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EDUCATION

Ph.D.	History of Art, University of California, Berkeley, 1997
M.A.	Art History, Boston University, Boston, MA, 1990
B.A.	Art History, Pomona College, Claremont, CA, 1986

RESEARCH FELLOWSHIPS AND AWARDS

NEH Summer Stipend, awarded 2020. Taken Fall 2021 (Covid delay)
Macarthur International Faculty Research Grant, Occidental College, 2018; 2024
Terra Foundation International Research Travel Grant, 2017
for *Dorothea Tanning's Embodied Surrealism*
Charles C. Eldredge Prize, Smithsonian American Art Museum, 2015
for *Isamu Noguchi's Modernism* (UC Press, 2013).
Macarthur International Research Faculty Enrichment Grant, Occidental College,
Fall 2013.
NEH Fellowship (12 month), 2004-2005 (taken 2005-2006)
Macarthur Sabbatical Leave Grant, Occidental College, 2002-2003
NEH Summer Stipend, 2001
Mellon Dissertation Fellowship, 1995-96
Doreen B. Townsend Center for the Humanities, Graduate Fellow, University of
California, Berkeley, 1994-95
Fulbright Scholar, France, 1993-94
DeTocqueville Scholar, Social Science Research Council, France, 1993-94
Kress Travel Fellowship, 1993-94
Mellon Travel Fellowship, 1992
Graduate Fellow, Boston University, College of Letters & Sciences, 1989-90

INSTITUTIONAL GRANTS

Principal Investigator, Mellon Foundation Grant for Arts and Urban Experience in Los
Angeles, Occidental College, 2016-2021 (\$850,000)

Co-Principal Investigator, Mellon Foundation Grant for Designing a Research-Intensive
Undergraduate Curriculum in the Arts, Humanities and Humanistic Social
Sciences, Occidental College, 2015-2018 (\$750,000)

Co-Principal Investigator, Keck Foundation Grant for Undergraduate Research in the
Arts and Humanities, Occidental College, 2012-2016 (\$250,000).

PROFESSIONAL EXPERIENCE

Professor, Occidental College, Art and Art History, April 2011-present
Associate Dean, Arts/Humanities, Occidental College, January 2014-July 2016
Associate Professor, Occidental College, Art History & Visual Arts, May 2005-Apr 2011
Assistant Professor, Occidental College, Art History & Visual Arts. 1999 – May 2005
Lecturer, University of California, Berkeley, History of Art Department, 1998-1999
Lecturer, California State University, Hayward, Art Department, 1998
Instructor, University of California, Berkeley, History of Art Department, 1996, 1997

PUBLICATIONS (Peer-Reviewed):

“Social Activism and Collaborative Design in the work of Isamu Noguchi,” in the exhibition catalogue for, *Isamu Noguchi “I am not a designer,”* eds. Monica Obniski and Marin Sullivan (Atlanta: High Museum of Art, forthcoming in 2026).

Exquisite Dreams: The Art and Life of Dorothea Tanning, (London: Reaktion Books, 2023), dist. in the United States by University of Chicago Press

“Embodiment and Visuality in John Divola’s *Occupied Landscapes*, 1989-1992,” in Amy Scott, ed. *Art of the West: selected works from the Autry Museum*. (Norman, OK: University of Oklahoma Press, 2018)

“Acts of Memory: Gilles Peress’s *Telex: Iran, Then and Now*,” *Journal of Visual Culture* 15:1 (2016): 103-117.

“Picasso, Surrealism, Hysteria,” in Anne Söll and Gerald Schroeder, eds. *Der Mann in der Krise?: Visualisierungen von Männlichkeit im 20. und 21. Jahrhundert* (Cologne, Weimar, Vienna: Böhlau-Verlag, 2015)

Isamu Noguchi’s Modernism: Negotiating Race, Labor, and Nation: 1930-1950. (Berkeley: University of California Press, 2013). Paperback issued 2018.

Reprint, extract from “Lee Miller’s Photographic Impersonations (1994),” in Sri Kartini Leet and Allison Hill, eds. *Reading Photography: a sourcebook of critical texts, 1921-2000* (Farnham: Lund Humphries, 2011).

