

MAURA COUGHLIN

Curriculum vitae

2025

110 Queen Ann Drive, Eastham MA 02642

m.coughlin@northeastern.edu

Pronouns: She/ her / hers

ORCID 0009-0004-5876-4131

EDUCATION

Ph.D. 2001, History of Art, Institute of Fine Arts, New York University.

M.A. 1994, History of Art, Tufts University.

B.A. 1990, History of Art, University of Massachusetts, Amherst.

B.A. 1990, English, University of Massachusetts, Amherst.

PROFESSIONAL EMPLOYMENT

Northeastern University, Boston, 2022-present

Teaching Professor, Department of Art + Design

Bryant University, Smithfield RI 2007-2022

Visual Studies, Department of Literary and Cultural Studies

Professor, 2017 -2022

Associate Professor, 2012 -2017

Assistant Professor, 2007-2012

Brown University, 2005-2007, Visiting Assistant Professor, Art History.

University of Massachusetts, Amherst, 2004, Visiting Faculty, Art History.

Rhode Island School of Design, 2003 and 2007. Visiting Faculty, Art History and Sculpture Departments.

Massachusetts College of Art

2006-2007, Low-residency MFA program in partnership with the Fine Arts Works Center, Provincetown.

2001 – 2003, Assistant Professor, Art History.

Tufts University

2001-2005. Visiting Faculty, Medford Campus and Tufts European Center, Talloires, France.

PUBLICATIONS

Edited Volumes

Co-editor with Emily Gephart of *Ecocriticism and The Anthropocene in Nineteenth Century Art and Visual Culture*. Routledge Advances in Art and Visual Studies Series, 2019.

Refereed Journal Articles

"Visualizing Resource Extraction, 1840-1910" (introduction to "Commentaries" section co-authored with Emily Gephart), *American Art* (Smithsonian) Spring, 2025. Pgs. 2-7.

"These cod factories': A Plantation of North Atlantic Fish" *American Art* (Smithsonian) Spring, 2025. Pgs. 34-41.

"'We do not live apart': John Berger and the Radical Politics of Rural Life" *Études britanniques contemporaines* [En ligne], 65 | 2023, 1 October 2023, <http://journals.openedition.org/ebc/13904>

"Why Look at Dead Animals?" in *NOTORIOUS*, a special issue of *Curator: The Museum Journal*. 18 July 2023 <https://doi.org/10.1111/cura.12566>

"Terres Vaines et Vagues: Ecocriticism and Breton Wastelands in Visual and Literary Representation," *Nottingham French Studies*, 60.2. Special issue: 'New Dialogues: Breton Literature as World Literature,' July 2021 volume. pgs. 175–191.

"Elodie La Villette's Ecocritical Painting" *Dix-Neuf: Journal of the Society of Dix-Neuviémistes* 23.4 (November 2019). Spec. Issue: "Ecoregions." Eds. Daniel Finch-Raice and Valentina Gosetti.

"Biotopes and Ecotones: Slippery images on the edge of the French Atlantic" *Landscapes: the Journal of the International Centre for Landscape and Language*. Special issue on Ecotones as Contact Zones: Reading Landscape Intersections, Summer 2015/16.

"Representing Heritage and Loss on the Brittany Coast: Sites, Things and Absence" *International Journal of Heritage Studies* 5 (*IJHS*), special issue on Maritime Museums, 2012. (pgs. 369-384)

"The Spectacle of Piety on the Brittany Coast" *Event Management* special issue 'Journeys of Expression' Ed. Philip Long, Principal Research Fellow, Centre for Tourism and Cultural Change, Leeds Metropolitan University, December 2010 (pgs 1-14).

"Narratives, Images and Objects of Piety and Loss in Brittany" *Material Culture Review*, special issue, "Material and Visual Culture: Narrating National Heritage in Global Contexts" Ed. Jennifer Way, Spring 2010.

"Work" as an interdisciplinary first-year college seminar. Pedagogy Roundtable (editor and contributor), *Iowa Journal of Cultural Studies*, 2010.

"'Inevitable Grottoes': Modern Paintings and Wasted Space" *Iowa Journal of Cultural Studies* 10/11 special issue: "Waste" Spring & Fall 2009.

