

MARTHA A. SANDWEISS

Professor of History, 136 Dickinson Hall, Princeton University, Princeton, NJ 08544-1017
masand@princeton.edu
(Home: 29 Snowden Lane, Princeton, NJ 08540)

EDUCATION

YALE UNIVERSITY, New Haven, CT

Ph.D (History), 1985; M.Phil. (History), 1979; M.A. (History), 1977; Fellow, Center for American Art and Material Culture, 1977-1979

HARVARD UNIVERSITY, Cambridge, MA

B.A. (magna cum laude), American History and Literature, 1975

EMPLOYMENT

PRINCETON UNIVERSITY, Princeton, NJ

Professor of History, 2009 - present.

AMHERST COLLEGE, Amherst, MA

Professor of American Studies and History, 2000 - 2009; Associate Professor of American Studies and History, 1997 - 2000; Associate Professor of American Studies, 1994-1997; Adjunct Associate Professor of Fine Arts and American Studies, 1989-1994; Director, Mead Art Museum, 1989-1997.

AMON CARTER MUSEUM, Ft. Worth, TX

Adjunct Curator, 1987-1989; Curator of Photographs, 1979-1986

PUBLICATIONS

Books

Passing Strange: A Gilded Age Tale of Love and Deception Across the Color Line (Penguin Press, 2009; paperback 2010).

Print the Legend: Photography and the American West (Yale University Press, 2002; paperback 2003).

(Co-editor with Clyde A. Milner and Carol A. O'Connor), *The Oxford History of the American West* (Oxford University Press, 1994)

(Editor and Contributor), *Photography in Nineteenth-Century America*, (Harry N. Abrams, Inc., 1991)

(With Rick Stewart and Ben Huseman), *Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846-1848* (Smithsonian Institution Press, 1989)

(Editor and Introduction), Elizabeth W. Forster and Laura Gilpin, *Denizens of the Desert* (University of New Mexico Press, 1988)

Laura Gilpin: An Enduring Grace (Amon Carter Museum, 1986)

(Editor), *Contemporary Texas: A Photographic Portrait* (Texas Monthly Press, 1985)

(Editor), *Historic Texas: A Photographic Portrait* (Texas Monthly Press, 1985)

Masterworks of American Photography: The Amon Carter Museum Collection (Oxmoor House, 1982)

Carlotta Corpron: Designer with Light (University of Texas Press, 1980)

Pictures from an Expedition: Early Views of the American West (Exhibition catalogue: Yale University Art Gallery, 1978)

Websites

The Princeton & Slavery Project website (<https://slavery.princeton.edu>), hosted by Princeton University Library, 2017. Project Director and Editor for site with 40 contributors and the equivalent of more than 800 pages of text stories, as well as 380 primary sources, dynamic maps and graphs and videos.

Essays and book chapters

- [with Craig Hollander], "Princeton and Slavery: Holding the Center," *Princeton & Slavery Project* website, excerpted and reprinted in *Princeton Alumni Weekly* (Nov. 7, 2017)
- "Cross Cultural Challenges: Thoughts on Public History in China from an American Perspective," *Public History* (《公众史学》) (Nov. 2017). In Mandarin.
- [with Na Li] "Teaching Public History: A Cross-Cultural Experiment," *The Public Historian* 38:3 (Aug. 2016).
- "Still Picture, Moving Stories: Reconstruction Comes to Indian Country," in Adam Arenson and Andrew K. Graybill, eds. *Civil War Wests: Testing the Limits of the United States* (University of California Press, 2015)
- "Photography, the Archive and the Invention of the American West," in Costanza Caraffa and Tiziana Serena, eds., *Photo Archives and the Idea of Nation* (DeGruyter, 2014)
- "Family Pictures/Family Stories," in Nancy Marie Mithlo, ed. *For a Love of His People: The Photography of Horace Poolaw* (National Museum of the American Indian, 2014)
- "General Wool and His Troops in the Streets of Saltillo, 1847," in Jason E. Hill and Vanessa R. Schwartz eds., *Getting the Picture: The Visual Culture of the News* (Bloomsbury, 2014)
- "Finding Fanny," *Journal of the History of Childhood and Youth* 4:2 (Spring, 2011)
- "Image and Artifact: The Photograph as Evidence in the Digital Age," *Journal of American History* (June, 2007)
- "Photography and the Western Scene," in *Redrawing Boundaries: Perspectives in Western American Art* (Denver Art Museum, 2007)
- "Photography in Nineteenth-Century America," in *History Now: American History Online* (Dec. 2006)
- "A Stereoscopic View of the American West," *Princeton University Library Chronicle* (Winter, 2006)
- "Paper Pictures," Introductory essay for Tom Young and Jon Willis, *Recycled Realities* (Stanton, VA: Center for American Places, 2006)
- "Photographing in High Places," Introductory essay for photogravure portfolio, *Photographing in High Places: Bradford Washburn, Mountain Photographs* (Florence, MA: Jon Goodman Photogravure, 2005)
- "Picturing Arizona," introductory essay in Katherine Morrissey and Kristen Jensen, eds., *Picturing Arizona: The Photographic Record of the 1930s* (University of Arizona Press, 2005)
- "The Necessity for Ruins: Photography and Archeology in the American Southwest," in May Castleberry, ed. *New World's Old World* (University of New Mexico Press, 2003)
- "The Historical Landscape: Laura Gilpin and the Tradition of American Landscape Photography," in Susan R. Ressler, ed. *Women Artists of the American West* (Jefferson, NC and London: McFarland & Company, Inc., 2003). Reprinted from *The Desert is No Lady....* (1987).
- "Redrawing the West: Jack Jackson's *Comanche Moon*" in Jan Baetens, ed. *The Graphic Novel* (Leuven, Belgium: Leuven University Press, 2001)
- "Picturing Indians: Edward S. Curtis in Context" in *Edward Sheriff Curtis: Photographs of the Plains Indian Peoples* (University of Nebraska Press, 2001)
- "Picturing Change: Early St. Louis Photography," in John Neal Hoover, ed. *St. Louis and the Art of the Frontier* (St. Louis Mercantile Library at the University of Missouri–St. Louis, 2000)
- "Looking West from Here and There" in Clyde Milner, ed., *A New Significance: Re-Envisioning the History of the American West* (Oxford University Press, 1996)
- "Dry Light: Photographic Books and the Arid West," featured essay in May Castleberry, ed., *Perpetual Mirage...* (Whitney Museum of American Art in association with Harry N. Abrams, Inc., 1996) (Introductory essay) *William Garnett* (University of California Press, 1994)
- "Views and Reviews: Western Art and Western History" in William Cronon et. al. eds., *Under an Open Sky: Rethinking America's Western Past* (W. W. Norton, 1992)
- "The Public Life of Western Art" in Jules Prown, et. al. *Discovered Lands, Invented Pasts* (Yale University

