

REVA WOLF

Art History Department
State University of New York, New Paltz
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EDUCATION

- Ph.D. 1987 Institute of Fine Arts, New York University
Dissertation: *Francisco Goya and the Interest in British Art and Aesthetics in Late Eighteenth-Century Spain*
Advisors: Jonathan Brown and Robert Rosenblum
- M.A. 1981 Institute of Fine Arts, New York University
Master's qualifying papers: *The Hall of Battles at El Escorial* and
The Hotel Paiva: A Study in Second Empire Taste
- B.A. 1978 Brandeis University, Waltham, Mass.
Summa cum laude, with High Honors in Fine Arts
Thesis: *Still Life Representation in Early Twentieth-Century Sculpture*

PROFESSIONAL EXPERIENCE

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| 2008-present | Professor | Art History Department, State University of New York, New Paltz Interim Department Chair, Fall 2020 |
| 1999-2008 | Associate Professor (tenured) | Art History Department, State University of New York, New Paltz Department Chair, 2000-02, 2006-08 Courses on modern and contemporary art, the romantic period, Goya, twentieth-century African-American art, Warhol and the 1960s, craft since 1945, and art-historical methodology |
| 1996-99 | Assistant Professor | Art History Department, State University of New York, New Paltz |

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| 1988-95 | Assistant Professor | Department of Fine Arts, Boston College, Chestnut Hill, MA Courses on modern and contemporary art, biography and identity, methodology, and renaissance to modern art survey |
| 1987-88 | Adjunct Lecturer | Art History Department, State University of New York, Purchase Courses: history of prints; critical writing on art |
| 1986-87 | Lecturer | “Outreach” Program, Division of Education Services, Metropolitan Museum of Art Lectures at public institutions on the special exhibitions “Zurbarán” and “Van Gogh in Saint-Rémy and Auvers” |
| 1985-86 | Instructor | Division of Arts, Sciences and Humanities, School of Continuing Education, New York University Courses on modern and contemporary art |
| 1984-88 | Lecturer | Department of Education, Museum of Modern Art Lectures on the permanent collection and special exhibitions; course instructor |
| 1982 | Adjunct Lecturer | Art History Department, State University of New York, Stony Brook Course on art of the U. S. since 1945 |
| 1981 | Teaching Assistant | Department of Fine Arts, College of Arts and Science, New York University Art history survey |
| 1980-81 | Research Assistant | Institute of Fine Arts, New York University Graduate assistant to Kirk Varnedoe |
| 1979-81 | Archivist | Photo Studio, Metropolitan Museum of Art |

FELLOWSHIPS, GRANTS, HONORS, and AWARDS

- 2020 Terra Foundation for American Art Academic Programs Grant
(Principal application author; funding for a symposium at the Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania)
- 2019 Research and Creative Projects Award
SUNY New Paltz
- 2018 Summer Undergraduate Research Experience (SURE) faculty mentor grant
SUNY New Paltz
- 2017-18 Conversations in the Disciplines Program Grant
State University of New York
(Project Director; in collaboration with the University at Albany, Purchase College, Vassar College, and Bard College)
- 2017 Ailsa Mellon Bruce Visiting Senior Fellowship
Center for Advanced Study in the Visual Arts, National Gallery of Art
- 2016 Fellowship
The Unbinding Prometheus Project, University of Pennsylvania
- 2011 Chancellor's Award for Excellence in Teaching
State University of New York
- 2006-19;
2000 Faculty Professional Development Grants
Office of the Dean, School of Fine and Performing Arts, SUNY New Paltz
- 2019; 2017;
2014; 2003-
08; 1998 Professional Development Grants
State of New York/United University Professions
- 2002 Biographical listing in the *Writers Directory*, St. James Press/Gale Group
- Travel Stipend
Statens Museum for Kunst, Copenhagen
- 1999- Biographical listing in *Contemporary Authors*, Gale Research (online)
- 1997 Citation in *The Reader's Catalog: An Annotated Listing of the 40,000 Best Books in Print in Over 300 Categories*, ed. Geoffrey O'Brien, 2d ed. (New York: New York Review of Books, 1997)
- 1995-96 Membership and National Endowment for the Humanities Fellowship
Institute for Advanced Study, Princeton, N.J.

1994 Research Expense Grant
Boston College

1993 Teaching/Advising Grant
Boston College

1992 Summer Seminar for College Teachers, The Houghton Library, Harvard
University
National Endowment for the Humanities

1991 Museum Programs Special Exhibitions Grant
National Endowment for the Arts

1990-91 Andrew W. Mellon Junior Faculty Fellowship in the Humanities
Department of Fine Arts, Harvard University

1989 Visiting Fellowship
Yale Center for British Art

 Faculty Research Incentive Grant
Boston College

1987 Andrew W. Mellon Foundation Award
Institute of Fine Arts, New York University

1986-87 and Benjamin Sonnenberg Fellowship
1984-85 Institute of Fine Arts, New York University

1985-86 J. Clawson Mills Fellowship
Metropolitan Museum of Art

1983-84 Walter W. S. Cook Fund Grant
Institute of Fine Arts, New York University

1982-83 Theodore Rousseau Travel Grant
Institute of Fine Arts, New York University

1981-84 Robert Lehman Fellowship
Institute of Fine Arts, New York University

1978 Summer Internship/Stipend
Hirshhorn Museum and Sculpture Garden, Washington, DC

 Phi Beta Kappa, Brandeis University

Rosalind W. Levine Prize for a Graduating Senior in Fine Arts
Brandeis University

PUBLICATIONS

BOOKS

Andy Warhol, Poetry, and Gossip in the 1960s. Chicago: University of Chicago Press, 1997.

Goya and the Satirical Print in England and on the Continent, 1730 to 1850. Boston: David R. Godine, Publisher, Inc., 1991.

EDITED BOOKS

Co-editor, with Alisa Luxenberg. *Freemasonry and the Visual Arts from the Eighteenth Century Forward: Historical and Global Perspectives*. New York and London: Bloomsbury Visual Arts, 2020 [release date, November 2019; paperback edition, September 2020].

ARTICLES AND ESSAYS

“The Artist Interview: An Elusive History.” *Journal of Art Historiography* 23 (December 2020): 1-25.

“Goya and Freemasonry: Travels, Letters, Friends.” In *Freemasonry and the Visual Arts from the Eighteenth Century Forward* (as listed above under “Edited Books”), 73-93.

Co-author, with Alisa Luxenberg. “Introduction: The Mystery of Masonry Brought to Light.” In *Freemasonry and the Visual Arts from the Eighteenth Century Forward* (as listed above under “Edited Books”), 1-21.

“Введение. Зазеркалье.” In *Я стану твоим зеркалом. Избранные интервью Энди Уорхола. 1962–1987*. Moscow: Garage Publishing Program, in association with Ad Marginem Press, 2016, 9-36. Russian edition of “Through the Looking-Glass” (2004).