Book Chapters

“Bovine Ubiquity” in Eds. Katie Hornstein and Daniel Harkett, *Animal Modernities, Animal Modernities: Images, Objects, Histories, 1750-1900*. Leuven University Press, 2025.

“Women of the West: Costumes, Ecologies and Allegories” in Eds. Fintan Cullen and Fiona Barber, *The Routledge Companion to Irish Art*. Routledge Art History and Visual Studies, 2025. Pgs. 254-265.

“Wrack Line Design: Seaweed in Visual Culture and Amateur Science in France” in Naomi Slipp and Maura Coughlin, *A Singularly Marine & Fabulous Produce: The Cultures of Seaweed*. New Bedford Whaling Museum, 2023. pgs 15-24.

“Reading the Wrack Line: Atlantic Flow on the Brittany Coast.” in Eds. Kathleen Davidson, Molly Duggins, *Sea Currents: Art, Science and the Commodification of the Ocean World in the Long Nineteenth Century*. Bloomsbury Academic Press, May 2023. Pgs. 101-120.

“Material Ecologies in the Geniaux Brothers’ Picture Archive of Brittany, c. 1900” in *Ubiquity: Photography’s Multitudes*. Eds. Kyle Parry, Jacob W. Lewis, Leuven University Press, 2021 (peer reviewed). Pgs. 71-92.

With Emily Gephart, “Confluence: Painting Seawater Across the Nineteenth-century Atlantic.” in *Picture Ecology*, Ed. Karl Kusserow, Yale University Press, 2021.

“Silver Salts: Realism and Materiality in a French photograph, c. 1900.” In Eds. Rasmus R. Simonsen and COD Geoff Bender, *Photography’s Materialities: Transatlantic Photographic Practices over the Long Nineteenth Century*. Leuven University Press, 2021 (peer reviewed).

“Votive Boats, Ex-votos and Maritime Memory in Atlantic France” in *Cultures of Memory in the Nineteenth Century: Consuming Commemoration*. Edited by Amanda Mushal and Kathy Grenier. Palgrave Macmillan Memory Studies, 2020.

“Shifting Baselines, or Reading Art through Fish” *Ecocriticism and The Anthropocene in Nineteenth Century Art and Visual Culture*. Routledge Advances in Art and Visual Studies Series, 2019.

“Death at Sea: Symbolism and Charles’s Cottet’s Subjective Realism” in *Decadence, Degeneration and the End: Studies in the European Fin de Siècle*, Palgrave, 2014.

“Place Myths of the Breton Landscape” Essay in exhibition catalogue *Impressionist France. Visions of Nation from Le Gray to Monet*. New Haven: Yale University Press, 2013. Eds. April Watson and Simon Kelly, St. Louis Museum of Art/ Nelson-Atkins Museum, Kansas City, 2013.

“Spectacle, Maintenance and Materiality: Women and Death in Modern Brittany” in *Women and the Material Culture of Death*. Eds. Maureen Daly Goggin and Beth Fowkes Tobin. Ashgate Press, 2013 (pgs. 191-205).

“Cézanne and Van Gogh’s Quarries: Wasted Landscapes as Modern Art” in *Aesthetic Fatigue: Modernity and the Language of Waste*. Ed. John Scanlan, Cambridge Scholars Publishing, 2013.

“Celtic Cultural Politics: Monuments and Mortality in Nineteenth-century Brittany” *Mysticism, Myth and Celtic Identity*. Eds. Marion Gibson, Shelley Trower, Garry Tregidga. London: Routledge, 2012 (pgs. 130-41).

"Crosses, Cloaks and Globes: Women's Material Culture of Mourning on the Brittany Coast" in *Women and Things, 1750-1950: Gendered Material Practices*. Edited by Maureen Daly Goggin and Beth Fowkes Tobin, Ashgate, 2009. (pgs 281-297).

Book Reviews

The Mistral: A Windswept History of Modern France. H-Environment Roundtable reviews, summer, 2025.

Review, *Coastal Cultures of the Long Nineteenth Century*, (edited by Matthew Ingleby and Matthew P. M. Kerr; Edinburgh: Edinburgh University Press, 2018) *NCS reviews*, 2021.

Exhibition review: *Van Gogh and Nature*. *NCS (Nineteenth-Century Studies)*, 2016-17.

