

ALBERT ALHADEFF

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EDUCATION

Institute of Fine Arts, New York University, New York
1972 *Ph.D. in the History of Art*
1962 *M.A. in the History of Art*
1961 Summer Studies. H. W. Janson, Prof. Florence, Italy
Goethe Institute, Munich, Germany
1965-66 year in Germany--studied German Language
Columbia University, New York, New York
1958 *B.A. Art History*

FACULTY POSITIONS

University of Colorado Boulder
Department of Art & Art History
1975- Associate Professor
1969-75 Assistant Professor
University of Connecticut, Storrs
1980 Visiting Professor, History of Art
Rice University, Houston, Texas
1968-69 Visiting Lecturer, History of Art
Rutgers, The State University of New Jersey
1967-68 Instructor, History of Art
The University of Texas, Austin, Texas
1961-63 Instructor, History of Art

DISSERTATION AND DISSERTATION ADVISORS

George Minne, fin de siècle Drawings and sculpture, Ph. D
H. W. Janson, principal advisor (with Gert Schiff and Robert Rosenblum on thesis Committee)

Rodin, Michelangelo and Nineteenth Century Sculpture, M.A.
Robert Goldwater and H. W. Janson, principal advisors

LANGUAGES READ

French, (some Italian)

PROFESSIONAL MEMBERSHIPS

- 2017- Religion in Society Research Network
- 2015- The Southeastern College Art Conference (SECAC)
- 2014- American Comparative Literature Association (ACLS)
- 2012- Art, Literature, Music in Symbolism and Decadence (ALMSD)
- 1967- College Art Association (CAA)

PUBLICATIONS (*INDICATES PEER REVIEWED)

SINGLE-AUTHOR VOLUMES

- 2020 **Théodore Géricault: Painting Black Bodies. Confrontations and Contradictions.* Routledge Research in Art History, Routledge, New York and London, 220 pp.
- 2020 *George Minne: Belgian Symbolism and the fin de siècle Poets* (in progress)
- 2002 **The Raft of the Medusa. Géricault, Art and Race.* Prestel, Berlin, London, New York, 191 pp
Reviews: *The Studio International* (2/10/03).

BOOK CHAPTERS

- 2017 “Verhaeren on Rembrandt’s *folie*.” In *Mental Illness in Symbolism*. Ed. by Rosina Neginsky (Cambridge Scholars Publishing, 2017), 63-83 (by invitation)
- 2014 **“US and THEM: Camper’s odious *ligne faciale* and Géricault’s Beseeching Black.”* In *Blacks and Blackness in European Art of the Long Nineteenth Century*. Ed. by Adrienne L. Childs and Susan H. Libby (Burlington, VT: Ashgate, 2014), pp. 47-67 (by invitation)
Reviews: *CAA Reviews*, Jan. 28, 2016 by Leo Costello; *The French Review*, vol. 44, nos. 1-2, 2015
- 2014 “Fetis’s *Coup de lance*: Ensor and Émile Littré.” In *Hommage: Robert Hoozee, Museum voor Schone Kunsten, 1982-2012*. Eds. by Catherine de Zegher, et al. (Ghent: Museum voor Schone Kunsten, 2014), 114-17 (by invitation)
- 2000 “Spiritualisme en zelfvertering in Minnes ‘Jongeling’ en ‘De kleine Gekwetste’ . In *200 Jaar Verzamelen: Collectieboek Museum voor Schone Kunsten Gent*. Ed. by Arnout Balis and Robert Hoozee (Ludion Gent: Amsterdam, 2000), 181-87 (by invitation)
- 1999 **“Minne, Maeterlinck et ‘la recherche de notre moi transcendental’ .* In *Maeterlinck et les arts plastiques. Actes du Colloque Internationale de Gand. 6 décembre 1997*, vol. 31. Ed. by Christian Angelet and Christian Berg (Gent, 1999), pp. 7-20

- 1979 *"Minne and Gauguin in Brussels; An Unexplored Encounter." In *La scultura nel XIX secolo, Atti del XXIV Congresso Internazionale di Storia dell'Arte*. vol. 6. Ed. by Horst W. Janson (Comité International d'Histoire de l'Art, Bologna, 1979), 177-88
- 1972 *"George Minne, Narcissism and Symbolist Sculpture." In *Studies in Western Art. Acts of the XXII International Congress of the History of Art* (Maison d'Éditions de l'Académie des Sciences de Hongrie, Budapest), 401-09, 461-65
- 1966 *"George Minne. Maeterlinck's fin de siècle illustrator." In *Annales de la Fondation M. Maeterlinck* 12, 1966, 7-42.

