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Education

- 1974 Ph.D., Department of Fine Arts, Harvard University
 Dissertation: "Monet and His Critics" (Michael Fried, director)
- 1969 A.M., Department of Fine Arts, Harvard University
 Qualifying paper: "Cézanne at Auvers"
- 1968 A.B., Department of History and Literature, Harvard College, magna cum laude
 Honors thesis: "Baudelaire and Delacroix"

Appointments

- 2009-12 Chairman, Department of History of Art, Bryn Mawr College
- 2000-03 Director, Center for Visual Culture, Bryn Mawr College
- 1999-2003 Chairman, Department of History of Art, Bryn Mawr College
- 1994-95 Chairman, Department of History of Art, Bryn Mawr College
- 1993- Leslie Clark Professor in the Humanities, Bryn Mawr College
- 1987- Professor, Department of History of Art, Bryn Mawr College
- 1985-88 Chairman, Department of History of Art, Bryn Mawr College
- 1983-93 Lecturer, Philadelphia Association for Psychoanalysis
- 1982-83 Acting Chairman, Department of History of Art, Bryn Mawr College
- 1981-87 Associate Professor, Bryn Mawr College, Department of History of Art
- 1979-80 Visiting Member, The Institute for Advanced Study, Princeton
- 1976 Visiting Assistant Professor, Department of History of Art,
 Yale University (summer)
- 1975-81 Assistant Professor, Department of History of Art, Bryn Mawr College
- 1975-78 Rosalyn R. Schwartz Lectureship, Bryn Mawr College
- 1973 Visiting Lecturer, Department of Fine Arts, Harvard University
- 1971-72 Teaching Assistant, Department of Fine Arts, Harvard University

Distinctions

- 2003 Fellow, John Simon Guggenheim Memorial Foundation
- 2002 Rosalyn R. Schwartz Teaching Award, Bryn Mawr College
- 1992 Lindback Foundation Award for Distinguished Teaching,
 Bryn Mawr College
- 1989 Fellow in Residence, Camargo Foundation, Cassis, France
- 1988 Research Award, American Philosophical Society
- 1982 Summer Stipend, National Endowment for the Humanities
- 1979-80 Kress Fellow, The Institute for Advanced Study, Princeton
- 1972-75 Junior Fellow, Society of Fellows, Harvard University

1968-72 Graduate Prize Fellow, Harvard University
1968 Phi Beta Kappa, Harvard College
1967 Detur Book Prize, Harvard College

Books

Face Painting: Self-Portraiture and Self-Representation in France from Montaigne and Poussin to Duchamp and Lacan (in preparation).

Monet and Method: Essays on Art and Art History, 1975-2010 (in preparation).

Lacan Reframed: A Guide for the Arts Student (London: I. B. Tauris, 2008).

Monet, Narcissus, and Self-Reflection: The Modernist Myth of the Self (Chicago and London: University of Chicago Press, 1994).

Reviews: Art Journal 54 (Fall 1995): 107-10 (Jennifer L. Shaw).

Les Cahiers du Musée National d'Art Moderne 54 (Winter 1995): 122-23 (Thierry Davila).

The Art Bulletin 78 (June 1996): 365-67 (John House).

Art History 22 (December 1999): 756-59 (Anthea Callen).

Claude Monet (New York: Rizzoli, 1994).

Monet and His Critics (New York and London: Garland Publishing, 1976).

Review: The Art Bulletin 62 (March 1980): 171-72 (Joel Isaacson).

Essays in books and catalogues

“Les fluidités du moi: L'autoportrait en Narcisse de l'impressionnisme à l'internet,” in L'Impressionnisme et la “subtile fluidité contemporaine,” ed. Frédéric Cousinié (Rouen: Université de Rouen, 2012).

“Reconstructing Manet,” in Perspectives on Manet, ed. Therese Dolan (Aldershot, England and Burlington, Vermont: Ashgate Publishing, 2012).

“Face Painting: Self-Representation in France from Montaigne and Poussin to Duchamp and Lacan,” in Changing Bodies: Concepts and Images of the Body in Western Art, ed. Shai-Shu Tzeng (Taipei: SMC Publishing 2004), 111-29.