“Folly, Magic and Music in Goya’s Album D.” In *Goya: The Witches and Old Women Album*, edited by Juliet Wilson-Bareau and Stephanie Buck. London: The Courtauld Gallery, in Association with Paul Holberton Publishing, 2015, 42-55.

“I’m OK—You’re OK: Andy Warhol, Transactional Analysis, and Books.” In *Reading Andy Warhol: Author, Illustrator, Publisher*, edited by Nina Schleif. Munich: Brandhorst Museum, in association with Hatje Cantz Publishers, 2013, 258-71.

“Ich bin o.k.—Du bist o.k.: Andy Warhol, Transaktionsanalyse, und Bücher.” In *Reading Andy Warhol: Autor, Illustrator, Verleger*, German edition of the above.

“Thinking You Know” (1998). In *A Guide to Poetics Journal: Writing in the Expanded Field, 1982-1998*, edited by Lyn Hejinian and Barrett Watten. (Selected writings from *Poetics Journal*.) Middletown, CT: Wesleyan University Press, 2013, 397-413 (and also in the *Poetics Journal Digital Archive*, published in 2015; see <http://www.upne.com/0819571236.html>).

“Seeing Satire in the Peepshow.” In *Seeing Satire in the Eighteenth Century*, edited by Elizabeth Mansfield and Kelly Malone. Oxford: SVEC (Studies on Voltaire and the Eighteenth Century), Voltaire Foundation, University of Oxford, 2013, 167-96.

“John Bull, Liberty and Wit: How England Became Caricature.” In *The Efflorescence of Caricature, 1759–1838*, edited by Todd Porterfield. London: Ashgate Publishing, 2011, 49-60.

“Goya’s ‘Red Boy’: The Making of a Celebrity.” In *Art in Spain and the Hispanic World: Essays in Honor of Jonathan Brown*, edited by Sarah Schroth. London: Paul Holberton, 2010, 144-73.

Co-author, with Jonathan Brown, Lisa A. Banner, Andrew Schulz, and others. *The Spanish Manner: Drawings from Ribera to Goya*. New York: The Frick Collection, in association with Scala Publishers, 2010.

“Introducción: A través del espejo.” In *Andy Warhol: Entrevistas*, translated by Ferran Esteve. Barcelona: Blackie Books, 2010, 1-32. Spanish edition of “Through the Looking-Glass” (2004).

“*The Shape of Time: Of Stars and Rainbows.*” *Art Journal* 68 (Winter 2009): 62-70.

Brief catalogue entries on David Smith’s *Table Torso* (1942), and on R. B. Kitaj’s *In Our Time* (1969), *The Rose Art Museum at Brandeis*. New York: Abrams, 2009, 126 and 147.

“Mess and Message: Ted Berrigan’s Poetics of Appropriation.” *Intervalles* 4-5 (Fall 2008-Winter 2009): 1013-1023 (<http://www.cipa.ulg.ac.be/intervalles4/contentsinter4.php>).

“The Scholar and the Fan.” In *What Is Research in the Visual Arts? Obsession, Archive, Encounter*, edited by Michael Ann Holly and Marquard Smith. Williamstown, Mass.: Sterling and Francine Clark Art Institute; distributed by Yale University Press, 2008, 158-67.

“Homer Simpson as Outsider Artist, or How I Learned to Accept Ambivalence (Maybe).” *Art Journal* 65 (Fall 2006): 100-111.

“Homer, un outsider dell’arte.” In *I Simpson: Il ventre onnivoro della tv postmoderna*, edited by Corrado Peperoni. Rome: Bulzoni Editore, 2007, 175-92. Italian translation of the above.

“Through the Looking-Glass.” Introduction to *I’ll Be Your Mirror: The Collected Andy Warhol Interviews*, edited by Kenneth Goldsmith with an afterword by Wayne Koestenbaum. New York: Carroll & Graf, 2004, xi-xxxi and 403-9.

“Work into Play: Andy Warhol’s Interviews.” In *Andy Warhol: Work and Play*. Burlington, Vt.: Robert Hull Fleming Museum, The University of Vermont, 2003, 10-31.

“*The Flower Thief*: The ‘Film Poem,’ Warhol’s Early Films, and the Beat Writers.” In *Experimental Cinema, The Film Reader*, edited by Wheeler Winston Dixon and Gwendolyn Audrey Foster. London: Routledge, 2002, 189-211. Reprint of chapter five of *Andy Warhol, Poetry, and Gossip in the 1960s*.

“Goya: Image, Reality, and History.” In *Goya’s Realism*, edited by Vibeke Knudsen. Copenhagen: Statens Museum for Kunst, 2000, 72-91.

“Goya: Billede, virkelighed og historie.” In *Goya’s realisme*. Danish edition of the above.

“Progress is very important and exciting in everything except food.” In *Andy Warhol Photography*. Hamburg: Hamburger Kunsthalle; and Pittsburgh: Andy Warhol Museum, 1999, 227-41.

“Fortschritt ist sehr wichtig und aufregend, ausser beim Essen.” In *Andy Warhol Photography*. German edition of the above.

“Domestic Rescue: Some Thoughts on the Art of Jamie Bennett.” In *Jamie Bennett: Ordinary Sites*. Lincoln, Mass.: Clark Gallery, 1999, unpagued.

“Thinking You Know.” *Poetics Journal* 10 (June 1998): 165-78.

“The Uses of Foucault’s *History of Sexuality* in the Visual Arts.” *Philosophy Today* 42 (Spring 1998): 85-94.

“The Word Transfigured as Image: Andy Warhol’s Responses to Art Criticism.” *The Smart Museum of Art Bulletin* 7 (1997): 9-17.

“A Radio and a Crucifix.” *Religion and the Arts* 1 (Fall 1996): 11-14.

“Writing New Histories in the Interview.” In *New Histories*, edited by Lia Gangitano and Steven Nelson. Boston: Institute of Contemporary Art (distributed by D.A.P.), 1996, 40-44.

“Portraiture as Gossip: Andy Warhol’s 1963 Cover Design for *C: A Journal of Poetry*.” *Harvard Library Bulletin* 5 (Summer 1994): 31-50.

“Sexual Identity, Mask, and Disguise in Goya’s *Los Caprichos*: On Modernity and the Limits of Perception.” In *Goya. Neue Forschungen*, edited by Jutta Held. Berlin: Gebrüder Mann Verlag, 1994, 89-110.

“Repetition as Regeneration: Works on Paper by Aaron Fink.” In *Aaron Fink: Works on Paper*. Fort Collins, Colo.: Hatton Gallery, Colorado State University, 1994, 8-13.

“Collaboration as Social Exchange: *Screen Tests/A Diary* by Gerard Malanga and Andy Warhol.” *Art Journal* 52 (Winter 1993): 59-66.

“Inner Eye: Still Lifes by Barbara Swan.” Boston: Alpha Gallery, 1992, unpagged pamphlet.