"Landed" reviews Suzaan Boettger, *Earthworks: Art and the Landscape of the Sixties* (Berkeley: University of California Press, 2003) and Mel Gooding and William Furlong, *Artists Land Nature*. (Abrams, 2002) *Art Journal*, Summer 2005.

"The Legacy of Feminist Art History," *Art Journal*, volume 61/1 March, 2002.

Essays Forthcoming

"Picturing the Under-Sea in Fin-de-Siècle France" *Transdisciplinary Approaches to Blue Humanities*, Edited by Nikoleta Zampaki et al. Abstract accepted, November 2025.

With Emily Gephart "Sacrifice Zones: Visualizing Material Extraction and Dis-placement" in Eds. Olga Smith and Andrew Patrizio, *Methods for Ecocritical Art History*. Manchester University Press, forthcoming early 2026.

"Visual Ecocriticism" and "Eco-Aesthetics": 2000-word entries co-authored with Emily Gephart for the *Encyclopedia of Visual Culture-Histories, Theories, and Globalities*, Bloomsbury, Under contract; submitted July, 2023.

Web-Based Publications

"Institutional Critique: Following Fred Wilson and Mark Dion" *Art History Teaching Resources*, 2019. <https://arthistoryteachingresources.org/2019/04/fred-wilson-in-the-classroom/>

"Skull Boxes" an "Object narrative" for the Initiative for the Study of Material and Visual Cultures of Religion at Yale University. <http://mavcor.yale.edu/conversations/object-narratives/skull-boxes.2012>.

"[Joan Hopkins Coughlin](#)" entry for "Feminist Art: A Reassessment" M/E /A/N /I/N /G Online #4. Eds. Susan Bee and Mira Schor, 2007.

"[Millet's Milkmaids](#)" *Nineteenth-Century Art Worldwide*, 2/1, Winter 2003.

Other Publications

With Mark Adams, "Kahn & Selesnick: Reflections on a Postponed PAAM Retrospective" *Provincetown Arts*, 2020.

'La Paludière de Billiers'; 'Le Garçon de Ploubazlanec'; 'La Sardinerie' essays in the exhibition catalog, *Charles et Paul Géniaux: la Photographie, un Destin*. Ed. Laurence Prod'homme. Locus solus and Musée de Bretagne: Rennes, 2019.

Beachcombing / flash fiction / video production /flash curating project with the Material Collective at the Babel Working Group meeting in Santa Barbara, 16-18 October 2014. Published in *Walk on the Beach: Things from the Sea*, Punctum Books, 2016.

To Promote Good Fellowship: A Centennial Exhibition of Early Work from the Beachcombers Club, Provincetown Art Association Museum (catalog) Provincetown, 2016.

"Reinventing Place" Catalog essay for Donald Beal's exhibition and catalogue at the Berta Walker Gallery, Provincetown, MA 2010.

"Modern Vision and the Provincetown Drawing Practices of Hans Hofmann Students" catalog essay, *In Search of the Real: Hans Hofmann and his Students*, exhibition, Provincetown, MA, Dartmouth MA and New York, NY, 2009.

Awards and Fellowships

2017 NCSA President's Award. "For sustained service to the association and significant contributions to nineteenth-century studies."

2011 Bryant Student Choice Award for Excellence in Teaching, College of Arts and Sciences.

Bryant University Merit Awards: 2009, 2011, 2013, 2015, 2018, 2020, 2022.

Peaked Hills Trust Artist Residency, Provincetown, MA, June 16-30, 2012.

Pembroke Seminar, Brown University, Affiliated Fellow, fall 2008.

Curating, Museum and Gallery work

Co-curator of "A singularly marine & fabulous produce: the Cultures of seaweed" exhibition at New Bedford Whaling Museum, on view June - Dec. 2023 (Reviewed in *The Boston Globe*, *Forbes*, *Artnet*, the *Under the Radar* podcast and elsewhere). Winner of a 2023 New England Museum Association Excellence Award; featured on *Dialogues: The David Zwirner Podcast*, in the "Best Art of 2023."

Co-curator "People of the First Light" Truro Historical Museum, Truro Mass. 2021.

Co-curator: Kahn & Selesnick Retrospective, Provincetown Art Association Museum, September 18- 16 November 2020.

Curator: "To Promote Good Fellowship: A Centennial Exhibition of Early Work from the Beachcombers Club," Provincetown Art Association Museum (PAAM). 4 March-24 April 2016. Catalog editor and author of historical essay in exhibition catalog.

