

DIANNE SACHKO MACLEOD

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Art History Program
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Education

- Ph. D. in the History of Art, University of California, Berkeley, 1981
Dissertation: "Dante Gabriel Rossetti: A Critical Analysis of the Late Works, 1859-1882"
- M.A. in the History of Art, University of California, Berkeley, 1975
Thesis: "Dogal Tomb Sculpture in the Trecento"
- B. A. in the Honors Program in Fine Arts, University of British Columbia, 1963

Professional Appointments

Art History Program, Department of Art and Art History, University of California, Davis;
Assistant Professor to Professor Emerita, 1981-2007; Director, 1999-2002.

Grants, Fellowships, and Awards

Association of American Publishers 2008 PROSE Award Finalist, Honorable Mention
Modernist Studies Association Book Prize Finalist, 2009
Jacques Barzun Prize in Cultural History, awarded by the American Philosophical Society, 1997 and 2009
UC President's Fellowship in the Humanities, 2002-03
Historians of British Art Prize for Best Book in Nineteenth-Century Studies, 1997
British Council Prize (Honorable Mention), awarded by the North American Conference on British Studies, 1997
Residential Fellow, Davis Humanities Institute, 2003 and 1988
National Endowment for the Humanities Summer Stipend, 1987
Fulbright-Hays Scholar to United Kingdom, affiliated with Courtauld Institute, University of London, 1978-79

Professional Activities

Advisory Board, *Nineteenth-Century Gender Studies*, 2005-present
Board of Directors, Historians of British Art, 2007-2012
Advisory Board, *Victorians Institute Journal*, 2001-2010
University of California Authors' Campaign Advisory Committee, 2008-09

Professional Activities (cont'd)

Consultant, "For All To See: Art Collectors, Museums, and Philanthropy in America," proposed 6-part series for PBS television, 2007-2008
Editorial Board, University of California Press, 1999- 2004; Co-Chair, 2000-02
Board of Directors, Interdisciplinary 19th-Century Studies Association, 1998-2003
La Napoule Art Foundation Jury for Artist Residencies in France, 2004.

Publications

Books:

Enchanted Lives, Enchanted Objects: American Women Collectors and the Making of Culture, 1800-1940 (University of California Press: 2008).

Orientalism Transposed: The Impact of the Colonies on British Culture, co-editor (Ashgate Press: 1998).

Art and the Victorian Middle Class: Money and the Making of Cultural Identity (Cambridge University Press: 1996).

Journal Special Issues

Guest Editor, "The Women Collector," *Women's Studies Journal*, 39:6 (September 2010).

Guest Editor, Double Issue on "Word and Image," *Victorian Poetry*, 35, nos. 3-4 (Winter 1995).

Exhibition Catalogues:

Perception: An Exhibition of Sculpture for the Sighted and Blind (Sacramento, California Arts Commission: 1971).

Dimension: An Exhibition of Sculpture for the Sighted and Blind (Sacramento, California Arts Commission: 1970).

Articles and Essays:

"Frederick Layton: The Unpretentious Patron," John Eastberg and Eric Vogel, *Layton's Legacy: A Historic American Art Collection, 1888-2013* (Milwaukee: 2013), 10-17.

"Enchanted Lives, Enchanted Objects: How Art Empowered American Women Collectors," *Histoire de l'art du XIX siècle (1848-1914), Bilans et Perspectives* (Paris: Musée d'Orsay, 2012), 143-54.

"Art Collecting as Play: Lady Charlotte Schreiber (1812-1895)," *Visual Resources* 27:1 (March 2011), 18-31.

“Introduction,” Special Edition, “The Women Collector,” *Women’s Studies Journal*, 39:6 (September 2010), 514-17.

“Catharine Lorillard Wolfe: Art Matronage in the Gilded Age and Beyond,” *Fine Art Connoisseur* (March/April 2009), 44-49.

“A Prodigious Two-Year Spending Spree: Thomas Holloway and the Victorian Art Market,” in Mary Cowling, *Paintings from the Reign of Victoria: The Royal Holloway Collection, London*, (Alexandria, Virginia, Art Services International: 2008), 7-15.

