

Romy Golan

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## CURRICULUM VITAE

### Education:

Ph. D. Courtauld Institute of Art, University of London, England, 1989

Dissertation: "A Moralized Landscape: The Organic Image of France Between the Two World Wars"

M.A. Courtauld Institute of Art, University of London, 1982 (Thesis: "Roberto E. Matta, 1937-1947: The Last Phase of Surrealism")

M.A course, History Department, Tel Aviv University, Israel, 1981 (Thesis: "Ideological Paradoxes in Nazi Architecture")

B.A. Courtauld Institute of Art, University of London, 1980

Enrolled in Bezalel School of Fine Arts, Jerusalem, Israel, 1976-77

French Baccalaureat. Lycée Français Chateaubriand, Rome, Italy (with honors), 1976

### Professional experience:

-2009-present: Professor, 20<sup>th</sup> Century Art, Ph.D Program in Art History, The Graduate Center, and Lehman College, The City University of New York

-1998-2009: Associate Professor, 20<sup>th</sup> Century Art, Ph.D Program in Art History, The Graduate Center, and Lehman College, The City University of New York

-Summer 2013: Visiting Professor, Università di Cagliari, Sardegna, 2013

-Spring 2007: Ayala Sachs Visiting Professor, Hebrew University, Jerusalem

-1993-1998: Associate Professor, 20<sup>th</sup> Century Art, Yale University, Dept of the History of Art

-1987-1992: Assistant Professor, 20<sup>th</sup> Century Art, Vassar College, Art department

-1983: Research Assistant, Department of Drawings, The Museum of Modern Art, New York, and at The Israel Museum, Jerusalem, Israel

Awards and Fellowships:

- I Tatti, Harvard University Center for Italian Renaissance, Florence (Fall 2018)
- Italian Academy of Columbia University Fellowship (2014)
- Sterling and Francis Clark Art Institute Fellowship (2013)
- Samuel and Ronnie Heyman Prize for outstanding scholarly publication by Junior Faculty Members of the Humanities at Yale for *Modernity and Nostalgia: Art and Politics in France between the Wars* (1995)
- Frederick W. Hilles publication grant (1994)
- A. Whitney Griswold Faculty Research grant (1993)
- Henry Allen Moe Prize for Catalogues of Distinction in the Arts for co-authorship of *The Circle of Montparnasse: Jewish Artists in Paris 1905-1945* (1985)
- Distinction for M.A thesis, Courtauld Institute of Art, University of London (1981)

Curatorial experience :

- 2012: Adjunct curator: *Encuentros con los años 30*, Museo Reina Sofía, Madrid
- 1990-91: Adjunct curator: *The 1920s: Age of Metropolis*, Musée des Beaux-Arts de Montréal
- 1985-86: Adjunct curator: *The Circle of Montparnasse: Jewish Artists in Paris, 1905-1945*, The Jewish Museum, New York
- 1984-5: Adjunct curator: *Roberto Matta*, Musée National d'Art Moderne, Paris

Publications:Books:

- Flashback, Eclipse. The Political Imaginary of Italian Art in the 1960s* (Zone Books, New York, 2021)
- Muralnomad: The Paradox of Wall Painting, Europe 1927-1957* (Yale Univ. Press, 2009, London and New Haven) transl. as *Muralnomad: Le paradoxe de l'image murale en europe, 1927-1957* (Editions Macula, Paris, 2018).
- Modernity and Nostalgia: Art and Politics in France between the Wars* (London and New Haven: Yale University Press, 1995)

Reviews of *Muralnomad* (English and French editions)

Michele C. Cone, *Art in America*, September 2010

Françoise Ducros, *Cahiers du Musée National d'Art Moderne*, Spring 2010  
 Jody Patterson, *Art History*, February 2011  
 Juan José Lahuerta, *Casabella*, January 2012  
 Marla Stone, *Art Journal*, Spring 2012  
 Ara Merjian, *Oxford Art Journal*, January 2013  
 Lola Lorant, *Critique d'art*, 2018  
 Maddalena Carli, *Passato e presente*, 2019  
 Anthony White, *CAA Reviews*