CATALOGUE ESSAYS

- 2017 "Serres chaudes: Inside-Outside, Outside-Inside". In *Nature's Mirror. Reality and Symbol in Belgian Landscape*. Exh. cat. Ed. by Jeffery Howe. Mc Mullen Museum of Art, Boston College, 95-102 (by invitation)
- 2014 "Minne's 'drei heilige frauen' und eine toten kunstlern geschnitze bildwelt". In *George Minne. Ein Anfang der moderne*. Exh. cat. Ed. by Arie Hartog. Gerhard-Marcks-Haus-Stiftung, das bildhauermuseum norden, Bremen, Wienand, 32-49 (by invitation with German translation facing Flemish translation)
- "Minne's , drie heilige vrouwen' en 'een door overleden kunstenaars uitgehouwen beeldenwereld." In *George Minne. Ein Anfang der moderne*. Exh. cat. Ed. by Arie Hartog. Gerhard-Marcks-Haus, das bildhaernmuseum Norden, Bremen, Wienand 35-47 (by invitation with Flemish translation facing German translation)
- 1993 "George Minne, Grieving Mother with Two Children"(one of eight catalogue entries). In *Les Vingt and the Belgian Avant Garde. Prints, Drawings and Books ca. 1890*. Exh. cat. Ed. by Stephen Goddard. The Spencer Art Museum, Lawrence Kansas, 293-311 with numerous Plates. (by invitation)
- 1992 "George Minne Treurende moeder met twee kinderen." (one of seven catalogue entries). In *Les Vingt en de avant-garde in België. Prenten, tekeningen en boeken*. Exh, cat. Ed. by Stephan Goddard. Museum voor Schone Kunsten, Ghent, 234-44 with numerous Plates. (by invitation)
- 1982 "De man met de waterzak: Johannes de Doper in seculiere gedaante." In *George Minne en de kunst rond 1900*. Exh. cat. Ed. by Robert Hoozee, Museum voor Schone Kunsten, Ghent, 35-40 (with separate pamphlet insertions in French and English translations from the Flemish on "Minne's *l'Homme à l'outré* as St. John the Baptist in a Secular Guise,"; and "*l'Homme à l'outré: Saint Jean Baptiste sous une forme séculaire.*" (by invitation)

- “Minne, Gauguin en les Vingt een onverwachte ontmoeting.” In *George Minne en de kunst rond 1900*. Exh. cat. Ed. by Robert Hoozee, Museum voor Schone Kunsten, Ghent, 27-34 (with separate pamphlet insertions in French and English translations from the Flemish on “Minne Gauguin and Les XX, An Unexplored Encounter”; and “Minne, Gauguin et les XX, une recontre à découvrir”). (by invitation)
- 1981 “An Infinity of Grotesque Heads: Rodin, Legrain, and a Problem in Attribution.” In *Rodin Rediscovered*. Ex.cat. Ed. By Albert E. Elsen, National Gallery of Art, Washington, 50-60 (by invitation)
- 1970 “George Minne,” *George Minne, 1866-1941. Sculpture & Drawings*. The Piccadilly Gallery, London, 4-6 (by invitation)

JOURNAL ARTICLES

- 2020 * Philippe Wolfers’s Allegories in ‘white gold’: *les maître flamands* and Tervuren *Simiolus* (under review)
- 2008 * “Julian Barnes and *The Raft of the Medusa*.” *The French Review* 82. no. 2: 276-91
- 1989 “Meunier and Minne: Subterranean Visions and the Blue Summits of the Soul.” *Bulletin of the Detroit Institute of Arts* 65 no 1: 23-35 (by invitation)
- 1979 “The Great Awakening: Le milieu belge.” *Arts Magazine* 55, no. 4: 132-36.(by invitation)
- 1977 “Meunier’s *Puddleur*, Heroic Grandeur or Heroic Afflatus?” *Bulletin of The University of New Mexico Art Museum* no. 10: 12-14 (by invitation)
- 1966 * “Rodin: A Self Portrait in *The Gates of Hell*.” *The Art Bulletin* 68: 393-95
- 1963 * “Michelangelo and the Early Rodin.” *The Art Bulletin* 65: 363-68

