 American Council of Learned Societies Fellowship (\$45,000)

2010 Davis Center Book Prize in Political and Social Studies (awarded annually by the Association for Slavic, East European, and Eurasian Studies)

2009 Heldt Prize for best book by a woman in any area of Slavic/East European/Eurasian studies (awarded annually by the Association of Women in Slavic Studies)

2006 International Collaborative Research Grant, Wenner-Gren Foundation for Anthropological Research (\$28,000)

2006 Collaborative Humanities Research Fellowship, National Endowment for the Humanities (\$30,000)

1999 - 2000 Dissertation Improvement Grant, National Science Foundation (\$7,500)