Reviews of *Modernity and Nostalgia*:

Eugen Weber, *Times Literary Supplement*, November 1995  
 Michele C. Cone, *Art in America*, May 1996  
 Lisa Saltzman, *Art Bulletin*, December 1996  
 Merlin James, *Burlington Magazine*, December 1996  
 Mark Antliff, *Art History*, September 1997  
 Howard Lay, *Modernism/Modernity*, January 1997  
 Jerold Siegel, *American Historical Review*, June 1997  
 Richard J. Golsan, *French Politics, Culture and Society*, Spring 2000

Exhibition Catalogues:

-*Avigdor Stematsky's Late Works*, Tel Aviv Museum of Art, 2008  
 -*Matta. Drawings, 1937-1946*, Aquavella Gallery, New York, 1990  
 -*The Circle of Montparnasse: Jewish Artists in Paris 1905-1945*, co-authored with Kenneth E. Silver, The Jewish Museum, New York, 1985 (New York: Universe Books)

Articles and catalogue essays:

“Umbertino Umbertino: The Many Masks of Rome’s Palazzo delle Esposizioni,” in *Curating Fascism*, Bloomsbury, 2022  
 -“Fiction dans l’art italien, 1967-1970 : trois expositions,” *L’espace des images. Art et culture visuelle en Italie 1960-1975*, Editions Manuella, Paris, 2022  
 -*Dufy’s Tapestries : Vignettes, Le Paris de Dufy*, Musée de Montmartre, Paris, 2021  
 -“Renato Guttuso’s *Boogie Woogie in Rome* (1954), A Geopolitical Tableau,” *Art History* (Nov. 2020)  
 -“Is Fascist Realism a Magic Realism? *RES: Anthropology and Aesthetics* (Winter

2020)

-“The mural and the « art de la rue, » *Charlotte Perriand : Inventing a New World*, Fondation Louis Vuitton, Paris, 2019

-“On Curating *Postwar* at Haus der Kunst (conversation with Katy Siegel),” *Art Margins* (8.2, 2019)

-“Monumental Fairytales: Mural Images during the *Ventennio*” *Post Zang Tumb Tuuum. Art Life Politics Italia 1918–1945*, Prada Foundation, Milan, 2018

-“*Campo Urbano*: Episodes from an Unwritten History of Participation,” *Bruno Munari: The Lightness of Art*, Matilde Nardelli, Pierpaolo Antonello and Margherita Zanoletti eds. (Oxford: Peter Lang, 2017)

«Temporalités cachées dans *Campo Urbano, Côme, 1969*» *Transbordeur: photographie histoire société*, no. 1 (2017)

-“Realisms as International Style” (co-authored with Nikolas Drosos), *Postwar: Art between the Pacific and the Atlantic, 1945-1965*, Haus der Kunst, Munich, 2016

-“*Campo urbano*,” *Exhibiting Architecture: A Paradox?*, Eeva Liisa Pelkonen ed. (New Haven: Yale School of Architecture, 2015): 47-58

-“*Campo Urbano*,” in *Radical Pedagogies: Reconstructing Architectural Education*, 14<sup>th</sup> Venice Biennale of Architecture, 2014

-“Vitalità del Negativo / Negativo della Vitalità,” *October* 150 (Winter 2014/special issue on exhibitions): 113-32.

-“Slow Time: The Futurist Mural,” *Italian Futurism: 1909-1944: Reconstructing the Universe*, Solomon Guggenheim Museum, 2014: 317-25

-“The Medium of the decade: the photomural 1927-37,” *Schwarz-Weiss-als Evidenz* (Vienna, IFK, 2013): 97-111.

-“Paris: A Cardboard Promenade,” *Le Corbusier: An Atlas of Modern Landscapes*, MoMA, 2013: 282-89.

-“The Scene of a Disappearance,” *Giosetta Fioroni: L’Argento*, The Drawing Center (2013): 87-102, and the Galleria Nazionale d’Arte Moderna, Rome, 2013-14.

