

Robert S. Lubar
 166 Old River Road
 Milford, New Jersey 08848
 212-992-5875 (office) 908-995-4878 (home)
 email: miro@eclipse.net

EDUCATION

New York University, Institute of Fine Arts. Ph.D. October 1988. Dissertation: "Joan Miró Before The Farm, 1915-1922: Catalan Nationalism and the Avant-Garde." **M.A.** October 1981.

State University of New York at Stony Brook. B.A. May 1979 (With Highest Honors and Departmental Honors in Art History and Criticism).

ACADEMIC APPOINTMENTS

New York University, Institute of Fine Arts. Associate Professor of Fine Arts, 1996-present; Assistant Professor of Fine Arts, 1990-1996.

The AHRB Research Centre for Studies of Surrealism and its Legacies, The University of Manchester,
 The Tate Britain, and The University of Essex. Visiting Scholar, Spring 2005.

Universitat Autònoma de Barcelona. Visiting Professor, Spring 2000.

Universitat de Girona, Spain. Visiting Professor, Spring 1996.

The University of Delaware. Assistant Professor, 1989-1990.

Princeton University. Lecturer, 1988-1989.

The Museum of Modern Art. Senior Lecturer, Autumn 1985-Autumn 1988. Lecturer, Autumn 1980-Spring 1985.

Hunter College, City University of New York. Instructor, 1987-1988.

State University of New York at Stony Brook. Instructor, Spring 1982.

BOOKS, ARTICLES, ESSAYS

The Trial of Salvador Dalí, ed. Robert S. Lubar (Madrid: Siruela) (forthcoming in 2009).

"Small Paintings on Copper and Massonite," "Paintings on Masonite," "Still Life with Old Shoe," catalogue entries in **Joan Miró: Painting and Anti-Painting** (New York: The Museum of Modern Art, 2008), pp.182- 219; 228-231.

"Running with the Ball: Robert Delaunay, Pierre de Coubertin and Rugby Football in France," in **A Fine Regard. Essays in Honor of Kirk Varnedoe** London: Ashgate Press, 2008), pp.134-153.

"Picasso, Las Meninas, and the Advent of Cubism," in **Oblidant Velázquez. Las Meninas** (Barcelona: Museu Picasso, 2008, pp.76-89.

"Notes on Cubism and the Body," in **Picasso.Musas y Modelos**, Málaga, Museo Picasso, October 2006 (pp.55-76).

"Art and Anarchism in the 'City of Bombs'"; "Painting in the Shadow of Death: Dalí, Miró and the Spanish Civil War," and "Art and Anti-Art: Miró, Dalí and the Catalan Avant-Garde," catalogue essays in **Barcelona and Modernity**, Cleveland, The Cleveland Museum of Art, and New York, The Metropolitan Museum of Art, October 2006, pp.92-99; 304-07; 327-35.

"Salvador Dalí in America: The Rise and Fall of an Arch-Surrealist," in **Surrealism U.S.A.** (New York: National Academy Museum and Hatje Cantz Publishers, 2005): pp.20-29.

"Dalí's 'ParaNONia,'" in **Salvador Dalí: Persistence and Memory** (Venice: Bompiani, and St. Petersburg, Florida, The Salvador Dalí Museum, 2005): pp.123-130.

"El Freud de Dalí," in **Dalí, un creador dissidente** (Barcelona: Edicions Destino, 2004): pp.312-326.

"El Ultimo Miró," in **Joan Miró: traspasando los límites**, exh. cat., Granada, Centro José Guerrero, 2004, pp.15-27.

"Dalí, 1939-1949: En nombre del ballet moderno," **La Vanguardia** (Barcelona), GrandesTemas No.1, January 2004, pp.63-67.

"Miró in 1924: Cubism and the Subject of Vision," in **Joan Miró, 1917-1934: La naissance du monde**, exh. cat., Paris, Musée Nationale d'Art Moderne, Centre Georges Pompidou, 2004, pp.52-59.

"Modern Art and Mass Culture in America: The Case of Salvador Dalí in 1939," in **Dalí. Mass Culture**, exh. cat., Barcelona, CaixaForum and Madrid, Museo Nacional Centro de Arte Reina Sofía, 2004, pp.238-243.

"El Càntic del sol y el mundo como imagen," in **Joan Miró: Càntic del sol**, exh. cat., Valladolid, Museo Patio Herreriano, 2003, pp.64-71.