“Introduction: Women’s Artistic Passages,” *Intrepid Women: Victorian Artists Travel*, ed. Jordana Pomeroy (Ashgate Press, 2006), 1-9.

“The Politics of Vision: Disney, *Aladdin*, and the Gulf War,” *The Emperor’s New Groove: Decolonizing Disney’s Magic Kingdom*, ed. Brenda Ayres (Peter Lang: 2003), 179-191.

“Eliza Bowen Jumel and the Politics of Cultural Space in Early America,” *Journal of the History of Collections*, 13:1 (2001), 57-75.

“Homosociality and Middle-Class Identity in Early-Victorian Patronage of the Arts,” in *Gender, Civic Culture and Consumerism: Middle-Class Identity in Britain 1800-1940*, ed. Alan Kidd and David Nicholls (Manchester University Press: 1999), 65-80.

“Orientalism Transposed: The ‘Easternization’ of Britain and Interventions to Colonial Discourse,” Editors’ Introduction, *Orientalism Transposed: The Impact of the Colonies on British Culture*, ed. Julie F. Codell and Dianne Sachko Macleod (Ashgate Press: 1998), 1-10.

“Cross-Cultural Cross-Dressing: Class, Gender and Modernist Sexual Identity,” in *Orientalism Transposed: The Impact of the Colonies on British Culture*, ed. Julie F. Codell and Dianne Sachko Macleod (Ashgate Press: 1998), 63-85.

“The ‘Identity’ of Pre-Raphaelite Patrons,” in *Reframing the Pre-Raphaelites*, ed. Ellen Harding (Scolar Press: 1996), 7-26.

“The New Centurions: Alma-Tadema’s International Patrons,” in *Sir Lawrence Alma-Tadema*, ed. Edwin Becker (Amsterdam and Liverpool, Van Gogh Museum and Walker Art Gallery, Rizzoli: 1996), 91-98, 274-76.

“Pre-Raphaelite Women Collectors and the Female Gaze,” *Journal of Pre-Raphaelite Studies*, n.s. 5 (Spring 1996), 42-52. **Reprinted in** *Collecting the Pre-Raphaelites: The Anglo-American Enchantment*, ed. Margaretta Frederick Watson (Ashgate Press: 1997), 109-20.

“Intertextuality in Word and Image,” *Victorian Poetry*, 33, nos. 3 and 4 (Winter 1995), 333-39.

“The Dialectics of Modernism and English Art,” *British Journal of Aesthetics*, 35 (January 1995), 1-14.

“Armstrong the Collector,” in *Cragside*, ed. Oliver Garnett (National Trust, London: 1992), 35-42.

“Avant-Garde Patronage in the North East,” *Pre-Raphaelites: Painters and Patrons in the North East* (Newcastle-upon-Tyne, Laing Art Gallery: 1990), 9-37 and 125-31.

“Private and Public Patronage in Victorian Newcastle,” *Journal of the Warburg and Courtauld Institutes*, 52 (1989), 188-208.

“The Eternal Circle: Pre-Raphaelitism, Formalism, and Post-Modernism,” *Journal of Pre-Raphaelite and Aesthetic Studies*, 1 (Spring 1988), 20-24.

“Art Collecting and Victorian Middle-Class Taste,” *Art History*, 10 (September 1987), 328-50. Extractions reprinted in *A Sourcebook of Writings on Artists, Dealers, Collectors, and Markets*, ed. Titia Hulst (Berkeley: University of California Press, 2017).

“Mid-Victorian Patronage of the Arts, F. G. Stephens’s ‘The Private Collections of England’,” *Burlington Magazine*, 128 (August 1986), 597-607.

“F. G. Stephens, Pre-Raphaelite Critic and Art Historian,” *Burlington Magazine*, 128 (June 1986), 398-406.

“Dante Gabriel Rossetti and Titian,” *Apollo*, 121 (January 1985), 36-39.

“Super-Realism: The Illusion of Neutrality,” *Directions in Bay Area Painting: A Survey of Three Decades, 1940s-1960s* (Davis, CA, Richard L. Nelson Gallery: 1984), 24-25.

