

PAULA J. BIRNBAUM, P h. D.
Curriculum Vitae

Department of Art + Architecture, University of San Francisco, San Francisco, CA 94117
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EDUCATION:

Bryn Mawr College, Bryn Mawr, PA.

M.A. in History of Art, May, 1991. Focus on modern and contemporary art.

Ph.D., May, 1996 (graduation speaker). Dissertation title: *Femmes Artistes Modernes: Women, Art, and Modern Identity in Interwar France.*

Bowdoin College, Brunswick, ME.

A.B., May, 1987. Double-major in history of art and French literature. Graduated Magna Cum Laude with High Honors.

Sweet Briar College Junior Year in France, Paris, France, September 1985-June 1986.

Studied art history and French literature at the École du Louvre and Université de Paris-Sorbonne.

PROFESSIONAL EXPERIENCE:

At the University of San Francisco:

2017- Professor, Department of Art + Architecture.

2010- Associate Professor, Department of Art + Architecture.

2013- Academic Director (& Founding Director), Museum Studies Master's Program.

2003-2014 Program Director, Art History/Arts Management.

2004-2010 Assistant Professor, Department of Art + Architecture.

2003-2004 Term Assistant Professor, Department of Art + Architecture

1996-2002 Affiliated Scholar, Institute for Research on Women & Gender, Stanford University, Stanford, CA.

2000 Visiting Assistant Professor, Department of Art History, Mills College, Oakland, CA.

2000 Visiting Lecturer, University of California, Berkeley, Department of Art History, Berkeley, CA

2000 Visiting Lecturer, Stanford University, Continuing Studies, Stanford, CA

1997-1999 Visiting Lecturer, San Francisco State University, Department of Art, San Francisco, CA.

1996-1997 Executive Director, Northern California Council, National Museum of Women in the Arts, Washington, D.C. (ran San Francisco office of Museum's state chapter).

1987-89 Assistant to the Curator-in-Charge, Department of Prints & Photographs, Metropolitan Museum of Art, New York, NY.

FELLOWSHIPS AND AWARDS:

- Hadassah Brandeis Institute Research Award, 2017.
- University of San Francisco, Sabbatical Research Award, 2017-18.
- University of San Francisco, Distinguished Research Award (university wide award), May 2014.
- Brandeis University, Schusterman Institute for Israel Studies fellowship, June-July 2010.
- University of San Francisco, Sabbatical Matching Grant, June-July 2010.
- University of San Francisco, Faculty Development Awards for Research, Teaching, and Scholarly Travel, 2003-present.
- University of San Francisco, Distinguished Teaching Award (university wide award), May 2008.
- University of San Francisco, Nominee for NEH Summer Stipend, Fall 2005.

- Marilyn Yalom Research Fund Award, Stanford University, Institute for Research on Women and Gender, 1999.
- Bryn Mawr College: Senior Fellowship, 1994-95; 1995-96; Travel Fellowship, 1992-93; Graduate School of Arts and Sciences Fellowship, 1989-92.
- Institute of International Education, Fulbright Fellowship to France, 1993-94.
- Société des Professeurs Français d'Amérique, Bourse Jeanne Marandon, 1993-94.
- Institut Français de Washington, Gilbert Chinard Scholarship, 1993.
- Council for European Studies, Columbia University, Pre-Dissertation Fellowship, Fall, 1991.

RESEARCH:

Books:

Paula Birnbaum, *Sculpting A Life: Chana Orloff Between Paris and Tel Aviv*. Brandeis University Press, February 2023.

Paula Birnbaum, *Women Artists in Interwar France: Framing Femininities*, Ashgate Publishing, May 2011. Issued in paperback by Routledge, 2016.

Essays on Women's Artistic and Cultural Contributions 1919-1939: Expanded Social Roles for the New Woman Following the First World War, co-edited anthology by Paula Birnbaum and Anna Novakov (Lewiston, NY: Edwin Mellen Press, 2009). Co-authored Introduction, 1-22; and single authored essay within anthology: Paula J. Birnbaum, "Modern Madonnas and Working Mothers," 83-96. Winner of Adele Mellen Prize for distinguished scholarship, 2009.

Peer-Reviewed Journal Articles:

Paula J. Birnbaum, "Practicing What We Preach," *Museum Magazine*, American Alliance of Museums, March /April, 2020.

