

MAGGIE M. CAO

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EDUCATION

- Ph.D. Harvard University, History of Art and Architecture, May 2014
Dissertation: "Episodes at the End of Landscape: Hudson River School to American Modernism"
Committee: Jennifer L. Roberts (chair), Robin Kelsey, Joseph Koerner, Alexander Nemerov
Examination fields: American Art and Latin American Art
- M.A. Harvard University, History of Art and Architecture, 2009
- B.A. Harvard University, History of Art and Architecture, 2006
magna cum laude with highest honors
Senior thesis: "Reframing the Subject: Alfred Stieglitz's Portraiture and the Legitimization of Straight Photography" (Adviser: Robin Kelsey)

ACADEMIC APPOINTMENTS

January 2023-present
Associate Professor of Art History, Department of Art & Art History, University of North Carolina at Chapel Hill
Adjunct faculty, Department of American Studies

2016-2022
Assistant Professor of Art History and David G. Frey Fellow, Department of Art & Art History, University of North Carolina at Chapel Hill
Adjunct faculty, Department of American Studies

2014-2016
Mellon Research Fellow, Society of Fellows in the Humanities, Columbia University
Lecturer, Department of Art and Archeology

MONOGRAPHS

Painting and the Making of American Empire (under contract with University of Chicago Press)
Currently in press, release date: December 2024

The End of Landscape in Nineteenth-Century America (Berkeley: University of California Press, 2018).

Reviews:

Alan Wallach in *Nineteenth-Century Art Worldwide* (Autumn 2020),
<https://www.19thc-artworldwide.org/autumn20/wallach-reviews-the-end-of-landscape-in-nineteenth-century-america-by-cao>

William L. Coleman in *Journal of Landscape Architecture* (January 2020): 90-91,
<https://doi.org/10.1080/18626033.2019.1705601>

David C. Miller in *The Journal of American History* (September 2019): 499-500,
<https://academic.oup.com/jah/article/106/2/499/5545839>

Rebecca Bedell in *Critical Inquiry*, November 20, 2019,
https://criticalinquiry.uchicago.edu/rebecca_bedell_reviews_the_end_of_landscape_in_nineteenth_century_america/

Melissa Geisler Trafton in *Panorama: Journal of the Association of Historians of American* (Fall 2019),
<https://doi.org/10.24926/24716839.2245>.

Franklin Kelly in *Winterthur Portfolio* (Winter 2019): 275-276,
<https://doi.org/10.1086/708490>

PEER-REVIEWED JOURNAL ARTICLES AND BOOK CHAPTERS

“The Readymade and the Counterfeit: The Material Conditions of Art and Money,” in *Intermedia* edited by Ursula Frohne and Racheal Delue (Chicago: University of Chicago Press, 2023), 126-153.

“Maritime Media and the Long Eighteenth Century,” *Journal 18, Issue 12 The ‘Long’ 18th Century?* (Fall 2021), <https://www.journal18.org/5922>.

“Playing Parrot: American Trompe L’oeil and Empire,” *Art Bulletin* 103, no. 3 (Fall 2021): 97-114.

“Art,” in *A Cultural History of Objects in the Age of Industry, Volume 5* edited by Carolyn White (London: Bloomsbury Academic, 2020), 89-109.

“What is the Place of Empire in the History of American Art?,” *Panorama: Journal of the Association of Historians of American Art* 6, no. 1 (Spring 2020), <https://doi.org/10.24926/24716839.9804>.
[Author of introductory essay and guest editor of six commissioned essays.]

“Trompe L’oeil and Financial Risk in the Age of Paper,” *Grey Room* 78 (Winter 2020), 6-33.

with Sophie Cras and Alex J. Taylor, “Art and Economics Beyond the Market,” *American Art* 33, no. 3 (Fall 2019): 20-26.

“Fabricating Value between Mint and Studio,” *Social Research* 85, no. 4 (Winter 2018), 837-858.

"The Entropic History of Ice," in *Ecologies, Agencies, Terrains*, edited by Christopher Heuer and Rebecca Zorach (New Haven: Yale University Press and Clark Studies in the Visual Arts, 2018), 266-291.