- Press, 1992)
- “Undecisive Moments: The Narrative Tradition in Western Photography,” in Sandweiss, ed., *Photography in Nineteenth-Century America* (Harry N. Abrams, Inc., 1991)
- “The Way to Realism: 1930-1940” in James Enyeart, ed., *Decade by Decade* (New York Graphic Society, 1989)
- “‘As the Momentoes of the Race’: Photographs of North American Indians” in Skeet McAuley, *Sign Language* (Aperture, 1988)
- (Picture editor and foreword), *Eliot Porter* (New York Graphic Society, 1987)
- “Laura Gilpin and the Tradition of American Landscape Photography,” in Janice Monk and Vera Norwood, eds., *The Desert is No Lady: Women Artists and Writers of the Southwest* (Yale University Press, 1987)
- “Carleton E. Watkins,” foreword to Peter E. Palmquist, *Carleton E. Watkins: Photographer of the American West* (University of New Mexico Press, 1983)
- “‘To Look On, To Analyze, To Explain Matters to Myself’: The Photographer as a Historian,” *Journal of American Culture* Volume 5, Number 4, Winter, 1982

Selected Articles and Reviews

- [with Eric Sandweiss], “In a Desecrated Cemetery, History Finally Caught Up with Our Family,” *The Nation* online (Feb. 27, 2017)
- [Review] John M. Coward, “Indians Illustrated: The Image of Native Americans in the Pictorial Press,” *Journal of American History* (Sept. 2017)
- “Woodrow Wilson, Princeton and the Complicated Landscape of Race,” *The Nation* online (Dec. 1, 2015)
- [Review] Shawn Michelle Smith, “At the Edge of Sight: Photography and the Unseen,” *Journal of American History*, (March 2015)
- [Review] Rachel McLean Sailor, “Meaningful Places: Landscape Photographers in the Nineteenth Century American West,” *American Historical Review* (Feb. 2015)
- [Review essay] Jeff Rosenheim, “Photography and the American Civil War,” *History of Photography*, (38:3 Aug. 2014)
- “Artifacts as Pixels, Pixels as Artifacts: Working with Photographs in the Digital Age,” *American Historical Society Perspectives* (Nov. 2013)
- [Review essay] Deborah Willis and Barbara Krauthamer, “Envisioning Emancipation: Black Americans and the End of Slavery,” *Visual Resources: An International Journal of Documentation* (Winter, 2013)
- [Review] Carla Kaplan, “Miss Anne in Harlem,” *New York Times Book Review*, 20 Sept. 2013
- [Review] Kate Sampsell-Willmann, “Lewis Hine as Social Critic,” *American Historical Review*, Dec. 2010
- [Review] Richard Steven Street, “Everyone Had Camera: Photography and Farmworkers in California, 1850-2000,” *Western Historical Quarterly*, Summer 2010
- [Review] Lisa Strong, “Sentimental Journey: The Art of Alfred Jacob Miller,” *Great Plains Quarterly*, Winter 2010
- [Review] Adele Logan Alexander, “The Remarkable Gibbs-Hunts and the Enduring (In)significance of Melanin,” *Washington Post*, May 16, 2010
- “Ada King,” in *American National Biography* (Oxford University Press, 2010)
- [Review] W. Ralph Eubanks, “The House at the End of the Road: The Story of Three Generations of an Interracial Family in the American South,” *Washington Post*, (July 19, 2009)
- [Review] Lea VanderVelde, “Mrs. Dred Scott: A Life on Slavery’s Frontier,” *Washington Post*, (April 5, 2009)
- [Review] Flannery Burke, “From Greenwich Village to Taos: Primitivism and Place at Mabel Dodge Luhan’s,” *Journal of American History*, June 2009
- “Ada King,” in *African American National Biography* (Oxford University Press, 2008)
- “Death on the Front Page,” op-ed piece, *New York Times*, (Sunday, April 4, 2004)

[Review] Gretchen Garner, "Disappearing Witness: Change in Twentieth Century American Photography," in *History: Reviews of New Books* (winter, 2004)

[Introductory essay] in Peter Palmquist and Thomas Kailbourn, *Pioneer Photographers from the Mississippi to the Continental Divide* (Palo Alto: Stanford University Press, 2005)

"Ansel Adams at 100," exhibition and book review in *Public Historian* (fall, 2002)

"Laura Gilpin," in *Notable American Women* (Harvard University Press, forthcoming edition)

"Laura Gilpin," in *Oxford History of Photography* (forthcoming)

[Introductory essay] in Peter Palmquist and Thomas Kailbourn, *Pioneer Photographers of the Far West: A Biographical Dictionary, 1840-1865* (Stanford University Press, 2000)

