

BRIDGET GILMAN
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EDUCATION

University of Michigan, Ann Arbor

Ph.D., History of Art 2013

M.A., History of Art 2008

Dissertation: “Re-envisioning Everyday Spaces: Photorealism in the San Francisco Bay Area”

Specializations: Modern and Contemporary Art, History of Photography, Global Urban Studies,
American Art, California History

University of California, Berkeley

B.A., Magna Cum Laude, History of Art, English minor 2002

Thesis: “Searching for Eva Hesse’s *Contingent*”

ACADEMIC APPOINTMENTS

Santa Clara University, Adjunct Lecturer 2014 – 2016, 2020 – 2021, 2023

San Diego State University, Assistant Professor 2016 - 2019

University of California, Davis, Postdoctoral Researcher 2015 - 2016

University of California, Davis, Visiting Lecturer 2013 - 2015

University of Michigan, Instructor 2009 - 2011

University of Michigan, Graduate Student Instructor 2007 - 2009

SELECTED PUBLICATIONS

“Women at the Threshold: Realist Bodies in the Work of Ralph Goings and Andrew Wyeth,”
Image & Narrative, special issue, “*Christina’s World* in the 21st Century,” ed. Helena
LaMouliatte-Schmitt. Forthcoming January 2024.

Harry Bertoia Catalogue Raisonné. St. George, UT: Harry Bertoia Foundation. Forthcoming June
1, 2023.

“The Photographer as Advocate: Representing Migrant Communities in San Francisco and
Tijuana,” in *Photography as Contact Zones: Migration and Cultural Encounters in
America*, eds. Justin Carville and Sigrid Lien. Leuven: University of Leuven Press, 2021.

“San Francisco Views: Robert Bechtle and the Reformulation of Urban Vision,” *Urban History*,
special issue, “Urban Sights,” eds. Matthew Delmont and Philip J. Ethington. Cambridge:
Cambridge University Press, Fall 2016.

“‘Nothing Seemed Familiar, Yet Everything Was Very, Very Familiar’: Rethinking Bill Owens’s *Suburbia*,” in *New Suburban Stories*, eds. Martin Dines and Timotheus Vermeulen. London: Bloomsbury, 2013.

CURATORIAL PROJECTS

Futures Past + Present. Co-curator with Chantel Paul. SDSU Downtown Gallery, 2019.

Virgin Landscapes: Representations of Women and the American West. Curator. de Saisset Museum, Santa Clara University, 2017.

Zones of Representation: Photographing Contested Landscapes. Co-curator with Makeda Best and Kathy Zarur. SF Camerawork, 2016.

JJWMNL., MFA Thesis Exhibition. Catalog editor. University of California, Davis, 2015.

For Future Reference, MFA Thesis Exhibition. Catalog editor. University of California, Davis, 2014.

ACADEMIC SERVICE & RELATED EMPLOYMENT

Harry Bertoia Foundation, Senior Research Associate for Catalogue Raisonné	2020 - Present
SDSU, Chair of School of Art + Design Curriculum Committee	2017 – 2018
SDSU, Member of School of Art + Design Scholarship Committees	2016 – 2018
UC Davis, Coordinator and Editor for MFA Thesis Exhibition Catalog	2014 - 2016
University of Michigan, Graduate Student Mentor	2009
San José Museum of Art, Gallery Teacher	2004 – 2006
Cartoon Art Museum, Development Assistant	2003 – 2004
UC Berkeley, Undergraduate Research Apprentice Program, Coordinator	2003

FELLOWSHIPS AND AWARDS

Most Influential Faculty Member, School of Art + Design, SDSU	2016-2017
Rackham Predoctoral Fellowship, University of Michigan	2012 – 2013
Rackham Graduate Student Research Grant, University of Michigan	2012
Henry Luce Foundation/ACLS Dissertation Fellowship in American Art	2011 – 2012
Smithsonian Short Term Visitor Award	2011
Smithsonian Predoctoral Fellowship	2010 – 2011
Rackham Humanities Research Fellowship, University of Michigan	2010
International Travel Grant, University of Michigan	2009 & 2011
Social Science Research Council Dissertation Proposal Development Fellowship	2008

