**H E A T H E R B E L N A P, P H. D.**

Associate Professor of Art History heather\_belnap@byu.edu

European Studies Coordinator womeninart@gmail.com

Brigham Young University (801) 422-8242 (work)

Provo, Utah, 84602 (801) 368-9372 (cell)

**R E S E A R C H S P E C I A L I Z A T I O N S**

French Revolutionary and Napoleonic art and culture; women in art; fashion history; Franco-American transatlanticism; religious art and culture in modern era; Mormon studies

**E D U C A T I O N**

Ph.D. (2007), Art History, The University of Kansas. Doctoral exams completed with honors. Dissertation: “*Portraitistes à la plume*: Women Art Critics in Revolutionary and Napoleonic France”

M.A. (1997), Humanities, Brigham Young University. Thesis: “Vision and Voice: Aesthetics and Art Criticism in Germaine de Staël's *Corinne, or Italy*"

B.A. (1994), Humanities and History, Brigham Young University, cum laude

**P U B L I C A T I O N S**

**EDITED BOOKS**

Temma Balducci and Heather Belnap Jensen, eds. *Women, Femininity, and Public Space in European Visual Culture, 1789-1914*. (Burlington, VT: Ashgate Press, 2014). [Reviewed in *Woman’s Art Journal;* *Modern & Contemporary France; Nineteenth-Century Gender Studies; Nineteenth-Century French Studies; French Studies*]

Temma Balducci, Heather Belnap Jensen, and Pamela J. Warner, eds. *Interior Portraiture and Masculine Identity in France, 1789-1914* (Burlington, VT: Ashgate, 2011). [Reviewed in *French History; French Studies; Interiors: Design, Architecture and Culture*]

**BOOK CHAPTERS & JOURNAL ARTICLES**

Essay. “The Visual and Material Culture of Religion in Enlightenment Europe,” *A Cultural History of the Enlightenment,* ed. Brett McEveilly*.* Volume for *A Cultural History of Religion* series, ed. Leonard Primiano (London: Bloomsbury). Accepted for publication.

Essay. “Aesthetic Evangelism, Artistic Sisterhood, and the Gospel of Beauty: Mormon Women Artists at Home and Abroad, c. 1890-1920” in *Beyond Biography: Sources and Contexts for Mormon Women’s History*, eds. Rachel Cope, Amy Easton-Flake, Keith Erekson, and Lisa Olsen Tait (Madison, New Jersey: Fairleigh Dickenson University Press, 2017): 141-66.

Essay. “*Parures, Pashminas*, and Portraiture, or How Joséphine Bonaparte Fashioned the Napoleonic Empire.” *Fashion in European Art: Dress and Identity, Politics and the Body, 1775-1925.* Dress Cultures series.Ed. Justine De Young (London: I.B. Tauris, 2017), 15-30.

“Le privilège des femmes dans la critique d’art en France, 1785-1815.” Trans. Séverine Sofio. *Sociétés & Répresentations*. Special issue: *Nouveaux regards sur la critique d'art au XIXe siècle.* (Université I Paris/Sorbonne), no. 40 (October 2015): 145-61.

“Introduction.” *Women, Femininity, and Public Space in European Visual Culture, 1789-1914*. Co-authored essay with Temma Balducci. (Burlington, VT: Ashgate Press, 2014): 1-16.

“Marketing the Maternal Body in the Public Spaces of Post-Revolutionary Paris.” *Women, Femininity, and Public Space in European Visual Culture, 1789-1914*. Eds. Heather Belnap Jensen and Temma Balducci, (Burlington, VT: Ashgate Press, 2014): 17-33.

"Amélie-Julie Candeille's Critical Enterprise and the Creation of 'Girodet'." *Vanishing Acts: Women Art Critics in Nineteenth-Century France*. Ed. Wendelin Guentner. (Newark: University of Delaware Press, 2013): 73-116.

