**CURRICULUM VITAE**

M. E. WARLICK, Ph.D.

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**PROFESSIONAL EXPERIENCE**

PROFESSOR EMERITA, EUROPEAN MODERN ART, University of Denver, Denver, CO 80208 (PROFESSOR (2009-2017), ASSOCIATE PROFESSOR (1992-2008); ASSISTANT PROFESSOR (1986-1991)

DIRECTOR, SCHOOL OF ART AND ART HISTORY, University of Denver, 2009-2012

DIRECTOR OF WOMEN’S STUDIES, University of Denver, Denver, CO 80208, (Summer 1987- June 1990)

GETTY TRUST ART HISTORY INFORMATION PROGRAM, Los Angeles, CA 90067, National Gallery of Art representative to the Museum Prototype Project (March 1985 - September 1985)

NATIONAL GALLERY OF ART, Washington, DC 20565, Consultant, Department of Curatorial Records (September 1983 - March 1985)

# HONORS

The University of Denver Professorship in the Arts and Humanities (1997-2000)

Stirling Maxwell Fellowship, University of Glasgow, Winter, 1997

Golden Key National Honor Society, awarded “Outstanding Member of the Faculty”, November 7, 1994

University of Denver, Distinguished Teaching Award, 1991

Paul Mellon Visiting Senior Fellow, Center for Advanced Study in the Visual Arts, (CASVA) National Gallery of Art, Washington, D.C. 20565 November-December, 1990, in residence

Chester Dale Fellowship, National Gallery of Art, Washington, DC 20565

Fall, 1982, sponsored research in Paris, France; Spring, Summer, 1983, residency, Center for Advanced Study in the Visual Arts (CASVA)

**GRANTS**

DU Faculty Research Funds: (Spring 2010) for research in Basel; (Spring 2005) for photographs of archival materials; (Fall 2001) for research in Venice, Florence, Copenhagen; (Summer 2001) for research in Prague, Dublin and Glasgow; (Fall 2000) to deliver two papers at symposium in Leipzig; (Summer 1995) for research at the University of Glasgow; (Fall 1993) research materials.

DU Internationalization Grants: (Spring 2016 for travel to conference in Lisbon, Portugal); (Spring 2010) for research travel in Northern Italy; (Spring 2006) for travel to Naples; (Fall 2001) to scout travel class to Rome, Florence, Venice; (Fall 2002) to research Milan; Summer 1998), to deliver paper at symposium in Glasgow; (Winter 1997) to conduct research in Glasgow; (Summer 1996) to create Study Abroad link to the University of Glasgow

Chemical Heritage Foundation, Philadelphia: (February 2002) travel grant for research at CHF

DU CORE Grants: (Winter 2009) for research travel to Italy; (Summer 2009) for research travel to Scotland; (Spring 2008) for travel to conference in Madrid

DU PROF Grant: (Spring 2006) for sabbatical research

DU Humanities Institute Travel Grant: (Spring 2008) for conferences in Berlin and Madrid

DU Rosenberry Grants: (Summer 2013) for conferences in Bath, England and Gothenburg, Sweden; (Spring 2006) for conferences in the Czech Republic and Palermo; (Spring, 2005) for publication costs; (Spring 2003) for publication costs.

##### **PREVIOUS TEACHING EXPERIENCE**

VISITING ASSISTANT PROFESSOR OF ART HISTORY, University of Colorado,

Boulder, CO, 80309 (Summer, 1987)

VISITING ASSISTANT PROFESSOR OF ART HISTORY, University of

Oregon, Eugene, Oregon 97403 (1985-86)

VISITING LECTURER OF ART HISTORY, University of California,

Santa Barbara, CA 93106 (Spring, 1984)

INSTRUCTOR OF ART HISTORY, Coe College, Cedar Rapids, IO 52402

Fall 1983, Fall 1984 (Internship program in Washington, D.C.)

INSTRUCTOR OF ART HISTORY, University College, University of

Maryland, College Park, MD 20742 (Fall, 1980-Spring, 1982)

GRADUATE TEACHING ASSISTANT, University of Maryland,

College Park, MD 20742 (Fall, 1977-Spring, 1979)

INSTRUCTOR OF ART HISTORY, Georgia State University

Atlanta, GA 30303 (Winter-Summer, 1977)

## EDUCATION

Ph.D. degree in Art History awarded May 1984, University of Maryland, College Park, MD 20742

Dissertation Topic: “Max Ernst’s Collage Novel, *Une Semaine de bonté*: Feuilleton Sources and Alchemical Interpretation,” directed by Dr. Josephine Withers

Major: 19th Century (1780-1900) European Painting, Graphics, and Sculpture

Minor: 20th Century (1900-present) European Painting, Graphics and Sculpture

Minor: 17th and 18th Century Women’s Studies in Art

M. A. degree in Art History awarded December 1976, Georgia State University, Atlanta, GA 30303

Thesis: “Gustav Klimt: Symbol as Language, Symbol as Form,” directed by Dr. Richard Moore

B.S.H.E. degree in Interior Design, awarded June 1968, University of North Carolina, Greensboro, N.C. 27412

## PROFESSIONAL MEMBERSHIPS

Association for the Study of Esotericism (ASE), European Society for the Study of Western Esotericism (ESSWE), Society for the History of Alchemy and Chemistry (SHAC)

## PROFESSIONAL CONTRIBUTIONS

External Reviewer for scholarly articles and books: *Frontiers*, 1990; *The Art Bulletin*, 1997; Princeton University Press, 2001; *Hyle: International Journal for Philosophy of Chemistry*, 2002; Oxford University Press, 2008, Penn State University Press, 2012; University of Amsterdam Press, 2013; *Culture and Cosmos*, 2017;

External Reviewer for grant proposals: Canada Council of the Arts, 2010.