-“Flashbacks and Eclipses in Italian Art in the 1960s,” *Grey Room* 49 (Fall 2012): 102-27.

-“The World Fair: A Transmedial Theatre,” *Encuentros con los años 30*, Museo Reina Sofia, Madrid, 2012: 173-88.

- “Equivoci : Le Corbusier al Convegno Volta,” *L’Italia di Le Corbusier*, MAXXI, Rome, 2012 : 286-95.
- “Chronicle of a Disappearance Foretold,” *Art + Architectural Exchanges from East to West*, University of Melbourne, Australia, 2012 (on line pub)
- “La possibilité d’un photomural socialiste,” in *Artistes et partis dans la première moitié du Vingtième siècle en Europe*, Maria Stavrinaki and Maddalena Carli eds., (Paris: Presses du Réel, 2012)
- “Le mural rétif,” in *La Tapisserie hier et aujourd’hui* (Paris: Ecole du Louvre, 2011): 223-34
- “Timely/Untimely : the modern mosaic,” in *The Beauty of Japheth in the Tents of Shem: Studies in Honor of Mordechai Homer*, Assaph, 13-14 (Tel Aviv, 2010): 277-91
- “Eclissi: arte italiana negli anni 60,” in *Il confine evenescente: Arte Italiana 1960-2010*, Gabriele Guercio and Anna Mattiolo eds. (Milan: Electa, 2010): 75-104
- «La possibilità di un fotomurale socialista,» *Memoria e ricerca spec. issue « Artisti e partiti : estetica e politica in Europa 1900-1945 (Jan-April 2010): 81-96*
- “Point de chute: Restany à Domus,” *Le Demi-Siècle de Pierre Restany/The Half Century of Pierre Restany* (Paris: INHA, Institut National d’Histoire de l’Art, 2009): 403-14
- “Le Corbusier au Convegno Volta, Rome, 1936,” *L’Italie de Le Corbusier*, (Paris: Fondation Le Corbusier, 2009), 110-25—republished in *L’Italia di Le Corbusier*, MAXXI, Rome, 2013
- “Esposizioni anni settanta,” and “Off Site,” *Anni Settanta*, ed., Stefano Chiodi (Milan: Palazzo della Triennale, 2007): 211-13, 338
- “Italy and the Concept of the Synthesis of the Arts,” *Architecture + Art: New Visions, New Strategies*, Eeva-Liisa Pelkonen and Esa Laaksonen eds. (Helsinki: Alvar Aalto Academy, 2007), 62-81
- “La doppia scommessa dell’Italia: dalla sintesi delle arti all’opera aperta,” *Il Caffè Illustrato* (Rome), no. 33, November-December 2006: 60-72
- “The Critical Moment: Lionello Venturi in America,” *Artists, Intellectuals, and World War II: the Pontigny encounters at Mount Holyoke College 1942-44* (Amherst and Boston: Univ. of Mass. Press, 2006): 122-36

