

JUDITH WECHSLER

Department of Art and Art History, Tufts University, Medford, MA 02155. judith.wechsler@tufts.edu

ACADEMIC APPOINTMENTS

National Endowment for the Humanities Professor, Tufts University, 1989-present

Chair, Department of Art and Art History, Tufts University 1990-1995

Professeur invité, Passerelle des Arts, Ecole Normale Supérieure, Paris, spring 2003

Professeur invité, l'Histoire de l'Art, L'Université de Paris X, spring 1999

Zachs Visiting Professor, Art History, Hebrew University, Jerusalem, 1994,1996, 2008

Visiting Professor, Fine Arts, Harvard University, 1989

Professor and Associate Professor, Art History, Rhode Island School of Design, 1981-89

Visiting Lecturer, Fine Arts, Harvard University, 1982

Fellow, Center for Advanced Visual Studies, Massachusetts Institute of Technology, 1977-79

Associate Professor and Assistant Professor, History of Art, Massachusetts Institute of Technology, 1970-1977

Lecturer, Brown University, spring 1970

EDUCATION

Brandeis University. BA. 1962

Columbia University. MA. 1967

Thesis. "The Iconography of the Song of Songs in 12th and 13th Century Latin Bibles"

University of California at Los Angeles. PhD. 1972

Thesis: "Major Trends in Cézanne Interpretation"

PUBLICATIONS

BOOKS:

Rachel, une vie pour le théâtre, 1821-1858. (ed. with H. Hoog), Biron,Paris,2004

Le cabinet des dessins. Daumier. Flammarion, Paris, 1999

The Memoirs of Nahum N. Glatzer (ed. with M. Fishbane). Hebrew Union College Press, Cincinnati, Ohio, 1998

The Issue of Caricature (ed.). *Art Journal*, vol. 43, no.4, College Art Association, New York, NY, 1984

A Human Comedy: Physiognomy and Caricature in 19th Century Paris,
University of Chicago Press and Thames and Hudson, Ltd., London, 1982
Japanese translation of *A Human Comedy* (1982). Arina Shobo, Tokyo, 1987

On Aesthetics in Science (ed.). Massachusetts Institute of Technology Press, 1978, pb edition, 1981,
Birkauser edition, 1983

Japanese translation of *On Aesthetics in Science* (1978). Hakusyosha, Tokyo, 1986
Italian translation. *L'Estetica Nella Scienza*. Editori Riuniti. Roma, 1982
Spanish translation, *Sobrel La Estettiica de la Ciencia*, Mexico City, 1982

The Interpretation of Cézanne. UMI Research Press, Ann Arbor, Michigan, 1981

Cézanne in Perspective (ed.). Prentice-Hall, 1975

ARTICLES IN PEER REVIEWED JOURNALS

In press: "Robert Frank: The Passage from Photography to Film," *Ligiea, Dossiers sur l'art. Peinture et Cinéma. Picturalité de l'Image Filmée de la Toile a l'Ecran*. (a publication of the CNRS), Spring 2010.

"Drawing for film: William Kentridge and Ruth Lingford." *Ligiea....* December 2007. XXe année, no. 77-80.

"Meyer Shapiro's Writings on Modern Art," *College Art Association Reviews*, September 2003

"Ophelia and the Representation of Madness," *Theatre Survey*, 2002

"The Illustrations to Samuel Beckett," *Art Journal*, Winter, 1994

"The Filming of Art," *Daedalus*, Fall, 1985

"The Spectator as Genre in 19th Century Paris," *Popular Traditions and Learned Culture in France*, Stanford French and Italian Studies 35, 1985

"Caricature, Newspapers and Politics: Paris in the 1830," *Studies in Visual Communication*, 1981

"Judith Wechsler et son livre sur le Paris du XIX Siècle," *Nouvelles de l'estampe*, 1979

"An Aperitif to Manet's *Déjeuner sur l'herbe*," *Gazette des Beaux-Arts*, Jan. 1978

EDITED COLLECTIONS/CHAPTERS IN BOOKS

"Daumier and Censorship" *Cartoon America*, Library of Congress, Abrams, N.Y. 2006.

