

Leslie Clark Professor in the Humanities
 Department of History of Art
 Bryn Mawr College
 101 North Merion Avenue
 Bryn Mawr, PA 19010-2899

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 Tel.: 610 526-5333
 Fax: 610 526-7479
 slevine@brynawr.edu
<http://www.brynawr.edu/hart/slevine.htm>

Education

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

Appointments

2013-14 Chairman, Committee on Appointments, Bryn Mawr College
 2009-13 Chairman, Department of History of Art, Bryn Mawr College
 2000-03 Director, Center for Visual Culture, Bryn Mawr College
 1999-2003 Chairman, Department of History of Art, Bryn Mawr College
 1994-95 Chairman, Department of History of Art, Bryn Mawr College
 1993- Leslie Clark Professor in the Humanities, Bryn Mawr College
 1987- Professor, Department of History of Art, Bryn Mawr College
 1985-88 Chairman, Department of History of Art, Bryn Mawr College
 1983-93 Lecturer, Philadelphia Association for Psychoanalysis
 1982-83 Acting Chairman, Department of History of Art, Bryn Mawr College
 1981-87 Associate Professor, Bryn Mawr College, Department of History of Art
 1979-80 Visiting Member, The Institute for Advanced Study, Princeton
 1976 Visiting Assistant Professor, Department of History of Art,
 Yale University (summer)
 1975-81 Assistant Professor, Department of History of Art, Bryn Mawr College
 1975-78 Rosalyn R. Schwartz Lectureship, Bryn Mawr College
 1973 Visiting Lecturer, Department of Fine Arts, Harvard University
 1971-72 Teaching Assistant, Department of Fine Arts, Harvard University

1972-75 Junior Fellow, Society of Fellows, Harvard University
1968-72 Graduate Prize Fellow, Harvard University
1968 Phi Beta Kappa, Harvard College
1967 Detur Book Prize, Harvard College

- “Décor/Decorative/Decoration in Claude Monet's Art,” Arts Magazine 51 (Feb. 1977): 136-39.
 “Monet's Pairs,” Arts Magazine 49 (June 1975): 72-75.
 “Monet's Gare Saint-Lazare,” Fogg Art Museum Newsletter, 12 (June 1975), 7.

Selected Reviews

Vanda Zajko and Ellen O'Gorman, eds., Classical Myth and Psychoanalysis: Ancient and Modern Stories of the Self (Oxford: Oxford University Press, 2013), in

Bryn Mawr Classical Review 2014.07.30.

<http://bmc.brynmawr.edu/2014/2014-07-30.html>

Miriam Leonard, ed., Derrida and Antiquity (Oxford: Oxford University Press, 2010), in

Bryn Mawr Classical Review 2011.03.85.

<http://bmc.brynmawr.edu/2011/2011-03-85.html>

Dawn Ades and Michael Taylor, Dalí (New York: Rizzoli in association with the Philadelphia Museum of Art, 2004), in CAA.reviews, posted October 2005,

<http://www.caareviews.org/reviews>

Wayne Andersen, Freud, Leonardo da Vinci, and the Vulture's Tail: A Refreshing Look at Leonardo's Sexuality (New York: Other Press, 2001), in The European Legacy: Toward New Paradigms 9:2 (April 2004): 255-57.

Aruna D'Souza (1999) Self and the Other (Oxford: Clarendon Press, 1999), in The European Legacy: Toward New Paradigms 9:2 (April 2004): 255-57.

“Exhibiting Modern Art,” with Brian Wallace, Micaela Houtkin, and Haley Martin, Bryn Mawr College Clubs of Florida and Chicago

2013

“Exhibiting Modern Art,” with Brian Wallace, Lily Lopate, and Haley Martin, Bryn Mawr College Club of New York

2010

“Les Fluidités du *moi*: L'Autoportrait en Narcisse de l'impressionnisme à l'internet,”
Université de Rouen, France

2009

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

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

2007

Camargo Foundation, Cassis, France, Hebrew University of Jerusalem,
Reed College, University of California, Santa Cruz

1988

“Psychoanalysis, Duchamp, and Surrealism,”

