

## **Jack Flam**

### **EDUCATION:**

A.B., Rutgers University, 1961.

A.M., Columbia University, 1963.

Ph.D., New York University, 1969.

### **PROFESSIONAL EXPERIENCE:**

#### **Current Positions:**

President and CEO, Dedalus Foundation, New York, since 2002.

Distinguished Professor Emeritus of Art and Art History, Brooklyn College and the Graduate School, City University of New York.

#### **Teaching History:**

Rutgers University, Newark College of Arts and Sciences: Instructor in Art, 1962-1966.

University of Florida, College of Architecture and Fine Arts: Assistant Professor of Art, 1966-1969. Associate Professor of Art, 1969-1972.

Independent Scholar, based in Paris, 1972-1975.

Brooklyn College of the City University of New York: Associate Professor of Art, 1975-1979. Professor of Art, 1980-1991. Distinguished Professor of Art, 1991-2010.

Graduate School and University Center, CUNY: Associate Professor of Art History, 1979-80; Professor of Art History, 1980-1991. Distinguished Professor of Art History, 1991-2010.

Columbia University, Adjunct Professor of Art History, 1988-1989.

### **AWARDS AND HONORS:**

Participant in National Endowment for the Humanities Grant for the study of African Art, 1969.

Founder's Day Certificate, University Honors Scholar, New York University, 1970.

College of Architecture and Fine Arts Research Grant, University of Florida, 1970.

Grant-in-Aid, American Center for Artists and Students, Paris, 1972-1974.

Participant in National Endowment for the Arts Grant, research and travel, for Matisse cutouts exhibition, 1976-1977.

City University Research Foundation research award, 1979-80.

John Simon Guggenheim Memorial Foundation Fellowship, 1979-80.

Ingram-Merrill Foundation Research Grant, 1980.

City University Research Foundation travel award, 1983.

Elected Honorary Member, Pi Delta Phi, National French Honor Society, 1983.

City University Research Foundation research award, 1985-86; renewed 1987-88.

National Endowment for the Humanities, Senior Fellowship for University Teachers, 1987-88.  
Manufacturers Hanover-Art/World First Prize for Distinguished Newspaper Art Criticism, 1987.  
College Art Association of America, Charles Rufus Morey Award for distinguished scholarship in the history of art, 1988.

Listed, *Who's Who in the World*, *Who's Who in America*, *Who's Who in the East*, *Who's Who in American Art*, *Who's Who in the Humanities*, *International Who's Who of Authors and Writers*, and *Contemporary Authors*.

#### **MEMBERSHIP IN PROFESSIONAL SOCIETIES:**

College Art Association of America. (Committees: Charles Rufus Morey Award Committee, 1989. Millard Meiss Publication Fund Committee, 1988-1996; chairman of Meiss Committee, 1990-1996. Distinguished Teaching in Art History Award Committee, 1998-2000; chairman of committee, 1999-2000.)

International Association of Art Critics. Member of Board of Directors of United States Section, 1990-1996.

#### **SPECIAL PROJECTS:**

Series editor, "The Documents of Twentieth Century Art," published by G.K. Hall and Co., 1981-1993. Series editor for the following titles: *The Dada Painters and Poets*, new ed., 1981; *Kandinsky, Complete Writings on Art*, 2 vols., 1982; *Marcel Duchamp, Notes*, 1983; *Joan Miró, Selected Writings and Interviews*, 1986; *The New Art, The New Life: The Writings of Piet Mondrian*, 1986; *German Expressionism Documents from the End of the Wilhemine Empire to the Rise of National Socialism*, 1993. The series is now being published by the University of California Press. Series editor for the following titles: *Matisse on Art* (rev. ed.), 1995; *Hugo Ball: Flight out of Time: A Dada Diary* (rev. ed.), 1996; *Robert Smithson: The Collected Writings*, 1996; *Pop Art: A Critical History*, 1997; *The Collected Writings of Robert Motherwell*, 1999; *Conversations with Cézanne*, 2001; *Henry Moore: Writings and Conversations*, 2002; *Primitivism and Twentieth Century Art: A Documentary History*, 2003; *The Cubist Painters*, 2004; *The Writings of Robert Motherwell*, 2007; *Russian and Soviet Views of Modern Western Art*, 2009; *Philip Guston, Collected Writings, Lectures, and Conversations* (2011); *The Writings of Gordon Matta Clark*, forthcoming; *David Smith: Collected Writings* (forthcoming).

Art Critic, *The Wall Street Journal*, 1984-1992.

Member, Fine Arts Jury, John Simon Guggenheim Memorial Foundation, 1987-2000.

Member, Advisory Board, *Source: Notes in the History of Art*, since 1988.

Juror, Samuel H. Kress Foundation Travel Fellowships, 1990-1995.

Member, Arts Advisory Committee, Cathedral of St. John the Divine, New York, 1992-98.

Member, Public Art Committee, Bryant Park Restoration Corporation, New York, since 1992.

Director, Robert Motherwell Catalogue Raisonné Project, since 2006.

## **EXHIBITIONS CURATED:**

“Henri Matisse Paper Cut-Outs.” (Co-curator.) National Gallery of Art, Washington, D.C.; Detroit Institute of Arts; St. Louis Art Museum. Fall 1977-Spring 1978.

“Robert Motherwell Drawings: A Retrospective, 1941 to the Present.” Janie C. Lee Gallery, Houston, Texas. Fall 1979.

“Artists Choose Artists.” CDS Gallery, New York. Fall 1983.

“Richard Diebenkorn: Ocean Park.” Gagosian Gallery, New York. Fall 1992. (Co-curator.)

“Matisse: Image into Sign.” The St. Louis Art Museum. February-April, 1993.

“Matisse: The Dance.” National Gallery of Art, Washington, D.C. Spring-Fall 1993. (Expanded version, “Matisse, *La danse*,” Musée d'Art Moderne de la Ville de Paris, November 1993-March 1993. Modified version, Philadelphia Museum of Art, March 1994-June 1994.)

“Western Artists / African Art.” (Co-curator.) Museum for African Art, New York. May-August, 1994.

“The Paintings of Judith Rothschild: An Artist's Search.” (Co-curator.) Metropolitan Museum of Art, New York. May-September 1998. Phillips Collection, Washington, D.C., May-August 1999; San Francisco Museum of Modern Art, October 25, 2001-January 19, 2002.

“Judith Rothschild.” (Co-curator.) State Russian Museum, Saint Petersburg, June - September 2002. Von der Heydt-Museum, Wuppertal, Germany, November 2003-January 2004.