"’C.W., académicienne’: Caroline Wuiet and the Woman Art Critic in Postrevolutionary France." *Vanishing Acts: Women Art Critics in Nineteenth-Century France*. Ed. Wendelin Guentner (Newark: University of Delaware Press, 2013): 53-72.

"Staël, Corinne, and the Women Art Collectors of Napoleonic Europe." *Staël’s Philosophy of the Passions: Sensibility, Society, and the Sister Arts.* Eds. Tili Boon Cuillé and Karyna Szmurlo (Lewisburg, PA: Bucknell UP, 2012), 237-62.

“Modern Motherhood and Female Sociability in the Art of Marguerite Gérard.”*Reconciling Art and Mothering*. Ed. Rachel Epp Buller (Burlington, VT: Ashgate, 2012): 15-30.

“Quand la muse parle: Julie Candeille a propos de l'oeuvre de l'art de Girodet." *Plumes et Pinceaux: Discours de femmes sur l’art en Europe (1750-1850).* Eds. Mechthild Fend, Melissa Hyde, and Anne Lafont (Paris: Les presses du Réel, 2012): 207-230.

“Women of Substance, or, The Women of the Weir Dynasty." *The Weir Family, 1820-1920: Expanding the Traditions of American Art*, ed. Marian Wardle. Exh. cat., (New Hampshire: University Press of New England, 2011), 131-56. Winner of 2010 Wyeth Foundation for American Art Publication Grant and the 2012 Victorian Society of America’s William Fischelis Award.

"Introduction.” With Temma Balducci and Pamela J. Warner. *Interior Portraiture and Masculine Identity in France, 1789-1914*. Eds. Temma Balducci, Heather Belnap Jensen and Pamela J. Warner (Burlington, VT: Ashgate, 2011): 15-30.

“Picturing Paternity: The Artist and Father-Daughter Portraiture in Post-Revolutionary France." *Interior Portraiture and Masculine Identity in France, 1789-1914*. Eds. Temma Balducci, Heather Belnap Jensen and Pamela J. Warner (Burlington, VT: Ashgate, 2011): 31-46.

“Diversionary Tactics: Art Criticism as Political Weapon in Staël's *Corinne, or Italy* (1807)," *Women Against Napoleon: Historical and Fictional Responses*. Eds. Waltraud Maierhofer and Gertrud Roesch with Caroline Bland (Frankfurt: Campus, [distributed by University of Chicago Press], 2007): 161-186.

“The *Journal des Dames et des Modes*: Fashioning Women in the Arts, c. 1800-1815." *Nineteenth-Century Art Worldwide* 5.1 (March 2006)

**APPENDICES & DICTIONARY ENTRIES**

"Biographical Sketch: Amélie-Julie Candeille (1767-1834).” *Vanishing Acts: Women Art Critics in Nineteenth-Century France*. Ed. Wendelin Guentner (Newark: University of Delaware, 2013): 279-86.

"Biographical Sketch: Caroline Wuiet (1766-1835)." *Vanishing Acts: Women Art Critics in Nineteenth-Century France*. Ed. Wendelin Guentner (Newark: University of Delaware, 2013): 327-34.

“Caroline Wuiet." *Dictionnaire universel des femmes créatrices*. Eds. Antoinette Fouque, Mireille Calle-Gruber, Beatrice Didier. 3 vols. (Paris: Éditions des femmes, 2013).

**BOOK REVIEWS**

Review of *Exiled in Modernity: Delacroix, Civilization, and Barbarity* by David O’Brien (University Park: Pennsylvania State University Press, 2018). For H-France, online reviews for the Society of French Historical Studies [anticipated publication June 2019]

Review of *The Portrait Bust and French Cultural Politics in the Eighteenth Century* by Ronit Milano *(*Leiden and Boston: Brill, 2015). For H-France, online reviews for the Society of French Historical Studies 16:15 (January 2016).

