

Curriculum Vitae

Catherine Sampsell-Willmann, J.D., Ph.D.

Assistant Professor
History Department
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Dissertation Title: “‘To Grab a Hunk of Lightning’: An Intellectual History of Depression-Era American Photography.” I am preparing a revised manuscript to be submitted to the University of North Carolina Press as per an advanced contract.

Academic Degrees: Ph.D. with distinction, Georgetown University, May 2002
J.D., University of Baltimore School of Law, May 1991
B.A. Summa Cum Laude, McDaniel College, May 1987

Academic Title: Assistant Professor of American History. I identify myself as a social, intellectual, and cultural historian of twentieth-century America. I feel comfortable teaching in the full range of American history, especially in the subfields of African American history, intellectual history, and history of the American South.

Academic Administrative Experience:

Member: Academic Standards Evaluation Committee Aug. 2004-present
UAE University, Al Ain

Library Liaison, Department of History Aug. 2004-May 2005
Bradley University, Peoria, Illinois

Acting Chair, Department of American Culture and Literature Sept. 2003-July 2004
Bilkent University, Ankara, Turkey

Member, Faculty Executive Board Nov. 2003-July 2004
Bilkent University, Ankara, Turkey

Chair, Search Committee, Dept. of American Culture and Lit. Sept. 2003-July 2004
Bilkent University, Ankara, Turkey

Chair, Interdepartmental English Language Initiative Sept. 2003-July 2004
Bilkent University, Ankara, Turkey

Professional Experience:

Teaching Experience:

Assistant Professor of History Beginning Aug. 2005
United Arab Emirates University, Al-Ain, UAE
Courses Designed and Taught:

HIST 4332-01/51: *Modern European History*

HSR 260-59/63/63: *Introduction to Careers and Thematic Applications 1*

Assistant Professor of American History Aug. 2004-present
Advisor, Administration of Criminal Justice Program

Bradley University, Peoria, Illinois
Courses Designed and Taught:

HIS 301-01, *Topics in American History: Intellectual* *spring 2005*
Subtitled: “Making History, Reading Pictures: Culture as Ideology,” the course is an adaptation of the course titled “Photography in American History” that I designed at Bilkent University.

HIS 309-01, *History of Law Enforcement in America* *spring/summer 2005*
The course examines how law enforcement evolved from being class control to crime control in the 19th century Northeast and how that professionalization did not appear in the American South until late in the 20th century. In the 20th-century South I emphasize the use of chain gangs, lynching, and convict labor as caste control. The class also feature theories of sentencing and penal history.

HIS 201-01, *Violence in American History* *fall 2004*
This course examines extra-legal elements of violence in American history, especially mobbing, rioting, lynching, and urban violence. The course uses both narrative history and analytical resources to understand violence in the U.S. The historical scope of the class is 1848 to 1991.

HIS 308-01, *Topics in American History: Political* *fall 2004*
This course relies on the intellectual history of American reform to examine the major reform movements of the early twentieth century. The historical and thematic scope of the course is 1900-1945 and the inversion of the Democratic and Republican Party platforms analyzed in terms of what Daniel Rodgers deemed “liberalism” and “republicanism.”

HIS 203-01, *Survey of American History to 1877* *spring 2005*
HIS 204-01, *Survey of American History after 1877* *fall 2004/summer 2005*

Assistant Professor of American History
Bilkent University, Ankara, Turkey

Sept. 2002-July 2004

Courses Designed and Taught:

AMER 301-01, *American Social Texts Before 1900* *fall 2003*
This course uses primary and secondary source texts to examine two aspects of American history prior to 1900: the evolution of the criminal justice system in relation to American society in the seventeenth, eighteenth, and nineteenth centuries and a history of work and labor in the nineteenth century.

AMER 459-01/-02, *Race and Ethnicity in American Culture* *summer/fall 2003*
This course examines “the ethnic dimension” in American history, primarily focusing on African American, European American, Asian American, Native American, and Latino/a experiences, including immigration, legal and *de facto* discrimination, exclusion, assimilation, and nativism. The students also read race theory, including scholarship on whiteness and Borderlands studies, discuss the “othering” of Muslims post-Sept. 11, and examine the relevance of the Human Genome Project to the concept of racial and ethnic identity.

