

CURRICULUM VITAE

Susanne Anderson-Riedel, Ph.D.

- EDUCATION** University of California, Los Angeles 9/94 to 8/02
Dissertation: "Creativity and Reproduction: Establishing the Graphic Arts as an Academic Discipline. The Engraving Department at the *Institut de France* and the Rome Prize for Engraving, 1803-1825."
Major: 18th/19th Century European Art and History of Prints
Minor: Japanese Art
- University of Freiburg 4/89 to 2/93
M.A. Art History and German Philology
Thesis: "Druckgraphik nach den Napoleonischen Auftragsbildern von Jacques-Louis David."
- EMPLOYMENT** University of New Mexico, Albuquerque 8/02 to present
Associate Professor, History of Art
Emphases in Modern European Art and History of Graphic Arts
- Visiting Scholar, University of Heidelberg 8/2011 to 12/2011
Sabbatical research semester at the University of Heidelberg, Germany
- Oregon State University, Corvallis 9/01 to 7/02
Instructor, History of Art
- OSU Rome Summer Arts Program 7/02 to 7/06
Co-director
- UNM Rome Program 8/06 to present
Co-director
- University of California, Los Angeles Summer 2000
Instructor, History of Art

ACADEMIC HONORS and AWARDS

- University of New Mexico, Department of Art & Art History Travel Fellowship. 2014-15

Career Development Grant, University of New Mexico College of Fine Arts	2013-14
HAI Scholarship, University of Heidelberg, Germany	Summer 2013
Career Development Grant, University of New Mexico College of Fine Arts	2012-13
Research & Creative Works Grant, University of New Mexico, College of Fine Arts	2010-2011
“Caught You Being Awesome Award”, Faculty-Mentor Undergraduate Research & Creativity Conference	April 2010
University of New Mexico, Department of Art & Art History Travel Fellowship.	April 2006
CASTL Outstanding Teacher of the Year 2005 Award, University of New Mexico, Nomination	March 2005
University of New Mexico, Department of Art & Art History Travel Fellowship	June 2004
Research and Creative Work Grant University of New Mexico, College of Fine Arts	2002-2003
Mellon Curatorial Fellowship Huntington Museum, San Marino, CA declined	2001 to 2004
UC Dissertation Year Fellowship	2000 to 2001
UC Regents Fellowship	1999 to 2000
UCLA Art History Fellowship	1999 to 2000
UC Chancellor’s Dissertation Fellowship	1998 to 1999
Palmer Dissertation Fellowship, UCLA	1998 to 1999
Edward A. Dickson Fellowship, UCLA	1996 to 1998
Edward Lenart Fellowship	1996 to 1997
UC Regents Fellowship	1994 to 1995

PUBLICATIONS

1. Book

Creativity and Reproduction. Nineteenth Century Engraving and the Academy, Newcastle upon Tyne: Cambridge Scholars Publishing, 2010.

The European Print and the Enlightenment [working title], Voltaire Foundation [in progress]

2. Book Chapters and Articles

“Le nu gravé : prix et envois de Rome en gravure autour de 1800,” *Académies/académies: Apprendre à dessiner dans l’Europe des Lumières – l’Ecole de dessin de Dijon* [<http://tristan.u-bourgogne.fr/Academie/index.html>], Fall 2014 [in progress].

“Training Artists: an interdisciplinary program for graphic artists at the *Académie des Beaux-Arts*,” *The Role and Practice of Artists in Society; California State University Symposium Papers*, January 2015 [in progress].

“The Portrait – Identity in Public and Private Sphere” Katalog und Blog zur Ausstellung “Public and Private Identities: The Printed Portrait in from the 17th through 19th centuries,” University Art Museum, 6. Februar bis September 2015, curated by students of the University of New Mexico, <http://www.unmartmuseum.org/portraiture/>, 2015 [in progress]

“Albert Boime,” *Grove Encyclopedia of American Art*, 2010.

“Les Graveurs de l’Académie de Beaux-arts : leur rôle artistique et leur statut social au debut du dix-neuvième siècle,” article in *Le Gravure: quelles problématiques pour les temps modernes?*, *Annales du Centre Ledoux*, vol.VII, Université Paris-I Panthéon-Sorbonne, William Blake & Co., 2009.

“The *Grand Prix de Gravure* in light of artistic and political debate in 18th century France,” *Studiolo*, 7, 2009, p.181-200.

“The Sojourn of Engravers at the French Academy in Rome. Artistic Voyage and Its Influence on Nineteenth Century Engraving,” chapter in *The European Print and Cultural Transfers in the 18th and 19th Century*, Hildesheim: Olms Verlag, 2007, p.271-291.

“Les *Loges de Raphaël* de Joseph-Charles de Meulemeester: La gravure comme outil de conservation,” *Nouvelles de l’Estampe*, May/June 2006, no. 206, p. 29-37.