Co-curator of "Myths, Stories and the Life of Things" a mid-career retrospective of artists Ellen LeBow and Anna Poor, Provincetown Art Association Museum (PAAM), 12 March- 2 May, 2010.

Roundtable panelist, "EDGAR DEGAS: Six Friends at Dieppe" at the RISD Museum, 13 January 2006.

Graduate advisor for "Landed": a group graduate thesis exhibition, Sol Koffler Graduate Gallery, Rhode Island School of Design, Providence RI, April 21 - May 1 2005.

Co-curator, "Locating a Landscape" a retrospective of the paintings of Provincetown painter Donald Beal at the Cape Cod Museum of Fine Arts, Dennis Mass., September-November 2004.

Sole invited juror of Members' Juried Exhibition, Provincetown Art Association Museum, Oct-Nov. 2003.

Exhibited Artwork

Photograph "Douaumont" exhibited in group exhibition "Clouds" at ArtStrand Gallery, Provincetown, Mass. Sept/Oct. 2014.

Photograph "Homage to Mary Hackett" selected for Members' Juried Show, Winter 2013-14, Provincetown Art Association Museum.

Recent Invited Talks

"Languages of Landscape: Wastelands and Agricultural Margins in Western France" Center for Visual Culture Fall 2024 Visual Culture Colloquium. Bryn Mawr College, 13 November 2024.

"The Cultures of Seaweed," Newcastle University, UK 9 May 2024.

"Moor, Marsh, Swamp, and Bog: Picturing Wastelands in Western France" Landscape Studies Speakers Program, Smith College, 22 April 2024.

"Ramshackle Housing and the Erasure of Nineteenth-Century Atlantic Fishing Communities" Coastal Perspectives Lecture, University of Connecticut, Avery Point, 5 March, 2024.

With Emily Gephart, "Sacrifice Zones: Visualizing Dis-placements and Material Extraction." Workshop Series: Towards Ecocritical Art History: Methods and Practices, Vienna Anthropocene Network, March 31, 2022.

"Extracting the Last Fish: North Atlantic Peripheries in French Visual Culture, c. 1900" Long Nineteenth-Century Research Seminar, Oxford University, UK, 27 October 2021.

"DANSE MACABRE: Kahn & Selesnick talk Art History with Maura Coughlin" Zoom/ Lux Art Institute, Encinitas, Ca. 17 April, 2020.

“Crossing the Atlantic-Provincetown’s Artistic Roots in French Artist Colonies.” Provincetown Art Association and Museum, 5 Feb. 2020.

“Confluence: Painting Seawater Across the Nineteenth-century Atlantic.” Co-presented with Emily Gephart at “Picture Ecology: Art and Ecocriticism in Planetary Perspective” Princeton Art Museum, December 8, 2018.

“The Lure of the Local: The Lure of the Local: Truro Motifs in early 20th century artwork from local collections” Truro Historical Museum, Truro Mass. 23 August 2017.

“Danse Macabre: Death and Material Ecologies in Brittany” Morbid Anatomy Museum, Brooklyn, NY. December 10, 2013.

CONFERENCE ACTIVITY

Conference Direction

Conference Co-chair: *Material Cultures/ Material World*. Annual Nineteenth Century Studies Association Conference, Boston, March 26-28, 2015.

Recent Panels Organized/Chaired/ Other Roles

Chair, Keywords for Ecocriticism in Francophone Visual Culture of the Long Nineteenth Century. H-France Salon 4 Oct 2024, H-France Salon Webinar. <https://h-france.net/h-france-salon-volume-16-2024/#1607>

Co-Chair: “Motley Configurations: Zones and Forms of Instability in Visual Culture”: panel at NCSA 2024, [Thresholds](#).

Co-Chair: "Animal Extractions" CAA Chicago 14 Feb 2024.

Respondent: “Whale Time: Cetaceans as Art, Media and Archive” CAA Chicago 2024

Chair, “Ecocritical Visual Cultures of the Commons.” ASLE *Reclaiming the Commons* Portland OR, 9-12 July 2023.

Co-chair of two panels on “Radical Extraction” at Radicalism and Reform, Nineteenth Century Studies Association Annual conference, March 2022.

