

Curriculum Vitae
March 2026

Michael Leja

Department of the History of Art
Jaffe History of Art Building
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Education

Harvard University, Cambridge, MA
Ph.D., Fine Arts, June 1988
M.A., Fine Arts, March 1983

Tufts University, Medford, MA
M.A., History, June 1979

Swarthmore College, Swarthmore, PA
B.A., History of Art, degree awarded with Distinction, June 1974

Academic Appointments

University of Pennsylvania, Philadelphia
Department of the History of Art and Program in Visual Studies
James and Nan Wagner Farquhar Professor Emeritus of History of Art, 2024—present
James and Nan Wagner Farquhar Professor of History of Art, 2017—2024
Department Chair, History of Art, 2019-2022
Graduate Group Chair, History of Art Department, 2015—2018
Director, Program in Visual Studies, 2011—2014, Fall 2015
Professor, July 2005—2017

University of Toronto, Ontario
F. Ross Johnson Distinguished Visitor in American Studies, Spring 2015
Center for the Study of the United States, Munk School of Global Affairs

University of Delaware, Newark
Department of Art History
Professor and Sewell C. Biggs Endowed Chair in American
Art History, September 2000—2005
Department Chair, September 2003—2005

Williams College, Williamstown, MA
Robert Sterling Clark Visiting Professor in the Graduate Program
in Art History, Fall 2004

Massachusetts Institute of Technology, Cambridge, MA
Program in History, Theory, and Criticism of Art and Architecture,
Department of Architecture
Associate Professor of Art History, with tenure, July 1995 to August 2000
Program Director, September 1999 to August 2000

Barnard College, New York
Visiting Associate Professor, Art History Department, Spring 1999

Northwestern University, Evanston, IL
Department of Art History
Associate Professor with tenure, September 1994 to July 1995
Assistant Professor, September 1988 to August 1994

Other Employment

Rose Art Museum, Brandeis University, Waltham, MA
Curator, 1979-81

Institute of Contemporary Art, Boston, MA
Curator and programmer of experimental film, 1976-78

Free-lance art critic
Contributor of exhibition reviews to *Art in America*, *Arts Magazine*,
New Boston Review, and other journals, 1976-81

Grants and Fellowships

Leonard A. Lauder Research Center for Modern Art, Metropolitan Museum of Art, New York
Leonard A. Lauder Distinguished Scholar in Residence, Fall 2025 and Fall 2026

John Simon Guggenheim Memorial Foundation, New York
Guggenheim Fellowship, 2008-09 (leave Jan-Dec 2010)

American Council of Learned Societies, New York
Senior Fellowship, 2008-2009

Sterling and Francine Clark Art Institute, Williamstown MA
Clark Research Institute Fellowship, Fall 2008

Newberry Library, Chicago, and Terra Foundation for American Art, Chicago
Newberry Library/Terra Foundation Fellowship in Art History, 2008-2009 (by
invitation; declined)

Institut national d'histoire de l'art, Paris
Chercheur invité Fondation de France, June 2007

Terra Foundation Summer Program in Giverny, France
Senior Scholar in Residence, 2005

American Council of Learned Societies, New York
Senior Fellowship, 2000-2001

Sterling and Francine Clark Art Institute, Williamstown MA
Clark Research Institute Fellowship, 2000-2001

National Endowment for the Humanities, Washington, D.C.
Fellowship for University Teachers, 1995-96

Northwestern University, Office of Research and Sponsored Programs
University Research Grant, 1994-95

Northwestern University, Center for Interdisciplinary Research in the Arts
Research Grant, 1992

Getty Grant Program, Santa Monica, CA
J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities, 1991-92

National Endowment for the Humanities, Washington D.C.
Fellowship for University Teachers, 1991-92 (declined)

American Council of Learned Societies, New York
Fellowship for Recent Recipients of the Ph.D., 1991-92 (declined)

Northwestern University, Office of Research and Sponsored Programs
University Research Grant, 1989-90

Mrs. Giles Whiting Foundation, New York
Whiting Fellowship, 1987-88

Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.
Chester Dale Fellowship, 1985-86

Awards

Distinguished Teaching of Art History Award, College Art Association, 2025

Finalist, Charles Rufus Morey Book Award, College Art Association, for *Looking Askance*, 2006

Modernist Studies Association Book Prize for *Looking Askance*, 2005.

Charles C. Eldredge Prize for Distinguished Scholarship in American Art, 1996
for *Reframing Abstract Expressionism*, awarded by the Smithsonian American Art Museum

Northwestern University
Distinguished Teaching Award, 1994-95

Reframing Abstract Expressionism selected one of the "Outstanding Academic Books" for 1994 by *Choice* magazine

Center for the Humanities, Northwestern University
Faculty Affiliate, 1993-94

Associated Student Government, Northwestern University
Faculty Honor Roll, 1992-93

Center for Interdisciplinary Research in the Arts, Northwestern University
Fellow, 1992

Danforth Center for Teaching and Learning, Harvard University
Certificate of Distinction in Teaching, 1986-87

Publications

Books:

A Flood of Pictures: The Formation of a Picture Culture in the United States
(Philadelphia: University of Pennsylvania Press, 2025).

Digital edition: De Gruyter Brill, 2025:

<https://www.degruyterbrill.com/document/doi/10.9783/9781512826814/html?lang=en&srsltid=AfmBOoqXQIO9w1ub93PBDCaH7dftwqqMHXJ6kRn1bCPzaZYvLA3bb3y3>

Art of the United States 1750 – 2000: Primary Sources, co-authored with John Davis
(Chicago: Terra Foundation and University of Chicago Press [print edition] and Yale University Press [digital edition], March 2020), 544 pages.

--French edition: *L'Art des États-Unis 1750-2000. Textes et documents* (Paris: Hazan, 2023).

<https://www.editions-hazan.fr/livre/lart-des-etats-unis-1750-2000-textes-et-documents-9782754112963>

--German edition: *Kunst der Vereinigten Staaten 1750-2000: Eine kommentierte Quellenanthologie* (Berlin: De Gruyter, 2023).

<https://www.degruyter.com/document/isbn/9783110612462/html>

--Selected Reviews:

Choice, Feb. 2021. By A. Sheppard, Arkansas State University.

ARLIS/NA (Art Libraries Society of North America), Sept. 2020. By Maggie

Murphy, UNC Greensboro. <https://www.arlisna.org/publications/reviews/2096-art-of-the-united-states-1750-2000-primary-sources>

Looking Askance: Skepticism and American Art from Eakins to Duchamp (Berkeley: University of California Press, 2004; paperback 2007), 337 pages.