Review of *Portraits of the Artist as a Young Woman: Paintings and the Novel in France and Britain, 1800-1860* by Alexandra K. Wettlaufer (Columbus: The Ohio State University Press, 2011). For *Nineteenth-Century French Studies* 42.5(Fall 2014).

Review of *Mothering Mennonite,* edited by Rachel Epp Buller and Kerry Fast (Bradford, Ontario: Demeter Press, 2013). For *Studies in the Maternal* 8(1).9 (Winter 2016): 1-5.

Review of *Empress Eugénie and the Arts: Politics and Visual Culture in the Nineteenth Century* by Alison McQueen (Burlington, VT: Ashgate, 2011). For *caa.reviews,* online reviews for the College Art Association (December 2012).

Review of *Ingres: Painting Reimagined* by Susan L. Siegfried (New Haven: Yale UP, 2009). For *H-France*, online reviews for the Society of French Historical Studies, vol. 11, issue 28 (January 2011).

Review of *Modern Women and Parisian Consumer Culture in Impressionist Painting* by Ruth E. Iskin (New York: Cambridge UP, 2007). For *French Studies* 63 (April 2009): 225-226.

Review of *Delacroix, Art and Patrimony in Post-Revolutionary France* by Elisabeth A. Fraser (Cambridge: Cambridge UP, 2004). For *H-France*, online reviews for the Society of French Historical Studies, vol.4, issue 11 (November 2004).

**P U B L I C A T I O N S I N P R O G R E S S**

**BOOK PROJECTS**

Monograph. *Art, Fashion, and the Emergence of the Modern Woman in Post-Revolutionary Paris*.

Co-authored book. *Marianne Meets the Mormons: Mormonism in the French Imaginary, 1830-1914.* With Corry Cropper and Daryl Lee.

Monograph. *Artistic Frontiers: Utah Women Artists at Home and Abroad, 1890-1950.*

Commissioned monograph. *Minerva Teichert: Modernist Mormon Artist.* Commissioned in 2018 for the *Introductions to Mormon Thought* series, University of Illinois Press. To be completed by 2023.

**BOOK CHAPTERS, ESSAYS, ARTICLES, REVIEWS**

Article. “Diderot’s Daughters: Desire and the Aesthetics of Interestedness in Post-Revolutionary Women’s Art Criticism.” Work in progress.

 Section. “Mormon Art,” *Variations on Christian Art,* ed. Diane Apostolos-Cappadona (London: Bloomsbury). Commissioned in 2018, with prospective publication date of 2021.

Essay. “Portraits of Elisa von der Recke,” for *The Critically Annotated Collected Works of Elisa von der Recke,* ed. Michelle James.

**C O N F E R E N C E S & S Y M P O S I A**

**INTERNATIONAL**

“Dressing the Mormoness: The Perils of French Fashion for Mormon Women.” *Decentering Mormonism,* Bordeaux Montaigne University, France, March 2019.

“Dynastic Dressing: The Portraits of Caroline Bonaparte Murat, Queen of Naples, and the Art of Costume.” *Enlightened Princesses: Britain and Europe, 1700-1820,* Kensington Palace, Hampton Court Palace, and the Tower of London, October 2017.

“Pleasant Strategems and Innocent Ploys, or How Women Published Subversive Art Criticism in Napoleonic France.” *Aestheticizing Cultural Policy in France, 1789-1815,* University of Warwick, Coventry, England, June-July 2017.

“Femininity, Fertility, and the Cult of *Les Glaces* in Post-Revolutionary Paris.” European Society for Nineteenth-Century Art, Antwerp, Belgium, June 2017.

“Satirizing the Sartorial: *Les Trois Grâces* in Napoleonic Print Culture.” Congrès 2016, L’association d’art des universities du Canada. Montréal, Canada, October 2016.

“Sartorial Occupations, or The Fashionable Parisienneand Her Passion for Prussian Military Wear, c. 1814-1818.” *Franco-German Exchanges in Fashion.* Journées d’étude, IHTP Seminaire histoire de mode, Paris and Berlin, October 2016.