"Parisian Panorama," *Cities and Suburbs, an introduction to comparative cultural studies*. NTT Publishing Co. Tokyo, 2004

“L’artiste et son modèle,” *Tim: Etre de Son Temps*, Herscher, Paris, 2003

“Daumier juge la justice,” *La Justice de Daumier à nos jours*, Somogy, Paris, 1999

“Cézanne: Sensation/Perception,” *Cézanne aujourd’hui*, Musée d’Orsay, 1997 [articles based on conference proceedings]

“El Lissitzky’s Interchange Stations: The Spirit and the Letter.” *The Jew in the Text*, ed. L.Noehlin and T. Garb. Thames and Hudson, Ltd. London, 1995

“Bewegung und Zeit in den Zeichnungen Daumiers,” *Honoré Daumier, Zeichnungen*, Stuttgart, 1993

“Movement in the Drawings of Daumier: Still and still moving.” Translation of “Bewegung und Zeit in den Zeichnungen Daumiers.” In *Daumier Drawings*, Abrams, 1993

“Lavater, Stereotype and Prejudice,” *The Faces of Physiognomy*, Camden House, N.J.1992

“Art History and Films on Arts,” *Art on Screen*, Metropolitan Museum of Art, G.K. Hall, 1992

“Caricature and Medicine,” *The Picture of Health*, Philadelphia Museum of Art, 1992

“Daumier: Gender and Gesture,” *Femmes d’esprit. Women in Daumier’s Caricature*, University Press of New England, Lebanon, N.H. 1990.

Gyorgy Kepes the MIT years, 1947-1977. MIT Press, 1978

“A Change in the Iconography of the Song of Songs in XII and XIII century Latin Bibles,” *Texts and Responses*. Brill, 1975

CATALOG ESSAYS

Hugh Townley. Wheaton College, 2008

Cézanne’s Bather and Matisse drawing for Rose Art Museum, Brandeis University, 2009.

“Impressionism” and five catalogue entries on Pissarro and one on Forain for *Impressionist and Post-Impressionist Paintings in the Israel Museum*. Abrams, N.Y. 2006

“Images de Rachel,” *Rachel, une vie pour le théâtre*. Biron, Paris, 2004

Entries on Paul Cézanne, Lyonel Feininger, in *Masters of Color-Derain to Kandinsky—Masterpieces from the Merzbacher Collection*, Royal Academy of Arts, London, 2003

“Shirley Jaffe, les jouissances du jeu,” *Shirley Jaffee*. Musée Céret, 1999

Hugh Townley. Newport Art Museum, 1984

Robert Moskowitz, Hayden Gallery, MIT, 1971

BOOK REVIEWS

LeMen, Segolene, *Courbet. Sehepunkt/Kunstgeschichte*, Ausgabe 10 (2008)

ten-Doesschate Chu Petra *The Most Arrogant Man in France: Gustave Courbet and Nineteenth Century Media Culture* Sehepunkt/ Rezensionen-journal für die Geschichtswissenschaften Ausgabe 8 (2008) nr. 1

Ross King: The Judgement of Paris. Manet, Meissonnier and an Artistic Revolution, Rezensiert von: *sehepunkte* 7 (2007), Nr. 1

Mary Gluck, *Popular Bohemia. Modernism and Urban Culture in Nineteenth Century Paris*, *Sehepunkt/e*. Ausgabe 6 (2006) nr.3.

John Harvey. "Men in Black," *Essays in Criticism*, 1997

Anne McCauley, *Industrial Madness*," "Molly Nesbit, *Atget's Seven Albums*," *The Art Bulletin*. 1995

ART and film REVIEWS (selected)

"Julian Schnabel. A propos de son film, "Before Night Falls," *Zeuxis. Films sur l'Art.*, no. 3, 2001. *Artforum*. 5 Reviews, 1967

"Why Scale? Scale in American Sculpture in the 1960s," *Art News*, 66, 1967

FILMS (Selected)

Courbet. Dreaming the Modern. A film for the Schirn Kunsthalle, Frankfurt. 26 min. 2009

"Le Dessin de Nymphéas," [English version--"Monet's Waterlilies: Design and Intention"] in collaboration with Jean-Paul Fargier. 45 minutes, 2007 commissioned by Musée National de l'Orangerie, Paris, for its reopening.