Digital version from ACLS Humanities e-books:

<https://www.humanitiesebook.org>

Part of chapter 2, "Eakins's Reality Effects," was republished in *Manly Pursuits: Writings on the Sporting Images of Thomas Eakins*, ed. Ilene Fort (Los Angeles County Museum of Art, 2011): 411-426.

--Selected Reviews:

Bookforum Dec./Jan. 2005: 24-25. By Jennifer Roberts, Harvard University.

caa reviews, College Art Association, Apr. 25, 2005. By Cecile Whiting,

University of California, Irvine. <http://www.caareviews.org/detail.lasso?rev=leja>

Journal of American History, Dec. 2005: 1005-06. By Bryan J. Wolf, Stanford University.

Key Reporter, Phi Beta Kappa Society, Fall 2005: 13. By Svetlana Alpers, UC Berkeley.

Art Bulletin, College Art Association, Dec. 2005: 731-734. By Alexander Nemerov, Yale University.

Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s. New Haven: Yale University Press, May 1993 (paperback March 1997), 392 pages.

Digital version from Yale A&AePortal:

<https://aaeportal.com/home>

Chinese translation 2015; Mystar Publishing, Beijing, translator Mao Qiuyue.

Excerpts in German published as "Die Diskurs über den 'modernen Menschen,'" in *Abstrakter Expressionismus, Konstruktionen ästhetischer Erfahrung*, edited by Roger Buergel and Stefanie-Vera Kockot; Dresden: Verlag der Kunst, 2000: 129-143.

Excerpt in Spanish: "Jackson Pollock y el inconsciente," translation of chapter 3 of *Reframing Abstract Expressionism* for catalogue of exhibition *La Energía*

Visible. Jackson Pollock. Una Antología, José Lebrero Stals, ed., Museo Picasso Málaga, 2016: 301-396.

Excerpts reprinted as “Reframing Abstract Expressionism: Gender and Subjectivity,” in *Pollock and After, The Critical Debate*, ed. Francis Frascina. NY: Routledge, 2001: 348-360.

Excerpts reprinted as “Modern Man Discourse and the New York School,” in *Abstract Expressionism: Context and Critique*, ed. Ellen Landau (New Haven: Yale University Press, 2005): 527-534.

--Selected Reviews:

Choice Dec. 1993: 595. By R. L. McGrath, Dartmouth College.

Selected one of *Choice's* “Outstanding Academic Books, 1994,” *Choice* Jan. 1994: 714.

Art History June 1994: 297-99. By Nancy Jachec, University of London.

Journal of American History June 1994: 341-42. By George Roeder, School of the Art Institute of Chicago.

Art Bulletin September 1994: 549-51. By Jeannene Przyblyski, University of California, Berkeley.

Art in America October 1994: 37-39. By David Anfam. Letter from Johanna Drucker and response, May 1995: 27.

Art Journal Fall 1994: 106-107. By Robert Hobbs, Virginia Commonwealth University.

Metropolis M (Amsterdam) December 1994: 52-53. By Peter de Ruyter, Rijksuniversiteit Groningen.

Oxford Art Journal 1996 (vol. 19, no. 1): 113-121. By Andrew Hemingway, University College, London.

Exhibition Catalogues:

Forthcoming:

“Unification and Division: Episodes in the History of U.S. Art,” lead essay for *Masterworks from the National Gallery of Art, Washington*, for the National Gallery of Victoria, Melbourne, Summer 2027

“Winslow Homer and the Print Ecosystem of the 1880s,” in *Winslow Homer on Paper*, Portland Museum of Art, Summer 2026.

Published:

“Morgan Russell and Synchronism: Mistaking a Tiger for a Zebra,” in *Harmony and Dissonance: Orphism in Paris, 1910-1930*, ed. Vivien Greene (New York: Guggenheim Museum, 2024): 152-154.

“Reproduction,” in *Art Institute of Chicago Field Guide to Photography and Media*, eds. Antawan Byrd, Michal Raz-Russo, Elizabeth Siegel, Matthew Witkovsky (Chicago and New Haven: AIC and Yale University Press, 2022).

“*Adam and Newman’s Beginnings*,” “In Focus,” Tate Modern, published online July 2018.

<https://www.tate.org.uk/research/publications/in-focus/adam/newmans-beginnings>

“Abstraktion, Repräsentation, und Jackson Pollocks Ästhetik des Konflikts,” essay for catalogue of *Der Figurative Pollock*, Kunstmuseum Basel, 2016.

Editor, *Expanding the Audience for Art in the 19th Century at the Pennsylvania Academy of the Fine Arts*, catalogue of exhibition by curatorial seminar, 144 pages containing 13 essays, University of Pennsylvania, 2016.

“Abstract Expressionism and World War II,” in *War Horses: The Danish Avant-Garde during World War II*, Nova Southeastern University Museum of Art, Fort Lauderdale, Florida, 2015: 34-41.

“Reproduction Troubles: Henry Ossawa Tanner's *Mothers of the Bible* for the *Ladies Home Journal*,” in exhibition catalogue *Henry Ossawa Tanner: Modern Spirit*, Pennsylvania Academy of Fine Arts, 2012: 147-156.

“The Countryside in 20th-Century American Art,” for catalogue on the countryside in Chinese 20th-century art, National Museum of Art, Beijing, 2011. Published in Chinese.

“Composite Images in a Hybrid Medium by Thomas Eakins and his Contemporaries,” for exhibition catalogue *Shared Intelligence: American Painting and the Photograph*, Georgia O’Keeffe Museum, 2011: 28-41.

“Sculpture for a Mass Market,” for exhibition catalogue *John Rogers, American Stories*, New York Historical Society, 2010: 10-25.

“Adolph Gottlieb, Untitled, 1950,” in *Art at Colby* (Waterville, ME: Colby College Museum of Art, 2009): 238-239.

“Paradoxes in American Art,” principal essay for exhibition catalogue *Art in America: Three Hundred Years of Innovation*, organized by the Guggenheim Museum for the National Art Museum of China in Beijing, Shanghai Museum, Pushkin Museum in Moscow, and Guggenheim Museum in Bilbao, 2007; published in Chinese, Russian, Spanish, and English.

“Seeing, Touching, Fleeing,” for *Moving Pictures: American Art and Early Film* (exhibition catalogue, Williams College Museum of Art, 2005): 165-167.

“La Moda de Jung,” in *Surrealistas en exilio y los inicios de la Escuela de Nueva York*, organized by the Museo Nacional Centro de Arte Reina Sofia, Madrid and the Musée d’Art Moderne et Contemporain, Strasbourg, December 1999: 153-159.

“The Monet Revival and New York School Abstraction,” in *Monet in the 20th Century*, edited by Paul Tucker, catalogue for exhibition at Boston Museum of Fine Arts and Royal Academy, London, 1998: 98-108, 291-293.