“Judith Rothschild.” Galerie Gmurzynska, Cologne. May-July 2003.

Consulting Curator, “Matisse-Derain, Collioure 1905,” Musée d'art moderne de Céret, and Musée Matisse, Le Cateau, June-December 2005.

Consulting Curator, “Matisse in Transition: Around Laurette,” Norton Museum of Art, West Palm Beach, Florida, January-March 2006.

## PUBLICATIONS

### BOOKS, CATALOGUES, ARTICLES, AND REVIEWS:

*African Tribal Art from the Jay C. Leff Collection.* Gainesville: University of Florida Gallery, 1967.

“Introduction,” *African Art.* Gainesville: University of Florida Gallery, 1967.

“The Style of Matisse's *Piano Lesson*: Its Significance to His Art and to His Theory of Art.” Ph.D. dissertation, New York University, 1969.

*West African Art from the Rosenbloom Collection.* Gainesville: University of Florida Gallery, 1970.

“Some Aspects of Style Symbolism in Sudanese Sculpture.” *Journal de la Société des Africanistes*, 40, 2 (1970), 137-50.

“Matisse's *Backs* and the Development of his Painting.” *Art Journal*, 30, 4 (Summer 1971), 352-61.

“The Symbolic Structure of Baluba Caryatid Stools.” *African Arts*, 4, 2 (Winter 1971), 54-59.

Review of *Art and Aesthetics in Primitive Societies*, edited by Carol Jopling. *Leonardo*, 5, 4 (1972), 363-64.

“Matisse in 1911: At the Crossroads of Modern Painting.” In *Actes du XXIIe Congrès International d'Histoire de l'Art, Budapest, 1969.* Vol. 2, pp. 421-30. Budapest: Akademiai Kiado, 1972.

*The Norton Matisse.* West Palm Beach: Art Museum of The Palm Beaches, 1973.

*Matisse on Art.* London: Phaidon Press, 1973. (Paperback edition, New York: E.P. Dutton, 1978; paperback reprint, University of California Press, 1994.)

Review of *The Arts of Black Africa*, by Elsy Leuzinger. *Leonardo*, 6, 3(1973), 271-72.

Review of *The Arts of Black Africa*, by Jean Laude. *Leonardo*, 6, 4 (1973), 373.

Review of *Masks: Their Meaning and Function*, by Andreas Lommel. *Leonardo*, 7, 3 (1974), 277.

“Some Observations on Matisse's Self Portraits.” *Arts Magazine*, 49, 9 (May 1975), 50-52.

“Matisse in Two Keys.” *Art in America*, 63, 4 (July-August 1975), 83-86.

“Graphic Symbolism in the Dogon Granary: Grains, Time, and a Notion of History.” *Journal of African Studies*, 2, 1 (Spring 1976), 35-50.

*Addie Herder, Collage Constructions.* Purchase, New York: Neuberger Museum, 1976.

“Addie Herder.” In *Addie Herder Collage Constructions.* New York: Gruenebaum Gallery, 1976.

“Visual Convention, Simile and Metaphor in the *Mona Lisa*.” *Storia dell'Arte*, 29 (1977), 15-28. (Co-author with Laurie Schneider.)

Review of *African Art as Philosophy*, by Douglas Fraser. *Art Bulletin*, 49, 2 (June 1977), 262-63.

*Henri Matisse Paper Cut-Outs.* St. Louis and Detroit: The St. Louis Art Museum and the Detroit Institute of Arts, 1977. (Co-author with J. Cowart, D. Fourcade, and J.H. Neff.)

“Jazz.” First published in *Henri Matisse Paper Cut-Outs*, pp. 37- 47. Reprinted in *Henri Matisse Paper Cut-Outs*, National Gallery of Art Color Slide Program, Washington, D.C., 1978, pp. 17-24.

“The Significance of Matisse's Subject Matter.” Published in cassette form as Part 3 of *Henri Matisse Paper Cut-Outs*, National Gallery of Art Color Slide Program, Washington, D.C., 1978.

*Robert Motherwell Drawings, A Retrospective, 1941 to the Present*. Houston: Janie C. Lee Gallery, 1979.

“Luba Hemba.” *African Arts*, 13, 1 (November 1979), 89.

“Graham Nickson and Chromatic Figuration.” *Arts Magazine*, 55, 2 (October 1980), 148-51; reprinted in *Graham Nickson: Private Myths*, Naples, Florida: Naples Museum of Art, pp. 24-29.

“John Walker: Objective Abstraction.” *Arts Magazine*, 55, 4 (December 1980), 156- 60.

“Foreword.” In *The Dada Painters and Poets*, edited by Robert Motherwell. New edition. Boston: G.K. Hall and Co., 1981.

“Dada Old and New.” *Arts Magazine*, 56, 4 (December 1981), 66-67.

*John Walker*. Washington, D.C.: The Phillips Collection, 1982.

*Graham Nickson: Drawing into Color*. Storrs, Connecticut: The William Benton Museum of Art, 1982.

“Matisse in Morocco.” *Connoisseur*, 211, 846 (August 1982), 74-86.

*Henri Matisse Über Kunst*. Zurich: Diogenes Verlag, 1982. (German translation of *Matisse on Art*.)

“Signs and Symbols in Traditional Metal Art of the Western Sudan.” In *The Art of Metal in Africa*, edited by M.-T. Brincard, pp. 19-30. New York: The African-American Institute, 1982.

“Objects, Objectivity, and Centricity.” *African Arts*, 16, 2 (February 1983), 25, 96-97.

“Preface.” In *El Negro*, by Raphael Alberti and Robert Motherwell. Bedford, N.Y.: Tyler Graphics, Ltd., 1983.

*Matt Phillips*. New York: Marilyn Pearl Gallery, 1983.

*Artists Choose Artists II*. New York: CDS Gallery, 1983.

*Robert Motherwell*. New York: Abbeville Press, 1983. (Co-author with Dore Ashton.)

Review of *Jazz*, by Henri Matisse, and *Cinéma calendrier du coeur abstrait. Maisons*, by Tristan Tzara. *Artforum*, 20, 6 (February 1984), 72-73.

“The Spell of the Primitive.” *Connoisseur*, 214, 871 (September 1984), 124-131.