"Les Nymphéas: le grand rêve de Monet: 52 min, 2006. Directed by Jean-Paul Fargier in collaboration with Judith Wechsler. A film for France 5 tv.

Rachel de la Comédie-Française, 52 minutes. In co-production with La Comédie-Française, Paris and L'Institut National de l'Audiovisuel. 2003. Première, Comédie-Française. *Rachel of the Comédie-Française*," (USA première), Museum of Fine Arts, Boston.

Honoré Daumier: Il faut être de son temps, 52 minutes. Réunion des Musées Nationaux, Paris. 1999. Première, Musée du Louvre, Paris. *Honoré Daumier, One must be of one's time* (USA première), Museum of Fine Arts, Boston.

Image and Enterprise: The Photography of Adolph Braun, 22 minutes. Rhode Island School of Design Museum. Funded by the National Endowment for the Humanities, Washington, D.C. 1998

Dessiner, la main qui pense, 53 minutes. Musée du Louvre, Paris. 1996. Première, Louvre, Paris
Drawing, the thinking hand, (USA première), Museum of Fine Arts, Boston.

Titian: "Venus and Adonis." 20 minutes. J. Paul Getty Museum, Los Angeles. 1994

Harry Callahan, 30 minutes. Distributed by Museum of Modern Art (MOMA), New York. 1993

Aaron Siskind: Making Pictures, 30 minutes. Distributed by MOMA. 1991

Jasper Johns: Take an Object, with Hans Namuth, 30 minutes. Distributed by MOMA. 1991

The Painter's World: Changing Constants of Art from the Renaissance to the Present. 1984-89

Six 30-minute films broadcast by WGBH-TV, Boston and Channel 4, London:

- *The Training of Painters*
- *The Artist and the Nude*
- *The Arrested Moment*
- *Portraits*
- *Abstraction*
- *Painting and the Public*

Edouard Manet: Painter of Modern Life, 30 minutes. Metropolitan Museum of Art, NY. 1982

Edouard Manet, Peintre de la vie moderne. Metropolitan Museum of Art, NY. 1982

Pissarro: At the Heart of Impressionism, 20 minutes. Museum of Fine Arts, Boston, 1981,
Distributed by MOMA.

Pissarro, au coeur de l'impressionnisme, 20 minutes. Réunion des Musées Nationaux, Paris

Cézanne: The Late Work, 10 minutes. Co-directed with Charles Eames, 1978

Daumier, Paris and The Spectator, 18 minutes. Co-directed with Charles Eames, 1977

EXHIBITIONS CURATED

Rachel, une vie pour le théâtre, 1821-1858. Musée d'art et d'histoire du Judaïsme,
Paris, 2004

Honoré Daumier, Brandeis University, 1990

Robert Moskowitz, Hayden Gallery, Massachusetts Institute of Technology, 1971

LECTURES AND SCREENINGS. (Selected)

College Art Association, Paper, "Daumier's New Women", 2009.

Monet's Waterlilies and the First World War. Brandeis University, 2009

“Filming Daumier,” colloquium Art, Perception, Cognition, Ecole Normale Superieur and INHA (Institut National de l’histoire de l’art, Paris). 2008

Conference on photography and film Ecole Normale Superieur and INHA (Institut National de l’histoire de l’art, Paris). Invited paper and screening. Movement in the photographs of Aaron Siskind and Harry Callahan, 2008

Screenings and introduction of “Monet’s Waterlillies” at Wadsworth Athaneum, Technion, Haifa Department of Landscape Architecture, Hebrew University, Jerusalem, Dept of art history and French dept.

Screening of *Rachel de la Comedie Francaise*, Hebrew University, Dept of art history and theater department.