English edition: Yale University Press, London. French: Paris, Flammarion. German: Berlin, Dumont.

Reprinted in *Claude Monet ... bis zum digitalen Impressionismus*, Fondation Beyeler, Basle, Switzerland, 2002 (Munich: Prestel Verlag).

Reprinted in *Monet y la Abstracción*, Museo Thyssen-Bornemisza, Madrid; and *Monet et l'abstraction*, Musée Marmottan Monet, Paris, 2010.

"The Formation of an Avant-Garde in New York," in *Abstract Expressionism: The Critical Developments*. New York: Abrams/Albright-Knox Art Gallery, 1987: 13-33.

"Gregory Amenoff," in *Seven Artists*, catalogue for exhibition at the Neuberger Museum, State University of New York, College at Purchase, October 5, 1980 to January 4, 1981: 9-11.

Aspects of the 70s: Mavericks, catalogue of exhibition at the Rose Art Museum, Brandeis University, May 22 to June 29, 1980.

Narration, pamphlet for exhibition at the Institute of Contemporary Art, Boston, April 18 to June 18, 1978.

Wit and Wisdom, pamphlet for exhibition at the Institute of Contemporary Art, Boston, December 21, 1977 to February 5, 1978.

Articles and Essays Published:

“Narration and Comedy in 1970s Art in the United States,” in *The 1982 Cultural Exchange Between Lodz and Los Angeles*, ed. Agnieszka Pindera (Lodz: Muzeum Sztuki with Getty Research Institute, 2024): 223-241.

Review of Georgia Brady Barnhill, *Gems of Art on Paper: Illustrated American Fiction and Poetry*, 2021, for *Imprint: Journal of the American Historical Print Collectors Society* 48.II (Fall 2023): 36-37.

“Neoliberalism and Transnational Cultural Exchange,” dialogue with Partha Mitter, special issue of *Winterthur Portfolio on Asian Aesthetics and America*, ed. Vimalin Rujivacharakul and Ritchie Garrison, 57.2/3 (summer/autumn 2023): 165-180.

“In Conversation: Teaching with Primary Sources,” for *Archives of American Art Journal*, 61.2 (Fall, 2022): 78-80.

- *"The Inhumanity of the Mass Subject," in *Humans*, ed. Laura Bieger, Joshua Shannon, and Jason Weems (Chicago: Terra Foundation, 2021): 90-109.
- "Dore Ashton (1928-2017)," *Artforum*, April 21, 2017;
<https://www.artforum.com/passages/id=67910>
- *"Les fondations de la recherche sur l'art américain," *Perspective: La revue de l'INHA*, Paris, Dec. 2015: 95-108.
- *"Cubism in Bondage: Morgan Russell's Synchronism," *American Art*, Summer 2015: 42-63.
- "News Pictures in the Early Years of Mass Visual Culture in New York: Lithographs and the Penny Press," in *Getting the Picture: The History and Visual Culture of the News*, eds. Vanessa Schwartz and Jason Hill, Bloomsbury, 2015: 146-153.
- "Issues in Early Mass Visual Culture," in *A Companion to American Art*, eds. John Davis, Jennifer Greenhill, and Jason LaFountain, Wiley Blackwell, 2015: 507-524.
- "Mass art," in *Encyclopedia of Aesthetics*, second edition, ed. Michael Kelly, Blackwell, 2014: vol. 4, pp. 269-273.
- Review of Crystal Bridges Museum, for *Art Bulletin*, Dec. 2012: 654-657.
- Response to Anne Wagner on Jasper Johns's Flag, nonsite (online, peer-reviewed quarterly journal at nonsite.org), July 2012.
- "Cubism in Bondage: Morgan Russell's Synchronism," published in French in *Carrefour Alfred Stieglitz*, ed. Jay Bochner (Rennes: Presses Universitaires de Rennes, 2012).
- *"Episodes from a History of the Image," *Social Research*, special issue on "Image as Action, Image in Action," Winter 2011 (Feb 2012): 999-1028.
- *"Fortified Images for the Masses," *Art Journal*, special issue on the past and future of prints, edited by Katy Siegel, Winter 2011 (Feb 2012): 60-83.
- Introduction to *Jackson Pollock and Family, American Letters, 1927-1947* (London: Polity, 2011): xiii-xxx.
- "June 1784: Charles Willson Peale exhibits mastodon bones in his painting gallery," in Greil Marcus and Werner Sollers, eds., *A New Literary History of America* (Cambridge: Harvard University Press, 2009): 103-108.
- "Keyword," *American Art*, Spring 2009: 34-35.

- “American Art History after 11/2,” in *Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century*, ed. Elizabeth Cropper (National Gallery of Art, Washington, D.C. and Yale University Press, New Haven, 2009): 342-351.
- “Two Americanists in China,” co-authored with David Lubin, *American Art*, Fall 2008: 14-16.
- “Histoire de l’art et scepticisme,” *20-21.siecles*, Paris, 2007: 173-183.
- “Assessment,” for *Photography Theory*, edited by James Elkins (London: Routledge, 2007): 206-07.
- “Art and Class in the Era of Barnum,” *Visual Resources*, March 2006: 53-62.
- “Trompe l’Oeil Painting and the Deceived Viewer,” in *Presence: The Inherence of the Prototype within Images and Other Objects*, edited by Robert Maniura and Rupert Shepherd (Hants, England: Ashgate, 2006): 173-190.
- “Introduction to Mark Rothko’s *The Artist’s Reality*,” *Bookforum*, Oct/Nov, 2004: 26.
- “The Evolution of Progress in Sculptural Allegories at American World’s Fairs,” *Nineteenth-Century Art Worldwide* (online journal), eds. Linda Nochlin and Martha Lucy, May 2003.
http://19thc-artworldwide.org/spring_03/articles/leja.html
- *“William James and Automatic Drawing,” *Intellectual History Newsletter*, vol. 23 (2001): 11-23.
- *“Eakins and Icons,” *Art Bulletin* September 2001: 479-497.
- *“Peirce, Visuality, and Art,” *Representations* 72 (Fall 2000): 97-122.
 Abridged version in *A Companion to Art Theory*, edited by Paul Smith and Carolyn Wilde (London: Blackwell, 2002): 303-316.
 Revised and edited version published as “Peirce, Visuality, and the Semiotics of Pictures,” reprinted in *Das bildnerische Denken: Charles S. Peirce*, eds Franz Engel, Moritz Queisner, Tullio Viola (Berlin: Akademie Verlag, 2012): 139-148.
 Revised and edited version published in French as “C. S. Peirce, l’art et la visualité,” *Roven: Revue critique sur le dessin contemporain* 7 (Paris), Spring-Summer 2012: 62-65.
- *“Monet’s Modernity in New York in 1886,” *American Art* Spring 2000: 50-79.