National Screening Panel, reviewing Fulbright Applications for BA/MA Study in France, 2005 and Fall 2008.

External Reviewer, Pre-Tenure Cases for Art Historians, University of Colorado, Colorado Springs, Fall 2005 and New Mexico State University, Fall 2007

External Reviewer, Tenure Cases for Art Historians, University of Colorado, Colorado Springs, 2008; Bard College, 2008; University of Pennsylvania Berks, 2009, Susquehanna University, 2017.

External Review Committee, Program Review for the Department of Visual and Performing Arts, University of Colorado, Colorado Springs, April 26, 27, 2007

**PUBLICATIONS**

**BOOKS:**

***Max Ernst and Alchemy: A Magician in Search of Myth***. Austin: University of Texas Press, 2001.

***The Alchemy Stones***(2nd edition of *The Philosopher’s Stones,* New York: Marlowe and London: Connections, 2002.)

and translation:

***Las Piedras de la Alquimia***.Buenos Aires: EDAF, 2004.

***The Philosopher’s Stones*** London, England: Headline Press, 1997.

### North Clarendon, Vermont: Charles E. Tuttle, 1997.

Toronto, Canada: Stoddart, 1997.

Australia: Lothian Books, 1998.

and translations:

### ***As Pedras Filosofais*** Brasil: Editora Betrand Brasil, 1998.

***L’Oracle des Pierres Philosophales***, France: Editions Solar, 1998.

***Le Pietre Filosofali***, Italy: Armenia Publishers, 1998.

**IN PROGRESS:**

Book: ***The Alchemical Feminine: Women, Gender, and Sexuality in Alchemical Images***(accepted for publication in 2023 by Fulgur Press, Limited, United Kingdom)

**EXHIBITION and MUSEUM CATALOGS:**

Essay, “Treasure Hunting,” in *Janet Nolan: The Art of Redemption,* Exh. Cat. Auburn, AL, Jule Collins Smith Museum of Fine Arts, Auburn University, October 2019, 8-15.

Essay, “Surrealism and Alchemy.” In ***Art and Alchemy: The Mystery of Transformation***. Exh. Cat. Düsseldorf, Germany, Museum Kunstpalast, April 2014; and in German translation: “Surrealismus und Alchemie,” In ***Kunst und Alchemie: Das Geheimnis der Verwandlung***, trans. Anita Hachmann. Exh. Cat. Düsseldorf, Germany, Museum Kunstpalast, April 2014.

Essay, “Rikki Ducornet and the Eroticism of Botany.” In ***Rikki Ducornet: Desirous****,* 4-10.Exh. Cat. Cambridge, MA: Pierre Menard Gallery, 2007.

Essay, ***Of Silent Touching: Lawrence Argent***, Exh. Cat., Boulder Museum of Contemporary Art, July 1995.

Essay, ***Alchemy: The Art of Amy Zerner***, Exh. Cat., East Hampton, N. Y., Guild Hall, November 1991.

Compiler: ***European Paintings: An Illustrated Catalogue***, Washington, DC: National Gallery of Art, 1985.

Contributor, ***Women Artists in Washington Collections***, ed. Josephine Withers. Exh. Cat., University of Maryland, Fall, 1978.

**ARTICLES in ANTHOLOGIES and CONFERENCE PROCEEDINGS:**

“Alchemy’s Old Wives,” in *Women, Aging*, *and Art*, eds. Frima Fox Hofrichter and Midori Yoshimoto, 16-33 (New York: Bloomsbury Visual Arts, 2021).

“The Alchemical Androgyne: The Rewards and Pitfalls of a Feminist Approach,” in *Visions of Enchantment: Occultism, Magic and Visual Culture*, selected papers from the University of Cambridge Conference, ed. Daniel Zamani, Judith Noble and Merlin Cox, 98-117 (unidentified place: Fulgur Press, 2019).

“Palmistry as Portraiture: Dr. Charlotte Wolff and the Surrealists,” in *Surrealism, Occultism, Politics,* ed. Tessel M. Bauduin, Victoria Ferentinou and Daniel Zamani (New York: Routledge, 2018), 57-72.

“Alchemy and the Transgendering of Mercury,” *Culture and Cosmos*, Vol. 19.1-2 (2015): 99-113.

“Surrealism, Alchemy and the Putrefaction of War.” In *Esotericism, Religion and Politics*, ed. Arthur Versluis, et al., Minneapolis, MN: North American Academic Press, 2012, 235-255.

“Picturing Nature in Alchemical Images.” In *Esotericism, Religion and Nature*, ed. Arthur Versluis, East Lansing, MI: Michigan State University Press, 2009, 255-276.

