



Joan and Stanford Alexander Award

Past Award Recipients and Finalists

2018–2019 Recipients

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

Tingting Xu, University of Chicago
Beyond Treaty Ports: Early Chinese Photography 1860 - 1916: Practitioners, Trends, Contexts

2017–2018 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
Instructive Documents: Radical Pedagogy and the Reinvention of Documentary in the San Diego Group, 1970-1984

2016–2017 Recipients

Juanita Solano, Institute of Fine Arts, New York University
Theater of the Self. Photography, Race and Progress: Fotografía Rodriguez and Benjamin de la Calle, 1891-1938

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

Visualizing the Indigenous Cultures of Amérique du Nord: Photography, Anthropology and Franco-American Exchange, 1870-1890

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
Nation-Building, Resistance, Democratization in Korean Photography, 1945-2008

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