- “The Big Picture,” *Tadao Ando Builds for Walter De Maria, Claude Monet, and James Turrell*, The Chichu Art Museum, Japan (Ostfildern: Hatje Cantz: 2005): 142-56
- “Restany tout azimuth.” Florence Gould Lecture series, New York Univ. 6 (2002-4): 80-93
- “Un ‘Discours aux architectes?’” *R.A: Revista de Arquitectura* no. 5, (Spring 2003) (Pamplona, Spain): 115-30
- “Marinetti’s Culinary Gamble,” *Cabinet Magazine*, no. 10 (Spring 2003): 12-15
- “From Monument to Muralnomad: The mural in Modernist Architecture,” *The Built Surface: Architecture and Pictures from Antiquity to the Millennium*, vol. II, Christy Anderson and Karen Koehler eds. (Aldershot: Ashgate Press, 2002): 186-208
- “L’Eternel décoratif: French Art in the 1950s,” *Yale French Studies* 98, “The French Fifties” (Spring 2000): 98-118
- “The Last Seduction,” *Paris in New York: French Jewish Artists in Private Collections*, The Jewish Museum, New York, 2000: 10-21
- “Oceanic Sensations: Monet’s *Nymphéas* and Mural Painting in France from 1927 to 1952,” *Monet in the 20th Century*, ed. Paul Tucker, Museum of Fine Arts, Boston, 1998: 86-97/ Translated as” Des sensations océaniques,” in *Monet au 20e siècle* (Paris: Flammarion, 1999).
- “Blind Alley: The Reception of Soutine in France After World War II,” *An Expressionist in Paris: the Paintings of Chaim Soutine*, Norman L. Kleeblatt and Kenneth E. Silver eds., The Jewish Museum, New York, 1998: 64-76
- “On the Passage of a few persons through a rather brief period of time,” *Exiles and Emigres: The Flight of European Artists from Hitler*, ed. Stephanie Barron, Los Angeles County Museum, 1997: 128-46
- “Années de son années de plomb: la France du retour à la terre,” *Années 30: L’Architecture et Arts de l’espace entre industrie et nostalgie*, Jean-Louis Cohen ed., Musée National des Monuments Français, Paris, 1997: 45-51
- “Mythes Surréalistes et imaginaires telluriques,” *Pleine Marge* no. 7, “Pensée mythique et Surréalisme” (1996): 183-208
- “From Fin-de-Siècle to Vichy: The Cultural Hygienics of Camille (Faust) Mauclair,” *The Jew in the Text: Modernity & the Construction of Identity*, Linda Nochlin and Tamar Garb eds. (London: Thames and Hudson: 1995): 156-73
- “Charisma and Self-doubt in the Western Tradition,” (with Christopher S. Wood), *Art Journal* 54 (Fall 1995): 78-81

- "A Handmaid's Tale," *Udi Aloni/Sigal Primor*, Nicole Klagsbrun Gallery, New York, 1995
- "Américanisme/Americanismus: The Adventures of a European Myth," *Reordering Reality: Precisionist Directions in American Art, 1915-194*, Montclair Art Museum, NJ. Abrams: New York, 1994: 60-67
- "Triangulating the Surrealist Fetish," *Visual Anthropology Review* 10, (Spring 1994):50-65
- "Modes of Departures--The Representation of the City in French Art During the 1920s," *The 1920s: Age of Metropolis*, The Montreal Museum of Fine Arts, 1991: 336-77
- "Mise en suspend de l'incrédulité: Breton et le mythe des Grands Transparents," *André Breton, La Beauté convulsive*, Centre Georges Pompidou, Paris, 1991 : 353-4
- "Mural Depictions of Modern Life in the French Pavilions of the 1937 Paris World's Fair," *'Die Axt hat geblüht...'Europäische Konflikte des 30e Jahre in Erinnerung an die frühe Avantgarde*, Stadtische Kunsthalle, Dusseldorf (1987): 150-4
- "Plan Obus, Algiers/Femmes Fantasques," *Le Corbusier, Architect of the Century*, Hayward Gallery, London, 1987: 216-19
- "The Française versus the Ecole de Paris: The Debate over the Status of Jewish Artists in Paris Between the Wars," *The Circle of Montparnasse: Jewish Artists in Paris 1905-1945*, Jewish Museum, New York, 1985:81-87 (reprinted in *Jewish dimensions in modern visual culture : antisemitism, assimilation, affirmation*, Rose-Carol Washton Long, Matthew Baigell, and Milly Heyd eds., University Press of New England, 2010).
- "Matta, Duchamp et le mythe: un nouveau paradigme pour la dernière phase du Surréalisme," *Matta*, Centre Pompidou, Paris, 1985: 37-52

#### Exhibition and Book Reviews:

- Jannis Kounellis, *Artforum* 55, no. 7 (March 2017): 287.
- *Towards a Latin Europe (Vers une Europe Latine: Acteurs et enjeux des échanges culturels entre la France et l'Italie fasciste)*, Catherine Fraixe and Christophe Poupault, eds. (Brussels: P.I.E. Lang, 2014) (*Journal of Art Historiography* 11, December 2014)

-Natalie Adamson and Toby Norris eds., *Academics, Pompier, Official Artists and the Arrière-Garde*, Cambridge Scholars Publishing, 2009, CAA on line (May 2013)

-*Picasso Black and White*, *Artforum* 51, no. 5 (January 2013): 201

-*Pistoletto: From One to Many 1956-1974* *Artforum* 49, no. 6 (February, 2011): 226.

