

## **ALBERT ALHADEFF**

Department of Art & Art History  
330 UCB  
University of Colorado. Boulder  
Boulder, Colorado 80309-0318  
USA  
303-492-8271  
[Albert.alhadreff@colorado.edu](mailto:Albert.alhadreff@colorado.edu)

## **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.  
  
*George Minne: Belgian Symbolism and the fin de siècle Poets* (in progress)
- 2003 \**The Raft of the Medusa. Géricault, Art and Race.* Prestel, Berlin, London, New York  
Reviews: *The Studio International* (2/10/03), 191, pp.

### BOOK CHAPTERS

- 2017 “Verhaeren on Rembrandt’s *folie*.” In *Mental Illness in Symbolism*. Ed. by Rosina Neginsky (Cambridge Scholars Publishing, 2017), 63-83 (by editor’s invitation), pp. 63-83
- 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  
Reviews: *CAA review* (2016)
- 2014 “Fetis’s *Coup de lance*: Ensor and Émile Littre.” In *Hommage: Robert Hoozee, Museum voor Schone Kunsten, 1982-2012*. Eds. by Cathérine Verleysen, et al. Ghent: Museum voor Schone Kunsten, 2014), 114-17 (by editor’s 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 editor’s 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 editor's 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, das bildhauermuseum norden, Bremen, Wienand, 32-49 [with German and Flemish text facing one another]
- "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 [in Flemish] [with German and Flemish text facing one another]
- 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 c. 1890*. Exh. cat. Ed. by Stephen Goddard. The Spencer Art Museum, Lawrence Kansas, 293-311 with Plates.
- 1992 "George Minne Treurende moeder met twee kinderen." (one of seven catalogue entries). In *Les Vingt en de avant-garde in Belgie. Prenten, tekeningen en boeken*. Exh. cat. Ed. by Stephan Goddard. Museum voor Schone Kunsten, Ghent, 234-244 with Plates.
- 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 French and English translations: "Minne's *l'Homme à l'outre* as St. John the Baptist in a Secular Guise,"; and "*l'Homme à l'outre: Saint Jean Baptiste sous une forme séculaire.*"

- 1982 “Minne, Gauguin en les Vingt een onverwachte ontmoeting.” In *George Minne en ed kunst rond 1900*. Exh. cat. Ed. by Robert Hoozee, Museum voor Schone Kunsten, Ghent, 27-34 (with French and English translations: “Minne Gauguin and Les XX, An Unexplored Encounter”; and “Minne, Gauguin et les XX, une rencontre à decouvrir”).
- 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
- 1970 “George Minne,” *George Minne, 1866-1941. Sculpture & Drawings*. The Piccadilly Gallery, London, 4-6.

#### JOURNAL ARTICLES

- 2021 \* 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 Theodore 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.  
(a book length translation of Verhaeren's books and essays on Flemish, Dutch and German paintings with a 51 page long footnoted introduction)

## 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 1978

### UNIVERSITY

Kayden Research Grant, College of Arts and Sciences, 2019

Dean's Fund for Excellence, College of Arts and Sciences, (travel grant), 2018 (Fall)

Dean's Fund for Excellence, College of Arts and Sciences, (travel grant), 2017 (Fall)

Dean's Fund for Excellence, College of Arts and Sciences, (travel grant), 2015 (Fall)

Dean's Fund for Excellence, College of Arts and Sciences, (travel grant), 2014 (Fall)

Dean's Fund for Excellence, College of Arts and Sciences, (travel grant), 2013 (Fall)

Travel Grant, Graduate Committee on the Arts and Humanities, (Paris), 2013

Dean's Fund for Excellence, College of Arts and Sciences, (travel grant), 2012 (Fall)

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

Dean's Fund for Excellence, College of Arts and Sciences, (Ghent, Belgium), 2011 (Fall)

Dean's Fund for Excellence, College of Arts and Sciences, (travel grant), 2010 (Fall)

Dean's Fund for Excellence, College of Arts and Sciences, (Brussels, Belgium), 2008 (Spring)

Travel Grant, Graduate Committee on the Arts and Humanities, (Liège, Belgium), 2008

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), 2001 (Spring)  
Visiting Scholar/ Impart Grant, University of Colorado, (\$2000), 2001 (Fall)  
Visiting Scholar/ Impart Grant, University of Colorado, (\$2000), 2000 (Fall)  
University of Colorado Travel Grant, (Ghent, Belgium), 1997