Paula J. Birnbaum, "The Exhibitions of the Femmes Artists Modernes: Paris, 1931-38," *Artl@s Bulletin*, Vol 8, 1 (Spring 2019).

Paula J. Birnbaum, "Chana Orloff: Gender and the Modern Artist as Émigré," Comité International d'Histoire de l'Art (CIHA) 34th World Congress of Art History, Beijing, China. (conference proceedings, 2020).

Paula J. Birnbaum, "Chana Orloff: A Modern Jewish Woman Sculptor of the School of Paris," *Modern Jewish Studies*, vol. 15, number 1, January 2016, 65-87.

Paula J. Birnbaum, "Tamara de Lempicka: the Modern Woman Personified," in a special series *Archiwum Emigracji (Archives of Emigration)*, ed. Ewa Bobrowska (Torun, Poland: Nicolaus Copernicus University Press, 2014), 116-26.

Paula J. Birnbaum, "Elaine Reichek's Modern Day Samplers," *Art Journal*, Summer 2008, 19-35.

Paula J. Birnbaum, "Red Hot White Russian," *The Royal Academy of Arts Magazine*, Number 82 (London, Spring 2004), 42-47 (article on the painter Tamara de Lempicka in conjunction with solo exhibition of her work at the Royal Academy).

Paula J. Birnbaum, "Constructing a Matrilineal History of Art in Interwar France," in *Aurora: the Journal of the History of Art* v. 4 (2003), 155-73.

Peer-Reviewed Book Chapters:

Paula J. Birnbaum, "Swoon's *Medea* (2017) as a Feminist Intervention: Re-producing the Maternal," in ed. Brenda Schmähmann, *Iconic Works by Feminists and Gender Activists: Mistress Pieces* (London: Routledge: 2021).

Paula J. Birnbaum, "Street Art: Critique, Commodification, Canonization," in *Revisioning the Contemporary Art Canon: Perspectives in a Globalizing World*, ed. Ruth E. Iskin (London: Routledge, 2017).

Paula J. Birnbaum, "Modern Orthodox Feminism: Jewish Law, Art, and the Quest for Equality," in *Contemporary Israel: New Insights and Scholarship*, ed. Fred Greenspahn (New York: New York University Press, forthcoming in Summer 2016), 131-65.

Paula J. Birnbaum, "Chana Orloff: Sculpting as Modern Jewish Mother," in *Reconciling Art and Motherhood*, anthology edited by Rachel Epp Buller (Ashgate Publishing, 2012), 45-56.

Paula J. Birnbaum, "Painting the Perverse: Tamara de Lempicka and the Modern Woman Artist," in *The Modern Woman Revisited*, ed. Whitney Chadwick and Tirza Latimer (Rutgers University Press, September 2003), 95-107.

Paula J. Birnbaum, "Alice Halicka's Self-Effacement," in *Diaspora and Modern Visual Culture: Representing Africans and Jews*, ed. Nicholas Mirzoeff (London: Routledge, 2000), 207-223.

Commissioned Book Chapter:

Paula J. Birnbaum, "Chana Orloff, Sculpture d'une Moderne." In *Chana Orloff* (Paris: Chana Orloff Association, 2012), 55-63.

Peer-Reviewed Encyclopedia Entry:

Paula J. Birnbaum, "Elaine Reichek," in *Grove Art Online*, series on craft in contemporary art, Oxford University Press, 2011.

Commissioned Exhibition Essays:

Paula J. Birnbaum, "'Audacieux pas en Avant': la réception et l'héritage de Suzanne Valadon," *Suzanne Valadon (1865-1938)*, ed. Chiara Parisi, Centre Pompidou – Metz, April 15-Sept. 11, 2023 [French].

Paula J. Birnbaum, "L'artiste femme en amazone," in eds. Camille Morineau and Lucia Pecapane, *Pionnières, artistes femmes des Années folles* (Paris, Réunion des Musées Nationaux; Musée du Luxembourg, 2022), 147-155 [French].

Paula J. Birnbaum, "Tamara de Lempicka," in Jane Alison, *Modern Couples: Art, Intimacy and the Avant-Garde* (London: Prestel, 2019).