Co-chair of two panels: "Object Lessons: Teaching Ecocriticism via Visual Culture" at *EMERGENC/Y ASLE Biennial Conference* – presenter on Elodie La Villette, *The Bas Fort Blanc Path, Dieppe*, (1885). August 5, 2021.

Panel chair, ““On the Margins of Modernity: Images of *misère* and the Disinherited” Annual Conference, Society of Dix-Neuviémistes, University of St Andrews (UK) 22–24 March 2021.

Panel Co-Chair “ ‘Cheap Nature’ in Visualizations of Transatlantic Exchange” College Art Association, 109th annual meeting, 10-13 February, 2021.

Panel Co-chair: “Ecocriticism and the Anthropocene in 19th century Art and Visual Culture” at Paradise on Fire: Association for the Study of Literature and Environment (ASLE), June 26-30, 2019, at the University of California, Davis.

Panel chair: “Exploration and Exploitation of Aquatic Life” and paper “Deep Sea Visual Culture in Fin-de-Siècle France” at *Explorations*, Nineteenth Century Studies Association Conference, Kansas City, March 2019.

Panel chair, *Ecocritical Visual Cultures*, Annual Nineteenth Century Studies Association Conference, *The New and the Novel*, Lincoln Nebraska, April 2016.

Co- chair with Jaimey Hamilton of full day session: *Materiality and Waste: Poetics of the Concrete in Modern Life*. Association of Art Historians Conference, Glasgow, UK, 15-17 April 2010.

Presented Papers

“Camille Pissarro’s ‘Brittany’ pictures: Rustic Relations and the Worked Landscape in the Mayenne” Workshopping Future Directions in Impressionism 2.0. (online), 7 November 2025.

“Hedgerows in the French Landscape: Boundary, Border and Refuge,” NCSA 2025: Fusions of Culture, Time, and Space, New Orleans, 27-29 March, 2025.

“Stories of Salvage on the Brittany coast: A collaboration between Cécile Borne and Maura Coughlin.” Textile Ecologies Symposium, 5-7 Feb 2025.

“Salvage” Keywords for Ecocriticism in Francophone Visual Culture of the Long Nineteenth Century. H-France Salon 4 Oct 2024. H-France Salon Webinar. <https://h-france.net/h-france-salon-volume-16-2024/#1607>

“Bogs! Representing Wetlands and “Wastelands” in Western France” NCSA March 2024, Louisville, KY.

"Why Look at Dead Animals?" in the panel, "Curating Controversy: Interrogating Lion Attacking a Dromedary at Carnegie Museum of Natural History," College Art Association, 111th Annual Conference, New York, 2023.

“‘We do not live apart’: John Berger and the radical politics of rural life” in *Ways of Picturing, Thinking and Telling Our Time: Fifty Years of Seeing with John Berger*. October 20th-21st, 2022. University of Lorraine, Metz.

“Bovine Ubiquity” in *Animal Modernities: Images, Objects, Histories, 1750-1900*. Dartmouth College, 13 October 2022. Part of Dartmouth and Colby College workshops, October 2022 and April 2023.

“A Panorama of Colonial Extraction on France’s last North American shore” in Radical Extraction panel, Radicalism and Reform, Nineteenth Century Studies Association Annual conference, March 2022.

"Elodie La Villette, *The Bas Fort Blanc Path, Dieppe, (1885)*." In "Object Lessons: Teaching Ecocriticism via Visual Culture" at *EMERGENC/Y ASLE Biennial Conference*, August 5, 2021.

"Ramshackle Aesthetics and the Erasure of Nineteenth-Century Atlantic Fishing Communities" Annual Conference, Society of Dix-Neuviémistes, University of St Andrews (UK) 22–24 March 2021.

"Deep Sea Visual Culture in Fin-de-Siècle France" at *Explorations*, Nineteenth Century Studies Association Conference, Kansas City, March 2019.

"The Last Fish: an Ecomaterialist Visual Culture of Ocean Commons, 1600-1900" College Art Association annual meeting, New York, 16 February 2019.

"Tide Line Gleaners" in the panel *Edges and Horizons: Embodied Artistic Practice on the Shoreline at Wrack Zone* ALECC Biennial Conference, 20-23 June 2018 at the University of Victoria.