“October’s Lacan, or In the Beginning Was the Void,” in Lacan in America, ed. Jean-Michel Rabaté (New York: Other Press, 2000), 139-52.

“Mutual Facing: A Memoir of Freedom,” in Refracting Vision: Essays on the Writings of Michael Fried, ed. Jill Beaulieu, Mary Roberts, and Toni Ross (Sydney: Power Publications, 2000), 289-323.

“Between Art History and Psychoanalysis: I/Eye-ing Monet with Freud and Lacan,” in The Subjects of Art History: Historical Objects in Contemporary Perspective, ed. Mark A. Cheetham, Michael Ann Holly, and Keith Moxey (Cambridge: Cambridge University Press, 1998), 197-212.

“Alter Egos--Close Encounters of the Paranoid Kind: W. R. D. Fairbairn, Salvador Dali, and Me,” in Fairbairn, Then and Now, ed. Neil Skolnick and David E. Scharff (Hillsdale, NJ: Analytic Press, 1998), 179-96.

“Manet's Man Meets the Gleam of Her Gaze: A Psychoanalytic Novel,” in 12 Views of Manet's ‘Bar’, ed. Bradford R. Collins (Princeton: Princeton University Press, 1996), 250-77.

Reviews: Art History 20 (September 1997): 477-82 (Paul Smith).

Nineteenth Century Studies 112 (1998): 111-25 (Elizabeth Mansfield).

“Forward,” in Philip Callow, Vincent van Gogh: A Life (Norwalk, Conn.: Easton Press, 1995), xv-xviii.

- “Hijack,” in Jack Levine, Midtown Payson Galleries, New York, 1993.
- “To See or Not to See: The Myth of Diana and Actaeon in the Eighteenth Century,” in Colin B. Bailey, The Loves of the Gods: Mythological Painting from Watteau to David, Galeries Nationales du Grand Palais, Paris, Philadelphia Museum of Art, Kimbell Art Museum, 1991-92, 73-95.
- “The Scar of Language: Rohrer's Filial Fields,” in Warren Rohrer, Marian Locks Gallery, Philadelphia, 1991.
- “Monet, Fantasy, and Freud,” and “Monet, Madness, and Melancholy,” in Psychoanalytic Perspectives on Art, ed. Mary Mathews Gedo, 3 vols. (Hillsdale, NJ, and London: Analytic Press, 1985-88), 1: 29-55, 2: 111-32.
- “Monet's Cabane du Douanier,” in Fogg Art Museum Annual Report 1971-72 (Cambridge, Mass.: Harvard University, 1975), 32-44.

Selected Periodical Articles

- “Aesthetics of Biological Diversity by A. Ross Kiemer: An An-Aesthetic Response,” Human Ecology Review 3:2 (Winter 1996-97): 161-62.
- “Virtual Narcissus: On the Mirror Stage with Monet, Lacan, and Me,” American Imago 53 (Spring 1996): 91-106.
http://muse.jhu.edu/journals/american_imago/v053/53.1levine.html
- “Courbet, Bronzino, and Blasphemy,” New Literary History 22 (Summer 1991): 677-714.
- “Monet's Series: Repetition, Obsession,” October 37 (Summer 1986): 65-75.
- “Moxey's Moxie and the Summers of '84: Intention and Interpretation in the History of Art--A Commentary,” New Literary History 17 (Winter 1986): 323-31.
- “Seascapes of the Sublime: Vernet, Monet, and the Oceanic Feeling,” New Literary History 16 (Winter 1985): 377-400.
- “Warren Rohrer's Fields,” Arts Magazine 58 (Dec. 1983): 74-75.
- “Structures of Sound and Image in The Rules of the Game,” Quarterly Review of Film Studies 7 (Summer 1982): 211-24.
- “The 'Instant' of Criticism and Monet's Critical Instant,” Arts Magazine 55 (Mar. 1981): 114-21.
- “Courbet in His Landscape,” Arts Magazine 54 (Feb. 1980): 67-69.
- “The Window Metaphor and Monet's Windows,” Arts Magazine 54 (Nov. 1979): 98-104.
- “Portrait and Painting in the Second Empire,” Arts Magazine 53 (Dec. 1978): 90-93.
- “Monet and Cézanne: Beyond Impressionism,” Arts Magazine 53 (Nov. 1978): 156-57.
- “Monet, Lumière, and Cinematic Time,” The Journal of Aesthetics and Art Criticism 36 (Summer 1978): 441-47.
- “Décor/Decorative/Decoration in Claude Monet's Art,” Arts Magazine 51 (Feb. 1977): 136-39.
- “Monet's Pairs,” Arts Magazine 49 (June 1975): 72-75.
- “Monet's Gare Saint-Lazare,” Fogg Art Museum Newsletter, 12 (June 1975), 7.