"Painting and Politics: Miró's Still Life with Old Shoe and the Spanish Republic," in **Surrealism and Culture**, eds. Don la Cross and Raymond Spiteri (London: Ashgate Press, 2003): pp.127-160.

"El Nominalisme de l'Objecte," in **La Revolta Poètica de Joan Brossa** (Barcelona: Fundacion KrTu,

2003): 116-123.

"La Presència del Greco en el arte español del siglo veinte," in **El Greco** (Madrid: Fundación Amigos del Museo del Prado, 2003): pp.445-462.

"Los Pájaros y las Abejas: Joan Miró y la Trayectoria del Deseo," in **Creadores del Arte Nuevo** (Madrid: Fundación Cultural MAPFRE Vida, 2003): pp.29-46.

"Battle Lines: American Abstract Painting in the Arena of Criticism," in **Park Avenue Cubists**, exh. cat., The Grey Art Gallery, New York University, 2003, pp.23-33.

"Objets du Désir: Dalí, Vermeer, et le 'Phantôme Phallique'," **Revue des Sciences Humaines**, Paris, No.262 (April-June 2001): pp.217-245.

"Política y Polémica: Alberto Sánchez y la Segunda República, in **Alberto Sánchez**, exh. cat., Madrid, Museo Nacional Centro de Arte Reina Sofia, June 2001, pp.171-180.

The Salvador Dalí Museum Collection: Catalogue of Paintings (Boston: Little, Brown & Co., 2000).

"Salvador Dalí: Modernism's Counter-Muse," **Romance Quarterly**, Vol.46, No.4 (Autumn 1999): pp.230-238.

"Dalí and Lacan: Portrait of the Artist as an(Other)," in **Salvador Dalí: A Mythology**, exh. cat, Tate Gallery, Liverpool, 1998, pp.106-117.

"Pintura, al frente," in **Madrid-Barcelona, 1930-1936. La tradición de lo nuevo**, exh. cat, Fundación "La Caixa," Madrid, 1997, pp.99-112.

"Barcelona Blues," in **Early Picasso**, exh. cat, The National Gallery of Art, Washington, D.C., March 1997, pp.87-101.

"Unmasking Pablo's Gertrude: Queer Desire and the Subject of Portraiture," **Art Bulletin** (March 1997): pp.56-84.

"Narrating the Nation: Picasso and the Myth of El Greco," in Jonathan Brown, ed., **Picasso and the Spanish Tradition** (London: Yale University Press, 1996): pp.26-60, 164-173.

"Ortega y Greenberg frente al arte moderno y la cultura de masas," **Revista de Occidente** (Madrid) No.168 (May 1995): pp.23-41.

"La carn del paisatge: tradició popular i identitat nacional en el noucentisme," **El Noucentisme. Un projecte de modernitat** (Barcelona: Centre de Cultura Contemporània de Barcelona, 1994): pp. 281-287.

"Miró's Defiance of Painting," **Art in America** Vol.82, No.9 (September 1994): pp.86-93+.

"Miró's Linguistic Nationalism," **Cent Anys de Miró, Mompou, i Foix: Doctors Honoris Causa** (Publicacions de la Universitat de Barcelona, 1994): pp.9-37; reprinted in **Paris/Barcelona**, exh. cat., Barcelona, Museu Picasso, 2002.

Joan Ponç (Barcelona: Polígrafa, 1993)

"Language and Desire: Textual Practice in the Art of Antoni Tàpies," **Antoni Tàpies** (New York: The Pace Gallery, 1993): pp.1-11.

"Miró's Mediterranean: Conceptions of a Cultural Identity," **Joan Miró: 1893 - 1983** (Barcelona: Fundació Joan Miró, 1993): pp.25-48; reprinted in: **Paris-Barcelona**, exh. cat., Paris, Grand Palais, 2001.

"Millares y la pintura vanguardista española en América," **La Balsa de la Medusa** No.22 (1992): pp.49-72.

"Joaquín Torres-García y la formación social de la vanguardia en Barcelona," in **Barradas/Torres-García** (Madrid: Galería Guillermo de Ossa, 1991): pp.19-32; reprinted in **Heterotopías: Medio siglo sin lugar: 1918-1968**, exh. cat., Madrid, Museo Nacional Centro de Arte Reina Sofía, 2001, pp.93-101.

"Miró, Dalí and Their American Critics in 1941," **Actes del IV Jornades Catalano-Americans** (Barcelona, Generalitat de Catalunya, 1992): pp.27-32.

"Salvador Dalí and Modernism: Vision and Its Representation," in **The Salvador Dalí Museum Collection** (Boston: Little Brown & Co., 1991): pp.9-18.