" 'Things are partial, yet organic': an ecomaterialist reading of Paul Géniaux's Salt Harvester" *Ubiquity: Photography's Multitudes*, University of Rochester, April 26–27, 2018.

"Fish Tales: Shoreline encounters with Symbolist Mer-creatures" Co-presented with Emily Gephart at *Ocean and the Seas*, University of Toronto. 22-24 Feb, 2018.

"Littoral readings: Visualizing coastal vitality and change in Atlantic France" ASLE Biennial Conference, Wayne State University, Detroit 21 June 2017.

"Material Ecology on the French Atlantic Shore," College Art Association Annual conference, New York, 17 Feb. 2017.

"Grief, Longing and Maritime Things" in the panel "Mourning and Remembering the Sea" *Memory and Commemoration*, Charleston, 2-4 February 2017.

"Immersion: Nineteenth-Century Coastline Paintings" co-authored with Emily Gephart, Tufts University, Conference of the Universities Art Association of Canada, Montréal. 30 October 2016.

"Discovering the "Primitive" Underground in Rural France" ASLE Biennial Conference, University of Idaho, Moscow, ID , June 23-27, 2015.

"Bring me rocks bring me stones: Discovering Primitive Pasts in Nineteenth-Century France" Nineteenth Century Studies, 36rd Annual Conference, Material Cultures/Material Worlds, Boston, March 2015.

"Bedeviling Realism: Materiality, Courbet and Taxidermy" in the panel "What Is Realism?" College Art Association Annual conference, New York, 14 February 2015.

"Reading the Wrack Line: Atlantic Flow on the Brittany Coast" In "Sea Currents: The 19th-Century Ocean World." Association of Art Historians Conference, London, Royal College of Art, April 2014.

"The Impoverished Coast: The Visual Culture of Famine and Ecology in Brittany," Society for French Historical Studies, Cambridge, Mass. April, 2013.

"Flow, Tourism and Maritime Memory: Douarnenez, Jules Breton and Old Wooden Boats" Nineteenth Century Studies Association, Fresno, California, March 2013.

"Starving Horses and Wasted Places: Breton Coastal Poverty in late 19th century visual culture" Nineteenth-Century French Studies annual conference, Raleigh, NC, October 2012.

"Danse Macabre" a video presentation at Babel Working group, Northeastern University, Boston, Massachusetts, September 2012.

"From Edge to Edge: Brittany and Atlantic Visual Culture" Association of Art Historians Annual Conference at Milton Keynes, UK, March 2012.

"Visual Culture of Want: Poverty and Widowhood on the Brittany Coast" at the 32nd Annual Nineteenth Century Studies Association *Money/Myths*. March 2011, Albuquerque, New Mexico.

"Death at Land's End: Inventing Celtic Brittany, c.1900" in the panel *Nationalist Figures* at the conference, *Mysticism, Myth, Nationalism* at the University of Exeter, Cornwall UK, July, 2010

"Bodily Absence and Visual Representation on the Brittany Coast" in "Thanatourism" a panel in the series "Transitions," an academic partnership between New York University and the Centre National de la Recherche Scientifique (CNRS, France) New York University, April 2010.

"Symbolism, Rural Time and The Allegorical Millet" in the session, *Modernizing Millet*, chaired by Vivien Greene and Simon Kelly. College Art Association, 98th annual conference, Chicago, February 2010.

"Ireland 1916: An Allegory Performed" Association of Art Historians Conference: *Intersections*, panel on *Irishness & Intertextuality: Re-reading the Visual in Irish Culture*. Manchester, UK, April 2009.

"From Rot to Cash Crop: The Visual Culture of Waste and Recuperation" Nineteenth-Century Studies Association Annual Conference, *The Green Nineteenth Century*, Milwaukee, March 2008.

"Breton Widows: Bodies as Signs of Mourning and Loss" John Douglas Taylor Conference, *The Iconography of Death*, McMaster University, Ontario, October 2008.

"The Allegorical Widow: Widows Weeds and Nationalist Nostalgia" *North American Conference on British Studies*, Cincinnati, OH. October 2008.

"Rural Women's Religiosity, Modern Art and Third Republic Politics" Nineteenth-Century Studies Association Annual Conference, Florida International University, Miami, April 2008.

"The Spectacle of Piety on the Brittany Coast" *Celebrating the Edges of the World: Tourism and Festivals of the Coast and Sea*. University of Iceland, Reykjavík. March, 2008.