“Onlooker, Witness and Judge in Goya’s *Disasters of War*” and “*The Disasters of War*.” In *Fatal Consequences: Callot, Goya, and the Horrors of War*. Hanover, N.H.: Hood Museum of Art, Dartmouth College (distributed by Syracuse University Press), 1990, 37-52 and 85-88.

Record of an Experience: Works on Paper by Abraham Walkowitz. Waltham, Mass.: Rose Art Museum, Brandeis University, 1978.

PROCEEDINGS AND RESEARCH REPORTS

Co-author, with Kou Huaiyu, 宇宙的玩笑与橙色亮片漆：译介安迪·沃霍尔《波普注意》 / “Cosmic Jokes and Tangerine Flake: Translating Andy Warhol's *POPism*.” In 艺术：生活或观念：交互视野下的中国和美国的现代艺术 / *Art as Life/Art as Idea: Complementary Modernisms in China and the United States*, edited by Zhang Jian and E. Bruce Robertson. Goleta, CA: Punctum Books, 2020, 82-121. A distinct edition was published in Hangzhou: China Academy of Art, 2017, 256-93. Conference proceedings; bilingual editions.

“Goya and Freemasonry.” In *Center 38: Center for Advanced Study in the Visual Arts, Record of Activities and Research Reports*, edited by Peter M. Lukehart. Washington, DC: National Gallery of Art, 2018, 188-91. Fellowship research report.

“Stars, Rainbows, and Living Dialects: George Kubler’s Vision of History as Metaphor.” In *CES Contexto, Debates* 3 (September 2013): 29-40 (at www.ces.uc.pt/publicacoes/cescontexto/cescontexto.php?col=debates&id=8350). Proceedings of the symposium “Systems of History: George Kubler’s *Portuguese Plain Architecture*,” edited by Eliana Sousa Santos and published by the Centre for Social Studies (CES), University of Coimbra, Portugal.

REVIEWS AND LETTERS

“What Andy Warhol Did: An Exchange” (letter to the editor). *New York Review of Books*, June 9, 2011, 73 (abridged version) and www.nybooks.com/articles/archives/2011/jun/09/what-andy-warhol-did-an-exchange/ (full version).

Review of *Cosmopolitan Modernisms*, edited by Kobena Mercer (MIT Press, 2005). *The European Legacy* 12 (July 2007): 541-42.

Review of *The Religious Art of Andy Warhol*, by Jane Daggett Dillenberger. *Religion and the Arts* 6-3 (2002): 390-93.

“Sketchbook.” *Art & Antiques* 9 (December 1992): 18.

“Some Thoughts on ‘Semiotics and Art History.’” *Art Bulletin* 74 (September 1992): 522-23.

“Goya’s Print Series.” Review of Janis A. Tomlinson, *Graphic Evolutions: The Print Series of Francisco Goya*. *Print Quarterly* 7 (1990): 325-26.

“The World Turned Upside Down.” Review of the exhibition *Goya and the Spirit of Enlightenment*, Museum of Fine Arts, Boston. *Art International* 7 (Summer 1989): 89-90.

STATE UNIVERSITY OF NEW YORK AT NEW PALTZ PUBLICATIONS

Editor. *Marking Time: Andy Warhol’s Vision of Celebrations, Commemorations, and Anniversaries*. New Paltz, NY: Samuel Dorsky Museum of Art, 2018, also contributing the introductory essay, “Marking Time,” 6-10 (with additional essays by 13 students). Distributed by SUNY Press.

“Saul Steinberg and Betty Parsons: A Story in Five Parts.” In *Reading Objects 2015: Responses to the Museum’s Collection*. New Paltz, NY: Samuel Dorsky Museum of Art, 2015, 54-56.

Editor and Introduction. *Andy Warhol: Private and Public in 151 Photographs*. Exhibition catalogue. New Paltz, NY: Samuel Dorsky Museum of Art, 2010 [with catalogue entries by 24 students]. Distributed by SUNY Press.

“Focus, Contrast, History: Susan Wides and the Cultural Landscape.” In *Kaaterskill: Photographs by Susan Wides*, edited by Brian Wallace. Gallery Guide. New Paltz, NY: Samuel Dorsky Museum of Art, 2006, unpagged.

EXHIBITIONS

“Marking Time: Andy Warhol’s Vision of Celebrations, Commemorations, and Anniversaries”
Samuel Dorsky Museum of Art, State University of New York at New Paltz,
February 10-July 15, 2018

“Andy Warhol: Private and Public in 151 Photographs”
Samuel Dorsky Museum of Art, State University of New York at New Paltz,
April 10-September 26, 2010
Co-organizer, with students and with the museum curator, Brian Wallace

“Goya and the Satirical Print in England and on the Continent, 1730 to 1850”
Boston College Museum of Art, January 28-April 20 1991;
The Spanish Institute, New York, May 7-June 29 1991;
Widener Library, Harvard University, January 28-March 29 1991 (supplementary
exhibition of satirical prints).

“Record of an Experience: Works on Paper by Abraham Walkowitz”
Rose Art Museum, Brandeis University, Spring 1978

OTHER

“Describe the Queer Voice.” Verse. In *Queer Voice*, edited by Ingrid Schaffner. Exhibition catalogue. Philadelphia: Institute of Contemporary Art, 2010, 28.

Elvis and Marilyn: 2 x Immortal. Video. Boston: Institute of Contemporary Art, 1994.
Served as the consultant on and was interviewed for the video, produced by
Branka Bogdanov of the ICA for the exhibition “Elvis and Marilyn.”

Van Gogh in Saint-Rémy and Auvers. Audiovisual Program. New York: Division of Education Services, Metropolitan Museum of Art, 1986.

Wrote the text, selected the slides, narrated the tape-recorded text, consulted on the Spanish translation of the text.

CONFERENCES, COLLOQUIA, PANELS, SYMPOSIA, and MUSEUM STUDY DAY PRESENTATIONS

2020 Book presentation and panel discussion for *Freemasonry and the Visual Arts from the Eighteenth Century Forward: Historical and Global Perspectives*, with fellow chapter contributors William D. Moore and Deborah Willis, sponsored by the Institute for African American Affairs / Center for Black Visual Culture, and the Tisch School of the Arts Department of Photography and Imaging, New York University, NY (January)

Co-chair of the panel “Carolee’s Communities,” and introductory paper, “Carolee’s Communities: A Collection,” co-presenter, session on Carolee Schneemann, College Art Association annual conference, Chicago (February)

2019 “Teaching into Practice in *Marking Time: A Class, an Exhibition, a Catalogue, a Collaboration, and a Foundation*,” paper in the session “Putting Teaching into Practice: Professors as Curators in College and University Museums,” College Art Association Conference, New York (February)

“Freemasonry, Tolerance, and Images of Inquisition Persecutions: Crossing the Protestant-Catholic Divide,” invited paper in the conference “Diversity and Exclusivity in Eighteenth-Century Freemasonry,” UCLA (March)