Selected Reviews

- Miriam Leonard, ed., Derrida and Antiquity (Oxford: Oxford University Press, 2010), in Bryn Mawr Classical Review 2011.
- Dawn Ades and Michael Taylor, Dalí (New York: Rizzoli in association with the

- Philadelphia Museum of Art, 2004), in CAA.reviews, posted October 2005, <http://www.caareviews.org/reviews>
- Wayne Andersen, Freud, Leonardo da Vinci, and the Vulture's Tail: A Refreshing Look at Leonardo's Sexuality (New York: Other Press, 2001), in The European Legacy: Toward New Paradigms 9:2 (April 2004): 255-57.
- Aruna D'Souza, ed., Self and History: A Tribute to Linda Nochlin (London and New York: Thames & Hudson, 2001), in Woman's Art Journal 24 (Spring/Summer 2003): 49-52.
- Jonathan Crary, Suspensions of Perception: Attention, Spectacle, and Modern Culture (Cambridge: MIT Press, 1999), in Bryn Mawr Review of Comparative Literature 3.1 (Fall 2001). <http://www.brynmawr.edu/bmrc/Fall2001/Crary.html>
- Richard Brilliant, My Laocoön: Alternative Claims in the Interpretation of Artworks (Berkeley: University of California Press, 2000), in Bryn Mawr Classical Review 2001.08.34. <http://ccat.sas.upenn.edu/bmcr/2001/2001-08-34.html>
- Linda Nochlin, Representing Women (New York: Thames and Hudson, 1999), and Griselda Pollock, Differencing the Canon: Feminist Desire and the Writing of Art's Histories (London and New York: Routledge, 1999), in Woman's Art Journal 22 (Spring/Summer 2001): 62-66.
- Mary D. Sheriff, The Exceptional Woman: Elisabeth Vigée-Lebrun and the Cultural Politics of Art (Chicago and London: University of Chicago Press, 1996), and Abigail Solomon-Godeau, Male Trouble: A Crisis in Representation (London and New York: Thames & Hudson, 1997), in Woman's Art Journal 20 (Fall 1999/Winter 2000): 44-46.
- Paul Hayes Tucker et al., Monet in the 20th Century (New Haven and London: Yale University Press with Royal Academy of Arts, London, and Museum of Fine Arts, Boston, 1998), in CAA.reviews April 21, 1999, <http://www.caareviews.org/reviews/tucker.html>
- Anne Higonnet, Berthe Morisot's Images of Women (Cambridge, Mass., and London: Harvard University Press, 1994), in The European Legacy: Toward New Paradigms 2.5 (August 1997): 896-97.
- Stephen F. Eisenman et al., Nineteenth-Century Art: A Critical History (New York: Thames and Hudson, 1994), and Francis Frascina et al., Modernity and Modernism: French Painting in the Nineteenth Century (New Haven and London: Yale University Press with The Open University, 1993), in Woman's Art Journal 18 (Spring/Summer 1997): 50-52.
- Henry Staten, Eros in Mourning: Homer to Lacan (Baltimore and London: Johns Hopkins University Press, 1995), in Bryn Mawr Classical Review 7.2 (1996): 165-67. <http://ccat.sas.upenn.edu/bmcr/1996/96.01.12.html>
- Hollis Clayson, Painted Love: Prostitution in French Art of the Impressionist Era (New Haven and London: Yale University Press, 1991), in Woman's Art Journal 15 (Fall 1994/Winter 1995): 49-51.
- Jane Davidson Reid, The Oxford Guide to Classical Mythology in the Arts, 1300-1990s (Oxford: Oxford University Press, 1993), in Bryn Mawr Classical Review 5 (August 1994):447-50. <http://ccat.sas.upenn.edu/bmcr/1994/94.09.17.html>
- Eunice Lipton, Alias Olympia: A Woman's Search for Manet's Notorious Model & Her Own Desire (New York: Charles Scribners' Sons, 1992), Otto Friedrich, Olympia: Paris in the Age of Manet (New York: Harper Collins, 1992), Griselda Pollock, Avant-Garde Gambits 1888-1893: Gender and the Color of Art History