"Copying in Reverse: China Trade Paintings on Glass," in *Beyond Chinoiserie: Artistic Exchange between China and the West during the Late Qing Dynasty (1796-1911)*, edited by Jennifer Milam and Petra ten-Doesschate Chu (Leiden: Brill, 2018), 72-92.

"Ice-Scapes," *American Art* 31, no. 2 (Summer 2017): 48-50.

with Ross Barrett, "Landscape in American History: Pasts, Presents, and Futures," *American Art* 32, no. 2 (Summer 2017): 32-34.

"Abbott Thayer and the Invention of Camouflage," *Art History* 39 (June 2016): 486-511.

"Heade's Hummingbirds and the Ungrounding of Landscape," *American Art* 25, no. 3 (Fall 2011): 48-75.

EXHIBITION CATALOGUES, BOOK REVIEWS, AND OTHER WRITING

"Colored Gardens Across Time" in *David Hartt: A Colored Garden* (New Canaan, CT: The Glass House), forthcoming in 2025.

"Whale Teeth and Oceanic Exchange" in *The Wider World and Scrimshaw* (New Bedford, MA: New Bedford Whaling Museum, 2024), forthcoming.

"Tavares Strachan's Subversive Circulations" in *Tavares Strachan: There is Light Somewhere* (London: Hayward Gallery, 2024), forthcoming.

"Book Review: *Painting the Inhabited Landscape Fitz H. Lane and the Global Reach of Antebellum America* by Margareta Lovell," *Winterthur Portfolio*, forthcoming in Fall 2024.

"Book Review: *Speculative Landscapes: American Art and Real Estate in the Nineteenth Century* by Ross Barrett," *CAA Reviews*, December 20, 2023, <http://www.caareviews.org/reviews/4152>

"Is it Cake? Feed Viewers Visual Catharsis in Uncertain Times," *The Conversation*, April 7, 2022, <https://theconversation.com/is-it-cake-feeds-viewers-visual-catharsis-for-uncertain-times-180530> [Republished by other media outlets including Smithsonian Magazine, Salon.com, Fast Company]

"Racial Geographies and Nineteenth-Century Landscape" in *American Landscapes* (College Park, MD: The David C. Driskell Center, 2021): 20-38.

"Exhibition Review: Alexander von Humboldt and the United States: Art, Nature, and Culture," *CAA Reviews*, January 19, 2021, <http://dx.doi.org/10.3202/caa.reviews.2021.5>

"Book Review: *Nature's Nation: American Art and Environment*," *Environmental History* 25, no. 4 (October 2020), 806-809.

“Every Atom: No. 17: Reflections on Walt Whitman at 200,” *North American Review*, June 16, 2019, <https://northamericanreview.org/open-space/every-atom-no-17>

Catalogue entries for *Es War Einmal In Amerika: 300 Jahre Us-Amerikanische Kunst [Once Upon a Time in America: 300 Years of US-American Art]* (Cologne: Wallraf-Richartz-Museum & Foundation Corboud, 2019), 334-335, 340-341, 344-345, 348-351, 354-363.

“Forgery Fiction,” *Public Books*, October 1, 2016, online at <http://www.publicbooks.org/forgery-fiction/>

“Martin Johnson Heade, *Tropical Landscape with Ten Hummingbirds*” in *Picturing the Americas: Landscape Painting from Tierra Del Fuego to the Arctic* (New Haven: Yale University Press, 2015), 76-79. (also published in Spanish translation)

“Washington in China” *Common-Place* 15, no. 4 (Summer 2015), online at <http://commonplace.online/article/washington-in-china-a-media-history-of-reverse-painting-on-glass/>

“Ralph Blakelock, *Moonlight*” in *Paintings from the Collection of the Sheldon Museum* (Lincoln: University of Nebraska Press, 2014), 34-35.

“The West as Landscape” in *Art of the American Frontier from the Buffalo Bill Historical Center of the West* (Atlanta: High Museum of Art, 2013), 64-65.