“The Victim as Martyr: The Black Legend and Eighteenth-Century Representations of Inquisition Punishments,” paper in the panel “The Black Legend in the 18th Century,” 50th Anniversary Meeting of the American Society for Eighteenth-Century Studies, Denver (March)

- “The Artist Interview: An Elusive History,” paper in the panel “The Artist Interview: An Interdisciplinary Approach to Its History, Process and Dissemination,” Association for Art History Annual Conference, Brighton, England (April)
- “Warhol @Penn,” panelist, University of Pennsylvania Penn Libraries event, Philadelphia Museum of Art (November)
- 2018 Principal organizer and participant, “Displaying Warhol: Exhibition as Interpretation,” symposium, Vassar College and SUNY New Paltz (April)
- “From Picart to Coustos to Goya: Freemasonry and Pictures of Inquisition Punishments,” paper for the 15th International Symposium of the Centro de Estudios Historicos de la Masonería Española (CEHME), Calouste Gulbenkian Foundation, Lisbon (October)
- 2017 Co-organizer of the symposium, “Freemasonry and the Visual Arts,” in the Second International Conference on Fraternalism, Freemasonry, and History, Bibliothèque nationale de France, Paris (May)
- “Goya and Freemasonry in Spain: The Case of Portraiture,” paper in the symposium, “Freemasonry and the Visual Arts,” Second International Conference on Fraternalism, Freemasonry, and History, Bibliothèque nationale de France, Paris (May)
- “The Interconnections of Satire and Censorship in Goya’s Prints and Drawings,” paper in the conference *Early Modern Satire: Themes, Re-Evaluations, and Practices*, University of Gothenburg (November)
- 2016 Chair of the panel “*The Mystery of Masonry Brought to Light: Freemasonry and Art from the Eighteenth Century until Now*,” College Art Association Conference, Washington, DC (February)
- “Cosmic Jokes and Tangerine Flake: Translating Andy Warhol’s *POPism*,” co-presentation with Kou Huaiyu (Beijing) in the conference “Complementary Modernisms in China and the United States: Art as Life/Art as Idea,” China Academy of Art, Hangzhou (co-sponsored by the China Academy of Art, the Terra Foundation for American Art, and the University of California, Santa Barbara) (March)
- “Goya’s Art and the Spirit of Freemasonry,” paper in the panel “Eighteenth-Century Freemasonry and the Arts,” American Society for Eighteenth-Century Studies Annual Conference, Pittsburgh (March)
- “‘Your Brother, Paco’: Goya and Freemasonry,” lecture in the Roberta and Richard Huber Colloquium on the Arts and Visual Cultures of Iberia and the Iberian Colonial World, Institute of Fine Arts, New York University (September)

- 2015 “Prints and Drawings: Themes and Variations,” and “Portrait of Ferdinand Guillemardet,” presentations at the scholars’ study day, “Curating Goya,” The Meadows Museum, Southern Methodist University, Dallas, in collaboration with the Edith O’Donnell Institute of Art History at the University of Texas at Dallas (February)
- Chair of the panel “George Kubler’s Portugal, Spain, and Latin America: The Art Historian on the Banks of a River,” sponsored by the American Society for Hispanic Art Historical Studies, College Art Association Conference, New York (February)
- “Folly and Madness: Challenges of Translating and Interpreting Goya’s Captions,” presentation at the scholars’ study day, “Goya: The Witches and Old Women Album,” The Courtauld Gallery and the Courtauld Institute of Art Research Forum, London (May)
- “Goya and the British Portrait,” colloquium presentation in connection with the exhibition *Goya: The Portraits*, National Gallery, London (October)
- 2014 “Manuscripts, Interpretations, and Sociability: The Case of Goya’s *Caprichos*,” presentation in the panel “After Print: Hybrids between Manuscript and Print,” Canadian Society for Eighteenth-Century Studies Conference, Montreal (October)
- 2013 “Places, People, and Memories,” presentation for the panel “Ginsberg across Media: Photography, Tape Recording, and Film,” Fales Library, New York University; co-sponsored by the English Department and Grey Art Gallery, New York University, in association with the exhibition *Beat Memories: The Photographs of Allen Ginsberg* (January)
- “Making Meaning: Andy Warhol’s Interviews,” paper in the symposium “Paroles d’artistes,” Centre Georges Pompidou, Paris (April)
- “Andy Warhol’s Late Prints and Paintings: Appropriation as Interpersonal and Cross-Cultural Exchange,” presentation in the symposium “Collectors, Curators and Connoisseurs,” opening event for the exhibition *Munch|Warhol and the Multiple Image*, Scandinavia House, NY (April)
- “Responses and Reactions,” panel chair for the conference *Munch and/in Modernism*, co-organized by the Munch Museum, the National Museum of Art, Architecture and Design, and the University of Oslo (September)
- 2012 “On the Significance of Place in Goya’s Drawings,” paper for the symposium *Drawn to Spain: Showcasing New Research on Spanish Drawings*, Research Forum, Courtauld Institute, London (January)
- “Stars, Rainbows, and Living Dialects: George Kubler’s Vision of History as Metaphor,” paper for the symposium *Systems of History: George Alexander Kubler’s Plain Portuguese Architecture*, University of Coimbra (September)

- “Warhol’s 1964-65 Self-Portrait: Authenticity, Interpretation, and the Market,” paper for the symposium *American Art: The Academy, Museums, and the Market*, organized by the Association of Historians of American Art, Boston Athenæum, Boston (October)
- 2011 “Goya in the Context of 17th and 18th Century Spanish Drawings,” discussion leader, Study Day for scholars in connection with the exhibition *The Spanish Manner: Drawings from Ribera to Goya*, The Frick Collection, New York (January)
- Co-chair of the session “Lawrence Alloway, Visual Culture and Contemporary Practice,” College Art Association Conference, New York (February)
- “Portraits and History,” invited paper in the session “Between Iberia and New Spain: The Scholarship of Jonathan Brown,” Tenth Annual Distinguished Scholar Session, College Art Association Conference, New York (February)
- 2009 Co-organizer of the annual Media Lounge in ARTspace, College Art Association Conference, Los Angeles (February)
- Talk on Ted Berrigan’s “Poetics of Appropriation,” in the program “Writing in the Dark,” Amie and Tony James Gallery, City University of New York Graduate Center (February)
- Participant in the panel, “Education Matters in the Museum,” Rose Art Museum, Brandeis University, Waltham, MA (April)
- 2008 Co-organizer of the symposium, “The Hispanic World of Jonathan Brown,” in honor of Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts, Institute of Fine Arts, New York University (May)
- Chair of the panel “Then and Now: What George Kubler’s Book, *The Shape of Time*, Means Today,” College Art Association Conference, Dallas (February)
- 2007 “The Scholar and the Fan,” refereed paper in the Clark Conference, “What Is Research in the Visual Arts? Obsession, Archive, Encounter,” Sterling and Francine Clark Art Institute, Williamstown, MA (April)
- Chair of the panel “Reversal: Artists Talk about Art History,” College Art Association Conference, New York (February), with the artists Peter Halley, George Quasha, and Faith Ringgold
- 2006 “*Tal para qual*: Goya and Warhol,” invited lecture in the symposium “Open Eyes and Open Mind: The Art History of Robert Rosenblum,” New York University (October)
- “‘Mess and Message’: Appropriation in, and out of, *C: A Journal of Poetry*,” paper in the session “The Mimeograph Revolution and the Avant-Garde,” Modern Studies Association Conference, Tulsa, OK (October)