“Rossetti’s Two Ligeias: Their Relationship to Visual Art, Music, and Poetry,” *Victorian Poetry*, 20 (Autumn-Winter 1982), 89-102.

“Images of Women and Men at Work in Nineteenth-Century Painting,” *Working Paper No. 4* (Berkeley, Center for the Study, Education, and Advancement of Women: 1982).

“Corot” and “Boudin,” *Three Centuries of French Art*, 2 vols. (San Francisco: Fine Arts Museums: 1974), II, 40, 54-58.

Book Reviews:

Inge Reist and Rosella Mamoli Zorzi, *Power Underestimated: American Women Art Collectors*, *The Henry James Review*, 34:1 (Winter 2013), E-1-E-4
http://muse.jhu.edu/journals/hjr/summary/v034/34.1_macleod.html

Aviva Briefel, *The Deceivers: Art Forgery and Identity in the Nineteenth Century* (Ithaca, New York: Cornell University Press, 2006), *Nineteenth-Century Gender Studies*, 4:1 (Spring 2008) <http://www.ncgsjournal.com/issue41/macleod.htm>

Deborah Cherry, *Beyond the Frame: Feminism and Visual Culture, Britain 1850-1900* (Routledge: 2000), *Art History* 25 (August 2002), 405-07.

Kate Flint, *The Victorians and the Visual Imagination* (Cambridge: 2000), in *Nineteenth-Century Literature* 56 (Sept/Dec. 2001), 268-71.

Susan P. Casteras and Alicia Craig Faxon, eds., *Pre-Raphaelite Art in its European Context* in *Journal of Pre-Raphaelite Studies* 6 (Spring 1997), 99-101.

Susan P. Casteras and Linda H. Peterson, *A Struggle for Fame: Victorian Women Artists and Authors* (Yale: 1994), in *Victorian Studies* 39 (Winter 1996), 243-44.

Richard Dorment, *Alfred Gilbert* in *American Historical Review* 93 (October 1988), 1054-55

Richard D. Altick, *Paintings from Books: Art and Literature in Britain, 1760-1900* in *Victorian Poetry* 25 (Summer 1987), 251-57.

Encyclopedia and Dictionary Entries:

“Women as Patrons and Collectors 1900-1940, *Oxford Art Online* (2009).

“Women as Patrons and Collectors 1500-1900,” co-author, *Oxford Art Online* (2008).

“Art Patrons and Collectors, <http://www.online.infobaselearning.com> (2008)

Entries on Ellen Heaton, James Leathart, Thomas Plint, F. G. Stephens, and William Wells, *New Dictionary of National Biography* (Oxford University Press: 2004).

Entries on Joseph Arden, James Leathart, George McCulloch, Frederic George Stephens, and William Wells, *Dictionary of Art*, 32 vols., ed. Hugh Brigstocke (Grove: 1996).

“Art Criticism,” *Victorian Britain: An Encyclopedia*, ed. Sally Mitchell, 2 vols. (New York and London, Garland: 1988), I, 98-99.

“Fine Arts Museums of San Francisco,” *Art Museums of the World*, ed. Virginia Jackson, 2 vols. (Westport, Conn., Greenwood Press: 1987), II, 1351-55.

Selected Conference Papers and Public Lectures:

“Enchanted Lives, Enchanted Objects: American Women Collectors and the Making of Culture,” Town and Gown Club, Berkeley, CA, November 2015.

“Women Collectors and Museum Founders,” Collectors’ Circle, San Francisco Museum of Modern Art, September 2014.

“Frederick Layton: An Unpretentious Patron,” Milwaukee Art Museum, Milwaukee, WI, June 2014.

“How Art Collecting Empowered American Women,” Haggerty Museum, Marquette University, Milwaukee, WI, April 2010.

“Bay Area Women Collectors,” American Society of Appraisers, Filoli, Woodside, CA, June 2009.

“How Art Empowered American Women Collectors,” Metropolitan Club, San Francisco, November 2008.

“Thomas Holloway: From Pills to Patronage,” Philbrook Academy, Tulsa, October 2008.

“Enchanted Lives, Enchanted Objects: How Art Empowered American Women Collectors,” Histoire de l’art du XIX siècle (1848-1914), Bilans et Perspectives, Musée d’Orsay, Paris, September 2007.

