

André Dombrowski

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Academic Positions

Associate Professor with tenure, Nineteenth-Century European Art, Department of the History of Art, University of Pennsylvania (2014 –)

Assistant Professor, Nineteenth-Century European Art, Department of the History of Art, University of Pennsylvania (2008 – 2014)

Assistant Professor (2006-08) and Instructor (2005-06), Department of Art, Smith College

Education

Ph.D., Department of History of Art, University of California, Berkeley (1999-2006, degree May 2006), thesis: *Modernism and Extremism: The Early Work of Paul Cézanne (1865-1875)*, advisers: T. J. Clark, Anne M. Wagner, Darcy Grimaldo Grigsby, Michael Lucey, and Sharon Marcus

M.A., The Courtauld Institute of Art, University of London (1997-98, degree June 1998), thesis on James McNeill Whistler (1834-1903), awarded Distinction

Magister Artium, Kunstgeschichtliches Seminar, University of Hamburg (1994-97, 1998-99, degree June 2000): thesis on Hans von Marées (1837-1887), major in art history, minors in philosophy and classical archaeology

University of Vienna, visiting student in history of art and philosophy (Spring 1996)

Fellowships & Awards

Major Fellowships & Awards

Membership, Institute for Advanced Study, School of Historical Studies, Princeton (2012-13), funded by The Herodotus Fund

Ailsa Mellon Bruce Senior Fellowship, CASVA, National Gallery of Art, Washington, DC (2012-13), declined

Franklin Research Grant, American Philosophical Society, Philadelphia (2012-13) (\$ 6,000 in travel funds)

Winner of the 2009 Phillips Book Prize, for manuscript *Cézanne, Murder, and Modern Life*, Center for the Study of Modern Art, The Phillips Collection, Washington, DC

J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities, non-residential (2008-09)

Pre-doctoral Chester Dale Fellowship, CASVA, National Gallery of Art, Washington, DC (2004-05)

Two-year Dissertation Fellowship in Art History, Gerda Henkel Stiftung, Düsseldorf (2002-04) [<http://www.gerda-henkel-stiftung.de/100doktoranden>]

Graduate Division Fellowship, Dean's Dissertation Fellowship, Dean's Normative Time Fellowship, University of California, Berkeley (1999-2002)

DAAD Fellowship (1997-98)

Other Fellowships & Awards

Winner, 2016 Katharine Kyes Leab and Daniel J. Leab "American Book Prices Current" Exhibition Award, Association of College and Research Libraries, Rare Books and Manuscripts Section, American Library Association, for *The Image Affair: Dreyfus in the Media, 1894-1906*, editor

Trustees' Council of Penn Women Summer Fellowship 2013, University of Pennsylvania (\$5,000 in research funds)

Bakken Research Travel Grant, The Bakken Museum (History of Electricity and Technology), Minneapolis (Summer 2013) (\$500 in travel subvention), declined

Alexander von Humboldt Foundation, Connect Program/Frontiers of Research, Universität Hamburg (April 2013) (EUR 2,500 in travel funds)

University Research Foundation Award, University of Pennsylvania, publication subvention grant for *Cézanne, Murder, and Modern Life* (2011) (\$ 6,900)

Alexander von Humboldt Foundation, Connect Program/Frontiers of Research, Universität Potsdam (June-July 2009) (EUR 2,500 in travel funds)

Jean Picker Fellowship, Summer Travel Award, Smith College (Summer 2007)

Mabelle McLeod Lewis Memorial Fund, Dissertation Fellowship (2005-06), declined

Kress Travel Fellowship in the History of Art, Samuel H. Kress Foundation (Summer 2004)

Getty Library Research Grant, The Getty Research Institute, Los Angeles (December 2003)

Andrew W. Mellon Summer Travel Award, University of California, Berkeley (Summer 2001)

Erasmus Fellowship (Spring 1996)

Publications

Books

Cézanne, Murder, and Modern Life

The University of California Press, Berkeley, December 2012, 310 pp. (2009 Phillips Book Prize)

Reviews:

*Alex Danchev, *Times Higher Education* (January 31, 2013)

<http://www.timeshighereducation.co.uk/story.asp?storyCode=422507§ioncode=26>

*Sheila Erwin, *Portland Book Review* (February 16, 2013)

<http://www.portlandbookreview.com/tag/andre-dombrowski/>

*Hubertus Kohle, *Sehepunkte: Rezensionsjournal für die Geschichtswissenschaften & Kunstform* 14, no. 4 (2013)

<http://www.sehepunkte.de/2013/04/23249.html>

<http://www.arthistoricum.net/kunstform/rezension/ausgabe/2013/4/23249/>

*E. K. Mix, *Choice: Current Reviews for Academic Libraries* 50, no. 9 (May 2013): 1611

*Elizabeth Mansfield, *H-France Review* 14, no. 30 (February 2014): 1-5

<http://www.h-france.net/vol14reviews/vol14no30mansfield.pdf>

*Lela Graybill, *caa.reviews* (August 14, 2014)

<http://www.caareviews.org/reviews/1963>

*Allison Morehead, *Journal of Modern History* 86, no. 4 (December 2014): 934-935, <http://www.jstor.org/stable/10.1086/678738>

*Friederike Kitschen, *Kunstchronik* 68, no. 2 (February 2015): 80-87.