AMER 432-01, *Photography in American History* *spring/summer 2003~ spring 2004*
Students examine photographs as artifacts of American history and memory and as primary source documents in intellectual history of modernism. The students face questions about photography concerning the concept of the real, whether photography is art and why, and how to “read” the photograph as a historical document. The historical scope of the class is the U.S. Civil War to the Vietnam Era and includes the contribution of photography to opening the West, social documentary photography, and the importance of *Life* magazine.

AMER 302-01/-02, *American Social Texts Since 1900* *spring 2003/spring 2004*
The course examines the “imagined national community” as it manifested itself in three genres of intellectual culture in the twentieth century: social documentary writing, jazz, and satire, and it follows labor history (from AMER 301) into the twentieth century.

AMER 293, *U.S. History to 1865* *fall 2002*
AMER 393-01/-02, *Intellectuals and Public Culture, 1620-1965* *fall 2002*

Adjunct Faculty Member**1994-1999**

Community Colleges of Baltimore County

*Core Studies: Shaping of the Modern World**1994-1999*

A Great Books course, the class examined the evolution of major ideas from The Book of Genesis to modern art. I approached the class by giving the students (all freshmen or sophomores) a set of dualities and metaphors by which the material could be accessed. I told them to keep in mind: male and female, light and dark, free will and determinism, abstract and representation, good and evil, and crime and punishment (including culpability). Primarily a discussion class, these dialectical models (and any others they or I dreamed up) served as guides, around which the students could organize a large amount of difficult material and through which they could see continuities in the European tradition. Of course, this allowed me to expose and explore cultural constructions of race, religion, and gender to the mostly working-class students who attended the school.

*English**1996-1999*

I was one of five faculty members who tended the college writing center. I was available for all students who needed one-on-one help with writing and grammar skills, and I team-taught classes in a range of skill levels, from remedial English and basic reading to English 101 and 102, basic composition, and writing about literature.

*Constitutional Law**1996-1998*

In this class designed for a paralegal studies program (or one that could be taught as a junior- or senior-level class), I tailored the curriculum in such a way to teach the two main aspects of Constitutional law in one semester. In my syllabus, the first half of the semester explores the gradual expansion of federal power (through the doctrine of *stare decisis*) over activities that had, prior to the nineteenth century, fallen under the power of the states. I employ the methodology of case study of Supreme Court decisions interpreting the commerce clause of Article II of the Constitution (the power of Congress). The second half of the semester is dedicated to the mechanism by which states became subject to the individual protections of the Bill of Rights with the passage of the Fourteenth Amendment (1868) and the resulting incorporation process. Class discussion (which is usually quite spirited in both units) is centered on the substance of those rights and how courts interpret and apply laws. Midterm and final exams test the ability of students to understand Constitutional law and apply it to hypothetical fact scenarios.

*Introduction to Sociology**1998**Introduction to Journalism**1997**American History to 1865**1997-1998***Faculty Advisor to Student Newspaper****1995-1998**

Dundalk Community College

I instructed the students in all phases of desktop publishing a newspaper, including journalism, grammar, design, layout, copywriting, copyediting, the use of computers, troubleshooting formatting errors, and strategies for meeting deadlines.

*Other Professional Experience:***Copyeditor***Journal of the Gilded Age and Progressive Era***2005-present****Copyeditor****1999-2003**Johns Hopkins University Press and *American Quarterly*

I am familiar with both European and American style manuals, including the University of Chicago Manual (15th edition), the Modern Language Association (MLA), the American Psychological Association (APA), and the Oxford style formats (including Cambridge and Oxford University Press style manuals). I am expert in the use of both Macintosh and PC computer environments for desktop publishing and Internet use, including graphics, word processing, web browser, layout programs, and LAN configurations.

American Quarterly* Editorial Associate*1998-2002**

English Department, Georgetown University

American Quarterly offers two graduate fellowships that run concurrently. One fellow is supported by the history department and one by the English department at Georgetown University. From 1998 to 2002, I was the history department fellow.

Fine Art Photographer

1993-present

Baltimore, Maryland

One reason I chose to pursue a degree in the intellectual history of visual culture is because I wanted to combine my two passions, history and photography. I have been exhibiting and selling my work since 1993. I work in both black and white and color and in a range of formats from 35 mm to 4x5 to digital, and I prefer to work in natural light. Recently, three of my photographs have been featured on a website dedicated to the intersection of Zen and photography: <http://www.zenandphotography.com/guest.htm>. Also, my photographs were selected for two covers of *American Quarterly* and one cover of *The Near East Review*.