Surrealist Masculinities: Gender Anxiety and the Aesthetics of Post-World War I Reconstruction (Berkeley: University of California Press, 2007).

“Noguchi’s Multiform Modernism,” *Art Journal* 65, n.4 (Winter 2006): 121-123.
[Book Review of Masayo Duus, *The Life of Isamu Noguchi: Journey Without Borders*, trans. Peter Duus (Princeton University Press: September 2004)]

Co-Author (with Carol Payne, Carleton University), “Photojournalism, Mass Media and the Politics of Spectacle,” *Visual Resources* XXI, n.2 (June 2005): 119-129.
[Co-Editor of this special issue on Photojournalism, Mass Media, and the Politics of Spectacle]

“Noguchi, Sculptural Abstraction, and the Politics of Japanese American Internment,” *The Art Bulletin* LXXXV (March 2003): 137-151.

“Advertising Surrealist Masculinities: André Kertész in Paris,” in *Surrealism, Politics, Culture*, Ray Spiteri and Donald LaCoss, eds. (Ashgate Press, UK, 2003).

“*Le numéro Barbette*: Photography and the Politics of Embodiment in interwar Paris,” in *The Modern Woman Revisited*, Whitney Chadwick and Tirza True Latimer, eds. (Rutgers University Press, 2003).

“Teaching Feminist Art: a survey,” *Documents* (Winter 2000). (Guest editor, contributor)

“The Aesthetics of Dismemberment: Surrealism and the Musée du Val-de-Grâce in 1917,” *Cultural Critique* 46 (Fall 2000): 45-79.

“Lee Miller’s Photographic Impersonations, 1930-1945,” *History of Photography* 18 (Autumn 1994): 230-241.

Other Publications:

“Modernism, Essentialism, and ‘Racial Art’ in America,” Review of Jacqueline Francis *Making Race: Modernism and ‘Racial Art’ in America* (University of Washington Press, 2012) and ShiPu Wang, *Becoming American? The Art and Identity Crisis of Yasuo Kuniyoshi* (University of Hawaii Press, 2011), *Art Journal* 72, no. 3 (Fall 2013): 85-88.

“Refashioning Surrealism: The Early Art of Dorothea Tanning,” in *Dorothea Tanning: Beyond the Esplanade*, Exhibition Catalogue, Frey/Norris Gallery, San Francisco, CA. 2010.

Object Narrative on a work by Isamu Noguchi, in *Art at Colby: Celebrating the Fiftieth Anniversary of the Colby College Museum of Art* (Colby College Museum of Art/ DAP Publishers, 2009).

Review of Therese Lichtenstein, *Twilight Visions: Surrealism and Paris* (UC Press, 2009) for H-France, an on-line arm of the Society for French Historical Studies. Published January 2011 on-line at www.h-france.net

Manuscripts in Progress:

“Dora Maar, Architectural Photography, and Spaces of Resistance”
(research funded by NEH Summer Stipend, 2020-21)

ACADEMIC CONFERENCE PAPERS AND LECTURES

“Surrealist Networks in New York: Dorothea, Max and Friends,” International Society for the Study of Surrealism Conference, Paris, October 2024.

“The photography of Dora Maar,” Invited Speaker, University of Florida, March 2024.

“Isamu Noguchi, Artistic Activism, and Japanese American Internment,” Sawyer Seminar on Documenting War: Japanese Internment in Visual Culture, UC Irvine, October 14, 2016.

“Isamu Noguchi, Asian America, and Artistic Identity in Postwar New York,” Charles C. Eldredge Prize Lecture, Smithsonian American Art Museum, January 27, 2016.

“Isamu Noguchi and Japanese American Internment,” 2015 Wong Forum on Art and the Immigrant Experience, U.C. Riverside, May 1, 2015.

“How to Photograph a Revolution?: Gilles Peress’s *Telex: Iran*,” Visual Activism Conference (International Association of Visual Culture/SFMOMA), San Francisco, March 14-15, 2014.