“Philosophic Mercury: Evolution of the Alchemical Feminine.” In *Esotericism, Art and the Imagination*, ed. Arthur Versluis, East Lansing, MI: Michigan State University Press, 2008, 67-89.

“Magic, Alchemy, and Surrealist Objects.” In *Magical Objects*, ed. Stefan Welz, 1-31. Glienicke/Berlin: Galda + Wilch, 2007.

“Portraits and Personalities: Artists’ Self-Portraits and British Portraits of Italian Renaissance Artists.” In *The Grand Tour Revisited*, ed. Giovanna Franci and Roberta Waldbaum, 13-31. Bologna and Denver: University of Bologna Press, 2006.

“Fluctuating Identities: Gender Reversals in Alchemical Illustrations.” In *Art and Alchemy*, ed. Jacob Wamberg, 103-128. Copenhagen: Museum Tusculanum Press, 2006.

“An Itinerant Alchemist: Max Ernst in Europe and America.” In *The Golden Egg*, ed. Elmar Schenkel and Alexandra Lembert, 165-181. Glienicke/Berlin: Galda + Wilch, 2002.

“Moon Sisters: Women in Alchemical Imagery.” In *The Golden Egg*, ed. Elmar Schenkel and Alexandra Lembert, 183-197. Glienicke/Berlin: Galda + Wilch, 2002.

**ARTICLES, ENTRIES & BOOK REVIEWS in REFEREED JOURNALS, ENCYCLOPEDIAS**

Entry on “Alchemy,” in *Encyclopedia of Surrealism*, ed. Michael Richardson et. al., 3 vols. (London: Bloomsbury Press, 2019), I: 153-156.

Entry on “Max Ernst,” in *Encyclopedia of Surrealism*, ed. Michael Richardson et. al., 3 vols. (London: Bloomsbury Press, 2019),), II: 287-294.

“Leonora Carrington’s Esoteric Symbols and their Sources” *Studia Hermetica*, Vol. VII, no 1, (peer-reviewed on-line journal, <http://Studiahermetica.com>), (2017): 56-83.

Book review of Lawrence Principe’s *The Secrets of Alchemy* (Chicago, University of Chicago Press, 2013), in *The Historian*, 77.1 (Spring 2015): 187-188.

“Max Ernst,” in *Europe since 1914 – Encylopedia of the Age of War and Reconstruction.* Vol. 2, New York: Charles Scribner’s Sons, 2006.

“Rikki Ducornet: An Alchemy of Dreams and Desire.” *Cauda Pavonis* ns.20.2 (fall, 2001): 24-34.

“Art, Allegory and Alchemy in Peter Greenaway’s *Prospero’s Books*.” *Glasgow Emblem Studies* 4 (winter 1999): 109-136.

“The Domestic Alchemist: Women as Housewives in Alchemical Emblems.” *Glasgow Emblem Studies* 3 (winter 1998): 25-48.

“Mythic Rebirth in Gustav Klimt’s Stoclet Frieze: New Considerations of its Egyptianizing Form and Content.” *Art Bulletin* 74 (March 1992): 115-134.

“Sun Drawing: Sculptures of Reflected Sunlight Connecting the Earth and Sky,” by Janet Saad-Cook with M.E. Warlick. *Leonardo* 22, no. 2 (1989): 151-158.

“Max Ernst’s Alchemical Novel *Une Semaine de bonté*.” *Art Journal* 46, no. 1 (Spring 1987): 61-73.

**CONFERENCES AND SYMPOSIA:**

Paper, “René Magritte and the Alchemy of Illusion,” Conference of the European Society for the Study of Western Esotericism, 8, Cork, Ireland, July 6, 2022.

Paper, “Leonora Carrington and Mesopotamia,” Conference on Leonora Carrington, University of Stockholm, May 20, 2022.

Paper, “Leonora Carrington: Parlor Games,” European Society for the Study of Western Esotericism International Conference, Amsterdam, Holland, July 4, 2019.

Paper, “Leonora Carrington: Breaking the Rules,” Art and Esotericism Symposium, Museo de Arte Moderna, Mexico City, Mexico, August 30, 2018.

Paper, “Luna on Top: *The* *Chemical Wedding* and its Transformations,” Conference of the Association for the Study of Esotericism, Rice University, Houston Texas, May 23-27, 2018.

Paper, “Surrealist Witchcraft: Hysteria, Psychiatry and Benjamin Christensen’s Film *Häxan*,” European Society for the Study of Western Esotericism International Conference, Erfurt, Germany, June 2, 2017.

Paper, “Mapping the Mystery: The Soul and Alchemical Diagrams,” Conference of the Association for the Study of Esotericism,” University of California, Davis, June 18, 2016.

Paper, “Alchemy and other Esoteric Traditions in Surrealist Art,” International Conference on Western Esotericism, Lusófona University, Lisbon, Portugal, May 8, 2016.

Paper: “Angelic Conversations and Practical Advice: The Role of Women in Early Alchemical Philosophy,” European Society for the Study of Western Esotericism International Conference, Riga, Latvia, April 18, 2015.

Paper, “Alchemical Elixirs,” Society for Literature, Science and the Arts Conference, Dallas, Texas, October 11, 2014.