- “Die Diskurs über den ‘modernen Menschen,’” in *Abstrakter Expressionismus, Konstruktionen ästhetischer Erfahrung*, edited by Roger Buergel and Stefanie-Vera Kockot; Dresden: Verlag der Kunst, 2000: 129-143.
- "Pollock und die informelle Kunst," in *Die Informellen—von Pollock bis Schumacher*, edited by Susanne Anna, Bonn: Hatje Cantz, 1999: 51-65.
- Review of Daniel Belgrad, *The Culture of Spontaneity* (1998), in *Journal of American History*, June 1999: 306.
- "Der Figurative Pollock," *Texte zur Kunst* March 1999: 34-39.
Reprinted in *Erste Wahl: 20 Jahre Texte zur Kunst*, edited by I. Graw, H. Draxler, and A. Rottmann (Hamburg: Philo Fine Arts, 2011): 548-556.
- "Pollock Reframed and Refigured," *tate* (Tate Gallery, London), Spring 1999: 35-39.
- “American Art’s Shifting Boundaries,” *American Art* Summer 1997: 48-49.
- “Le tango solo de Newman,” in *L’Écrit et l’Art II*. Villeurbanne, France: Le Nouveau Musée/Institut d'art contemporain, 1997: 43-70.
- *“Modernism’s Subjects in the United States,” in *Art Journal* special issue on recent approaches to 19th-century visual culture, ed. by Susan Siegfried and Judy Sund, Summer 1996: 65-72.
- “‘Quaecumque Sunt Vera’?” with Hollis Clayson, in *Art Journal* special issue on “Rethinking the Introductory Art History Survey,” ed. by Bradford Collins, Fall 1995: 47-51.
- *“Barnett Newman’s Solo Tango,” *Critical Inquiry* Spring 1995: 556-580.
- Review of Terry Smith, *Making the Modern* (1993), in *Journal of American History* June 1994: 314-15.
- “Vorsätze zu einer Pollock-Monographie,” *Texte zur Kunst* March 1994: 36-41.
- “The Illustrated Magazines and Print Connoisseurship in the Late 19th Century,” *BlockPoints* vol. 1 (1993): 54-73.
- “Formalism Redivivus?” Review of Yve-Alain Bois, *Painting As Model. Art in America* March 1992: 35-39. Letter (Rosalind Krauss) and response, May 1992: 31-33.
Published in German in “Zwei Meinungen über das Buch ‘Painting as Model’ von Yve-Alain Bois.” *Texte Zur Kunst* December 1992: 67-74.

"Abstract Expressionism: Sources and Surveys" (review of recent literature on Abstract Expressionism). *Art Journal* Winter 1991: 99-104.

*"Jackson Pollock: Representing the Unconscious." *Art History* Dec. 1990: 542-565. Reprinted in *Reading American Art*, edited by Marianne Doezema and Elizabeth Milroy (New Haven: Yale University Press, 1998).

*"'Le vieux marcheur' and 'les deux risques': Picasso, Prostitution, Venereal Disease, and Maternity, 1899-1907." *Art History* Mar. 1985: 66-81.

*"Die Nazarener, Wackenroder, und das Motiv der 'zärtlichen Begegnung.'" *Idea, Jahrbuch der Hamburger Kunsthalle*, edited by Werner Hofmann and Martin Warnke (Munich: Prestel Verlag, 1982): 163-177.

* indicates refereed article

Editorial Projects:

Advisory panel for Terra Foundation Essays on American Art, 2011-2015.

Series adviser for Princeton University Press *Essays in the Arts*, 2007-12.

Arts sub-editor for *New Literary History of America*, Harvard University Press, 2006-09.

Selected Public Lectures

Jane Ramsay Pomeroy Lecture, American Antiquarian Society, Worcester, MA, Apr. 9, 2026; "A Flood of Pictures: The Formation of a Picture Culture in the United States."

<https://www.americanantiquarian.org/programs-events/flood-pictures-formation-picture-culture-united-states>

Library Company of Philadelphia, Jan. 30, 2026; "Episodes from *A Flood of Pictures*"

<https://www.youtube.com/watch?v=xuomNgmQz64>

Visual Studies Research Institute, USC, Los Angeles, Oct. 29 2025; "A Flood of Pictures," public lecture and seminar

Wagner Free Institute of Science, Philadelphia, Sept. 25, 2025; "A Flood of Pictures: Photography Deepens the Waters"

Guggenheim Museum, New York, study day presentation for Orphism exhibition, Feb. 12, 2025; "Sculpture and Morgan Russell's Color Abstraction."

Shelburne Museum, Vermont, Oct. 5, 2024; "3D Photographs of a Flattened World: Trains, Stereographs, and the Langenheim Brothers."

Barnes Foundation, Philadelphia, Sept. 10, 2023: “Art for Skeptical Viewers, 1870 to Now.”

<https://www.youtube.com/watch?v=WZFvXjWayJY>

Metropolitan Museum of Art, New York, Nov. 10, 2022; “Motes to trouble the mind’s eye: Duchamp and Trompe l’oeil painting.”

Recording posted on Met Museum YouTube (3,600 views) and Facebook (6,100 views) channels:

<https://www.youtube.com/watch?v=zFF36YQIw-w>

<https://www.facebook.com/metmuseum/videos/motes-to-trouble-the-minds-eye-marcel-duchamp-and-trompe-loeil/673577064121513/>

Muzeum Sztuki, Lodz, Poland, Oct. 17, 2022; “Narration and Comedy in 1970s Art in the United States.”

Courtauld Research Forum, London, May 6, 2022; “Problems of Primariness,” keynote lecture for symposium on “American Art Archives in Britain.”

<https://www.youtube.com/watch?v=qqjILPO41DE>

Research Center for the Study of Democratic Cultures and Politics at the University of Groningen; Center of Ideas and Society at UC Riverside; Potomac Center for the Study of Modernity at the University of Maryland, April 20, 2022; panel discussion among contributors to the volume *Humans* (Chicago: Terra Foundation, 2021).

<https://www.youtube.com/watch?v=qqjILPO41DE>

College Art Association Annual Conference, Chicago, IL, Feb. 13, 2020; “Peirce’s Odd Jobs”

Rochester Institute of Technology, New York, Oct. 17, 2019; “The Langenheim Brothers at Niagara Falls: Photographic Fusions and the Mass Marketing of Photography,” plus roundtable with visual studies faculty.