- “Caricature as Symbol,” paper in the session “The Efflorescence of Caricature,” American Society for Eighteenth-Century Studies Conference, Montreal (March)
- Co-chair of the panel “Visual Gossip,” College Art Association Conference, Boston (February)
- 2005 “Self and Other,” invited lecture in the symposium, “The Modern Self-Portrait: Before and After Warhol,” National Galleries of Scotland, Edinburgh (March)
- Participant in the panel “Interviewing Andy,” The Kitchen Center for Video, Music, Dance, Performance, Film, and Literature, New York (March)
- “Warhol’s Commissioned Portraits: Convention as Controversy,” paper in the session “Fraught with Peril? Portrait Commissions and Contemporary Art,” College Art Association Conference, Atlanta (February)
- 2003 “The Philosophy of History in the Art of Francisco Goya,” paper in the session “Canvas and Stage,” 11th International Congress on the Enlightenment, Getty Center, Los Angeles (August; *in absentia*)
- “Homer Simpson as Outsider Artist,” paper in the session “Comic Genius,” College Art Association Conference, New York (February)
- 2000 “The Prospect of Liberation *contra* the Weight of History in the Art of Francisco Goya,” Colloquium on Spanish and Latin American Art, Institute of Fine Arts, New York University (October)
- 1999 “Nothing If Not Hypocritical: Robert Hughes’s Attacks on Andy Warhol in Light of *American Visions*,” paper in the session “Cities and Artists,” American Culture Association Conference, San Diego (March; *in absentia*);
- “‘Just Tell Me What to Say’: Warhol’s Interviews and the Metaphor of the Mirror,” paper in the session “Warhol: The Artist Behind the Mirror,” College Art Association Conference, Los Angeles (February)
- 1996 “The Uses of Foucault’s *History of Sexuality* in the Study of Visual Art,” paper in the conference “Michel Foucault’s *History of Sexuality*, vol. 1: Twenty Years Later,” Department of Philosophy, DePaul University, Chicago (November)
- Chair of the panel “The Interview with the Artist as a Genre: History, Function, Theory,” College Art Association Conference, Boston (February)
- 1994 “Mirror Image: Marilyn Monroe’s Death and Its Anniversaries,” paper in the conference “Icons of Popular Culture I: Elvis and Marilyn,” Georgetown University (April)

- 1993 Chair of the panel “Visual Responses to Verbal Attacks: Artists Reply to Their Critics” and paper, “Warhol’s Visual Responses to Negative Reviews of His Work and the Question of Artistic Intention,” West Virginia University Eighteenth Annual Colloquium on Modern Literature and Film, on “Literature and the Other Arts,” Morgantown (September)
- 1991 “Sexual Identity, Mask, and Disguise in Goya’s *Los Caprichos*: On Modernity and the Limits of Perception,” paper in the conference “Goya: Die sozialen Konflikte seiner Zeit und die Rezeption seiner Kunst im 19. und 20. Jahrhundert,” University of Osnabrück (May)
 “Andy Warhol’s Associations with Poets during the 1960s,” Department of Fine Arts Faculty and Graduate Student Colloquium, Harvard University, Cambridge, MA (April)
- Program Moderator and Organizer, “Gerard Malanga and Jonas Mekas Present and Discuss Films of and by Andy Warhol: Portraits and Poetry,” Harvard Film Archive (March)
- 1990 “The Crossword Puzzle, Popeye, Painting, Poetry and Death: John Ashbery and Andy Warhol,” paper in the panel “Literature and the Visual Arts,” Popular Culture Association Conference, Toronto (March)
- 1988 “Goya’s *Los Caprichos* and the British Satirical Print,” paper in the symposium “Hogarth and the Politics of His Time,” University of Wisconsin at Milwaukee (October)
- “Francisco Goya and the British Reproductive Print in Spain,” paper in the session “Knowledge of Art and the Reproduced Image,” College Art Association Conference, Houston (February)

GUEST LECTURES

- 2020 “Symbols, Trade Cards, Portraits, and Figurines: Case Studies at the Intersection of Freemasonry and the Visual Arts,” invited lecture, The Chancellor Robert R. Livingston Masonic Library of Grand Lodge, NY (February)
- “Questions of Interpretation in Goya’s *Album D*,” talk for the seminar “Goya and His World,” Amherst College, Amherst, MA (November)
- 2018 “Marilyn...and More: Marking Time with Andy Warhol,” lecture and gallery tour, Neuberger Museum of Art, Purchase College (November)
- 2015 “The Art of the Harlem Renaissance,” lecture for the course “Drop Me Off in Harlem,” Lifespring: Saugerties Adult Learning Community, Saugerties, NY (April)
- 2013 “Warhol: Authenticity, Interpretation, and the Market,” lecture for the course “Economics and the Arts,” Brandeis University, Waltham, MA (February)

- “Portraits and Self-Portraits in the Art of Warhol,” in association with the exhibition *Munch|Warhol and the Multiple Image*, Scandinavia House, NY (June)
- “The Art of Goya and his Times,” in association with the exhibition *The Portrait of Marqués D. Lorenzo Manzanares: From Goya to Esteve*, Zoellner Arts Center, Lehigh University, Bethlehem, PA (October)
- “The Human behind the Machine: Warhol and his Photographic Enterprise,” gallery talk in the exhibition *Image Machine: Andy Warhol & Photography*, Rose Art Museum, Brandeis University, Waltham, MA (October)
- Presentation on the SUNY New Paltz Dorsky Museum 2010 faculty-student exhibit and publication, *Andy Warhol: Private and Public in 151 Photographs*, for a Museum Studies course, Brandeis University, Waltham, MA (October).
- 2012 Lecture on Warhol, Woodstock Artists Association and Museum (WAAM), 10th Annual Fine Art Auction Preview, Woodstock, NY (August)
- “Seeing Satire in the Peepshow,” invited speaker, Sixth Annual Dennis O’Keefe Memorial Lecture, organized by the Friends of Sojourner Truth Library, SUNY New Paltz (September)
- 2011 “Archival Document or Art?” lecture on Warhol and photography in connection with the exhibition *Andy in the Valley*, Zoellner Arts Center, Lehigh University, Bethlehem, PA (November)
- “Warhol and Cars,” lecture for docents in association with the exhibition *Warhol and Cars: American Icons*, Montclair Art Museum, Montclair, N. J. (February)
- 2010 “The Significance of Place in Goya’s Art,” lecture in conjunction with the exhibition *The Spanish Manner: Drawings from Ribera to Goya*, The Frick Collection, New York (November)
- “I told them I didn’t believe in art, that I believed in photography,” lecture on Warhol and photography, in conjunction with the exhibition *Andy Warhol Photographic Studies*, Chazen Museum of Art, University of Wisconsin-Madison (October)
- “Goya,” lecture for the course “Humanities IV Core Curriculum: From the Enlightenment to Modernity,” and a discussion for faculty on pedagogical issues in art history, Boston University (March)
- 2008 “Warhol and the Iconic Image,” for the course The Making of an Icon, Tisch School of the Arts, New York University (March)

