

CURRICULUM VITAE

Sarah J. Moore

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Education

- 1992 City University of New York, Graduate Center, **Ph.D., History of American Art**
1989 City University of New York, Graduate Center, **M. Phil., History of Art**
1979 Boston University, **B.A., English**

Employment

- 2012-present **Professor, History of American Art with tenure**
School of Art, Division of Art History, University of Arizona
2003-2012 **Associate Professor, History of American Art with tenure**
School of Art, Division of Art History, University of Arizona
1995-2002 **Assistant Professor, History of American Art**
School of Art, Division of Art History, University of Arizona
1995 **Visiting Lecturer in American Art History**
Art Department, Colorado College (Spring)

Honors & Awards – Research

- 2020 **College of Fine Arts Small Grant**, College of Fine Arts, University of Arizona (Spring: unused due to Covid-19)
2019 **College of Fine Arts Small Grant**, College of Fine Arts, University of Arizona (Spring)
2018 **National Endowment for the Humanities Summer Institute Scholar**
Hoover Dam and the Shaping of the American West
University of Nevada, Boulder City (Summer)
2017 **National Endowment for the Humanities Summer Institute Scholar**
City/Nature: Urban Environmental Humanities
University of Washington, Seattle (Summer)
2015 **Faculty Professional Development Endowment Award**, School of Art, University of Arizona (Spring)
2012 **College of Fine Arts Small Grant**, College of Fine Arts, University of Arizona (Spring)
Provost's Authors Support Fund, University of Arizona (Spring)

- 2010 **College of Fine Arts Small Grant**, College of Fine Arts, University of Arizona (Spring)
- 2009 **Faculty Research Grant**, College of Fine Arts, University of Arizona (Spring)
Summer Research Incentive Grant, College of Fine Arts, University of Arizona (Summer)
- 2000 **1999-2000 College of Fine Arts Research and Professional Development Incentive Grant**, College of Fine Arts, University of Arizona (Spring)
- 1997 **Office of the Vice President for Research Small Grant**, University of Arizona (Fall)

Honor & Awards – Teaching

- 2021-2022 **Terra Foundation for American Art, Visiting Professor**, Doshisha University, Kyoto JAPAN
- 2011 **James Anthony Award for Sustained Excellence in Teaching**, College of Fine Arts, University of Arizona (Spring)
- 2010 **Superior Teaching Award**, Humanities Program, University of Arizona (Fall)
- 2007 **Excellence in Teaching Award**, Honors College, University of Arizona (Spring)
- 2001 **Undergraduate Mentoring/Advising Award**, College of Fine Arts, University of Arizona (Spring)
- 1998 **Mortar Board National Senior Honor Society of the University of Arizona Teaching Award**, (Spring)

Publications

Monographs

- 2013 *Empire on Display: San Francisco's Panama-Pacific International Exposition of 1915* (University of Oklahoma Press)
- 2003 *John White Alexander and the Construction of National Identity: Cosmopolitan American Art, 1880-1915* (University of Delaware Press)

Essays in Edited Books - Selected

- 2020 **"Panama Canal as a Hybrid Zone: A Case Study,"** in *Ecocriticism and the Anthropocene in Nineteenth-Century Art and Visual Culture* (Routledge)
- 2018 **"The Arch of the States: Mapping Progress and the American West at the Trans-Mississippi and International Exposition of 1898,"** in *The Trans-Mississippi and International Exposition of 1898 in Context* (University of Nebraska Press)
- "On Border Spaces in Art: A Conversation Essay,"** co-authored with Amelia Malagamba, *U.S./Mexico Border Spaces: Arts, Built Environments, and Landscapes* (University of Arizona Press)
- 2010 **"Manliness and the New American Empire at the 1915 Panama-**