“What Art Has Done For American Women Collectors And What It Can Do For You Today,” Kingsley Art Club, Sacramento, April 2007.

Seminar Leader, “Modernist Nostalgia,” Modernist Studies Association Annual Meeting, Chicago, November 2005.

“Modernist Nostalgia: The Conflicted Identities of Pre-Raphaelite Patrons,” Marion Koogler McNay Art Museum, San Antonio, September 2005.

“American Women Collectors: A Conspiracy of Silence,” National Gallery of Art, Washington, D.C., October 2004.

“Traversing the Domestic Frontier: Art Collecting and the Gendering of Culture,” North American Victorian Studies Annual Meeting, Toronto, October 2004.

“Pariahs in the Parlor: The Decorative Arts as a Site of Struggle in the Feminization of American Culture,” International Conference in Hierarchy and Power in the History of Civilizations, Moscow, Russia, June 2004.

“‘The Struggle for Space’: Art and Activism in the Progressive Era,” XXXI International Congress of Art History, Montreal, August 2004.

“Matronage and Matriarchy: Queen Victoria and the *Lingua Materna* of Art Collecting,” Keynote Address, Annual Meeting of Victorians Institute, Chapel Hill, October 19-20, 2001.

“Motivations for Collecting Art,” Locating the Victorians Conference, Victoria and Albert Museum, London, July 14, 2001.

“British Art and its Collectors,” California Palace of the Legion of Honor, San Francisco, March 29, 2001 and March 23, 2006.

“The Modern Woman Revisited,” Discussant, Romaine Brooks Symposium, Stanford University, October 28, 2000.

“British Studies: An Interdisciplinary Field?,” Plenary Panel, Annual Meeting, North American Conference on British Studies, Pasadena, October 13, 2000.

“Eliza Bowen Jumel and the Politics of Cultural Space,” Annual Meeting, Interdisciplinary Nineteenth-Century Studies, Yale University, April 6, 2000.

“Catherine Lorillard Wolfe and the Social Space of Collecting,” Victorian Society of America, Newport, R.I., June 7, 1999.

“Art and ‘Brass’: The Gendering of Victorian Taste,” Plenary Address, Annual Meeting, Pacific Coast Conference on British Studies, Santa Cruz, March 27, 1999.

“Proud as Peacocks: British Collectors of Aesthetic Art,” Freer Gallery of Art, Washington, D.C., October 22, 1998.

“Matronage and Millionaires in Madison Square: Nineteenth-Century New York Women Collectors,” Annual Meeting of the Interdisciplinary Nineteenth-Century Studies Association, New Orleans, April 1998.

“Domestic Affairs: Middle-Class Money and the Gendering of Taste,” Symposium on the English Country House, Sotheby’s Institute, April 1998.

“Victorian Patrons: Playing Detective in the Archive,” Symposium on Victorian Painting, National Gallery of Art, Washington, D.C., March 15, 1997.

“The ‘Outing’ of Women and the ‘Closeting’ of Men: The Grosvenor Gallery as a Site of Gendered Identity,” Annual Meeting of the Interdisciplinary Nineteenth-Century Studies Association, Yale, April 1996.

“Pre-Raphaelite Women Collectors and the Female Gaze,” Delaware Art Museum Pre-Raphaelite Symposium, Wilmington, Delaware, September 1995.

“Matronage, Matriarchy, and the Female Gaze: Queen Victoria as an Art Collector,” Annual Meeting, Pacific Coast Conference on British Studies, Sacramento, March 1995.

“Case Studies in the Identity of Pre-Raphaelite Patrons,” Annual Meeting of the College Art Association, San Antonio, Texas, February 1995.

“Pre-Raphaelite Patrons: Art and Industry,” Annual Meeting of the Association of British Art Historians, Birmingham, England, April 1994.

“The Dialectics of Modernism: The Case of England v. France,” Annual Meeting of Western Conference of British Studies, Albuquerque, N. M., October 1993.

“The Aesthetic Agenda of the British Avant-Garde,” XIIth International Congress of Aesthetics, Madrid, Spain, August 1992.