"William Thomas Gilcrease" and "Laura Gilpin," in *American National Biography* (Oxford University Press, 1999)

"Ansel Adams," and "Photography in the American West," in Howard R. Lamar, ed., *The New Reader's Encyclopedia of the American West* (Yale University Press, 1998)

"The West': The Visual Record," *Western Historical Quarterly* (Fall, 1997)

["The Collector's Eye"], Introductory essay in Olivia Lahs-Gonzalez and Lucy Lippard, *Discerning Eye: Women Photographers of the Twentieth Century* (St. Louis Art Museum, 1997)

"The Poet's Resonance," foreword to Susan Danly, ed., *Language as Object: Emily Dickinson and Contemporary Art* (University of Massachusetts Press, 1997)

["Photographically Illustrated Books of the American West"], introductory essay in *To Delight the Eye: Original Photographic Book Illustrations of the American West* (DeGolyer Library, Southern Methodist University, 1994)

"To Look On, To Analyze, To Explain Matters to Myself: The Photographer as Historian [an excerpt]" in Amy Rule, ed., *Carleton Watkins: Selected Text and Bibliography* (G. K. Hall, 1993)

"Rethinking Western Landscape Photography," *The Magazine Antiques* (February, 1992)

"A Newly Discovered Daguerreotype Collection at Amherst College," *The Daguerreian Annual* (The Daguerreian Society, 1990)

"Discovery: A Superb Cache of Long-Lost Daguerreotypes," *Connoisseur* (October, 1990)

"Richard Avedon" and "Laura Gilpin," in *The Dictionary of Art* (Macmillan, 1989)

"Eliot Porter: The Master Eye," *National Wildlife* (February-March, 1989)

"Laura Gilpin and the American Southwest," *Orion Nature Quarterly*, (Autumn, 1988)

Foreword to *Reclaiming Paradise: American Women Photograph the Land*, exhibition catalogue (Tweed Museum of Art, 1987)

"Laura Gilpin" and "Carl Mydans," in *Encyclopedia of World Biography* (McGraw-Hill, 1987)

"Doug Keats: Ranchos de Taos Church," *Artspace* (Summer, 1987)

Foreword to Rutherford Witthus, *Blickensderfer: Images of the West* (Cordillera Press, 1986)

(Louise Todd, pseud.), "Richard Avedon's Imagined West," *The Atlantic* (March, 1986)

"Laura Gilpin's Indians: An Enduring Image," *Four Winds Magazine*, (Autumn, 1982)

Numerous exhibition brochures and book reviews for the *Dallas Morning News*, *Ft. Worth Star Telegram*, *Gateway Heritage*, *History: Reviews of New Books*, *Los Angeles Times*, *Montana: The Magazine of Western History*, *New Mexico Historical Review*, *The New York Times*, *The Public Historian*, *Southwestern Historical Quarterly*, *Western Historical Quarterly*, *Lone Star Review*, *History of Photography*, *Journal of Mormon History*, *California History*, *The Journal of American History*, *The Washington Post* and *Western American Literature*.

Selected Awards and Honors

Passing Strange: A Gilded Age Tale of Love and Deception Across the Color Line. National Book Critics Circle Award 2009 (Finalist, biography), Los Angeles Times Book Award 2009 (Finalist, history), Merle Curti Award, Organization of American Historians, 2009 (Honorable mention; best book in American social history); Janet Maslin, "Ten Best Books of the Year, 2009," *New York Times*.

Print the Legend: Photography and the American West. Ray Allen Billington Award (best book in American frontier history), Organization of American Historians, 2003; William P. Clements Award (best nonfiction book on southwestern America), Clements Center, Southern Methodist University, 2003; Barbara Sudler Award, Colorado Historical Society, 2004.

The Oxford History of the American West. Main selection, History Book Club, May 1994; Featured selection, UK Book Club; Western Heritage Award, National Cowboy Hall of Fame, 1994; Western Writers of America, Inc., Finalist, Best Western Nonfiction - Contemporary, 1994; New York Public Library, Outstanding Reference Book, 1994; Caughey Western History Association Award from the Western History Association, for the year's outstanding book in western history, 1995.

Photography in Nineteenth-Century America, History Book Club, 1991.

Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846-1848
American Historical Print Collectors Society Award, Outstanding Publication of 1990;
Vasari Award (Dallas Museum of Art), Outstanding Art Book, 1989.

Laura Gilpin: An Enduring Grace, (book). George Wittenborn Award (Art Libraries Society of North America), Outstanding Art Book of 1987, cited for "the author's evident scholarship and sensitive interpretation of the photographer's work"; the 1986 Photographic Book of the Year; the Award of Distinction from the American Association of Museums; the Award of Excellence from The Art Museum Association of America; the Gold Citation from the Texas Association of Museums; and the award for design from the American Institute of Graphic Arts.

Laura Gilpin: An Enduring Grace, (film). Awards: Texas Association of Museums' Wilder Award; CINE Golden Eagle; Sinking Creek Film Festival Cash Award; Finalist, American Film and Video Festival; Honorable Mention, Houston International Film Festival; Honorable Mention, San Francisco International Film Festival.