Attorney: Solo Practice

1991-1994

Baltimore, Maryland

I was a general practice attorney who took cases in a wide range of areas of the law. As a law student, I clerked in a criminal defense firm. Also, I handled administrative law cases on a *pro bono* basis. Criminology, especially theories of sentencing and assessing culpability, have informed my historical scholarship as has my continuing historical interest in the U.S. Constitution and Constitutional Law.

Assistant Reference Librarian, Manuscripts Assistant

1986-1988

Maryland Historical Society, Library

I began working at the Maryland Historical Society, Library of Maryland History as an assistant in the Manuscripts Division. After graduation from college, I took a position as the assistant reference librarian. Using the MHS collection, I am currently writing a paper on the impact of slavery on women in Maryland that I hope to publish in the *Maryland Historical Magazine*.

Publications and Works in Progress:

Refereed Publications and Works in Progress for Refereed Publication:

If I Could Tell This Story in Words . . . : Lewis W. Hine and the Intellectual History of Depression-Era American Photography:

I will deliver the manuscript to the University of North Carolina Press by December 2005 as per our contract.

“Lewis Hine’s Lived Experience: Photographs as Ideas”

Out to readers for *The Journal of the Gilded Age and Progressive Era*.

“‘Three Generations of Grass’: Photography, Liberalism, and the American Yeoman”

History of Photography (winter 2003).

“‘Democracy is Radical’: Internationalism, Spain, and Dissent Within the American Left”

In revision for *Comparative American Studies* on strong advice of readers and editor.

American Memory Depression-Era Photography Project:

I am currently working on a chapter in an upcoming book edited by Alan Trachtenberg and Maren Stange. The premise of the book is to mine the Farm Security Administration photograph archive at the Library of Congress for relatively unknown images and then construct a 10,000-word essay about the image selection. This project is seeking a publisher.

“‘Still Living in the Old Slave-Days’: Chain Gangs in the National Consciousness, 1920-1940”:

In this project based on chapter five of my dissertation, I plan to make a survey of visual representations of chain gangs, especially those images that either record or represent African Americans in penal servitude. I used a faculty development grant awarded to me by Bilkent University to research in the John Spivak Papers, held by Syracuse University in New York State, to expand the chapter into a journal-length paper, which I then plan to submit to the *Journal of American History*. In the dissertation chapter, I examined the work of Spivak and others within the intellectual framework of 1930s cultural organicism. These individuals argued for the liberation of

African Americans in the South from the means by which slavery had been continued into the twentieth century, namely peonage, lynching, and forced labor on chain gangs. Spivak and his contemporaries also defended the more famous Scottsboro Nine defendants and brought light to the “justice” available to African Americans in the 1930s South. In this agitation can be found the intellectual roots of the Civil Rights Movement.

AIZ, Regards, Vu, and Ce Soir: European Origins of Twentieth-Century American Visual Criticism:

In this paper I will trace the European origins of the dissenting American social documentary aesthetic, including the use of photographs and photomontage and written observation. Especially important to the study is the work of Germany’s John Heartfield and Gerda Taro, Hungary’s Robert Capa and André Kertesz, and Poland’s David Seymour. Not only was the immigration of photographic artists before, during, and after World War II an important source of stylistic input, but American photographers such as Walker Evans and Man Ray traveled to Paris in the years before World War II and were influenced artistically by the cultural climate there. The four magazines mentioned in the title were the primary outlet for visual criticism in France and Germany in the years under discussion, 1919 to 1945.

Book Chapters:

“Cloning: The Future Is Burdened By Its Past”

In *History Behind the Headlines: Origins of Conflicts Worldwide*, ed. Sonia Benson
(vol. 6). Detroit: Gale Group, 2003. 2003

Selected Review Essays:

“Broken Land: The Dust Bowl as Moral Failure”

American Quarterly Dec. 2003
Book review essay of *Dust Bowl USA: Depression America and the Ecological Imagination, 1929-1941*.
By Brad D. Lookingbill. Ohio University Press, 2001.

“The Testifying Eye: Ben Shahn in New York”

American Quarterly 53:1 Mar. 2001

Selected Conference Presentations and Guest Appearances:

“‘Still Living in the Old Slave-Days’: Investigation, Persuasion, and Chain Gangs in the Depression-Era South”

Conference paper: *Organization of American Historians* Mar. 2004
Washington, D.C.