-Karen Fiss, *Grand Illusion: The Third Exposition, and the Cultural Seduction of France*, *Modernism/Modernity* 17, no. 3 (October 2010): 18-20

-“Futurism Redux” (Review of *Futurism: An Anthology*, ed. Lawrence Rayney, et al., *Modernism/Modernity* 17, no. 1 (January 2010): 223-32

-*Surrealism and Beyond*, Israel Museum, Jerusalem, *Burlington Magazine* 149, (November 2007): 804-9

-*Il Modo Italiano: Italian Design and Avant-Garde in the 20th Century*, The Montreal Museum of Fine Arts, *Artforum* 45, no. 2 (October 2006): 258.

-H. Foster, R. Krauss, Y-A.Bois, B. H. D. Buchloh, *Art since 1900*, *Art Bulletin* 128, no. 2 (June 2006): 281-2

-Nigel Whiteley, *Historian of the Immediate Future: Reyner Banham*, *Art Bulletin* (June 2003): 401-405

-*Picasso: The War Years 1937-1945*, Solomon R. Guggenheim Museum, New York, in *Apollo* 150, no. 452 (October 1999): 52-53.

-Margarita Tupitsyn, *The Soviet Photograph 1924-1937*, *Modernism/Modernity* 4, no. 2 (April 1997): 215-17

-Patricia Mainardi, *Art and Politics of the Second Empire: The Universal Expositions of 1855 and 1867*, *Vassar Quarterly* (Fall 1989)

-*Amédée Ozenfant*, Musée Antoine Lécuyer, Saint Quentin, France, *Burlington Magazine* (May 1986)

### Public lectures:

-“Ripresa sull’arte italiana degli anni sessanta,” Università di Bologna, 2022

-“Umbertino Umbertino: The Many Masks of Rome’s Palazzo delle Esposizioni,” I-Tatti, Harvard Univ., Florence, 2021

-“Charlotte Perriand et le photomontage mural ou l’architecture par d’autres moyens,” Le monde nouveau de Charlotte Perriand, Fondation Louis Vuitton, 2019



- “‘Make-believe’: far finta nell’arte Italiana degli anni sessanta,” *Lo Spazio delle immagini, arte e cultura visiva in Italia, 1960-1975*, Villa Medici, Rome, 2019
- “Géopolitiques du Muralnomad,” *Patientes recherches : redécouvertes de le Corbusier*,” Collège de France, Paris, 2019
- «Imaginaires géopolitiques des années 60/50,» *Something you should know—Ecole des Hautes Etudes en Sciences Sociales*, Paris, 2019
- “Imagination of disaster: The Mural in the 1950s,” *New York University*, Shanghai, 2019
- “A ritroso: la sintesi delle arti in Italia--1958-1933,” *Palazzo Grassi: Storia delle Mostre*, Palazzo Grassi, Venice, 2018
- “Magic Realism in 1920s Italy and Quattrocento Painting,” *I-Tatti*, Harvard Univ., Florence, and *University of Nagoya*, Japan, 2018.
- “Monet: Vertigo 1959-1914,” *Ils ont continué Monet: la réaction des américains aux Nymphéas*, Musée d’Orsay, Paris, 2018
- “Is Fascist Realism a Magic Realism?” *The Marie G. Ringrose Graduate Lecture in Italian Studies*, UC Berkeley, 2018
- “Renato Guttuso’s *Boogie Woogie in Rome* (1954), a Geopolitical Tableau,” *Multiple Modernisms: A Symposium on Globalism in Postwar Art*, Louisiana Mus. of Modern Art, Copenhagen, 2017 (keynote)
- “The Troubled Dreams of Italian Art, 1960-1970,” *Boston University*, 2017
- “Gesta Curatoriali,” *Spazio Elastico. Critica, Esposizioni, Museo. MAXXI*, Rome, 2017
- “Magic realism redux: Pistoletto and Casorati, Post-It: Reconsidering the Postmodern in Italian Art and Performance since 1965,” *CIMA*, NY 2017
- “In Moscow’s Orbit,” *Bezalel Academy of Art, MFA*, Tel Aviv, 2016
- “Lets talk about exhibitions,” *The Cover-Up: Contribution to a Political Iconography*, *Deutsches Haus*, NYU, 2016
- “Synthesis Undone,” *Shared Practices: The Intertwining of the Arts in the Culture of Socialist Eastern Europe*, *KUMU Art Museum*, Tallinn, Estonia, 2015 (keynote)
- “Stupore lucido”: Italy’s Magic Realism,” *conference on New Objectivity*, *LACMA*, 2015
- “Flashback on Pop,” *Rome Revisited: Rethinking Narratives in the Arts 1948-1964*, *American Academy*, Rome, 2015