“Picturing Predation: The Summer of 1815 and the Sexual Politics of the Allied Occupation of Paris.” 13th annual conference for Société de Dix-Neuvièmistes, University of Glasgow, Scotland, April 2015.

“Constance Mayer, Marceline Desbordes-Valmore, and the Melancholic Romantic Woman Artist.” *The Turbulent Mind: Madness, Mood, and Melancholy in Nineteenth-Century Art.* Colloquium organized by Research Platform XIX, the European Society for Nineteenth-Century Art and the Ghent Museum of Fine Arts, Ghent, Belgium, May 2014.

“Transvestism and Visual Culture in Revolutionary France.” 1st Nordic conference for Eighteenth-Century Studies, Oslo, Norway, August 2013.

“Blood, Sweat, and Tears: The Bourgeoise in the Musée Napoléon.” 10th annual conference for the Société de Dix-Neuvièmistes, Mary Immaculate College, University of Limerick, Ireland, March/April 1 2012.

“Parisian Parks, Promenades and Pleasure Palaces, or, the Spaces of Bourgeois(e) Femininity.” *Art et sociabilité au XVIIIe siècle: Colloque international d’histoire de l’art*, Paris, France, June 2011. Organized under the patronage of l’Institut national d’histoire de l’art (INHA).

"Death Becomes Her: Constance Mayer, Marceline Desbordes-Valmore, and the 'Mal' of the Romantic Woman Artist.” 9th annual conference for the Société de Dix-Neuviémistes, University of Birmingham, United Kingdom, April 2011.

“Quand la muse parle: Julie Candeille sur l’art de Girodet.” Journée d’etude: Historiennes et critiques d’art à l’époque de Juliette Récamier. Musée de Beaux-Arts de Lyon et Institut national d'histoire de l'art (INHA), Lyon, France, June 2009.

"The Bonaparte Women and the Politics of Art Patronage." 36th annual conference for the Western Society for French History, Québec, Québec City, November 2008.

“Obscure(d) Visions: Stéphanie de Genlis's Post-Revolutionary Writings on Art." 38th annual meeting for the American Society for Eighteenth-Century Studies society, Montreal, Canada, March/April 2006.

"Painting's Progress: Women Art Critics in Napoleonic France." *Thinking about progress, 1800-1850* conference, Birkbeck Centre, University of London, England, April 2003.

**NATIONAL**

“Occupational Hazards, or What Happens When Parisian Women Embrace Military Wear, c. 1815,” *Fashioning the Resistance,* 107th annual College Art Association conference, New York, February 15, 2019.

“Sartorial Sovereignty: Costume in the Portraits of Caroline Bonaparte Murat, Queen of Naples.” 43rd annual Nineteenth-Century French Studies colloquium, Arlington, Virginia, October 2017.

“Disorderly Dress: Transvestism and the Ambiguous Body in Revolutionary France.” Interdisciplinary Nineteenth-Century Studies conference, Philadelphia, March 2017.

“Romantic Socialism, *La Nouvelle Femme*, and Representations of Mormon Women in Nineteenth-Century French Art and Literature.” 51st Annual Mormon History Association conference, Snowbird, Utah, June 2016.

"Pioneers in Paris: Mormon Women Artists, c. 1880-1920." *Beyond Biography: Sources in Context for Mormon Women's History.* 2016 LDS Church History Symposium, Salt Lake City, Utah, March 2016.

"A Cruel Pleasure: *Les Piqueurs* of 1819 and the Art of Sexual Harassment on the Streets of Paris," 41st annual Nineteenth-Century French Studies colloquium, Princeton, New Jersey, November 2015.

“*Parures, Pashminas*, and Portraiture, or How the Bonaparte Women Fashioned the Napoleonic Empire.” The 5th annual Feminist Art History Conference.Sponsored by American University, Washington, DC, October/November 2014.