Book Reviews:

Paula J. Birnbaum, exhibition review, *Suzanne Valadon: Model, Painter, Rebel*, Philadelphia, Barnes Museum. *Burlington Magazine* (January 2022) Vol. 164, No. 1426, 76-79.

Paula J. Birnbaum "Writing the 'Woman Artist,'" Book Review of *Singular Women: Writing the Artist and Essays on Women Artists, 'The Most Excellent'* in *Woman's Art Journal* (Fall 2005/Winter 2006), Vol. 26, 50-53.

Reviews of My Books and Book Chapters:

Brian Foss, "Sladey Ladies and Femmes Modernes," *Art History*, Vol. 37 (February 2014), No. 1, 184-88.

Karen E. Brown, "Women Artists in Interwar France, by Paula J. Birnbaum," *H-France Review* Vol. 13 (April 2013), No. 43, 1-4.

Joanne Heath, "Women Artists in Interwar France: Framing Femininities," *Woman's Art Journal*, Fall/Winter 2012, 55-57.

Catherine Grant, "Women Artists in Interwar France: Framing Femininities," *Burlington Magazine*, CLIV, 499-500.

Francesca Berry, "Women Artists in Interwar France: Framing Femininities," *French Studies*, October 2012, 593-94.

Julian Ayrs, "Women Artists in Interwar France," in "The Tattler: A Slice of Life with Julian Ayrs," October 9, 2011. <http://ijulian.blogspot.com/2011/10/women-artists-in-interwar-francedr.html>.

Stephanie Vandrick, "Women Artists in Interwar France, by Paula J. Birnbaum," in "Stephanie Vandrick Reads," September 24, 2011. <http://stephanievandrickreads.blogspot.com/2011/09/women-artists-in-interwar-france-by.html>

Rachel Epp Buller, Review of *Essays on Women's Artistic and Cultural Contributions 1919-1939*. *Woman's Art Journal*, Summer 2010, 56-57.

Janice Helland, Review of *Essays on Women's Artistic and Cultural Contributions 1919-1939*. *Canadian Art Review*, XXXIV 2, 2009.

Camilla Smith, "Women's Contributions to Modernism: Discover, Recover, or Revise?" *Oxford Art Journal*, 32.3, 2009, 253-258.

Tellini, U. L. [The Modern Woman Revisited]. *Woman's Art Journal*, v. 26 no. 1 (Spring/Summer 2005) p. 44-5.
Sydelle Rubin. "There's No Place Like Home?" (two books on African and Jewish diaspora art)(Review). *Art Journal* 60.2 (Summer 2001): 110.

Diaspora and Visual Culture. (Book Review). *Afterimage* 27.6 (May 2000): 18.

PEER REVIEWED CONFERENCE PRESENTATIONS:

Keynote: "Pygmalion Undone: Chana Orloff and the Reception and Legacy of Modern Women Sculptors in France from Camille Claudel to Germaine Richier," Colloquium: "Sculpture. Une femme peut donc créer." Parcours, pratiques, visibilité et réception des sculptrices, xixe-xxie siècle. Co-sponsored by INHA, Centre Georges Pompidou, Musée d'Orsay, Musée du Petit Palais, Paris, France.

Co-moderator, "Intersectional Feminism in Museums," California Association of Museums. San Francisco, CA. February 2019.

"Re-producing the Maternal: Swoon's *Medea* (2017) as Feminist Intervention," *Mistress Pieces: Iconic Works by Feminists and Gender Activists*, University of Johannesburg. November 2018.

"Framing Femininities: Femmes Artistes Modernes (FAM), Paris, 1931-38," WAS (Women Artists Shows – Salons – Societies): expositions collectives d'artistes femmes 1876-1976. December 2017.

"Chana Orloff: Gender and the Modern Artist as Émigré," Comité International d'Histoire de l'Art (CIHA) 34th World Congress of Art History, Beijing, China. September 2016.

“Feminist Street Art in the Middle East since the Arab Spring,” Feminist Art History Annual Conference, American University, Washington, D.C. October 2014.

“Chana Orloff (1888-1968) and the Maternal Body,” Feminist Art Project conference, in conjunction with the College Art Association Annual Conference, Chicago, IL. February 2014.