“Photography in America: Picturing a Republic”

Guest Lecturer: *Turkish American Association* Mar. 2003
Ankara, Turkey

“Lewis W. Hine and the Social Documentary Aesthetic”

Guest Lecturer: *Department of Art History and Archaeology* Dec. 2002
Bilkent University

“Lewis Hine and ‘The Moral Equivalent of War’: Photography as Toil”

Conference paper: *American Studies Association* Nov. 2002
Houston, Texas

“‘Three Generations of Grass’: Photography, Liberalism, and the American Yeoman”

Conference paper: *Organization of American Historians* Apr. 2002
Washington, D.C.

“‘Democracy is Radical’: Internationalism, Spain, and the Intellectual Evolution of the American Left”

Conference paper: *Soc. of Historians of American Foreign Relations (SHAFR)* June 2001
American University, Washington, D.C.

“Who’s Afraid of Henry R. Luce?: Photography and *The Cultural Front*”

Conference paper: *Phi Alpha Theta Regional Conference, First Prize*
University of Maryland Baltimore County

Apr. 2000

Conference paper: *Soc. for the Interdisciplinary Study of Social Imagery*
Univ. of Southern Colorado, Colorado Springs, Co.

Mar. 2000

Education:

Georgetown University:

Ph.D. May 2002

My dissertation, an interdisciplinary exercise, traces the foundational ideas for social documentary photography, explores the uses of that medium in the intellectual culture of the 1930s United States, and uses a new methodology to analyze the importance of photographs in American intellectual history and the place of ideas in the history of American photography: it examines individual images and a body of work as a tangible reservoir through which the ideas of photographic artists and their patrons can be accessed.

Titled "The New Jeremiad," chapter one examines the intersection of the American literary trope, the jeremiad, with the American Dream, takes a broad look at the genre within the greater scope of the history of ideas in America, and reevaluates the photographic work of Lewis Hine within these ideas.

Chapter two, "*American Economic Life: Photographs as Instruments*," examines the foundations of the ideas to use photographs as an extension of Instrumentalism and Pragmatism and examines the ideas of Lewis Hine, Rex Tugwell, and Roy Stryker in using the photograph as a tool of the social sciences.

Chapter three, "Democratizing American Culture, Rewriting the Myth of America," takes the story of Tugwell, Stryker, and Hine into the 1930s and analyzes the photographs as one attempt to construct a new agricultural American Dream in the wake of the "closed" frontier, the Dust Bowl, and the Depression itself.

Chapter four, "Three Generations of Grass: The Land of Liberty as American Myth," explains the contribution of social documentary photography to the "paradigm shift" from the pre-war Beardian economic analysis of history to the post-war Hartzian liberal consensus analysis as described in Daniel T. Rodgers's "Republicanism: The Career of a Concept." This chapter uses Archibald MacLeish's *Land of the Free*, as a lens through which to examine the cultural and environmental consequences of the Dust Bowl.

Chapter five, "What's America Going to Do About It?": Organic Cultural Nationalism and *De Facto* Slavery," looks at the use of photographs in exposing the horrors of the South's chain gang and peonage system in the 1930s as part of a greater cultural nationalism and organicism that characterized the Depression-era intellectual Left.

University of Baltimore Law School:

Juris Doctor 1991

National Moot Court Team
American Jurisprudence Prize for Academic
Excellence in Commercial Transactions

Western Maryland College:
(Recently renamed McDaniel College)

B.A. History 1987

Summa Cum Laude
Phi Beta Kappa
U.S. History Award (highest GPA in field)

Service to the University Community:

Acting Department Chair, Department of American Culture and Literature: While the department chair was on extended medical leave, I assumed his duties.

Evaluator: The graduate history department at Bilkent University requested that I evaluate the application for promotion to the rank of assistant professor from instructor for Timothy Roberts, Ph.D., Coordinator, U.S. History, FEASS Department of History, Bilkent University.