Paper, “Women’s Work: Alchemy, Witchcraft and Herbal Medicines,” Association for the Study of Esotericism International Conference, Colgate University, June 20, 2014

Keynote, “Women and Alchemy: The Rewards and Pitfalls of a Feminist Approach,” Visions of Enchantment Conference, University of Cambridge, England, March, 17, 2014.

Paper, “Alchemy: The Erotic Science,” College Art Association Conference, Chicago, IL, February 12-15, 2014.

Paper, “The Body and the Vessel: Images of Alchemical Sexuality,” Fourth International Conference of the European Society for the Study of Western Esotericism, University of Gothenberg, Sweden, June 28, 2013.

Paper, “Alchemy and the Transgendering of Mercury,” University of Wales Sophia Centre, International Conference on Celestial Magic, Bath, England, June 22, 2013.

Paper, “Superhuman Transformations: Alchemy and its Mythological Deities,” Society for Literature, Science and the Arts Conference, Milwaukee, WI, September 27, 2012.

**CONFERENCES AND SYMPOSIA**, continued:

Paper, “Woman Clothed with the Sun: Alchemical Appropriations of Religious Imagery,” Association for the Study of Esotericism Conference, University of California, Davis, July 20, 2012.

Paper, “Dr. Charlotte Wolff: Palmistry as Portraiture” and chair of the session **“**Palmistry, Astrology and Catalan Mysticism: Surrealism and the Occult,” Society for Literature, Science and the Arts Conference, Kitchener, Ontario, September 26, 2011.

Paper, “Steina: New Media Alchemist,” Society for Literature, Science and the Arts Conference, Kitchener, Ontario, September 25, 2011.

Paper, “Surrealism, Alchemy and the Putrefaction of War,” Society for Literature, Science and the Arts Conference, Indianapolis, IN, October 30, 2010.

Paper, “Theory and Practice: Historical Images of Female Alchemists,” Renaissance Society of America, International Conference, Venice, Italy, April 8, 2010.

Paper, “Alchemy’s Old Wives,” College Art Association Conference, Chicago, IL, February 11, 2010.

Paper, “Magritte and Alchemy: Elemental Transformations,” Society for Literature, Science and the Arts Conference, Atlanta, Georgia, November 6, 2009.

Paper, “Monkey Business: Apes, Alchemy and the Art of Imitation,” Society for Literature, Science and the Arts Conference, Charlotte, North Carolina, November 14, 2008.

Paper, “Romance in the Alchemical Laboratory: Sexual Images and the Birth of the Philosophers’ Stone,” CHYMIA 2008: Science and Nature in Early Modern Europe (1450-1750), Sponsored by Real Centro Universitario, Escorial Maria Christina, El Escorial (Madrid), Spain, September 9, 2008.

Paper, “Picturing Nature: Alchemical Images of Mother Earth,” Conference of the Association for the Study of Esotericism, Charleston, SC, May 30, 2008.

Paper, “Eroticism, Psychoanalysis and the Paranormal: The Surrealist Admiration for Female Clairvoyance and Hysteria,” and Session Chair, “Surrealism: Perception from the Paranormal to the Paranoiac-Critical Method,” Society for Literature, Science and the Arts, International Conference, Berlin, Germany, June 6, 2008.

Paper, “Decoding Alchemical Diagrams,” Society for Literature, Science and the Arts Conference, Portland, Maine, November 2, 2007.

Paper, “Madonnas and Magdalens: Travel Writing and the Acquisition of Italian Paintings for the National Gallery of Art in London,” International Conference on Travel Writing, University of Palermo, Sicily, September 7-9. 2006.

Paper, “Mystical Sisters: Alchemical Images of Women,” The Esoteric Quest: Alchemy in Eastern Europe, an International Conference sponsored by the Open Center, New York, Kutna Hora and Marienbad, The Czech Republic, and Weimar, Germany, September 4-5, 2006.

Paper, “Four Elements, Four Fires: Alchemical Transmutations of Primal Matter,” International Conference of the Society for Literature, Sciences and the Arts, Amsterdam, Holland, June 14, 2006.

**CONFERENCES AND SYMPOSIA**, continued:

Paper, “Philosophic Mercury: Evolution of the Alchemical Feminine,” Conference of the Association for the Study of Esotericism, University of California, Davis, June 10, 2006.

Paper, “Two in One: The Androgyne in Alchemy and Surrealism,” Society for Literature, Science and the Arts Conference, Chicago, Illinois, November 10-13, 2005.

Paper, “Alchimia: Women as Alchemical Allegories,” Conference on Women and Holiness: Approaching the Sacred Feminine in Visual Culture, Brigham Young University, Provo, Utah. January 27-28, 2005.

Keynote Address, “Magic Objects and Visual Artists,” International Conference on Magic Objects, Institut für Anglistik, University of Leipzig, Germany, November 4-6, 2004.

Paper, “Mother Earth: Images of Women, Plants, and Botanical Alchemy,” Society of Literature and Science Conference, Duke University, October 14-16, 2004.

Paper, “Alchemical Paris and the Surrealists,” Society of Literature and Science European Conference, University of Paris 8, Paris, France, June 23-26, 2004.