“Forster, François,” Allgemeines Künstlerlexikon (AKL), K.G. SAUR Verlag, Munich, Leipzig, vol. 42, 2005.

“Duvivier, Benjamin,” Allgemeines Künstlerlexikon (AKL), K.G. SAUR Verlag, Munich, Leipzig, vol. 31, 2002.

“Dumarest, Rambert,” Allgemeines Künstlerlexikon (AKL), K.G. SAUR Verlag, Munich, Leipzig, vol. 30, 2001.

“Dominique Vivant Denon (1747-1825), Napoleons *Directeur des Arts*,” Kunstchronik, Munich, 54, January 2001, pp. 15-20.

“Dien, Claude-Marie-François,” Allgemeines Künstlerlexikon (AKL), K.G. SAUR Verlag, Munich, Leipzig, vol.27, 2000, pp. 246-247.

“Desnoyers, Auguste-Gaspard-Louis,” Allgemeines Künstlerlexikon (AKL), K.G. SAUR Verlag, Munich, Leipzig, vol. 26, 2000, pp. 404-405.

“Heinrich Wölfflin, Hans von Marées and the Principles of Art,” Pantheon, Munich, v. 57, 1999, pp.151-160.

3. Ongoing Research Projects

Spreading the Image. Print Publishing and the Search for a National Aesthetic in the Eighteenth Century Germany

The Salon and the Graphic Arts in the Nineteenth Century: The critique of academic training

Nineteenth Century European Print Culture and Counterfeits

The European Print Market in the Eighteenth Century

4. Publication Reviews

Murgia, Camilla, “Notes: Engraving in Early Nineteenth-Century France,” Print Quarterly, XXX, June 2013, p.196-197. (Book review)

Melot, Michel, *Merabilia, essai sur l'inventaire général du patrimoine culturel*, Paris: Galimard, 2012, p.146. (Book review)

Melot, Michel “Des graveurs artisans ou créateurs?” book review of *Creativity and Reproduction*, Nouvelles de l'Estampe, no.235, Summer 2011, pp.67-69.

Rümelin, Christian, Prints and Cultural Transfer, Print Quarterly, XXVI, no.1, March 2009, p.58 f.

Grischka Petri, "Interkulturelle Kommunikation in der europäischen Druckgraphik im 18. und 19. Jahrhundert," www.sehepunkte.de/2009/04/13676.html

Raimund Rütten, "The European print and cultural transfers in the XVIIIth and XIXth Century," Kritische Berichte, 30, 2002, 3, p.91-94.

LECTURES AND PRESENTATIONS

"Raphael and the Aesthetic Discourse of the French *Empire*: Alexandre Tardieu's Graphic Interpretation of "St Michael Vanquishing Satan"(1806)," Renaissance Society of America (RSA), Berlin, März 2015.

"Artistic Training at the *Académie des Beaux-Arts*," Albuquerque Museum, in collaboration with the exhibition "Gods and Heroes: *Masterpieces from the Ecole des Beaux Arts*," 3. Dezember 2014.

"Le nu gravé : prix et envois de Rome en gravure autour de 1800," Lecture presented at the international conference 'Académies/académies', Université de Bourgogne, Dijon, France, June 18-20, 2014.

"Pierre Alexandre Tardieu and Raphael: Tradition and Innovation in the Arts of the *Emprie*," Lecture presented at the 2014 ASECS annual international conference, Williamsburg, VA, March 23, 2014.

"The Print in the 18th Century Germany: A Glimpse into Culture and Politics," Lecture presented at OASIS, Albuquerque, April 18, 2013.

"*Spreading the Image*. Print Publishing in the Search for a National Aesthetic in Eighteenth-Century Germany" Lecture presented at the 2013 ASECS annual international conference, Cleveland, OH, April 4, 2013.

"History, Art, and Culture during the French Revolution." Lecture presented at the Albuquerque Academy, New Mexico, August 25, 2012.

"Art and Culture in Italy." Lecture presented at the University of New Mexico, Continuing Education, April 21, 2010.

“The French Academy and the Graphic Arts: Training Engravers in the 19th Century.” Lecture presented at the international conference “The Social History of Art; A Symposium in Honor of Al Boime,” University of California, Los Angeles, March 4, 2006.

“Lithography, a voice in art, politics and advertisement,” Lecture presented to the Printmaking Area, University of New Mexico, Albuquerque, Department of Art and Art History, September 22, 2005.

“Les graveurs à l’Académie des Beaux-Arts: leur rôle et leur statut aux 19^e siècle.” Lecture presented at the international conference “La gravure : quelles problématique pour les temps modernes?,” organized by the University of Paris, Sorbonne and the Bibliothèque nationale de France, June 11-12, 2004.