Screening of *Harry Callahan and Aaron Siskind*, Museum of Fine Arts, Boston. 2008

“Daumier, Political Women, Allegorical Women.” Colloquium, Linda Nochlin and the Legacy of Feminism, Hebrew University, Jerusalem, 2007

“Monet’s WaterLillies,” Museum of Fine Arts, Boston, 2007

“Puns and Permutations in Daumier and Grandville”

Keynote address for Graduate Student Annual Symposium, at Boston University, 2006

“Ungerer and the Tradition of Caricature,” Boston Public Library, Ungerer Symposium, 2005

“Rachel and Romanticism” a screening of the Rachel film. Dahesh Museum, 2005

“Répresenter Rachel à l’écran,” Ecole Normale Supérieure, Paris, 2004

“Dessiner pour Penser,” in series “Art, Creation, Cognition.” Ecole Normale Supérieure, 2003

“The Spectator in 19th Century Paris,” Dartmouth College Summer French Institute, 2002

Respondant at conference, “Modern Jewry and the Arts,” University of Pennsylvania, 2001

Chaired session, Daumier Colloquium, Musée d’Orsay, 2001

“Daumier and Contemporary Caricature” Galeries nationales du Grand Palais, Paris, co-organized and co-chaired panel, in conjunction with the Daumier exhibition, 2001

“Daumier and Pat Oliphant,” Philips Collection, Washington, D.C. 2001

Films du Louvre, L’Oeuvre en Direct. Series, Essais d’interpretation. *Dessiner, la main qui pense*, 2001

Painting Style/Filming Style. Conference on Rembrandt on Film, Stadel Museum, Frankfurt-am Main, 2000

Inaugural lecture, “El Lissitzky et le sens mystique de la lettre,” Musée d’art et d’histoire du Judaïsme, Paris, 1999

- “The Hebrew Letter as icon and index in the early work of El Lissitzky,” in conference
 “Image, Icon, Text,” Princeton University, 1999
- “The Spirit of the Hebrew Letter: Sign and Icon in El Lissitzky.” In conference “El
 Lissitzky, New Perspectives,” Getty Research Institute, Los Angeles, 1998
- Keynote address. “Ophelia and the Representation of Madness,” International Theater
 Conference. Mainz, Germany, 1998
- “Making a film on Jasper Johns” Institute of Fine Arts, New York University, in series “Art History
 and Film,” 1998
- Drawing, the Thinking Hand.* Talk and screening at Carpenter Center, Harvard University, 1997
- Drawing, the Thinking Hand.* Städel Museum, Frankfurt-am-Main, 1997
- “Cézanne: Sensation/Perception,” Cézanne symposium. Philadelphia Museum of Art, 1996
- “Cézanne: Sensation/Perception.” Cézanne colloquium. Musée d'Orsay, Paris, 1996
- "La Pantomime et le Moment photographique" Nadar Colloquium, Musée d'Orsay, 1994
- "Making films on Art." Filmmakers colloquium, Centre Pompidou, Paris, 1994
- "To see and be seen: perspectives on the spectator," Nadar Symposium, Metropolitan
 Museum of Art, NY, 1992
- "Lavater, Stereotype and Prejudice," Lavater Conference. Dartmouth College, 1992
- "Daumier's Parisian Types." Sacker Memorial lecture, Mt. Holyoke College, 1992
- "Art History and the Art Market." Sacker Memorial Lecture, Mt. Holyoke College, 1991
- Organized conference "Art History and Film," Tufts University. Program for Art on
 Film, sponsored by Metropolitan Museum of Art and J. Paul Getty Trust, 1991
- “Sound and Images in Films on Art." Conference. Program for Art on Film and USC School of
 Cinema-TV, sponsored by The Metropolitan Museum of Art and J. Paul Getty Trust,
 1991
- Respondent. Session on Caricature and Comics. College Art Association, 1991
- Moderator of panel "Creative Solutions: The Challenge of Art on Film." Metropolitan
 Museum of Art, NY, 1990
- "Towards a Theory and Practice of Art on Film." College Art Association, 1990
- “Illustrations to Samuel Beckett's Books." Technische Universität, Berlin, 1989
- “From Rhetoric to Slang in Daumier’s Gestures” Center for

European Studies, Harvard University, 1989

“Daumier’s Body Language,” Caricature conference. University of Toronto, 1989

“Science, Humanities, and the Arts,” Organized and chaired panel. American Association for the Advancement of Science, 1989

“Models and Metaphors in Art and Science: Cross –Disciplinary Exhibitions,”
New England Museum Association, 1989

“Filming Art.” Lecture and screening of my films. American Academy
of Arts and Science, Cambridge, MA. 1989