“Sculpting as a Modern Woman in Diaspora: Chana Orloff (1888-1968),” Feminist Art History Annual Conference, American University, Washington, D.C. November 2013.

“Reading Modern Women Artists in Interwar France,” College Art Association Annual Conference, New York, NY. February 2013.

“Writing the Life of Chana Orloff (1888-1968): a Woman Sculptor and the New Biography,” Modernist Studies Association Annual Conference, Las Vegas, NV. October 2012.

“Street Art on the Separation Barrier: Resistance or Commodification?,” Association of Israel Studies Annual Conference, University of Haifa, Israel. June 2012.

“The World’s Largest Protest Banner: Street Art on the Israeli-Palestinian Separation Barrier,” Association of Jewish Studies Annual Conference, Washington, D.C. December 2011.

“Chana Orloff (1888-1968): Sculpting as a Modern Woman, Between Paris and Palestine,” Association of Israel Studies Annual Conference, Brandeis University. June 2011.

“Chana Orloff: Sculpting as a Modern Jewish Woman,” College Art Association Annual Conference, New York, NY. February 2009.

“Modern Madonnas and Working Mothers,” conference paper given as part of two-day symposium that I co-organized with Prof. Anna Novakov, Saint Mary’s College of California. October 2007.

“Camouflage and Representation: Jewish Women in the Arts,” co-presented with Prof. Sharon Siskin, Conney Conference on Jewish Arts, University of Wisconsin-Madison. April 2007.

“Elaine Reichek’s Modern-Day Samplers,” College Art Association Annual Conference, New York, NY. February 2007.

“Painting the Perverse: Tamara de Lempicka and the Modern Woman Artist,” in symposium entitled “The Modern Woman Revisited: Paris between the Wars,” University Art Museum, University of California at Berkeley, Berkeley, CA. October 2000 (in conjunction with *Amazons in the Drawing Room: Romaine Brooks* exhibition at the Berkeley Art Museum).

“Constructing a Matrilineal History of Women Artists in Interwar France,” College Art Association Annual Conference, Los Angeles, CA, February 1999; I delivered the same paper at the conference entitled “Women Art Patrons and Collectors: Past and Present,” New York Public Library, New York, NY. March 1999.

“Making Their Mark: Women Artists in Northern California,” Jing Lyman Lecture Series, The Institute for Research on Women and Gender, Stanford University, Stanford, CA. May 1997.

Chair, “Women in Museums,” College Art Association Annual Conference, New York, NY. February 1997. Sponsored by the CAA Committee on Women in the Arts.

“Painting in the Jewish Margins: Alice Halicka and Louis Marcoussis in Interwar France,” College Art Association Annual Conference, Boston, MA. February 1996.

“Jewish Identity and the Assimilated Woman Artist of the School of Paris,” Western Association of Women Historians Annual Conference, Asilomar Conference Center, Pacific Grove, CA. June 1995.

“Alice Halicka’s Jewish Bodies,” the Frick Collection and Institute of Fine Arts Symposium, New York, NY. April 1995 (graduate student competition symposium).

“‘Maternité’ and the Woman Artist: Visual Approaches to the Pronatalist Debate in France,” Twenty-Fifth Anniversary Conference of the Western Association of Women Historians, Huntington Library, Los Angeles, CA. May 1994.

“Conflicting Roles for Women Artists in France: the New Woman and Maternity,” Bryn Mawr College, History of Art Colloquium, Bryn Mawr, PA. May 1993.

INVITED LECTURES & PANELS:

Invited lecture, “Becoming a Modern Woman Artist,” Barnes Foundation, Philadelphia, PA, October 2021 in conjunction with their exhibition *Suzanne Valadon: Model, Painter, Rebel*.

Panelist for webinar on “Death of the Blockbuster Exhibition,” Association for Art History (United Kingdom), October 2020.

Keynote speaker for international conference, “Politics of Location and Belonging: New Directions in the History of Art in Israel,” Art History Department, The Yolanda and David Katz Faculty of Arts, Tel Aviv University, May 17-18, 2017. My lecture was entitled: Gender, Migration and Transnationalism: the Case of Chana Orloff

“New Topics in Street Art,” The American Institute of Architecture Students (AIAS), University of San Francisco, May 2016.