"Cézanne in the Alps: The Accidental Tourist." *Top of Experience: The Art of Practice in the World of Tourism*. Interdisciplinary symposium and exhibition at the Lucerne School of Art and Design, November, 2007.

"Jean-François Millet and Mere Decoration" *High/Low*. Nineteenth-century French Studies annual conference, Mobile, Alabama, October 2007.

"Cézanne in the Alps: The Accidental Tourist" *Things That Move: The Material World of Tourism and Travel*. Centre for Tourism and Cultural Change, Leeds, UK July 2007. Published in conference proceedings.

"The Widows' Walk: Mourning Culture on the Brittany Coast." *The Merry Widow: Rethinking Widowhood in History, Culture and Society*. The Centre for Research into Gender in Culture and Society at the University of Wales Swansea, UK, July 2007.

"The Widows' Walk: Representing Death and Mourning on the Brittany Coast." *Constructions of Death, Morning, and Memory*, WAPACC (Women Art Patrons Long Nineteenth-Century Research Seminar, Oxford University, UK and Collectors Conference), Woodcliff Lake, NJ, October 2006.

"Cézanne and Van Gogh's Quarries: Wasted Landscapes as Modern Art" AHRC Centre for Environmental History conference, *Modernity and Waste*. University of St Andrews, Scotland, UK. June 2006.

"Cézanne in the Alps: The Accidental Tourist" Nineteenth-Century Studies Association Annual Conference, *Travel, Tourism, and Resorts*, Salisbury, MD 2006.

"Millet's Milkmaids: Realism, Allegory or Regional Nostalgia?" College Art Association, *New Voices in 19th-century Art* Sponsored by AHNCA, G. Weisberg, Chair. New York, February 2000.

"Making Devotional Kitsch of Jean-François Millet's *Angelus*." Association of Art Historians Conference: *Beauty*, Newcastle, UK, April 1996.

Service To Profession

Ongoing: Manuscript review for Yale UP, Chicago UP, Routledge, Bloomsbury, Vernon Press, *French Historical Studies*, *PMLA*, *Art History*, *Coastal Studies and Society*, *NCS*.

Proposal review USIAS - Université de Strasbourg Institut d'études avancées / University of Strasbourg Institute for Advanced Study, 2025.

Proposal review, Swiss National Science Foundation (SNSF) 2025

2020: Co-chair, Committee on Diversity and Inclusion, Nineteenth-Century Studies Association.

2019-present, Advisory Board Member, Department of the History of Art & Architecture at UMass Amherst

Nineteenth-Century Studies Association:

Vice president 2019-2022.

Electronic Communications Director, 2015-2019.

Executive Board, 2015-present. Board member 2011-15.

Chair of Article Prize committee 2011-12.

Article Prize committee member, 2009- 2012.

Provincetown Art Association and Museum, Collections Committee member 2016-present.

Professional Memberships

Association for the Study of Literature and the Environment (ASLE), 2015-present. Co-chair of interest group in Ecocritical Visual Culture.

College Art Association (CAA), 1994-present.

Nineteenth-Century Studies Association (NCSA) 2006-present.

Provincetown Art Association Museum, (PAAM) 2002-present.

Departmental/University Service at Northeastern University.

Art + Design Merit Committee 2023-2025

Student Awards Committee 2023+

Search Committee for PGTF, summer 2023, PTL, Summer 2024

Promotion Committee for Douglass Scott, 2022, Sofie Hodara, 2024, Lisa McCarty, 2025.

Visual Studies Committee 2022-present

PhD mentoring in Ecocritical Art History 2022-24

Genevieve Westerby (University of Delaware)

Virginia Magnaghi (Scuola Normale Superiore, Pisa)

Ivana Dizdar (University of Toronto, Princeton)

Departmental/University Service at Bryant University.

Coordinator of Visual Arts programs, 2010-2022.

Search Committee Chair, Visual Artist Search, 2018.

Search Committee member, Visiting Creative Writer, 2016.

WGSS Board Member (acting chair 2018-2019) 2007-2022.

Committee Member for Environmental Studies Minor (and proposed major) 2018-2022.

Literary and Cultural Studies Program Review Committee Chair, 2014

Committee Chair for a new Concentration in Creative and Applied Arts, 2010-2014.