

**SARAH C. SCHAEFER, PH.D.**  
**Curriculum Vitae**

University of Wisconsin-Milwaukee, Department of Art History  
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**EDUCATION**

Ph.D., Art History and Archaeology, Columbia University (May 2014)  
M.Phil., Art History and Archaeology, Columbia University (March 2010)  
M.A., Art History and Archaeology, Columbia University (February 2009)  
A.B. with High Distinction, Highest Honors in the History of Art, University of Michigan, Ann Arbor (May 2005)

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**ACADEMIC APPOINTMENTS**

Assistant Professor, Art History, University of Wisconsin-Milwaukee, 2018-present

- Affiliated with Religious Studies (2020-present)

Visiting Assistant Professor, Art History, University of Wisconsin-Milwaukee, 2015-2017  
Core Lecturer, Department of Art History and Archaeology, Columbia University, 2014-15

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**PUBLICATIONS**

**Book**

Forth. *Gustave Doré and the Modern Biblical Imagination* (August 2021; Oxford University Press)

**Peer-reviewed journal articles**

- 2021 “Broken Guardians: The Lamassu and Fragmented Historical Vision in Nineteenth-Century France,” *Word & Image* 37, no. 1 (April 2021), 31-49
- 2017 “Illuminating the Divine: The Magic Lantern and Religious Pedagogy in America, c. 1870-1920,” *Material Religion: The Journal of Art, Objects and Belief* 17, no. 3 (September 2017), 275-300.
- 2014 “‘From the Smallest Fragment’: The Archaeology of the Doré Bible,” *Nineteenth-Century Art Worldwide* 13, no. 1 (Spring 2014), <https://www.19thc-artworldwide.org/spring14/schaefer-on-the-archaeology-of-the-dore-bible>

**Book Chapters**

Forth. “Visual Representations,” in *A Cultural History of the Bible in the Age of Empire*, ed. Scott McClaren, London: Bloomsbury

Forth. "Religion and the Visual Arts," in *Handbook of Religious Culture in Nineteenth-Century Europe*, eds. Jeffrey Zalar and Anthony Steinhoff, Berlin: De Gruyter

### Book and Exhibition Reviews

- 2018 *No Idols: The Missing Theology of Art* by Thomas Crow, *caa.reviews*, 2 April 2018, <http://www.caareviews.org/reviews/3249#.WsKP8tPwbBJ>
- 2015 *The Poster: Art, Advertising, Design, and Collecting, 1860s–1900s* by Ruth E. Iskin, *Art in Print* 4, no. 6 (March–April 2015), 43–44.
- 2013 "Louis C. Tiffany and the Art of Devotion," *Material Religion: The Journal of Objects, Art and Belief* 9, no. 2 (June 2013), 267–68.
- "Max Klinger - Le théâtre de l'étrange. Les suites gravées, 1879-1915." *Nineteenth Century Art Worldwide* 12, no. 1 (Spring 2013), <http://www.19thc-artworldwide.org/index.php/spring13/schaefer-reviews-max-klinger>

### Shorter Essays

- 2019 "False Prophets and Fallen Angels," *The Visual Commentary on Scripture*, <https://thevcs.org/false-prophets-and-fallen-angels>
- 2017 "Mr. Burke's Spectacles," exhibition essay, "The World Turned Upside Down: Apocalyptic Imagery in England, 1750-1850," Haggerty Museum of Art
- 2015 "Art History Today," co-written with Tina Rivers Ryan, *Art History Teaching Resources*, <http://arthistoryteachingresources.org/2015/04/art-history-today/>
- 2015 "Francisco Goya, *The Sleep of Reason Produces Monsters*," *Smarthistory*, <https://smarthistory.org/goya-the-sleep-of-reason-produces-monsters/>
- 2013 "Sacred Visions: Nineteenth-Century Biblical Art from the Dahesh Museum Collection," exhibition essay, Museum of Biblical Art

### Works in Progress

"Fuseli's Ouroboros: *Thor Battering the Midgard Serpent* and the Twilight of History Painting"  
(journal article, under revision)

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### ACADEMIC HONORS AND FELLOWSHIPS

- 2021-22 Faculty Fellowship, Center for 21<sup>st</sup> Century Studies, UWM
- 2015, 2017 Art and Humanities Research Travel Grant, UWM
- 2013-14 Jane and Morgan Whitney Fellowship, Metropolitan Museum of Art
- 2013 Prize for Best Paper, Association for Historians of Nineteenth-Century Art Annual Graduate Symposium
- 2012 C.V. Starr Dissertation Fellowship  
Reid Hall Summer Travel Fellowship
- 2011 Ary Stillman Dissertation Fellowship
- 2010 Columbia University Art Humanities Teaching Fellowship