“Reflections on Nicole Ahland: Museum as Sanctuary/Sanctuary as Museum,” in conjunction with Nicole Ahland exhibition, Manresa Gallery, University of San Francisco. February 2016.

“Chana Orloff: A Modern Woman Sculptor,” Pucker Gallery, Boston, in conjunction with Chana Orloff exhibition. July 2015.

“Feminist Street Art in the Middle East since the Arab Spring,” Department of Art, Fresno State University, Fresno, CA. April 2015.

“Museum Studies Programs: From the Inside Out,” panelist at the annual meeting of the Western Museums Association, Palm Springs, CA. October 2012.

“Body, Ritual, Text: Reconciling Judaism and Feminism in Contemporary Israeli Art,” The Ruth and Alvin Rockoff Annual Program, the Allen and Joan Bildner Center for the Study of Jewish Life, Rutgers University, in conjunction with the exhibition *The Fertile Crescent: Gender Art & Society*, Rutgers University & Princeton University. September 2012.

“Women, Art, and Identity in Israel,” Gimelstob Symposium in Judaic Studies, “New Scholarship on Israel,” Department of Jewish Studies, Florida Atlantic University. February 2012.

“Chana Orloff’s Sculpted Portraits: from Paris to Palestine,” International Conference of Visual Culture, The School of Humanities and Social Sciences, National Yang Ming University Taipei, Taiwan. December 2011.

“Women Artists in the Time of Picasso,” de Young Museum, San Francisco, CA. In conjunction with *Picasso* exhibition and the release of my book, *Women Artists in Interwar France*. September 2011.

“Women Artists in Interwar France: Framing Femininities,” Departments of History and Jewish Studies, Sonoma State University, in celebration of International Women’s Day and Women’s History Month, March 2010.

“Making their Mark: Berthe Morisot and the Women Impressionists,” Legion of Honor Museum, San Francisco, CA, in conjunction with the exhibition “Women Impressionists.” July 2008.

“Visualizing Cultural Memory: The Legacy of Charlotte Salomon,” Sonoma State (SSU), part of the 25th anniversary of the Holocaust Lecture Series, “Lost and Found: Artists Living in a Post-Holocaust World,” sponsored by the Alliance for the Study of the Holocaust, the Paul V. Benko Holocaust Education Endowment, The Thomas Family Foundation, the Center for the Study of the Holocaust and Genocide, and the Armenian Genocide Memorial Lecture Fund. March 2008.

“Charlotte Salomon: *Life or Theater?* in Nazi Germany,” gallery talk in conjunction with Charlotte Salomon exhibition at University Library Art Gallery, Sonoma State University (SSU), co-sponsored by SSU Department of Languages and Literature, SSU German Club, Alliance for the Study of the Holocaust, the University Library Associates, and the Goethe Institut, San Francisco. February 2008.

“Feminism and Art Today: Highlights from the New de Young,” de Young Museum, San Francisco, CA (invited lecture in celebration of International Women’s Day). March 2006.

“Tamara de Lempicka: Self Portrait As Modern Woman Artist,” Fogg Museum of Art, Harvard University Art Museums, in conjunction with Art Deco exhibition, Museum of Fine Arts, Boston. October 2004.

“Tamara de Lempicka: Self Portrait As Modern Woman Artist,” the Royal Academy of Arts, London, in conjunction with *de Lempicka* retrospective exhibition at the Royal Academy of Arts. June 2004.

“Tamara de Lempicka: Self Portrait As Modern Woman Artist,” the Fine Arts Museums of San Francisco, Palace of the Legion of Honor, in conjunction with the *Art Deco* exhibition. June 2004.

“Women’s Self-Representation: Reclaiming our Surrealist Foremothers,” two lectures in conjunction with the exhibition entitled *Mirror Images, Women, Surrealism and Self-Representation*, San Francisco Museum of Modern Art (Art in Conversation Lecture Series and Teacher Institute Series). January 1999.

“Fact Versus Fiction in the Life and Work of Artemisia Gentileschi,” Mill Valley Film Festival, Lark Theater, Larkspur, CA. September 1998.

MUSEUM & CURATORIAL WORK:

Thacher Gallery, University of San Francisco, Faculty, Curatorial Practicum Course, M.A. Program in Museum Studies, directed class collaborative curation of exhibition, “Emboldened, Embodied,” Nov. 21, 2019-Feb. 15, 2020.