- Pacific Exposition,”** *Gendering the Fair: Histories of Women and Gender at World’s Fairs* (University of Illinois Press)
- “Performing the National Body: Murals and Pageants at the Turn of the Twentieth Century,”** *Pageants and Processions: Image and Idiom as Spectacle* (Cambridge Scholars Press, UK)
- 2005 **“Defining Nationalism in the Valle Giulia: American and British Pavilions of Art at the International Exposition in Rome, 1911,”** *Spellbound by Rome: The Anglo-American Community in Rome (1890-1914) and the Founding of the Keats-Shelley House* ((Palombi Editori, Rome)
- 2002 **“Margrethe Mather” and “Tina Modotti,”** *Original Sources: Art and Archives at the Center for Creative Photography* (Center for Creative Photography, Tucson)
- 2000 **“A Salon of America? Defining Nationalism at the National Academy of Design, 1909-1915,”** *Rave Reviews: American Art and Its Critics, 1826-1925* (National Academy of Design, New York)
- “Mapping Empire in Omaha and Buffalo: World’s Fairs and the Spanish-American War,”** *The Legacy of the Mexican and Spanish-American Wars: Legal, Literary, and Historical Perspectives* (Bilingual Review/Press, Tempe)
- 1995 **“No Woman’s Land: Arizona Adventurers,”** *Independent Spirits: Women Artists of the American West, 1890-1945* (University of California Press)
- 1994 **“John White Alexander,”** *Master Paintings from the Butler Institute of American Art* (Harry N. Abrams, New York)

Articles – Selected

- 2017 **“Mosquitoes, Malaria, and Cold Butter: Discourses of Hygiene and Health in the Panama Canal Zone in the Early Twentieth Century”** *Panorama* (Fall 3.2)
- 2010 **“Our National Monument of Art: Constructing and Debating the National Body at the Library of Congress,”** *Library Quarterly* (Oct)
- 1997 **“Making a Spectacle of Suffrage: The Woman’s Suffrage Pageant, 1913,”** *Journal of American Culture* (Spring)
- 1990 **“In Search of an American Iconography: Critical Reactions to the Murals at the Library of Congress,”** *Winterthur Portfolio* (Winter)
- 1987 **“On the Frontier of History: The Central Art Association,”** *Chicago History* (Summer)
- 1984 **“Images and Institutions: The Center for Creative Photography,”** *Creative Camera* (London) (February)

Exhibition Catalogue Introduction

- 2019 **“John Willard Raught in Context,”** in *John Willard Raught*

Hope Horn Gallery, University of Scranton, PA

Exhibition Catalogue

1984 **Joyce Neimanas**, Center for Creative Photography, University of Arizona

Work in Progress

My current project, *Slow Landscape: Trees and the History of Art in the United States*, is framed on the argument that trees are among the primary drivers of history in the United States and have informed shifting discourses of national identity from the moment of earliest contact with European settler colonists to the present day. Each chapter of the book comprises a close visual and contextual analysis of a particular moment, image, or place when trees played a defining role in the construction of contested notions of nationness. The entanglements of history, time, materiality, and nature serve as the conceptual framing device of the text while ecocriticism provides the methodological model. Premised on ecocriticism's focus on connectedness, interdependence, sustainability, and environmental justice, this book strives for a more equitable and inclusive history of American art.

Conferences/Scholarly Presentations – Selected

- 2022 **“Belatedness and Materiality: Exhuming Peale’s Mastodon from the Pit”**
Belatedness and North American Art
 Courtauld Center for American Art, London, ENGLAND (Fall)
- “Neither Land nor Landscape: Time Landscape as In-Between Formulation”**
(Re)Thinking Landscape,
 Yale University, New Haven, CT (Fall)
- “Classicizing the Wilderness: Seattle’s 1909 World’s Fair”**
Southwest Art History Conference
 Taos, NM (Fall)
- “Slow Trees in Manhattan”**
Decolonizing Visuality: Artistic Practices and Critical Thought
 Counter-Image International Conference
 Colégio Almada Negreiros, New University of Lisbon
 Lisbon, PORTUGAL (Summer)
- “Classical Temple of Unhewn Logs: World’s Fairs in the Wilderness”**
 Institute for the Study of International Expositions Inaugural Symposium,
 University of Arizona, Tucson virtual host
 Invited Keynote Speaker (Spring)
- 2020 **“Nostalgia at Sea: Staging Empire at the 1940 World’s Fair in Lisbon”**