Archives of American Art, Smithsonian Institution, Washington DC, Sept. 26-27, 2019; “Varieties of Primariness”

International Conference on the Visual Arts, Athens Institute for Education and Research, Athens, Greece, June 10-13, 2019; “An Archaeology of Image Culture”

Annual Conference, Association for Art History, Universities of Brighton and Sussex, April 4-6, 2019; for panel on “Artistry in the Spaces of Medicine,” paper on “Photographic Entertainments in the Asylum, and the Asylum in Photographic Entertainments in the 1850s.”

Reynolda House, Winston-Salem, NC, Mar. 2, 2019; “The Lure of Writing: Modernist Artists in the Medium of Language”

“Romantic Prints on the Move,” symposium at the University of Pennsylvania, Feb. 1-2, 2019; “From Print Culture to Image Culture”

Sydney Leon Jacobs Lecture, Rutgers University, Nov. 13, 2018; “The Langenheim Brothers at Niagara Falls: Photographic Fusions and the Mass Marketing of Photography,” plus roundtable with graduate students.

“The Global Impact of Asian Aesthetics on American Art and Material Culture,” Winterthur Museum and University of Delaware, Oct. 12-14, 2018: roundtable presentation.

Anita Glass Memorial Lecture, Brown University, Providence, RI, Mar. 6, 2018; “The Langenheim Brothers at Niagara Falls: Photographic Fusions and the Mass Marketing of Photography,” plus seminar workshop for graduate students.

Terra Seminar Professor, Smithsonian American Art Museum, Nov. 15-16, 2017; “An Archaeology of Picture Culture in the United States,” and workshop for fellows.

Giverny, France, Terra Foundation Colloquium on “Humanisms and Antihumanisms in the Arts of the United States,” Sept. 19-22, 2017; “The Inhumanity of the Mass Subject.”

University of Pennsylvania, “Making and Materiality: Studio Arts in a Liberal Arts Education, A Visual Studies Workshop,” Sept. 15-16, 2017; “Exactness of Eye, Flexibility of Hand, and Endurance of Memory: Educating Citizens through Drawing in the 19th Century.”

Sawyer Seminar, USC, Mar. 20, 2017; “Politics and spectacle: historical pictures and the mass audience in the 19th century”

George Levitine Lecture, Middle Atlantic Symposium, University of Maryland, Mar. 4, 2017; “Jenny Lind and the Early Visual Culture of Celebrity”

Lamar Dodd School of Art, University of Georgia, October 10-11, 2016; lecture and seminar; “An Archaeology of Picture Culture”

Bowdoin College, Sept. 29, 2016; “Modernity’s Immaterial, Multimedial Images”

Deutsches Forum für Kunstgeschichte, Paris, May 20, 2016, symposium “Rethinking Pictures: A Transatlantic Dialogue”; “How pictures became mass culture”

Institut national d'histoire de l'art, Paris, May 18, 2016; roundtable discussion of American art history

Rosen Lecture, Johns Hopkins University, Apr. 12, 2016

Robert Rosenblum Lecture, New York University, Mar. 9, 2016; “An Archaeology of Picture Culture.”

“Architecture Talks,” Penn Design, University of Pennsylvania, Jan. 29, 2016; “Origins of Image Culture”

Philadelphia Museum of Art, Oct. 22, 2015; “Three ways of looking at a still life”

University of Minnesota, Apr. 16-17, 2015; “The Beginnings of Mass Visual Culture in the United States”

Columbia University, Apr. 9-10, 2015; “Almanacs and the Image Campaign of 1840”

University of Toronto, March 5, 2015: “Early Mass Culture’s Image Ecology”

Clark Art Institute, Williamstown, MA, Jan. 25, 2014; “Monet and the Abstract Expressionists”

Vanderbilt University, Nashville, TN, Dec. 4, 2014; “Cubism in Bondage: Morgan Russell’s Synchronism”

Hunter College, New York, Nov. 19, 2014; “Quick and Dirty: Early News Images for the Masses”

Stanford University, Palo Alto, CA, Nov. 7-9, 2014; conference on “The Ends of American Art”; “Early Mass Visual Culture’s Image Ecology”

University of Southern California, May 4, 2014; symposium presentation on “Picturing the News in Early Mass Visual Culture.”

Session co-chair, with Jennifer Greenhill, College Art Association annual meeting, Feb. 2014; “Mass Market Image Ecologies”

Smithsonian American Art Museum, seminar, May 17, 2013; “Harper’s Illuminated Bible”

National Museum of Korea, Seoul, Apr. 26, 2013; lecture on American art after 1945.

Pennsylvania Academy of Fine Arts, Philadelphia, Apr. 20, 2013; presentation on Morse’s Gallery of the Louvre,

Louvre, Paris, Feb. 14, 2013: “Visual Stories for the Early Pictorial Press”

- Santa Barbara Museum of Art, Jan. 10, 2013; lecture on Mark Rothko
- Art History Department, USC, Los Angeles, Dec. 14, 2012; “Winslow Homer, the Pictorial Press, and Modern Art.”
- Detroit Institute of Art, Dec. 12, 2012; “Winslow Homer as Illustrator and Artist.”
- Vassar College, Nov. 10, 2012; “Issues in Early Mass Visual Culture.”
- Modernist Studies conference, Las Vegas, Oct. 20, 2012; panel chair for “Making a Spectacle: Women Poets and the Avant-Garde.”
- University of Sydney and National Gallery of Australia, Canberra, Aug. 23-25, 2012; “Explosive Serenity, Divine Hellfire: Rothko’s Abstractions.”
- Luce Foundation Professional Development Seminars for Chinese Scholars of American Art, Aug 1-8, 2012; three workshops and field trips
- Dartmouth College, May 18, 2012; “Pollock and Orozco”
- Institute of Fine Arts, New York University, Daniel Silberberg Lecture, April 3, 2012; “Cubism in Bondage: Morgan Russell’s Synchronism.”
- School of the Art Institute of Chicago, Terra Foundation Lecture in Americanist Postmodern, March 7 and 8, 2012; graduate seminar and public lecture, “Mass Modern.”
http://www.youtube.com/watch?v=17gwf7HSn_E&feature=youtu.be
- Center for Public Scholarship Research, The New School, and Parsons School of Design History and Theory, panel on “The Image,” Feb. 28, 2012.
- University of Pennsylvania, conference “Abstract Painting and Beyond,” organized by Kaja Silverman, Feb. 9-11, 2012: “Barnett Newman’s Abstract Beginnings.”
- Pennsylvania Academy of Fine Arts, Philadelphia, Dec. 7, 2011; “Art and Mass Visual Culture, Before and After 1945.”
- Philadelphia Theater Company, Nov. 2, 2011; discussion of Mark Rothko’s work following performance of play “Red.”
- Pollock-Krasner Study Center, East Hampton, NY, Aug. 21, 2011; “The Pollock Brothers and the Politics of Art in the 1930s.”
- Georgia O’Keeffe Museum, Santa Fe, NM, July 14-17, 2011; conference on “Challenging 1945: Exploring Continuities in American Art”; “Art and Mass Visual Culture, Before and After 1945.”