*Matthew Simms, "Cézanne pour moi," *Art History* 38, no. 3 (June 2015): 577-581, <http://onlinelibrary.wiley.com/doi/10.1111/1467-8365.12164/epdf>

(in progress)

Instants, Moments, Minutes: Monet and the Industrialization of Time

book manuscript

[Study of the intersections between the history of Impressionism and the history of modern time-keeping, including the industrialization of time, the advent of universal time, the measuring of reaction time, and the concept of now-time, among others.]

Edited Volumes and Catalogs

The Wiley-Blackwell Companion to Impressionism, editor, John Wiley & Sons, forthcoming 2019, to include roughly 30 essays by the most prominent scholars in the field

Is Paris Still the Capital of the Nineteenth Century? Essays on Art and Modernity, 1850-1900, co-edited with Hollis Clayson (Northwestern University), Routledge, 2016

[including co-authored introduction and section introductions, as well as an essay on Manet, see below]

The Image Affair: Dreyfus in the Media, 1894-1906, editor
Winner, 2016 Katharine Kyes Leab and Daniel J. Leab “American Book Prices Current”
Exhibition Award, Association of College and Research Libraries, Rare Books and
Manuscripts Section, American Library Association
exh. cat. University of Pennsylvania Libraries, Kislak Center, Philadelphia, April 2015,
132pp. [including introduction and an essay on paper ephemera during the Dreyfus
Affair]

Peer-Reviewed Articles

“Living on Manet’s *Balcony*, or the Right to Privacy,”
in eds. Hollis Clayson and André Dombrowski, *Is Paris Still the Capital of the
Nineteenth Century? Essays on Art and Modernity, 1850-1900*, Routledge, 2016, 235-56

“The Cut and Shuffle: Card Playing in Cézanne’s *Card Players*,”
in Satish Padiyar, ed., *Modernist Games: Cézanne and His Card Players*, Courtauld
Institute of Art Research Forum online book, 2013, 34-67
<http://www.courtauld.ac.uk/booksonline/modernistgames/>
[first online peer-reviewed book by the Courtauld Research Forum, including essays by
T. J. Clark and others]

“History, Memory, and Instantaneity in Edgar Degas’s *Place de la Concorde*,”
The Art Bulletin 93, no. 2 (June 2011): 195-219
[2011 Malcolm Bowie Prize Commendation, Society of French Studies]

“Cézanne, Manet, and the Portraits of Zola,”
in eds. Temma Balducci, Heather Jensen and Pamela Warner, *Interior Portraiture and
Masculine Identity in France, 1780-1914* (Farnham: Ashgate, 2011), 101-19

“The Emperor’s Last Clothes: Cézanne, Fashion and *l’année terrible*,”
The Burlington Magazine 148, no. 1242 (September 2006): 586-94

Other Articles, Book-Chapters, and Catalog-Essays

“Pissarro, Feminism, and the Early Third Republic,”
in ed. André Dombrowski, *The Wiley-Blackwell Companion to Impressionism*, editor,
John Wiley & Sons (forthcoming 2019)

“Instantaneity and Universal Time in Monet’s Series Paintings,”
in eds. Natalie Adamson and Richard Taws, *The Wiley Blackwell Companion to French
Art, 1780 to the Present*, John Wiley & Sons (forthcoming 2019)

“Cézanne’s Cardplayers,”
essay in The Barnes Foundation’s catalogue raisonnée of Cézanne-works in the
collection, ed. Sylvie Patrie (forthcoming 2019)

“On the Anti-Heroism of Modern Life,”
in eds. Anthony Grudin and Robert Slifkin, *Present Prospects of Social Art History*,
Bloomsbury Publishing (forthcoming 2019)

“1915, Sacha Guitry Films Claude Monet,”

in Ulrich Pfisterer, Léa Kuhn, Matthias Krüger, eds., *Pro domo-Art History: Vertraute von KünstlerInnen und ihre Schriften* (forthcoming, 2018)

“Impressions for the Camera,”

in Ségolène Le Men and Félicie de Maupeou, *Portrait intérieur: Le Musée imaginaire des impressionnistes*, Mont-Saint-Aignan: Presses universitaires de Rouen et du Havre (forthcoming 2018)

