

# Lisa E. Bloom, Ph.D., '80

## DEGREES:

**B.A. in art history;  
M.F.A. in photography,  
Rochester Institute  
of Technology; Ph.D.  
University of California  
Santa Cruz**

## JOB TITLE:

**Independent scholar  
and writer; former  
scholar-in-residence,  
Institute for Gender and  
Sexuality Research,  
Department of Gender  
and Women's Studies,  
University of California,  
Berkeley**

## FAVORITE

### TRINITY MEMORY:

**Studying quattrocento  
painting with Professor  
Tom Baird, which  
prepared me for my  
semester in Rome, is  
a cherished memory.  
Exploring Italian  
art and culture with  
friends who shared my  
passion for the arts was  
unforgettable and laid  
the groundwork for my  
interdisciplinary career.**



For more on Bloom,  
please visit [trincollreporter.  
online/Bloom](https://trincollreporter.online/Bloom).

## What have been your career highlights?

My career highlights encompass writing books, mentoring students, and teaching at Josai International University in Japan (1998–2001) as part of the country's first Gender and Women's Studies Ph.D. Program. A particularly meaningful experience was co-editing a special issue of *The Scholar and Feminist* journal and organizing an international conference at Barnard College in 2008 during the International Polar Year. Both events reengaged me with themes from my first book, *Gender on Ice: American Ideologies of Polar Expeditions* (University of Minnesota Press, 1993).

I am also the author of the anthology *With Other Eyes: Looking at Race and Gender in Visual Culture* (University of Minnesota Press, 1999) and of *Jewish Identities in American Feminist Art: Ghosts of Ethnicity* (Routledge, 2006). My interdisciplinary approach to these books reflects my career-long interest in feminist art history, photo history, and visual culture. My teaching and research experiences span numerous institutions, including serving as a scholar-in-residence at the Institute for Gender and Sexuality Research in the Department of Gender and Women's Studies at the University of California, Berkeley (2018–24).

The interdisciplinary nature of *Gender on Ice* made it challenging to secure a traditional academic position when it was published in 1993. This led me to pivot to feminist art history and photo history, fields where I found institutional support and developed innovative approaches that shaped my later work.

## What inspired you to write your new book, *Climate Change and the New Polar Aesthetics: Artists Reimagine the Arctic and Antarctic*?

My fascination with the polar regions began with *Gender on Ice*, a feminist exploration of masculinity, colonialism, and exploration. My new book expands these themes, addressing the uncanniness and estrangement caused by the climate crisis. The artists featured in the book draw on feminist environmentalism, speculative fiction, and Indigenous perspectives to critique mainstream media's apocalyptic depictions of climate change. They link these issues to gender, race, and colonial legacies, disrupting conventional narratives about the natural world.

As I completed the book in 2021, during the pandemic, parallels between the world's



unpreparedness for COVID-19 and its response to climate change became starkly evident. Unlike the rapid development of vaccines, there have been no comparable breakthroughs to address the climate crisis, which underscores the urgency of reimagining our political and cultural responses to these challenges.

**What do you enjoy most about your work?** I value collaborating with artists, scholars, and students from diverse fields. These exchanges constantly expand my thinking. Currently, I'm working with students at UC Berkeley on a project titled *Contemporary Art for a Changing World: Conversations on Art and Climate Change through an Intersectional Lens*. This builds on my recent book, focusing on feminist environmentalism and global climate justice.

**How did your time at Trinity prepare you for what you do now?** My time at Trinity laid the foundation for my work at the intersection of gender, race, colonialism, and contemporary art. Professors like Judy Rohrer and Kaja Silverman were instrumental in shaping my intellectual trajectory. Rohrer's feminist art history classes introduced me to critical theory through authors like Susan Sontag as well as sociological perspectives on art through the writings of Arnold Hauser and Erving Goffman. One memorable assignment involved writing about a feminist group exhibition at the Wadsworth

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## In Memory

Professor of the Arts. While trained in western art history, Mahoney spent his first sabbatical, in 1977, traveling throughout the Indian subcontinent, Southeast Asia, and Japan to visit and to learn the monuments and collections there firsthand. This journey led to his development of an art historical survey course on Asian art that was offered every other year. From 1964 to 1969, Mahoney worked at the National Gallery of Art in Washington, D.C. His accomplishments include being a David E. Finley Fellow of the National Gallery and a fellow of I Tatti—The Harvard University Center for Italian Renaissance Studies in Florence, Italy. Mahoney also wrote a catalogue raisonné of the drawings of Salvator Rosa and published articles in the field of 17th-century Italian art. In 1993, he participated in the National Endowment for the Humanities (NEH) Summer Institute on the Art of Imperial China.