Institute of Fine Arts, New York University, Mar. 25-26, 2011; conference on “Photo Archives and the Photographic Memory of Art History”; “Scrapbooks as Archives.”

Center for the Humanities, City University of New York, March 15, 2011; panel on “What is American about ‘New American Painting.’”

Museum of Modern Art, New York, Feb. 25, 2011; juror and respondent for young scholars symposium on Abstract Expressionism.

Menil Foundation and Rice University, Houston, Dec. 6, 2010; “Comic Modernism”

American College of Surgeons Conference, Harrisburg, PA, Nov. 12, 2010; “The Surgical Clinic Paintings of Thomas Eakins.”

Winterthur Museum, Winterthur, DE, Nov. 9, 2010; “The Vicissitudes of the Flag in American Art, from F.E. Church to the People’s Flag Show.”

Davidson College, Davidson, North Carolina, Depts. of English, History, and Art History, Oct. 13, 2010; “Morgan Russell: Cubism in Bondage”

Reynolda House and Wake Forest University, Winston-Salem, NC, Oct. 12, 2010; “Winslow Homer and the Composite Image”

Centre Culturel International de Cerisy-la-Salle, France, July 2-9, 2010; conference titled “Carrefour Alfred Stieglitz”; “Bondage, Discipline, and Modernist Abstraction: The Case of Morgan Russell.”

Thyssen-Bornemisza Museum, Madrid, Apr. 14, 2010; “Monet’s Revival by the New York School.”

Indiana University, Bloomington, Apr. 1-3, 2010; “Problems in Early Mass Visual Culture.”

Lehigh Valley Health Network, Allentown, PA, Feb. 23, 2010; Surgical Grand Rounds on “The Clinic Paintings of Thomas Eakins.”

Princeton University, Feb. 4, 2010; “Problems in Early Mass Visual Culture.”

Modern Language Association annual conference, Philadelphia, December 28-29, 2009; roundtable on “Unboxing Modernism: Beyond the Divides.”

Modernist Studies Association Annual Conference, Montreal, Nov. 7, 2009; panel on “Material Texts.”

NEH Teachers Seminar, Philadelphia Museum of Art, Sept. 26, 2009; “American Art, 1865 to the present.”

Freie Universität Berlin, John-F.-Kennedy-Institut für Nordamerikastudien, May 14, 2009; “Social and Artistic Aspects of Industrialized Picture Production in the U.S.”

University of Warsaw, Department of Art History, May 10-11, 2009; lecture “Mark Rothko and the Critics” and seminar on “Jackson Pollock.”

Terra Foundation, Paris, May 5, 2009; discussant for seminar with Professor Neil Harris.

Institut d’Etudes Anglophones, Université de Paris 7—Denis Diderot, Apr. 30, 2009; “Pictures and Daily Life circa 1850.”

Association of Art Historians Annual Conference, University of Manchester, UK, Apr. 3, 2009; “Art, Society, Cognition” for panel on “Rethinking the Social.”

Office for Contemporary Art Norway, Oslo, Mar. 6, 2009; panel discussion on Documenta 12.

Le Musée des Beaux-Arts de Lyon, France, Jan. 13, 2009; colloquium for exhibition *Repartig à zero*; “The first man was an artist.”

Wesleyan University, Middletown, CT, Nov. 20, 2008; “Pictures and Daily Life, c. 1850.”

Clark Art Institute, Williamstown, MA, Oct. 18, 2008; moderator and discussant, “Like Breath on Glass” symposium.

Clark Art Institute, Williamstown MA, Sept. 23, 2008; “Pictures and Daily Life c. 1850.”

University of Nottingham (Nottingham Institute for Research in Visual Culture), Sept. 13, 2008; plenary speaker for conference on “Art and the Everyday.”

Corcoran Gallery of Art, Washington, D.C., May 20, 2008; “Modernity and Winslow Homer.”

Art Institute of Chicago, April 10, 2008; “Winslow Homer and Composite Images.”

College Art Association annual conference, Distinguished Scholar Session in honor of Robert Herbert, on the Social History of Art, Dallas, Feb. 21, 2008; “Method and Meaning in Winslow Homer.”

- History and Sociology of Science Colloquium, University of Pennsylvania, Feb. 4, 2008; “Eakins and Science”
- Southern Methodist University, Dallas, Jan. 24-25, 2008; “Winslow Homer, Composite Images, and the Industrial Production of Pictures.”
- Clark Art Institute, Williamstown, MA, 14-15 December 2007; workshop on American Art
- Institut national d'histoire de l'art, Paris, 20 June 2007; lecture “Composite Images and the Industrial Production of Pictures in the 19th Century”
- Kennedy Institute, Berlin, 24-26 May 2007; conference on “Narratives of American Art”; “A Narrative of Paradox: American Art and the Visual Cultures of Populism and Commerce”
- Shanghai, Nanjing, Chongqing, Wu Han, Xi’an, Beijing, 8-23 May 2007; various lectures on American art at universities and museums throughout China, sponsored by U.S. State Department
- SUNY New Paltz, NY, 26 April 2007; symposium on “Art and Social Class”
- Co-organizer (with Richard Meyer and Gwendolyn Shaw), conference on “Usable Pasts? American Art from the Armory Show to Art of This Century,” University of Pennsylvania and Philadelphia Museum of Art; nine speakers, 23-24 March 2007
- Florida State University, Tallahassee, 23-24 Feb. 2007; keynote speaker for graduate student symposium
- Association of Historians of American Art, CAA annual meeting, New York, 15 Feb. 2007; issues of scholarly methodology in study of American art
- National Art Museum of China, Beijing, 10-11 Feb. 2007; symposium on exhibition *Art in America: Three Hundred Years of Innovation*; “Paradoxes in American Art”
- University of Washington, Seattle, 29 Jan. 2007; lecture and seminar
- University of Utah, Salt Lake City, 18 Jan. 2007; lecture and seminar
- Guggenheim Museum, New York, 19 July 2006; lecture on Jackson Pollock.
- Georgia O’Keeffe Museum and Research Center, Santa Fe, 6-8 July 2006; symposium on “Art and Photography in American Art”; “Thomas Eakins and Photography”

Bryn Mawr College, Visual Culture Colloquium; Apr. 26, 2006; “Winslow Homer and Pictures for the Masses”

Courtauld Institute of Art and the Dulwich Picture Gallery, London, Apr. 10-11, 2006; conference on “Heroism and Reportage in late 19th century art”; lecture on “Winslow Homer and the Popular Press”

ICA, University of Pennsylvania, Mar. 22, 2006; panelist on formalism and contemporary art

Street Hall Lecture, Yale University, Feb. 16, 2006; lecture “On the Fence with William Sidney Mount”

Williams College Museum of Art, Oct. 21-22, 2005; panel chair for symposium on Moving Pictures exhibition

Winterthur Museum, Sept. 22, 2005; “Tendencies in Late-19th-Century American Art”

Winterthur Museum, August 25, 2005; “19th-Century Landscape Painting in France and the U.S.”