“Cézanne and Wagner: The Overture to ‘Tannhäuser’,”

in Judit Gesko, ed., *Cézanne and the Past*, Budapest: Budapest Museum of Art, 54-69 (forthcoming 2017/18)

“Leben auf Manets *Balkon*,”

in ed. Hubertus Gassner, *Manet – Sehen: Der Blick der Moderne*, exh. cat. Hamburger Kunsthalle, 2016, 136-39

“Dr. Evans and the Decorative Arts of His Time,” “Dr. Evans’s Manets,” “Empress Eugénie and Dr. Evans’s Carriage,”

in ed. Lynn Marsden-Atlass, *Courtly Treasures: The Collection of Thomas W. Evans, Surgeon Dentist to Napoléon III*, exh. cat. Arthur Ross Gallery, University of Pennsylvania, Philadelphia, 2015.

“Introduction” and “Dreyfus, Paper Toys, and Participatory Politics,”

in ed. André Dombrowski, *The Image Affair: Dreyfus in the Media, 1894-1906*, exh. cat. University of Pennsylvania Libraries, Philadelphia, 2015, 10-22, 111-21

“Instants, Moments, Minutes: Impressionism and the Industrialization of Time,”

in ed. Felix Krämer, *Monet and the Birth of Impressionism*, exh. cat. Städel Museum, Frankfurt am Main, 2015, 36-45 (published in English and German)

“The Classical Nude and the Making of Queer History—Eighteenth and Nineteenth Centuries,”

in ed. Jonathan David Katz, *The Classical Nude and the Making of Queer History*, exh. cat. Leslie Lohmann Museum of Gay and Lesbian Art, New York, 2014, 42-59

“Cézanne, Paris, *l’année terrible* and *The Eternal Feminine*,”

in ed. Denis Coutagne, *Cézanne et Paris: Non-lieu?* (Aix-en-Provence: Société Cézanne, 2013, online publication),

<http://www.societe-cezanne.fr/cezanne-lannee-terrible-and-the-eteranl-feminin/>

“Brick by Brick: Cézanne’s *Abandoned House near Aix-en-Provence*,”

in ed. Heather MacDonald, *Impressionist and Post-Impressionist Art at the Dallas Museum of Art: The Richard R. Brettell Lecture Series* (New Haven and London: Yale University Press, Fall 2013), 84-95

“Cézanne: Painting Murder,”

in ed. Denis Coutagne, *Cézanne et Paris*, exh. cat. Musée du Luxembourg, Paris; and Éditions de la RMN, 2011, 104-07 (English edition: *Cézanne and Paris*)

“Wilhelm Leibl in Paris: International Realism during the Late Second Empire,”

in eds. Christian Fuhrmeister, Hubertus Kohle and Veerle Thielemans, *American Artists in Munich: Artistic Migration and Cultural Exchange Processes* (Munich: Deutscher Kunstverlag, 2009), 135-52

“The Untimely Classicism of Hans von Marées,”

in eds. Wojtech Jirat-Wasiutynski and Anne Dymond, *Modern Art and the Idea of the Mediterranean* (Toronto, Buffalo and London: University of Toronto Press, 2007), 84-115

“Cézanne, L’Estaque und die Landschaft der Moderne,”

in ed. Jenns Howoldt, *Im Licht des Südens, Marseille zu Gast*, exh. cat. Hamburger Kunsthalle, 2006, 21-26

“Joseph Binder: Graphic Designer, Teacher, Advertising Theorist,”

in ed. Peter Noever, *Joseph Binder: Wien–New York*, exh. cat. Museum of Applied Arts, Vienna, 2001, 52–77

“Francis Bacon,”

in ed. George E. Haggerty, *Gay Histories and Cultures: An Encyclopedia* (New York: Garland Publishing, 2000), 87–88

“‘Liebesgeschichten interessierten ihn gar nicht:’ Überlegungen zur Geschlechterproblematik in der *Atelierwand*,”

in ed. Jenns Howoldt, *Adolph Menzels Atelierwand*, exh. cat. Hamburger Kunsthalle, 1999, 60–62

Book and Exhibition Reviews, State-of-the-Field Essays

Review of Omar W. Nasim, *Observing By Hand: Sketching the Nebulae in the Nineteenth Century* (University of Chicago Press, 2013), in *West* 86th 23, no. 1 (Spring/Summer 2016): 143-44.

Review of Martin Gaier, *Heinrich Ludwig und die “ästhetischen Ketzer:” Kunstpolitik, Kulturkritik und Wissenschaftsverständnis bei den Deutsch-Römern* (Cologne: Böhlau, 2013) in *Kunstchronik* (November 2015): 534-39.

“Lasting Impression,” preview of exhibition *Gustave Caillebotte: The Painter’s Eye*, National Gallery of Art, Washington D.C. and Kimbell Art Museum, 2015/16, in *Artforum* 53, no. 9 (May 2015): 198.