President-elect, Western History Association, 2017
Executive Committee, Society of American Historians, 2017
Executive Board, Center for Visual Biography, National Portrait Gallery, 2016-present
Liguria Study Center for the Arts and Humanities, Bogliasco, Italy, Residency Fellowship, 2011; 2015
Fellow, Huntington Library, Spring, 2011
Visitor, School for Historical Studies, Institute for Advanced Studies, Fall, 2010
Elected member, Society of American Historians, 2009
Executive Board, Organization of American Historians, 2007-2011
Rockefeller Foundation Bellagio Residency Fellowship, 2007.
Organization of American Historians Distinguished Lecturer, 2007-2009, 2014-2015
Elected member, American Antiquarian Society, 2006.
Visiting Fellow, Gilder Lehrman Center for the Study of Slavery, Resistance and Abolitionism, Yale University, 2005-2006
Beinecke Senior Research Fellow (History), Howard R. Lamar Center for the Study of Frontiers and Borders, Yale University, 2004-2005

Amherst College Senior Sabbatical Fellowship, 2004
Gilder Lehrman Fellowship (one month), New York Public Library, 2003
Ethel Jane Westfeldt Bunting Scholar, School of American Research, Summer, 2002; Summer, 2001

Weatherhead Foundation Resident Scholar, School of American Research (Santa Fe), 2000–2001
 National Endowment for the Humanities Resident Scholar, School of American Research (Santa Fe), 2000–2001
 Fulbright Senior Scholar Award, New Zealand, 2000–2001 (declined)
 School of American Research (Santa Fe) Summer Scholar, 1999
 Ford Foundation Grant for area studies curriculum development, 1998–99
 Amherst College Faculty Research Grant, 2002; 1996–97
 American Council of Learned Societies Fellowship, 1996–97
 National Endowment for the Humanities Fellowship for Independent Scholars, 1988
 Beinecke Library Research Fellowship, Yale University, 1987–88
 Huntington Library Research Fellowship, 1988
 Fellow, Center for American Art and Material Culture, Yale University, 1977–79
 National Trust for Historic Preservation Internship, Strawbery Banke, Inc., Portsmouth, NH, 1977
 National Endowment for the Humanities–Smithsonian Institution Fellowship, National Portrait Gallery, 1975–76

Selected Professional Presentations

“Princeton and Slavery,” The Princeton & Slavery Symposium, Princeton University, 2017
“Making History Visible: Roundtable on Art and Visualizing the American Nation,” Princeton University Art Museum, 2017
“The Challenges of Historical Monuments,” Historical Society of Princeton, 2017
“Elite Northern Universities and Their Ties to Slavery,” Brooklyn Historical Society, 2017
“Who is Sophie Mousseau?” Oglala Lakota College, Pine Ridge, SD, 2017
“The Photograph as Evidence in the Digital Age,” Getty Research Institute/Huntington Library, 2016
“Imagination and History” Plenary address, New Jersey History Day, Princeton, NJ, 2016
“Forecasting the Future,” NY Art Resources Consortium Symposium, Museum of Modern Art, NY, 2016
“Rethinking Institutional Connections to Slavery,” Princeton Theological Seminary, 2016
“Imagining History with a Photograph,” Princeton American Indian Studies/American Studies, 2016
“Trying History: Science, Scandal and Sensation,” Chair and commentator, Organization of American Historians annual conference, Providence, RI, 2016
“The Princeton and Slavery Project: A Report from the Front,” Princeton Humanities Council, 2016
“Religion, Race and Nation in American Photography,” Danforth Center on Religion and Politics, Washington University, 2015
“Telling History with a Photograph: Alexander Gardner at Ft. Laramie, 1868,” Eisenberg Institute for Historical Studies, University of Michigan, 2015; Bard Graduate Center, New York, 2015
“Crossing the Divide between Western History and the Arts,” Moderator and facilitator, Western History Association Conference, Portland, OR, 2015
“Women in the Visual Arts: What is Success?” Moderator and facilitator, plenary session, Women’s International Study Center, Santa Fe, NM, 2015
“Writing History with a Photograph,” Photothek des Kunsthistorischen Instituts in Florenz, Max-Planck-Institut, Florence, Italy, 2015
“Life on an American Frontier,” Bogliasco Foundation, Bogliasco, Italy, 2015
“Public History on a University Campus: The Challenge of Investigating Princeton and Slavery” History, Memory, and the Urban Future, a collaborative seminar between Princeton University and Shanghai Normal University. Shanghai, China, 2014

