

MICHAEL LOBEL

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Education

Ph.D., History of Art, Yale University

M.Phil., History of Art, Yale University

M.A., History of Art, Yale University

B.A., Studio Art, Wesleyan University

Teaching and Lecturing

January 2016— present	<i>Professor</i> Department of Art and Art History, Hunter College
February 2018— present	<i>Professor</i> Doctoral Program in Art History, Graduate Center, CUNY
September 2012— December 2015	<i>Professor</i> Art History Program, Purchase College
Fall 2004—Fall 2010; Fall 2012—December 2015	<i>Director</i> M.A. Program in Modern and Contemporary Art, Criticism, and Theory, Purchase College
August 2008— August 2012	<i>Associate Professor</i> Art History Program, Purchase College
January 2005— present	<i>Visiting Lecturer</i> Christie's Education, New York
September 2004— July 2008	<i>Assistant Professor</i> Art History Program, Purchase College
January 2002— June 2004	<i>Assistant Professor</i> Art History Program, Bard College

Spring 1999—
Spring 2000 *Part-Time Instructor*
Department of History of Art, Yale University

July 1996—
August 2000 *Lecturer*
Education Department, Whitney Museum of American Art

Selected Publications

Books

John Sloan: Drawing on Illustration (New Haven: Yale University Press, 2014).

James Rosenquist: Pop Art, Politics and History in the 1960s (Berkeley and Los Angeles: University of California Press, 2009).

Image Duplicator: Roy Lichtenstein and the Emergence of Pop Art (New Haven: Yale University Press, 2002).

Exhibition catalogs and catalog essays

“From May Queen to *Workers and Paintings*: Honoré Sharrer’s Early Trajectory.” *Subversion and Surrealism in the Art of Honoré Sharrer* (Columbus, Ohio: Columbus Museum of Art, 2017).

“Gangster’s Paradise: Rosalyn Drexler and Immigrant Culture.” *Rosalyn Drexler: Who Does She Think She Is?* (Waltham, Mass.: Rose Art Museum, 2016).

“Another Wesselmann.” *Tom Wesselmann* (New York: Mitchell-Innes and Nash, 2016).

“Drawing and the Roots of Sturtevant’s Art.” *Sturtevant Drawing Double Reversal* (Frankfurt am Main: Museum für Moderne Kunst, 2014).

“In Transition: Warhol’s *Flowers*.” *Warhol: Flowers* (New York: Eykyn Maclean, 2012).

“Art of the Motorcycle: Shinohara in the 1970s.” *Shinohara Pops! The Avant-Garde Road, Tokyo/New York* (New Paltz: Dorsky Museum of Art, 2012).

“Realism, Circa 1970.” *Lifelike* (Minneapolis: Walker Art Center, 2012).

“Vincent Fecteau: Sculpture and Circumstance.” *Skulpturales Handeln (Sculptural Acts)* (Munich: Haus der Kunst, 2011).

“Postmodernism between Art and Film: Jack Goldstein’s *Portrait of Père Tanguy*.” *Pacific Standard Time: Art in L.A. 1945-1980* (Los Angeles: Getty Museum, 2011).

“Something Old, Something New.” *Shared Intelligence: American Painting and the Photograph* (Santa Fe, N.M.: Georgia O’Keeffe Museum, 2011).

Fugitive Artist: The Early Work of Richard Prince, 1974-77 (Purchase, N.Y.: Neuberger Museum of Art, 2007).

“The Objects of Lichtenstein’s Art.” *Roy Lichtenstein: Classic of the New* (Bregenz, Austria: Kunsthau Bregenz, 2005).

“Pop Art According to Lichtenstein.” *Roy Lichtenstein: All About Art* (Humblebaek, Denmark: Louisiana Museum of Modern Art, 2003). Essay translated into Danish for *Louisiana Revy* 44, no. 1 (August 2003).

“Departure and Return.” *Richard Artschwager* (London: Gagosian Gallery, 2003).

Articles and essays

“Close Contact: Art and the 1918 Flu Pandemic.” *Artforum.com* (April 2020).

“Iconic Encounter: Gordon Parks and Ella Watson.” *Artforum* (October 2018).

“Remembering Linda Nochlin.” *Art in America* (January 2018).

“Passages: James Rosenquist.” *Artforum* (September 2017).