“Commentaries,” in ed. Martha Lucy, *Mark Dion, Judy Pfaff, Fred Wilson: The Order Of Things*, exh. cat. The Barnes Foundation, Philadelphia, 2015, 28.

Review of Stephanie Marchal, *Gustave Courbet in seinen Selbstdarstellungen* (Munich: Wilhelm Fink, 2012) in *Kunstchronik* 9/10 (September/October 2013): 461-67.

Review of exhibition “Manet, inventeur du moderne,” Musée d’Orsay, Paris, 2011, in *Nineteenth-Century Art Worldwide* 11, no. 1 (Spring 2012), online publication: <http://www.19thc-artworldwide.org/index.php/spring12/manet-inventeur-du-moderne>

“Où est-on sur l’impressionnisme aujourd’hui?”

with Marianne Alphant, S. Hollis Clayson and Richard Thomson, *Perspective*, INHA, Paris, no. 3 (2011): 509-22

Review of Thomas Cragin, *Murder in Parisian Streets: Manufacturing Crime and Justice in the Popular Press, 1830-1900* (Lewisburg: Bucknell University Press, 2006) in *French Forum* 34, no. 2 (Spring 2009): 151-54

Review of Matthias Krüger, *Das Relief der Farbe: Pastose Malerei in der französischen Kunstkritik, 1850-1890* (Munich: Deutscher Kunstverlag, 2007), online publication: H-ArtHist, <http://www.arthist.net/download/book/2008/080110Dombrowski.pdf> (January 2008)

“Recent Cézanne-Scholarship in Germany,” in *Historians of Nineteenth-Century Art Newsletter* 12, no. 2 (Fall 2006): 1, 8

Lectures & Presentations

Invited Lectures

2017 “Instants, Moments, Minutes: Monet and Time Discipline”
University of Michigan, conference *Visualizing the Social*, September 23 (forthcoming)

“Cézanne, Drawing on Mass Media”
Basel Kunstmuseum, conference on Cézanne’s drawings in association with the exhibition *The Hidden Cézanne*, September 2-3 (forthcoming)

“Les Paysages de Monet et le temps industriel”
Festival national de l’histoire de l’art, INHA, Chateau de Fontainebleau, June 3

“Monet’s Momenthaftigkeit in der industriellen Zeitrechnung”
Universität Bochum, May 30

“The End of Flânerie and the Beginning of Time”
The Barnes Foundation, conference *Flânerie and the Politics of Public Space*, April 15

“Monet’s Minutes and the Poetics of the Schedule”
Keynote lecture to The Rutgers Art History Graduate Student Symposium, *It’s About Time: Temporality in Visual Culture*, Rutgers University, March 24

“Impressionism: Sites and Seconds”
Keynote lecture to the Bruce Museum Graduate Student Symposium, *Framing Nature*, Bruce Museum, Greenwich, CT, March 5

2016 “Instants, Moments, Minutes: Impressionism and Modern Time”
Devens Lecture, The Class of the Museum of Fine Arts of Boston, November 17

“Paul Cézanne in Context”
Barnes Foundation, short seminar-course, November 8-29, four presentations

“The Impressionist Instant and the Poetics of the Schedule”

- McGill University, Department of Art History and Communication Studies, November 3
- “Perfect Timing: Impressionism and the Art of the Schedule”
conference *Writing the History of 19th-Century Art and Architecture Today*, Northwestern University, October 14
- “The State and the Studio on Film: Monet, Clemenceau, and the Eye of Sacha Guitry”
conference *Pro-Domo Art History*, Universität Munich, June 3
- “Filiation and Affiliation: Impressionism, LLC,” conference *Aesthetic Commodities: Art and the Monetary*, Columbia University, May 13
- “Temporalities of Impressionism: Painting at the Speed of Consciousness”
keynote to graduate student conference, Washington University, St. Louis, April 1
- “Monet’s Seascapes and the Tides of History”
Daniel H. Silberberg Lecture, Institute of Fine Arts, NYU, March 8
- 2015 “Painting Rain: The Atmosphere of Impressionism”
Keynote lecture on Caillebotte, in conjunction with the exhibition “Gustave Caillebotte: The Painter’s Eye,” CASVA, National Gallery of Art, Washington DC, September 28
- “Impressionism’s Now-Time: Monet and Renoir at La Grenouillère”
National Gallery London Research Seminar, June 5
- “Temporalities of Impressionism I: Monet and the Wreckage of History” &
“Temporalities of Impressionism II: Painting at the Speed of Consciousness”
Tomás Harris Visiting Professorship Lectures, University College London,
June 2 and 4, and related seminar on Impressionism and time, June 3
- “Nichts als Licht, Luft, Farbe und Momenthaftigkeit: Die Anfänge des Impressionismus im Industriezeitalter”
Städel Museum, Frankfurt am Main, April 30
- “Instantaneity Delayed: Monet and Reaction Time”
CUNY, The Graduate Center, Art History, February 6
- “Classical Nudes and the Making of Queer History – An Overview”
Leslie Lohmann Museum of Gay and Lesbian Art, New York, January 3
- 2014 “Manet and the Second Empire Face”
Kimbell Art Museum, Fort Worth, October 18
- “The Meanings of Cézanne’s Still Lifes”
The Barnes Foundation, Philadelphia, July 15
- “Monet and the Wreckage of History”
Impressionnisme et la politique, Colloque internationale, Terra Foundation of American Art and Musée des Impressionnismes Giverny, May 23
- “Impressionism and Modern Time-Keeping”