- 2006 “Word and Image in Goya’s *Caprichos*,” Robert Hull Fleming Museum, University of Vermont, Burlington, in connection with an exhibition of the *Caprichos* (April)
- 2004 “Homer Simpson: Outsider Artist?” National Graduate Seminar on “Mediated Images,” the Photography Institute, School of the Arts, Columbia University (June)
- “Why Do Goya’s *Disasters of War* Always Seem Timely?” Faulconer Gallery, Grinnell College (September)
- “Warhol: Three Vignettes,” graduate photography guest lecture course, Tisch School of the Arts, New York University (March)
- 2003 “Work into Play: Andy Warhol’s Interviews,” Robert Hull Fleming Museum, University of Vermont, Burlington, in connection with the exhibition “Andy Warhol: Work and Play” (March)
- 1999 “Andy Warhol and the History of the Interview with the Artist,” Visiting Artist Program, College of St. Rose, Albany, N.Y. (October), Institute for Advanced Study Art History Colloquium, Princeton (February 1996), and University of Virginia (March 1996)
- 1997 “Andy Warhol, Poetry, and Gossip in the 1960s,” Converse College, Spartanburg, S. C. (March), and Salem State College, Salem, Mass. (November)
- 1995 “Mirror Image: Marilyn Monroe’s Death and Its Anniversaries,” Festival of the Arts, Brandeis University, Waltham, MA (April), and Institute of Contemporary Art, Boston (December 1994)
- “The Roles of the Onlooker in Goya’s Prints,” MFA Program, Boston University (March)
- 1993 “‘I Saw It’: Goya on the Nature of Perception,” Department of Art, Wellesley College (April)
- 1992 “Understanding Beuys and Warhol,” Museum of Fine Arts, Boston, in connection with the exhibition “Beuys and Warhol: The Artist as Shaman and Star” (January)
- “Perspectives on Warhol,” course on the avant-garde, Department of Art History, Boston University (February)
- 1991 “Goya’s *Los Caprichos* and the Depiction of Social Deviance in the Late Eighteenth Century,” Toledo Museum of Art, in connection with an exhibition of Goya’s *Los Caprichos* (February)
- 1989 “Goya’s Satires of Society and the British Tradition of Comic Art,” Metropolitan Museum of Art, NY, in connection with the exhibition “Goya and the Spirit of Enlightenment” (May)

- “Goya’s Identity,” graduate seminar on Goya, Institute of Fine Arts, New York University (March)
- 1987 “Goya, Cadalso and Theories of the Sublime in Spain,” Fine Arts Department, Boston College (April), and Department of Art History, Emory University, Atlanta (March)
- 1986 “Constantin Brancusi,” Masters of Modern Sculpture Lecture Series, Museum of Modern Art, New York (March)

PROFESSIONAL SERVICE

- 2020- Editor, Institute of Fine Arts, NYU, Alumni Newsletter, appointed position
- 2020 Manuscript reviewer, *Revista de História da Arte* (Universidade Nova, Lisbon)
- External evaluator, candidate for promotion to Professor, Moore College of Art and Design, Philadelphia
- 2018 Manuscript reviewer, *American Art* (journal of the Smithsonian American Art Museum)
- 2017 External evaluator, candidate for promotion to Professor, Pennsylvania State University
- 2016 Book manuscript reviewer, University of Chicago Press
- Manuscript reviewer, *RIHA Journal* (journal of the International Association of Research Institutes in the History of Art)
- External evaluator as Review Panel member, Faculty Diversity Program, Office of Diversity and Educational Equity, State University of New York
- 2015 External examiner, Ph.D. dissertation on graffiti art in greater Kuala Lumpur, University of Malaya (Kuala Lumpur)
- Book proposal evaluator, University of Chicago Press
- Manuscript reviewer, *Curatorial Studies* journal
- Manuscript reviewer, *RIHA Journal* (journal of the International Association of Research Institutes in the History of Art)

- 2014 External evaluator, candidate for tenure and promotion to Associate Professor, Queens College, City University of New York
- 2013 Eleanor Tufts Award Committee, member and chair, American Society for Hispanic Art Historical Studies
 Appointment to three-member jury to select the annual award for a distinguished publication on Iberian art (for publications of 2011-12).
 Manuscript reviewer for the journal *Word & Image*
 External evaluator as Review Panel member, Faculty Diversity Program, Office of Diversity and Educational Equity, State University of New York
 External evaluator, candidate for promotion to Professor, University of North Texas, Denton
 External evaluator, candidate for five-year review, New York University
- 2012 Author, book cover and Internet “blurb” for the book, *The Black Hole of the Camera: The Films of Andy Warhol*, University of California Press
 External evaluator, candidate for tenure and promotion to Associate Professor, New York University
 External evaluator, candidate for tenure and promotion to Associate Professor, Brandeis University
 External evaluator as Review Panel member, Faculty Diversity Program, Office of Diversity and Educational Equity, State University of New York
- 2011 External evaluator as Review Panel member, Faculty Diversity Program, Office of Diversity and Educational Equity, State University of New York
- 2010 External evaluator, candidate for tenure and promotion to Associate Professor, Boston University
- 2009 Evaluator, proposal for a book on Warhol’s films, for the British Film Institute (BFI)
- 2008 External evaluator, candidate for promotion to Full Professor, New York University
 External evaluator, candidate for promotion to Full Professor, Louisiana State University
 Evaluator, thematic cluster of essays for *Art Journal*