Paper, “Cosmic Conjunctions: Sexuality of the Planets in Alchemical Images,” First North American Conference on the Study of Esotericism,” Michigan State University, June 3-5, 2004

Paper, “The Body and the Vessel: Sexuality in Alchemical Illustrations,” Society of Literature and Science Conference, University of Texas at Austin, October 26, 2003.

Paper, “Opposites Attract: Warhol and Sargent,” The Not Quite Fifteen Minutes Symposium, Austin Museum of Art, Austin, Texas, October 22, 2003.

Paper, “Stain and Redemption: Religious Figures in Alchemical Illustrations,” Colloquium in Comparative Literature, University of Denver, April 19, 2003.

Paper, “The Foolish Alchemist’s Wife,” Society for Literature and Science Conference, Pasadena, California, October 10-13, 2002.

Paper, “Mistaken Identities: Gender Reversals in Alchemical Images,” International Conference on Art and Alchemy, University of Aarhus, Denmark, December 7-9, 2001.

Paper, “Portraits and Personalities: British Paintings of Italian Renaissance Artists,” The Grand Tour Revisited, International Conference on Connections between British and Italian Art and Literature, University of Bologna, Italy, December, Nov. 29-30, 2001.

Papers, “Max Ernst, Alchemy and Surrealism,” and “Women and Alchemy,” The Golden Egg, International Conference on Alchemy in Culture and Literature, Institut für Anglistik, University of Leipzig, Germany, November 2-4, 2000.

Paper, “*Häxan*: Witchcraft, Women and Psychiatry in the 1920s,” Society for Literature and Science Conference, Atlanta, Georgia, October 5-8, 2000.

**CONFERENCES AND SYMPOSIA**, continued:

Paper, “To Be Continued. . . Max Ernst and French Serial Novels,” Colloquium: Interdisciplinary Connections in the Humanities, University of Denver, April 29, 2000.

#### Paper, “Gustav Klimt and the Biology of Life,” the Society for Literature and Science Conference, Norman, Oklahoma, October 9, 1999.

Paper, “Who’s in the Lab? Who’s in the Kitchen? Women Alchemists at Work,” Society for Literature and Science Conference, Gainesville, Florida, November 6, 1998.

Paper, “The Domestic Alchemist: Women as Housewives in Alchemical Emblems,” Emblem Society Conference, University of Glasgow, June 24, 1998.

Paper, “DadaMax Ernst and Alchemy,” Society for Literature and Science Conference, Pittsburgh, PA, October 30-Nov. 1, 1997.

Respondent, “Art and Activism,” Sixth Front Range Symposium, Ft. Collins, CO, September 15, 1995.

Respondent, “Norms and Margins of Gender, Class and Art,” Fourth Front Range Symposium, Colorado Springs, CO, September 17, 1993.

Paper, “Primal Matter: Alchemy and Max Ernst, dadamax Symposium, Museum of Modern Art, New York, NY, March 27, 1993.

Paper, “As Above, So Below: The Alchemical Landscapes of Max Ernst,” Second Front Range Symposium, Denver Art Museum, Denver, September 20, 1991.

Chair, “Max Ernst” session, College Art Association meeting, Washington, DC, February 23, 1991.

Paper, “Illustrations of the 19th-Century French *romans-feuilleton*,” Colloquium in Nineteenth-Century French Studies, Ann Arbor, Michigan, October 29, 1988.

Paper, “Max Ernst’s Alchemical Novel: *Une Semaine de bonté*, College Art Association Meeting, “Mysticism from Symbolism to Surrealism” session, February 13, 1986.

**INVITED LECTURES**

“Alchemical Images of Women” and “Alchemy and Surrealism: Case Studies: Max Ernst and René Magritte,” Bard College, NY, October 20, 2022.

“Surrealist Art and the Occult,” Treadwell’s Books, London, September 1, 2016.

“The Great Museums of London,” Enrichment Program, University College, University of Denver, March 22, 29, April 5, 12, 2016.

“Surrealism: 4 Ways,” Panelist, with Diane Waldman, Jennifer Pap and Javier Torre; AHSS Faculty Lecture Series, University of Denver, March 3, 2016

**INVITED LECTURES, continued**

“In Bloom: Landmark Developments in Flower Painting,” Enrichment Program, University College, University of Denver, September 22, 29 and October 3, 2015.

“In Bloom, In Perspective,” Members lecture for DU ART, support organization of the School of Art and Art History, University of Denver, September 17, 2015.

“The Great Art Museums of Italy,” Enrichment Program, University College, University of Denver, September 11, 18, 25 and October 2, 2014.

“Dante and the Pre-Raphaelite Brotherhood,” Humanities Institute Salon, University of Denver, May 15, 2014.

“The Nude in Art: Aesthetics and Anatomies of the Human Body,” Enrichment Program, University College, University of Denver, April 21, 2014.

“Dada and Surrealism: A Walk on the Wild Side,” Denver Art Museum, April 20, 2014.

“Revolutionary Aims, Issues of Class and Gender in French Art,” Denver Art Museum, November 11, 2013.

“Vincent Van Gogh: Superstar!” Denver Art Museum, November 11, 2012

“Images of the Soror Mystica: Evolution of the Alchemical Feminine,” C. G. Jung Society, Denver, CO, May 4, 2012.