OPERA MINORA

- 2016 *Oxford Bibliographies*, Prof. Da Costa Kaufmann, editor, Reviewed and edited Prof. Nina Athanassoglou-Kallmyer’s annotated bibliography on Théodore Géricault (by invitation)

TRANSLATIONS

From French

2012 *Émile Verhaeren: Essays on the Northern Renaissance; Rembrandt, Rubens, Grünewald and Others*. Belgian Francophone Library (Peter Lang: New York, 2012), 182 pp.
(Book length translation with a 51page footnoted introduction. The French trans. begins on page 55 and runs through page 182.)

BOOK REVIEWS

1994 *Performance in the Texts of Mallarmé: The Passage from Art to Ritual*, by Mary Lewis Shaw (Pennsylvania State University Press, University Park, Pennsylvania, 1993), *The Journal of Ritual Studies*, 8, no. 2: 149-50

1972 *The Academy and French Painting in the Nineteenth Century*, by Albert Boime (Phaidon, New York, 1971), *The Art Bulletin*, 54, no. 3: 364-6.

AWARDS AND FELLOWSHIPS

NATIONAL

National Endowment for the Humanities Fellowship Grant--for the academic year 1976

UNIVERSITY

Kayden Research Grant, College of Arts and Sciences, 2019

Dean's Fund for Excellence, College of Arts and Sciences, (travel grant), 2012-15; 2017-18

Travel Grant, Graduate Committee on the Arts and Humanities, 2012-13

Dean's Fund for Excellence, College of Arts and Sciences, 2008; 2010; and 2011

Computing Committee, University of Colorado, Research Fellowship, (\$900), 2005

University Research Grant, University of Colorado, (banking), 2004

Visiting Scholar/ Impart Grant, University of Colorado, 2000-01 (Spring)

University of Colorado Travel Grant, 1997

University of Colorado Faculty Fellowship 1976 (declined for NEH grant)

INVITED TALKS and LECTURES (at home)

- “James Ensor and Bodily Fluids.” One of two speakers for panel: Ensor in Context. Invited by The Art Institute of Chicago, Chicago, Illinois (January, 2015)
- “Blood as a Gateway to Redemption. Ensor as a ‘Man of Sorrows.’ Association of Scholars of Christianity in the History of Art (ASCHA). Pratt Institute, New York City (February 2013)
- “A source for Géricault’s Raft of the Medusa,” University of California, Los Angeles, California (2002)---at Prof. Albert Boime’s invitation
- “Honoring H. W. Janson, *in memoriam*,” Institute of Fine Arts, New York University, New York (1982)---at Prof. Kirk Varnedoe’s invitation commemorating Dr. Janson’s passing

INVITED TALKS, LECTURES and CONFERENCE PAPERS (abroad)

- “Théodore Géricault, Calenture and ‘*des visions fallacieuses*.’” Invited speaker for symposium on Théodore Géricault sponsored by the Museum voor Schöne Kunsten, Ghent, Belgium May, 2014
- “Minne’s *Three Holy Women* and the Gothic in the *fin de siècle*,” Invited speaker for, *Minne. Der anfang der modern*. Gerhard-Marcks-Haus bildhauermuseum, Bremen, Germany October 2013
- “*folies* and Madness: Verhaeren and Rembrandt at the Turn of the Century. International Comparative Literature Association (ICLA) Sorbonne, Paris, France, July 2013
- “George Minne and the Salon de Gand of 1889.” Museum voor Schöne Kunsten, Ghent, Belgium, 2012
- “A Capricious *fou*. Émile Verhaeren’s Reading of Rembrandt,” 81st American Association of the Teaching of French (AATF), Liège, Belgium, July 2008
- “Disaster at Sea: Géricault’s *Raft of the Medusa*.” Keynote speaker for a day-long symposium on Constable to Delacroix sponsored by The Tate Britain, London, England, 2003
- “Minne, Maeterlinck *et la recherche de notre moi transcendental*.” *La Fondation Maurice Maeterlinck*, University of Ghent, Ghent, Belgium, 1997
- “George Minne.” Museum voor Schöne Kunsten, Ghent, Belgium, 1981
- “Minne and Gauguin in Brussels: An Unexplored Encounter.” International Congress of the History of Art, Bologna, Italy, 1980
- “George Minne, Narcissism and Symbolist Sculpture.” International Congress of the History of Art, Budapest, Hungary, 1969