“The Rocky Mountain Picture Show, or the Mormons in the Nineteenth-Century French Visual Imaginary.” 40th annual Nineteenth-Century French Studies colloquium, San Juan, Puerto Rico, October 2014.

“On the Dignity of Women: JR’s *Women are Heroes.*” We Could Be Heroes symposium, Brigham Young University, March 2013.

“Fêting in the Frascati: Fashion, Food, and Femininity in Napoleon’s Paris.” 38th annual Nineteenth-Century French Studies colloquium, Raleigh, North Carolina, October 2012.

“The Weir Family, 1820-1920: Expanding the Traditions of American Art.” *Transactions: Transnationalism and the Formation of American Culture,* symposium sponsored by the BYU Museum of Art, January 2012.

“*Les Grâces en pantalon:* Cross-dressing in Paris, c. 1800.” 37th annual Nineteenth-Century French Studies colloquium, Philadelphia, Pennsylvania, October 2011.

“Materializing the Maternal Body in Post-Revolutionary Fashion." *New Approaches to Fashion and Costume in Western Art, 1650-1900.* 98th annual conference for the College Art Association, New York City, February 2011.

“The Post-Revolutionary Salon and the Scrutiny of Women." 35th annual colloquium for the Nineteenth-century French Studies society, Salt Lake City, Utah, October 2009.

"Staël, Corinne, and the Women Art Collectors of Napoleonic France." Germaine de Staël Today international conference, Washington University, St. Louis, Missouri, May 2009.

"The Family Romance Revisited: Fathers and Daughters in Post-Revolutionary Art." 97th annual conference for the College Art Association, Los Angeles, February 2009.

"Expanding the Empire: Joséphine, Art Patronage, and Female Identities." 34th annual colloquium for the Nineteenth- Century French Studies society, Nashville, Tennessee, October 2008.

“Desiring Subjects: Women on the Art of Girodet." 38th annual meeting of the American Society of Eighteenth-Century Studies society, Atlanta, Georgia, March 2007.

“Cultural Inventions: Women, Art, and the Public Sphere in Post-Revolutionary France." 32nd annual colloquium for the Nineteenth-Century French Studies society, Bloomington, Indiana, October 2006.

"Stéphanie de Genlis and the Denigration of the Femme Artiste in Post-Revolutionary France." 59th annual Kentucky Foreign Language conference, Lexington, April 2006.

“The Return of the Gaze: Female Spectatorship in Revolutionary France." 37th annual meeting for the American Society for Eighteenth-Century Studies society, Las Vegas, March/April, 2005.

“Diversionary Tactics: Art Criticism as Political Weapon in Staël's *Corinne, or Italy* (1807)." 37th annual meeting of the American Society for Eighteenth-Century Studies society, Las Vegas, March/April 2005.

“The Journal des Dames et des Modes: Fashioning Women in the Arts, c. 1800-1815." 93rd annual conference of the College Art Association, Atlanta, Georgia, February 2005.

“The Salon as Spectacle: The Brilliant Coterie of the Princesse de Salm." 24th annual meeting for the Nineteenth-Century Studies Association, New Orleans, Louisiana, March 2003.

**L E C T U R E S, T A L K S, & P A N E L S**

 **INVITED KEYNOTE LECTURES (NON-BYU)**

“Pioneering Painters: Utah Women’s Artists at Home and Abroad.” The Utah Valley Historical Society, Provo City Library, March 12, 2019.

“Certain Women: Contemporary LDS Women Artists.” The Zion Art Society, Anthony’s Antiques, Salt Lake City, Utah, March 2018.

“Mormon Women Artists Abroad.” The Zion Art Society, Salt Lake City, September 23, 2017.

“Fashionable Maternity, or, The Emergence of ‘The New Mother’ in Post-Revolutionary Visual Culture.” For “The M Word: Historical Perspectives on Representing the Maternal,” The Feminist Art Project’s CAA Day of Panels, Columbia College Chicago, February 15, 2014.