"Patricia Leighton's Re-Ordering the Universe: Picasso and Anarchism, 1897-1914," **The Art Bulletin** Vol. LXXII, No.3 (September, 1990): pp.505-510.

"Cubism, Classicism, and Ideology: The 1912 Exposició d'Art Cubista in Barcelona and French Cubist Criticism," in: **On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930** (London: The Tate Gallery, 1990): pp.309-323.

"Miró's katalanische Anfänge" in: **Joan Miró** (Zürich: Kunsthau 1986): pp. 12-35. English edition, "Miró Before The Farm: A Cultural Perspective" in: **Joan Miró: A Retrospective** (New York: The Solomon R. Guggenheim Museum, 1987): pp. 10-28.

"Joan Miró: Una Mirada Retrospectiva," **Revista de Catalunya** (Barcelona) No.10 (July/August 1987): pp. 125-129.

"Reflections on Postwar Art in the Norman and Irma Braman Collection" in: **Icons of Postwar Art: Painting and Sculpture from the Norman and Irma Braman Collection** (Tampa, Florida: The Tampa Museum, 1984): pp.9-26.

"Metaphor and Meaning in David Smith's Jurassic Bird," **Arts Magazine** (September 1984): pp.78-86.

CATALOGUES, REVIEWS, AND SHORTER ESSAYS

Catalog entries on "Catalonia," "The Catalan Avant-Garde," and "The Spanish Civil war," **Dalí** (Dawn Ades, ed.), exh. cat., The Philadelphia Museum of Art, 2004, pp.428-29; 460-61.

“Las últimas litografías de Miró: signos de contradicción, impresiones de incertidumbre,” **Joan Miró litógrafa** (Barcelona: Fundació ‘la Caixa,’ 1999): pp.42-49.

“Documents for a Modernist Dystopia: *24 hores de llum artificial*,” in **Domènec: 24 hores de llum artificial**, exh. cat., Barcelona, Fundació ‘la Caixa,’ 1998.

Introduction and catalogue notes, **Selections from the John and Peter Loeb Collection**. Christie’s New York (Spring 1997).

Introduction and catalogue notes, **Important Modern Paintings and Sculpture from a European Estate**. Christie’s New York (November 7, 1995).

“Miró’s Phantasmagoria: Painting into Sculpture,” in **Miró and Noguchi: Selections from the Martin Z. Margulies Collection** (Miami, Florida: The Art Museum, Florida International University, 1995).

“Antoni Tàpies,” **The Burlington Magazine** (London) Vol.CXXXVII, No.1105 (April 1995): pp.271-273.

Introduction, **Important Impressionist and Modern Paintings from a European Estate**. Christie’s New York (May 10, 1994).

“Frederic Amat: La poètica de la descoberta,” in **Amat: Quatre Paisatges de Fons, 1975-1992** (Barcelona: Fundació Joan Miró, 1994): pp.78-79.

A Gallery of Modern Art (St. Louis, Missouri: Washington University Gallery of Art, 1994). Catalogue entries on works by Joan Miró.

“Rachel Friedberg: The Language of Memory,” in **Rachel Friedberg: Recent Encaustics and Drawings** (New York: Avanti Gallery, 1993).

“Vanguardias y nación,” **La Vanguardia** (Barcelona), No.40.005 (April 17, 1993): p.6.

WORKS IN PROGRESS

Barcelona: Painting and Politics in the “City of Bombs” 1898-1939 (London: Yale University Press)

EXHIBITIONS CURATED

Trajectories: Spain-New York. New York, The Spanish Institute, December 6, 1994 - January 31, 1995 (catalogue by Robert Lubar).

Juan Botas. New York, The Spanish Institute, December 21, 1993 - January 29, 1994.

America Discovers Spain I. New York, The Spanish Institute, November 12 - December 18, 1992

(catalogue by Robert Lubar and Barbara Rose).

LECTURES AND PAPERS DELIVERED

The Museum of Modern Art, New York. “Miró’s Challenge to Painting: A Dialogue with Picasso, 1924-28,” January 10, 2009.

Fundació Joan Miró, Barcelona. “El llegat artístic de Joan Miró,” keynote lecture, November 25, 2008.

The Pera Museum, Istanbul, Turkey. “Joan Miró: Sign and Structure, 1921-1941,” June 4, 2008.

The Institute of Fine Arts, New York University, New York. “Picasso’s Dark Mirror,” symposium paper “The Hispanic World of Jonathan Brown,” May 22, 2008.