- Popular Culture Association National Conference, Philadelphia
(Spring: cancelled due to Covid))
- 2019 **“The Great American Desert is No More: Mapping Progress at the Trans-Mississippi and International Exposition of 1898”**
Popular Culture Association National Conference, Washington, DC
(Spring)
- 2018 **“Embodying Empire: Gender and World’s Fairs at the Turn-of-the-Twentieth Century”**
Gesamtkunstwerk: Revisioning World’s Fairs
Karlsruher Institute for Technology, Darmstadt, GERMANY
Invited Keynote Speaker
- 2017 **“General Noble Meets Uncle Sam: The Double Discourse of Nature at the World’s Columbian Exposition”**
American Studies Association Annual Conference, Chicago (Fall)
“Temple of Timber: Thinking Through an Ecology of World’s Fairs”
University of Washington, NEH Summer Institute: *City/Nature: Urban Environmental Humanities* (Summer)
“Kiralffy’s Spectacle of Nations: Anglo-American Exhibition, 1914, London”
- 2016 Popular Culture Association National Conference, San Diego (Spring)
Session Co-Chair: **“Something in the Dirt: Discourses of Hygiene and Progress in the North American Landscape”**
College Art Association National Conference, Washington, DC (Spring)
“Digging in the Dirt: An Ecocritical Reading of Charles Willson Peale,” Nineteenth-Century Studies Association Conference, Lincoln
(Spring)
- 2015 **“Mapping Progress and the American West at the 1898 World’s Fair”**
Nineteenth-Century Studies Association Conference, Boston (Spring)
“Empire on Display”
California Historical Society, San Francisco, presenter at scholarly conference on the 1915 San Francisco World’s Fair (Spring)
- 2014 **“Narrating a New Nation: Nature, Science, and the Discourse of the Enlightenment”**
Ideas and Enlightenment, 18th-century Studies International Conference
Sydney, AUSTRALIA (Fall)
“Shovels and Dirt: Digging a Line of Progress Between Panama and San Francisco”
Under Western Skies International Conference, Calgary, CANADA (Fall)
“Tourism and Empire”
American Culture Association National Conference, Chicago (Spring)
“Thirteenth Labor of Hercules”
University of Otago, Dunedin, NEW ZEALAND (Spring)
- 2012 **“Building the (Trans)Nation in the Panama Canal Zone”**
Geographics International Conference, Honolulu (Fall)
“Imperialist Nostalgia: Tourist Gaze and the American West”
College Art Association Conference, Los Angeles (Spring)

- 2011 **“Touring the American West in San Francisco”**
Southwest Art History Caucus Conference, Taos (Fall)
- “Transforming the Environment and Shrinking the Globe”**
American Studies Association Conference, Baltimore (Fall)
- 2010 **“Shrinking the Globe in San Francisco, 1915”**
Under Western Skies International Conference
Calgary, CANADA (Fall)
- “Manliness and the Panama-Pacific Exposition”**
Canadian Council on Women’s History International Conference
Vancouver, CANADA (Fall)
- 2009 Chair and Session Organizer, **“Agents of Civilization: Civic Art and the National Body at the Turn of the Twentieth Century”** Special Session for Association of Historians of American Art, College Art Association Annual Conference, Los Angeles (Spring)
- “Touring the Grand Canyon in San Francisco: Sublime Encounters at the Panama-Pacific International Exposition, 1915”** American Culture Association Annual Conference, New Orleans (Spring)
- 2008 **“The Thirteenth Labor of Hercules: Constructing Progress and Race at the 1915 Panama-Pacific International Exposition”**
American Culture Association Annual Conference, San Francisco (Spring)
- “Performing the National Body: Murals and Pageants at the Turn of the Twentieth Century”**
Invited Plenary Speaker, Interdisciplinary Conference of Murals and Pageants in the Progressive Era, Museum of Art, Provo, Utah (Spring)
- 2007 **“The March of Progress: Imagining Labor at the Carnegie Institute,”**
Nineteenth-Century Studies Association Annual Conference, Selinsgrove, PA (Spring)
- 2005 **“Our National Monument of Art: Constructing and Debating the National Body at the Library of Congress,”** American Studies Association Annual Conference, Washington DC (Fall)
- Chair and Session Organizer, **“Borders, Boundaries, and Visual Culture II”**, International Colloquium for Vernacular, Hispanic, Historical and American Studies, Puebla, MEXICO (Fall)
- “From Child to Man: Defining the National Body in the United States, 1876-1901,”** Nineteenth-Century Studies Association Annual Conference, Savannah (Spring)
- 2004 **“Performing the National Body: Memory and Murals in Progressive-Era America,”** Interdisciplinary Nineteenth-Century Studies, St. Louis (Spring)
- 2003 Chair and Session Organizer, **“Borders, Boundaries, and Visual Culture,”** International Colloquium for Vernacular, Hispanic, Historical and American Studies, Puebla, MEXICO (Fall)
- “Performing Identity: America and the World’s Columbian Expo,”**
Interdisciplinary Studies College, London, ENGLAND (Summer)
- 2002 **“Imagining Italy: American Art and the Classical Past,”** Institute of Art and Art History, Orvieto, ITALY (Fall)