“Fashion Forward: Women, Art, and the Politics of Dress in Revolutionary France.” Department of Art, University of Kansas, April 23, 2012.

“The Weir Women.” Utah Art Education Association’s Evening for Utah Art Educators, Brigham Young University of Museum of Art, November 16, 2011.

“The Artist and the Lure of *La Vie Parisienne*, c. 1789-1900." In conjunction with the Utah Symphony and Opera's annual festival, Salt Lake City Public Library, February 2006.

**PUBLIC LECTURES, PANELS, INTERVIEWS (BYU)**

Lecture. “Representations of Violence Against Women in Restoration France,” Humanities Center Colloquium, March 8, 2018.

Panelist. “Gender,” Honors Program Chocolate Milk Discussion, February 3, 2018. With Joe Parry.

 Radio Interview. “Understanding Feminism in 2017,” Top of the Mind with Julie Rose, December 15, 2017. With Kif Augustine-Adams and Renata Forste.

 Panelist. “The Women’s Revolution: Second-Wave Feminism, c. 1960-1990,” Kennedy Center Lecture Series, December 13, 2017. With Kif Augustine-Adams and Renata Forste.

Convocation Speaker. “Transformative Texts,” College of Humanities, August 18, 2017.

 Panelist. “By Study and Also By Faith.” GE Academy, May 9, 2017.

Keynote Speaker. “This is What a Mormon Looks Like(?): Mormonism in 19th c. French Visual Culture,” Pi Delta Phi Initiation ceremony, Brigham Young University, March 23, 2017.

Panelist. “Ultra Violet: A Colorful Mormon Woman.” In conjunction with the Education in Zion’s *Trailblazing Mormon Women* exhibit, Mormon Women’s History Month, March 22, 2017.

Lecturer. “Amazons of the Frontier, Harems of the New World, and Other Tale Tales: Representations of Mormon Women in Nineteenth-century France,” BYU Women’s Studies Colloquium, December 8, 2016.

Presenter. “At the Louvre: Meditations on Art, War, and Historical Consciousness in Sukorov’s *Francofonia,*”BYU International Cinema, November 28, 2016.

Presenter. “Rising from the Ashes: Christian Penzold’s *Phoenix* and Reconstructing Identity in Post-WWII Berlin.” BYU International Cinema, February 23, 2016.

Speaker. "You Matter: Lessons from York Minster." Late Summer Honors Devotional, BYU Honors Program, August 21, 2015.

Speaker. “Modern Motherhood and Female Sociability in the Art of Marguerite Gérard.” Third Annual BYU Women’s Studies conference, Provo, Utah, November 2014.

Lecture. “Women of Substance, or, The Women of the Weir Dynasty.” In conjunction with *The Weir Family, 1820-1920: Expanding the Traditions of American Art* exhibition, Brigham Young Museum of Art, February 16, 2012.

Lecturer. “Parisian Parks, Promenades and Pleasure Palaces, or, The Spaces of Bourgeois(e) Femininity, c. 1800." Women’s Studies Colloquium*,* Brigham Young University,November 17, 2011.

Lecturer. “Fictive and Historical Patterns of Women's Art Collecting in Napoleonic Europe." *Women's Studies Colloquium*, Women's Research Institute, Brigham Young University, January 11, 2009.

Gallery lecturer. “Victorian Conversations: Edwin Long's *Babylonian Marriage Market* (1875)." Brigham Young University Museum of Art, October 2009.

Keynote. “The Secret Language of Flowers in Victorian Art." May Day celebration, Brigham Young University Museum of Art, May 2008.

Lecturer. “*Portraitistes á la plume*: Women Art Critics in Revolutionary and Napoleonic France." Women's Studies Colloquium, Women's Research Institute, Brigham Young University, September 2006.