- “*Cloaked Histories, Contested Objects: Clothing, Commerce, and Encounter in the Nineteenth Century*,” chair and comment, Organization of American Historians Conference, 2014
- “*Pictures, Words, and Archives: Photography and the Invention of the American West*” Museo de Memoria y Tolerancia, Mexico City. Invited speaker, Symposium, The Itinerant Languages of Photography, 2013
- “*Towards Post-Ironic Histories of the American West*,” chair and moderator of roundtable, Western History Association annual meeting, Tucson, 2013.
- “*The Civil War, Reconstruction and the American West*,” The Civil War in Art and Memory Symposium, Center for Advanced Study in the Visual Arts/National Gallery of Art, Washington D. C., 2013
- “*Clio’s Craft: History and Storytelling*,” chair and moderator of presidential session/roundtable, American Historical Association annual meeting, New Orleans, 2013
- “*Beyond the Edge: A Recovered Tale of Race and Violence from St. Louis and the West*,” James Neal Primm Lecture in History, University of Missouri-St. Louis, 2012
- “*An Indian Peace*,” Department of History, Tel Aviv University, Israel, 2012
- “*Picture Stories: Lost Tales, Forgotten Women, and the Violence of Everyday Life in the American West*,” Ruth and Calvin P. Horn Lecture, University of New Mexico, 2012
- “*Civil War Photographs and the Historical Imagination*” Civil War Sesquicentennial Conference, The Graduate Center, City University of New York, 2011
- “*Majestic Mountains and Vanishing Indians: Photography and the Invention of an American West*,” Conference: The Photo Archive and the Idea of Nation, Kunsthistorisches Institut in Florenze, Florence, Italy, 2011
- “*Unpacking a Photograph: Small Stories, Big Ideas, and Tales of Race and Violence from the American West*,” Annual Hugh Hawkins Lecture, Department of History, Amherst College, 2011
- “*Writing around Absence*,” Past Tense Seminar, USC-Huntington Institute for California and the West, 2011
- “*The Problem of Race in American Life*,” Italo-Britannica Society, Genoa, Italy, 2011
- “*Reading and Writing in the Digital Age*,” Harvard-Radcliffe 35th Reunion Symposium, 2010
- “*Passing Strange: The Problem of Race in American Life*”
The Walter C. Schnackenberg Memorial Lecture, Pacific Lutheran University, Tacoma, 2010;
American Studies Workshop, Cambridge University, 2010
- “*History and Equality*,” Los Angeles Times Book Fair, 2010
- “*Passing Strange: A Gilded Age Tale of Love and Deception Across the Color Line*,”
Colorado Historical Society, Denver, 2010
Newport Historical Society, Newport, RI, 2010
United States Geological Survey, Reston, VA, 2010
- “*Passing Strange: A Gilded Age Tale of Love and Deception Across the Color Line*,” Huntington Library, Stanford University, University of California-Berkeley, School for Advanced Research on the Human Experience, Princeton University, The United States Geological Survey (Menlo Park, CA and Reston, VA), American Antiquarian Society, 2009
- “*The Secret Life of Clarence King*,” The Corinne Sternheimer Greenfield Endowed Lecture, Arkansas State University, 2009
- “*Teaching Western American History with Primary Sources*,” Organization of American Historians Conference, Seattle, 2009
- “*Big Books, Big Lives*,” Western History Association Conference, Salt Lake City, 2008
- “*Photography in the American West*,” Portland Art Museum, Portland, OR, 2008
- “*Passing Strange: The Secret Life of Clarence King*,” The American History Workshop, New York University, 2007; Oakley Humanities Center, Williams College, 2008
- “*Image and Word*,” Symposium, “Images of the West: Survey Photography in French Collection, 1860-1880, Universite Paris 7, Paris, France, 2007
- “*Taking the Long View: Urban Photography in the United States*,” Symposium, “Photography and the Built Environment,” School of Architecture, Yale University, 2007

- “Photography and the Western Scene,”* Symposium, “Redrawing Boundaries: New Perspectives on Western Art,” Denver Art Museum, 2007
- “Passing Strange: Clarence King’s Odd Double Life in Late Nineteenth-Century New York,”* University Seminar on the City, Columbia University, 2007
- “The Real Thing: Using Photographs and Prints in the Classroom,”* Teaching American History workshop for New York City social studies teachers, New York Historical Society, 2006, 2007
- “Women’s History in the American West,”* Roundtable discussion, Western History Association annual meeting, St. Louis, 2006
- “Print the Legend: Photography and the American West,”* Keynote address, Princeton University Library symposium, 2006
- “Word Pictures: Writing, Photography and the Invention of the American West,”* Washington College, Chestertown, MD, 2006
- “Western Photographs, National Culture,”* Center for the Humanities, Washington University in St. Louis, 2006.
- “Passing Strange: The Secret Life of Clarence King,”* Gilder Lehrman Center, Yale University, 2006
- “Passing Strange: The Secret Life of Clarence King,”* History Department Colloquium, University of Massachusetts, Amherst, 2006
- “State of the Field: Visual and Material Culture,”* session chair and comment, Organization of American Historians annual meeting, San Jose, 2005
- “Picturing the West of Lewis and Clark,”* invited speaker, annual meeting, American Philosophical Society, Philadelphia, 2004
- “Picturing Indians: The Invention of the Vanishing Race,”* Doshisha University, Kyoto, Japan, 2004
- “Picturing the American West,”* invited speaker, Honors College, Henderson State University, Arkadelphia, Arkansas, 2004
- “Print the Legend: Photography and the American West,”* invited speaker, Center for the Southwest, University of New Mexico, 2004
- “Print the Legend: Photography and the American West,”* William P. Clements Prize Lecture, Southern Methodist University, Dallas, 2003
- “Print the Legend: Photography and the American West,”* invitational lecture, Heritage Studies Program, Arkansas State University, 2003
- “...Constructing Western Landscapes,”* session chair, Western History Association, Ft. Worth, 2003
- “Print the Legend: Photography and the American West,”* invited speaker, American Masters series, St. Louis Art Museum, 2003
- “Native American History Archives: Emerging Issues over Access and Control,”* session chair and organizer, Organization of American Historian conference, Memphis, 2003
- “Print the Legend: Photography and the American West,”* keynote address, 18th Annual Graduate Art History Symposium, University of Iowa, Iowa City, 2003
- “Print the Legend: Photography and the American West,”* Masterworks of American Art lecture series, Amon Carter Museum, Ft. Worth, TX, 2003
- “Photography and the American Indian,”* Wheelwright Museum, Santa Fe, NM, 2003
- “Print the Legend: New Work in American History,”* Newberry Library, Chicago, 2003
- “Laura Gilpin and the American Southwest,”* Colorado College, Colorado Spring, 2002
- “Print the Legend: Photography and the American West,”* Colorado Historical Society, Denver, 2002
- “Print the Legend: Photography and the American West,”* Annaley Neagle Redd endowed lecture, Brigham Young University, 2002
- “Print the Legend: Photography and the American West,”* Andrew W. Norman endowed lecture, Southwest Studies Center, Colorado College, 2002
- “Print the Legend: Photography and the American West,”* Marion Center for Photographic Arts, College of Santa Fe, 2002