“Daumier and the Theater,” Museum of Fine Arts, Houston, 1989

“Daumier and the Physiognomic Tradition” Daumier Colloquium, University of
Bielefeld, Germany, 1984

“Making films on art.” Lecture and screening of *Cézanne, Pissarro, Manet*. American Academy
of Arts and Sciences, Cambridge, MA. 1984

“The Depiction of the Passions from the 17-19th Century,” Institute for the
Humanities, New York University, 1984

“Films on Art,” MIT Conference on New Media, New Technologies, 1983

“Art Historian as Filmmaker,” College Art Association, 1982

“Pissarro, Impressionism, and the Image of the City,” Museum of Fine Arts, Boston. 1981

“Films for Museums,” American Association of Museums, 1981

“Painting Styles and Camera Moves,” Stanford University Design Conference, 1981

“Aesthetics in Science” keynote address for conference on art and science, University of
California, Santa Cruz, 1979

“Minimalism and Industrial Fabrication,” Institute of Contemporary Art, Boston, 1979

“Science and Aesthetic Sensibility” Semiotic Society annual meeting, Brown University, 1979

“Daumier and the Spectator,” symposium, “Popular Sources of Realism and Romanticism,”
University of California, Santa Barbara, 1977

Organized, chaired and introduced symposium “Science as Drama,” American
Association for the Advancement of Science, 1976

Organized, chaired, and introduced lecture series “Humanitas: an Evolving Perspective.”
Technology and Culture. Massachusetts Institute of Technology, 1975-76

“Romanticism and the Rise of Subjectivity in 19th Century Painting,” Yale University, 1975

Invited Participant, Conference on Science and Values: an Interdisciplinary Approach,

American Association for the Advancement of Science, 1975

AWARDS, FELLOWSHIPS, GRANTS.

Berthold Leibinger Fellow. American Academy in Berlin, January-May 2010.

Jewish Cultural Foundation, for a film on my father, Nahum Glatzer, 2008

Chevalier dans l'Ordre des Arts et des Lettres, 2007, awarded by the French Government

Mellon Foundation Faculty Research Grant, for the film *Rachel of the Comédie-Francaise* (2003), 2003

Merrin Family Grant for the film *Rachel of the Comédie-Francaise* (2003)

Harriet Ames Charitable Trust Grant for *Rachel of the Comédie-Francaise* (2003)

Ames Charitable Trust Grant for the film *Honoré Daumier, One Must be of One's Time* (1999)

Tufts University Distinguished Faculty Award, 1997

Florence Gould Foundation Grant for the film *Drawing, the Thinking Hand* (1994)

Ames Charitable Trust Grant for the film *Drawing, the Thinking Hand* (1994)

CINE Golden Eagle Award, 1992, for the film *Aaron Siskind* (1990)

Scholar in Residence, Tufts University European Center, Talloires, France, 1991

Red Ribbon, Chicago International Film Festival, 1991, for the film *Aaron Siskind* (1990)

CINE Golden Eagle Award, 1989, for the film *Portraits* (1988), from the six-part series *The Painter's World: Changing Constants of Art from the Renaissance to the Present (The Painter's World)* (1984-89)

Red Ribbon, American Film Festival, for the film *Portraits* (1988).

CINE Golden Eagle Award. 1988, for the film *The Arrested Moment* (1988), from the series, *The Painter's World*

NEH grant for *Portraits* (1988) and *Abstraction* (1989).

National Endowment for the Arts (NEA) grant, 1987-89, for the series *The Painter's World*

Arthur Vining Davis Foundation Grant, 1986-89, for the series *The Painter's World*

NEH Grant, 1985-86, for the film *The Arrested Moment* (1988) in the series *The Painter's World*

NEH Grant, 1984-85 for the film *The Artist and the Nude* (1984) in the series *The Painter's World*

CINE Golden Eagle Award, 1985, for the film *The Artist and the Nude* (1984) in the Series, *The Painter's World*

CINE Golden Eagle Award, 1984, for the film *Edouard Manet. Painter of Modern Life* (1983)

NEH grant, 1983-84, for writing scripts for the series *The Painter's World*

NEA grant 1980-81 for the film *Pissarro, at the Heart of Impressionism* (1981)

NEH grant, 1975, to edit the book *On Aesthetics in Science* (1978)

NEH grant, Summer 1973 for research on the relationship of caricature to pantomime in nineteenth century Paris.