Thacher Gallery, University of San Francisco, Curatorial Advisory Board Member, 2013-present. Organized “Slow Art Day,” Thacher Gallery, USF. April 2014.

Fine Arts Museums of San Francisco, San Francisco, CA, 2003-present. Faculty adviser to Education Department; Member, New Generations Student and Faculty Advisory Board, 2011; part of committee that organizes and serves as jury member for Bay Area student “New Generations” art exhibition at the de Young in April each year. Exhibition Committee Member: Art Deco, 1910-1939, 2003.

Judah L. Magnes Museum, Berkeley, CA. Advisory Committee Member, 2006-2008.

“Annual Thacher Gallery Student Showcase Exhibition,” University of San Francisco. Co-organized with Glori Simmons, Associate Director of the Gallery all aspects of this annual exhibition of Junior and Senior majors in Art + Architecture and Media Studies at USF with the students in my Museum Studies 1 class (May 2004-12).

“Vandals,” Thacher Gallery, University of San Francisco, Jan. 24 - Feb. 27, 2005. Co-curated exhibit with Richard Kamler, wrote introductory wall text and web site descriptions, and organized a panel on Vandalism & Art to accompany exhibition. January 2005.

“Deface Me,” Satellite Gallery, University Center, University of San Francisco, Jan. 24-Feb. 17, 2005. Supervised organization of student exhibition, in conjunction with “Vandals” exhibit in Thacher Gallery, USF.

“Unframed,” Thacher Gallery, University of San Francisco, Feb. 2.-March 28, 2004. Wrote introductory wall text and web site descriptions for this exhibition, and organized related symposium on women and art on campus on March 8, 2004, International Women’s Day.

“Mine!” Satellite Gallery, University Center, April-May 2004. This exhibit about female self-representation was the final project for the Spring 2004 “Women and Art” class.

“The Painted Voice,” Lobby, Harney Hall, University of San Francisco, Nov. 2003-Feb. 2004. This exhibit on the history of mural painting in San Francisco was the final project of the Fall 2003 “Introduction to Museum Studies” class.

“Long Look Homeward,” Maraschi Room, Xavier Hall, University of San Francisco, September 2003. Installed traveling photographic exhibit from the Tibet Museum about the Tibetan community in exile in conjunction with the Dalai Lama’s visit to USF.

International Museum of Women (IMOW), San Francisco, CA, June 2002-September 2003, Executive Director; Faculty Advisor, 2003-05. Educational consultant, “Women of the World” exhibit: planned the installation and educational programs for a traveling exhibit entitled *Women of the World*, Officers Club of the Presidio, San Francisco, March-April, 2003. The exhibit features work by women artists from 177 different countries on the meaning of “woman” in their respective cultures. Responsibilities included: researching and writing wall labels, assisting with installation, creating educational programs for adult and school-aged groups, and training docents.

Northern California Council (NCC) of the Washington-D.C.-based National Museum of Women in the Arts (NMWA), San Francisco, CA. May 1996-September 1997. Executive Director. Provided leadership and direction to this regional division of NMWA that aims to increase the awareness of contemporary and historical women artists in Northern California and throughout the U.S. through national exhibitions and educational programs. Researched, wrote and delivered lectures to a variety of age-groups on the role of women artists in California from the nineteenth century to the present. Taught and trained volunteer docents to deliver educational programs to school and community groups; also was successful in grant-writing, public relations, and Web-site development.

Developed programs for the exhibit “Brave Little Girls” at the San Francisco Public Library, September 1997- November 1997.

The Metropolitan Museum of Art, New York, NY, June 1987-June 1989. Assistant to the Curator-in-Charge of Prints and Photographs. Contributed to the preparation of major exhibitions and catalogues (*The New Vision: Photography Between the World Wars*, 1989; *American Art Posters of the 1890s*, 1987; *Pierre Bonnard: The Graphic Work*, 1989), as well as with the administrative organization of a curatorial department.

International Foundation for Art Research, New York, NY, June-August 1987. Research Assistant. Conducted research on modern European paintings for monthly publication concerning stolen and fraudulent works of art.

Updated January 2023