- Aspen Art Museum, March 13
- “Vom Symbolismus mal abgesehen”
Symposium *Odilon Redon and James Ensor: Between Symbol and Individual*,
Kunstmuseum Basel and Fondation Beyeler, March 7
- “Painting at the Speed of Thought: Impressionism and Reaction Time”
Eikones workshop, Universität Basel, March 6
- 2013 “Painting at the Speed of Thought: Impressionism and Reaction Time”
Rutgers University, Art History Distinguished Speaker Series, November 14
- “Cézanne’s Constructive Stroke”
The Barnes Foundation, Philadelphia, November 10
- “Impressionism and Modern Time-Keeping”
University of Illinois, Urbana-Champaign, May 1
- “Impressionism and the Standardization of Time”
Agnes Claflin Fund Lecture, Vassar College, March 28
- “Impressionism and the Standardization of Time”
Rewald Seminar, Program in Art History, Graduate Center, CUNY, March 12
- “Brick by Brick: Cézanne’s *Abandoned House near Aix-en-Provence*”
Richard R. Brettell Lecture, Dallas Museum of Art, February 21
- “Cézanne, Wagner, and the Origins of Art”
Cézanne and the Past-conference, Budapest Museum of Fine Arts, January 28
- “Cézanne, Murder, and Modern Life” – book talk
Phillips Collection, Center for the Study of Modern Art, Washington, DC, January 24
- “The Times of Impressionism”
Colloquium, School of Historical Studies, Institute for Advanced Study, Princeton,
January 14
- 2012 “Impressionism and the Industrialization of Time”
Wesleyan University, November 28
- “L’Influence de la Commune sur Cézanne”
Petit Palais/Musée du Luxembourg, Paris, *Cézanne à Paris: non-lieu?*-conference,
organized by Denis Coutagne, February 24
- “Manet, Abstraction, Democracy”
University of Pennsylvania, Department of the History of Art, *Abstraction and Beyond*-
conference, organized by Kaja Silverman, February 10
- 2011 “The Art Critic, Then and Now”
The Petr Konchalovsky Foundation, St. Petersburg, Russia, November 25

- “Seurat and the Standardization of Time”
University of Delaware, October 20
- “Seurat and the Standardization of Time”
New Landscapes in 19th-Century Art History: Honouring Professor John House-
conference, Courtauld Institute of Art, London, June 24
- “Living on Manet’s *Balcony*, or the Right to Privacy”
Bryn Mawr College, Center for Visual Studies, February 16
- “The Cut and Shuffle: Form and Ethics in Cézanne’s Card Players”
Conference in association with the *Cézanne’s Cardplayers*-exhibition, Courtauld Institute
of Art, London, January 15
- 2010 “Form, Value, Waste: The Economies of Manet’s Abject Still-Lifes”
Temple University, December 6
- “The Politics of Early Modernist Form: Degas/Manet” – lecture and seminar
George Washington University, Washington, DC, October 14
- “Reconsidering Cézanne” – lecture and seminar
Purchase College, SUNY, October 12
- “Wagner, Cézanne, and Early Modernist Painting in France”
The Norton Simon Museum, Pasadena, June 12
- “The Global and the Local in Cézanne” – keynote
Russia and the Global Cézanne Effect, 1900-1950-conference, The Petr Konchalovsky
Foundation & The Hermitage, St. Petersburg, March 26
- “Manet’s Street Philosophy”
Harvard University, Humanities Center & Department of the History of Art and
Architecture, March 10
- 2009 Participant and presenter in “pre-colloque” for exhibition *Fashion, Impressionism, and
Modernity*, The Art Institute of Chicago, November 13-14
- “Living on Manet’s *Balcony*, or the Right to Privacy”
Is Paris Still the Capital of the 19th-Century? The Painting of Modern Life Now (A Clark
Symposium), The Sterling and Francine Clark Art Institute, Williamstown, MA, October
31
- “On Male Subjectivity and Early Modernist Painting”
GAFOH 2009, American Philosophical Society & Alexander von Humboldt Foundation,
Universität Potsdam, October 18
- “Richard Wagner and Early Modernist Painting”
Wagner and the Transformation of European Culture-symposium, Bard Music Festival
2009, Bard College, August 21
- “Cézanne’s Expressionism”

