GAIL LEVIN – VITA

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ADDRESS

1 Bernard Baruch Way
New York, New York 10010
646-312-4062
gail_levin@baruch.cuny.edu

EMPLOYMENT HISTORY:

ACADEMIC:

Distinguished Professor of Art History, Baruch College and the Graduate School of the City University of New York, 2008--Professor, 1990--2007; Associate Professor, 1988-89; tenured 1988--; Assistant Professor, September 1986-87. Departments of Art History, Fine & Performing Arts, programs of American Studies and Women's Studies.

Drexel Fellow, College of Design, Drexel University, Philadelphia, 1985-86.

Visiting Assistant Professor, Graduate School of the City University of New York, 1979-80.

Assistant Professor of Art History, Connecticut College, 1975-76.

Instructor, The New School for Social Research, 1973-75.

Visiting Instructor, Baruch College, C.U.N.Y., 1974.

Instructor, Drew University, and Newark College of Arts and Sciences, Rutgers University, 1972-73, (part-time).

Junior Instructor, Rutgers College, Rutgers University, 1970-71.

Teaching Assistant, Tufts University, 1969-70.

MUSEUM (see also exhibitions curated):
"Theresa Bernstein: Artist of the 20th Century," (in collaboration with my doctoral student seminar) opening fall 2013 at the James Gallery of the Graduate Center of the City University of New York; touring five other venues.

Guest Co-curator (with Laura Kruger), Hebrew Union College Museum, New York, New York, February 8-July 2007.

Guest Curator, Heckscher Museum of Art, Huntington, NY, 2000.

Guest Curator, IVAM (Instituto Valenciano de Arte Moderno), Valencia, Spain, and Centro Cultural del Conde Duque, Madrid, 1999-2000.

Curator of the Hopper Collection, Whitney Museum of American Art, 1976-1984.

Guest Curator, Tate Gallery, London, 1980.

Guest Curator, The Museum of Modern Art, New York, 1976.

FELLOWSHIPS, HONORS, AWARDS

The Hadassah International Research Institute on Jewish Women at Brandeis University, Research Award, 2010.

Distinguished Fulbright Chair, Roosevelt Center, Middelburg, The Netherlands, September2007-January 2008.

Edward Hopper: An Intimate Biography (1995, 2007), was chosen one of the "Five Best Artist Biographies" ever by the *Wall Street Journal*, July 21, 2007.

National Association of Women Artists, Award for Biography and Art History, April 19, 2007.

Rutgers University, Award for "Distinction in the Humanities," March 2, 2007.

Getty Research Institute, Library Research Grant, 2007.

The Hadassah International Research Institute on Jewish Women at Brandeis University, Research Award, 2006.

Pollock-Krasner/Stony Brook Research Fellowship, 2006-2007.

National Endowment for the Humanities, Fellowship for University Professors, 2006

Fulbright Senior Scholar, 2003-2008; to Japan March 7-April 21, 2006.

Schlesinger Library Research Support Grant, Harvard University, 2005-2006.

Speakers in the Humanities, 2003-2006, New York State Council in the Humanities.

The Hadassah International Research Institute on Jewish Women at Brandeis University, Research Award, 2001.

PSC-CUNY Research Foundation Grant, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005.

National Endowment for the Humanities, Fellowship for University Professors, 1998-99.

Fulbright Scholar Program, Distinguished Roving Lectureship in American Studies, 1998-1999; recommended by the Council for International Exchange of Scholars, but canceled by Asian financial crisis.

Los Angeles Times Book Prize Finalist in Biography, February 23, 1997.

Honorary Doctorate, Simmons College, May 1996.

George Wittenborn Memorial Award from ARLIS/NA, Special Mention for Edward Hopper: A Catalogue Raisonné, 1996.

School Library Journal chooses *Edward Hopper: An Intimate Biography* as the Best American Biography of 1995; A *New York Times* Notable Book of the Year for 1995; *Booklist* Magazine Editors' Choice, 1995.

Chair of Excellence in the Humanities, University of Tennessee, Chattanooga, 1995-96.

PSC-CUNY Research Foundation Grant, 1995.

National Endowment for the Humanities, Grant for Marsden Hartley: A Catalogue Raisonné, 1993-1995.

National Endowment for the Humanities, Fellowship for University Professors, 1994-95, (declined).

PSC-CUNY Research Foundation Grant, 1994.

Carina Ari Memorial Foundation Research Grant, 1993-94, Sweden.

USIA, Arts America lecturer, Belgium, Germany, Denmark, and Sweden, 1993.

National Endowment for the Humanities, Travel Grant for Archival Research in Germany, June 1993.

The Rockefeller Foundation, Bellagio Study and Conference Center, Lake Como, Italy, Scholar in Residence, 1993.

American Academy in Rome, Visiting Scholar, 1993.

PSC-CUNY Research Foundation Grant, 1993.

Donald C. Gallup Fellowship in American Literature, The Beinecke Rare Book and Manuscript Library, Yale University 1992-93.

Smithsonian Institution Fellowship, National Museum of American Art, Post-doctoral short term fellow, 1993.

National Endowment for the Humanities, Travel Grant, 1992.

Scholar Incentive Award, The City University of New York, 1992-93.

The John Sloan Memorial Foundation, Research Grant, 1991.

President's Award for Excellence in Scholarship, 1991, Baruch College, CUNY.

PSC-CUNY Research Foundation Grant, 1991.

National Endowment for the Humanities, Travel Grant, 1989.

American Council of Learned Societies, Grant-in-Aid, 1988.

Andrew W. Mellon Foundation Humanities Seminar for Visiting Scholars, The Humanities Council of New York University, 1988.

Durant Chair in the Humanities, St. Peter's College, Jersey City, New Jersey, 1987-1988.

28th Annual Alumnae Achievement Award, Simmons College, May 31, 1986.

National Endowment for the Humanities, Travel Grant, 1984.

George Wittenborn Memorial Award from ARLIS/NA for Edward Hopper: The Art and the Artist, 1981.

Citation of excellence, Art Libraries Society of New York, for Synchromism and American Color Abstraction, 1910-1925, cited *as a major contribution toward the proper appreciation of an important but neglected movement within American modern art, November 29, 1979.

Rutgers University Graduate Fellow, research award, 1971-1972.

Tufts University Graduate Scholarship, 1969-1970.

Listed in such directories as Who’s Who in America, Who's Who in American Women, Who's Who in American Art, and Who's Who in the East.

DISSERTATION:

”Wassily Kandinsky and the American Avant-garde, 1912-1950.”

MASTER'S THESIS:

”Henry Moore and the Tradition of the Italian Renaissance.”

EDUCATION:

Rutgers University, Ph.D., May 1976, art history.

Tufts University, M.A., May 1970, fine arts.

Simmons College, B.A., June 1969, honors program.

The Sorbonne, University of Paris, 1968, junior year abroad.

Harvard University, summer 1967, three-dimensional design.

The Atlanta College of Art, summer 1966, studio art.

PUBLICATIONS (BOOKS):

Theresa Bernstein: A Century in Art, (lead essayist and editor), Lincoln, NB: University of Nebraska Press, 2013).

Lee Krasner: A Biography, New York: William Morrow, 2011.

Becoming Judy Chicago: A Biography of the Artist, New York: Harmony Books, 2007.

Ethics and the Visual Arts, contributor to and co-editor of anthology with Elaine A. King, New York, Allworth Press, 2006.

Edward Hopper: An Intimate Biography, Alfred A. Knopf, New York, 1995, (as *Edward Hopper. Ein Intimes Porträt*, Paul List Verlag, Munich, 1998;) University of California Press, Berkeley and London, 1998; Second Expanded Edition, New York, Rizzoli Books, 2007; *Edward Hopper Biografia intima* by Johan & Levi Editore, Milano in 2009; in Korean translation, Eulyoo Publishing Co., Ltd., Seoul, Korea, 2012.

Aaron Copland's America: A Cultural Perspective, Watson-Guptill, New York, 2000; Toshindo, Tokyo, Japan, 2003; People's Music Publishing, Beijing, China, forthcoming, [principal co-author with Judith Tick].

Silent Places: A Tribute to Edward Hopper (ed.), Hopper in fiction collected and introduced, Universe Books, New York, 2000.

Edward Hopper: A Catalogue Raisonné, W.W. Norton, Inc., New York and London, 1995 (three volumes & a CD-ROM); Schirmer/Mosel Verlag G.M.B.H., Munich, 1995.

The Poetry of Solitude : A Tribute to Edward Hopper (ed.), Hopper in poetry collected and introduced, Universe Books, New York, 1995; (as La Poesia del Silenzio, Milano, 1997).

Theme and Variation: Kandinsky & the American Avant-garde, 1912-1950, Bullfinch Press, Boston, 1992 [principal co-author].

Marsden Hartley in Bavaria, University Press of New England, Hannover and London, 1989.

Edward Hopper, Fundacion Juan March, Madrid, Spain, 1989.

Twentieth Century American Painting, The Thyssen-Bornemisza Collection, Sotheby Publications, London, 1987; Harper & Row, New York, 1988.

Hopper's Places, Alfred A. Knopf, New York, 1985; (as *Die gemalte Wirklichkeit. Edward Hopper und sein Amerika*, Paul List Verlag, Munich, 1998); University of California Press, Berkeley and London, 1998.

Edward Hopper, Crown Publishers, Inc., New York, 1984; Flammarion, Paris, 1985; Sudwest-Verlag, Munich, 1986.

Edward Hopper: Gli anni della formazione, Electra Editrice, Milan, Italy, 1981.

Edward Hopper: The Art and the Artist, W.W. Norton, Inc., New York, 1980; London, 1981; (as *Edward Hopper 1882-1967 Gemäalde und Zeichnungen*, Schirmer/Mosel Verlag G.M.B.H., Munich, 1981).

Edward Hopper as Illustrator, W.W. Norton, Inc., New York, 1979; London, 1980.

Edward Hopper: The Complete Prints, W.W. Norton, New York, 1979; London, 1980; (as *Edward Hopper 1882-1967 Die Druckgraphik*, Schirmer/Mosel Verlag G.M.B.H., Munich, 1986).

Abstract Expressionism: The Formative Years, Whitney Museum of American Art, 1978; Seibu Museum of Art, Tokyo, 1978; Cornell University Press, 1981 [co-author].

Synchromism and American Color Abstraction, 1910-1925, George Braziller, New York, 1978.

CHAPTERS IN BOOKS:

"Jewish Women Artists as Activists: Theresa Bernstein, Lee Krasner, Judy Chicago, and Helene Aylon," in *Why Jewish Women's History Matters: An Archive of Stories in Honor of Gail Reimer*, edited by Joyce Antler, Jewish Women's Archives, Boston, Massachusetts, 2014.

"Jackson Pollock, Lee Krasner, and a New Concept of 'Nature'," in *Perception of Nature—Construction of Landscape. Global Perspectives*, ed. By Yuko Nakama and Hans Dickel (Tokyo, Japan: Sangensha Publishers Inc., 2014), pp. 246-267.