Respondent, Japanese Arts and Globalization Group Conference: “Commensurable Distinctions: Intercultural Negotiations of Modern and Contemporary Japanese Visual Culture,” February 1, 2014.

Invited Keynote Speaker, Conference on “Man in Crisis? Modern Masculinity as Image,” University of Potsdam, and Berlin Museum of Photography, Berlin and Potsdam, Germany. May 16-18, 2013.

“From Pearl Harbor to Paradise: Narrating the Pacific War in post-war Honolulu,” Pacific Ancient Modern Language Association, Honolulu, HI, November 2010.

Work in Progress on Isamu Noguchi, Department of Art History, Rutgers University.
Lecture Topic: Noguchi’s Stainless Steel *AP Mural* at Rockefeller Center (1940), February 2010.

“Reimagining the Modern War Memorial: Honolulu’s Drive-By Memorial to the War in the Pacific,” Southwest / Texas Popular Culture and American Culture Association Annual Meeting, February 2010.

Position Paper (Theoretical/Historical) and Work in Progress Paper entitled “Uncommon Desires: Childhood Sexuality and anti-Maternalism in the work of Dorothea Tanning”. Invited participant for scholarly seminar on “Surrealism and Alternative Sexualities,” Radcliffe Institute of Advanced Study, Harvard University, July 22-25, 2009.

“Anxiety, Sexuality, Photography, and Film: Rethinking Surrealist Technologies,”
invited lecture for scholarly Seminar, “Around Surrealism,” Statens Museum fur
Kunst / Louisiana Museum, Copenhagen, Denmark, May 12-13, 2009.

Visiting Scholar, Art History Dept., University of Colorado, Boulder, March 2-4, 2009.

“Remembering the Unknown Sailor in Honolulu: Paul Williams’ Pacific War Memorial
Design of 1952,” Panel on “Paul R. Williams: African American Architect to the
Stars,” College Art Association Conference, Los Angeles, February 2009.

“Isamu Noguchi in New York, 1946-1949,” paper for MSA Scholarly
Seminar entitled “Borders of European Modernism,” Modernist Studies
Association Conference, Long Beach, CA, November 1, 2007.

“Pictures of Saints and Discourses of Race: Lee Miller’s Modernist Portraiture in 1934,”
at Scholarly Symposium “Working Girls: Womens’ Cultural Production during
the Interwar Years,” held jointly at the University of San Francisco and St.
Mary’s College, October 19-20, 2007.

“Making Sculpture, Interrogating Labor: Isamu Noguchi in New York, 1938-1940,”
invited lecture as 2007-2008 Dorothy Liskey Wampler Eminent Professor,
James Madison University, Harrisonburg, VA, October 11, 2007.

“She Sees, He Sees: Looking at Picasso’s *Crucifixion with Minotaur* (1930),”
Paper Response, Picasso Symposium, University of California, Berkeley,
March 2-3, 2007.

“Picasso’s First Minotaur,” Symposium, Los Angeles County Museum of Art, 1/2007.

“Landscape, Nation, and Sculptural Labor in Isamu Noguchi’s *Monument to the Plow*
(1933-34),” American Studies Association Conference, Washington DC,
November 2005.

“Spectacles of Revolution: Reading Gilles Peress’ *Telex: Iran in Context*,” Panel on
“Art/War/Empire,” College Art Association Conference, Atlanta, February 2005.

“Isamu Noguchi and the Politics of Abstraction in the 1940s,” invited lecture, Norton
Simon Museum of Art, September 26, 2003.

Session Co-Chair, “Photojournalism, Mass Media, and the Politics of Spectacle,”
College Art Association Conference, New York, February 2003.

“Isamu Noguchi, Sculptural Abstraction, and the Politics of Japanese American
Internment,” College Art Association Conference, Philadelphia, February 2002.

“Isamu Noguchi and the Politics of Japanese American Internment,” Race in the Humanities Conference, University of Wisconsin, La Crosse, November 2001.

“Modernism and Masculinity,” Modernist Studies Association Conference, Rice University, Houston, 2001.