Lecturer. “Women Art Critics in Napoleonic France." Women's Studies Colloquium, Women's Research Institute, Brigham Young University, January 30, 2003.

Gallery lecturer. “Uneven Developments: On the Works in Women Artists and the Spaces of Femininity, c. 1700-1900." Spencer Museum of Art, 9th Annual Conference for the British Women Writers Association, University of Kansas, March 15, 2001.

**G R A N T S, A W A R D S, & H O N O R S**

**UNIVERSITY**

Women’s Research Initiative Grant, 2017.

Kennedy Center for International Studies Research Grant, 2017.

John Topham and Susan Redd Butler BYU Faculty Research Award, Redd Center for Western Studies, 2016.

Kennedy Center for International Studies Faculty Travel Grant, 2016.

Research Associate, Summer Research Institute at Harris Manchester College, University of Oxford, 2015.

Women’s Research Initiative Grant, 2014.

Center for the Study of Europe Student Internship Development Grants, 2011-2014.

Center for the Study of Europe Research Grant, 2013.

Women’s Research Initiative Grant, 2012.

Center for the Study of Europe Research Grant, 2011.

Kennedy Center for International Studies Research Faculty Grant, 2007.

Women's Research Institute Research Grants, 2002, 2005, 2008.

**COLLEGE**

Humanities Center Fellow, College of Humanities, Brigham Young University, 2015-2018.

Humanities Center manuscript review grant for *Marianne Meets the Mormons* (with Corry Cropper and Daryl Lee), 2017. [declined]

College of Humanities research and professional development grants, 2015-present.

College of Fine Arts and Communications professional development/research grants, Brigham Young University, 2002-2014.

**NATIONAL**

Kress Foundation dissertation fellowship, 2002-2003 academic year.

Terra Foundation research grant in Giverny, France, 2001. Declined.

Timothy Mitchell Memorial Award, Kress Department of the History of Art, University of Kansas, 2000.

Morris Family Scholarship, Kress Department of the History of Art, University of Kansas, 1997-2000.

**P R O F E S S I O N A L S E R V I C E**

**ORGANIZATION LEADERSHIP**

 Regional Representative for State of Utah. The Feminist Art Project (TFAP), 2015 to the present.

 Committee Member. College Art Association’s Committee for Women in the Arts, 2015-2018.

**ORGANIZATION SERVICE**

 Search Engine Editor, *H-France Reviews*, Society for French Historical Studies, 2017.

**PEER REVIEWER**

 *Dix-Neuf: Journal of the Société de Dix-Neuvièmistes*

 The Social Sciences and Humanities Research Council of Canada

 The American Academy of Berlin

 Ashgate Publishers

 Blackwell Wiley Press

 University of Delaware Press

 Manchester University Press

 *Women’s History Review*

 *Connections (E-journal of the Rocky Mountain European Scholars Consortium)*

 Promotion and tenure files (non-BYU)

**CONFERENCE SERVICE**

Facilitator. Breakout session for “Art & Architecture of the Long Eighteenth Century: HECAA at 25,” Historians of Eighteenth-Century Art & Architecture conference, Dallas Texas, November 1-4, 2018.

Chair. “Taking it to the Streets: The Visual and Material Culture of Women’s Marches,” Committee for Women in the Arts session, 106th annual College Art Association, February 21-24, 2018.

Chair. “Painting Style: Fashion and Portraiture in Nineteenth-Century France,” 43rd annual Nineteenth-Century French Studies conference, November 9-11, 2017.

Chair. “Freaks and Fashion,” Interdisciplinary Nineteenth-Century Studies conference, Philadelphia, March 16-19, 2017.

 Chair. “Art Historical Approaches to Conflict," 13th annual conference for Société de Dix- Neuvièmistes, University of Glasgow, Scotland, April 2015.

Organizer and commenter. “The Salon as Media in Nineteenth and Early-Twentieth Century France.” 58th Annual Meeting of the Society for French Historical Studies, Los Angeles, California, March 22-24, 2012.