- (New York: Thames and Hudson, 1992), in Art Journal 52 (Winter 1993): 87-91.
- Franklin R. Rogers, Painting and Poetry: Form, Metaphor, and the Language of Literature (Lewisburg, London, and Toronto: Associated University Presses, 1985), in Semiotica 75 (1989): 181-86.
- Dennis Dutton, ed., The Forger's Art: Forgery and the Philosophy of Art (Berkeley: University of California, 1985), in Michigan Quarterly Review 24 (Fall 1985): 670-74.
- T. J. Clark, The Painting of Modern Life: Paris in the Art of Manet and His Followers (New York: Knopf, 1985), in The Philadelphia Inquirer, May 26, 1985, P 7.
- Charles Rosen and Henri Zerner, Romanticism and Realism: The Mythology of Nineteenth-Century Art (New York: Viking, 1984), in Raritan 4 (Winter 1985): 133-45.
- Nicolas Tertulian, Georges Lukás: Etapes de sa pensée esthétique (Paris: Le Sycomore, 1980), in The Journal of Aesthetics and Art Criticism 40 (Spring 1982): 334-36.
- Joel Isaacson, Claude Monet: Observation and Reflection (Oxford: Phaidon Press, 1978), in The Art Bulletin 62 (June 1980): 331-32.
- Seymour Howard, Sacrifice of the Hero: The Roman Years: A Classical Frieze by Jacques-Louis David (Sacramento: E. B. Crocker Art Gallery, 1975), in The Art Bulletin 59 (Sept. 1977): 444-47.
- Michèle Cahen Cone, The Roots & Routes of Art in the 20th Century (New York: Horizon Press, 1975), in Bryn Mawr Alumnae Bulletin 58 (Winter 1977): 23-24.
- Standish D. Lawder, The Cubist Cinema (New York: New York University Press, 1975), in University Film Study Center Newsletter 6 (Feb. 1976): 5-6.

Selected Lectures

2010

“Les fluidités du moi: L'autoportrait en Narcisse de l'impressionnisme à l'internet,”
Université de Rouen, France

2009

“The Family in Art and Psychoanalysis: Freud, Lacan, Leonardo, and Rubens,”
Lucy Daniels Foundation, North Carolina Museum of Art

“The Family in Art and Psychoanalysis: Freud, Lacan, Kristeva, Ettinger,
Leonardo, Rubens, Cassatt,” Pennsylvania Academy of Fine Arts

2007

“Monet's Pastels,” Clark Art Institute, Williamstown

2004

“Manet, Makeup, and Mirrors: In Praise of Maquillage,” Philadelphia Museum of Art

“Making up van Gogh,” Bryn Mawr Film Institute

“Maquillage,” Bryn Mawr College, Center for Visual Culture

2003

“Face Painting and Mirror Images: Self-Representation and Self-Portraiture in France,”
University of Delaware

2002

“Face Painting: Psychoanalysis and Portraiture--1500 to 2000,” Lucy Daniels
Foundation, North Carolina Museum of Art

“Face Painting: Self-Representation in France from Montaigne and Poussin to Duchamp and Lacan,” National Taiwan Normal University, Taipei

“Face Painting: Self-Portraiture in France from Marcia to Marcel Duchamp, 1400-1990,” Bryn Mawr College, Center for Visual Culture

2001

“Where Jew-essence was, there shall Jouissance be’: Self-Portrait as a Jewish Joke,” College Art Association, Chicago

“Glenmede: From Ivanhoe to the Internet,” Bryn Mawr College

“Face Painting: Self-Representation in France from Montaigne and Poussin to Duchamp and Lacan,” Binghamton University