“The Goddess in Art,” Humanities Institute Salon, Denver, CO, April 26, 2012

“Alchemy” for the Museum of Contemporary Art, Denver, Mixed Tastes Tag-Team Lecture Series, August, 13, 2010.

“Looking at Art: Historical Perspectives,” John Livingston Endowed Lecture Series, University of Denver, May 10, 2010.

“Paris: History of a City and Its Art,” Humanities Institute Salon, Denver, CO, May 5, 11, 2010

“Artists, Angels & Demons: Rome in the Age of Michelangelo, Bernini and Dan Brown,” Humanitites Institute Salon, Denver, CO May 5, 12, 2009.

Interview for NHK, Japanese Public Television, for a program on “Gustav Klimt,” March 6, 2009. Program aired in Japan on May 5, 2009.

“Harry Potter: Magic and Wizardry at Hogwarts,” Humanities Institute Salon, Denver, CO, March 31 and April 7, 2008.

**“**The Chemical Wedding: Marriage and Sexuality in the Alchemical Vessel,” Bowdoin College, Brunswick, Maine, October 31, 2007.

**INVITED LECTURES, continued**

“The Goddess in Art,” Denver Eclectics, Denver, Colorado, September 7, 2007.

“Italian Odyssey: 18th and 19th Century British Artists and Italy,” Humanities Institute Salon, April 10, 17, 2007.

“Dada: A Revolution in Art,” Mixed Taste Series, The Lab at Belmar, Denver, CO, August 3, 2006.

“The Goddess in Art: Exploring the Sacred Feminine,” Humanities Institute Salon, Denver, CO, November 7, 14, 2005.

**“**Heaven, Hell, and Earthly Delights: Italian Renaissance Art,” Humanities Institute Salon, Winter Park, CO, October 1, 2005.

“Cracking the Da Vinci Code: Leonardo, Mary Magdalene, and the Sacred Feminine,” panel discussion with Dr. Greg Robbins and Dr. Scott Montgomery, DU ART! Fundraiser, University of Denver, April 6, 2005.

“Alchemical Medicine: Plant and Metallic Cures,” Arts in Medicine Lecture Series, University of Colorado Health Sciences Center, October 25, 2004.

“Great Films About Artists: The History of Art meets Popular Culture,” All University Lecture to the incoming First Year Students, Discoveries Program, University of Denver, September 7, 2004.

“El Greco to Picasso: The Phillips Collection,” for the Friends of Painting and Sculpture, Denver Art Museum, October 8, 2003.

“Alchimia: Women in the Alchemical Tradition,” Chemical Heritage Foundation, Philadelphia, PA, February 25, 2002.

“The Reign of Elizabeth I: Artists, Alchemists, Portraits and Plots,” Mizel Museum, March 7, 2001.

“The Mysteries of Alchemy: Fool’s Gold or Tool for Self-Discovery?” Vail Valley Foundation, Salon Series, January 25, 2001.

“Art and Alchemy in Peter Greenaway’s *Prospero’s Books*,” University of Glasgow, June 4, 1999.

“Max Ernst, Alchemy and Surrealism,” University of Glasgow, February 13, 1997. “Renewing our Creative Side,” Contemporary Women Conference, Women’s College, September 17, 1994.

“First Sightings: The Contemporary Background,” Denver Art Museum, September 13, 1993.

“The Surrealists and Alchemy,” Aspen Art Museum, Aspen, CO, August 26, 1993.

“Alchemy and the Surrealists,” Humanities Institute, University of Denver, November 11, 1992.

“A Mirror for Reflection: Images of Women in Art,” American Association of University Women, Evergreen, CO, November 7, 1992.

“Max Ernst’s Long Live Love: Alchemical Union in an Enchanted Land,” St. Louis Art Museum, St. Louis, MO, October 27, 1991.

**INVITED LECTURES, continued**

“Opposing Forces in the Collages of Max Ernst,” Guild Hall, East Hampton, Long Island, NY, May 25, 1991.

“Ariadne’s Thread: The Fragile Path of Women’s History in Art,” University of Denver, “Festiva,” March 27, 1990.

“Art of the Early 20th Century in the Denver Art Museum,” Denver Art Museum, May 8, 1989.

“Realism and Abstraction: Tradition and Innovation in 20th Century Art” Denver Art Museum, February 13, 1989.

“Images of Women in Art,” Provost’s Lecture Series, University of Denver, January 10, 1989.

“East and West, Near and Far: Dialogues Between Europe and the World Beyond,” Denver Art Museum, November 14, 1988.

“The Classical Tradition in Art,” Denver Art Museum, September 26, 1988. “Interpreting the World, Perspectives and Methods in the Humanities: Art History,” The Humanities Institute, University of Denver, First Quarterly Evening Salon, November 4, 1987.

“Popular Imagery in Nineteenth Century French Prints,” Reed College, Portland, OR, April 25, 1986.

“Soap Operas of the 19th Century: The French Popular Novel and Its Images,” University of Oregon, Eugene, AAA Lecture Series, April 18, 1986.

#### “Judy Chicago’s Birth Project,” Smithsonian Institution, Resident Associates Program, June 8, 1985.

“Images of Women from a Feminist Perspective,” University of California at Santa Barbara, May 5, 1984.

“The Alchemical Interpretation of Max Ernst’s Collage Novel: *Une Semaine de bonté*,” Columbia University, New York, NY, March 5, 1984.