"Anti-Heroic Images in Contemporary American Art," in *Epos e Antiepos dall'Antichità al Novecento*, CentoPagine. Rivista elettronica internazionale che raccoglie i contributi resi nei Seminari sulla continuità dell'antico; CentoPagine 2011, published online in 2014, **http://hdl.handle.net/10077/9521**

"The Cosmopolitan vs. the National: Shifting Identities in American Art, 1900-1945," in *Art Across America: American Art and* Culture, The National Museum of Korea, Seoul, 2013, pp. 32-53.

"Alfred Stieglitz, les compositeurs contemporains et le Modernisme," in *Carrefour Stieglitz(The Sign of Stieglitz)*, ed. by Jay Bochner and Jean-Pierre Montier (Rennes, France: Presses Universitaire de Rennes, 2012.)

"Aaron Copland's America," in *Making Music for Modern Dance: Collaboration in the Formative Years of a New American Art*, Katherine Teck, ed., Oxford University Press, 2011, pp. 158-160.

"Judy Chicago in Fresno," in *Entering the Picture: Judy Chicago, the Fresno Feminist Art Program and the Collective Visions of Women Artists*, Jill Fields, ed., Routlege Press, 2011, pp. 25-44.

"Swiecka sztuka zydowska: tozsa-mosc sydowska w kontekscie kosmopolityzmju," in *Polak, Zyd, artysta: Tozamosc a awangarda*," ["Secular Jewish Artists: Defining Jewish Identity in Cosmopolitan Terms," in "Jewish Identities and Avant-garde Movement in Poland,"] Muzeum Sztuki, Lodz, Poland, 2010, pp. 169-187.

"Reflections on Lee Krasner and Jewish Culture of Eastern Europe" in *Jewish Artists in Central-Eastern Europe,"* The First Congress of Jewish Art in Poland, Conferences of the Polish Society of Oriental Art, vol. III., eds. Jerzy Malinowski, Renata Piatkowska, and Tamara Sztyma-Knasieka, Warsaw, 2010.

Entries on Edward Hopper, Marsden Hartley, Morgan Russell, and Synchromism in *Grove Encyclopedia of American Art*, Oxford University Press, 2010.

"Art World Power and Women's Incognito Work: The Case of Edward and Jo Hopper," in *Gender, Sexuality, and Museums: A Routledge Reader, Amy Levin, ed., Routlege Press, 2010, 93-102.*

*"Peter Seidel: Die Mikwe-Serie," in Ganz rein! Judische Ritualba*der Fotografied von Peter Seidel* Vienna, Austria: Verlag Holzhausen, 2010.

"The Presence and Impact of Dutch Painters in Twentieth-Century America," in Hans Krabbendam et. al., eds., *Four Centuries of Dutch-American Relations, 1609-2009*, published for the Roosevelt Study Center by SUNY Press, 2009, pp. 1071-1080.

"Modern and Postmodern Art and Architecture," in *A Companion to the Classical Tradition,* Craig Kallendorf, ed., Blackwell Publishing, 2007.

"From the New York Avant-garde to Mexican Modernists: Aaron Copland and the Visual Arts," in Carol J. Oja and Judith Tick, eds., *Aaron Copland and his World,* published for the Bard Festival by Princeton University Press, 2005, pp. 101-120.

"Upstarts and Matriarchs: Jewish-American Feminists and the Transformation of American Art," in Simon Zalkind, ed., *Upstarts and Matriarchs: Jewish-American Feminists,* Mizel Center for Arts and Culture, Denver, CO, January 2005.

"Judy Chicago in the 1960s," in Avital Bloch and Lauri Umansky, eds., *Impossible to Hold: Women and Culture in the 1960s,* New York University Press, 2005, pp. 305-326.

"Looking at White: The New Paintings of Ángel Mateo Charris," in *Blanco: Charris* (Madrid, Spain, Casa de Vacas, 2003), pp. 46-57.

"Writing about Forgotten Women Artists: The Rediscovery of Jo Nivison Hopper," in Kristen Fredrickson and Sarah E. Webb, Singular Women: Writing the Lives of Women Artists (Berkeley: University of California Press, 2003).

Essays on works by Marsden Hartley and Edward Hopper in *American Dreams: American Art to 1950 in the Williams College Museum of Art,* Hudson Hills Press, New York, 2001.

"Edward Hopper and American Culture: The View through Cinema and Architecture," in *Edward Hopper,* Hiroaki Hayakawa, ed., The Bunkamura Museum of Art, Tokyo, Japan, 2000.

"Edward Hopper and Architecture as Metaphor" in *De las Vanguardias a las postmodernidad,* Plauwerg, Barcelona, Spain, 2001.

Essays on works by Edward Hopper for *American Twentieth-Century Watercolors at the Munson-Williams-Proctor Intitute Museum of Art*, Utica, New York, 2000.

"The World of Angel Mateo Charris," in *Angel Mateo Charris*, IVAM (Institut Valencià Art Modern) Centre Julio Gonzalez, Valencia, Spain, 1999 and Madrid, Spain, 2000.

Articles on Edward Hopper and Marsden Hartley for *American National Biography,* Oxford University Press, under the auspices of the American Council of Learned Societies, 1999, vol. 10, 254-257 and vol. 11, pp. 197-199.

"Hemingway, España y Las Artes Plásticas," ("Hemingway, Spain, and the Visual Arts"), in Documenta Hemingway, Centre Cultural La Beneficencia, Valencia, Spain, 1998, pp. 161-182 and 273-277.

"Bilder der Arbeit in America und Europe 1900-1930," in *Work & Culture, Büro. Inszenierung von Arbeit,* Landesmuseum, Linz, Austria, Ritter Verlag, 1998, pp. 149-155.

"Angel Mateo Charris, Gonzalo Sicre Maqueda, y lo hopperiano," in *Cape Cod - Cabo de Palos*, Mestizo Press, Valencia, Spain, 1997.

Entries on Marsden Hartley, Edward Hopper, Morgan Russell, and Synchromism in *The Dictionary of Art*, Macmillan Publishers Limited, London, England, 1996.

"The Role of Drawing in the Art of Edward Hopper," (reprinted) and "Josephine Hopper," The Pilgrim Monument and Provincetown Museum, Provincetown, MA, 1996, pp. 14-25 and 28-31.

"Edward Hopper and the Democratic Tradition," in *Democracy and the Arts in the United States*, Fink Verlag, Munich, Germany, 1995.

"Les Ballet Suédois and American Culture," in *Avant-Garde in Paris: The Swedish Ballet*, The Fine Arts Museums of San Francisco, 1995.

"Edward Hopper's Legacy," in *Edward Hopper and the American Imagination*, Whitney Museum of American Art & W.W. Norton, & Co., Inc., New York, 1995.

Entries on Marsden Hartley and Edward Hopper for *Master Paintings From The Butler Institute of American Art*, Harry N. Abrams, Inc., New York, 1994.

Entry on Marsden Hartley in *Life Lines: American Master Drawings (1788-1962) From the Munson-Williams-Proctor Intitute*, Utica, New York, 1994.

Entry on Edward Hopper, *Collier's Encyclopedia*, New York, 1993.

Entries on Edward Hopper and on Nighthawks, *The International Dictionary of Art and Artists*, St. James Press, London and Chicago, 1990.

"Edward Hopper's Experience in France and Its Lasting Impact," in *Edward Hopper*, Adam Biro, Paris, France, 1989.

Essays on works by Edward Hopper and Morgan Russell in the *Catalogue of American Paintings in the Munson-Williams-Proctor Intitute*, Abrams Art Books, New York, 1989.

"Edward Hopper," in *Sotheby's Art at Auction, 1987-88*, Sotheby's Publications, London, 1988.

Entry on Edward Hopper, *Dictionary of American Biography*, ed., under the auspices of the American Council of Learned Societies, Charles Scribner's Sons, Supplement VIII, 1988

"The Technological Image as Metaphor in American Art, 1920-1940," in *Visions of Tomorrow: New York And American Industrialization in the 1920s and 1930*s, Isetan Museum of Art, Tokyo, Japan, 1988.

"Edward Hopper's Railroad Imagery," in *The Railroad and the American Landscape: Representations of Technological Change in the Visual Arts*, ed. by Leo Marx and Susan Danly, M.I.T. University Press, 1988.

"Edward Hopper's `Room in New York,'" in *The American Painting Collection of the Sheldon Memorial Art Gallery*, Lincoln, Nebraska: University of Nebraska Press, 1988 (adapted from 1982 article).

Foreword, *Collection of the Woodstock Artists Association*, Overlook Press, Woodstock, New York, 1987.
"The Changing Status of American Women Artists, 1900-1930," in American Women Artists: 1870-1930, inaugural exhibition, The National Museum of Women in the Arts, Washington, D.C., 1987.

Essays on works by Edward Hopper and Reginald Marsh in *American Watercolors in the Collection of the Worcester Art Museum*, Abbeville Press, New York, 1987.

"Surrealisten in New York und ihr Einfluss Auf Die Amerikanische Kunst," in *Europe-America: Die Geschichte einer kunstlerischen Faszination*, Museum Ludwig, Cologne, West Germany, 1986.

Entries in catalogue for *Futurismo e Futurismi*, Palazzo Grassi, Venice, 1986, Abbeville Press, New York.

"Die Musik in der frühen amerikanischen Abstraktion," in *Vom Klang der Bilder: Der Musik in der Kunst des 20. Jahrhunderts*, Staatsgalerie, Stuttgart, Prestel Verlag, 1985. Essays on works by Jim Dine, Jasper Johns, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, and George Segal in The Mary Sisler Collection, ed., by Francis M. Naumann, The Museum of Modern Art, New York, 1984.

"American Art," in *Primitivism in 20th Century Art: Affinity of the Tribal and the Modern*, edited by William Rubin, The Museum of Modern Art, New York, 1984.

"Le Bureau: le Point de Vue des Artistes," in *L'Empire du Bureau, 1900-2000*, Musée des Arts decoratifs, Paris, (Berger-Levrault, C.N.A.P.), 1984.

"James Daugherty: Early Modernist and Simultaneist," in *James H. Daugherty: An Exhibition of Work from Seven Decades*, Westport-Weston Arts Council Gallery, Town Hall, Westport, Connecticut, 1983 (re-publication).

"`November, Washington Square' by Edward Hopper," *The Preston Morton Collection of American Art*, Santa Barbara Museum of Art, 1981.

"Konrad Cramer: Link from the German to the American Avant-garde," in *Konrad Cramer: A Retrospective*, Bard College Center, Annandale-on-Hudson, New York, 1981.

"Edward Hopper: Das Frühwerk," in *Edward Hopper: Das Frühwerk*, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, West Germany, April 1981.

"The First American Experiments with Abstract Art," in *Abstraction Towards a New Art*, The Tate Gallery, London, February 1980.

"Introduction," in *Edward Hopper at Kennedy Galleries*, May 1977.