“Conference Review: ‘Cultural Landscape Heritage in Sub-Saharan Africa,’ Dumbarton Oaks,” *Journal of Landscape Architecture* 8, no. 2 (2013): 90-91.

RECENT INVITED LECTURES

“Picturing Botanical Imperialism in the Americas,” Kenan Distinguished Lectures in Art History, Flagler College, April 2024

“Prints and the Terrestrial Archive,” Smithsonian American Art Museum, April 2024

“Into the Muck” Humboldt-Universität Berlin, June 2023

“Art and US Imperialism: Past and Present,” National Humanities Center Humanities in Class Webinar Series for K-12 Educators, April 2023

“Art and US Imperialism in the Pacific,” Carolina Public Humanities, April 2023

“Scrimshaw as Global Media,” New Bedford Whaling Museum, March 2023

“How to Look at Ice,” University of Tennessee, Knoxville Humanities Center, March 2023

“Growth and Ruin in the American Tropics,” Vanderbilt University Environmental Humanities Seminar, November 2022

“Winslow Homer in the Caribbean,” National Gallery London, November 2022

“Transplanting the Tropics,” Landscape Art of the Americas Workshop, Universidad de Los Andes, Bogotá, November 2022

“Chinese Reverse Painted Glass, A Closer Look,” Corning Museum of Glass, October 2022

“How to Look at Ice,” International Symposium on American Art, Museo Thyssen-Bornemisza, Madrid, Spain, June 2022

“Transplanting the Tropics,” University of Minnesota, April 2022 and University at Buffalo School of Architecture and Planning, April 2022

“Submergence: Winslow Homer and the Black Mariner,” CUNY Graduate Center, March 2022

“Racial Geographies of American Landscape Painting,” Phillips Collection, October 2021

“Forgetting and Remembering the Sea with Winslow Homer,” Courtauld Institute of Art, October 2021

“Painting the American Wasteland,” Allen Memorial Art Gallery, Oberlin College, April 2021

“American Roots in Art and Ecology,” panelist discussing Cross Pollination: Heade, Cole, Church, and our Contemporary Moment exhibition, Reynolda House Museum of American Art, March 2021

“Martin Johnson Heade’s Marshes: Reclamation and Anti-landscape,” Thomas Cole Historic Site, January 2020

“Playing Parrot: Trompe L’oeil and American Imperialism,” Ohio State University, October 2019 and University of New Hampshire, February 2019

“The Making of Empire: Painting the World in Nineteenth-Century America,” Carolina Public Humanities, September 2019

“Ink on Paper: A Material History of Financial Risk,” Warburg Institute, March 2019

“Ink on Paper: Media and Financial Risk in the Eighteenth Century,” University of New Hampshire, March 2019

“Playing Parrot: Trompe L’oeil and Empire” CASVA Wyeth Conference, October 2018

“Natural History and Chromatic Dead Ends, c. 1900,” Material of Artists’ Colors Conference, Penn State University, October 2018

“The End of Landscape,” alumni book talk, Columbia University Society of Fellows, September 2018

“Counterfeiting Between Art and Money,” The New School Social Research Conference, April 2018

“Ice/Sculpture,” Granger Lecture in American Art History, Temple University, March 2018

“Reclamation and the Anti-landscape,” Institute for the Environment, UNC-Chapel Hill, September 2017

“Speaking Currency in the Terraqueous Globe,” INHA Paris, September 2017

“The Entropic History of Ice,” Clark Art Institute, May 2017

“The End of American Landscape Painting?” North Carolina Museum of Art, April 2017

SELECTED CONFERENCE PAPERS

“Scrimshaw as Archive,” College Art Association, Chicago, IL, February 2024

“Oceanography and Imperialism in Winslow Homer’s *Gulf Stream*,” Association of Historians of American Art Biennial Conference, October 2021

“Maritime Media in the Long Eighteenth Century,” College Art Association Annual Conference, February 2021

“Portraiture and Ethnography in 1898: Hubert Vos’s Hawaiian Types,” National Portrait Gallery Scholar Day, September 2019