“Matisse and the Fauves.” In “Primitivism” in *20th Century Art: Affinity of the Tribal and the Modern*, edited by William Rubin. Vol. 2, pp. 211-29. New York: The Museum of Modern Art, 1984. (German translation, “Matisse und die Fauvisten,” in *Primitivismus in der Kunst des zwanzigsten Jahrhunderts*, Munich, Prestel-Verlag, 1984, pp. 218-247. Italian translation, “Matisse e i fauves,” in *Primitivismo nell'arte del XX secolo*, vol. 1, Milan, Arnoldo Mondadori, 1985, pp. 211-240. French translation, “Matisse et les fauves,” in *Le primitivisme dans l'art du 20e siècle: les artistes modernes devant l'art tribal*, Paris, Flammarion, 1987, pp. 211-239; 2nd French ed., 1991, vol. 1, 211-239.)

Reviews of *The Golden Age: Dutch Painters of the Seventeenth Century*, by Bob Haak; *Images*

*of a Golden Past: Dutch Genre Painting of the 17th Century*, by Christopher Brown; *19th-Century Art*, by Robert Rosenblum and H.W. Janson; *Cézanne and the End of Impressionism*, by Richard Shiff; *A toute épreuve*, by Paul Eluard and Joan Miro. *Artforum*, 23, 4 (December 1984), 2-3, 76-77, 79.

“The Evocation of Unseen Forces.” *The Sciences*, 25, 4 (July-August 1985), 52-53.

“Robert Motherwell's Collage Prints.” In *Robert Motherwell: The Collaged Image*, pp. 7-25. Minneapolis: The Walker Art Center, 1985.

“New Masters.” *Connoisseur*, 216, 890 (March 1986), 76-83.

“Matisse” [interview]. In Paul Gardner, “What Would You Ask Michelangelo?” *Art News*, 85, 9 (November 1986), 99-100.

“Words of God.” *Connoisseur*, 216, 899 (December 1986), 30.

*Matisse: The Man and His Art, 1869-1918*. Ithaca: Cornell University Press, 1986; London: Thames and Hudson, 1986. [This book won the College Art Association's Charles Rufus Morey Award for the most distinguished art history book published in 1986; it was also nominated for a Pulitzer Prize in Biography and was a finalist in the *Los Angeles Times* book awards in 1987.]

“Opposite Page” [A Snake Pot from the Holy Land]. *American Craft*, 47, 3 (June-July 1987), 104-5.

*Fernand Léger*. New York: Acquavella Galleries, 1987.

“Robert Motherwell's Graphics.” In *Tyler Graphics: The Extended Image*, edited by Elizabeth Armstrong, pp. 39-61. New York: Abbeville Press, 1987.

“Perspective: Culture Express.” *Art News*, 87, 5 (May 1988), 206.

*Matisse: A Retrospective*. New York: Hugh Lauter Levin Associates/ Macmillan, 1988.

“The Man Who Made Stones Think.” *Art News*, 87, 10 (December 1988), 112-117.

“Graham Nickson: Drawing and Color.” In *Graham Nickson: Paintings and Drawings*, pp. 8-15. Sunderland: Northern Centre for Contemporary Art, 1988.

“Guy Pène du Bois.” *American Heritage*, 40, 1 (February 1989), 72-82.

“In a Different Light.” *Art News*, 88,6 (Summer 1989), 112-117. Used as the introductory text on Impressionism by the National Gallery of Art, Washington, for the National Teachers Institute, beginning Summer 1990.

“Fleeting Impressionism.” Review of *Impressionism: Art, Leisure, and Parisian Society* by Robert L. Herbert. *The New York Review of Books*, 36, 14 (28 September 1989), 20-25. Exchange of letters with Robert L. Herbert, *The New York Review of Books*, 23 November 1989, 60-61.

“Early Cézanne.” Review of *Interpreting Cézanne* by Sidney Geist, and *Cézanne's Early Imagery* by Mary Tompkins Lewis. *Art in America*, 77, 11 (November 1989), 47-51.

“Cubiquitous.” *Art News*, 88, 10 (December 1989), 144-149. Translated into Spanish as “Cubicidad. Picasso y Braque,” in *Kalías, Revista D'Arte* (Valencia), 2, 3/4 (October 1990), 128-133.

“La Sculpture de Matisse.” *Les Cahiers du Musée National d'Art Moderne* (Paris), no. 30, Winter 1989, 23-40.

“Van Gogh... I Apply Myself to my Canvases with All my Mind.” *Art News*, 89, 3 (March 1990), 153.

“Juxtapositions.” Review of “Picasso and Braque: Pioneering Cubism,” at the Museum of Modern Art, New York. *Art International*, 10 (Spring 1990), 91-92.

“Monet's Way.” Review of “Monet in the '90's: The Series Paintings,” at the Museum of Fine Arts, Boston, of *Monet in the '90s: The Series Paintings*, by Paul Hays Tucker, and other books on Monet. *The New York Review of Books*, 37, 8 (17 May 1990), 9-13.

“Another Look at Cubism.” *Art Journal*, 49, 2 (Summer 1990), 194-198; reprinted in *Art Journal*, 49, 3 (Fall 1990), 313-317.

“Matisse's 'Bathers with a Turtle',” *Art News*, 89, 10 (December 1990), 101-102.

“Invader.” Review of *A Life of Picasso. Volume I: 1880-1906*, by John Richardson. *The New York Review of Books*, 38, 6 (28 March 1991), 3-7. Translated as “La Vita di Picasso,” in *La Rivista dei Libri* (Florence), 2, 2 (February 1992), 10-14.

“Taming the Beasts.” Review of “The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904-1908,” at the Metropolitan Museum of Art, New York, and of *The Fauve Landscape*, by Judi Freeman, et al. *The New York Review of Books*, 38, 8 (25 April 1991), 40-42.

*Motherwell*. New York: Rizzoli, 1991; London: Phaidon Press, 1991; Barcelona: Ediciones Poligrafa, 1991; Paris: Albin Michel, 1991.

[On the Hall of African Mammals], in Penelope Bodry-Sanders, *Carl Akeley: Africa's Collector, Africa's Savior*. New York: Paragon House, 1991, pp. 263-264.

“Eakins in Light and Shadow.” *American Heritage*, 42, 5 (September 1991), 57-69.

Letter: “On Color in Western Art.” *The Art Bulletin*, 73, 2 (June 1991), 344.

“The Enigma of Georges Seurat.” Review of “Seurat: 1859-1891,” at the Metropolitan Museum of Art, New York, and of the catalogue for the exhibition and other books on Seurat. *The New York Review of Books*, 38, 14 (7 November 1991), 20-26.

“The Alchemist.” Review-essay based on several books about Anselm Kiefer. *The New York Review of Books*, 39, 4 (13 February 1992), 31-36.