- “Vers une Europe Latine: Acteurs et enjeux des échanges culturels entre la France et l’Italie Fasciste,” Round table, INHA, Paris, 2014)
- “The Temporary Exhibition as Interface”: The Museum as Site and Subject in *Spazio dell’Immagine* (1967) and *Vitalità del Negativo* (1970),” The Contemporary Museum in Italy since 1990, Villa La Pietra, NYU, Florence, 2014
- “Futurism at the Guggenheim: A roundtable,” The Italian Academy, Columbia University, 2014
- “Campo Urbano” Como, 1969, The Sterling and Francis Clark Art Institute, Fall 2013
- “The Medium of the decade: the photomural 1927-37,” “Schwarz-Weiss-als Evidenz,” IFK, Vienna, 2013 (keynote)
- “Vitalità del negativo” at “Exhibition as Medium,” Harvard University, 2103
- “Flashbacks and Eclipses in Italian Art in the 1960s,” Claflin Annual Lecture, Vassar College, 2013
- “Ingenioso o diabolico: il fotomurale negli anni 30” / “Eclissi e Flashback nel Pop Italiano”/ Dalla strada al museo: mostre Italiane 69/70,” Università di Cagliari (Sardegna), 2013
- “Campo Urbano: one camera, one day,” at Thresholds: Place and Margin in Italian Visual Culture (1950s-Present), Hunter college 2012
- “Italy in 1970: the missing structure,” States of Emergency: Objects as Agency ca. 1970, Guggenheim Museum, New York, 2011
- “The transmedial thirties” at “Encounters with the 1930s, Museo Reina Sofia, 2011
- “Portable murals” at the Jose Guerrero Museum, Granada Spain, 2010
- “Misalignments,” Interspaces Art+Architectural Exchanges from East to West,” University of Melbourne, 2010 (keynote)
- Presentation of *Muralnomad* at “Relire l’entre deux-guerre,” Musée des Années 30, Paris, 2010
- “Mirror Images/Eclipses: Italian art in the 1960s,” Sylberberg Lecture, Institute of Fine Arts, New York University, 2010
- “The vanishings: Italy 1943-73,” Dept. of Art History, Yale University, 2009
- “A Futurist ruin,” conference “Futurism at 100,” Minda de Gunzburg Center for European Studies, Harvard University, 2009.