SELECTED CONFERENCE PAPERS (USA)

- “The Use and Abuse of Ivory; 1897 and Philippe Wolvers’s *The Swan’s Caress*.” 107th College Art Association of America Annual Conference (CAA), New York, Feb. 14, 2019
- “James Ensor as Crucified Christ.” Eight International Conference on Religion and Spirituality in Society, Berkeley, University of California, April, 2018
- “Géricault, Colonel Bro, Toussaint de l’Ouverture and Saint Domingue,” 105th College Art Association of America Annual Conference (CAA), Washington D.C., February, 2016
- “Simonde de Sismondi on *la traite des nègres* and France (1818).” American Literature Comparative Association (ACLA), Harvard University, Cambridge, March 2016
- “Countering the Memoirs of Colonel Bro, Géricault and Saint Domingue.” The Southern Art Conference, Pittsburgh, Pennsylvania, October, 2015
- “Benozzo Gozzoli and Marcel Proust.” American Comparative Literature Association (ACLA), Seattle, Washington, March 2015
- “Maurice Denis, Fran Angelico and the Dreams of a *jeune fille*.” 102nd College Art Association of America Annual Conference (CAA) Chicago, Illinois. February, 2014
- “Ensor, His Critics and the Issue of Blood.” ARTH. Faculty Presentation. University of Colorado, Boulder, Colorado, February, 2013
- “A vie immobile, George Minne and Maurice Maeterlinck.” 101st College Art Association of America Annual Conference (CAA), New York, New York, February 2013
- “Émile Verhaeren and Karel van Huysmans on Grünewald’s *Cassel Crucifixion*.” ARTH. Faculty Presentation. University of Colorado, Boulder, Colorado, 2012
- “From Karlsruhe to Isenheim: Émile Verhaeren and Grünewald’s *Cassel Crucifixion*.” 46th International Congress of Medieval Studies, Kalamazoo, Western Michigan University, Michigan, May, 2012
- “Christ as a *larron*. Émile Verhaeren, Rembrandt and the Early Modern Masters.” 99th College Art Association of America Annual Conference. (CAA). The Netherlandish Society of America, New York, New York, February, 2011
- “Camper’s Odious *ligne faciale* and Géricault’s *Raft of the Medusa*.” 97th College Art Association of America Annual Conference (CAA), Los Angeles, California, February 2009
- “Horace Vernet’s *Atelier* Revisited; A Case of French Hauteur.” 96th College Art Association of America Annual Conference (CAA) Dallas, Texas, February, 2008
- “Julian Barnes’ Reading of *The Raft of the Medusa*.” 31st European Studies Annual Conference of Nebraska, Omaha, Nebraska, 2006
- “An Outlandish Confrontation: Géricault’s *Boxeurs* (1818).” 30th European Studies Annual Conference of Nebraska, Omaha, Nebraska, 2005
- “Vision of Blacks in Géricault’s *Raft of the Medusa*.” Hawaii International Conference on Arts and Humanities, 2004
- “Craniology, Race and Racism in Géricault’s *Raft of the Medusa*.” 12th Annual North American Society for the Study of Romanticism Conference, Boulder, Colorado, 2004
- “The *Raft of the Medusa* and Cannibalism.” 23rd Nineteenth Century Studies Association Annual Conference, New Orleans, Louisiana, 2003
- “Autophagy and Spiritualism: Minne and Maeterlinck’s Joy Before Ruysbroeck’s *faim éternelle*.” 37th International Congress of Medieval Studies, Kalamazoo, Michigan, 2002