- 2008 Columbia University Teaching Fellowship
- 2007 Columbia University Faculty Fellowship
- 2005 Highest Honors for Undergraduate Honors Thesis  
Henry P. Tappan Award for Academic Excellence in the History of Art
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## PANELS AND PRESENTATIONS

### Panels Organized

- 2017 “The End is All Around Us,” co-organized with Richard Grusin, Haggerty Museum of Art, Marquette University
- 2016 “Biblical Imagery in the Age of Spectacle,” College Art Association Annual Conference, Washington, DC
- 2014 “They Who Gathered Much: Artists, Audiences and Collectors of Biblical Imagery,” co-organized with Joyce Polistena, Museum of Biblical Art, New York City
- 2009 “Peter Watkins’s *La Commune*: A Case Study of Avant-Doc Practices Across History and Media,” *Avant-Doc: Intersections of Avant-Garde and Documentary Film*, University of Iowa
- “Multiplying the Visual in the Nineteenth Century,” co-organized with Emerson Bowyer and Catherine Roach, Columbia University Department of Art History and Archaeology, New York City

### Invited Lectures

- 2017 “Degas to Picasso, or, How ‘Modern’ is Modernism?,” lecture to docents in conjunction with *Degas to Picasso: Creating Modernism in France*, Milwaukee Art Museum
- “Sculpted Realities: Adolph Rosenblatt in Perspective,” Jewish Museum Milwaukee
- 2016 “Jean-Honoré Fragonard, *The Shepherdess*,” Milwaukee Art Museum
- 2014 “From Sacred to Spectacular: Gustave Doré’s Biblical Imagery,” *L’univers graphique de Gustave Doré*, Musée d’Orsay, Paris
- “Gustave Doré’s Biblical Scene-o-Rama: Reproduction, Exhibition, and Religious Formation in America, 1880–1920,” Metropolitan Museum of Art, New York City
- 2013 “Old and New Testaments: 19th-Century Biblical Art Between Tradition and Innovation,” Museum of Biblical Art, New York City
- “Exhibiting Biblical Art in the Age of Spectacle,” Dahesh Museum of Art, New York City

### Conference Presentations

- 2021 “Bibles Unbound: The Material Semantics of Nineteenth-Century Scriptural Illustration,” College Art Association Annual Conference, New York
- 2018 “The Invisible Hand: Gustave Doré’s *God Creating Light* and the Economics of Modern Religious Imagery,” *Art of the Invisible*, Courtauld Institute of Art, London

- “Broken Guardians: The *Lamassu* and Fragmented Historical Vision in Nineteenth-Century France,” College Art Association Annual Conference, Los Angeles
- 2017 “Visualizing the Word: The Doré Bible Illustrations as Translations,” *Translation Meets Book History: Intersections, 1700-1900*, NUI Galway, Ireland
- 2016 “Who Shall Inherit the Land: Gustave Doré's Biblical Landscapes,” Nineteenth-Century French Studies Colloquium, Brown University
- 2015 “God in the Machine: Magic Lantern Slides and Modern Religious Pedagogy,” *Material Religion: Embodiment, Materiality, Technology*, Duke University
- “State of the Arts: An Art History Today Podcast,” College Art Association Annual Conference, New York City
- 2014 “New Translations: Modern Biblical Print Culture and the Limits of ‘Reproduction’,” *Beyond Connoisseurship: Rethinking Prints from the Belle Épreuve (1875) to the Present*, New York City
- 2013 “The Doré Gallery and the Choreography of Religious-Aesthetic Contemplation,” *Material Religion*, British Sociological Association Sociology of Religion Annual Conference, Durham, UK
- “‘From the Smallest Fragment’: The Archaeology of the Doré Bible,” Association for Historians of Nineteenth-Century Art Annual Graduate Symposium, New York City
- 2012 “‘Where the Godly take their Children’: Exhibiting Gustave Doré’s *Christ Leaving the Praetorium*,” *From Bodies to Billboards: Alternative Sites of Display*, University of Michigan Museum of Art
- “Reading from the Book of Gustave Doré,” Future Directions in 19th-Century Art History panel, College Art Association Annual Conference, Los Angeles
- 2009 “Reality, Reconstruction, and Reportage in Peter Watkins’s *La Commune*,” *Avant-Doc: Intersections of Avant-Garde and Documentary Film*, University of Iowa
- “Dialectics of Distance: Visuality and Telecommunications around *l’année terrible*,” *At the Boundaries of Images*, ZKM (Center for Art and Media), Karlsruhe, Germany