“Africa-Explores: 20th Century African Art.” Exhibition review. *African Arts*, 25, 2 (April 1992), 88-90.

Symposium contributions, in *Picasso and Braque: A Symposium*. New York: The Museum of Modern Art, 1992, pp. 86-87, 107, 114-115, 152-155, 162-163, 167, 216, 287-288, 297-299.

“Regarding Henri.” *Departures*, August-September 1992, 30-37.

“Passions of Matisse.” Review of “Henri Matisse: A Retrospective,” at the Museum of Modern Art, New York, and of the catalogue of the exhibition. *The New York Review of Books*, 39, 18 (5 November 1992), 28-32.

“Edouard Manet: The Storm Beneath the Calm.” *Art News*, 91, 9 (November 1992), 69-70.

“Cathedral, Railway Station, Museum.” *thesis*, 6, 2 (Fall 1992), 32-33.

*Richard Diebenkorn: Ocean Park*. New York: Rizzoli, 1992.

“Nineteenth Century French Paintings,” in Athens, National Gallery of Greece, *From El Greco*

to *Cézanne: Masterpieces of European Painting from the National Gallery of Art, Washington, and the Metropolitan Museum, New York*. Athens: National Gallery of Greece, 1992, pp. 56-63. Text in English and Greek.

Interview by Peter Kirpatrick, "C'est pas 'un bon fauteuil,'" *L'Humanité*, 30 December 1992, 12-13.

Interviews, in Christopher Lyon, "Seeing Matisse Whole," *MoMA Members Quarterly*, Fall 1992, 2-13.

*Matisse: Image into Sign*. St. Louis: The Saint Louis Art Museum, 1993.

"Les sujets de Matisse: thèmes et variations," in *Matisse Aujourd'hui, Cahiers Henri Matisse, Musée Matisse, Nice*, no. 5, 1993, 97-116.

*Great French Paintings from the Barnes Foundation: Impressionist, Post-Impressionist, and Early Modern*. New York: Alfred A. Knopf, 1993; pp. 226-293, 306-313. Translated in: *De Cézanne à Matisse: Chefs-d'oeuvre de la fondation Barnes* (Paris: Gallimard/Electa-Réunion des Musées Nationaux, 1993); *La Joie de Vivre: Die nie gesehenen Meisterwerke der Barnes Collection* (Berlin: Kunder, 1993). (Co-author for Matisse entries.)

Interview text, in Paul Gardner, "Picasso: You Can Never Write 'The End,'" *Art News*, 92, 4 (April 1993), 118.

*Matisse: The Dance*. Washington: National Gallery of Art, 1993.

"Histoire et métamorphoses d'un projet," in Paris, Musée d'Art Moderne de la Ville de Paris, *Autour d'un chef-d'oeuvre de Matisse: les trois versions de la Danse Barnes (1930-1933)*. Paris: Musée d'Art Moderne de la Ville de Paris /Paris-Musées, 1993, pp. 23-91. (French translation of a modified version of the text for *Matisse: The Dance*.)

Interview text, in Milton Esterow, "The Second Time Around," *Art News*, 92, 6 (Summer 1993), 151.

Interview text, in Barbara MacAdam, "Anyone Who Doesn't Change His Mind Doesn't Have One." *Art News*, 92, 9 (November 1993), 147-148.

"The Agonies of Success." Review of *Mark Rothko: A Biography* by James E.B. Breslin. *The New York Review of Books*, 40, 20 (2 December 1993), 36-39. Exchange of letters with Breslin, *The New York Review of Books*, 41, 4 (17 February 1994), 40-41.

"Mr Matisse et Docteur Barnes." *Connaissance des Arts*, 500 (November 1993), 106-115.

"Matisse' *Dessins Thèmes et variations*: Ein Buch und eine Methode" and "Matisse's *Dessins Thèmes et variations*: A Book and A Method," (text in German and in English) in Stuttgart, Staatsgalerie, Graphische Sammlung, *Henri Matisse Zeichnungen und Gouaches Découpées*. Stuttgart: Graphische Sammlung, Staatsgalerie Stuttgart /Stuttgarter Galerieverein, 1993, pp. 103-120, 121-132.

"Extravagant Braggadocio, Remarkable Candor." Review of *Picasso and Dora: A Personal Memoir* by James Lord. *Art News*, 93, 1 (January 1994), 107.

"The Strategies of Collage." Review of *In Defiance of Painting*, by Christine Poggi. *Art in America*, 82, 3 (March 1994), 35-37.

[Eric de Chasse, "Jack Flam à la Source de l'Art." *Beaux-Arts*, March 1994, 17. (Article about my work in general.)]



*Western Artists /African Art*. New York: Museum for African Art, 1994. (Co-author with Daniel Shapiro.)

“Afrique /Occident: Retour aux Artistes.” *Connaissance des Arts*, 507 (June 1994), 88-97.

“Henri Matisse: *Le Parc Sous la Pluie, Nice*.” In Hammer Galleries, *The Gallery Collection: 19th and 20th Century Paintings* (New York: Hammer Galleries, 1994), pp. 36-38.

“Henri Matisse: *Still Life with Oranges (II)*, c. 1899.” In Joseph D. Ketner and Jane E. Neidhardt, eds., *A Gallery of Modern Art at Washington University in St. Louis* (St. Louis: Washington University Gallery of Art, 1994), pp. 74-75.

“Madonna in Distress.” *The New York Review of Books*, 41, 16 (6 October 1994), 40.

*Henri Matisse, 1869-1954*. Cologne: Könemann, 1994. French, Spanish, and German translations of *Matisse: A Retrospective* (New York: Hugh Lauter Levin, 1988).

“La difficulté d'être André Derain.” In Musée d'Art Moderne de la Ville de Paris, *André Derain* (Paris: Musée d'Art Moderne de la Ville de Paris /Paris-Musées, 1994), pp. 37-49. Translated into Spanish as “La dificultad de ser André Derain,” in Fundación Colección Thyssen-Bornemisza, *A. Derain (1880-1954): El Pintor del “Malestar Moderno”* (Madrid: Fundación Colección Thyssen-Bornemisza, 1995), pp. 53-62.

“The New Painting.” Review of “Origins of Impressionism,” at the Metropolitan Museum of Art and of the catalogue for the exhibition *The New York Review of Books*, 41, 19 (17 November 1994), 48-53.

“Jack Flam on Art.” In Fred Bratman and Scott Lewis, *The Reader's Companion* (New York: Hyperion, 1994), pp. 58-59.