Fundació Joan Miró, Barcelona. “Les Desfiguracions de Miró,” November 15, 2008

The American Philosophical Society, Philadelphia. “Art and Urbanism in the ‘City of Bombs,’ April 28, 2007.

New York University, New York. Co-organizer of symposium “Barcelona and Modernity,” King Juan Carlos I Center, March 19, 2007.

The Solomon R. Guggenheim Museum, New York. “The Spanish Tradition?,” February 23, 2007.

The College Art Association of America, New York. Session Chair: “Reframing Modernism,” February 19, 2007.

The Cleveland Museum of Art, Symposium organized in conjunction with the exhibition “Barcelona and Modernity,” November 11, 2006.

Museo Picasso, Málaga. “Cubism: Desire in Vision,” October 5, 2006.

Museu Picasso, Barcelona. Moderator of panel on “Picasso en Gósol: El Pròleg de l’Avantguarda,” July 11, 2006.

The National Gallery, Center for Advanced Study in the Visual Arts, Washington, D.C. “Edible Beauty: Dalí, Gaudí, and Le Corbusier,” March 23, 2006.

New York University, The Remarque Institute. “Gaudí’s Sagrada Família and the Myths of Catalan Nationalism,” Symposium organized by The Remarque Institute and Institut Roman Lluï, Barcelona, “Catalonia Today,” February 3, 2006.

The Alexander von Humboldt Foundation and The American Philosophical Society. Co-organizer, “Shifting Pasts,” Hamburg, Germany, October 21-24, 2005

Museo Thyssen-Bornemisza, Madrid. “Miró en los años 30: Abstracción como problema,” November 26, 2004.

Brown University, Providence, “Dalí, Buñuel, and the Spanish Republic,” October 17, 2004.

La Generalitat de Catalunya, Barcelona, “La Paranoia de Salvador Dalí: Entre Freud i Lacan,” October 9, 2004.

The University of Illinois, Urbana-Champaign, “Art and Exile: The ‘Spanishness’ of Fin-de Siglo Spanish Painters in Paris,” September 25, 2004.

The Metropolitan Museum of Art, New York, “El Greco and Modern Spanish Painting: The Man and the Myth,” Glasberg Lecture, May 19, 2003.

Fundación Pedro Barrié, La Coruña, Spain, “Picasso Joven: Nuevas Aportaciones,” February 20, 2003.

The Cleveland Museum of Art, “Dalí’s Dream,” November 22, 2002.

El Museo del Prado, Madrid, “La Presència del Greco en el arte español del siglo veinte,” October 29, 2002.

Centre de Cultura Contemporànea de Barcelona, “Els Ambients de Gaudí,” June 7, 2002.

Museu Picasso, Barcelona, “Un Ocell Persegueix una Abella,” April 25, 2002.

Humanities West Center, San Francisco, “Modern Spanish Painting and the Social Subject,” February 8, 2002.

Galerías Nacionales du Grand Palais, Paris. “Joan Miró and the Construction of Catalan Identity,” December 19, 2001.

Fundación MAPFRE, Madrid. “Joan Miró y la Trayectoria del Deseo,” October 15, 2001.

Fundació Joan Miró, Barcelona. “Joan Brossa: El Nominalisme de l’objecte,” Primer Simposi Internacional Joan Brossa, April 25, 2001.

Salvador Dalí Museum, St. Petersburg, Florida. “Dalí, Freud, and Leonardo,” November 10, 2000

The University of Illinois, Urbana-Champaign. “Dalí’s Freud/Freud’s Dalí,” April 5, 2000.

The Wadsworth Atheneum, Hartford, Connecticut. “Salvador Dalí: Mapping the Subject of Vision,” March 22, 2000.

The Haggerty Museum, Marquette University, Milwaukee, Wisconsin. “Surrealism on Stage: Salvador Dalí and the Ballet,” February 20, 2000.

The University of Georgia, Athens. “Dalí, Vermeer, and the ‘Phallic Ghost,’” October 5, 1998.

Bruce Museum, Greenwich, Connecticut (The Hascoe Lectures), “Surrealism and the Anatomy of Desire,” April 2, 1998.

College Art Association of America, 1998 Annual Meeting, Toronto, Canada. “Arte Popular and the Spanish Tradition,” Discussant for panel, “Modernity and Tradition in Spain: 1898-1945”

Centre Cultural Espais, Girona, Spain. "Pintura/Anti-pintura," May 12, 1996.