Musée d’art americain, Giverny, France, July 11, 2005; Terra Summer Program seminar, “Social Relations and the Flood of Pictures in the 19th-Century U.S.”

CASVA, National Gallery of Art, Washington, D.C., April 21-22, 2005; Symposium on “Dialogues in Art History”; “American Art History after 11/2.”

University of Southern California, April 15, 2005; “Seeing, Touching, Fleeing.”

Pennsylvania Academy of Fine Arts, March 9, 2005; “Thomas Eakins’s Reality Effects.”

Palmer Museum of Art, Penn State University, State College, PA, March 1, 2005; “Mass Culture’s Happy Family: Social Relations and the Flood of Pictures in the Nineteenth-Century United States.”

University of California, San Diego, February 10, 2005; “Mass Culture’s Happy Family: Social Relations and the Flood of Pictures in the Nineteenth-Century United States.”

Stanford Humanities Center, American Cultures Workshop, November 18, 2004; “Art, Class, and Mass Culture in Late-19th-Century America.”

Williams College, Faculty Colloquium, November 15, 2004; “Bondage, Discipline, and Modernist Abstraction: The Case of Morgan Russell.”

- Clark Art Institute, November 9, 2004; “Art and Class in Late-19th-Century American Art.”
- Terra Museum of American Art, Chicago, June 11-12, 2004; “Scenes from a Visual Culture of Suspicion.”
- Stanford University, April 16-17, 2004; “Mind the Gap” symposium, organized by Richard Meyer.
- CAA Annual Conference, Seattle, Feb. 18-22, 2004; session on “Nineteenth-Century Popular Arts,” chaired by Ann Bermingham; “Art and Class in the Era of Barnum.”
- Guggenheim Museum, Bilbao, Spain, Feb. 3, 2004; “Abstract Expressionism’s Conflicts.”
- Pennsylvania Academy of Fine Arts, Philadelphia, Jan. 28, 2004; “Celestial Beacons and Doorways to Hell: Mark Rothko’s Paintings.”
- Harvard University, Cambridge MA, Leventritt Lecture, Dec. 2, 2003; “Scenes from a Visual Culture of Suspicion.”
- Department of Art History, Rutgers University, New Brunswick, NJ, Nov. 18, 2003; “Scenes from a Visual Culture of Suspicion.”
- Biggs Museum, Dover, Delaware, Nov. 4, 2003; “Thomas Eakins: Seeing and Knowing.”
- Rice University and Museum of Fine Arts, Houston, Oct. 21, 2003; “Marcel Duchamp in New York.”
- “The Ends of Portrayal: 100 Years of Modern Portraiture, 1850-1950,” University of Delaware, Sept. 13, 2003; symposium respondent.
- Smithsonian American Art Museum/Archives of American Art, Washington, D.C., June 5, 2003; “Marcel Duchamp in New York.”
- University of Delaware, April 10, 2003; “The Nude, the Mermaid, and the Fountain.”
- Block Museum, Northwestern University, March 6, 2003; “Abstract Expressionism and Film Noir.”
- University of Pennsylvania, Dec. 3, 2002; “Touching Pictures by William Harnett.”

Newark Museum, New Jersey, June 20, 2002; "Celestial Beacons and Doorways to Hell: The Paintings of Mark Rothko."

NYU conference on American Impressionism in the World Context, May 18-21, 2002; "Notes on Impressionism in New York in 1886."

Association of Art Historians annual conference, Liverpool, April 2002; session co-chair (with David Peters Corbett), "Other Modernisms."

College Art Association Annual Meeting, Philadelphia, February 22, 2002; session co-chair (with Margaret Werth), "Art and Early Cinema."

University of Toronto, Center for the Study of the United States, February 15, 2002; "Sincerity and Deception in American Modernism."

Sotheby's Institute of Art, New York, November 8, 2001; "Eakins and the Omniscient Eye."

Philadelphia Museum of Art, October 19, 2001; "Eakins and the Omniscient Eye."

CASVA, Washington, D.C., October 18, 2001; symposium on "American Art History in the New Century"; "William Harnett's Touching Illusions."

Harn Museum of Art, University of Florida, Gainesville, October 11, 2001; "The Nude, the Mermaid, and the Fountain."

Georgia O'Keeffe Foundation, Santa Fe, July 13-15, 2001; "Art, Modernity, and Deception c. 1900," in symposium on modernism in the United States.

Getty Research Institute, Los Angeles, May 31-June 2, 2001; "Agency and Identity," in part two of workshop on "Art History and Identity."

San Francisco Museum of Modern Art, May 26, 2001; "Rothko and the Critics."

Institute of Fine Arts, New York University, April 28, 2001; "The Evolution of Progress in Sculptural Allegories at American World's Fairs," at symposium on "The Darwin Effect: Evolution and Nineteenth-Century Visual Culture"

Amherst College, Amherst MA, April 25, 2001; "Rothko and the Critics."

Clark Art Institute, Williamstown, MA, April 12, 2001; "Touching Illusions: The Trompe l'Oeil Paintings of William Harnett."

Department of Art History and Mary and Leigh Block Gallery, Northwestern University, April 5, 2001; "Rothko and the Critics."

Ithaca College, NY, Handwerker Gallery Critical Forum, March 29, 2001; "Touching Illusions: The Trompe l'Oeil Paintings of William Harnett."

National Gallery of Art, Washington, D.C., January 7, 2001; "Eakins and Icons."

Richardson History of Psychiatry Research Seminar, Institute for the History of Psychiatry, Weill Medical College, Cornell University, December 13, 2000; "William James and the Imagery of the Unconscious circa 1900."

Clark Art Institute, Williamstown, MA, November 9-11, 2000 (Clark) and May 31-June 2, 2001 (Getty); two workshops on "Art History and Identity."

Clark Art Institute, September 12, 2000; "Eakins and Icons."

Clark Art Institute, Williamstown, MA, May 27, 2000; research institute conference on Modernism, Realism, and Revisionism.

University of Delaware, April 17, 2000; "Eakins and Icons."

Association of Art Historians, UK, Annual Conference, University of Edinburgh; April 6-9, 2000; session titled "Depicted Bodies and Present Souls?"; "Realism and the Deceived Viewer."