#### “The Nude in Art: A Feminist Perspective,” Ithaca College, Ithaca, NY, January 26, 1984.

“Max Ernst’s Collage Novel, *Une Semaine de bonté*: Sources and Scheme,” Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC, Spring, 1983.

**COURSES TAUGHT**

**ART HISTORY SURVEYS:**

World Art 1 (Caves – 1000) (currently teaching, Fall 2016)

World Art 3 (1700-present)

Survey I: Caves to Romanesque; Caves to 1500

Survey II: Renaissance to 18th Century; Renaissance to Present

Survey III: 19th and 20th Centuries

Masterpieces of Painting (Giotto to Rembrandt) & (Goya to Rauschenberg)

Survey of Sculpture

Art Appreciation

**EUROPEAN ART HISTORY LECTURE CLASSES:**

Dada and Surrealism

19th Century European Art

Art and the History of Science

Realism and Impressionism

Van Gogh’s Paris (contributed 6 lectures)

20th Century Survey (1900-1940)

German Expressionism to Abstract Expressionism

Contemporary: 1945-Present

Contemporary: 1970-Present

**ART HISTORY SEMINARS:**

Art and the History of Science

Van Gogh, Impressionism and Post-Impressionism

Biography and English Art: Victorians to Bloomsbury

Victorians and Pre-Raphaelites (focus varies: gender, medievalism, Italian influences)

An Italian Odyssey: 18th and 19th Century British Artists and Italy

History of Collections

The Body in Art: Historical, Scientific and Feminist Perspectives

Race, Class and Gender in 18th Century Art

Art of the French Revolution

Art About Music and Dance (18th c. to the present) and (1850-1917)

French Impressionism

Art Nouveau

The Spiritual in Art: 1890-present

Dutch Genre Painting

Picasso

Surrealism

Collage, Assemblage and Photographic Techniques in 20th Century Art

Images of Women in 19th Century Art, also 20th Century (both art history seminars)

**GENDER AND WOMEN’S STUDIES:**

Race, Class and Gender in Art and Literature

Women in Art and Literature, coordinator with participating faculty

Victorian Women in Art and Literature, team-taught with Dr. Eleanor McNees (English)

Women in Art (prehistory to the present)

Women in Art I (prehistory to 1850) and (1970 to the present)

Sacred Images of Women in Art

The Goddess in Art (lecture class and seminar)

Women Artists of the Avant-garde (mid-19th century-present)

**CLASSES TAUGHT, continued**

**AMERICAN ART HISTORY LECTURE CLASSES**:

Survey (17th Century to 1945)

Ideas and Images of the 1960s, team-taught with Dr. Jere Surber (Philosophy)

**FREX/FSEM (First Year Seminars)**

Controversies of Contemporary Art

Hogwarts University: Oracles 101

**AHUM/ AI: SOCIETY (Arts and Humanities Foundation Courses)**

Margins of the Modern Mind, team-taught with Dr. Jere Surber (Philosophy)

Shaping the Artist/Artists on Film (bio-pics of artists on film)

**CORE or COMMON CURRICULUM, ASEM, AND ART HISTORY TRAVEL**:

Harry Potter and Esotericism

Excavating and Exploring Italy, team-taught with Dr. Eleanor McNees (English) – two linked classes, a lecture class and a seminar, on the art and literature of Rome, Florence and Venice, followed by a 14 day trip to those cities

Making of the Modern Mind (lectures and seminar), team-taught with faculty from Philosophy, Literature, History, Music and Art

Making of the Modern Mind: European Experience, team-taught with Dr. Jere Surber (Philosophy) – a 6 week block course including 22 days in England, Austria, Germany and France visiting major museums, covering the Baroque period to the present)

Spring Quarter in London (10 weeks in London, England and environs, covering Victorian and Pre-Raphaelite Art and the History of British Painting)

**UNIVERSITY COLLEGE ENRICHMENT CLASSES FOR ADULTS**

Vincent Van Gogh

Pablo Picasso

Great Museums of Italy

Matisse and Friends: The Colors of Modernism

In Bloom: Landmark Developments in Flower Painting

Great Museums of London

**UNIVERSITY SERVICE**

**University**

University Collections Committee (2011-2012)

Committee to select University Faculty Awards (Spring 2012)

Visual Resources Collaboration Committee, Penrose/SAAH, (2010-11)

CTL Excellence in Teaching Committee (2002-2005)

General Education Committee on Broad Principles and Objectives (Fall 1998-Winter 1999)

Search Committee: Vice Chancellor for Enrollment (Fall 1998-Spring 1999)

Teaching and Learning Committee (Fall 1997-1999)

Ritchie Sports and Wellness Center, Art Selection Committee (Fall 1997-Summer 1999)

Gender and Women’s Studies Faculty (1986-present)

Women’s Studies Executive Board (1987-1993; 1995-1998)

Women’s Faculty Association, Gender Equity Committee (1997-1999)

Faculty Senate (Fall 1997, substitute member)

Study Abroad Advisory Committee (1997- 2001)

Study Abroad Scholarship Committee (1996-1997)

London Core Committee (1996-2001)

European Studies Committee (1993-2001)

Task Force for New Programs (Summer 1996)