- Italy 1950: actuality of the baroque,” School of Architecture, Princeton Univ., 2008.
- “Modernism and the question of the mural,” at “Writing Modern Art History: Papers in Honor of Christopher Green,” Courtauld Institute of Art, 2008
- “Musica novissima”: Italy and the arts 1945-58, panel “Italian Art After Fascism,” CAA, Dallas 2008.
- “Le Corbusier alla Convegno Volta,” conference «L’Italia di Le Corbusier,» Università di Roma 3/ Fondation Le Corbusier, Rome, 2007.
- “Le mural rétif” at « La Tapisserie hier et aujourd’hui, » Ecole du Louvre, 2007.
- “A painted photomural and a nomadic mosaic: politics of display at the Paris 1937 Word Fair,” Conference “Left, Right, and the Holy Spirit: On Art, Religion, and Politics,” Bezalel Academy of Art and Design, Jerusalem, Israel, 2007.
- “Wild card: Italy’s neo-dada,” at “Surrealism and Beyond,” Israel Museum, Jerusalem, 2007.
- “Point de Chute: Restany à Domus,” at “Restany Half-Century,” INHA, Paris, 2006
- “Emilio Vedova and the New Italian Music,” Italian Cultural Institute, New York, 2006
- “*In corpore vili*: Italy and the concept of synthesis of the arts,” conference “Architecture + Art: New Visions, New Strategies” 2<sup>nd</sup> Alvar Aalto Conference on Modern Architecture, Jyväskylä, Finland, 2005.
- “Restany tout azimut” at “The art critic as globe trotter: an homage to Pierre Restany 1930-2003,” Maison Française, New York University, 2004
- “The critical moment: Lionello Venturi in America,” at “Artists, intellectuals, and WWII: the Pontigny encounters at Mount Holyoke College 1942-44,” Mount Holyoke, 2003
- “Paris/New York-1977” CAA 2003, panel “Transatlantic: European and American Art in the 1960s and 1970s.”
- “DMMB: le decorative,” “Paris capital of the arts 1900-68,” Royal Academy, London, 2002
- “*A discours aux architectes?*” keynote address at “Architecture, City and Anti-Urban Ideology,” Escuela Tecnica Superior de Arquitectura, Pamplona, Spain, 2000.

- “Blind War”, Art Gallery of Ontario, Toronto, 2001.
- “Vicissitudes of the Fascist mural” at “New developments in the historiography of European Fascism 1919-45,” Trinity College, Hartford, 1999.
- “The big picture” at “Picasso: The War Years 1937-1945, Solomon Guggenheim Museum, New York, 1999.
- “Murals and the re-humanizing of modernist architecture.” Panel: Ut architectural pictura: architecture, pictures, and the significance of the exchange. CAA, Toronto, 1998
- “The social history of embarrassing art,” at “The future of the social history of art,” Mount Holyoke College, 1997.
- “L’Eternel décoratif: feminizing French art in the 1950s,” at “Fifties France,” Yale University, 1997
- “From slick to rustic: French design between the wars,” Bard Graduate Center for Studies in the Decorative Arts, New York, 1996
- “Moral landscapes: French art and politics between the wars,” the Frank Davis Memorial Lecture, Courtauld Institute of Art, University of London, 1995
- “A sisterly romance? The reception of Futurism in France at “Futurism at Yale,” Yale University, 1995.
- “Things-as-things and things-as-art,” Symposium on Precisionism, Montclair Art Museum, New Jersey, 1994
- “Drawing the line: Picasso and the politics of classicism” at “Picasso and Classicism,” The Spanish Institute, New York, 1994
- “Mythes surréalistes et imaginaires telluriques dans la France de l’entre-deux-guerres » at «Pensée mythique et surréalisme, » Cerisy-la-Salle, 1994
- “The New Man and his shadow: ambivalence towards technology in Europe between the two world wars.” Session Chair, CAA, New York, 1994
- “Paris passéiste de l’entre-deux-guerres » at «La ville en oeuvres, » Centre Georges Pompidou, Paris, 1994.
- “From Verdun to Vichy: landscape as *memento mori* in French painting 1914-1945,” CAA 1990 session “Art and WWI”
- “Matta: the last papers of Surrealism” at “The Latin American presence in the United States,” Metropolitan Museum of Art, New York, 1988

Languages: English, French, Italian, Hebrew, Spanish (fluent)