- Lecture in conjunction with the exhibition *Cézanne and Beyond*, Philadelphia Museum of Art, March 27
- “Cézanne, Murder and Modern Life”
University of Pennsylvania, Department of Romance Languages, February 12
- 2008 “Manet’s Street Philosophy”
World-Making and World Art-conference, organized by Whitney Davis, Arts Research Center, UC Berkeley, May 10
- 2007 “Wilhelm Leibl in Paris: International Realism During the Late Second Empire”
American Artists in Munich: Artistic Migration and Cultural Exchange Processes-conference, Munich Research Group “Forschungen zur Künstlerausbildung” & Terra Foundation of American Art, Munich, October 10
- 2006 “A Place for Cézanne’s Early Work in the Modern Canon”
European Science Foundation Symposium *The Art Historical Canon and its Function*, Universität Hamburg, Warburg Haus, October 6
- “The Distance Traveled: Cézanne, War and Mass Culture (1870-71)”
Lecture in conjunction with the exhibition *Cézanne and Provence*, National Gallery of Art, Washington, DC, May 6
- “The Distance Traveled: Cézanne, War and Mass Culture (1870-71)”
Heroism and Reportage-symposium, organized by the Courtauld Institute of Art, the Dulwich Picture Gallery, and the Terra Foundation for American Art, London, April 11
- “Cézanne’s Manet, or the Anti-Painting of Modern Life”
Pennsylvania State University, February 9
- 2005 “Wagner, Pessimism and the Evolution of the Senses in Burne-Jones’s *Laus Veneris*”
Victorian Visual Culture Studies Group, Yale University, April 28
- “Cézanne, a Thoroughly Modern Manet”
Department of History of Art and Architecture, Harvard University, March 23
- 2004 “The Emperor’s Last Clothes: Cézanne, Fashion and *l’année terrible*”
Works-in-Progress Series, Department of Art History, Yale University, November 30

Other Talks and Presentations

- “Monet, the Instant, and the Span of Universal Time”
The Courtauld Institute of Art, conference *Writing Impressionism Into and Out of Art History, 1874 to Today*, November 4, 2017 (forthcoming)
- “A ‘Company’ of Three: Legros, Whistler, Fantin-Latour, and the *Société des Trois*”
Université de Bourgogne & Musée des Beaux-Arts de Dijon, conference *Alphonse Legros in France and Britain: A Tale of Two Countries*, May 5, 2017
- “Monet’s Minutes and the Poetry of the Schedule”

University of Pennsylvania, Department of the History of Art, colloquium-series, November 11, 2016

“Cézanne and Modernism at The Barnes”

Barnes Foundation Docents Association, October 18, 2016

“Impressions for the Camera: Monet and Renoir on Film”

conference *Un Portrait intérieur: Le Musée imaginaire des impressionnistes*,” Rouen Musée des Beaux-Arts, September 8

“The Origins of Impressionism”

Barnes Foundation Docents Association, January 19, 2016

“Impressionism, Seriality, and the Eternal Return”

University of Pennsylvania, Department of Germanic Languages and Literatures, colloquium-series, November 17, 2015

“Monet/Rodin”

Speaker at workshop *Expressive Brushwork and Monumental Sculpture*, Barnes Foundation and Philadelphia Museum of Art, April 18, 2015

“On Kaja Silverman’s *The Miracle of Analogy*”

MoMa, Forum on Photography, March 26, 2015

“Manet’s *Fifer* and Hereditary Power”

Manet: Then and Now conference, Institute of Contemporary Art and Department of the History of Art, University of Pennsylvania, April 11, 2014

“Monet/Painting/Time”

University of Pennsylvania, Department of the History of Art, colloquium-series, February 7, 2014

“Pissarro, Impressionism, Feminism”

Gender and Sexuality Works in Progress Seminar, University of Pennsylvania, October 25, 2013

“Der Impressionismus und die Industrialisierung der Zeit”

Universität Hamburg, Kunstgeschichtliches Seminar, April 17, 2013

“Living on Manet’s *Balcony*, or The Right to Privacy,” Art History Lunchtime Seminar, Institute for Advanced Study, Princeton, March 20, 2013

“New Approaches to the Study of Impressionism”

Lecture for the Friends of the Institute for Advanced Study, Princeton, February 20

“Impressionism and the Industrialization of Time”

College Art Association Conference, New York, February 14, 2013 (panel: *Art and Product Placement, 1850-1918*)

“Impressionism: Sensation and Translation”

Gallery talk in conjunction with the exhibition *California Impressionism*, Arthur Ross Gallery, University of Pennsylvania, October 3, 2012