“A Formative Sojourn: Artistic Training and Transgression of French 19th century engravers in Italy,” Lecture at the University Art Museum, University of New Mexico, Albuquerque, April 20, 2004.

“Creating the Artist: Art, History and Politics,” University Showcase, KUNM radio interview, December 5, 2003.

“The Spectacle of Modern Life: Edouard Manet’s graphic works of art in the context of Baudelaire’s *Painter of Modern Life*,” Gallery lecture presented at the Albuquerque Museum of Art and History, November 4, 2003.

“The Nineteenth Century in Art,” Lecture presented at the Albuquerque Museum of Art and History in collaboration with the exhibition “From Millet to Matisse,” September 29, 2003.

“German Expressionism and Prints,” Lecture, University of New Mexico, Albuquerque, Department of Art and Art History, Spring Semester 2003.

“The Sojourn of Engravers at the French Academy in Rome. Artistic Exchange and Its Influence on 19th Century European Engraving,” Lecture presented at the International Congress “The European Print and Cultural Transfers in the XVIIIth and XIXth Century,” Ascona, April 2002.

“Edward Penfield's Poster Designs for Harper's Magazine,” Lecture presented at the international “Nineteenth-Century Design” Congress, sponsored by the Nineteenth-Century Studies Association (NCSA), Miami, April 11-13, 1996.

CONFERENCE ORGANIZATION

“The Role and Practice of Artists in Society,” International Graduate Student Conference, California State University at Los Angeles, January 2, 2011, section chair.

“French Printmaking at the End of the Eighteenth Century: A Reassessment,” American Society for Eighteenth-Century Studies (ASECS), chaired session at the 37th Annual Meeting, Montreal, Quebec, March 30-April 2, 2006.

“The Social History of Art; a symposium in Honor of Al Boime.” Organization and chair of the international conference held at the University of California, Los Angeles, March 2006; the symposium was sponsored by the Department of Art History and the College of Letters and Science, UCLA.

PRINTS IN WAR, organized and chaired the international conference at the University of New Mexico, March 5, 2004; co-sponsorerd by the David and Sylvia Gale Memorial Lecture Series, the Department of Art & Art History, the Tamarind Institute and the University Art Museum.

CURATORIAL WORK

“Public and Private Identities: The Printed Portrait from the 17th to the 19th century,” (working title); an exhibition of prints and photographs, University Art Museum, Albuquerque, co-curator with UNM art history students, Fall Semester 2014, exhibition opening February 6, 2015.

“Captivating Sites: European Explorations of the World,” exhibition of prints and photographs at the UNM Art Museum, co-curator with UNM art history students, Spring Semester 2004.

CLASSES TAUGHT

Art History Survey, Renaissance to Modern

Renaissance Art & Architecture in Rome

Baroque Art and Architecture

History of Graphic Arts I: 15th through 18th century

History of Graphic Arts II: 19th and 20th century

Engraving: History and Practice (team-taught with professor of printmaking)

History of Design, 1800 - today

Eighteenth Century European Art

Eighteenth and Nineteenth Century European Travel Imagery

European Art, 1750-1848

European Art, 1848-1900

Neoclassicism and Romanticism

Realism and Impressionism

European Travel in the 18th and 19th Centuries

Art and Enlightenment

Art and Patronage

Curating Works on Paper: The Portrait – Western Representations from the 16th to the 19th Century

Modern Art in America

History of Japanese Art

PROFESSIONAL SERVICE

Jurorin, 2014 International Printmaking Competition,
New Grounds Print Work Shop and Gallery, Albuquerque

Fall 2014

Heidelberg University Alumni Association
Student Mentor

Spring 2013 ongoing

Research Ambassador, Universität Heidelberg
ongoing representative and consultant for the university and HAI

Summer 2013

Akademisches Auslandsamt, Universität Heidelberg
Consulting; academic student exchange with American partner universities

Fall 2011

Co-director of the OSU Summer Rome Program

2002-2006

TRANSLATIONS

Paul Anderson, "S. Maria in Aracoeli: Die Kassettendecke des Hauptschiffs und der Triumph des Marc Antonio Colonna," in: Rom – Meisterwerke der Baukunst, Petersberg, 2007, pp. 259-264

Michel Melot, "Gambetta & the Arts: An Aesthetic of Opportunism," presented at the conference The Social History of Art, March 4, 2006.

PROFESSIONAL ORGANIZATIONS

- College Art Association
- American Society for Eighteenth Century Study
- Historians of Eighteenth Century Art and Architecture (HECAA)
- Nineteenth Century Studies Association
- Association des Historiens de l'Art Italien
- Verband Deutscher Kunsthistoriker

LANGUAGES fluent in German, French, Italian, reading knowledge in Latin.