- "*Zia Sun Symbol: The Biography of a Pot*," School of American Research, Santa Fe, 2002
- "*Images as History*," Inaugural lecture, exhibition of the Paul Mellon Bequest, Beinecke Rare Book and Manuscript Library, Yale University, 2002
- "*Print the Legend: Photography and the American West*," Santa Barbara Trust for Historic Preservation, 2002
- "*Photography and the Vanishing Race*," University of California-Santa Barbara, 2002
- "*Picturing Indians*," Annual Barbara Payne Robinson endowed lecture, University of Arizona, 2002
- "*Imagining Arizona*," session commentary, "Visions in the Dust: Photographing Depression-Era Arizona" symposium, University of Arizona, 2002
- "*Visual Literacy and American Studies*," session commentary, American Studies Association annual meeting, Washington, D. C., 2001
- "*Taking the Long View: Panoramic Photography and the American West*," invited lecture, Huntington Library, San Marino, Cal., 2001
- "*The Necessity of Ruins: Photography, Archeology, and the Invention of an American Past*," Western History Association annual meeting, San Diego, 2001.
- "*Southwestern Indian Art and the Curio Trade*," session commentary, Organization of American Historians annual conference, Los Angeles, 2001.
- "*Photography and the Invention of the Vanishing Race*," School of American Research (Santa Fe) seminar series, 2001.
- "*Picture Stories: Landscape Photography in the American West*," keynote lecture, Wisconsin State Historical Society Annual Meeting, Wisconsin Dells, 2000.
- "*Reimagining the West in Graphic Novels: Jack Jackson's Comanche Moon and the Narrative Tradition in Western American Art*," keynote speaker, International Conference on the Graphic Novel, Katholieke Universiteit, Leuven, Belgium, 2000.
- "*Pictures in Print: Nineteenth-century Western Landscapes and the Printed Book*," invited speaker, Travis Symposium in Western American History, University of Oklahoma, 2000.
- "*The Far West: Different Promises, Different Prospects*," session commentator, Western History Association, Portland, Oregon, 1999.
- "*Western Art and Museums*," session chair and commentator, inaugural symposium, Charles M. Russell Center for the Study of Art of the American West, University of Oklahoma, 1999.
- "*Writing the History of Photography*," session chair and commentator, symposium celebrating the Harrison D. Horblit Collection of Early Photography, Houghton Library, Harvard University, 1999.
- "*Print the Legend: Photography, Reproduction Technology and the Nineteenth-Century West*," symposium, "Shooting the West," University of Wisconsin-Madison, 1999.
- "*Picturing Indians: Edward Curtis in Context*," invited speaker, "Edward S. Curtis: Photographs of the Plains Indian Peoples," a symposium hosted by the Center for Great Plains Studies, University of Nebraska, Lincoln, 1998.
- "*'Mere Topographical Accuracy': Photographs, Photographic Illustrations, and the American Landscape*," invited plenary lecture, Conference on Landscape and Technology, University of Odense, Denmark, 1997.
- "*Photography in Early St. Louis*," Mercantile Library, St. Louis, 1996.
- "*Narrating Histories: Photography in the Nineteenth-Century West*," Barnard Lecturer in Western American History, University of Tulsa, 1996.
- "*The Peril and the Promise: The Curious Resistance to Photographic Illustration in Late Nineteenth-Century Government Reports*," North American Print Conference, Yale University, 1996.
- "*Reimagining Western Art*," The First Michael and Judith Goodman Conference, University of Wisconsin-Madison, 1995.
- "*American Photography in the 1930s: The Invention of a National Style*," Nelson-Atkins Museum, Kansas City, 1995.
- "*Photographic Representations of the West*," session commentator, Western History Association, Denver,

- 1995.
- "*Thomas M. Easterly: The Landscape of Loss*," Missouri Historical Society, 1995.
- "*Photographically Illustrated Books and Western History*," Western History Association Conference, Albuquerque, 1994.
- "*Photographs of American Indians from the Ayer Collection*," Newberry Library, Chicago, 1994.
- "*Pictures as History*," invited speaker, University of Missouri - St. Louis Conference for the Humanities, Founders' Week Conference, "*Imagining America: Sources and Metaphors of Frontier Culture*," 1993.
- "*Images as Artifacts: Prints and Photographs of the Nineteenth-Century West*," Yale University Art Gallery, 1992.
- "*A Missing West: The Curious Case of J. Wesley Jones and His 1500 Daguerreotypes of the Overland Trail*," Western History Association Conference, New Haven, 1992.
- "*Photography in the Nineteenth Century West*," Boston University Art Gallery, 1992.
- "*The American Indian in Historical Photography*," Buffalo Bill Historical Center, Cody, Wyoming, 1992.
- "*The Significance of Perception and Interpretation in the History of the American West*," paper commentary, National Endowment for the Humanities Research Conference, "A New Significance: Re-envisioning the History of the American West," Logan, Utah, 1992.
- "*New Perspectives on Western Photography*," symposium, "Photography in Nineteenth-Century America," Amon Carter Museum 1991.
- "*Photographing the Other: Race, Class and Gender in Twentieth-Century Photographs*," panel commentary, American Studies Association, New Orleans, 1990.
- "*The Photographs of Eliot Porter*," Featured presentation, Society for Photographic Education Annual Conference, Santa Fe, 1990.
- "*Photographers and the Mexican War*," Amon Carter Museum/Texas Christian University, 1989.
- "*American Women and Landscape Photography*," Utah State University, 1989.
- "*Photography, History, and the American West*," Bowdoin College Museum of Art, 1989.
- "*Recovering Meaning: American Frontier Photography*," American Studies lecture series, Wesleyan University, 1989.
- "*American Photography in the 1930s*," Inaugural symposium, Center for Creative Photography, University of Arizona, 1989.
- "*Eliot Porter: The Curatorial Perspective*," Hortense Lewin Visiting Scholar Lecture, Washington University, 1989.
- "*Photography and Narrative*," Eberhard L. Faber Memorial Lecture, Princeton University, 1988.
- "*Photography and Northwest Coast Indians*," Western History Association, Wichita, 1988.
- "*The Undecisive Moment: Photography in the Nineteenth-Century West*." Twenty-Fifth Anniversary Lecture, Beinecke Library, Yale University, 1988.
- "*Eliot Porter*," Bowdoin College Museum of Art, 1988.
- "*Investigating American Photography*," Phoenix Art Museum, 1987.
- "*Mary Peck: A Sense of Place*," Albuquerque Museum, 1987.
- "*Women Artists of the Southwest*," Daughters of the Desert Conference, University of Arizona, Tucson, 1986.
- "*Laura Gilpin and the American Southwest*," University of Arizona Art Museum, 1987, Sante Fe Museum of Fine Arts, 1987, Amon Carter Museum, 1986; Colorado Historical Society, Denver, 1986.
- "*The Compassionate Eye: Laura Gilpin's Record of the Pueblo and Navajo Indians*," Princeton University, 1985.
- "*Daguerreotypes of the Mexican War*," Museum of New Mexico, 1984; Yale University, 1983; Western History Association, Salt Lake City, 1983.
- "*Carleton E. Watkins: A New View of Western Photography*," The Saint Louis Art Museum, 1983; Amon Carter Museum, 1983.
- "*Ranchos de Taos Church: An Emblem of Southwestern Regionalism*," Sheldon Memorial Art Gallery,