Museo Nacional Centro de Arte Reina Sofía, Madrid. "Ortega, Los Ibéricos, y la cultura de masas," November 1995.

The University of Kansas, Lawrence. "Unmasking Pablo's Gertrude: Queer Desire and the Origins of Cubism," October 12, 1995. Versions of this lecture also presented at Syracuse University, The State University of New York @ Stony Brook, Wellesley College and La Maison Française, New York University

The Spanish Institute, New York. "The Shifting Ground of Picasso's Classicism," November 19, 1994. Symposium on "Picasso and Classicism," organized by Robert Lubar.

The Metropolitan Museum of Art, New York. "Salvador Dalí: Modernism(s) and Modernity," July 19, 1994.

Fundación Duques de Soria, Soria, Spain. "Dalí y la Visualidad," July 13, 1994. III Seminario de Història del Arte: El Surrealismo en España. Estrella de Diego and Robert Lubar, Co-directors.

Fundació Joan i Pilar Miró, Palma de Mallorca, Spain. "Miró's Still Life with Old Shoe and the Spanish Republic," May 27-28, 1993. Revised version presented at **The Museum of Modern Art**, New York, as "Painting and Politics: Miró's Still Life with Old Shoe and the Spanish Republic," November 23, 1993.

Fundación José Ortega y Gasset, Madrid. "Miró y el mito." April 22, 1993.

Universitat de Barcelona. "El nacionalisme lingüístic de Joan Miró." Keynote address, "Cent Anys de Miró, Mompou, i Foix: Doctors Honoris Causa de la Universitat de Barcelona," April 19, 1993.

College Art Association of America, 1993 Annual Meeting, Seattle, Washington. "Picasso's Demoiselles d'Avignon and the Body of the Nation."

Museo Nacional Centro de Arte Reina Sofía, Madrid. "Cyphers of Freedom: Spanish Avant-Garde Painting and the Museum of Modern Art." (In: Problemas del Arte en España en el Siglo XX, November 19, 1992).

The Spanish Institute, New York. "Picasso and the Generation of 1898: Tradition, Modernity, and the Writing of History" (In: Picasso and the Spanish Tradition, April 25, 1992).

The Archer M. Huntington Art Gallery, University of Texas at Austin. "Formes en emoció i evolució -- Vibracionisme de idees: Joaquín Torres-García, Rafael Barradas, and the Catalan Avant-Garde" (In: Inverted Map: The School of the South -- [Post] Modernist Issues, November 22-23, 1991).

The Meadows Museum, Dallas, Texas. "Tradition and Modernity: Avant-Garde Painting in Spain and the Process of Culture," March 5, 1991.

American Society for Hispanic Art Historical Studies, Washington, D.C. "The State of Research in Modern Spanish Art History," February 1991.

IV Jornades Catalano-Americans, Generalitat de Catalunya, Barcelona. "Miró i Dalí al Museu d'Art

Modern en 1941," October 18-21, 1990.

College Art Association of America, 1990 Annual Meeting, New York. "Cubist Criticism and Catalan Cultural Politics: The 1912 Exposició d'Art Cubista in Barcelona."

PROFESSIONAL ORGANIZATIONS AND ADVISORY COMMITTEES

Doctoral Defense Committees: Columbia University, Université de Paris I (La Sorbonne), Universidad del Pais Vasco

Editorial Committee, Journal of the AHRB Research Centre for Studies of Surrealism and its Legacies

Academic Advisory Board. Christie's New York, MA Program.

Grants Committee. Fundació Joan Miró, Barcelona (1996-98).

Grants Committee. Fundació Gala-Salvador Dalí, Figueres, Spain (1996-98).

Fine Arts Advisory Committee. The Spanish Institute, New York (1990-1996).

College Art Association of America.

The American Society for Hispanic Art Historical Studies.

GRANTS, FELLOWSHIPS, AND AWARDS

2004-05	The American Philosophical Society, Sabbatical Fellowship
1997	Arthur Kingsley Porter Prize, College Art Association of America
1996	Premi Espais/Special Prize for Art Criticism, Catalan Art Critics Association
1994	Presidential Fellowship, New York University
1992-94	Spain/United States Joint Committee for Cultural and Educational Cooperation (Comité Conjunto)
1989-1990	General University Research Grant, University of Delaware
1984-1986	Theodore Rousseau Fellowship, The Metropolitan Museum of Art, New York
1984-1985	Fulbright-Hays Dissertation Fellowship

UNIVERSITY SERVICE

Humanities Council, New York University (2005 – present)