“The Secret Life of Joseph Cornell.” Review of *Joseph Cornell's Theater of the Mind* by Mary Ann Caws. *ArtNews*, 94, 2 (February 1995), 75.

“Danto's Credo.” Review of *Embodied Meanings* by Arthur Danto. *ArtNews*, 94, 2 (February 1995), 76.

*A Passion for Art: Renoir, Cézanne, Matisse and Dr. Barnes*. Bellevue, Wash.: Corbis Publishers, 1995. (Co-author, CD-ROM program on the Barnes Foundation.)

*Matisse on Art*, revised edition. Berkeley and Los Angeles: University of California Press, 1995.

“Master Pieces.” Review of *Theory and Philosophy of Art: Style, Artist, and Society* by Meyer Schapiro, *ArtNews*, 94, 7 (Summer 1995), 91.

*The PaineWebber Art Collection*. New York: Rizzoli, 1995. (Co-author,)

“Rethinking Modernism,” *Apollo*, 142, 404 (October 1995), 3-6.

Editor, *Robert Smithson: The Collected Writings*. Berkeley and Los Angeles: University of California Press, 1996.

“Looking into the Abyss: The Poetics of Manet's *Bar at the Folies-Bergère*. In, Bradford R. Collins, ed., *12 Views of Manet's Bar* (Princeton: Princeton University Press, 1996), pp. 164-188. (The Princeton Series in Nineteenth-Century Art, Culture, and Society.)

“A Louvre Ouvert,” *Connaissance des Arts*, 528 (May 1996), 100.

“Picasso et ‘Ma Jolie’: Vers une nouvelle poétique de la peinture,” *Revue de l'Art*, 113 (1996), 32-39.

“Recent American Drawings: Potentials and Realizations.” In, *Powerful Expressions: Recent American Drawings* (New York: National Academy of Design, 1996), pp. 7-12.

“Drawings by Matisse.” In, *Henri Matisse: A Survey of Drawings* (New York: C&M Arts, 1996).

“Conversazioni fra Matisse e Tériade.” In, *Matisse e Tériade*. Florence: Artificio Edizioni/ Palazzo Medici Riccardi, Museo Mediceo, 1996, pp. 19-45. French edition, *Matisse et Tériade*. Arcueil: Anthèse/ Musée Matisse, Le Cateau, 1996, pp. 19-45.

“Conversation between Matisse and Tériade: Matisse Speaks, 1951.” In Casimiro Di Crescenzo, ed., *Matisse and Tériade* (New York: Yoshii Gallery, 1997), pp. 24-34.

“Abstract Expressionism and the Role of Painting in the Experience of Modern Life,” *Bulletin of the Museum of Contemporary Art, Tokyo* (March 1998), pp. 39-45.

*Judith Rothschild: An Artist's Search*. New York: Hudson Hills Press, 1998. (Selected by *Choice* for its list of “Outstanding Academic Books” for 1998.)

*Les peintures de Picasso: Un théâtre mental*. Paris: Centre National de Documentation Pédagogique, 1998.

“The Sculpture of Matisse.” In, *Henri Matisse: Sculpture* (New York: C&M Arts, 1998).

“The Politics of Pablo Picasso.” *San Francisco Chronicle, Datebook: Sunday Supplement* (September 20-26, 1998), 38-39.

“Henri Matisse, *Pineapple and Anemones*.” In Libby Lumpkin, ed., *The Bellagio Gallery of Fine Art: Impressionist and Modern Masters* (Las Vegas: Bellagio Gallery of Fine Art, 1998), pp. 99-103.

“Regarding Henri.” Review of *The Unknown Matisse* by Hilary Spurling. *Artnews*, 98, 1 (January 1999), 86-88.

“The Modern Drawing.” Main catalogue essay in *New York Collects: Drawings and Watercolors 1900-1950* (New York: Pierpont Morgan Library, 1999), pp. 8-30.

Catalogue entries for Cézanne, Bonnard, Matisse, in *New York Collects: Drawings and Watercolors 1900-1950* (New York: Pierpont Morgan Library, 1999), pp. 32-55.

“Foreword,” in Stephanie Ternenzio, ed., *The Collected Writings of Robert Motherwell* (Berkeley and Los Angeles: University of California Press), 1999, pp. v-ix.

“The Century’s 25 Most Influential Artists: Living Color: Henri Matisse.” *Artnews*, 98, 5 (May 1999), 139.

[Deutch, Miriam. “State of the Art: An Interview with Jack Flam.” *Brooklyn College Faculty Newsletter*, 2, 2 (May 1999), 1-7. Interview about teaching, research, and scholarship.

“Regarding Helen Frankenthaler.” Catalogue essay in *Frankenthaler: A Selection of Paintings from the Collection of the Artist, 1951-1992* (Purchase, N.Y.; Neuberger Museum of Art, 1999), pp. 3-22.

“Henri Matisse, *Pineapple and Anemones*,” and Pablo Picasso, “*Seated Man*.” In Libby Lumpkin, ed., *The Bellagio Gallery of Fine Art: European and American Masters* (Las Vegas: Bellagio Gallery of Fine Art, 1999), revised edition, pp. 120-125, 174-178.

“Le fauvisme, le cubisme et la modernité de la peinture moderne.” In Musée d'Art Moderne de la Ville de Paris, *Le fauvisme ou “l'épreuve du feu”: Éruption de la modernité en Europe* (Paris:

- Musée d'Art Moderne de la Ville de Paris /Paris-Musées, 1999), pp. 90-103.
- “Matisse and Ingres.” *Apollo*, 152, 464 (October 2000), 20-25.
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“A Painter's Life Revealed in Correspondence: 'Letters of Gustave Courbet' edited by Petra ten-Doesschate Chu.” *The Wall Street Journal*, 29 May 1992, A9.

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## SELECTED PAPERS AND PUBLIC LECTURES

"A University Collects." Inauguration of Stephen C. O'Connell as President, University of Florida, October 1968.

"Matisse's *Back IV*: Imagery and Sources." College Art Association Annual Meeting, Boston, January 1969.

"Cézannesque Phases in the Art of Matisse." Faculty Arts and Civilization Seminar, University of Florida, January 1969.

"The Visual Arts of the Sub-Saharan Peoples of Africa: Symbolism and the Mechanics of Style." National Endowment for the Arts faculty development seminar at Bethune-Cookman College, Daytona, Florida, May 1969.

"Matisse in 1911: At the Crossroads of Modern Painting." 22<sup>nd</sup> International Congress of the History of Art, Budapest, September 1969.