2000

“The History of Art History: An Illustrated Story,” Art Seminar Group, Baltimore

“From Jew-Essence to Jouissance: On Self-Portraiture as a Jewish Joke,” Bryn Mawr College, Center for Visual Culture

1999

“Portraits and Portrait Painting in France, 1789-1880: A Commentary, or When the Phallus Appears,” College Art Association, Los Angeles

“Everything You Always Wanted to Know About Modernism and Post-Modernism But Were Afraid to Ask: A Primer in Two Easy Lessons,” Art Seminar Group, Baltimore

“What Is Visual Culture? A Welcome,” Bryn Mawr College, Center for Visual Culture

“Art Criticism: A User’s Guide,” Art Seminar Group, Baltimore

1998

“Monet’s Modernism or, The Façades of Painting in 1900,” University of Michigan

“In the Name of the Father: A Discussion of ‘Madonna and Child Configurations’ by Paulina F. Kernberg, M. D.,” Philadelphia Psychoanalytic Society

“October’s Lacan: In the Beginning Was the Void,” University of Pennsylvania

“Monet’s Modernism,” Walters Art Gallery, Baltimore, Shelburne Museum, Vermont, Art Seminar Group, Baltimore

1997

“Feminism in the Classroom,” College Art Association, New York

“Monet's Modernism or, Death in Venice,” Kimbell Art Museum, Fort Worth

1996

“Eye and I in the Self-Portraits of Cézanne,” Philadelphia Museum of Art

“Alter Egos: Close Encounters of the Paranoid Kind Between W.R.D. Fairbairn, Salvador Dali, and Me,” New York Academy of Medicine

“Cézanne's Hats,” University of the Arts, Philadelphia

“Lacan's Cézanne,” University of Pennsylvania

1995

“Agency in Art History: A Response,” College Art Association, San Antonio

“Freedom: A Self-Portrait,” University of Pennsylvania

“Virtual Narcissus,” International Association for Philosophy and Literature, Villanova University

1994

“Monet, Narcissus, and Self-Reflection,” Philadelphia Psychoanalytic Institute, Temple University

1993

- "Monet's Gardens," Norton Museum of Art, West Palm Beach
 "Degas and Women at the Races," Jupiter Island Club, Hobe Sound
 "Cindy Sherman, Mary Kelly, and Maternity," Philadelphia Association for
 Psychoanalysis
 "Becaws: A Response to Mary Ann Caws," Bryn Mawr College
 "Sons and Mothers: A Response to Svetlana Alpers and Rosalind Krauss," University of
 Pennsylvania
 "The Artist and His Br/other, or It Takes Two (At Least) to Make a Van Gogh,"
 Villanova University
 1992
 "Degas and the Dance of Interpretation," Colby College
 "Manet, Monet, and the Self," Philadelphia Association for Psychoanalysis
 1991
 "German Expressionism, Neo-Expressionism and Self-Psychology," Philadelphia
 Association for Psychoanalysis
 "Monet, Narcissus, and Self-Reflection," Villanova University
 1990
 "Freud and Antiquity," Philadelphia Association for Psychoanalysis
 "Monet, Narcissus, and Self-Reflection," Washington Society of Psychoanalytic Psychology
 1989
 "The Naked Body and the Naked Gaze: The Myth of Diana and Actaeon in French Art,"
 Camargo Foundation, Cassis, France, Hebrew University of Jerusalem, Reed
 College, University of California, Santa Cruz
 1988
 "Psychoanalysis, Duchamp, and Surrealism," Philadelphia Association for
 Psychoanalysis
 "An Ocean Apart: Winslow Homer and Claude Monet," Portland Museum of Art
 1987
 "The Representation of the Female Body in Watteau, Courbet, and Manet," Philadelphia
 Association for Psychoanalysis
 "Art History's Eye/I," College Art Association, Boston
 "Matriarchs and Patriarchs: Representations of the Jew as Other in Western Art,"
 Swarthmore College
 "Monet's Eye/I," Bowdoin College
 "Ten Postures of Opposition: A Study Group at Bryn Mawr," University of Virginia
 1986
 "Monet's Series: Repetition, Obsession," College Art Association, New York
 "Ids and Archetypes: Freud, Jung, and Jackson Pollock," New York University
 "Psychoanalysis, Abstract Expressionism, and Jackson Pollock," Philadelphia
 Association for Psychoanalysis
 "Monet's Eye/I," University of Delaware
 1985
 "Modern Art and Psychoanalysis: Cézanne, Van Gogh, Gauguin," Philadelphia
 Association for Psychoanalysis
 1984
 "Freud on Leonardo and Michelangelo," Philadelphia Association for Psychoanalysis