Chair. “Art Historical Crossroads.” *Crossroads.* Annual conference for the Humanities Education Research Association, Salt Lake City, March 9, 2012.

Chair. *“*European Cultural Imports: Art Treasures, Art Training, Aristocratic Husbands.” *Transactions: Transnationalism and the Formation of American Culture,* symposium sponsored by the BYU Museum of Art, Provo, January 2012.

Chair. “Women and Creative Identities.” *Women and Creativity,* first annual conference of the BYU Women’s Studies program, November 2011.

Chair. "Romanticism and Realism in Art." 36th annual colloquium for the Nineteenth-Century French Studies society, New Haven, October 2010.

Co-chair. “Women, Femininity, and the Public Space in Nineteenth-century Visual Culture." 98th meeting of the College Art Association, Chicago, February 2010.

Chair. “Men in Private and the Fossilization of the Ideology of Separate Spheres." 35th annual colloquium for the Nineteenth-Century French Studies society, Salt Lake City, Utah, October 2009.

Chair. “Interior Portraiture and Masculine Identity in Nineteenth-Century France," 36th Annual Conference for the Western Society of French History, Québec City, Québec, November 2008.

Chair. “The Art of Sensibilité," 39th Annual Meeting of the American Society for Eighteenth-Century Studies, Portland, Oregon, March 2008.

Chair. “Romancing the Stone: Classical Sculpture and Desire in the Long Eighteenth Century." 38th Annual Meeting for the American Society for Eighteenth-Century Studies, Atlanta, Georgia, March 2007.

Co-organizer. *Women and Holiness: Approaching the Sacred Feminine in Art* symposium. Brigham Young University, January 2005.

Chair. "Other Worlds." 30th Annual Colloquium for the Nineteenth-Century French Studies society, October 2004.

**U N I V E R S I T Y S E R V I C E**

**UNIVERSITY LEVEL**

Member. FAC Campus Mental Health Ad-Hoc Committee, December 2018--.

 Member. Faculty Advisory Council, September 2018--.

 Brussels Government Internship Coordinator, January 2018--.

Faculty Coordinator. European Studies Program, May 2017--.

 Honors Coordinator. European Studies Program, May 2017--.

 Member. Study Abroad for General Education (SAGE) Executive Committee, February 2017--.

 Member. Kennedy Center for International Studies Travel Grant Committee, September 2017--.

 Chair. London Centre Faculty Oversight Committee, Fall 2016--.

 Executive Committee Member. European Studies Executive Committee, 2015 to 2017.

 Executive Committee Member. Women’s Studies Executive Committee, 2011 to 2017.

 Faculty Liaison. Women’s Studies Teaching & Research (WSTAR) faculty group. 2013-2017.

**COLLEGE AND DEPARTMENT LEVEL**

 Subcommittee chair. Rank & Status Committee, Comparative Arts & Letters 2018 to present.

 Section Head. Art History and Curatorial Studies Program, 2012-2015.

Graduate Coordinator. Department of Visual Arts and Art History & Curatorial Studies Program, 2008-2012.

**P R O F E S S I O N A L A F F I L I A T I O N S**

**INTERNATIONAL AND NATIONAL**

College Art Association

 Committee for Women in the Arts

Association d’art des universités du Canada [Canada]

Historians of Eighteenth-Century Art & Architecture (HECAA)

Association of Historians of Nineteenth-Century Art

European Society for Nineteenth-Century Art [Belgium]

Nineteenth-Century French Studies Association

Société de Dix-Neuviémistes [United Kingdom]

The Feminist Art Project (TFAP)

Seminaire du mode (IHTP) [France]

Mormon History Association

Pi Delta Phi: National French Honor Society

National Women’s Studies Honor Society

**C I V I C L E A D E R S H I P**

Co-chair. Provo Arts Council, 2017-2018.

Co-chair. Wasatch Elementary School Community Council, 2017-2018.