- “Calenture, Murder and Mass Hallucinations in *The Raft of the Medusa*.” Center for the Humanities and the Arts, University of Colorado, Boulder, 2001
- “Géricault’s Raft and Brunet’s Importance of Labor.” Interdisciplinary Nineteenth Century Studies (INCS), Yale British Art Center, New Haven, Connecticut, 2000
- “*Lui voulait mourir*,’ Géricault’s Death as Michelet’s Necrophilic Obsession.” 12th Interdisciplinary Nineteenth Century Studies Association Annual Conference (INCS), University of California, Berkeley, California, 1997
- "Minne, Maeterlinck et "la recherche de notre moi transcendantal," La Fondation Maurice Maeterlinck and the University of Ghent, Ghent, Belgium, 1997
- “*Les XX* as Urban Entertainment; Avant garde *ad absurdum*.” 15th Nineteenth Century Studies Association Annual Conference, Santa Barbara, California 1995
- “Salvation, *espérance* and Equality in Géricault’s *Raft of the Medusa*.” 20th Annual Colloquium In Nineteenth Century French Studies, University of California, Santa Barbara, California, 1994
- “*Phrenetis calenture* and Géricault’s *Raft of the Medusa*.” 21st Annual Meeting of the Midwest Art History Society (MAHS), School of the Art Institute of Chicago, Chicago, Illinois, 1994
- “*Sur les épaules d’un pauvre esclave*,’ Charles Blanc and Géricault’s *Raft of the Medusa*.” Group for Early Modern Cultural Studies, University of Rochester, Rochester, New York, 1994
- “*Sur les épaules d’un pauvre esclave*,’ The Signaling Black in Géricault’s *Raft of the Medusa*.” North American Society for the Study of Romanticism Conference, Duke University, Durham, North Carolina, 1994
- “Théodore Géricault’s Elevation of the Other. A study of *Le ministre du roi Zaïde traçant la carte de l’Europe*.” 8th Interdisciplinary Nineteenth Century Studies Association Annual Conference (INCS), Arizona State University, Tempe, Arizona, 1993

SERVICE

CAMPUS & EXTRA-DEPARTMENTAL LECTURES

- Boulder Faculty Assembly Library Committee’s Representative for the Art and Art History Department (BFA) 2016-20
- Lecture at the Denver Museum of Nature and Science on the Leonardo Da Vinci Exhibition—invited by a private group, Aspen Mesh Colorado—August 2019
- Boulder Faculty Assembly’s Representative for the Art and Art History Department, 2016-19
- Arts & Science Honors Code Council Committee, Representative for the Art and Art History Department, 2011-16
- “Impressionism and Passport to Paris”: lecture sponsored by Continuing Education Department, CU Boulder, 2013
- “Becoming Van Gogh”: lecture sponsored by the Denver Art Museum, Denver, Colorado, 2012

Bonham Auction House, Los Angeles, CA, Modern and Contemporary Art appraisal of George Minne sculptures, 2012

“Picasso in Paris and WWII”: lecture sponsored by Continuing Education Department, CU Boulder, 2011

Arts & Science Council (ASC) Representative for the Art and Art History Department, 2006-11
Georges Rouault’s *Miserere Series*. Co-organized mini-exhibition with Director Lisa Tamaris Becker, CU Art Museum, 2011

“Racism in Théodore Géricault’s Oeuvre,” lectures sponsored by the Center for the Humanities and the Arts (CHA), University of Colorado, Boulder, Nov. 12, 2008

Arts & Science Honors Code Council Committee, Representative for the Art and Art History Department, 2006-09

LECTURES, EXHIBITIONS (realized, planned and postponed), and CHAIRED PANELS

University of Colorado Art Museum, “George Rouault’s *Miserere Series*,” with Lisa Tamaris Becker, museum director, 2011

Neue Galerie, Museum for German and Austrian Art, Ronald S. Lauder, New York, discussed exhibition of George Minne’s fin de siècle oeuvre, (postponed), 2011

International Congress of Medieval Studies, Kalamazoo Michigan---organized a panel on “Medievalism and its Reception in Late 19th Century Belgium” (postponed), 2006

Museum of Modern Art, Metropolitan Museum of Art and others: “Picasso in New York,” Division of Continuing Education: Winter break; mini-semester in New York, 2005.