“Traumatic Reproductions: Andy Warhol, Gerhard Richter and Cultural Memory,” Cultural Trauma/Cultural Memory Series, Occidental College, October 2001.

“Isamu Noguchi and the Politics of Japanese American Internment,” Cultural Trauma/Cultural Memory Series, Occidental College, September 2001.

“Picasso’s Hysteria,” Works in Progress Series, Getty Research Institute, Los Angeles, CA, November 2000.

“Man Ray, Kertész and the Deconstruction of Masculinity,” SECAC Conference, Louisville, KY, October 2000.

“*Le numéro* Barbette: Photography and the Politics of Embodiment in Interwar France,” Modern Woman Revisited Symposium, University Art Museum, Berkeley and Stanford University, October 2000.

“Richard Serra and Urban Metaphor: From *Tilted Arc* to *Torqued Ellipses*,” Intellectual Life Series, Occidental College, March 2000.

“Wait, Don’t Shoot,” Feminist Art and Art History Conference, Barnard College, NY, October 1999.

“Isamu Noguchi’s Abstraction,” invited lecture, Art History Department, University of Southern California, Los Angeles, October 1999.

“Collecting Trauma: Surrealism and the Musée du Val-de-Grâce in 1917,” College Art Association Conference, Boston, MA, February 1996.

OTHER ACADEMIC ACTIVITIES:

Co-Convener, and catalog essayist, for an Exhibition on the Design Work of Isamu Noguchi, High Museum of Art, Atlanta; Preliminary Meeting November 2024. Exhibition slated to open at the High Museum in 2026.

Invited speaker, regarding my book *Isamu Noguchi’s Modernism*, Isamu Noguchi Garden Museum, Long Island City, NY. December 2013.

Invited speaker, “Isamu Noguchi and Racial Art in America,” Brown University, Depts of History and Art History, December 2013.

Invited Keynote Speaker, Art History Department Graduation, University of California, Berkeley. May 2012.

Invited by Prof. Geoff White, Prof. of Anthropology at the University of Hawai'i, Manoa as a Scholarly participant in an NEH Seminar – Workshop entitled “Pearl Harbor: History, Memory, Memorial,” [for middle and high school teachers], at the East-West Center, Honolulu, HI, August 1-7, 2009.

OTHER PROFESSIONAL ACTIVITIES

Peer Reviewer for Book Manuscripts: University of Hawai'i Press (2007); University of California Press (2008); Getty Research Institute (2008-declined); MIT Press (2009); Wayne State University (2014); Manchester University Press (2025)

External Department Reviewer, Art Department, Scripps College, 2008; Art Department, Whittier College, 2012; Art History Program, Woodbury University, 2013; Art Department, California State University, Channel Islands, 2016; Rollins College, 2023; Scripps College Art History Department, November 2024.

External Reviewer for Tenure and Promotion: University of Utah (2006); Scripps College (2007); Bucknell University (2008); Pomona College (2008); Pennsylvania State University, Burks (2009); UC Merced (2017); Agnes Scott College (2018); Washington & Lee University (2023).

Peer Reviewer for National Endowment for the Humanities (Art and Architectural History), July 2006; Summer 2023.

Peer Reviewer for Journals: *Art Bulletin*, September 2003; *American Art*, Spring 2014; *Archives of American Art Journal* and *Modernism/Modernity*, Summer 2018; *Ars Orientalis*, 2024.

External Reader for Ph.D. Dissertation, McGill University, Department of Art History, (Summer 2014).

Advisory Board Member, Pomona College Museum of Art, Claremont, CA, 2004-12

Co-Organizer, Cultural Trauma/Cultural Memory Lecture Series, Occidental College, Los Angeles, Fall 2001.

Chair & Founder, Photography Working Group, Townsend Center for the Humanities, University of California, Berkeley, 1998-1999.

Member, College Art Association; American Studies Association; Art Historians of American Art; Modernist Studies Association; Society of Architectural Historians.

LANGUAGES: French, Italian.

REFERENCES: Upon request.