Philadelphia Association for Psychoanalysis

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

1979

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

1978

1982

Elizabeth G. Higdon, "Joan Miro's Self-Portraits: Context and Content"

1981

Ian J. Lochhead (University of Canterbury), "The Spectator and the Landscape: Attitudes

- Marianne Bers, "Marcel Duchamp and Rose Sélavy"
 Juliana D. Flower, "Myth and Eroticism in Marcel Duchamp"
 Anne S. Hunter, "Marcel Duchamp in View"
 K. Malcolm Richards, "Géricault's Death"
 1991
 Robert M. Bambic, "Fragmentation and Mastery in the History of Art"
 Paula J. Birnbaum, "Criticism of Gender in Berthe Morisot"
 Kathryn Casey, "Color in Cubism"
 Maria Gonzalez [Stafford] (University of Central Florida), "La Mujer Sufrida in the Works of Frida Kahlo"
 Mary Elizabeth Karoll (www.danshamptons.com), "Julian Schnabel's Projective Method"
 Douglas Schaller, "Clement Greenberg and Modernism"
 1990
 Margaretta S. Frederick, "J. J. Tissot and Goethe's Faust"
 Patricia L. Reilly (Swarthmore College), "The Taming of the Blue: Writing Out Color in Renaissance Theory"
 1987
 Sandra Erickson, "Minimal Art and Wittgenstein"
 1986
 Patricia Likos [Ricci] (Elizabethtown College), "Tradition and Innovation in the American Scenery Paintings of Thomas Cole"
 David R. Tulissio, "The Triumph of the Spraycan School: Graffiti in New York and Philadelphia, 1968-85"
 1985
 Marcia Werner, "Reflections on Real Allegory"
 1984
 Elizabeth Gross, "The Reception and Subsequent Impact of Japanese Art in 19th-Century France"
 1983
 Martina Fineman, "Droit moral and Droit de suite"
 Mary S. Leahy, "Always Most Sincerely Yours: Mary Cassatt, A Portrait"
 1982
 Sally L. Gross, "Theodore Earl Butler (1860-1936)"
 Carol C. Wolfe, "Joseph Beuys: Truly a Fascinating Enigma"
 1981
 Roger H. Benjamin, "The Moroccan Paintings of Henri Matisse"
 1979
 Robert B. Goldsmith (Frick Collection), "The Writings of Paul Signac"
 1977
 Elizabeth G. Higdon, "Miro and Spanish Mysticism"
 Carla M. Puppini, "The Art Criticism of Auguste Jal"

A.B. Honors (25)

2016

Dylan Kahn, "Constructing a New Woman for the Twentieth Century: Transgressing

Gender Divisions in John Singer Sargent's *Miss M. Carey Thomas*

2014

Qianni Zhu, "Mind-Body: Rereading Odilon Redon's Œuvre in the Cartesian Tradition"

2013

Sitara Chowfla, "Action is the Antidote to Despair: Candy Chang and the Activation of Urban Communities through Participation"

Gracie Coppleson, "Curating an Experience: John Dewey, Albert Barnes, and the Barnes Foundation"

Hyounghee Kong, "Unfortunate Pygmalion: Edouard Manet's Portraits of Berthe Morisot from 1868 to 1874"

2012

Alethea Rockwell, "Lithographic Interiors: The Fantasies of Odilon Redon in Modernity's Phantasmagoria"

2011

Anna O'Neill, "To Touch and To Feel: Materiality, Tactility and the Visual in the Works of Oppenheim, Hesse, and Whiteread"

2010

Sarah Gelfand, "Portrait of the Artist: Representations of Mary Cassatt as a Woman Artist"

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

2009

Gabriela Kogut, "Michel Journiac's Mass for a Body"

2007

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

2006

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

© Cambridge University Press 2014. Emma Chubb "Hey, you there! Welcome to the Struggle!" Sabah Cherril Ahubbon (e)4 (s)-1alndg, (n

Rebecca Jeanne DeRoo, "Cindy Sherman's Masquerade"
1985

Ingrid Muan, "Helen Frankenthaler"
1984

Amy M. Schmitter (University of Alberta), "Thesis (generic variety)"
1982

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

Susan B. Schmelzer, "The Language of Portraiture"