“Moxey's Moxie and Summers of '84: Intention and Interpretation in the History of Art,”
University of Virginia

“The Judgment of Paris and Judgments of Critics,” Bryn Mawr College

“Monet, Narcissus, and Self-Reflection,” University of Pennsylvania
1983

“Ut pictura amor: Love and Painting in 1859,” College Art Association, Philadelphia

“Monet, Narcissus, and Self-Reflection,” Miami University, Oxford, OH

“Modern Art and Psychoanalysis: Monet, Mondrian and Picasso,” Philadelphia
Association for Psychoanalysis

“The Representation of Women in 18th-Century France: The Bath of Diana,” Huntington
Library, San Marino, CA

1982

“Realism and the Paintings of Thomas Eakins,” Bryn Mawr College

“Leo Steinberg, Art History, and Psychoanalysis,” Philadelphia Association for Psychoanalysis

“The Bible in Art,” Hebrew College, Brookline, MA

“Seascapes of the Sublime: Vernet, Monet, and the Oceanic Feeling,” University of
Virginia, Free University of Berlin, Philadelphia College of Art

“Disrupting Depiction: On Mark and Medium in Podro's 'On Depiction,’” Bryn Mawr College
1981

“Monet's Series: Repetition, Obsession,” University of Pennsylvania
1980

“Monet, Narcissus, and Self-Reflection,” College Art Association, New Orleans,
Princeton University

1979

“Monet, Narcissus, and Self-Reflection,” Bryn Mawr College

1978

“The 'Instant' of Criticism and Monet's Critical Instant,” Museum of Fine Arts, Boston

“Sketch and Series in Monet's Early Work,” Hirshhorn Museum, Washington, D.C.

“Painting in Paris during the Second Empire,” Philadelphia Museum of Art
1977

“The Hollywood Self-Referential Film,” College Art Association, Los Angeles

“A Speculative Essay in the Pre-History of the Cinema: Monet and Cinematic Time,”
New York University

1975

“Monet's Pairs,” Bryn Mawr College

Theses and Dissertations

Ph. D.

2011 (in progress)

Carrie Robbins, Trompe l'oeil in Contemporary Photography

Irina Stotland, Androgyny in the Self-Portraits of Paul Gauguin

2009

Marissa B. Vigneault (University of Nebraska Lincoln), “Expanding Spaces and Porous
Borders in the Artworking of Bracha L. Ettinger”

2005

Kathryn M. Casey, "Color and Alienation: Matisse's Theory of Art"

Ketti Neil [Klare] Scarborough (Community College of Philadelphia), "Modern Primitive Body Art: The Cutting Edge of Queer Performance"

Amanda Thompson Zehnder (Carnegie Museum of Art), "Conversations with the Other: Episodes and Intersections in the Careers of Mary Cassatt and Edgar Degas"

2003

Maya Balakirsky [Katz] (Touro College), "Visual Representation of Émile Zola, 1866-1902: A Case Study in Public Image and Media Spin in Late Nineteenth-Century France"

Jennifer R. Hirsh (Maryland Institute College of Art), "Self-Portraiture and Self-Representation: The Painting and Writing of Giorgio de Chirico"

William Keyse Rudolph (Dallas Museum of Art), "Jean-Joseph Vaudechamp (1790-1864) in France and Louisiana"

2001

Amanda Adams Schedler (Amanda Schedler Fine Art), "The Nation, the Nude, and Desire: An Account of William Etty and His Work in the Nineteenth and Twentieth Centuries" (co-director David Cast)

1999

Jui-Ch'i Liu (National Yang-Ming University), "Carnival Culture and the Engendering of Florine Stettheimer"