“Licentious Gold,” Mining Values Conference, Sydney, Australia, August 2018

“The Enlivenments and Killings of Transpacific Objects,” C19 Conference, Albuquerque, NM, March 2018

“Oil on Glass and the Mechanics of Reproduction,” College Art Association Annual Conference, New York, NY, February 2017

“New Media in the Age of Sail: Ink on Paper as Medium and Media,” Art and Economic Encounters conference, Institut national d'histoire de l'art, Paris, June 2016

CONFERENCES AND EVENTS ORGANIZED

“Art and Financial Bubbles” session at the College Art Association Annual Conference 2019, New York, NY (panel at national conference)

“Mining Value: Art and the Extraction of Resources,” Power Institute, University of Sydney, Australia, August 2018 (developed in collaboration with Sophie Cras, Université Paris I, Alex J. Taylor, University of Pittsburgh, and Mark Ledbury, Power Institute)

“Art and Economic Encounter,” University of Paris I, Pantheon-Sorbonne (part of a series *Economic Thinking and the Work of Art* developed in collaboration with Sophie Cras, Université Paris I and Alex J. Taylor, University of Pittsburgh)

“Art and the Monetary,” Columbia University, May 13, 2016 (part of a series *Economic Thinking and the Work of Art* developed in collaboration with Sophie Cras, Université Paris I and Alex J. Taylor, University of Pittsburgh)

“Ice³: The Aesthetics, History, and Science of Ice,” Columbia University, April 14-16, 2016 (interdisciplinary program co-organized with Rebecca Woods, History of Science, University of Toronto)

“Landscape in American Art History,” a state-of-the-field roundtable at the Smithsonian American Art Museum, February 4, 2016 (co-organized with Ross Barrett, Boston University)

FELLOWSHIPS AND GRANTS

Getty Research Institute Guest Scholar in Residence, Winter 2024
National Humanities Center Allen W. Clowes Fellowship; Kent R. Mullikin Fellowship, 2021-22
Junior Faculty Development Grant, UNC, 2020 (\$10,000)
IAH Faculty Fellowship, UNC, spring 2019 (course release & \$2400 research)
Terra Foundation International Travel Grant, summer 2018 (\$9000)
UNC Course Development Grant (for integrated curricula co-teaching FYS), 2018 (\$2500)
Terra Foundation Conference Grant supporting “Mining Values: Art and the Extraction of Resources” conference, coauthor on grant with Mark Ledbury, Sophie Cras, and Alex J. Taylor (\$10,000)
UNC Course Development Grant (for Makerspace-integrated courses), 2017 (\$5000)
UNC Asia Center Conference Travel Grant, 2016 (\$1000)
UNC University Research Council Publication Grant supporting image costs associated with *The End of Landscape*, 2016 (\$5000)
Alliance Grant, Columbia University supporting “Art and Economic Encounters” conference, 2016, coauthor on grant with Sophie Cras and Alex Alberro (\$15,000)
Whiting Fellowship in Humanities, 2013-14
Junior Fellowship, Garden and Landscape Studies, Dumbarton Oaks Research Library, 2012-2013
Summer Residency, Terra Foundation for American Art in Giverny, summer 2012
O’Keeffe Research Center Stipend, Georgia O’Keeffe Museum, 2011-2012
Davidson Family Fellowship, Amon Carter Museum of American Art, summer 2011
Pre-doctoral Fellowship, Smithsonian American Art Museum, 2010-2011
Frederick Sheldon Traveling Fellowship, Harvard University, 2010-2011 (declined)
Andrew Mellow Foundation Fellowship, Huntington Library, summer 2010
CASVA Predoctoral Travel Fellowship for Americanists (research/travel in South America), summer 2008
Charles Warren Center Undergraduate Thesis Research Grant, Harvard University, 2005
Harvard College Research Program Grant, 2005
Abramson Family Fellowship, Harvard University, 2005