Lincoln, NE, 1982.

“Using Photographs as Primary Source Material for Historical Research,” Western History Association, San Antonio, 1981.

MEDIA PRODUCTIONS

Facing Slavery: Princeton Family Stories, (Dir. Melvin McCray), executive producer, 2017

Laura Gilpin: An Enduring Grace, Author

30-minute film produced by the Amon Carter Museum, 1986

Carlotta Corpron: Designer with Light, Co-author

Video produced by the Amon Carter Museum, 1980

PROFESSIONAL SERVICE

Principal Investigator, The Princeton and Slavery Project, Princeton University, 2012-present

Research Director, *The Princeton and Slavery Plays*, McCarter Theatre, 2017

Chair, Portraiture Working Group, Campus Iconography Committee, Princeton University, 2016-17

Humanities Council, Princeton Public Library, 2016-17

Academic Advisory Board and Fellowships Review Committee, Humanities Fund of Israel, Yad Hanadiv, Jerusalem, Israel, 2012-16

Founding Board Member, Center for Visual Biography, National Portrait Gallery, Smithsonian Institution, 2016-7

Fellowships Review, Public Scholars Program, National Endowment for the Humanities, 2016

Dunning Prize Committee, American Historical Association, 2015; Chair, 2017

Academic Advisory Board, Women’s International Study Center, Santa Fe, NM, 2013-present

Grants reviewer, Humboldt Area Foundation, 2006-present

Parkman Prize Committee, Society of American Historians, 2013-14

Co-organizer, *History, Memory, and the Urban Future*, collaborative seminar with Princeton University and Shanghai Normal University, Shanghai, China, 2014

Stuart School, Princeton NJ, History Department Curricular Review, 2104

Merle Curti Prize Committee, Organization of American Historians, 2011-12

Grant reviewer, National Endowment for the Humanities, Division of Preservation and Access, 2011

Bogliasco Foundation, Academic Review Committee, 2011, 2014, 2016

Instructor, Picturing America Symposium (NEH funded teaching program), Newberry Library, Chicago, 2009, 2010

Script consultant, HBO, *Passing Strange*, 2010-11

Instructor, Teaching American History Workshop (NEH funded program), Douglas County Schools, Colorado, 2010

Contributing scholar, *The West*, secondary school teaching curriculum published by the Gilder Lehrman Institute, 2009

Executive Committee (elected position), Organization of American Historians, 2007-2011

Council (elected position), American Antiquarian Society, 2007-2013

Huntington Library, Fellowship Review Panel, 2009-2010, 2013

Instructor, Teaching American History Grant, University of Nevada-Reno, 2008

Visiting Professor, “Pictures as Primary Sources for Historical Research,” week-long graduate seminar, Beinecke Library, Yale University, 2008

Advisor and on-camera commentator, *Solomon Carvalho* (documentary film under production), 2008

Humboldt Community Foundation (Arcata, CA) Palmquist Fellowship committee, 2006- present

American Council of Learned Societies, fellowship review panel, 2007

Advisory Board, Center for Historic American Visual Culture, American Antiquarian Society, 2006-2009