External Doctoral/Master's Committee Member and Dissertation/Thesis Reader: I was the external reader for Ozlem Boztas's master's thesis, which examines the role of Spanish-language education in ethnic identity retention in nineteenth-century New Mexico. She will pursue her Ph.D. in the same subject. Also, because of my background in Medieval European history, I was

asked by the graduate history department at Bilkent University to sit as an external reader/examiner on master's and doctoral committees. Voltisa Demiraj is studying the economic and political relationships between Venice and Albania in the fourteenth and fifteenth centuries. I participated in the defense of Feriste Baykan's master's thesis: "The Annals of Change: A Comparative Study of Two Fourteenth-Century English Chronicles" as well.

Guest Lecturer: I have prepared and given numerous lectures both inside and outside of my department at Bilkent University on various aspects of the history of photography and American history. Specifically, I have lectured on urban photography, Lewis Hine, Walker Evans, and Dorothea Lange.

Professional Affiliations:

Member: American Historical Association
Member: Organization of American Historians
Member: American Studies Association
Admitted to practice: Maryland Court of Appeals 1992
Admitted to practice: U.S. District Court for the District of Maryland 1992

Selected Grants, Awards, and Honors Societies:

Recipient: Faculty Development Grant, Bilkent University, 2002-2003
Recipient: Departmental distinction for performance on comprehensive exams, Georgetown Univ., Jan. 2001
Recipient: Piepho Fund support for travel related to research, Georgetown Univ. 2001, 2002
Recipient: First Prize, Phi Alpha Theta Regional Conference April 2000
Recipient: AQ Fellowship, American Studies Association and History Department, Georgetown University 1998
Member: National Moot Court Team 1991
Recipient: American Jurisprudence Award for Academic Excellence in Commercial Transactions (Highest Grade in Class) 1990-1991
Member: Phi Beta Kappa 1987
Recipient: U.S. History Award (Highest GPA in Major) 1987
Member: Pi Gamma Mu (Social Sciences) 1986
Member: Phi Alpha Theta (History) 1986

Exhibits and Photographic Publications:

Cover: *Near East Review*, Volume 2, No. 1, 2003.
Collaboration with Anna Krolikiewicz in a project where she is using compilations of my photographs to create individual, two-meter-tall painted portraits.
Cover: *American Quarterly*, Volume 51:3, September 1999
Cover: *American Quarterly*, Volume 54:2, June 2002
Zen and Photography.com, online guest gallery: 3 color photos:
<http://www.zenandphotography.com/guest.htm>
Picturescapes, Jacksonville, Md., Jan. to Apr. 1998: 18 b&w photos:
Urban Abstracts 2, "Signs"
City Cafe, Baltimore, Md., November 1997: 18 b&w photos:
Urban Abstracts 1, "Corners of the City"
Western Md. College, Westminster, Md., Mar. 1997: 35 b&w photos:
Women's History Month, "Her Story: Women at Work"
Tatiana's, Glenelg, Md., Feb. to May 1996: 8 b&w photos (group show):
Male and Female, "Nudes in Natural Light"
Camera Works, Baltimore, Md., Jan. 1996: 18 b&w photos:
New Abstract Work
Metropol Gallery, Baltimore, Md., Dec. 1993: 15 b&w photos.
New Work

References: Please feel free to contact any of my references.

- Thesis Advisor:* Prof. R. Emmett Curran, professor emeritus, History Dept., Georgetown University, rcurran072@adelphia.net.
- Fellowship Director: Prof. Lucy Maddox, former *American Quarterly* editor, English Dept., Georgetown University, maddoxl@georgetown.edu
- List Editor: Prof. Alan Trachtenberg, *professor emeritus*, American Studies, Yale University, alan.trachtenberg@yale.edu.
- Dissertation Reader: Prof. Dorothy Brown, *professor emerita*, Office of the Provost, Georgetown University, brownd@georgetown.edu.
- Examiners: Assoc. Prof. Jo Ann Moran-Cruz, History Dept., Georgetown University, moranj@georgetown.edu.
- Prof. John McNeill, Director of Graduate Studies, History Dept., Cinco Hermanos Chair in Environmental and International Affairs, School of Foreign Service, Georgetown University, mcneillj@georgetown.edu.
- JGAPÉ Editor Assoc. Prof. Alan Lessoff, History Dept., Illinois State University, ahlesso@ilsu.edu.
- Department Chair: Asst. Professor Thomas Winter, Dept. of American Culture and Literature, Bilkent University, Ankara, Turkey (deceased). I have an unsigned, unsealed letter from Dr. Winter. Please see my obituary of Dr. Winter in *Perspectives* 43 (Jan. 2005).

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