Mahoney is survived by his longtime partner, Raymond Bahor. He was predeceased by siblings Mary Gagen, Paul, and John.

**Judith Flagg Moran, 83**, of Newburyport, Massachusetts, director of the Aetna Quantitative Center and professor of quantitative studies, emerita, died on December 29, 2024.

Moran earned a B.A. *summa cum laude* in 1964 and then an M.S. the following year, both from the University of New Hampshire. Before earning a Ph.D. in mathematics from the University of Massachusetts Amherst in 1990, her career in education included teaching and co-chairing the Math Department at Northern Essex Community College and serving as a visiting lecturer at Smith College. Moran started at Trinity in 1990 as a tenure-track assistant professor of mathematics and later was named director of

the Aetna Mathematics Center (now the Aetna Quantitative Center). She was tasked with enhancing the center so that it would assume a more significant role in shaping the development of Trinity students' quantitative skills and with strengthening mathematical proficiency at the College. In 1998, she was promoted to associate professor of quantitative studies while continuing her leadership of the center, through which she chaired the Math Center Advisory Committee and served on the Science Alliance Advisory Board. She also served the College on the IDP Council, the Curriculum Committee, and the Academic Affairs Committee and taught at the Rome Campus in fall 2007. While at Trinity, Moran remained an active mathematician in the field of geometry and became nationally recognized as an expert in quantitative literacy. She also had a particular interest in the geometry of medieval Italian pavements.

Moran is survived by sons Matthew and Sean and a granddaughter.

### DEATH NOTICES

**1951 Robert W. Dickinson**

**1955 David M. Geetter**

**1959 Frank W. Fineshriber**

**1959 Samuel S. Polk**

**1960 Richard G. Bowden**

**1961 A. Bruce McFarland**

**1963 Thomas R. Berger**

**1965 William A. Brigham**

**1965, HON. 1977**

**Ousman A. Sallah**

**1970 Douglas M. Lee**

**1970 John S. McKinney**

**1975 Clarkson Addis III**

**1985 Victoria Arvanitis Jenks**

### IN MEMORY GUIDELINES

We will not announce the death of a community member without first confirming with a previously published obituary or direct notification from a relative. Also, those who passed away more than two years prior to the date of publication will be listed in Death Notices, along with those for whom we do not have enough information for a longer obituary.

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Atheneum, featuring work by Eleanor Antin. This paper influenced my later scholarship, including my third book, *Jewish Identities in American Feminist Art*, and more recently an article titled "Eleanor Antin's Subversive Feminist Art" for a museum retrospective of her work at the Mudam Museum of Modern Art in Luxembourg opening in September 2025. Silverman's film studies class sparked my lifelong interest in postwar European cinema and influenced my graduate studies in feminist film theory. Trinity's Rome program also deepened my appreciation for interdisciplinary inquiry. Studying Italian art history, architecture, and cinema while forming lasting friendships with classmates like Dede Faulkner and Amy Bagan enriched both my personal and professional life.

After Trinity, I pursued an M.F.A. at the Rochester Institute of Technology and the Visual Studies Workshop and a Ph.D. in the History of Consciousness Program at UC Santa Cruz, where I studied with Donna Haraway, James Clifford, and Fredric Jameson. My postdoctoral fellowships at Stanford and Brown further honed my interdisciplinary approach.

**What challenges do you face?** Balancing the emotional weight of climate change with research demands is a persistent challenge, particularly in light of events like the Los Angeles fires. However, the creative responses of artists and scholars offer hope and new ways of imagining sustainable futures.