

Amy Woodson-Boulton is associate professor of British and Irish history and recent past chair of the history department at Loyola Marymount University in Los Angeles, California. She earned her doctorate from UCLA in 2003. Her work concentrates on cultural reactions to industrialization, particularly the history of art museums, the social role of art, and the changing status and meaning of art and nature in modern society. She has received funding from a number of institutions, including the National Endowment for the Humanities and the Huntington Library in San Marino, California. She became interested in John Ruskin through her study of the city art museums in Birmingham, Manchester, and Liverpool, published as *Transformative Beauty: Art Museums in Industrial Britain* (Stanford, 2012). Her work on Ruskin and Victorian "Aesthetic Ideology" also appears in a volume that she coedited with Minsoo Kang, *Visions of the Industrial Age, 1830–1914: Modernity and the Anxiety of Representation* (Routledge, 2008). She has written essays on the social role of Victorian art, frequently engaging with the impact of John Ruskin, for *Victorian Studies*, *History Compass*, *The Journal of British Studies*, *museum & society*, *Victorian Review*, and the BRANCH online collective (Britain, Representative, and Nineteenth-Century History). She teaches courses on Britain, Ireland, modern Europe, world history, historiography and methodology, history and detective fiction, public history, and a history seminar, *The Artist and the Machine*. She is currently working on a book-length study of the relationships between ideas about "primitive art" in anthropology and art criticism, tentatively titled *Explaining Art: Anthropology, Culture, and Primitivism in the Age of Empire*.