Getty Art Museum Publications and their Monograph Series---correspondence. Inquiries for authoring a monograph on a canvas in their collection, “Joseph” by Théodore Géricault—2004 (denied)

Minneapolis Institute of Art—inquiries to lecture on the Tate Britain’s travelling exhibition on British Art and the French Romantics: Constable to Delacroix (Robert Rosenblum was chosen instead)—2003

Metropolitan Museum of Art, New York---inquired to lecture on the Tate Britain’s New York venues’ exhibition “Constable to Delacroix: British Art and the French Romantics” (Robert Rosenblum was elected)

Chaired panel: “Feast to Famine,” panel on Cannibalism; 23rd Nineteenth Century Studies Association (NCSA), New Orleans, Louisiana, March 6-8, 2003

DEPARTMENTAL

Director of Graduate Studies for Art History, 2020 (Spring Semester)

Diversity Committee, 2019-2020

Merit Review Committee, 2017 and 2018

Executive Committee

Area Coordinator for Art History, 2006-2007 under Prof. Garrison Roots, chair

Primary Unit Evaluation Committee for tenure and promotion of Prof. Kirk Ambrose 2006 (chaired by Prof. Vernon Minor)

Executive Committee, 2005
Undergraduate Curriculum Committee, 2005
Graduate Committee, 1999; 2001/02
Acquisitions Committee for the CU Art Museum, 2001-02
Area Coordinator for Art History, 1999
Art and Art History Department's Acquisitions Committee, 1980s-1999

NATIONAL

2020--Texas Christian University, External Review Committee for Dr. Jessica Fripp---promotion to Associate Professor in the History of Art,

TEACHING RECOGNITION AWARD

1994---Teaching Recognition Award---nominated by Prof. Jean Watson, University of Colorado Distinguished Professor, Director, Center for Human Caring, The University of Colorado Health Science Center (not favored)

1974---Teaching Recognition Award assigned by graduating seniors to instructors “who had made the greatest contribution to their education.” *Coloradon*, vol. 76, 1974, p. 98---honor shared by Hazel Barnes, Reuben Zubrow and others

TEACHING ABROAD

Michelangelo: Study Abroad Programs. University of Colorado Boulder Global Seminar---with classes primarily in Florence and Rome----summer of 2011

Michelangelo and Raphael: Study Abroad Programs. University of Colorado Boulder Global Seminar---summer of 2013 (not realized)

TEACHING NEW YORK

Picasso in New York---classes primarily at New York's Museum of Modern Art (MOMA); the Metropolitan Museum of Art, and New York art galleries

19th Century Painting at the Metropolitan Museum of Art---classes exclusively at the Metropolitan Museum of Art, New York

TEACHING: GRADUATE and UNDERGRADUATE ADVISING Ph.D THESIS
COMMITTEE---Oral exams

Ann Ellis—Environmental Design (chairman: Prof. Joseph Juhasz), 2011-1

M.A. THESIS DIRECTED (since 1995)

- 2016---Jamie Summers, “*Le Negre* and “Fernand Leger’s *La Creation du Monde*”
2015---Katie Lee Keisel, “Alternate Possibilities: Reimagining the Rothko Chapel”
2014---Alexander Creighton, “Robert Smithson in Space: Science Fiction in the Gallery and Beyond”
2008---Kara Spoonhour---“From the Dark Continent to the “white walls’: The 1907-08 Belgian Government Collection at the American Museum of Natural History”
2005---Emily Woody, “Misogyny or Reverence: A New Perspective on Fernand Khnopff’s Images of Women”
2002---Rogene Cuerden, “Unveiling the Surreal: Lee Miller’s Photographic Odyssey through Egypt”
1995---Alyssa Marie Gilbert, “Artist and Artistic Expression: The Spiritual Transcendence of Camille and Paul Claudel”

UNDERGRADUATE HONORS THESIS DIRECTED (since 2000)

- 2018---Mary Zach, “Picasso, Balzac and the Minotauromachy”
2013---Paige Hirschey, “Richard Serra and Antiquity”
2012---Rebecca Ann Winterfield, “Unica Zürn: The House of the Father”
2009---Morgan Johnson, “Vincent Van Gogh: An Understanding of Faith”
2008---Mardee Goff
2006---Kate Anderson---Justiniana *spolia* and the Arch of Constantine
2002---Hilary Elizabeth Petrock
2002---Amber Hatch
2002---Dan Staylor