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## TEACHING

### Lectures and Seminars

- ARTHIST 102: Renaissance to Modern Art and Architecture
- ARTHIST 192: First-Year Seminar
- The Art of Looking (Fall 2019)
- ARTHIST 240: Introduction to Prints and Printmaking: History and Techniques
- ARTHIST 357: Nineteenth-Century Painting in Europe
- ARTHIST 363: Modern Painting I: 1850-1900
- ARTHIST 364: Modern Painting II: 1900 to the Present
- ARTHIST 365: History of Photography
- ARTHIST 463: Cubism and its Inheritance
- ARTHIST 465: Dada and Surrealism

ARTHIST 760: Colloquium in Modern Art and Architecture (graduate colloquium)

- Modern Print Culture: Objects and Audiences (Fall 2015)
- Manet and the Making of Art History (Spring 2020)

### **Graduate Thesis/Exam Committees**

*Director, UWM Art History M.A. Thesis*

Jeremy Schrupp, “Adolf Wissel: Compliant Dissidence, A Nonbinary Reading of Work Executed from 1933 – 1941,” degree granted 2019

*Director, UWM Art History M.A. Thesis Exhibition*

Youngchul Shin, “Distorted Norms: German Expressionist Prints and the Legacy of the Early German Masters,” degree granted 2019

Kelsey McCarey Soya, “Humor and Quiet Resistance: The Graphic Work of Wilhelm Höpfner,” degree granted 2018

Selena Erdman, “Fluid Lines: Tracing *Ryakuga-shiki* in Japan and France,” degree granted 2018

*Reader, UWM Art History M.A. Thesis*

Rebecca Kidd, “Alexandre Cabanel’s *St. Monica in a Landscape*: A Departure from Iconographic Tradition,” degree granted 2019

April Bina, “An Enigmatic *Bodegón*: Discovering a Possible Identity of Murillo’s *Two Women at a Window*,” degree granted 2018

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## **SERVICE**

### **Service to the Profession**

- 2019- Steering Committee, 2021 Midwest Art History Society Conference [delayed due to COVID-19 pandemic]
- 2019- Reviewer, Social Science Research Council Mellon International Dissertation Research Fellowship
- 2017, 2019 Peer-reviewer, *Material Religion: The Journal of Art, Objects and Belief*

### **Service to UWM**

- 2020- Art History Department Liaison to UWM Libraries
- 2020- Religious Studies Advisory Board
- 2018- Admissions and Fellowships Committee
- 2016- Co-chair, UWM Art History Research Colloquium
- 2016- Art History Gallery Committee

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## OTHER PROFESSIONAL EXPERIENCE

### Curatorial

- 2020- Co-curator, “J. R. R. Tolkien: The Art of the Manuscript,” Haggerty Museum of Art, Marquette University, Milwaukee, WI (planned for Fall 2022)
- 2019 Co-curator, “Water and Work,” Emile H. Mathis Gallery, UWM, Milwaukee, WI
- 2017-18 Curator, “The World Turned Upside Down: Apocalyptic Imagery in England, 1750-1850,” Haggerty Museum of Art, Marquette University, Milwaukee, WI, 2017-18
- 2014 Curator, a selection of drawings, prints, and illustrated books exploring Victorian fairy imagery for “Drawings and Prints: Selections from the Permanent Collection,” Metropolitan Museum of Art, New York City, 2014
- 2013-14 Co-curator, *Sacred Visions: Nineteenth-Century Biblical Art from the Dahesh Museum Collection*, Museum of Biblical Art, New York City, 2013-14

### Museum Employment

- 2012-13 Research Assistant, Dahesh Museum of Art, New York City
- 2012 Curatorial Intern, Drawings Department, The Morgan Library and Museum

### Other Professional Experience

- 2021- Podcast co-host and producer, *Art History Happy Hour*
- 2014-16 Podcast co-host and producer, *State of the Arts*
- 2007-11 Research Assistant, Professor Anne Higonnet
- 2006-7 Reference Assistant, University of Michigan Special Collections Library

### Professional Affiliations

College Art Association  
Association of Print Scholars  
Association of Historians of Nineteenth-Century Art  
Historians of British Art  
Nineteenth-Century French Studies  
Nineteenth-Century Studies Association

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## LANGUAGES SKILLS

French (proficient reading; functional speaking and writing)  
German (reading and speaking capability)