"Morgan Russell: The Avant-Garde Dilemma" and "Morgan Russell: Chronology," in *California: 5 Footnotes to Modern Art History*, Los Angeles County Museum of Art, January 1977.

PUBLICATIONS (MONOGRAPHS and CATALOGUES):

"Joan Semmel" in *Women's Caucus For Art: Honor Awards for Lifetime Achievement in the Visual Arts*, New York City, 2013, pp. 16-19.

Milton Avery: Industrial Revelations, Knoedler & Co, New York, NY, 2010.

"Lee Krasner's Little Images," in *Lee Krasner: Little Image Paintings 1946-1950*, Aug. 1-Oct. 31, 2008, at the Pollock-Krasner House and Study Center, Pollock-Krasner House, East Hampton, NY, 2008.

Nancy Youdelman Sculpture, Mohr Gallery, Mountain View, California, 2006.

John Hardy Paintings of New York City—Objects of Desire, DFN Gallery, 2006.

Gerson Leiber, Guild Hall Museum, East Hampton, New York, 2003.

Inside Out: Selected Works by Janet Sobel, Gary Snyder Fine Art, New York, 2003.

John Hardy: New York Objects of Desire, Rsquared Gallery, New York, NY, 2002.

Gerson Leiber, Denise Bibro Gallery, New York, 2002.

Paul Weingarten, Salander-O'Reilly Galleries, Inc., New York, 2001.

Sarah Plimpton New Paintings, June Kelly Gallery, New York, 1999 (co-author with John Van Sickle).

Jackie Hinckson Caribbean Vibrations: Watercolours, Oils and Drawings, The Mall Galleries, London, England, 1999 (co-author with John Van Sickle).

Naoto Nakagawa, William H. Van Every, Jr. Gallery, Davidson College, Davidson, NC, April 1999.

Ann Sperry, Kraushaar Galleries, New York, 1999.

"Elie Nadelman's New Classicism," in *Elie Nadelman*, Salander-O'Reilly Galleries, 1997 (co-author with John B. Van Sickle).

New Work by Ellen K. Levy: The Collapse of Postmodernism, New Jersey State Museum, Trenton, New Jersey, 1994.

"The Natural Magic of Charles Seliger," in *Charles Seliger*, Michael Rosenfeld Gallery, New York, 1994.

Edward Hopper and the Politics of Modernism, Gagosian Gallery, New York, *1993.*

Marsden Hartley Six Berlin Paintings: Marsden Hartley in Berlin 1913-1915, Salander-O'Reilly Galleries, Inc., New York, 1992.

The Drawings of Edward Hopper, Cape Museum of Fine Arts, Dennis, Massachusetts, 1991, reprinted for Hopper House Art Center, Nyack, New York, 1992, reprinted for Salisbury State University Gallery, Salisbury, Maryland, 1993.

Arlene Slavin: A Screen Retrospective 1979-1992, Norton Center for the Arts, Centre College, Danville, Kentucky, 1992.

Paul Weingarten, Montclair Art Museum, Montclair, N.J., 1991.

Changing Cultures: Immigrant Artists From China, Baruch College Gallery, 1991 (co-author).

Edward Hopper: Selected Drawings, Louis Newman Galleries, Los Angeles, 1989.

Forecasts: Visions of Technology in Contemporary Painting and Sculpture, Nerlino Gallery, New York City, 1988.

H.A. Schult, Carlo Lamagna Gallery, New York City, 1988.

"Byron Browne in the Context of Abstract Expressionism," in *Byron Browne: Abstract Works, 1930-1950,* Meredith Long & Company, 1985.

Alex Katz: Process and Development, The Picker Art Gallery, Colgate University, Hamilton, New York, 1984.

The World of Edward Hopper, Art Gallery of South Australia, Adelaide, Australia, February 1982.

Edward Hopper: The Art and the Artist, Whitney Museum of American Art, New York, September 1980 (brochure).

Edward Hopper: Prints and Illustrations, Whitney Museum of American Art, September 1979 (brochure).

Abstract Expressionism: The Formative Years, Whitney Museum of American Art, October 1978 (brochure).

Synchromism and American Color Abstraction, 1910-1925, Whitney Museum of American Art, January 1978 (brochure).

PUBLICATIONS (PROFESSIONAL JOURNALS):

"Lee Krasner and Ad Reinhardt: Notes on a Friendship," in *Ad Reinhardt Centennial, 1913-2013,* edited by Barbara Rose for the *Brooklyn Rail*, December 2013/January 2014, p. 65.

"La Influencia de la Politica y del Arte Espanoles en La Pintura Expressionista Abstracta de Estados Unidos," *Arte y Parte*, no. 106, August-September 2013, pp. 22-37.

"Jackson Pollock, Lee Krasner and a New Concept of Nature," *Ritsumeikan Studies in Language and Culture,* vol. 24, no. 3, Ritsumeikan University, Kyoto, Japan, 2013.

"Visual Culture and the Beginnings of the Environmental Movement in the United States," *Journal of Jiangsu University (* Social Science Edition, School of Foreign Languages, Shandong Polytechnic University, Jinan, China), September 2012, vol 14, no. 5.

"Et Paris créa Hopper," in *Edward Hopper au Grand Palais, Beaux Arts éditions*, Autumn 2012, pp. 12-21..

"Edward Hopper and l'Influence de Paris," *Beaux Arts,* October 2012, pp. 73-79.

"Sexo, Politica, e el Arte de Edward Hopper," *Arte y Parte*, Madrid, Spain, no. 99, summer 2012, pp. 13-25.

"The Extraordinary Interventions of Alfonso Ossorio, Patron and Collector of Jackson Pollock and Lee Krasner," & "Alfonso Ossorio and Zen," in *Archives of American Art Journal*, vol. 50, nos. 1-2, Spring 2011, pp. 4-19.

"Art World Power and Women's Incognito Work: The Cases of Edward and Jo Hopper and other Artist Couples," *Journal of the Faculty of Letters,* vol. 54, Okayama University, Japan, December 2010 pp. 147-171 (expanded version of that published in *Museums and Gender.)*

"Reflections on an Exhibition in Nagoya: Contemporary American Artists and Environmental Concerns," in The Journal of Asian Arts & Aesthetics, vol. 4, 2010, pp. 51-65.

"Researching at the Archives of American Art," in *Archives of American Art Journal,* Smithsonian Institution, vol. 49, nos. 1-2, spring 2010, p. 28.

"Chi ha paura di Judy Chicago," in *Le Voci della Luna,* Bologna, Italy, March 2009, no. 43, pp. 12-15.

"Censorship, Politics and Sexual Imagery in the Work of Jewish-American Feminist Artists," *Nashim: A Journal of Jewish Women's Studies & Gender Issues,* Indiana University Press; Number 14, Fall 5768/2007, pp. 63-96.

"Beyond the Pale: Lee Krasner and Jewish Identity," *Woman's Art Journal,* published by Rutgers University, Fall 2007, vol. 28, no. 2, pp. 28-34.

"Art Meets Politics: How Judy Chicago's Dinner Party Came to Brooklyn," *Dissent,* published by the Foundation For the Study of Independent Social Ideas, Inc., New York, NY, Spring 2007, 87-92; reprinted autumn 2007 in *Rain and Thunder: A Radical Feminist Journal of Discussion and Activism,* published by the Rain and Thunder Collective, Northampton, Massachusetts, issue #36, pp. 33-36.

"A Scholar's Perspective: The Edward Hopper Catalogue Raisonné," in *Catalogues Raisonnés and the Authentication Process—Where the Ivory Tower Meets the Marketplace: IFAR Journal,* The International Foundation for Art Research, New York, special double issue, Volume 8, Nos. 3 & 4, Fall 2006, pp. 117-121.

"Beyond the Pale: Jewish Identity, Radical Politics, and Feminist Art in the United States," *Modern Jewish Studies,* vol. 1, # 2, July 2005, pp. 205-232.

"Janet Sobel: Primitivist, Surrealist, and Abstract Expressionist," *Woman's Art Journal,* vol. 26, no. 1, May 2005, pp. 8-14.

"Between Two Worlds: Folk Culture, Identity, and the American Art of Yasuo Kuniyoshi," *Archives of American Art Journal*, vol. 43, nos. 3-4, 2003 (October 2004), pp. 2-17.

"Problems in Dating: Putting the Catalogue Raisonné in Order," *CRSA Forum The Newsletter of the Catalogue Raisonné Scholars Association*, Autumn 2004, no. 15, pp. 1 and 5-9.

"American Women Artists, Art Dealers, and Museum Personnel: Feminists or Self-Involved Careerists?," *Art Research*, vol. 4, March 2004, Ritsumeikan University, Kyoto, Japan, pp. 5-22.

"Biography and the Visual Arts: The Problematic Interface of Images and Life," *Biography and Source Studies,* vol. 8, 2004, pp. 121-137.

"Learning to Appreciate Judy Chicago," *Women in the Arts,* National Museum of Women in the Arts, Washington, D.C., Fall 2002, vol. XX, No. 2, pp. 12-17.

"Learning about the Self through Biography," in *Biography and Source Studies*, vol. 7, 2002, pp. 1-16.

"Being American: Folk Origins of Appalachian Spring," in *Aaron Copland: Letter from Copland House,* Cortland Manor, New York, spring 2001, vol. IV, no. 1, p. 3.

"Edward Hopper y el cine," in *Arte y Parte,* Spain, number 28, August/September 2000, pp. 38- 61.

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"Elie Nadelman's New Classicism," in *Sculpture Review,* Spring 1998, vol. XLVI, no. 4, pp. 9-11; revised version of 1997 monograph article; (co-author with John B. Van Sickle).

"Edward Hopper's 'Nighthawks,' Surrealism, and the War," in *Mary Reynolds and the Spirit of Surrealism, Museum Studies,* vol. 22, Art Institute of Chicago, 1996, pp. 180-195.

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"Changing Cultures: The Recent Immigration of Chinese Artists to the United States," *Asian Art News,* September-October 1994, pp. 70-73.

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“Marsden Hartley's `Amerika': Between Native American and German Folk Art,” *American Art Review,* Winter 1992, pp. 122-125 & 170-172.

“The Recent Immigration of Chinese Artists to the USA,” *Vytvarne Umeni The Magazine for Contemporary Art*, Prague, 1992, pp. 103-107.

“Reflections on Painting in Marsden Hartley's Poem: `Lewiston is a Pleasant Place,'” *Provincetown Arts,* summer 1992, pp. 97-98.

“The Response to Picasso's Guernica in New York,” *Jong Holland* (The Netherlands), vol. 7, 1991, pp. 2-11.

“Immigrant Artists from China,” *Art Times*, vol. 7, no. 9, May 1991, pp. 10-11.

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"Symbol and Reality in Edward Hopper's `Room in New York,' "*Arts Magazine*, January 1982, pp. 148-153.

"Thomas Hart Benton, Synchromism, and Abstract Art," *Arts Magazine*, December 1981, pp. 144-148.

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"Edward Hopper's `Nighthawks,'" *Arts Magazine*, May 1981, pp.154-161.