“Impressionism, Standardizing Time”

The Changing Experience of Time in the Long 19th Century-workshop, University of St. Andrews, May 19, 2012

“Wagner. Cézanne. Tannhäuser”

University of Pennsylvania, Department of Music, colloquium-series, September 29, 2011

[published response by Neil Crimes, “Who’s Listening Anyway,”

<http://musicologyatpenn.wordpress.com/colloquia/fall-2012/dombrowski/student-response/>]

Speaker on panel about Musée d’Orsay’s Manet-exhibition, AHNCA & INHA, Paris, June 22, 2011

“The Cut and Shuffle: Form and Ethics in Cézanne’s Card Players”

University of Pennsylvania, Department of the History of Art, colloquium-series, April 15, 2011

“Édouard Manet: The New Gods and the Old”

College Art Association Conference, New York, February 11, 2011 (panel: *The Contemporary Querelle of Ancients and Moderns*)

Invited panel respondent, conference in honor of Prof. Hollis Clayson, The Art Institute of Chicago and Northwestern University, October 23, 2010

“Realism in Translation: Painting Between Munich and Paris”

Envisioning the Real: 19th-Century German Literature and Art and Their After-Effect-symposium, University of Pennsylvania, Department of Germanic Languages and Literatures, April 16, 2010

Invited participant in “Manet in the 1860s”-colloqui, CASVA, National Gallery of Art, Washington DC, May 18-20

“Modern Remains: On Manet’s Ragpickers”

University of Pennsylvania, Department of History of Art, colloquium-series, November 14, 2008

“Cézanne’s *Eternal Feminine* and War-Time Popular Imagery”

Nineteenth-Century Studies Association Conference, Miami, April 3, 2008 (panel: *Ciphers and Cinder: Images of Women and Domesticity in the Visual Arts*)

“Cézanne, Manet, and the Portraits of Zola”

College Art Association Conference, Dallas, February 22, 2008 (panel: *New Criticism and an Old Problem*)

“Photo-Sculpture: The Industrialization of Portraiture in Second Empire Paris”

Smith College, Liberal Arts Luncheon presentation, April 5, 2007

“No War in Sight: Impressionism and *l’année terrible*”

Spaces of War: France and the Francophone World-conference, University of Minnesota, October 27, 2006

“The Emperor’s Last Clothes: Cézanne, Fashion and *L’année terrible*”

The Long Nineteenth-Century, A Symposium, Dahesh Museum of Art, New York, March 5, 2005

- “Cézanne, a Thoroughly Modern Manet”
Shoptalk 123, CASVA, National Gallery of Art, Washington, DC, February 24, 2005
- “Cézanne, Fashion, War and Revolution”
College Art Association Conference, Atlanta, February 18, 2005 (panel: *Modernism in Magazines*)
- “Cézanne, Murder and Modern Life”
Cleveland Graduate Symposium, Cleveland Museum of Art, April 16, 2004
- “Cézanne, Murder and Modern Life”
Princeton Graduate Art Symposium, Princeton University, March 26, 2004
- “Wagner, Pessimism and the Evolution of the Senses in Burne-Jones’s *Laus Veneris*”
AAH Annual Conference, London, April 11, 2004 (panel: *Histories of the Eye*)
- “Memory, History and Instantaneity in Degas’s *Place de la Concorde*”
Graduate Student Symposium in the History of Art, University of Virginia, November 15, 2003
- “Memory, History and Instantaneity in Degas’s *Place de la Concorde*”
College Art Association Conference, New York, February 20, 2003 (panel: *New Directions in 19th-Century Scholarship*)
- “Untimely Classicism: Hans von Marées in Italy”
Modern Art and the Mediterranean: Spaces, Bodies and Identities-conference, Art Gallery of Ontario, Toronto, December 7, 2002
- “Piano Politics: Cézanne’s Homage to Wagner’s *Tannhäuser*”
Art History Graduate Symposium, Northwestern University, April 27, 2002
- “Piano Politics: Cézanne’s Homage to Wagner’s *Tannhäuser*”
Art History Graduate Symposium, University of Southern California, April 13, 2002
- “Piano Politics: Cézanne’s Homage to Wagner’s *Tannhäuser*”
Berkeley Symposium, University of California, March 16, 2002
- “Unfinished: Hans von Marées and the Artistic Self”
College Art Association Conference, Chicago, March 3, 2001 (panel: *Future Directions in 19th-Century Art History*)
- “On the Cosmetics of Earthworks: Ornament, Surface, Object”
The Matter of Earthworks: Vision, Site, Document-symposium, Department of History of Art, UC Berkeley, May 10, 2000
- “David’s *Vue Presumée du Jardin du Luxembourg (1794)*: Nature’s Freedom as Personal Freedom”
Art History Symposium, Scripps College, Claremont, February 12, 2000
- “Students’ Expectations toward the History of Art”
German Art Historians’ Congress, University of Jena, March 18, 1999