BOARDS, JURIES, PANELS

Jury, Chateaubriand Fellowship, French Embassy, DC, 2009

Advisory Board, Swann Collection of Caricature, Library of Congress, Washington, Fellowship committee. D.C. 1995-present

Foreign correspondent, *Zeuxis, Magazine de Cinéma*, Paris, 2000 –2007.

National Screening Committee for the Fulbright Program, Institute of International Education, N.Y. 2004

Chateaubriand fellowship committee, France Embassy, Washington, D.C.2003- present

Visiting Committee, Art history graduate program, Boston University, 2001

PhD Thesis defense committees. Sorbonne and Paris VI, 1998, 1999

Advisory board, special series on American Political Cartoons, Public Broadcast System, Washington, D.C. 1998-99

Advisory Council, History of Ideas Program, Brandeis University, 1997-2003

President, Boston Film and Video Foundation Board, 1996-99

Advisor, Media Center, Columbia University, 1996

Advisory Board, Film Program, Museum of Fine Arts, Boston, 1996-2002

Fellowship Panel, Bunting Institute, Harvard University, 1995

Fellowship Applications Reviews, Getty Research Institute, Los Angeles, 1995

Jury, Knokke Film Festival, Knokke, Belgium, 1994

Reviewed proposals for J. Paul Getty Fellowships, 1993

Fellowships panel, National Endowment for the Humanities, 1992

Juror, documentary film scripts, Writer's Guild of America, 1990

Juror, Montreal Art Film Festival, 1989

Panel to evaluate Program for Art on Film, Metropolitan Museum of Art, NY, 1989-90

Board of Advisors, Swann Foundation for the Study of Caricature, 1985-90

Consultant, Center for Education in the Arts, J. Paul Getty Trust, Los Angeles, 1985

Consultant, Department of Education, Museum of Modern Art, NY, 1984

Panelist, National Endowment for the Humanities, 1983

PROFESSIONAL ORGANIZATIONS.

Société civile des auteurs multimedia

ARIAS, Institute National de l'histoire de l'art, Paris

College Art Association

Association of 19th Century Art Historians

International Council of Museums

UNIVERSITY ACTIVITIES.

Administrative Responsibilities at Tufts University

Faculty Executive Committee, 1999-2000, 2008-2009.

Tenure and Promotion Committee for Arts, Sciences and Engineering, 1996-2000, 2004—2007
Deputy chair, 2006-7.

Faculty Advisory Board, 2001—2006, chair 2005-2006.

Chaired Ad hoc Search Committee for Dean of Arts and Sciences 2004.

Ad hoc search committee for Dean of the Graduate School, 2005-2006.

Chair, Department of Art and Art history, 1990-95

Director of Graduate Studies, Department of art and art history, 1995-1998

Chaired search committees for positions in the following areas of art history:

Classics, Renaissance, Asian, African, 20th Century, and served on Armenian search,

Search committee for Gallery director

Committee for the Experimental College.

Art Acquisition committee

Affirmative Action ad hoc committee

Gallery Advisory committee

EPIIC Advisory committee

Pre-major advisor

COURSES TAUGHT

Painting and Sculpture in the Nineteenth Century

Impressionism and Post-Impressionism

Post-Impressionism to Cubism
Introduction to Modern Art
Origins of Modern Art in Europe 1860-1914
The Roots of Abstraction
Twentieth Century Art
American Art--1900 to Present
History of Photography
Art on Film: Films on Art
History of Drawing
Aesthetic Perspectives in Science and Technology
History of Art survey course, Renaissance to Present
History, Theory and Structure of Form--
 An Introduction to Architecture-- (at MIT.)

Seminars:

Historiography and Methods of Art History
Paul Cézanne and the issue of representation
Cézanne and his influence on Twentieth Century Art
The rise of the popular arts in mid 19th century Paris
Paris, Capital of the 19th century, Walter Benjamin's Arcades Project.
Image of the City in 19th and 20th Century Art
History of Caricature
Honoré Daumier
Gesture and Expression in Western Art
The Changing constants of Art
The Image of the Body in Western art.
The Representation of Movement and Time
Portraits
Theater Iconography