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"Edward Hopper's Process of Self-Analysis," *Art News*, October 1980, pp. 144-147.

"Edward Hopper: The Influence of Theater and Film," *Arts Magazine*, October 1980, pp. 123-27.

"Hopper, un gigante del realismo americano: l'america e sola al mondo," *BolaffiArte*, October 1980, pp. 42-48.

"Edward Hopper: The Artist," *Museum Magazine*, September-October 1980, pp. 66-67.

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"Edward Hopper and the Whitney," *Horizon*, September 1980.

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"Blaise Cendrars and Morgan Russell: Chronicle of a Friendship," *Dada and Surrealism*, 1979, pp. 5-19.

"Wassily Kandinsky and the American Literary Avant-Garde," *Criticism: a Quarterly for Literature and the Arts*, Fall 1979, pp. 347-361.

"Hidden Symbolism in Marsden Hartley's Military Pictures," *Arts Magazine*, October 1979, pp. 154-158.

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"Marsden Hartley and the European Avant-garde," *Arts Magazine*, September 1979, pp. 158-163.

"Hopper's Etchings: Some of the Finest Examples of American Printmaking," *Art News*, September 1979, pp. 90-93.

"Edward Hopper: Francophile," *Arts Magazine*, June 1979, PP. 114-21.

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"Andrew Dasburg: Recollections of the Avant-Garde," *Arts Magazine*, April 1978, pp. 126-130.

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"Edward Hopper's `Office at Night,'" *Arts Magazine*, January 1978, pp. 134-137.

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"Morgan Russell's `Synchromy in Orange: To Form,'" *Gallery Studies*, Albright-Knox Art Gallery, October 1977, pp. 4-10.

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"Making Art History in Springs: 1975: Carolee Schneemann at Ashawagh Hall," "*East Hampton Star*, July 26, 2011. http://easthamptonstar.com/?q=Arts/2011726/Making-Art-History-Springs-1975

"Pollock's Venice Presence," *East Hampton Star*, June 22, 2011. http://easthamptonstar.com/Columnists/2011622/GUESTWORDS-Pollock%E2%80%99s-Venice-Presence

"Jewish American Artists: Whom Does That Include?," *Journal of Modern Jewish Studies*, 2010, 9-3, pp. 421-430.

"Action Painting and the exhibition Action Painting, Fondation Beyeler, Basel, 2008, and Action/Abstraction: Pollock, De Kooning, and American Art, 1940-1976, ed. Norman L. Kleeblatt, and the exhibition Action/Abstraction, Jewish Museum, New York, 2008,"in *Art Journal*, Vol. 67, (2008).

"Marsden Hartley: Race, Region and Nation," The New York Times Book Review, August 7, 2005, p. 20.

"Mr. and Mrs. Hopper," *London Review of Books,"* June 17, 2004, pp. 32-33.

"The Unknown Night: The Madness and Genius of R.A. Blakelock, an American Painter," *The New York Times Book Review*, March 2, 2003, p. 22.

"Japan: Tracing the Shadow of an Artist," *The Los Angeles Times*, April 1, 2001, pp. L8 & 9.

"Derek Walcott, Tiepolo's Hound," *Art Journal*, Vol. 60 (2001), no. 1, spring, (co-author, John B. Van Sickle).

"Trinidad and Tobago: Back to Nature in the Tropics," *The Los Angeles Times*, January 28, 2001, p. L13.

"Edward Hopper's Nyack," *The New York Times*, September 8, 1995, pp. C1 and C7.

"Nighthawks and Brownstones," in *Traveling in Style, The Los Angeles Times*, October 16, 1994, pp. 30-31 & 45-46.

"Arlene Slavin," *Art Times*, vol. 8, October 1991.

"Joan Miro: Theatre of Dreams, Paul Cezanne: The Man and the Mountain, The Architecture of Frank Lloyd Wright, and Thomas Eakins: A Motion Portrait," in *Cineaste*, vol. XVIII, no. 2, 1991, pp. 33-34.

"Man Ray at the National Museum of American Art," *Art Times*, March 1989, pp. 8-9.

"Edward Hopper," *The New England Quarterly*, September 1988, pp. 475-479.

"Matisse," *Smithsonian Magazine*, May 1985, pp.168-169.

"Current Museum Exhibitions: Old Options and New Approaches; The Cubist Rivera, The Late Bonnard, The Folding Image, and the Orientalists," *Arts Magazine*, 10/1984, 122-125.

SELECTED PUBLICATIONS (PHOTOGRAPHS):

One color photograph in *Paul Brach: The Negative Way, The Geometry of Faith and Music of the Spheres*, University of Iowa Museum of Art, Iowa City, IA, Nov.-Dec. 2002.

One color photograph in *Iowa Museum Magazine*, Iowa City, IA, Oct. 2002, vol. 85, p. 25.

One color and one black and white photograph in *The Los Angeles Times*, April 1, 2001, pp. L8 & 9.

One color photograph in *The Los Angeles Times*, January 28, 2001, page L13.

Four color photographs in *Shukan Bijutsukan (The Weekly Museum)*, Tokyo, Japan, October 31, 2000.

One color photograph in *Residential Architect*, July/August 2000, p. 104.

Two black and white photographs in *Miriam Schapiro Works on Paper: A Thirty Year Retropective*, Tucson Museum of Art, 1999.

Three color photographs accompaning "A Poet's St. Lucia," in *The Los Angeles Times*, February 22, 1998, section L, pp. 1 and 13.

Cape Cod Life, June 1996, three color photographs.

Edward Hopper: A Catalogue Raisonné, W.W. Norton, Inc., New York, black and white photograph.

Two black and white photographs accompanying "Edward Hopper's Nyack," *The New York Times*, September 8, 1995, pp. C1 and C7.

Three color photographs accompanying "Nighthawks and Brownstones," in *Traveling in Style*,
The Los Angeles Times, October 16, 1994, pp. 30-31 & 45-46

Two color photographs on cover of *Anne Tyler, Si Ilega a amanecer [If Morning Ever Comes]*, Alianza Editorial, S.A. Madrid, Spain, 1990.

Eight color photographs in *Marsden Hartley in Bavaria*, University Press of New England, Hannover and London, 1989.

One black and white photograph of John Huston in *Calendar of the North Carolina Museum of Art*, Rahleigh, North Carolina, November 1988, announcing symposium, "The Role of the Visual Arts in the Films of John Huston.

Twenty-four color and eight black and white photographs in *Hopper's Places*, Alfred A. Knopf, New York, 1985.

PHOTOGRAPHS in PUBLIC COLLECTIONS

The High Museum of Art, Atlanta, Georgia.

The Center for Photography, Woodstock, NY.

The Pollock-Krasner House and Study Center, of the Stony Brook Foundation of the State University of New York, East Hampton, NY.

PROFESSIONAL PAPERS PRESENTED:

"Immigrants and Jewish Identity in the Art of Theresa Bernstein," in the 2nd Congress of Jewish Art in Poland, Warsaw, Poland, June 23-26, 2014.

"Theresa Bernstein: A Curator's View," in Theresa Bernstein Symposium, Endicott College, Beverly, MA, May 9, 2014.

"The Changing Status of Women in New York City, 1913-1950: The Case of Theresa Bernstein," Panel, Gotham Center, Graduate Center, CUNY, December 3, 2013.

"Theresa Bernstein: Forgotten Fame" in "Theresa Bernstein: A Century in Art," Baruch College, CUNY, November 13, 2014.

"Edward Hopper's Couples," and "Lee Krasner and Jackson Pollock," in *American Painting: Hopper, Pollock and their legacy*, l'Institut d'Études Supérieures des Arts (IESA), January 11 and 12, 2013**.**

"Anti-Heroic Images in Contemporary American Art," The Anti-Heroic in Art and Literature, University of Udine, Udine, Italy, June 13, 2011.

"Women, Art and Power," at Simmons College, Boston, May 3, 2011.

"Lee Krasner in the 1930s," at "1935: The Reality and the Promise," Hofstra University, April 8, 2011.

"Japanese Cultural Influence in America: The Boston-New York Exchange," Feburary 10, 2011 at the College Art Association annual meeting, New York.

"How Feminist Video and Film Helped Change Lee Krasner's Ambivalence Toward Feminism into a Wary Embrace," at Congresso Internacional Mujer Arte y Technologia," (International Congress on Woman, Art, and Technology in the Public Sphere, CIMUAT 2010, Valencia, Spain, November 4-5, 2010.

Levin, Gail. "Alfred Stieglitz, Contemporary Composers, and Modernism," in The Sign of Alfred Stieglitz/Carrefour Alfred Stieglitz, Cerisy-la-Salle (Normandy), France, International Conference, July 2-9, 2010.

"Secular Jewish Artists: Defining Jewish Identity in Cosmopolitan Terms," in "Jewish Identities and Avant-garde Movement in Poland," Muzeum Sztuki w Lodzi, Lodz, Poland, October 15-17, 2009.

“Lee Krasner’s Jewish Identity and Eastern Europe,” "Jewish Artists in Central and Eastern Europe from the 19th Century to WW2", The First Congress of Jewish Art, Kazimierz on Vistula, Poland, October 27-29, 2008.

“Valencia’s Fallas in Historical Perspective,” Annual Meeting of the College Art Association of North America, Los Angeles, CA, February 26, 2009.

"Lee Krasner’s Ambivalence towards Feminism and Feminist Art,”Cultural Studies Association conference, New York City, May 24, 2008.

“Judy Chicago: An Artist Who Challenged the Establishment,” at "The Dinner Party by Judy Chicago:Its Historical Significance & Influence,” Santa Fe Art Institute, Santa Fe, NM, Saturday May 12, 2007.

“Lee Krasner and Jewish Identity,” in the symposium, “The Art and Life of Lee Krasner: Recollections, Cultural Context, and New Perspectives, Stony Brook/Manhattan Center, SUNY, April 12- 13, 2007

.

“Marsden Hartley and Photography,” American Painting and Photography, Georgia O’Keeffe Museum, Santa Fe, NM, July 7, 2006.

“Judy Chicago’s Art and Politics Before Feminism,” on the panel “Los Angeles Art of the 1960s: A Critical Reevaluation,” annual meeting of the College Art Association, February 24, 2006, Boston, MA.

“Edward Hopper’s Landscape as Metaphor,” at Encounters with the Land: A Seminar in New York, New York University, May 15, 2005.

“Problems in Dating: Putting the Catalogue Raisonné in Order,” at The Catalogue Raisonné: A Seminar in New York, New York University, April 17, 2004.

”How Realism Can be Modern,” in “Redefining American Modernism,” College Art Association Annual Meeting, Seattle, WA, February 19, 2004.

“Kandinsky and the American Avant-garde,” Voldemars Matvejs conference at the State Museum of Art, Riga, Latvia, January 27, 2003.

“Jewish Identity, Radical Politics, and Feminist Art,” in “American Art at the Crossroads,” The Graduate Center, CUNY, New York, NY, April 19, 2002.