“Frederic Lord Leighton’s *Daedalus and Icarus* (1869)”

Kunstgeschichts-Studierenden-Konferenz, University of Heidelberg, November 21, 1998

Selected Conference & Panel Organization

Conference co-organizer: *Impressions in Ink*, The Arthur Ross Gallery, University of Pennsylvania, March 15, 2018 (forthcoming)

Conference organizer: *Manet: Then and Now*, Sachs Programming, Institute of Contemporary Art and Department of the History of Art, University of Pennsylvania, April 11, 2014

Session chair: *Visualizing Feminism*, 40th Anniversary Conference, UPenn Gender, Women and Sexuality Studies Program, February 28, 2014

Session chair: *The Image of Nineteenth-Century Money*, College Art Association Conference, Chicago, February 2014

Workshop organizer: *Meanings, Cultures, and Technologies of Color, c. 1900*, Department of the History of Art, University of Pennsylvania, February 28, 2013

Session co-chair: *Rules and Regulations of Avant-Garde Art (1848-1914)*, 37th Annual Nineteenth-Century Studies Colloquium, Philadelphia, October 28, 2011

Conference co-organizer: *Russia and the Global Cézanne Effect, 1900-1950*, The Petr Konchalovsky Foundation, President’s Library and The Hermitage, St. Petersburg, March 26-28, 2010

Conference co-organizer: *Is Paris Still the Capital of the 19th-Century? The Painting of Modern Life Now* (A Clark Symposium), The Sterling and Francine Clark Art Institute, co-organized with Hollis Clayson, October 30-31, 2009

[reviewed by Sarah Betzer in *Historians of Nineteenth-Century Art Newsletter* 17, no. 1 (Spring 2010): 1-2]

Session chair: *Art and the Memory of Revolution, 1789-1939*, College Art Association Conference, Los Angeles, February 27-28, 2009

Conference co-organizer: *Towards a Synaesthetic Modernity (1860-1910)*, at Wesleyan University, co-organized with Katherine Kuenzli, March 29, 2008

Audio/Video Presentations

Speaker on audio-guide “Masterworks,” The Barnes Foundation, Philadelphia, December 2011

Speaker on audio-guide “Paul Cézanne Thematic,” The Barnes Foundation, Philadelphia, January 2014

Professional Service

University of Pennsylvania

- 2018-present graduate student academic job search mentor, Department of the History of Art
2017-present Secondary Faculty Appointment, Department of Germanic Literatures and Languages
2016-present Chair, Advisory Committee of the Arthur Ross Gallery
2016-present Chair, LGBTQA faculty diversity working group
2014-2016 Graduate Studies Committee, Department of the History of Art
2011-present Art History Faculty Advisor to European Studies Minor
Spring 2011 Member, SAS Teaching Awards Committee
2010-present Member of Advisory Board and Core Faculty of Gender, Sexuality and Women's Studies Program
2010-present Faculty Affiliate, LGBT Center
2010-2016 Lorraine Beitler Dreyfus Collection Advisory Committee, University of Pennsylvania Libraries
2010-2012 Curriculum Committee, School of Arts and Sciences
2009-2017 Member, Graduate Group, Department of Germanic Literatures and Languages
2009-2015 Undergraduate Matters Subcommittee, Department of the History of Art
2009-2014 (Co-)Organizer, Departmental Colloquium Lecture Series in History of Art

Further Professional Service

- 2014-16 H-France, Book Placement Editor, 19th-century French art history
2013-present External reviewer of applications for School of Historical Studies, Institute for Advanced Study, Princeton
Spring 2013 External Examiner for Honors Program (Modern Art), Swarthmore College
2013-present Association of Historians of Nineteenth-Century Art, elected to board as member-at-large
2012-present Société Cézanne, Aix-en-Provence, elected board member
2010-present Exhibition previewer/reviewer for *Artforum*
2009-present Consulting editor, *The International Literary Quarterly*
2009-present Peer reviewer for *Nineteenth-Century Art Worldwide*, *Getty Publications*, *Differences*, *The Art Bulletin*, *Art History*, *RIHA*, *Ashgate Press*, *Penn State University Press*, *Oxford University Press*, *Bloomsbury*
2010-14 Reviewer, International Dissertation Research Fellowship (IDRF), SSRC
2007-08 Faculty Fellow, year-long workshop "Undergrounds & Underworlds," Kahn Liberal Arts Institute, Smith College
2004-07 Historians of British Art Book Prize Committee
2000-01 Lecture Committee, Department of History of Art, UC Berkeley
1997-98 Graduate Student Representative, Courtauld Institute of Art, London
1994-97 Student Representative, Kunstgeschichtliches Seminar, University of Hamburg