#### INVITED LECTURES

- “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)
- “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 bildhauseum, Bremen (October 2013)
- “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)
- “*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)
- “Verhaeren’s Reading of Rembrandt: A Capricious *fou*.” 81<sup>st</sup> American Association of Teachers of French Conference, Liège, Belgium (2008)
- “Disaster at Sea: Géricault’s *Raft of the Medusa*.” Invited speaker for a day-long symposium on Constable to Delacroix sponsored by The Tate Britain, London, England (2003)
- “A Source for Géricault’s *Raft of the Medusa*.” Invitation sponsored by Prof. Albert Boime. University of California, Los Angeles, California (2002)
- “Minne, Maeterlinck *et la recherche de notre moi transcendental*.” *La Fondation Maurice Maeterlinck*, University of Ghent, Ghent, Belgium, 1997
- “Honoring H. W. Hanson, *in memoriam*.” Institute of Fine Arts, New York University, New York. Invited to commemorate Prof. Janson’s passing by Prof. Kirk Varnedoe (1982)
- “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 PARTICIPATION

- “Élène de Rudder. An Unknown Spirit of the *fin de siècle*,” 109<sup>th</sup> College Art Association of America Annual Conference (CAA), via ZOOM, 2021
- “Émile Verhaeren and the re-Discovery of Matthias Grünewald.” Tenth International Conference on Religion and Spirituality in Society, Vancouver, Canada, May 2020 (postponed)
- “The Use and Abuse of Ivory; 1897 and Philippe Wolvers’ *The Swan’s Caress*.” 107<sup>th</sup> 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,” 105<sup>th</sup> 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*.” 102<sup>nd</sup> 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.” 101<sup>st</sup> 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 Karlsrûhe to Isenheim: Émile Verhaeren and Grünewald’s *Cassel Crucifixion*.” 46<sup>th</sup> International Congress of Medieval Studies, Kalamazoo, Western Michigan University, Michigan, May, 2012
- “Christ as a *larron*. Émile Verhaeren, Rembrandt and the Early Modern Masters.” 99<sup>th</sup> 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*.” 97<sup>th</sup> College Art Association of America Annual Conference (CAA), Los Angeles, California, February 2009
- “Horace Vernet’s *Atelier* Revisited; A Case of French Hauteur.” 96<sup>th</sup> College Art Association of America Annual Conference (CAA) Dallas, Texas, February, 2008
- A Capricious "fou": Emile Verhaeren's Reading of Rembrandt, 81st Annual Congress of the AAFT (American Association of Teachers of French), Liege, Belgium, July 2008
- “Julian Barnes’ Reading of *The Raft of the Medusa*.” 31<sup>st</sup> European Studies Annual Conference of Nebraska, Omaha, Nebraska, 2006
- “An Outlandish Confrontation: Géricault’s *Boxeurs* (1818).” 30<sup>th</sup> 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*.” 12<sup>th</sup> Annual North American Society for the Study of Romanticism Conference, Boulder, Colorado, 2004
- “The *Raft of the Medusa* and Cannibalism.” 23<sup>rd</sup> Nineteenth Century Studies Association Annual Conference, New Orleans, Louisiana, 2003
- “Autophagy and Spiritualism: Minne and Maeterlinck’s Joy Before Ruysbroeck’s *faim éternelle*.” 37<sup>th</sup> 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.” 12<sup>th</sup> 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*.” 15<sup>th</sup> Nineteenth Century Studies Association Annual Conference, Santa Barbara, California 1995
- “Salvation, *espérance* and Equality in Géricault’s *Raft of the Medusa*.” 20<sup>th</sup> Annual Colloquium In Nineteenth Century French Studies, University of California, Santa Barbara, California, 1994
- “*Phrenetis calenture* and Géricault’s *Raft of the Medusa*.” 21<sup>st</sup> 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*.” 8<sup>th</sup> Interdisciplinary Nineteenth Century Studies Association Annual Conference (INCS), Arizona State University, Tempe, Arizona, 1993

## SERVICE

### CAMPUS & EXTRA-DEPARTMENTAL

- Boulder Faculty Assembly Library Committee’s Representative for the Art and Art History Department (BFA) 2019-20
- 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, 2018
- Boulder Faculty Assembly Library Committee’s Representative for the Art and Art History Department (BFA) 2018
- Boulder Faculty Assembly's Representative for the Art and Art History Department, 2017
- Boulder Faculty Assembly Library Committee’s Representative for the Art and Art History Department (BFA) 2017
- Arts & Science Honors Code Council Committee, Representative for the Art and Art History Department, 2016
- Boulder Faculty Assembly's Representative for the Art and Art History Department, 2016



Arts & Science Honors Code Council Committee, Representative for the Art and Art History Department, 2015

Boulder Faculty Assembly's Representative for the Art and Art History Department, 2015 Arts & Science Honors Code Council Committee, Representative for the Art and Art History Department, 2014

“Impressionism and Passport to Paris”: Sponsored by Continuing Education Department, CU Boulder, (2013) [lecture]

Arts & Science Honors Code Council Committee, Representative for the Art and Art History Department, 2013

“Becoming Van Gogh”: Invited by Denver Art Museum, to lecture at the DAM, Colorado, (2012)