“The Catalogue Raisonné Post-publication: Dealing with the Field,” International Foundation for Art Research (IFAR), in “The Catalogue Raisonné,” December 14, 2001, New York City.

“From Kaunas to Chicago: The Legacy of Immigrant Jews for Feminist Art,” in Beginnings and Ends of Emigration: Life without Borders in the Contemporary World, Vytautas Magnus University, Kaunas, Lithuania, November 23, 2001.

"Hopper and the Jazz Age," in "Hoppermania: A Interdisciplinary Symposium," Williams College Art Museum, Williamstown, MA, April 21, 2001.

"The Typology of Scholarly Erasure," in "Writing Art History and the Issue of Erasure," College Art Association Annual Meeting, Chicago, March 2, 2001.

"Jo Nivison Hopper: Preserving Professional Identity Eclipsed by Marriage," in "Women Writing Women's Lives Tenth Anniversary Conference," The Graduate School and University Center, CUNY, December 8, 2000.

"Aaron Copland and Folk Traditions" in "Aaron Copland's America: A Cultural Perspective," The Heckscher Museum of Art, Huntington, NY, November 20, 2000.

"Looking at Aaron Copland through the Visual Arts" in "Aaron Copland's America: A Cultural Perspective," Northeastern University, Boston, MA, October 26, 2000.

"Aaron Copland's America: A Cultural Perspective," in "Multiple Pathways to American Modernism," Seattle Art Museum, October 21, 2000.

"Hopper's Places and the Relativity of Realism," in "Beyond Tradition: Watercolor Methods and Materials," Munson-William-Proctor Institute, Utica, NY, May 6, 2000.

"Aaron Copland and Louis Armstrong and the Visual Arts," in "Louis Armstrong, Aaron Copland, and The American Century," Queens College, CUNY, New York City, April 15, 2000.

"Aaron Copland's America," in "Aaron Copland and the American Century,” Carnegie Hall, New York, February 26, 2000.

"Abstract Expressionism and the Plight of Women," in "Betty Parsons Symposium," Heckscher Museum, Huntington, NY, March 1, 1999.

"Nivison Hopper and the Construction of Gender Identity," in Gender: in Theory & Practice," Association of Art Historians 24th Annual Conference, University of Plymouth at Exeter, Exeter, England, April 3, 1998.

"Hopper and the Cinema," keynote address for Edward Hopper und das Kino, the 12th Mannheimer Filmsymposium, Mannheim, Germany, October 3, 1997.

"The Making of a Feminist Art Historian: Jo Nivison Hopper, Lost and Found," for The Center for the Study of Women and Society, CUNY, Graduate School Benefit at the Pollock-Krasner House and Study Center, East Hampton, New York, September 6, 1997.

"The Art Market: Current Legal Issues," a panel discussion at The Association of the Bar of the City of New York, New York City, May 14, 1997.

"Feminist Monographs and the Rediscovery of Jo Hopper," for a panel, "The Politics of Rediscovery: The Monograph in Feminist Art History," College Art Association Annual Meeting, New York, February 15, 1997.

"Architecture as Metaphor in the Art of Edward Hopper," in "Building Themes: Art and Architecture at Williams," Symposium at Williams College, April 13, 1996.

"The First Catalogue Raisonné on CD-ROM," for a panel, "New Technologies in Publishing," College Art Association Annual Meeting, Boston, Feb. 22, 1996.

"Edward Hopper, American Literature, and Its Influence on his Painting," in "Edward Hopper and American Literature," a symposium co-sponsored by Baruch College and The Center for the Humanities, Graduate School and University Center, The City University of New York, September 29, 1995.

"Lee Krasner: A Memoir," in "Lee Krasner: Formation and Re-formation," a symposium sponsored by the Pollock-Krasner House and Study Center, East Hampton, New York, August 13, 1995.

"Analyzing Edward Hopper's Pigments to Determine Authenticity," on the panel "Scientific Analysis: An Aid to Issues of Authenticity," Catalogue Raisonné Scholars Association, annual meeting of the College Art Association, San Antonio Texas, January 1995.

“What is American in American Art,” symposium organized by the John F. Kennedy-institut für Nordamerikastudien, Freie Universität, Berlin, June 27, 1993.

“Edward Hopper and the Democratic Experience,” Deutsche Gesellschaft für Amerikastudien E.V., Mainz, Germany, June 3, 1993.

“Kandinsky and the American Avant-garde, 1912-1950,” German Influence on American Art in the 19th and 20th Century, Amerika Haus, Munich, March 22, 1993.

“Edward Hopper: American Modernist,” in symposium at Edward Hopper Retrospective, Palais des Beaux-Arts, Brussels, February 26, 1993.

"New Light on the Prints of Edward Hopper," in symposium, The Role of Prints in American Art, City University Graduate Center, December 4, 1992.

"Classical Revisions in American Art: From the Great Depression to the Post-War Years," Annual Meeting of the International Society for the Classical Tradition, University of Tubingen, Germany, August 15, 1992.

"Changing Cultures: The Immigration of Chinese Artists to the USA," XXVI General Assembly of the International Association of Critics, Vienna, Austria, June 4, 1992.

"Issues of Authenticity and the Work of Edward and Jo Hopper," on Problems of Connoisseurship in American Art program of the Association of Historians of American Art, at the annual meeting of the College Art Association, Chicago, February 26, 1992.

"Riprese classiche nel modernismo americano," at Machina Multa Minax, an international interdisciplinary conference sponsored by the University of Siena and the Commune di Forli, Italy, November 29, 1991.

" Edward Hopper and the Silent Collaborator," The Question of Biography, panel for the annual meeting of the College Art Association, Washington, D.C., February 22, 1991.

"The Impact of Catalan Art and Politics on Abstract Expressionism in North America," Fundacio Antoni Tapies, Barcelona, Spain, November 22, 1990.

"Marsden Hartley in Bavaria," Hartley Symposium, Emerson Gallery, Hamilton College, Clinton, New York, October 20, 1989.

"Les Ballets Suedois: The American Connection," The Association of Art Historians, conference, London, England, April 7, 1989.

" he Role of the Visual Arts in the Films of John Huston," John Huston Symposium, North Carolina Museum of Art, Rahleigh, North Carolina, November 5, 1988.

"Appropriating Edward Hopper," Seventh Annual Symposium of Contemporary Art, Rutgers-Fashion Institute of Technology, New York City, October 14, 1988.

" The Role of the Visual Arts in the Films of John Huston," annual meeting of the College Art Association, Houston, Texas, February 12, 1987.

"Exhibition Catalogues: Content, Scholarship, and Life after the Exhibition," International Association of Art Critics Conference, New York, New York, October 30, 1987.

"Edward Hopper: The Man Behind the Mask," Keynote address, Edward Hopper Symposium, Museum of Art, The University of Iowa, Iowa City, Iowa, October 9, 1987.

"Edward Hopper: A Psychohistorical Look at the Artist's Biography," 10th annual convention, International Psychohistorical Association, Hunter College, New York, June 10, 1987.

"The Arrival of Modern Art in America," Symposium on American Art, Oklahoma Art Center, Oklahoma City, October 25, 1986.

"Hart Crane and the Visual Arts," Conference on Avant-garde Art and Literature: Toward a Reappraisal of the Heritage of Modernism, Hofstra University, November 16, 1985.

"Tradition versus Modernism," Keynote address at Early Modernists Symposium, Pennsylvania Academy of Fine Arts, Philadelphia, January 19, 1985.

"Matta and Surrealism in New York," Panel at the Rose Art Museum, Brandeis University, Waltham, Massachusetts, May 9, 1982.

"Lee Krasner: The Making of an Abstract Expressionist," Lee Krasner/Jackson Pollock: A Working Relationship, Symposium at Grey Art Gallery, New York University, December 5, 1981.

"Edward Hopper's Railroad Imagery," The Railroad in the American Landscape, 1850-1950, Symposium at Wellesley College, Wellesley, Massachusetts, May 9, 1981.

"The Sensibility of Sculpture," Artist's Panel, annual meeting of the College Art Association, San Francisco, February 27, 1981.

"The First American Experiments with Abstraction and the European Avant-Garde," Annual Conference of the Association of Art Historians, University of East Anglia, Norwich, England, March 28, 1980.

"Morgan Russell and Synchromism," Tate Gallery Colloquium on the Origins of Abstraction, London, England, March 27, 1980.

"Edward Hopper: The Influence of Theater and Film," annual meeting of the College Art Association, New Orleans, February 1, 1980.

"Richard Pousette-Dart's Painting and Sculpture: Form, Poetry, and Significance," Abstract Expressionism: Idea and Symbol, Symposium at University of Virginia, October 13, 1979.

"Marsden Hartley and the European Avant-Garde," Marsden Hartley Symposium, C.W. Post College, Long Island University, November 7, 1977.

"The Tradition of the Heroic Figure in Synchromist Abstractions," annual meeting of the College Art Association, Los Angeles, February 4, 1977.

"Marsden Hartley, Kandinsky, and Der Blaue Reiter," annual meeting of the College Art Association, Chicago, February 2, 1976.

SELECTED GUEST LECTURES:

The following is a selected list of places where I have lectured on a variety of subjects including Edward Hopper, Marsden Hartley, the American Landscape and the Environment; Aaron Copland, The City in American Realism, Feminist Art, Jewish Identity in American Art, Biography as a Genre, Synchromism, Abstract Expressionism, Film, Yasuo Kuniyoshi, Jackson Pollock, Vassily Kandinsky and the American Avant-garde, and other topics.

Pollock-Krasner House, East Hampton, NY, August 31, 2014.

National Association of Women Artists, 125th annual luncheon, New York, NY, May 14, 2014.

University of Gothenburg, Gothenburg, Sweden, April 22, 24, and 25, 2014.

Phillips Museum of Art, Franklin & Marshall College, Lancaster, PA, February 7, 2014.

Dallas Museum of Art, Dallas, TX, November 15, 2013.

Truro Historical Society, Truro, Massachusetts, August 7, 2013.

Middlebury College Museum, Middlebury, Vermont, June 27, 2013.

National Museum of Korea, Seoul, Korea, April 26, 2013.

Weatherspoon Art Museum, University of North Carolina, Greensboro, April 14, 2013.

Cape Ann Museum of Art, Gloucester, MA, September 22, 2012.

Augustana College, Moline, Illinois, September 14, 2012.

Rogers Memorial Library, Southampton, NY, August 15, 2012.

Wellfleet Public Library, Wellfleet, Massachusetts, July 21 and 22, 2012.

Xi'an University, Xi'an, China, July 4, 2012.

Beijing Normal University, Beijing, China, May 28 and 29, 2012.

Parrish Art Museum, Southampton, New York, May 5, 2012.

Ceres Gallery, New York, March 22, 2012.

Jewish Community of Japan, Tokyo, Japan, March 15, 2012.

Sophia University, Tokyo, Japan, March 14, 2012.

Slocumb Galleries, East Tennessee State University, Johnson City, TN, February 24, 2012.