Isabelle Loring Wallace (University of Georgia), "Signification and the Subject: The Art of Jasper Johns"

1998

Jill Carrick (Carleton University), "Le Nouveau réalisme: Fetishism and Consumer Spectacle in Postwar France"

1997

Donna L. Wiley (Grenzebach Glier and Associates), "Le grand point est de plaire': Essays on and Around the Work of Hubert Robert"

1996

Paula Birnbaum (University of San Francisco), "Femmes Artistes Modernes: Women, Art, and Modern Identity in Interwar France"

Margaretta Frederick [Watson] (Delaware Museum of Art), "Nineteenth-Century British Patrons of Classical-Subject Painting" (co-director David Cast)

Marcia Werner (Temple University), "Pre-Raphaelite Realism"

1995

Lisa Heer (Boise State University), "The Production, Consumption, and Criticism of Copies after the Old Masters in Eighteenth-Century England" (co-director David Cast)

K. Malcolm Richards (Pennsylvania Academy of Fine Arts), "Negotiations Towards a Self, 1770-1830"

1994

Sarah E. Boehme (Stark Museum of Art), "Seth Eastman: Illustrating the Indian Condition"

1992

Kristen Frederickson, "Gendered Expectations: The Critical Reception of the Life and Work of

- Camille Claudel”
- 1987
Sally L. Gross, “American Manuals for Art Instruction in the Public Schools”
- 1986
Carla M. Puppin (Curtis Institute of Music), “The Critical Responses to Landscape Painting in France, 1830-1851”
- 1985
Roger Benjamin (University of Sydney), “Reading Matisse's ‘Notes d'un peintre’: The Criticism and Theory of Art, 1881-1908” (UMI Research Press, 1986)
Erika Esau (Australian National University), “Anton Romako's Portraits and the Beginnings of Modernism in Vienna”
- 1984
Ann M. Friedman (Nelson-Atkins Museum of Art), “The Grande Commande for the Sculpture Parterre d'eau at Versailles, 1672-83”
- 1983
Suzanne G. Lindsay (University of Pennsylvania), “David D'Angers' Monument to Bonchamps: A Tomb Project in Context”
RuthAnn McNamara (Villanova University), “The Theme of the Learned Painter in Eighteenth-Century British Self-Portraiture”
- 1982
Elizabeth G. Higdon, “Joan Miro's Self-Portraits: Context and Content”
- 1981
Ian J. Lochhead (University of Canterbury), “The Spectator and the Landscape: Attitudes Towards Landscape Painting in the Art Criticism of Diderot and His Contemporaries” (UMI Research Press, 1982)
Mark W. Sullivan (Villanova University), “John F. Kensett: American Landscape Painter”
- 1979
Thérèse Dolan [Stamm] (Temple University), “Gavarni, Caricature, and the Critics” (UMI Research Press, 1981)
- 1978
Anita C. Costello, “Picasso's Vollard Suite” (Garland Publishing, 1979)
- M.A.
- 2009
Carrie M. Robbins, “Intentionality and Automatism: On Michael Fried and Photography”
- 2008
Joanne D’Elia Payson, “The Art Collection of Joan Whitney Payson”
- 2007
Elizabeth Catanese, “The Unseen Film: Cindy Sherman’s Untitled Film Stills, Adrienne Rich’s Poetry, and Jean-Luc Godard’s Films”
- 2001
Maya Balakirsky, “Portraiture, Caricature, and Pornography in the Imagery of the Dreyfus Affair”