Bonham Auction House, Los Angeles, CA, Modern and Contemporary Art appraisal, 2012

Arts & Science Honors Council Committee, Representative for the Art and Art History Department, 2012

“Picasso in Paris and WWII”: Sponsored by Continuing Education Department, CU Boulder, (2011)-[lecture]

Arts & Science Council (ASC) Representative for the Art and Art History Department, 2011

Arts & Science Honors Code Council Committee, Representative for the Art and Art History Department, 2011

Georges Rouault’s “Miserere Series,” co-organized with Director Lisa Tamiris Becker, CU Art Museum [lecture], 2011

Arts & Science Council (ASC) Representative for the Art and Art History Department, 2009

Arts & Science Honors Code Council Committee, Representative for the Art and Art History Department, 2009

Center for the Humanities and the Arts (CHA)---“Racism in Théodore Géricault’s Oeuvre,” [lecture], Nov. 12, 2008

Arts & Science Council (ASC) Representative for the Art and Art History Department, 2008

Arts & Science Honors Code Council Committee, Representative for the Art and Art History Department, 2008

Arts & Science Council (ASC) Representative for the Art and Art History Department, 2007

Arts & Science Honors Code Council Committee, Representative for the Art and Art History Department, 2007

Arts & Science Council (ASC) Representative for the Art and Art History Department. 2006

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

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

Guest lecturer for World Art (ARTH 1400) and Prof. Diane Conlin (lectures on Gothic art and architecture), fall of 2005

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.

Arts & Science Council (ASC) Representative for the Art and Art History Department, 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,” for the Nineteenth Century Studies Association (NCSA), New Orleans, March 6-8, 2003

## DEPARTMENTAL

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

Diversity Committee, 2019-2020

Merit Review Committee, 2018

Merit Review Committee, 2017

Executive Committee

Area Coordinator for Art History, 2007 under Prof. Garrison Roots, chairman

Area Coordinator for Art History, 2006

Review Committee for Prof. Kirk Ambrose 2006 (chairman Prof. Vernon Minor)

Executive Committee, 2005

Undergraduate Curriculum Committee, 2005

Graduate Committee, 2002

Acquisitions Committee, 2002

Graduate Committee, 2001

Acquisitions Committee, 2001

Area Coordinator for Art History, 1999

Graduate Committee, 1999

Acquisitions Committee, 1999

## TEACHING & GRADUATE ADVISING

Ph.D THESIS COMMITTEE----Oral exams

Ann Ellis—Environmental Design (chairman: Prof. Joseph Juhasz), 2011-13

M.A. THESIS DIRECTED

2016---Jamie Summers, “*le Negre* and “Fernand Leger’s *La Creation du Monde*”

2015---Katie Lee Kisiel, “Alternate Possibilities; Reimagining the Rothko Chapel”

2014---Alex Creighton, "Robert Smithson in Space: Science Fiction in the Gallery and Beyond

2012---Rebecca Ann Winterfield, “Unica Zurn: The House of the Father”

- 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”

#### UNDERGRADUATE HONORS THESIS DIRECTED

- 2018---Mary Zach--- “Picasso, Balzac and the Minotauremachy”---
- 2013---Paige Hirschey--- “Richard Serra and Antiquity”
- 2009---Morgan Johnson---"Vincent Van Gogh: An Understanding of Faith”
- 2008---Mardee Goff
- 2006---Kate Anderson---Justinia *spolia* and the Arch of Constantine
- 2002---Hilary Elizabeth Petrock
- 2002---Amber Hatch
- 2002---Dan Staylor

#### UNDERGRADUATE HONORS THESIS ADVISED

- 2012---Jeffrey Joyer Cook (with the French Department)

#### CURRICULUM DEVELOPMENT\*

#### COURSES TAUGHT

- 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
- Michelangelo *in situ* (taught in Florence and Rome)
- European Sculpture: 1370-1970
- European Painting 1738-1938
- Rodin and Joseph Beuys (team taught with Prof. Kira van Lil)
- French Art at the Metropolitan Museum of Art, New York---taught *in situ*
- Picasso in New York----taught *in situ* (MOMA; Guggenheim Mus. of Art; Met. Mus. of Art)
- Modern Sculpture: 1870-1970
- Concepts of the Baroque
- History of World Art: Giotto to the Present
- History of World Art: Antiquity to the late Gothic

#### GRADUATE SEMINARS

- 20<sup>th</sup> 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  
Visiting Scholar Seminar---200  
Surrealism, Breton and Picasso

#### UNDERGRADUATE CAPSTONE SEMINARS

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 of 2012  
Women and Dada and Surrealism—Spring of 2011  
Romanticism in France---Fall of 2009  
Jackson Pollock---Spring of 2008  
Rodin and Brancusi---Spring of 2007  
Dali and Surrealism---Fall of 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