Video conference with Malta sponsored by U.S. State Department, February 17,2012.

Norton Museum of Art, West Palm Beach, Florida, January 19 and 20, 2012.

Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, Brooklyn, NY, November 23, 2011.

Museum of Fine Arts, Boston, November 9, 2011.

Ball State University Museum of Art, Muncie Indiana, October 30, 2011.

Bowdoin College Museum of Art, Brunswick, Maine, October 15, 2011.

Aichi Prefectural University of Fine Arts and Music, Nagoya, Japan, September 27, 2011.

Osaka University, Osaka, Japan, September 26, 2011.

Hampton Library, Fridays at Five Lecture Series, Bridgehampton, NY, August 12, 2011.

Annual Pollock-Krasner Lecture, Guild Hall Museum of Art, July 17, 2011.

Peggy Guggenheim Collection, Venice, Italy, June 10, 2011.

Annual Arnold Lecture, Wellesley Free Library, May 26, 2011.

Brooklyn Museum of Art, Brooklyn, New York, May 15, 2011.

National Museum of Women in the Arts, April 3, 2011.

Museum of Fine Arts, Boston, November 9, 2011.

Hyman and Freda Bernstein Jewish Literary Festival, JCC, Washington, D.C., October 23, 2011.

Ball State University Museum of Art, Muncie Indiana, October 30, 2011.

Bowdoin College Museum of Art, Brunswick, Maine, October 15, 2011.

Hampton Library, Fridays at Five Lecture Series, Bridgehampton, NY, August 12, 2011.

Annual Pollock-Krasner Lecture, Guild Hall Museum of Art, July 17, 2011.

Peggy Guggenheim Collection, Venice, Italy, June 10, 2011.

Annual Arnold Lecture, Wellesley Free Library, May 26, 2011.

Brooklyn Museum of Art, Brooklyn, New York, May 15, 2011.

National Museum of Women in the Arts, April 3, 2011.

Maryland Art Place, Baltimore, MD, April 2, 2011.

University of Houston, March 28, 2011.

Dallas Museum of Art, March 25, 2011.

Metropolitan Museum of Art, March 23, 2011.

Waseda University, Tokyo, June 11, 2010.

Okayama University, Okayama, Japan, June 6, 2010.

The Nagoya/Boston Museum of Fine Arts, Nagoya, Japan, June 5, 2010.

West End Synagogue, New York City, October 4 and November 1, 2009.

Adama Mickiewicza University, Poznan, Poland, October 14, 2009.

West End Synagogue, New York City, October 4 and November 1, 2009.

Clift Dwellers Club, Chicago, Illinois, May 5, 2008.

University of Rome, Rome, Italy, April 2 and 3, 2008.

Cicip e Ciciap Circulo Culturale e Politico delle Donne, Milan, Italy, March 26, 2008.
University of Milan, Milan, Italy, Department of Art History, March 13, 2008.
University of Milan, Milan, Italy, Department of English, April 1, 2008.
Museum Sztuki; Lódzá, Poland, February 28, 2008.
Center of Contemporary Art, Ujazdowski Castle, Warsaw, Poland, February 27, 2008.
Institute of American Studies, Jagiellonian University, Krakow, Poland, February 26, 2008.
Center for Contemporary Art, "Bunkier Sztuki" Krakow, Poland, February 25, 2008.
Academy of Fine Arts, Krakow, Poland, February 25, 2008.
Peggy Guggenheim Collection, Venice, Italy, February 13, 2008.
Ghent University, Ghent, Belgium, December 11, 2007.
Roosevelt Academy, Middelburg, The Netherlands, November 27, 2007.
Utrecht University, Utrecht, The Netherlands, November 21, 2007.
Roosevelt Study Center, Middelburg, The Netherlands, November 7, 2007.
Zeeuws Museum, Middelburg, The Netherlands, October 31, 2007.
Cape Cod Museum of Art, Dennis, MA, July 28, 2007.
Hampton Library, Bridgehampton, NY, July 20, 2007.
Corcoran Gallery, Washington, D.C., July 9, 2007.
Spertus Institute of Jewish Studies, Chicago, IL, April 15, 2007.
Brooklyn Museum, Brooklyn, NY, March 25, 2007.
Fresno Art Museum, Fresno, CA, March 17, 2007.
Pasadena Museum of California Art, Pasadena, CA, March 11, 2007.
Hammer Museum of Art, Los Angeles, CA, March 4, 2007.
Museo Thyssen-Bornemisza, Madrid, Spain, November 22, 2006.
Osaka University, Osaka, Japan, April 20, 2006.
Ritsumeikan University, Kyoto, Japan, April 17, 2006.
Okayama University, Okayama, Japan, April 5, 2006.
Okayama Prefectural Museum of Art, Okayama, Japan, March 21, 2006.
Sargent House Museum, Gloucester, MA, November 13, 2005.
University of Toronto, Toronto, Canada, April 30, 2004.
Tokyo American Center, Tokyo, Japan, June 12, 2003.
Tokushima Prefectural Museum of Art, Tokushima, Japan, June 7, 2003.
Zoukei University, Kyoto, Japan, June 5, 2003.
Ritsumeikan University, Kyoto, Japan, June 4, 2003.
Miyagi Prefectural Museum, Sendai, Japan, May 31, 2003.
Society of Psychoanalysts of Sao Paulo, Sao Paulo, Brazil, April 27, 2003.
Zimmerli Art Museum, Rutgers University, April 3, 2003.

Harn Museum of Art, University of Florida, Gainesville, November 3, 2002.
Zimmerli Art Museum, Rutgers University, October 23, 2002.
New York Historical Society, New York City, December 2, 2001.
Conservatory of Music, Brooklyn College, CUNY, May 8, 2001.
Williams College Museum of Art, April 21, 2001.
Pennsylvania State University, University Park, March 29 and 30, 2001.
Carnegie-Mellon University, Pittsburgh, PA, March 15, 2001.
Fukuoka Art Museum, Fukuoka, Japan, January 21, 2001.
Aichi Prefectural Museum, Nagoya, Japan, January 20, 2001.
Ritsumeikan University, Kyoto, Japan, January 17, 2001.
Musahino Art University, Tokyo, Japan, January 10, 11, and 12, 2001.
Munson-Williams-Proctor Arts Institute, May 7 and 8, 2000.
Fordham University, New York City, December 1, 1999.
National Museum of American Art, Smithsonian Institution, November 18, 1999.
Terra Museum of Art, Chicago, Illinois, November 5, 1999.
Toledo Museum of Art, Toledo, Ohio, May 21, 1999.
Reynolda House, Winston-Salem, North Carolina, May 12, 1999.
North Babylon Public Library, Babylon, NY, April 6, 1999.
Heckscher Museum, Huntington, NY, January 25, 1999
Des Moines Art Center, Des Moines, Iowa, May 28, 1998.
Valley Cottage Library, Valley Cottage, NY, May 7, 1998.
Philadelphia Artists Alliance, Philadelphia, PA, April 23, 1998.
Crandall Public Library Writer Series, Glens Falls, NY, October 25, 1997.
Union College, Schenectedy, NY, May 20, 1997.
Albany Institute of History & Art, Albany, NY, May 19, 1997.
Katonah Village Library, Katonah, NY, November 14, 1996.
Canajoharie Library and Art Gallery, Canajoharie, NY, October 24, 1996.
Provincetown Monument Museum, July 9 and 10, 1996, Provincetown, Mass.
Dartmouth College, Hanover, NH, May 16, 1996.
National Arts Club, New York, May 13, 1996.
National Association of Woman Artists, New York, May 13, 1996.
Port Washington Public Library, NY, May 10, 1996.
Cosmopolitan Club, New York, May 7, 1996.
Princeton Club, New York, May 6, 1996.
Vanderbilt University, Nashville, TN, April 18, 1996.
Boca Raton Museum of Art, Florida, March 22, 1996.

Norton Museum of Art, West Palm Beach, Florida, Feb. 29 and March 3, 1996.
Clark University, Worcester, MA, Feb. 21, 1996.
Gibbes Museum of Art, Charleston, SC, Jan. 26, 1996.
High Museum of Art, Atlanta, GA, Jan. 18, 1996.
National Portrait Gallery, Washington, D.C., December 14, 1995.
Huntington Library and Art Gallery, San Marino, CA, December 11, 1995.
Santa Barbara Museum of Art, Santa Barbara, CA, December 10, 1995.
Los Angeles County Museum, Los Angeles, CA, December 9, 1995.
California Palace of the Legion of Honor, Fine Arts Museums of San Francisco, San Francisco, CA, December 7, 1995.
Stanford University, Stanford, CA, December 6, 1995.
Rockford College, Rockford, Illinois, December 3, 1995.
Chicago Art Institute, Chicago, Illinois, November 28, 1995.
Indianapolis Museum of Art, Indianapolis, Indiana, November 26, 1995.
Sheldon Swope Art Museum, Terra Haute, Indiana, November 25, 1995
Maryland College Institute of Art, Baltimore, November 15, 1995.
Corcoran Gallery of Art, Washington, D.C., November 13, 1995.
Simmons College, Boston, Mass., November 8, 1995.
Arts Club of Chicago, Chicago, Ill., October 24, 1995.
C.W. Post College, Long Island University, Brookdale, New York, October 19, 1995.
Hartford Art School, Hartford, Connecticut, October 17, 1995.
Pennsylvania Academy of Fine Arts, Philadelphia, October 1, 1995.
Hunter Museum of Art, Chattanooga, Tennessee, September 26 and October 10, 1995.
Simmons College, Leadership Council, New York City, May 12, 1995.
New York Studio School, New York, November 1994.
Pollock-Krasner House, East Hampton, New York, August 8, 1993.
Suffolk Community College, Riverhead, N.Y., April 28, 1993.
College of Arts, Crafts, and Design, Stockholm, April 23, 1993
Royal Academy of Fine Arts, Stockholm, Sweden, April 22, 1993
Uppsala University, Uppsala, Sweden, April 21, 1993.
Lund University, Lund, Sweden, April 20, 1993.
Institute of Art History, Copenhagen University, April 19, 1993.
Amerika Haus, Stuttgart, Germany, March 26, 1993.
Amerika Haus, Frankfurt, Germany, March 25, 1993.
Museum der Bildenden Kunst, Leipzig, Germany, March 24, 1993.
Staatliche Galerie Moritzburg, Halle, Germany, March 22, 1993.
University of Padua, Italy, March 17, 1993.