- 2006-09 Member, Services to Artists Committee, College Art Association (by appointment)
- 2005 Evaluator, textbook on modern art, Prentice Hall
- 2004 Evaluator, Art History major proposal, Art Department, University at Albany
 Manuscript evaluator, *Art Journal*
- 2003 Outside Member, Ph.D. Dissertation Committee, Graduate Program in Art History, Rutgers University
 Topic: Warhol and “commonist” painting
 Evaluator, proposal for textbook on modern art, Prentice Hall
- 2002 Manuscript evaluator, *Religion and the Arts*
- 2000 Fine arts entries evaluator for *Notable American Women Biographical Dictionary*
- 1999 Awards juror, Annual Members’ Exhibition, Barrett Art Center, Poughkeepsie, NY
- 1998-99 Outside Member, Ph.D. Dissertation Committee, English Department, New York University
 Topic: St. Mark’s Poetry Project and oral poetry in the 1960s
- 1995-present Member, *Religion and the Arts* journal Editorial Committee
- 1994 Mortimer Hays-Brandeis Fellowship Selection Committee
 Appointment to five-member jury to select travel fellowship award recipients (administered through Brandeis University)
- 1993 Eleanor Tufts Award Committee, American Society for Hispanic Art Historical Studies
 Appointment to three-member jury to select the annual award for a distinguished publication on Spanish Art
- 1992 Book proposal evaluator, University of Chicago Press
- 1991-92 and 1990-91 Bunting Institute Fellowship Program, Radcliffe College
 First-stage evaluator, applications in twentieth-century art
- 1980 Film series designer, Institute of Fine Arts, New York University, “Early Twentieth-Century Art and Film”

UNIVERSITY SERVICE: State University of New York, New Paltz (highlights)

SUNY New Paltz Conferences, Symposia, and Lectures

- 2018 Moderator, two gallery talks by students about the exhibition *Marking Time*, Dorsky Museum (March)
- Participant, “Tribute to the Life of Terry Adkins,” Sojourner Truth Library (October)
- 2016 Co-moderator, School of Fine and Performing Arts panel, Women’s Leadership Summit, in collaboration with student co-moderator Miquael Williams and distinguished alumni and friends of SUNY New Paltz Kristine Corso Tolmie, Vicky Jeudy, Renee Levine, Katherine McKenna, Christine Mullen Kreamer, and Donna Suchan Smeland (April)
- 2015 Guest lecturer, “Curating Goya,” in the course Introduction to Museum Studies, ARH451 (April)
- Speaker, “A Modern Art Dealer and Her Artist Friends: Betty Parsons, Helène Aylon, and Saul Steinberg,” co-presentation with the artist Helène Aylon in connection with the exhibition *Reading Objects 2015*, Samuel Dorsky Museum of Art (October)
- 2012 Speaker, program about publishing work by students, presented to the School Fine and Performing Arts Advisory Board, State University of New York at New Paltz (June)
- 2010 Organizer and moderator, “Warhol’s Photography as Art and Life,” with Jenny Moore and Neil Printz (Andy Warhol Foundation) and Shelley Rice (New York University), sponsored by the Samuel Dorsky Museum of Art (September)
- Speaker, “Undergraduate Research in the Humanities: Obstacles and Opportunities,” colloquium for faculty about faculty-student research (April)
- Guest lecturer, Goya’s art, Department of Foreign Languages, in a course on Spanish culture (March)
- Participant, Council on Undergraduate Research (CUR) Institute, “Mentorship, Collaboration and Undergraduate Research in the Social Sciences and Humanities,” Mesa Community College, Mesa, Az. (February)
- 2008 Speaker introduction at the Second Annual Dennis O’Keefe Memorial Lecture, “The Changing Image of New Paltz,” by Professor Emeritus William B. Rhoads (September)
- Moderator, Writing Board Symposium, “Cosmopolitan Modernism: Found in Translation” (April)

- 2006 Lecturer, “Self and Other,” Honors Center Lecture Series (November)
- Participant, post-performance discussion of the play *Fefu and her Friends* (November)
- 2004 Interviewer, “A Conversation with Rimer Cardillo,” sponsored by the Samuel Dorsky Museum of Art (November)
- Guest lecturer, “Why Do Goya’s *Disasters of War* Always Seem Timely?” for the graduate level Art Department Intermedia Seminar (October)
- Co-Organizer and Moderator, Writing Board symposium, “Creating Books: The Artist’s Perspective,” with artist Alison Knowles, Printed Matter Director David Platzker, and SUNY New Paltz Art Department Faculty Francois Deschamps and Clifton Meador (April)
- Organizer, “Art History on Display: Why Do Universities Have Museums?” lecture by Kimerly Rorschach, Director, Smart Art Museum, University of Chicago (now Director, Nasher Museum, Duke University), sponsored by the Art History Department and the School of Fine and Performing Arts (April)
- Lecturer, “R. B. Kitaj’s *In Our Time*,” Samuel Dorsky Museum of Art (April)
- 2003 Organizer, with the student-run Art History Association, lecture on African-American photography by Deborah Willis (November)
- Lecturer, “Homer Simpson as Outsider Artist,” in the Philosophy Club lecture series (May)
- 2002 Moderator, Writing Board symposium, “Language as Power: Limitations and Possibilities Post-September 11,” with journalist Bernard Stein and writer Robert Polito (April)
- 2001 Co-organizer and Co-moderator, Writing Board symposium on critical writing, with three *New York Times* writers, including art critic Ken Johnson (April)
- 2000 Guest lecturer for the interdisciplinary course Lively Arts of New York; lecture on the Metropolitan Museum exhibition, “Painters in Paris 1895-1950”
- 1999 Co-organizer and participant, two-part symposium, “Dead Warhol,” New School University and SUNY New Paltz (November)
- Lecturer, “Warhol’s Posthumous Reputation,” part one, New School University, and Moderator, part two, SUNY New Paltz; also participating

were painter Deborah Kass, art historian Neil Printz, and writer Wayne Koestenbaum

- 1998 Guest lecturer, English Department composition course; lecture about the collaborations of Jean-Michel Basquiat and Andy Warhol
- 1997 Panel organizer and speaker, Arts Now Conference, "Subject to Desire: Refiguring the Body," SUNY New Paltz (November)
Panel: "Warhol's Body of Desires"
Lecture: "Desire and the Flawed Body: Warhol's Male Nude Paintings of 1977"
- 1996-2001 Member, Steering Committee, Biennial Arts Now Conference, School of Fine and Performing Arts
Conference themes: art and violence (2001); art and the audience (1999); art and the body (1997)

SUNY New Paltz Committees and Other Service

- 2018-20 Chair (2018-19) and Member, Central Committee on Salary Increase
- 2017-18 Chair, Department of Art History Personnel Sub-Committee
- 2017-present Member, School of Fine & Performing Arts Council
- 2015 Member, Honors Program Advisory Council
- 2013-14 Member, Strategic Plan Committee, School of Fine and Performing Arts
- 2012-13 Member, Search Committee, position in Ancient Art, Art History Department
- 2011-12 Member, Fellowships and Scholarships Board
- 2010-14 Chair (2010-13) and Member, Reappointment, Tenure and Promotion Committee
- 2008-09 Member, Search Committee, Dean of the School of Fine and Performing Arts
- 2008-13 Member, Ad Hoc Acquisitions Committee, Samuel Dorsky Museum of Art
- 2007 Preparation of successful Secretary 1 upgrade proposal for Art History Department
- 2007-08 Member, Search Committee, Islamic and Medieval Art, Art History Department
- 2006 Member, Search Committee, Ancient Art, Art History Department
Member, Search Committee, Art Education Department (2 positions)
- 2005-06 Member, University Faculty Academic Senate
- 2004-present Member, Library Advisory Council
- 2004-05 Chair, Search Committee, position in American Art and Architecture, Art History Department
- 2004 Member, Search Committee, Acting, Theatre Department, School of Fine and Performing Arts
- 2003-Spring 2007 Faculty Liaison to the Art History Association (a student association)