Columbia University, New York, March 29, 2000; "Eakins and Icons."

Department of Architecture, MIT, "Trauma and Artistic Intervention," symposium in honor of Krzysztof Wodiczko's Hiroshima Prize, November 20, 1999; moderator and speaker, "Trauma, Terror, and Abstract Expressionism."

Comparative Media Studies Colloquium, MIT, November 18, 1999; "Art, Moving Pictures, and Credulity."

University of Chicago, October 21, 1999; "Peirce, Visuality, and Art."

Tate Gallery, London, April 24, 1999; "Jackson Pollock: Blind Spots and Literal Allusions."

University of Zagreb, Croatia, February 18-21, 1999; conference on "Art and Ideology: The 1950s in a Divided Europe"; "The Challenges of Using Art for Diplomacy."

University of California, Berkeley, December 5, 1998; symposium on art and knowledge (particularly in the work of Théophile Bra); "Peirce, Visuality, and Art."

Museum Morsbroich, Leverkusen, Germany, November 21, 1998; conference on "Art Informel"; "Pollock and Informel."

National Gallery of Art, Washington, D.C., May 17, 1998; "Rothko and the Critics."

Washington University, St. Louis, April 23, 1998: "Peirce's Visuality."

Randolph Macon Women's College, April 19, 1998; "Metaphor, Meaning, and Abstract Expressionism."

Center for Literary and Cultural Studies, Harvard University, November 13, 1997; "Peirce's Visuality."

Carleton College, Northfield, Minnesota, May 19, 1997; "Metaphor, Meaning, and Abstract Expressionism."

Museum of Modern Art, New York, May 3, 1997; "Pollock and History."

National Museum of American Art, Smithsonian Institution, Washington, D.C., October 20, 1996; "Metaphor, Meaning, and Abstract Expressionism."

Stanford University, Stanford CA, May 3-4, 1996; conference titled "Drawing Connections: Studies in American Visual Culture, Circa 1996"; "*L'Impressionnisme: Impressionism: Mouton: Mutton.*"

New York University Institute for the Humanities, April 19, 1996; seminar on "Imagining the Social."

Organization of American Historians Annual Conference, Chicago, March 29, 1996; commentator/respondent for panel on new directions in art historical scholarship, organized and chaired by Elizabeth Johns.

College Art Association Annual Conference, Boston, February 1996, session chair, "Art History and the Matter of Art."

Department of Architecture, Massachusetts Institute of Technology, Cambridge, November 21, 1995; "Art and Modernity at the U.S. World's Fairs, 1893-1915"

American Studies Association Annual Meeting, Pittsburgh, November 10-12, 1995; session titled "Modernisms in the U.S., 1893-1913"; "Neoclassicism, Modernism, and Race."

Massachusetts Institute of Technology, Cambridge, March 9, 1995; "Relocating Modernism."

Association of Historians of American Art, Annual Meeting, at College Art Association Annual Meeting, San Antonio, January 26-28, 1995; "Debilitating Binaries: Theory/History, Theory/Practice, Theory/Object."

University of Texas, Austin, November 3-4, 1994; conference titled "Continental Drift: African Art and the West"; "From the Congo to New York, via the Trocadéro."

American Studies Association Annual Conference, Nashville, October 27-30, 1994; panel on "Trans-American Visions," chaired by Ramón Gutiérrez; "Pan-Americanism and Primitivism in the 1940s."

University College London, October 22-23, 1994; international conference on "Cold War Culture"; "Slow Learners: Art and Cultural Diplomacy in the U.S., 1946-1959."

University of Leeds, England, October 21, 1994; "Slow Learners: Art and Cultural Diplomacy in the U.S., 1946-1959."

Notre Dame University, South Bend, Indiana, September 15-16, 1994; "History, Metaphor, and Abstract Expressionism."

Graduate Center, City University of New York, March 2, 1994; "Barnett Newman's Solo Tango"

College Art Association Annual Conference, New York City, February 17, 1994; session on "Modernism and the Visual Arts: History/Theory/Practice," chaired by Janet Wolff; "Modernism's Subjects in the U.S."

University of Chicago, January 26, 1994; "'Primitivism' in U.S. Art in the 1940s."

University of Kansas, Lawrence, November 11, 1993; "Reframing Abstract Expressionism."

Swarthmore College, October 30, 1993. "Patrons and Viewers in Modernist and Postmodern Art."

Chicago Historical Society/Terra Museum of American Art, October 2, 1993. "Art, Marketing, and the World's Columbian Exposition."

L'Université Lumière, Lyon 2, and Le Nouveau Musée/Institut d'Art Contemporain, Villeurbanne, June 4-5, 1993; symposium on "L'Écrit et l'Art"; "Le Tango Solo de Barnett Newman."

Block Gallery, Northwestern University, October 17, 1992; symposium on "Printmaking in 19th-Century America: Image, Intent, and the Market"; "Illustrated Magazines and Print Connoisseurship in the Late 19th Century."

Harvard University, May 15-16, 1992; Barnett Newman symposium; "Newman's Solo Tango."

State University of New York, Stony Brook, April 15, 1992; "Visual Metaphor at Mid-Century."

Association of Art Historians Annual Conference, Leeds, England; April 10-13, 1992; panel on "Art Historical Subversions in the United States," chaired by Alan Wallach; "Sheep in wolf's clothing? Abstract Expressionism, Art History, and Subversion."

School of Music, Northwestern University, March 5, 1992; "John Cage and the Visual Arts."

College Art Association Annual Conference, Chicago, February 1992, session chair, "Imagery and Cultural Encounter in the 19th-Century U. S."

Johns Hopkins University, Baltimore, December 11, 1991; "Narcissus in Chaos: New York School Painting and Its Subjects."

Terra Museum of American Art, Chicago, February 20, 1990; participant in panel discussion of exhibition "Abstract Expressionism: Other Dimensions."

College Art Association Annual Conference, New York City, February 15, 1990; "Abstract Expressionism and Gendered Subjectivity."

Chicago Art History Colloquium, April 5, 1989; "Jackson Pollock: Representing the Unconscious."

Massachusetts Institute of Technology, Cambridge, MA, March 14, 1988; University of Delaware, Newark, DE, March 8, 1988; University of California, San Diego, CA, February 24, 1988; "Jackson Pollock's Idea of 'the Unconscious.'"

University of British Columbia, Vancouver, Canada, September 26, 1987; University of California, Los Angeles, February 3, 1988; "'Tragedy' and 'Terror' in Wartime American Culture."

Massachusetts General Hospital, Department of Psychiatry, Boston, MA, April 14, 1987; "Jackson Pollock's Psychoanalytic Drawings."