Palais des Beaux-Arts, Brussels, Belgium, February 26, 1993.
New Jersey State Museum, Trenton, New Jersey, October 25, 1992.
The Phillips Collection, Washington, D.C., October 13, 1992.
Cheng-du Artists Academy, Cheng-du, China, January 15, 1992.
Pollock-Krasner House, East Hampton, New York, August 11, 1991.
Truro Center for the Arts, Truro, Massachusetts, July 22, 1991.
Boston Atheneum, Boston, Massachusetts, March 21, 1991.
Albright-Knox Art Gallery, Buffalo, New York, November 4, 1990.
Bowdoin College Museum of Art, Brunswick, Me., February 22, 1990.
Whitney Museum of American Art, New York, October 24, 1989.
Pelham Art Center, Pelham, New York, October 22, 1989.
Fundacion Juan March, Madrid, Spain, October 13, 1989.
Musee Cantini, Marseille, France, June 24, 1989
Ground Glass Society, Scarsdale, New York, March 13, 1989.
Marsh Gallery, University of Richmond, Virginia, January 10, 1989.
Israel Museum, Jerusalem, Israel, November 22, 1988.
Tochigi Prefectural Museum of Fine Arts, Utsunomiya, Japan, October 1, 1988.
School of Art and Design, New York State College of Ceramics at Alfred University, Alfred, New York, April 13, 1988.
The Graduate School and University Center of the City University of New York, March 7, 1988.
Wadsworth Atheneum, Hartford, Connecticut, January 31, 1988.
Toledo Museum of Art, Toledo, Ohio, January 30, 1988.
Pennsylvania Academy of Fine Arts, Philadelphia, Pa., December 16, 1987.
Columbia University, New York, New York, November 19, 1987.
Hilton Head Art League Center, Hilton Head, South Carolina, November 6, 1986.
Museum of Art, Science, and Industry, Bridgeport, Connecticut, November 2, 1986.
Museum of Art, Ft. Lauderdale, Florida, April 17, 1986.
High Museum of Art, Atlanta, Georgia, March 26, 1986.
Nova Scotia College of Art and Design, Halifax, March 18, 1986.
The Atlanta College of Art, Atlanta, Georgia, November 25, 1985.
College of Charleston, Charleston, South Carolina, November 21, 1985.
High Museum of Art, Atlanta, Georgia, November 20, 1985.
Memorial Art Gallery, University of Rochester, November 6, 1985.
Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey, November 3, 1985
Portland Art Museum, Portland, Maine, June 6, 1985.
Madison-Morgan Cultural Center, Madison, Georgia, April 21, 1985.
Pennsylvania State University, State College, March 12, 1985.

Lowe Art Museum, University of Miami, Florida, January 30, 1985.
University of Delaware, Newark, November 29, 1984.
University of Houston, Texas, November 8, 1984.
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, October 3, 1984.
University of Northern Iowa, Cedar Falls, October 1 and 2, 1984.
Des Moines Art Museum, Iowa, September 30, 1984.
Woodstock Artist's Association, New York, June 10 an 24, 1983.
Tufts University, Medford, Massachusetts, April 15, 1983.
Art Museum of South Texas, Corpus Christi, March 24, 1983.
Phoenix Art Museum, Arizona, December 14, 1982.
National Gallery of Victoria, Melbourne, Australia, March 9, 1982
Art Gallery of South Australia, Adelaide Festival, March 3, 1982.
San Francisco Museum of Modern Art, December 17, 1981.
Robert Hull Fleming Museum, University of Vermont, Burlington, October 24, 1981.
Städtische Kunsthalle, Düsseldorf, West Germany, July 12, 1981.
University of Hamburg, West Germany, July 7, 1981.
Amerika-Haus, Hamburg, West Germany, July 6, 1981.
Simmons College, Boston, Massachusetts, May 8, 1981.
Kunsthistorisch Instituut, Rijksuniversiteit, Utrecht, The Netherlands, April 27, 1981.
Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor, San Francisco, March 1, 1981.
University of Edinburgh, Scotland, February 24, 1981.
Glasgow School of Art, Scotland, February 24, 1981.
Royal College of Art, London, February 16, 1981.
American Embassy, London, February 12, 1981.
Courtauld Institute, London, February 11, 1981.
Smithsonian Institution, Washington, D.C., January 28, 1981.
San Jose Museum of Art, California, November 25, 1980.
Simmons College Club, New York, November, 10, 1980.
New York University, New York, October 16, 1980.
Whitney Museum of American Art, New York, September 25, 1980.
Milwaukee Arts Center, Wisconsin, August 6, 1980.
Musashino Art University, Tokyo, Japan, May 29, 1980.
Seibu Museum of Art, Tokyo, Japan, May 27, 1980.
Sarah Lawrence College, Bronxville, New York, April 17, 1980.
University of Georgia, Athens, April 2, 1980.
Columbia University, New York, March 21, 1980.

Museum of Fine Arts, Boston, February 24, 1980.

Adult School of Montclair, New Jersey, March 10, 1979.

Institute of Fine Arts, New York University, January 5, 1979.

San Francisco Museum of Modern Art, September 22, 1978.

Columbus Museum of Art, Ohio, March 30, 1978.

Figurative Artist Alliance, Educational Alliance, New York, March 17, 1978.

Kennedy Galleries, Inc., New York, February 8, 1978.

Graduate Center, City University of New York, April 12, 1977.

High Museum of Art, Atlanta, lecture series, June 1970.

EXHIBITIONS CURATED [In part]):

Theresa Bernstein: A Century in Art, James Gallery, The Graduate Center, The City University of New York, November 12, 2013-January 18, 2014 and touring to the Phillips Museum of Art, Lancaster, PA; the Walter Manninen Center for the Arts, Endicott College, Beverly, MA; the Woodmere Art Museum, Philadelphia, PA; and the Boca Raton Art Museum, Boca Raton, FLA.

Judy Chicago: Jewish Identity, Hebrew Union College Institute of Religion Museum, February 8-July, 2007 (co-curator with Laura Kruger); touring to the the Jewish Museum of Maryland in Baltimore, September- December 30, 2007; the Jewish Museum of Florida, Miami, September 8, 2009-February 7, 2010.

Aaron Copland's America, Heckscher Museum, Huntington, NY, November 4- 2000-January 21, 2001.

Angel Mateo Charris, IVAM (Instituto Valenciano de Arte Moderno) Centre Julio Gonzalez, October-December 1999, Valencia, Spain.

The Poetry of Solitude: Edward Hopper's Drawings, Hunter Museum of Art, Chattanooga, Tennessee, September 9-October 15, 1995.

Changing Cultures: Recent Artist Immigrants from China, Baruch College Gallery, New York, April-May 1991; Fred L. Emerson Gallery, Hamilton College, Clinton, New York, November 21, 1991-January 8, 1992.

Marsden Hartley in Bavaria, Fred L. Emerson Gallery, Hamilton College, Clinton, New York, Fall 1989, (circulating to the Milwaukee Art Museum, Bowdoin College Art Museum, and Baruch College Gallery. NEA sponsored).

Artists of the South Fork: Selections from the Guild Hall Museum, East Hampton, New York, Baruch College Gallery, September 22 to November 3, 1989.

Homage to Edward Hopper: Quoting the American Realist (exhibition on contemporary artists' responses to the artist's work), Baruch College Gallery, November 3-December 23, 1988.

Forecasts: Visions of Technology in Contemporary Painting and Sculpture, Nerlino Gallery, New York City, September 24-October 25, 1988.

Edward Hopper: Development of an American Artist, Phoenix Art Museum, Arizona, November 5, 1982-January 9, 1983. Aspen Center for Visual Arts, Colorado, January 21-March 6, 1983. Art Museum of South Texas, Corpus Christi, March 18-May 1, 1983.

The World of Edward Hopper, Art Gallery of South Australia, Adelaide, March 5-April 4, 1982. National Gallery of Victoria, Melbourne, April 20-May 23, 1982. Queensland Art Gallery, Brisbane, June 11-July 11, 1982. Art Gallery of New South Wales, Sydney, July 30-August 29, 1982.

Edward Hopper: The Art and the Artist (NEA SPONSORED), Whitney Museum of American Art, New York, September 9, 1980-January 23, 1981; Hayward Art Gallery, London, Arts Council of Great Britain, February 11-March 29, 1981; Stedelijk Museum, Amsterdam, April 22-June 17, 1981; Städtische Kunsthalle, Düsseldorf, July 10-September 6, 1981; The Art Institute of Chicago, October 3-November 29, 1981; San Francisco Museum of Modern Art, December 16, 1981-February 14, 1982.

Edward Hopper: The Formative Years, San Jose Museum of Art, California, October 16-November 30, 1980; Newport Museum and Art Gallery, Wales, January 10-February 14, 1981; The Fruit Market Gallery, Edinburgh, February 28-April 5, 1981; Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, West Germany, April 19-May 31, 1981; Mostyn Gallery, Llandudno, Wales, August 14-October 3, 1981; Padiglione D'Arte Contemporanea, Milan, October 18-November 19, 1982.

Abstraction:Towards a New Art, The Tate Gallery, London, February 6-April 13, 1980 (organizer of the American art section).

Edward Hopper: Prints and Illustrations (NEA SPONSORED), Whitney Museum of American Art, New York, September 17-December 9, 1979; Museum of Fine Arts, Boston, February 5-March 16, 1980; Georgia Museum of Art, Athens, March 30-May 11, 1980; Fort Worth Art Museum, Texas, June 10-July 20, 1980; Milwaukee Art Center, Wisconsin, August 7-September 21, 1980; San Jose Museum of Art, California, October 16-November 30, 1980.

Abstract Expressionism: The Formative Years (NEA SPONSORED), Herbert F. Johnson Museum of Art, Cornell University, March 30-May 14, 1978; Seibu Museum of Art, Tokyo, Japan, June 17-July 12, 1978; Whitney Museum of American Art, New York, October 3-December 3, 1978.

Synchromism and American Color Abstraction, 1910-1925 (NEA). Whitney Museum of American Art, January 24-March 26, 1978; Museum of Fine Arts, Houston, April 20-June 18, 1978; Des Moines Art Center, Iowa, July 6-September 3, 1978; San Francisco Museum of Modern Art, September 22-November 19, 1978; Everson Musuem of Art, Syracuse, December 15, 1978-January 28, 1979; Columbus Museum of Art, Ohio, February 15-March 24, 1979.

Morgan Russell: Synchromist Studies, 1910-1922, The Museum of Modern Art, New York, March 16-May 25, 1976.

Japanese Prints and Their Impact in the West, Cummings Art Center, Connecticut College, New London, October 1-December 15, 1975.

CURATORIAL ADVISOR:

Theme and Improvisation: Kandinsky and the American Avant-Garde, 1912-1950, The Phillips Collection, Washington, D.C., September 19-November 29, 1992; The Dayton Art Institute, Dayton, Ohio, December 12, 1992-February 2, 1992; Terra Art Museum, Chicago, Illinois, February 13-April 25, 1993; Amon Carter Museum, Fort Worth, Texas, May 15-August 1, 1993.

Edward Hopper, Musée Cantini, Marseille, France, and Fundacion Juan March, Madrid, Spain, June 24-November 1989.

Visions of Tomorrow: New York and American Industrialization in the 1920s-1930s, Isetan Museum of Art, Tokyo, Japan, April 21-May 10, 1988; Daimaru Museum, Osaka, May 18-June 6, 1988; Fukuoka Prefectural Museum of Art, Fukuoka, July 15-August 14, 1988; Tochigi Prefectural Museum of Fine Arts, Utsunomiya, August 28-October 2, 1988.