2003 Member, Search Committee, position in Ancient Art, Art History Department
Member, Search Committee, Visual Resources Librarian, Art History Department

2002-04 Member, Central Committee on Tenure and Reappointment

2002 Member, Search Committee, Dean of the School of Fine and Performing Arts

2001 Member, Search Committee, position in African or Latin American Art, Art History Department

2000-02 Member, Advisory Council, Samuel Dorsky Museum of Art

2000 Chair, Search Committee, position in Renaissance and Baroque Art, Art History Department

1999-2001 Member, Steering Committee, Middle States Association Decennial Review

1999-2011 Member, Honors Program Advisory Council; admissions subcommittee member, 2000-02 and Spring 2008

1998 Chair, Search Committee, Curator, Samuel Dorsky Museum of Art

1997 Member, Search Committee, Assistant Professor of Painting

1996-2008 Member, University Writing Board

on-going Organizer, yearly bus trips to museums in Manhattan, Art History Department
Reader, MA thesis committees, Art Education Graduate Program
External Member, MFA and BA thesis committees, Art Department
Undergraduate advisor, Art History Department

UNIVERSITY SERVICE: Boston College (selected highlights)

1994-95 Curriculum Committee member, Women's Studies Program

1993 Guest Lecturer, "Jean Baudrillard's *America* and Some French Views of Popular Culture in the United States," course on French Literature, Department of Romance Languages and Literatures, Boston College (April and November)

1992-95 Member, American Studies Program

1991 Lecturer, "Goya and the Satirical Print in England and on the Continent, 1730-1850," Boston College Museum of Art (March)

1989-90 Member, Museum Director Search Committee

1989 Moderator, "Art Collecting Today" Panel Discussion, Boston College Museum of Art (March)
Lecturer, "Goya and the Spirit of Enlightenment"
Boston College Faculty Evening, Museum of Fine Arts, Boston (March)

1988-90 Organizer, Fine Arts Department Colloquium Series

1988 Lecturer, "Caricature and Satire in Goya's Art" Colloquium, Fine Arts Department, Boston College (December)

CONSULTING WORK and PRESS INTERVIEWS (selected)

- 2020 Interviewee for the article, “Why Francisco de Goya’s Prints Are a Safe Bet for Cautious Collectors,” by Samuel McIlhagga, *Artsy*, September 10: <https://www.artsy.net/article/artsy-editorial-francisco-de-goyas-prints-safe-bet-cautious-collectors>
- 2016 Interviewee for the article, "How Andy Warhol's 1963 Film 'Sleep' Paved the Way for Today's Pop Art Stunts," by Theresa Fisher, posted at the website, Van Winkle's: Exploring the Science, Culture and Curiosities of Sleep, February 23, 2016, and re-posted January 5, 2017: <https://vanwinkles.com/looking-back-at-andy-warhol-s-1963-film-sleep>
- 2013 Interviewee for the news story, “Art Dealer Faces Charges in Forgery Case,” by Joel Rose, Morning Edition, National Public Radio, broadcast August 19, 2013: www.npr.org/2013/08/19/213401661/n-y-art-dealer-to-go-on-trial-in-forgery-case
- 2013 Interviewee for the story “Are Lady Gaga and Jay Z the New Warhols, Basquiats?” by Brenna Ehrlich, MTV News, August 21, 2013: www.mtv.com/news/articles/1712688/lady-gaga-jay-z-applause-magna-carta-music-art.jhtml
- 2013 Interviewee for “Ask an Expert: Why Is There Graffiti?” by Phillip Leidner, in “Generation SUNY Blog,” posted October 23: <http://blog.suny.edu/2013/10/ask-an-expert-why-is-there-graffiti/>
- 2013 Consultations on a Chinese translation of *POPism: The Warhol Sixties* by Andy Warhol and Pat Hackett; translator, Kou Huaiyu (Beijing)
- 2010 Expert Witness Report, Simon-Whelan et al. v. The Andy Warhol Foundation for the Visual Arts, Inc., et al., for the law firm Boies, Schiller & Flexner
- 2007-08 Research and commentary on Goya for a documentary film about the piano suite and opera, *Goyescas*, composed by Enrique Granados (Fall 2007 research and consultations; Spring 2008 filmed interview; film produced, 2008)
- 1999 Consultant for the essay “Goya’s Quinta del Sordo: Reconstructed,” in *Nest: A Quarterly of Interiors* (Fall issue)
- Research Consultant, Christie’s Contemporary, New York, catalogue for November 16 auction, item no. 17 (Warhol, *Last Supper*)
- 1998 Research Consultant, Christie’s Twentieth Century Art, New York, for essay, “The Iconic Image,” catalogue of November 19 auction, discussing item nos. 355-358 (Warhol, *Yellow Flowers*, *Orange Marilyn*, *Triple Elvis*, and *Red Liz*)

PROFESSIONAL ORGANIZATIONS

- College Art Association, member
American Society for Hispanic Art Historical Studies, member
American Society for Eighteenth-Century Studies, member
Historians of Eighteenth-Century Art, member

WORK in PROGRESS

- * “The Interconnections of Satire and Censorship in Goya’s Prints and Drawings,” essay based on a 2017 a conference talk at the University of Gothenburg, for a volume entitled *Satire and the Multiplicity of Forms, 1600-1830: Textual and Graphic Transformations*, edited by Per Sivefors, Cecilia Rosengren, and Rikard Wingård, to be published by Manchester University Press; manuscript accepted, polished, and submitted in its completed form; projected publication date, 2021.
- * “The Victim as Martyr: The ‘Black Legend’ and Eighteenth-Century Representations of Inquisition Punishments,” essay for the interdisciplinary book, *The Black Legend in the Eighteenth Century: National Identities under Construction*, co-edited by Catherine Jaffe and Karen Stolley, under contract with Oxford University Studies in the Enlightenment; essay submitted, October 2020; projected publication date, 2021 or 2022.
- * Exhibition, symposium, and publication project on Warhol, under contract, University of Pennsylvania: consulting work on the exhibition, currently scheduled to open in 2022 (postponed from 2020 due to Covid); essay and interview with an art collector for the catalogue (manuscripts completed); principal organizer of a symposium and main contributor to a successful proposal for funding from the Terra Foundation for American Art to support the symposium, which is entitled “Translating Warhol” and is scheduled for 2022.
- * Talk in a book presentation celebrating the publication of *No solo Velázquez*, a collection of essays on Spanish art by Jonathan Brown (Madrid: Cátedra, 2020), King Juan Carlos I of Spain Center, New York University (NYU KJCC), February 16, 2021.

01/21