William P. Clements [Book] Prize Committee, Southern Methodist University, 2006-2008
 Founder and Co-chair, Western Historians in the New England Region (WHINERs), 2006-present
 Presidential Academic Advisory Committee, School of American Research, Santa Fe, 2005-2006
 Advisory Board, "West as Home," project, Autry National Center, Los Angeles, 2005-2006
 Co-chair, Program Committee, Organization of American Historians, 2005 Annual Meeting
 Media Projects, Review Committee, National Endowment for the Humanities, 2005
 Amherst-Doshisha Exchange Professor, Kyoto, Japan, 2004
 Visiting Professor, week-long graduate seminar on images as primary source documents for historical research, Beinecke Library, Yale University, 2004
 Board of Directors, Center for American Places, Staunton, VA, 2003-2008
 International Scientific Board, Lieven Gevaert Research Center for Photography and Visual Studies, University of Leuven, Belgium, 2004-
 Advisory Board, Yale Western Americana Series, Yale University Press, 1991-
 Board of Editors, History of the American Frontier series, University of New Mexico Press, 2003-
 Advisor and on-camera commentator, *Evelyn Cameron: Pioneer Photographer*, Montana PBS production, 2005
 Fellowships Review Panel, School of American Research, 2003
 Chair, American Studies Department, Amherst College, 2001-2003
 Visiting Professor, week-long graduate seminar on images as primary source documents for historical research, Beinecke Library, Yale University, May, 2002; May 2008
 Board of Advisors, Istituto Superiore per la Storia della Fotografia, Palermo, Italy, 2002- present
 Barbara Payne Robinson Lecturer, Department of History, University of Arizona, Tucson, 2002
 Western History Association, Billington Prize award committee, 2001-2003
 Western History Association, Joan Patterson Kerr award committee, 2001
 Advisor, Gilder Lehrman Institute of American History, 1999
 Advisor and essayist, "The New World's Old World," exhibition and book, Canadian Centre of Architecture, Montreal, 1999 - 2001.
 Visiting Professor, University of Wisconsin-Madison, week-long graduate seminar on Western American Art, January, 1999.
 Visiting Professor, week-long Master Class for Yale University graduate students, "Pictures as Primary Sources for American History", Beinecke Library, Yale University, May, 1998; May, 1999
 Visiting Lecturer, Purdue University, on-line course, "Women Artists of the American West," 1998
 Instructor, Summer Institute in Western American Studies, Buffalo Bill Historical Center, Cody, WY, June 1-12, 1998
 Historical advisor and on-air commentator, KUED (Salt Lake City) "The Frontier Photographers," television documentary , 1997
 Advisory Board, Conference on the History of American Exploration, "Surveying the Record," American Philosophical Society, Philadelphia, 1996-1997
 Consulting Curator, Columbus Museum of Art, 1996
 Humanities Consultant, Collaborative Western history and art exhibition, Denver Art Museum, Denver Public Library, Colorado Historical Society, 1995
 Council Member, Western History Association, 1995-1998
 Humanities Advisor, The Arid West in Photographic Books, Exhibition Project, Whitney Museum of American Art, New York, 1994-5
 Historical consultant and Humanities Scholar, Thomas Easterly Exhibition, Missouri Historical Society, St. Louis, 1994
 Historical consultant, The Curtis Project (documentary film on photographer Edward Curtis), Makepeace Productions, Santa Barbara, CA 1993-1999
 Visiting Committee, Maier Museum of Art, Randolph-Macon Woman's College, Lynchburg, VA, 1993

National Endowment for the Humanities, 1993
 Panelist, Museums & Historical Organizations

Western History Association, Joan Kerr Award Committee, 1993-1995

C. V. Whitney Lecturer, Summer Institute in Western American Studies, Buffalo Bill Historical Center, Cody, Wyoming, June 8-19, 1992

Editorial Board, *Western Historical Quarterly*, 1989-1992

Nominating Committee, Western History Association, 1987-1989.

Frontier Art Project, Yale University Art Gallery, 1989-92
 Exhibition consultant

National Endowment for the Humanities, 1989
 Panelist, Museums and Historical Organizations

Art and Architecture Thesaurus, J. Paul Getty Trust, 1988
 Photography consultant

Museum of International Folk Art, Santa Fe, 1987
 Video consultant, Hispanic Heritage Wing

National Endowment for the Humanities, 1983
 Panelist, Division of Fellowships and Seminars
 Reader, Research Resources Program, Division of Research Programs

Manuscript reader, 1981-present
 Winterthur Portfolio; Photography and Culture; University of Chicago Press; University of Washington Press; Western Historical Quarterly; Montana: The Magazine of Western History; Indiana Magazine; California History; Oxford University Press; Temple University Press; Princeton University Press; University of California Press; University of Oklahoma Press; Harvard University Press; University of New Mexico Press, Museum of New Mexico Press, Stanford University Press; University of Texas Press; University of North Carolina Press; Yale University Press; Princeton University Press; University of Nebraska Press; University of Utah Press; University of Wisconsin Press; Smithsonian Institution Press; The Daguerreian Annual; Journal of Historical Geography; Journal of American History; Law and History Review.

DeGolyer Library, Southern Methodist University, 1981
 Photography consultant

Museum of History and Technology, Smithsonian Institution, 1980
 Consultant, Hall of Everyday Life in the American Past project

Department of History, Yale University, 1978-79
 Teaching Fellow (Colonial and Western American History)

Yale-New Haven Teachers' Institute, 1978
 Instructor (Colonial American Material Culture)

Connecticut River Foundation at Steamboat Dock, Essex, CT, 1978
 Museum Planning Consultant

MAJOR EXHIBITIONS

Eyewitness to War: Prints and Photographs of the Mexican War, 1846-1848 (Amon Carter Museum, 1989)

Sign Language: Photographs by Skeet McAuley (Amon Carter Museum, 1989; touring to New York, Albuquerque, and Los Angeles)

Eliot Porter (Amon Carter Museum, 1987; touring to St. Louis, Brunswick, and Birmingham)

An Enduring Grace: the Photographs of Laura Gilpin (Amon Carter Museum, 1986; touring to New York, St. Louis, Santa Fe, Denver, and Tucson)

In the American West: Richard Avedon (Amon Carter Museum, 1985; touring to Washington, D.C., Boston, Chicago, San Francisco, and Atlanta)

Carl Mydans: A Photojournalist's Journey Through War and Peace (Amon Carter Museum, 1985; touring to

Boston, New York, Sacramento, and Yokahama)
Carleton E. Watkins: Photographer of the American West (Amon Carter Museum, 1983; touring to Boston, St. Louis, and Oakland)
Out of the Forties: a Portrait of Texas from the Standard Oil Collection (Amon Carter Museum, 1983; touring to Texas Museums)
Masterworks from the Photography Collection (Amon Carter Museum, 1981)
Carlotta Corpron: Designer With Light (Amon Carter Museum, 1980)
Pictures from an Expedition: Early Views of the American West (Yale University Art Gallery, 1978)
A Knot of Dreamers: The Brook Farm Community, 1841-1847 (National Portrait Gallery, 1976)