Faculty Development Endowment Committee (Winter 1995)

Vision and History Committee (Winter 1995)

Search Committee, Vice Provost for Research (Winter, Spring 1995)

Multimedia and Technology Group (Fall 1994-1996)

Search Committee, Vice Provost for Undergraduate Studies (Fall, Winter 1992-93)

Undergraduate Academic Experience Committee (Fall 1992)

Faculty Advisory Board, Liberal Studies Program, University College (1990-1991)

Committee for Women on Campus (1987-1995)

Women’s Studies Curriculum Committee, Chair (1987-1990; 1992)

Faculty Forum, Editorial Board (1988-1990)

Irregularities Committee (1988-89)

Art Collections Committee (1987-1989) (Winter 2016- )

**Division:**

Member, Promotion Committee for Timothy Weaver, EDP (Spring, Fall 2015)

Chair, Promotion Committee for Sarah Pessin, Philosophy & Judaic Studies (Spring 2014-Winter 2015)

Directions Committee: Leadership and Administration Working Group (Winter 2011)

Chairs & Directors Committee, AHSS (Fall 2009-June 2012)

Search Committee: Foundational Instructors, AHSS (Spring 2007)

Elected Faculty Committee, Divisions of Arts, Humanities and Social Sciences (1991-1994;

Spring 1996-Spring 1998, Spring 2001-2003)

###### Promotion and Tenure Committee, Divisions of Arts, Humanities and Social Sciences

(Winter: 1991, 1994, 1995, 1996, 2001, Chair: 2002, 2004)

Humanities Institute Board (Summer 2000-2003); Co-Chair, Salon Committee (2001-3)

Search Committee: Dean of Arts, Humanities and Social Sciences (1990)

Chairs + One Committee, Divisions of Arts, Humanities and Social Sciences (1989-90)

Humanities Institute Advisory Board (1987-88)

Dean’s (Zaranka) Advisory Committee (1987-88)

**Department:**

Director, School of Art and Art History (July 2009-June 2012)

Coordinator of Art History Records (Fall 2007-March 2013, Winter 2014-2017)

Art History Graduate Advisor (1994-1999; 2000-Fall 2006, Spring-Summer 2007, Spring-Summer 2008, Fall 2008, 2009-10)

Member, Art History Graduate Student Applications Committee (Fall 1986-2017)

Coordinator of ARTH Grad Financial Aid (July 2009-March 2013, Winter 2015)

Art History Undergraduate Advisor (1986-1999, 2002-2003; Winter-Spring 2006, Fall 2009, Fall 2011; Spring 2014; Fall 2016)

Art History Class Scheduling Supervisor (1986-1999, 2000-March 2013, Winter 2014-2017)

Curriculum Committee (1994-2017)

Library Liaison (1992-1999, 2000-2009, 2011-12)

Member, Search Committee for TT position in Contemporary Art History (2011- 2012)

Member, Search Committee for Coordinator of Budgets and Operations (Spring 2011)

Member, Search Committee for one year Lecturer position (Winter 2011)

Member, Search Committee for Post-Doctoral position in Contemporary Art (Winter 2011)

Chair, Search Committee for Interim Director of the Visual Media Center (Summer 2010)

Member, Pre-Tenure Committee for Elizabeth Owen (Spring 2009)

Member, Search Committee for Assistant to the Director of the Myhren Gallery (Summer 2009)

Member, Search Committee for Contemporary Art Historian (Winter 2009)

Chair, Promotion and Tenure Committee for Scott Montgomery (2008-2009)

Chair, Promotion and Tenure Committee for Timothy Weaver (2008-2009)

Chair, Promotion and Tenure Committee for Laleh Mehran (2008-2009)

Chair, Promotion and Tenure Committee for Annette Stott (2007-8)

Chair, Promotion and Tenure Committee for Sarah Gjertson (2007-8)

Chair, Promotion and Tenure Committee for Lawrence Argent (2005-6)

Chair, Promotion and Tenure Committee for Rafael Fajardo (2005-6)

Chair, Pre-Tenure Review Committee for Scott Montgomery (2005-6)

Chair, Pre-Tenure Review Committee for Shannen Hill (2005-2006)

Chair, Art History Search Committee, Marsico position (2005-2006)

Chair, Art History Search Committee, one-year position (2005-2006)

Member, Pre-Tenure Review Committee for Angela Forster (2004-5)

Art History Search Committee; tenure track position (2002-3)

Chair, Pre-Tenure Review Committee for Angela Forster and Cinthea Fiss (2001-2)

Chair, Art History Search Committee (1998-99), tenure track & replacement positions

Pre-Conservation Program Committee (1990-1999)

Acting Co-Director, SAAH (Winter, 1998)

Tenure and Promotion Committee (1997-98)

Advisory Executive Committee (1993-1996; 1997-Fall 1998)

ISMS Faculty Representative, substitute (Fall 1997)

Member, Search Committee: Graphic Design (1995)

Member, Search Committee: Sculpture (1992)

Faculty Tenure Review Committee (1990)

**Community:**

DU ART (member, 1993 to 2017) (Board Member and Events Committee, 2015-2017)

Front Range Art and Visual Cultures College Consortium (1986-2017)

Acoma Theater, Advisory Committee (Spring 2004)