UNDERGRADUATE HONORS THESIS ADVISED (outside ARTH Department)

- 2016---Teddy Hamstra, “The Ecocritical Carnavalesque of *Mason & Dixon*: Thomas Pynchon’s Environmental Vision,” (Department of English and Department of Germanic and Slavic Languages and Literature)
2012---Jeffrey Joyer Cook (Department of French and Italian)

CURRICULUM DEVELOPMENT*

COURSES TAUGHT and DEVELOPED

Michelangelo and the *cinquecento*---

Van Gogh and the 1890s---

Picasso

European Painting: 1830-1886

Romanticism: 1790-1845

Neoclassicism: 1770-1820

Modern European Art--from the turn of the Century to WWII

Rodin and Joseph Beuys (team taught with Asst. Prof. Kira van Lil)

Modern Sculpture: 1870-1970

American Art: 1950-1970

Concepts of the Baroque

History of World Art: Giotto to the Present

History of World Art: Antiquity to the late Gothic

GRADUATE SEMINARS

20th Century Sculpture—from Rodin to Eva Hesse—Spring 2019

The Late Picasso—Spring 2018

Cubism: Picasso George Braque---Fall 2015

Rodin, Giacometti and Brancusi---Spring 2014

Abstract Expressionism: Pollock to De Kooning—Spring 2013

Michelangelo, Picasso and Leo Steinberg---Spring 2012

Surrealism: Breton and Picasso---2003

Visiting Scholar Seminar---2000

UNDERGRADUATE CAPSTONE SEMINARS

Surrealism---Fall 2020

Manet and Impressionism—Spring 2020

Michelangelo Drawings—Fall 2019

Renoir—Spring 2017

Michelangelo (and William Wallace)—Fall of 2015

Romanticism: Goya to Delacroix—Spring 2013

Van Gogh's Correspondence---Fall 2012

Women and Dada and Surrealism—Spring 2011

Romanticism in France---Fall 2009

Jackson Pollock---Spring 2008

Rodin and Brancusi---Spring 2007

Dali and Surrealism---Fall 2007

*Sabbatical leave for 2010

Paternal leave of absence---fall of 2007

Research and writing—via “banking”—fall of 2005
Sabbatical leave for 2003-04

A Further Explanatory Note

My work on Auguste Rodin---discoveries and re-assigning attributions---are now part of the Rodin corpus (even if my name is not always cited in current bibliographies). The same can be said for my work on Émile Verhaeren. My publications on George Minne are well known to American and European scholars on Belgium and the fin de siècle. The Museum of Fine Arts in Ghent under the late Robert Hoozee has always generously acknowledged my contribution to Minne studies and, especially, to their collection of Minne’s oeuvre. Most recently Inga Rossi-Schrimpf, with the Royal Museum of Fine Arts in Brussels, cites my work at length in her close study of the Belgian master, *George Minne. Das Früwerk und seine Rezeption in Deutschland und Österreich bis zum Ersten Weltkrieg* (Verlag und Datenbank für Geisteswissenschaften: Weimar, 2012). Finally, my past and recent work on Théodore Géricault is affecting scholarship on the master (see for instance, Bruno Chenique, *Citoyens du Monde. Noirs et Orientaux de Géricault* (Lien Art Editions, Paris, 2020).

In the 1970s I was a member of the board of the Boulder Museum of Contemporary Arts (BMOCA); and formerly a juror for the Colorado Council of the Arts.

As to my graduate and undergraduate students some have gone on for their Ph.D.’s at Cornell, others at Harvard, and still others at the University of Albuquerque, New Mexico, and at The Institute of Fine Arts (IFA), New York University. Others have developed careers in the museum world in Colorado and throughout the country, and still others are working as appraisers in the arts. Naming a few:

Linn Frickman, Emeritus Director and Chief Curator, Gregory Allicar Museum of Art,
Colorado State University, Colorado

Mary Ann Lorenz, The Dayton Art Institute, Ohio

Max Jacob, Aspen Art Museum, Colorado

Lynn Thorpe, Art appraiser, Seattle, Washington

Dexter Williams, Art collector, Los Angeles, California