- Linda Leeuwrik (Idaho State University), "Striving for the Absolute: An Hegelian Reading of Kandinsky"
- Maxim Leonid Weintraub, "The Innocence of Becoming: Bruce Nauman and the Subjective Void"
- 2000
- Amanda Zehnder, "The Concept of the Avant-Garde in the Nineteenth Century, Camille Pissarro and the Beginnings of a New Tradition"
- 1996
- Jui-Ch'i Liu, "The Subversive Spaces of Femininity in Henri Matisse's Paintings"
- Isabelle L. Wallace, "The Outcome of the Dance: Michael Fried and the Iconoclastic Prescription"
- 1995
- Aimee Victoria Achorn, "Stephen Melville's Translations of Deconstruction for the Visual Arts"
- 1992
- Marianne Bers, "Marcel Duchamp and Rose Sélavy"
- Juliana D. Flower, "Myth and Eroticism in Marcel Duchamp"
- Anne S. Hunter, "Marcel Duchamp in View"
- K. Malcolm Richards, "Géricault's Death"
- 1991
- Robert M. Bambic, "Fragmentation and Mastery in the History of Art"
- Paula J. Birnbaum, "Criticism of Gender in Berthe Morisot"
- Kathryn Casey, "Color in Cubism"
- Maria Gonzalez [Stafford] (University of Central Florida), "La Mujer Sufrida in the Works of Frida Kahlo"
- Mary Elizabeth Karoll (www.danshamptons.com), "Julian Schnabel's Projective Method"
- Douglas Schaller, "Clement Greenberg and Modernism"
- 1990
- Margaretta S. Frederick, "J. J. Tissot and Goethe's Faust"
- Patricia L. Reilly (Swarthmore College), "The Taming of the Blue: Writing Out Color in Renaissance Theory"
- 1987
- Sandra Erickson, "Minimal Art and Wittgenstein"
- 1986
- Patricia Likos [Ricci] (Elizabethtown College), "Tradition and Innovation in the American Scenery Paintings of Thomas Cole"
- David R. Tulissio, "The Triumph of the Spraycan School: Graffiti in New York and Philadelphia, 1968-85"
- 1985
- Marcia Werner, "Reflections on Real Allegory"
- 1984
- Elizabeth Gross, "The Reception and Subsequent Impact of Japanese Art in 19th-Century France"
- 1983
- Martina Fineman, "Droit moral and Droit de suite"
- Mary S. Leahy (Bryn Mawr College), "Always Most Sincerely Yours: Mary Cassatt, A Portrait"

1982

Sally L. Gross, "Theodore Earl Butler (1860-1936)"

Carol C. Wolfe, "Joseph Beuys: Truly a Fascinating Enigma"

1981

Roger H. Benjamin, "The Moroccan Paintings of Henri Matisse"

1979

Robert B. Goldsmith (Frick Collection), "The Writings of Paul Signac"

1977

Elizabeth G. Higdon, "Miro and Spanish Mysticism"

Carla M. Puppini, "The Art Criticism of Auguste Jal"

A.B. Honors

2010

Sarah Mitchell, "Clipped, Filed, Pasted and Traced: Henry Darger and his Practices of Collecting"

2007

Amanda Young, "(Re)Constructing the Artist: Modes of Self-Insertion in the Art of Steen and Vermeer" (winner of the M. Carey Thomas Senior Essay Prize)

2006

Elizabeth Catanese, "Undressing and Redressing Cindy Once Again, Once Again: An Analysis of the Productive Instability of Cindy Sherman's Artistic Work"

Emma Chubb, "'Hey, you there! Welcome to the Struggle': Adrian Piper Locates the Other Within"

Zahra Reynolds, "Portraits Beneath the Veil: Concealing and Revealing in Shirin Neshat's Women of Allah"

Nicole M. Wood, "Unifying the Republic or Restoring the Monarchy? Representations of Joan of Arc in the Third Republic"

2005

Veronika Trufanova, "Toulouse-Lautrec's Legacy"

2003

Neta Borshansky, "Homecoming and Homemaking: An Analysis of Zionist Landscape Photography"

Meredith Montague, "What Have They Done to the 'Old Home Place': William Christenberry, Sally Mann, and the Landscape of a Southern Childhood"

1998

Susan Getze, "The Ruined Image: Pluralistic Aesthetics in the Postmodern Age"

Amanda Walker, "Fragonard, Diderot, and the Public Sphere"

1992

Rebecca Jeanne DeRoo (Washington University Saint Louis), "Cindy Sherman's Masquerade"

1985

Ingrid Muan, "Helen Frankenthaler"

1984

Amy M. Schmitter (University of Alberta), "Thesis (generic variety)"

1982

Michael P. Mallon, "Jacques-Louis David in Exile"
1979

Susan B. Schmelzer, "The Language of Portraiture"