- 2001 **“Translating Identity: Performing the Body as Art,”** Middle Eastern Studies Association Annual Conference, San Francisco (Fall)
“Disorder at the Dinner Table: Woman Suffrage and Food in the Nineteen-teens,” Fifth Congress of the Americas, Universidad de las Americas, Puebla, MEXICO (Fall)
- 2000 **“Seeing Empire: World’s Fairs and the Spanish-American War,”** Interdisciplinary Nineteenth-Century Studies Annual Conference, University of Paris X, Nanterre, FRANCE (Summer)
 Chair and Session Organizer, **Constructing Masculinity: American Visual Culture and the Male Body**, American Studies Association Annual Conference, Detroit (Fall)
- 1997 Chair and Session Organizer, **“Constructing Cohesion During the Progressive Era: Art of the United States and Social Change,”** American Studies Association Annual Conference, Washington, DC (Fall)
“Constructing Western Women’s Art History,” Popular Culture Association Annual Conference, San Antonio (Spring)
- 1993 **“Vicissitudes of (Inter)Nationalism: American Art at the Turn of the Twentieth Century,”** College Art Association Annual Conference, Seattle (Spring)

Teaching – Selected

Graduate Research Seminars

- 2017 **The Trouble with Nature: Ecocritical Approaches to the United States as “Nature’s Nation”** (Spring)
- 2014 **Something in the Dirt: Discourses of Hygiene, Health, and Progress in the North American Landscape** (Fall)
- 2013 **Bodies and Machines: America Builds a National Body, 1850-1915** (Spring)
- 2011 **Mapping America** (Spring)
- 2009 **Reinventing Eden: Imagining the American Landscape** (Spring)
- 2008 **All the World’s a Fair: Visions of Empire, Race, and Progress at the Panama-Pacific International Exposition, San Francisco, 1915** (Spring)
- 2005 **Performing America: Institutions, Identities, and Rituals** (Fall)
- 2004 **Coronation of Civilization: Louisiana Purchase Exposition, St. Louis, 1904** (Fall)
- 2000 **Constructing Masculinity: American Visual Culture and the Male Body** (Fall)
- 1999 **Critical Readings and Research Methods in Photographic History** (Fall)
- 1996 **Constructing the West: Issues and Images in American Art** (Fall)
- 1994 **1893 World’s Columbian Exposition: Mapping the Nation** (Fall)

Lectures

Nineteenth-Century American Art

Twentieth-Century American Art
Nineteenth-Century European Art
European Modernist Art
Topics in Museum Studies

Graduate Seminars

Ecocriticism and the Trouble with Nature
Mapping America
America Builds a National Body
Something in the Dirt: Discourses of Health, Progress, and Hygiene in the North American Landscape
Reinventing Eden: Imagining the American Landscape
Shifting Frontiers and the American West
Constructing Masculinity
All the World's a Fair: Discourses of Empire at the 1915 World's Fair
Celebrating Empire in Chicago and St. Louis at the World's Fairs, 1893-1904

Surveys

Art in the Western Tradition: Renaissance to the Present
Introduction to American Art

Online Courses

Introduction to American Art

Honors Seminar

American Art and National Identity, 1768-1876

Courses Taught in Study Abroad Program, Orvieto ITALY
(Summers 2014-2016)

Imagining Italy: American Art and the Classical Ideal
Western Art: From Giotto to Bernini

Languages: English, Spanish, French