Grants and Awards Committee, Graduate School of Arts and Science, New York University (2005 – present)

Fulbright Awards Committee

Frick Symposium Committee, IFA

Fellowship Committee, IFA

Library and Visual Resources Committee, IFA

Faculty Searches, IFA: 19th Century, Director of Conservation Center, Japanese, Contemporary (Chair), Byzantine (Chair)

DISSERTATIONS SUPERVISED

Ellen Adams, “Surrealism in France, 1946-1954” (completed)

Miriam Basilio, “Re-Inventing Spain: Painting and the Body Politic During the Spanish Civil War” (completed)

Estrellita Brodsky, “Latin American Artists and Postwar Paris, 1950-1970: Soto, Le Parc, and Clark”

Gregory Galligan, “Towards a New Realism: The Reinterpretation of Cubism by American Abstract Painters, 1928-1942” (completed)

Deborah Goldberg, “Isamu Noguchi: Sculpture into Design in America, 1937-1949” (completed)

Michele Greet, “Painting the Indian Nation: Indigenism in Ecuadorian Art, 1920-1960” (completed)

Amy Hamlin, “Between Allegory and Symbol: Max Beckmann and the Crisis of Expressionism” (completed)

Etienne Hellman, “Physical Culture and the Avant-Garde: The Athletic Body in France from the Fin-de-Siècle to the Eve of World War One”

Valerie Hillings, “Group Formation and Kinetic Art of the 1960's: An Interactive, International Phenomenon” (completed)

Anna Indych, “A Mexico for Export: Mexican Art and Artists in the United States, 1927-1940” (completed)

Leslie Jones, “Henri Michaux’s Brush and Ink Paintings, 1950-1984” (completed)

Kenji Kajiya, “Unfolding Modernism: Reconsidering Clement Greenberg’s Art Criticism and the Paintings of Helen Frankenthaler, Morris Louis, and Kenneth Noland, 1948-1961”

- Peter Kalb, "Metropolitan Modernism: Images of New York in American Art, 1918-1932" (completed)
- Ilona Katzew, "*Casta* Painting: A Pictorial Genre from latin America" (completed)
- Lynda Klich, "El Estridentismo and the Visual Arts in Mexico" (completed)
- Juliana Kreinik, "New Objectivity in German Art: The Canvas, The Camera, and Modern Vision in the Weimar Era" (completed)
- Karen Kurczynski, "Asger Jorn and the End of Expressionism" (completed)
- Jordana Meldelson, "The Document, Ethnography and the Land in Spain: 1929-1939" (completed)
- Laura Morowitz, "Consuming the Past: The Nabis and French Medieval Art" (completed)
- Ellen McBreen, "Matisse's Sculpted Eroticism" (completed)
- Luisa Orto, "Design as Art: *Il Design* and Italian National Identity" (completed)
- Tricia Paik, "Ellsworth Kelly: The New York Years, 1954-1969" (completed)
- Edward Powers, "When Father Doesn't Know Best: The Passage from Realism to Minimalism" (completed)
- Rebecca Rabinow, "The Legacy of la rue Férou: Nine Livre d'artiste Written and Illustrated by Rouault, Bonnard, Matisse, Léger, Le Corbusier, Chagall, Giacometti, and Miró" (completed)
- Deborah Roldán, "*La España negra*: Tradition and Modernity in Spanish Painting (1898-1925)"
- Susan Rosenberg, "Brancusi in Jazz Age Paris and New York: His Art and Critical Reception in the 1920's" (completed)
- Kelly Sidley, "Andy Warhol's Self-Portraits" (completed)
- Katherine Smith, "On Common Ground: Pop Art and Vernacular American Architecture in the American Landscape, 1964-1976" (completed)
- Adrian Sudhalter, "Johannes Baader and the Demise of Wilhelmine Culture: Architecture, Dada, and Social Critique, 1875-1920"(completed)
- Cristen Tierney, "Domesticating Modern Art: Aspects of the Promotion of Modern Art in the United States, circa 1905-1936"
- Anne Umland, "Joan Miró and Collage in the 1920's: The Dialectic of Painting and Anti-Painting" (completed)
- Andrew Weinstein, "After Adorno: The Essayistic Impulse in Holocaust-Related Art" (completed)
- Michele Wijeeonorata, "Otto Dix, Portraits and Self-Portraits: 1913-1927"
- Bert Winther, "Isamu Noguchi: Conflicts of Japanese Culture in in the Early Postwar Years" (completed)