"Method in the Study of African Art: Form as Symbol." National Gallery of Art, in conjunction with the College Art Association Annual Meeting, Washington, D.C., January 1970.

"Sexuality and Cosmogony in African Sculpture." Faculty Arts and Civilization Seminar, University of Florida, May 1970.

"Matisse's *Jazz*: Sources and Symbolism." College Art Association Annual Meeting, New York City, January 1973.

"Graphic Sign into Sculptural Form in Dogon Architecture." Third Triennial Symposium on Traditional African Art, Columbia University, New York City, April 1974.

"Recurrent Themes in the Art of Matisse." Baltimore Museum of Art, March 1976.

"The Kneeling Woman, Menial and Matriarch: The Luba of Zaire." Symposium on The Image of Woman in African Art, Harvard University, Cambridge, Mass., April 1976.

"Motifs and Metaphors in the Art of Matisse." Smithsonian Institution, Matisse symposium, Washington, D.C., December 1976.

"Matisse and Bergson." College of Letters, Wesleyan University, Middletown, Connecticut, March 1977.

"Cubism as a Form of Poetic Syntax." College of Letters, Wesleyan University, Middletown, Connecticut, March 1977.

"The Significance of Matisse's Subject Matter: A Reevaluation." National Gallery of Art, Washington, D.C., October 1977.

"Matisse's Paintings, 1910-1930: Instinct and Intellect." The Museum of Modern Art, New York City, November 1978.

"Form and Symbol in the Art of Matisse." New York Studio School, New York City, February 1979.

"African Art and African Philosophy." University of Southern Louisiana, April 1980.

"Matisse and Modernism." University of Southern Louisiana, April 1980.

Panelist, Symposium on Problems of Method in Twentieth Century Studies, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., January 1981.

"Delacroix and Morocco." School of Visual Arts Summer Program in Morocco, Tangier, July

1981.

“Matisse and Morocco.” School of Visual Arts Summer Program in Morocco, Tangier, July 1981.

“Another Look at Cubism.” Bard College, Annandale-on-Hudson, New York, October 1981.

“Narrative and Ethical Structures in African Art.” Black Art and Literature Series in honor of the City University of New York's 20th anniversary, Brooklyn, New York, December 1981.

Moderator and Panelist, “African Arts in and out of Context.” Brooklyn College Humanities Institute, New York City, December 1981.

“Matisse in Morocco.” School of Visual Arts, New York City, March 1982.

“Matisse in Morocco.” Kean College, New Jersey, April 1982.

“Primitive Art: Its Effects on Modern French Art.” International Foundation for Art Research, New York City, April 1982.

Panelist, “The Social Responsibility of the Artist.” Symposium at The Cooper Union, New York City, April 1982.

Workshop Leader, Visual Arts, “Arts in Transition: Creative Responses.” Co-sponsored by the Congressional Arts Caucus, the U.S. Conference of Mayors, and the Brooklyn College Humanities Institute, Brooklyn, New York, April 1982.

Moderator, “Africa and the African Diaspora.” Symposium sponsored by the Brooklyn College Humanities Institute, Brooklyn, New York, May 1982.

“Kafka and the Kafkaesque.” “Kafka Unorthodox” symposium, The Cooper Union, New York City, March 1983.

“The Creation of Symbols in the Art of Matisse.” Bard College, Matisse symposium, Annandale-on-Hudson, N.Y., May 1983.

“Abstraction and Style in the Art of Robert Motherwell.” Albright-Knox Art Gallery, Buffalo, New York, October 1983.

Panelist, “Ethics in the Art World.” International Art Critics Association symposium, New York Cultural Center, New York City, May 1984.

“Matisse and the Creation of Symbols.” Matisse symposium, Kimbell Art Museum, Fort Worth, Texas, June 1984.

“The Art of Robert Motherwell.” Seattle Art Museum, Seattle, Washington, August, 1984.

“Bonnard and Matisse.” Dallas Museum of Art, Dallas, Texas, October 1984.

“Matisse: Themes and Variations.” For the Arts Council of Great Britain, at The Royal Art Society, London, October 1984.

“The Creation of Symbols in the Art of Matisse.” Courtauld Institute, London, October 1984.

“Primitive Art and Modern Art.” St. Martin's School of Art, London, October 1984.

“Bonnard in the History of Twentieth Century Art.” Slade School of Fine Art, University of London, October 1984.

“Style and Abstraction in the Art of Robert Motherwell.” Solomon R. Guggenheim Museum, New York City, January 1985.

“Primitive Art and Modern Art: Points of Contact.” C.W. Post College, February 1985.

“Matisse: Themes and Variations.” The Museum of Modern Art, New York City, March 1985.

“The Discovery of Primitive Art.” Dallas Museum of Art, Dallas, Texas, June 1985.

“The Art of Robert Motherwell.” Walker Art Center, Minneapolis, October 1985.

“The Art of Robert Motherwell.” Sioux City Art Center, Sioux City, Iowa, February 1986.

“Style and Abstraction in the Art of Robert Motherwell.” Dartmouth College, Hanover, N.H., May 1986.

“Matisse and the Creation of Symbols.” The Metropolitan Museum of Art, New York City, October 1986.

Panelist, “Aspects of Modernism.” Symposium, Boston Athenaeum, Boston, January 1987.

“Matisse's Technique.” Columbia University School of the Arts, New York City, February 1987.

“The Sculpture of Matisse.” Recent Scholarship and Criticism in Modern Sculpture symposium, Meadows Museum and Gallery, Southern Methodist University, Dallas, Texas, April 1987.

“The Art of Robert Motherwell.” Hurlbutt Gallery, Greenwich Public Library, Greenwich, Connecticut, May 1987.

“Les Sujets de Matisse: Thèmes et Variations.” Musée Matisse, Carrefour Universitaire Méditerranéen, Nice, France, June 1987.

“Tribal Art and Modern Art.” Otis-Parsons School of Art, Los Angeles, February 1988.

“Invitation à Jack Flam” lectures: “Matisse et la Création des Symboles” and “La Sculpture de Matisse.” Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France, April 1988.

“Henri Matisse: Sculptor?” New York Studio School, New York, October 1988.

Discussant, session on “Europe and Africa: Africa and Europe.” College Art Association Annual Meeting, San Francisco, February 1989.

“Questions of Meaning in Abstract Painting.” Julia Babson Annual Lecture, Montclair Art Museum, Montclair, New Jersey, October 1989.

Guest Participant, “Pioneering Cubism” Seminar. The Museum of Modern Art, New York, November 1989.