M. Toombs Art History Scholarship, UC Berkeley	2002 – 2003
Summer Undergraduate Research Fellowship Grant, UC Berkeley	2002
Wilhelmina Denning Jackson Art Scholarship	1998

CONFERENCE PAPERS, SYMPOSIA, AND INVITED LECTURES

“The Armory Show to Pop Art” Invited Lecture, San José Museum of Art	June 2020
“Recovering From Ruin: The Politics of Disaster Photography” Conference Paper, American Anthropology Association, San José	Nov. 2018
“‘The silence is spattered with fear’: Gordon Parks’s Photographs of Segregation in Alabama” Conference Paper, Southeastern College Art Conference, Birmingham	Oct. 2018
“The Photographer Belongs? Documenting Migrant Communities” Conference Paper, Institute of Art, Design + Technology, Dún Laoghaire, Ireland	June 2018
“Mining the Image” Invited Lecture, Digital Humanities Group, San Diego State University	April 2017
“Zones of Representation: Photographing Contested Landscapes” Panel Chair, College Art Association Conference, New York	Feb. 2017
“Cities in Crisis: The Ethics of Urban Ruin Photography” Conference Paper, College Art Association Conference, New York	Feb. 2017
“Zones of Representation: Photographing Contested Landscapes” Symposium Co-Organizer, SF Camerawork, San Francisco	April 2016
“Photographic Evidence: Aerial and Scientific Views in the Atomic Age” Invited Lecture, Keene State University	April 2015
“Urban Transformation and Aesthetic Experimentation: Responses to Gentrification in 1970s San Francisco” Conference Paper, California State University, Sacramento	April 2015
“Assembling Controversy: Edward Kienholz’s <i>Back Seat Dodge ‘38</i> ” Invited Lecture, Nelson Gallery, University of California, Davis	Feb. 2015
“‘The Crowded Vacancy’: Photographing California’s Postwar Growth” Invited Lecture, University of California, Davis	April 2014
“West Coast Painting and the Photographic Impulse” Conference Paper, College Art Association Conference, Chicago	Feb. 2014
“‘Abject Bankruptcy’ and ‘Academic Painting’: Photorealism As Critical Scapegoat” Conference Paper, College Art Association Conference, Los Angeles	Feb. 2012
“Photorealism’s Local Lens: Robert Bechtle and the San Francisco Bay Area” Conference Paper, Southeastern College Art Conference, Savannah	Nov. 2011

“‘Nothing Seemed Familiar, Yet Everything Was Very, Very Familiar’: Rethinking Bill Owens’s <i>Suburbia</i> ” Conference Paper, Kingston University, London	June 2011
“Realism and Abstraction: The Painterly Roots of Bay Area Photorealism” Conference Paper, Johns Hopkins University Humanities Center	Feb. 2011
“Re-envisioning Everyday Spaces: Photorealism in the San Francisco Bay Area” Invited Lecture, Smithsonian American Art Museum	Feb. 2011
“Photorealist Painting in the San Francisco Bay Area, 1960-Present,” Conference Paper, Katholieke Universiteit Leuven	Oct. 2009

COURSES TAUGHT

Santa Clara University

Art and the Modern City, 1800-1945
 Art and the Modern City, 1945-Present
 Photography and the American West
 Modern Art in Europe, 1880 - 1940
 Postmodern & Contemporary Art

San Diego State University

Art Since 1945 (undergraduate and graduate sections)
 European Art 1860-1945
 Contemporary Latin American Art (undergraduate and graduate sections)
 Photography: Past and Present
 The Power of Images: Ethical Debates in Contemporary Film & Photography

University of California, Davis

Photography in History (undergraduate and graduate sections)
 Art After Modernism, 1948 – Present

University of Michigan (Instructor)

Art and the Postwar American City
 History of Art Graduate Student Instructor Training Program

University of Michigan (Graduate Student Instructor)

History of Photography
 Twentieth-Century Art
 Gender and Popular Culture
 Painting and Poetry in China

PEDAGOGICAL TRAINING

Graduate Teaching Certificate, University of Michigan	2013
Preparing Future Faculty Program, University of Michigan	2011
Teaching Writing in the Disciplines Program, University of Michigan	2009