AWARDS AND HONORS

College Art Association Professional-Development Award in Art History (2014)
Nominee, Frick/IFA Art History Symposium (2013)
Harvard University Certificate of Distinction in Teaching (2010)
Thomas T. Hoopes Prize, for outstanding scholarly work, awarded for senior thesis (2006)

Matthew Abramson Prize, for best senior thesis in Fine Arts (2006)

MEDIA INTERVIEWS

Participant/interviewee in Ric Burns documentary on Ralph Blakelock (in production)
Discovery and Innovation Podcast, October 26, 2022
“George Washington in China” public education video produced by The Blount Mansion, Knoxville, TN
(<https://www.youtube.com/watch?v=sXBWFqKxut4>)
The Aaron Keck Show, WCHL 97.9 The Hill, July 2019
The Modern Art Notes Podcast, January 2019
Institute for Arts and Humanities Podcast, February 2019

TEACHING

Introduction to American Art (introductory level lecture for undergraduates)
The Visual World (team-taught introductory lecture for undergraduates)
Making Material History: A Makerspace Integrated Course (introductory undergraduate seminar)
American Art and the Globe (research seminar for art history majors)
Art and Money (upper-level undergraduate seminar)
Picturing Nature (first-year seminar)
Media and Materiality (graduate seminar)
Methods of Art History (graduate seminar)
Art and Environments (graduate seminar)

ADVISING

PhD students (as primary advisor)
Rachel Ciampoli, nineteenth-century American art (in coursework)

PhD students (as dissertation committee member):
Elizabeth Manekin, twentieth-century American craft (ABD, American Studies)
Erin Dickey, “‘Bad Information’: Networks, Knowledges, and Feminist Art in the 1980s” (ABD)
Jennifer Wu, “Conceptualizations of the Surface in Tudor Portraiture” (2023)
Brianna Guthrie, “Maternity and Matriarchy in English Family Portraits, 1603-1685” (2021)
Daniel Ackermann, “Material Culture of Early Kentucky, 1774-1820” (American Studies, 2019)
Stephen Mandravelis, “Sowing Rural Vision: The *American Agriculturist* and the Visual Rhetoric of Everyday Life” (American Studies, 2017)

ACADEMIC SERVICE

Associate Editor, *Global Nineteenth-Century Studies*, peer-review interdisciplinary journal published by Liverpool University Press (2021 to present)
Editorial Board, *Common-Place: The Journal of Early American Life*, online cross-over journal (2020-present)

Board of Advisors, Ric Burns documentary on Ralph Blakelock in production (2022-present).

Peer Reviews

University of California Press

Oxford University Press

Routledge

Terra Foundation/University of Chicago Press

University of Utah Press

American Art (University of Chicago and Smithsonian American Art Museum journal)

Nineteenth-Century Art Worldwide (digital journal)

American Quarterly

ISIS (Journal of the History of Science Society)

Winterthur Portfolio

British Art Studies

Metropolitan Museum of Art Bulletin

Selection Committees

ACLS Dissertation Innovation Fellowship (2023, 2024)

Summer Residency Terra Foundation of American Art (2019)

Advisory Committee, New Bedford Whaling Museum (2023-2024)

Advisory Committee, Corning Museum of Glass (2021-22)

Advisory Committee, Adirondack Experience art gallery redesign (2020-2023)

Consultant for traveling exhibition *Cross Pollination: Heade, Cole, Church, and Our Contemporary Moment* (2018-2020)

Service at UNC-Chapel Hill

College of Arts and Sciences Administrative Board, 2022-present

Ackland Museum Academic Advisory Committee, 2019-present

Distinguished Professor and Chair search committee, 2022-23

Office of Undergraduate Research Department Liaison, 2018-2021

Undergraduate Committee, Department of Art & Art History, January 2016-2021

Lecture Committee, Department of Art & Art History, August 2016-2021

PROFESSIONAL MEMBERSHIPS

College Art Association

Association of Historians of American Art

LANGUAGES

Spanish (reading, writing and speaking proficiency)

French (reading proficiency, conversational speaker)

German (reading knowledge)

Mandarin Chinese (native speaker)