“Artists Visions.” Series of four lecture-interviews with artists Nancy Graves, Robert Motherwell, Kenneth Noland, and Philip Pearlstein. Sponsored by the 92nd Street Y and the Solomon R. Guggenheim Museum, New York. Given at the Guggenheim Museum, November 1989.

“Interpreting Matisse.” Daniel H. Silberberg lecture series, Institute of Fine Arts, New York University, February 1990.

“Maurice Prendergast and French Painting.” Whitney Museum of American Art, New York, June 1990.

“Matisse's Method.” The Metropolitan Museum of Art, New York, June 1990.

“Matisse and the Idea of Fauvism.” Symposium on the Fauve Landscape, Los Angeles County Museum of Art, October 1990.

“Matisse's Method.” Otis-Parsons School of Art, Los Angeles, October 1990.

“Matisse: The Hierarchy of Sensations.” Weatherspoon Art Gallery, University of North Carolina, Greensboro, October 1990.

“Interpreting Modern Painting.” New York Studio School, New York, November 1990.

“The New Pluralism: Is it Really New?” and “Matisse's Method.” Wichita State University, Wichita, April 1991.

Moderator, “African Art as a Political and Social Statement.” International Symposium on 20th Century African Art, The Center for African Art, New York, October 1991.

“Seurat: Mind over Matter.” The Cosmopolitan Club, New York, October 1991.

Panelist, “Museums and Exhibitions.” National Symposium on Art Criticism, National Gallery of Art, Washington, D.C., October 1991.

“Seurat.” The New York Studio School, New York, November 1991.

“Matisse, Sculptor?” The State University of New York at Purchase, April 1992.

“Rethinking Matisse.” CUNY Academy for the Humanities and Sciences, New York, October 1992.

“Crosscurrents of Modernism: Innovation and Reaction,” and “Matisse's Method.” Salas Nacionales de Cultura, Buenos Aires, Argentina, November 1992.

“Matisse's Late Work.” The Museum of Modern Art, New York, November 1992.

“The Revival of Prints in Post-War America: The Case of Robert Motherwell.” Symposium on the Role of Prints in American Art, Graduate Center, CUNY, December 1992.

Panelist, “On Matisse: Critical Conversations II.” Triangle Artists Workshop, New York, January 1993.

“Matisse” and “The Sculpture of Picasso.” Christie's Art Course, New York. January and March 1993.

Co-chairman of Symposium, “Robert Motherwell: A Modern Artist in America.” Henri Peyre Institute for the Humanities, CUNY, New York, March 1993.

“Matisse: Image into Sign.” The St. Louis Art Museum, April 1993.

“Matisse and the Barnes Mural.” National Gallery of Art, Washington, D.C., May 1993.

“Myths of Impressionism” and “Van Gogh.” Christie's Art Course, New York, September and October 1993.

“Baudelaire and Matisse.” Symposium, “Charles Baudelaire: The Poet and his Painters,” Heckscher Museum, Huntington, Long Island, October 1993.

“Cézanne and the Reinvention of Painting.” The Hermitage Foundation, Chrysler Museum of Art, Norfolk, Virginia, November 1993.

“Reflections on Impressionism.” The New York Studio School, New York, December 1993.

“The Art of Matisse” and “Picasso and Matisse as Sculptors.” Christie's Art Course, New York, January and March 1994.

“Twentieth Century Art in America: An Overview.” Sotheby's Course in American Art, New York, March 1994.

“The Evolution of the Barnes Murals” and “Matisse and the Barnes Murals.” Philadelphia

Museum of Art, March 1994.

“How Pictures Acquire Meaning.” Phi Beta Kappa Lecture, Brooklyn College, May 1994.

“Myths of Impressionism,” “Forms of Impressionism,” and “Van Gogh.” Christie's Art Course, New York, September and October 1994.

Panelist, “Origins of Impressionism.” Symposium sponsored by Christie's Education and Bard School of Curatorial Studies, New York, October 1994.

“The Art of Matisse” and “Picasso and Matisse as Sculptors.” Christie's Art Course, New York, January and February 1995.

“Matisse and *The Joy of Life*.” Philadelphia Museum of Art, April 1995.

“The Question of André Derain.” New York Studio School, New York, May 1995.

“Myths of Impressionism,” “Forms of Impressionism,” and “Van Gogh.” Christie's Art Course, New York, October 1995. (Repeated 1996-1999.)

“Style and Abstraction in the Art of Robert Motherwell.” Denver Art Museum, Denver, Colorado, November 1995.

“Late Matisse.” Symposium in Honor of Yves Bonnefoy, Graduate Center, CUNY, New York, April 1996.

Panelist, “*Cathedral* at the Cathedral.” Cathedral of St. John the Divine, New York, May 1996.

“Late Matisse.” High Museum of Art, Atlanta, October 1996.

“Issues in Impressionism,” “Impressionist Painting: Questions of Meaning,” and “Van Gogh: A Modern Icon,” Christie's Art Course, New York, October and November 1996.

“Abstract Expressionism and the Role of Painting in Modern Culture.” Museum of Contemporary Art, Tokyo, Japan, March 1997.

“Matisse and the Language of Signs.” Duncan Phillips Lecture, The Phillips Collection, Washington, D.C., March 1997.

Co-Organizer and Moderator, Symposium on “Art and the Sacred,” Cathedral of St. John the Divine, New York, March 1997.

“Picasso, Public and Private.” Symposium on, “Picasso and Modernism,” Graduate School and University Center, CUNY, February 1998.

“The African Object and Western Art.” Museum for African Art, New York, March 1998.

“Reading Pictures.” The Wolfe Institute, Brooklyn College, March 1998.

“Bonnard.” Panelist, New York Studio School, New York, April 1998.

“Abstraction versus Figuration in American Painting: The Case of Judith Rothschild.” Metropolitan Museum of Art, New York, May 1998.

Panelist, “About Bonnard, A Panel on Pierre Bonnard.” The Museum of Modern Art, New York, October 1998.

“Edouard Manet: The Painter of Modern Life.” Christie's Art Course, New York, October 1998.

“Endgames.” Matisse and Picasso Symposium, Kimbell Art Museum, Fort Worth, Texas, February 1999.

“Beckmann and Matisse.” Beckmann in Paris Symposium, St. Louis Art Museum, February

1999.

“Questioning Realities: The Twentieth-Century Drawing.” Pierpont Morgan Library, New York, June 1999.

“Ingres and Matisse.” Ingres and Portraiture, an International Symposium, Metropolitan Museum of Art, New York, October 1999.

