Past Award Recipients and Finalists

2019–2020 Recipients

**Anne Cross**, University of Delaware
“Features of Cruelty Which Could Not Well be Described by the Pen”: The Media of Atrocity in Harper’s Weekly, 1862–1866

**Caitlin Ryan**, Princeton University
Documents of Social Life: Photography, Politics and Public Education in Popular Front Paris

2018–2019 Recipients

**Audrey Sands**, Yale University
Lisette Model and the Inward Turn of Photographic Modernism

**Tingting Xu**, University of Chicago

2018–2019 Finalist

**Tessa Hite**, Boston University
Rebranding the Enemy: American Propaganda and Photography in Postwar Germany

2017–2018 Recipients

**Leila Anne Harris**, The Graduate Center, CUNY
Labor and the Picturesque: Photography, Propaganda, and the Tea Trade in Colonial India and Sri Lanka, 1880–1914

**Natalie Zelt**, University of Texas at Austin
Self-Made: The Self-Portrait and the Photograph in “Post-Identity” Art of the United States

2017–2018 Finalist

**Samuel Ewing**, Harvard University

2016–2017 Recipients

**Juanita Solano**, Institute of Fine Arts, New York University
Yusuke Isotani, City University of New York, The Graduate Center
The Quest for Identity in French Photography: The History of *Arts et Métiers Graphiques* 1927–1939

2015–2016 Recipients

Erin Nolan, Boston University
Ottomans Abroad: The Translation and Circulation of Nineteenth-Century Portrait Photography from Istanbul to Europe and the United States

Allison Young, Institute of Fine Arts, New York University
Torn and Most Whole: Zarina Bhimji and the ‘Culture Wars’ in Britain, 1970–2002

2015–2016 Finalist

Emily Voelker, Boston University

2014–2015 Recipients

Dengyan Zhou, Binghamton University
The Language of “Photography” in China: A Genealogy of Conceptual Frames from Sheying to Xinwen sheying and Jishi shying

Kara Fiedorek, Institute of Fine Arts, New York University
Priests of the Sun: Photography and Religious Thought, 1840–1910

2014–2015 Finalists

Stephanie Bender, Florida State University
Construction of the Anstellte: Photographs of the Salaried Class in the Weimar Republic

Leslie Brown, Boston University
“Picture Ahead! Kodak as you go”: The Picture Spot Sign in American Photography, Visual and Material Culture, and the Touristic Landscape

Ellen Brueckner, Princeton University
Seeing Plus: The Photography of Group f.64

2013–2014 Recipients

Giulia Paoletti, Columbia University
La Connaissance du Réel: Fifty Years of Photography in Senegal, 1910–1960

Beth Saunders, The Graduate Center, City University of New York
Developing Italy: Photography, History, and National Identity during the Risorgimento, 1839–1855
2012–2013 Recipients

Ileana L. Selejan, Institute of Fine Arts, New York
Esthetics and War Photography in the Late Seventies and Eighties

Iliana Cepero, Stanford University
Photographic propaganda, popular culture, and nation-state building in the Argentinean magazine Mundo Peronista

2012–2013 Finalists

Andrea Gustavson, University of Texas
What Comes Home: Vernacular Photography and the Cold War, 1945–1991

Giulia Paoletti, Columbia University
La Connaissance du Réel: Fifty Years of Photography in Senegal, 1910–1960

Heather A Shannon, Rutgers University
Primitive Camera: Adam Clark Vroman and the American Southwest, 1895–1904

2011–2012 Recipients

Lisa Zaher, University of Chicago
By Mind and Hand: Hollis Frampton’s photographic modernism

Shahrad Ehya, University of California, Berkeley
The Contemporary Photographic Arts Practice of Shirin Neshat

2010–2011 Recipients

Jung Joon Lee, The Graduate Center, City University of New York

Elizabeth Cronin, The Graduate Center, City University of New York
Passive Fascism?: The Politics of Austrian Heimat Photography

2009–2010 Recipients

Annie Counter, University of Delaware
Tuol Sleng Prison Photographs

Lindsay Ruth Harris, Institute of Fine Arts at New York University
Photography, Architecture and the Construction of Italian Modernism

2008–09 Recipients

Dalia Habib Linssen, Boston University
Imprints of Their Being: the Photographs of Hansel Meith and Otto Hagel

Makeda Best, Harvard University
Alexander Gardner and the Image of History