

Eleanor M. Hight

Associate Professor of Art History

Teaching Experience

1998 - Present Associate Professor of Art History

Areas of Specialization

Egyptian and Nubian Art
18th-20th Century Art
History of Photography

Courses Taught

Themes and Images
History of Art from 1400 to Present
Egypt and Nubia: Art, Architecture, and Rediscovery
Neoclassicism to Romanticism
Realism and Impressionism
Twentieth Century Art I
Twentieth Century Art II
History of Photography
European Colonialism and Visual Culture
Seminar in Art History

Education

Harvard University, Ph.D. in Fine Arts, Cambridge, MA
Harvard University, A.M. in Fine Arts, Cambridge, MA
Skidmore College, Saratoga Springs, NY, B.A. in Art History

Publications

Colonialist Photography: Imag(in)ing Race and Place. Co-editor with Gary D. Sampson.

London: Routledge, 2002. Paperback edition, 2004

Picturing Modernism: Moholy-Nagy and Photography in Weimar Germany. The MIT Press, 1995.

"Japan as Artefact and Archive: Nineteenth-Century Photographic Collections in Boston," *History of Photography* 28:1 (Spring 2004): 1-21.

"The Lone Observer: Photographs by Charles Sheeler at the MFA," *Art New England* 24:1 (December 2002/January 2003): 18-19, 67.

"Introduction: Photography, "Race," and Post-colonial Theory." Co-author with Gary D. Sampson. In Eleanor M. Hight and Gary D. Sampson, eds., *Colonialist Photography: Imag(in)ing Race and Place* (London: Routledge, 2002, 2004): 1-19.

"Traveling with Beato's Beauties," in Eleanor M. Hight and Gary D. Sampson, eds., *Colonialist Photography: Imag(in)ing Race and Place* (London: Routledge, 2002, 2004): 126-128.

Review of James R. Ryan *Picturing Empire: Photography and the Visualization of the British Empire*, *Victorian Studies* 42 (Spring 2000): 567-569.

"Back to the Library," (a review of Carol Armstrong, *Scenes in a Library: Reading the Photograph in the Book, 1843-1875*), in *Visual Resources* 16 (Spring 2000): 87-96.

"Maya Lin Reconsidered." *Design Book Review* 40 (Fall 1999): 40-44.

"Joan Miró: The Late Prints." *Old and Modern Masters*, exhibition catalogue, Park West Gallery, Southfield, MI (February 1994): 212-215.

"Fantasy, Myth, and Allegory: The Imaginative Worlds of Picasso, Miró, and Chagall." *Prints by Picasso, Miró, and Chagall*, exhibition catalogue, Park West Gallery (May 1993).

"Dalí and Dante: The Quest for Life's Meaning." *Salvador Dalí: The Divine Comedy, 1951-1964*, exhibition catalogue, Park West Gallery, Southfield, MI (January 1993): 7-14.

"German Art 1905-1925: Technique as Expression." *German Expressionist Art: Selections from the Rosi and Ludwig Fischer Collection*, Virginia Museum of Fine Arts, (Washington University Press, 1987): 12-39

Moholy-Nagy: Photography and Film in Weimar Germany. Exhibition catalogue, Wellesley College Museum, 1985.

"Moholy-Nagy: Photography and the New Vision." *Views: The Journal of Photography in New England* 6, (Spring 1985): 6-9

Selected Exhibitions Organized by Hight

Defining Difference: Photography and Cultural Identity, 1850-1992

Organized exhibition with Chris Enos and the UNH History of Photography class
University Art Gallery, University of New Hampshire
October-December, 1993

Moholy-Nagy: Photography and Film in Weimar Germany

Exhibition curator
Wellesley College Museum, Art Institute of Chicago, Houston Museum of Fine Arts
April 1985 - April 1986

From Pictorialism to Abstraction: The Photographs of Alvin Langdon Coburn

Wellesley College Museum
December 1982-February 1983

From Werkbund to Bauhaus: Art and Design in Germany, 1900-1934

Busch-Reisinger Museum, Harvard University
March-April 1980

Contemporary Art

Fogg Art Museum, Harvard University
April 1978