“Artists in Paris Before the Great War.” Metropolitan Museum of Art, New York, March 2000.

“The Variety of Matisse’s Imagery.” Matisse Revisited Symposium, Denver Art Museum, April 2000.

Panel Moderator, “American Drawing in the Mid-Twentieth Century: A Symposium.” The Museum of Modern Art, New York, December 2000.

“Matisse’s Ultimate Method.” Lecture at the Baltimore Museum of Art, April 2001.

“Matisse et Picasso devant la mort.” Lecture at Galeries Nationales du Grand Palais, Paris, November 2002.

Organizer and Chairperson, “Matisse Picasso: A Symposium.” The Museum of Modern Art, New York, March 2003.

Co-Organizer and Moderator, “Matisse Picasso: Poetry, Prose, Letters, and Film.” The Museum of Modern Art, New York, April 2003.

“On the Development of Judith Rothschild’s Paintings.” Von der Heydt-Museum, Wuppertal, Germany, November 2003.

“Henri Matisse and the American Cut-Out.” American Cutout Symposium, New York Studio School, November 2003.

“Writing about Matisse and Picasso.” Brooklyn College Alumni Association, March 2004.

“The Paintings of Judith Rothschild.” Galerie Gmurzynska, Cologne, Germany, May 2004.

“Henri Matisse: Fauve?” Matisse et Derain à Collioure Symposium. Musée d’art moderne de Céret, June 2005; also modified version at Musée Matisse, Le Cateau-Cambrésis, October 2005.

“Matisse’s Representations of Women: The Feminine and the Eternal-Feminine.” Kunstsammlung Nordrhein-Westfalen, Düsseldorf, December 2005.

“Matisse in Transition: Around Laurette.” Norton Museum of Art, West Palm Beach, Florida, January 2006.

“Picasso, Primitivism, and American Art.” Picasso and American Art Symposium, Whitney Museum of American Art, New York, October 2006.

“Picasso’s Women and American Artists.” Picasso at the Whitney Museum Conference, New York, November 2006.

“André Derain and the Idea of Modern Art.” Statens Museum for Kunst, Copenhagen, Denmark, April 2007.

“Drawing Connections, Framing Questions.” Morgan Library and Museum, New York, November 2007.

“African Art and Modernism.” Metropolitan Museum of Art, New York, February 2008.

Panelist, “The Artist as Philanthropist.” Art Basel Conversations, Miami, Florida, December



2008.

Panelist, “Pierre Bonnard: Possessive Space.” New York Studio School, February 2009.

Panelist, “Rethinking Oceanic Art.” Los Angeles County Museum of Art, February 2009.

“Courbet, ethnographie, réalisme et vérité.” Courbet, peinture et politique colloquium, Université de Franche-Comté, Saline Royale d’Arc-et-Senans, September 2009.

Keynote Address, “Modernist Primitivism: The Heart of the Matter.” Symposium, African Art, Modernist Photography, and the Politics of Representation, University of Maryland, College Park, and The Phillips Collection, Washington, D.C., November 2009.

Panelist, “Matisse Radical Invention.” Art Institute of Chicago, April 2010.

“Matisse and Sublimation.” Scholars Day Presentation, Museum of Modern Art, New York, September 2010.

“A Feminine Mystique: The Special Qualities of the Cone Matisses.” Gertrude and David Fogelson Lecture, The Jewish Museum, New York, May 2011.

Moderator, “Artist’s Archives.” Symposium co-sponsored by the Dedalus Foundation and the Council of Artists Foundations, New York, October 2011.

Panelist, Symposium on Artist-Endowed Foundations. Hauser Center for Nonprofit Organizations, Harvard University, November 2011.

Panelist, “Warhol Board Stops Authenticating: Issues and Fallout.” International Foundation for Art Research, New York, December 2011.

“Picasso as Draftsman: Reinventing the World.” Two Seminars given at The Frick Collection, New York, December 2011.

Moderator, “Artist Oral History: Strategies and Goals.” Symposium at the Museum of Modern Art, New York, March 2012.

Panelist, “Catalogues Raisonnés: An Exploration of the Model.” Symposium sponsored by the Art Dealers Association of America, Park Avenue Armory, New York, March 2012.

Panelist, “To Authenticate or Not to Authenticate.” Symposium co-Sponsored by the Catalogue Raisonné Scholars Association and Christie’s, New York, March 2012.

Panelist, “Robert Motherwell.” American Association of Art Appraisers, New York, April 2012.

Panelist, “The Art of the Original: Authenticity in the Age of Reproduction.” Symposium at New York University Law School Art Law Society, April 2012.

Panelist, “Authenticity Issues and the Law.” Symposium at the Appraisers Association of America Art Law Day, at New York University, November 2012.

Panelist, “Sponsoring Oeuvre Documentation.” Seminar for Artist-Endowed Foundation Leaders at the New School for Public Engagement, November 2012.

Co-organizer, speaker, and panel moderator, “Art, Memory, and Historical Consciousness,” symposium on oral history at The Museum of Modern Art, New York, November 2012. Co-sponsored by the Dedalus Foundation, The Museum of Modern Art Archives, and the Columbia University Center for Oral History.

“Thinking with the Hand: Six Centuries of Drawings.” The Frick Collection, New York, January

2013.

“Courbet’s Modernity.” New York Studio School, March 2013.

“How, When, and Why African Art Came to New York: A Conversation.” With Yaelle Biro, Metropolitan Museum of Art, New York, June 2013.

**PRINCIPAL RADIO AND TELEVISION INTERVIEWS:**

Interviewed by Diane Kelder on “Writer’s Review,” CUNY Television, October 1987.

“Images of Blacks in American Art.” Interview on “The Eleventh Hour,” WNET-TV, New York, May 1990.

“Computer Art.” Interview on “Future Watch,” Cable News Network, November 1990. Interview about Robert Motherwell, “All Things Considered,” National Public Radio, July 1991.

Interviews, in “Robert Motherwell and the Abstract Expressionists: Storming the Citadel,” in the Public Broadcasting System’s “American Masters” series. First broadcast nationally, August 1991.

Interview about Kwakiutl Potlatches, Mark Forsyth Program, Canadian Broadcasting Corporation, January 1992.

Interview for, “Great Artists of the Twentieth Century: Henri Matisse,” British Broadcasting Corporation series, March 1998.

“Matisse and Picasso.” The Todd Mundt Show. National Public Radio, March 2003.

“Picasso, Derain et Matisse.” Jean Daive, Peinture Fraîche. France-Culture, June 2005.