Futurismo & Futurismi, Palazzo Grassi, Venice, Italy, May-August 1986.

Edward Hopper, Musée Cantini, Marseille, France, 1989.

SELECTED PERFORMANCES:

Interviewed on Theresa Bernstein by Ronnie Eldridge, CUNY-TV, New York, December 16, 2013.

Interviewed on Lee Krasner by Leonard Lopate, New York Public Radio, WNYC, March 23, 2011.

Interviewed in “Edward Hopper,” a film by Alan Yentob, for BBC-TV, London, June 5, 2004.

“Aaron Copland,” New York Public Radio, WNYC, New York, NY, November 2002.

“The Song is You,” National Public Radio, WPBX, Southampton, NY, November 24, 2000.

Appearance on BBC-TV program, "Out of Africa," fall 1995.

Appearance on Japanese public NKV-TV program on Edward Hopper at the Whitney Museum, fall 1995.

NPR and BBC radio world-wide service program on Edward Hopper, fall 1995.

Appearance on "Moving Pictures," BBC-TV program on Edward Hopper and film, January 1995.

Appearance in film, "Edward Hopper: The Silent Witness," by directed by Wolfgang Hastert for German ZDF television, 1994; also shown in France.

Producer and host of Art at Issue, a three-hour monthly show on Manhattan Cable TV, November 1985-December 1986; topics have included: Art in Public Places: Concepts and Controversy, New York: World Art Center, Artists who Use Architectural Motifs, The Contemporary Portrait, Contemporary Realist Painting, and Figurative Sculpture Today. Guests have included Richard Serra, Christo, Chuck Close, Mary Miss, Alice Aycock, Ellen Levy, Natvar Bhavsar, Donna Dennis, Jack Beal, Rackstraw Downes, Audrey Flack, George Segal, Marisol, and many others.

“Edward Hopper, a film by Ron Peck based on conversations with Gail Levin,” Arts Council of Great Britain, 1981.

http://boronalli.blogspot.com/2011/02/edward-hopper-four-corner-film-directed.html (now online)

Appearances in films on Edward Hopper by Brian O'Doherty (1980) and “Lee Krasner The Long View” by Barbara Rose (1978).

Numerous Radio and Television appearances.

“Edward Hopper: Reality to Imagination,” audio-visual slide show for the exhibition, Edward Hopper: The Art and the Artist, 1980.

Wrote, directed, and produced “Andrew Dasburg, videotape interview” with Gail Levin, for the Whitney Museum of American Art, November 1977.

SELECTED EXHIBITIONS OF MY OWN WORK [one-person unless noted *]:

“On NOT Becoming An Artist,” National Association of Women Artists, New York, NY, May 1-27, 2014.

“ Hopper’s Places and Other Work,” Cape Cod Museum of Art, Dennis, MA, June 30-August 5, 2007.

“Benefit for East End Hospice,” Arlene Bujese Gallery and Ross School, East Hampton, NY, July 2003, 2004.*

"Hopper's Places," Provincetown Monument Museum, Provincetown, Mass., April-August 1996.

"This Land is My Land," Elaine Benson Gallery, Bridgehampton, New York, May 24-June 11, 1996.*

"Gail Levin, Photographs: "The Particularity of Place," George Ayers Cress Gallery, University of Tennessee, Chattanooga, October, 1995; Trustman Art Gallery, Simmons College, Boston, Massachusetts, November 3-30, 1995.

“Artists and Educators: Selected Works of the Baruch Art Faculty,” Sidney Mishkin Gallery, Baruch College, New York, May 1-31, 1992.*

Marsden Hartley in Bavaria, photographs of sites painted, Emerson Art Gallery, Hamilton, College, Clinton, New York; circulating to Milwaukee Art Museum, Bowdoin College Art Museum, and Baruch Art Gallery.

Invitational Group Show, Ceres Gallery, New York, December 3-30, 1988.*

Art Gallery of the Chappaqua Library, Chappaqua, New York, May 14-July 5, 1988.

Seeing Latin America, Baruch College Gallery, New York, March 10-May 27, 1988*.

Arizona State University, Tempe, Arizona, March 6-April 17, 1988.

Peale House Gallery, Pennsylvania Academy of the Fine Arts, December 16, 1987-January 10, 1988.

Spirit of the Toy, Cabrini Gallery, Dobbs Ferry, New York, December 5, 1987-March 5, 1988*.

A.I.R. Gallery Invitational, New York, December 15, 1987-January 7, 1988.*

Saint Peter's College Art Gallery, Jersey City, New Jersey, October 21-November 21, 1987.

The University of Iowa Museum of Art, Iowa City, Iowa, October 6-November 15, 1987.

Faculty Exhibition, The Art Department of Baruch College, The City University of New York, Baruch College Gallery, New York, May 1-June 5, 1987.*

Polk County Heritage Gallery, Des Moines, Iowa, January 9-February 15, 1987.

A.I.R. Invitational Exhibition, December 16-January 2, 1987*.

Hilton Head Art League, Hilton Head, South Carolina, November 1-15, 1986.

Papyrus, The 9th Precinct Gallery, New York, October 15-November 9, 1986.

Hopper House Art Center, Nyack, New York, July 6-August 3, 1986

Cedar Rapids Art Museum, Cedar Rapids, Iowa, April 19-July 1, 1986.

Barridoff Gallery, Portland, Maine, January 3-25, 1986.

Cornell College Art Gallery, Mt. Vernon, Iowa, January 5-31, 1986.

Fay Gold Gallery, Atlanta, Georgia, November 23-December 31, 1985. Memorial Art Gallery, University of Rochester, Rochester, New York, October 1-November 17, 1985.

Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey, September 8-November 5, 1985.

Kennedy Galleries, Inc., New York, September 10-28, 1985.

Perspectives `85, Catskill Center for Photography, Woodstock, New York, March 23-April 30, 1985*.

Salander-O'Reilly Galleries, Inc., New York, January 5-January 31, 1985*.

Kingston Artists Group, Gallery Rondout, Kingston, New York, June 30-July 21, 1984.

WORK IN PROGRESS:

Yasuo Kuniyoshi: Between Two Cultures

Marsden Hartley: A Catalogue Raisonné.

OTHER PROFESSIONAL ACTIVITIES AND PUBLIC SERVICE:

Scientific Committee, Second Congress of Jewish Art in Poland, Warsaw, Poland, June 23-26, 2014.

Academic Advisory Council, Jewish Women’s Archives.

Hampton Library Expansion Fundraising Committee, Bridgehampton, NY, February 2007-2009.-

Outside Examiner of a doctoral candidate in art history and reader of dissertation, Boston University, 2009.

Outside Examiner of a doctoral candidate in art history and reader of dissertation, Columbia University Art History Department, 1999.

National Endowment for the Arts, Museum Exhibition Panel, May 14-16, 1980.

National Endowment for the Humanities, Conservation Panel, August 2, 1984.

PANELS AND SYMPOSIA ORGANIZED:

“Theresa Bernstein: A Century in Art,” Baruch College, CUNY, New York City, November 13, 2013.

“The Art and Life of Lee Krasner: Recollections, Cultural Context, and New Perspectives,” Stony Brook/Manhattan Center, SUNY, April 12-13, 2007.

“Film and the Visual Arts,” Parts I & II, annual meeting of the College Art Association, Atlanta, GA, February 17 & 19, 2005.

"Ethics and the Art World,” annual meeting of the College Art Association, Philadelphia, PA, February 22, 2002.

"Fakes and their Implications for Art History," annual meeting of the College Art Association, Los Angeles, February 12, 1999 (co-chair).

"Edward Hopper and American Literature," co-sponsored by Baruch College and the Center for the Humanities of The Graduate School of the City University of New York, September 29, 1995.

"Scientific Analysis: An Aid to Issues of Authenticity," Catalogue Raisonné Scholars Association, annual meeting of the College Art Association, San Antonio, Texas, January 1995, (co-chair).

"The Catalogue Raisonné: Authenticity and Legal Issues," Catalogue Raisonné Scholars Association, annual meeting of the College Art Association, New York, February 17,

1994 (co-chair).

*The Catalogue Raisonné in an Age of Critical Theory, annual meeting of the College Art Association, Seattle, Washington, February 1993 (co-chair).

*The Role of Prints in American Art, The Graduate School and University Center of the City University of New York, New York, December 4, 1992.

*Changing Cultures: Recent Artist-Immigrants from China, symposium held at Baruch College, May 10, 1991, co-chair.

*Cashing In: Art as a Commodity, with Jeff Koons, Hilton Kramer, and four others; also served as moderator, Baruch College, October 26, 1989.

*The Issue of Gender and Content in Twentieth-Century Art, annual meeting of the College Art Association, February 1989, co-chair.

*Edward Hopper: The Art and the Artist, Whitney Museum of American Art, New York, October 27, 1980; moderator of artists' panel and introduction.

*Interaction of European and American Art, 1910-1925, January 27, 1978, annual meeting of College Art Association, New York.

EXHIBITIONS JURIED:

The 27th Annual Positive/Negative National Juried Art Exhibition, Slocumb Galleries, East Tennessee State University, February 24, 2012 (public lecture at show).

Toledo Area Artists, Toledo Federation of Art Societies, Toledo Museum of Art, May 20, 1999.

Guild Hall Members Show, East Hampton, NY, March 13, 1999.

"New Jersey Small Works Show," Old Church Cultural Center School of Art, Demarest, NJ, March 1996.

*Imagination, visual arts juror for art and poetry competition sponsored by the Peconic Gallery of Sufolk Community College, Riverhead, New York, March 1993.

Essex Phoenix Artists Association Annual Show, Patterson, New Jersey, October 14, 1986.

Thirteenth International Art Show, Atlanta Playhouse Theater, Georgia Tech Student Center Gallery, Dogwood Festival, Atlanta, Georgia, March 30, 1986.

27th Springs Art Show, Springs Industries, Fort Mill, South Carolina, September 30, 1985.

Georgia Artists Exhibition, sponsored by Miller Beer, Albany Museum of Art, Albany, Georgia, April 1983.

Eighth International Art Show, Atlanta Playhouse Theater, Georgia Tech Student Center Gallery, Dogwood Festival, Atlanta, Georgia, April 5, 1981.

PROFESSIONAL ORGANIZATION MEMBERSHIPS:

American Studies Association, College Art Association, Jewish Studies Association, AICA: International Association of Art Critics, Association of Art Historians American Art, Catalogue Raisonné Scholars Association (Founding President, 1991-97)

SELECTED COURSES TAUGHT:

Graduate (in Art History, American Studies, and Liberal Studies): American art, 1930-55; Curatorial seminar for Theresa Bernstein show; America in the 1960s; Edward Hopper; American art, 1900-1930; Marsden Hartley; the art market; Biography, Autobiography, and Memoir.

Undergraduate: Global survey; American art, Twentieth-Century art; Contemporary art; the art market; Painting and Cinema