“Lost and Found: Susan Weil and Robert Rauschenberg’s Blueprints.” *Artforum* (February 2016).

“‘Spatial Disorientation Patterns’: Alloway, Curating, and the Global Turn.” *Lawrence Alloway: Critic and Curator* (Getty Research Institute, 2015).

“The Image between Media.” *American Art* 27, no. 2 (Summer 2013).

“John Sloan: Figuring the Painter in the Crowd.” *Art Bulletin* 93, no. 3 (September 2011).

“Scale Models.” *Artforum* 49, no. 2 (October 2010).

“Sturtevant: Inappropriate Appropriation.” *Parkett* no. 75 (December 2005).

“Black to Front.” *Artforum* 43, no. 2 (October 2004).

“Sign Language: James Rosenquist in Retrospect.” *Artforum* 42, no. 2 (October 2003).

“Technology Envisioned: Lichtenstein’s Monocularity.” *Oxford Art Journal* 24, no. 1 (2001). Edited versions reprinted in *Roy Lichtenstein: October Files* (Cambridge, MA: MIT Press, 2009) and (translated into French) in *Roy Lichtenstein* (Paris: Centre Pompidou, 2013).

“Rosenquist’s Craft: Painting and the Limits of the Machine.” *Parkett* no. 58 (May 2000).

“Warhol’s Closet.” *Art Journal* 55, no. 4 (Winter 1996). Revised version published in *Possession Obsession: Andy Warhol and Collecting* (exhibition catalogue) (Pittsburgh: Andy Warhol Museum, 2002).

Reviews

“Haim Steinbach” (review of exhibition at Hessel Museum of Art). *Artforum* (December 2013).

“Becoming Van Gogh” (review of exhibition at Denver Art Museum). *Artforum* (March 2013).

Book review of Rebecca Zurier, *Picturing the City: Urban Vision and the Ashcan School*. *Art Bulletin* (March 2008).

“Sturtevant: Raw Power,” (review of exhibition at Galerie Thaddaeus Ropac, Paris). *Modern Painters* 19, no. 6 (July-August 2007).

“Back to (Real) Life” (book review of *Real Life Magazine: Selected Writings and Projects 1979-1994*). *Modern Painters* 19, no. 5 (June 2007).

“Authorizing Warhol” (book review of *The Andy Warhol Catalogue Raisonné, Volume One*). *Art Journal* 63, no. 2 (Summer 2004).

Selected Fellowships, Grants, and Academic Honors

Fall 2016—
Spring 2017

Senior Fellowship
Dedalus Foundation

Spring 2016

Charles C. Eldredge Prize
Smithsonian American Art Museum

Spring 2013

Chancellor’s Award for Excellence in Scholarship and Creative Activities
State University of New York

Fall 2012

Wyeth Foundation for American Art Publication Grant
College Art Association

Spring 2012

Publication Grant
Society for the Preservation of American Modernists

Spring 2012

Terra Foundation for American Art Visiting Professorship
Institut National d’Histoire de l’Art, Paris

Fall 2011	<i>Getty Scholar Grant</i> Getty Research Institute
Spring 2011	<i>Rockwell Center Fellowship</i> Rockwell Center for American Visual Studies
Summer 2010	<i>National Endowment for the Humanities Summer Stipend</i>
Spring 2007	<i>President's Award for Junior Faculty Development</i> Purchase College
September 2003— January 2004	<i>Smithsonian Postdoctoral Fellowship</i> Smithsonian American Art Museum
April 2003	<i>Research Support Grant</i> Paul Mellon Centre for Studies in British Art
September 2000— January 2002	<i>Getty Research Institute Postdoctoral Fellowship</i> Getty Research Institute
May 1999	<i>Blanshard Fund Dissertation Prize</i> Yale University
Fall 1997— Spring 1998	<i>Prize Teaching Fellowship</i> Yale University
August 1996— July 1997	<i>Henry Luce Foundation/American Council of Learned Societies Doctoral Dissertation Fellowship in American Art</i>

Selected Lectures

“Inside Vincent’s Creative Process: Van Gogh and Popular Culture.” Hunter at Home Lecture Series, April 23, 2020.

“Iconic Encounter: Gordon Parks and Ella Watson in 1942.” Kollar American Art Lecture, University of Washington, April 26, 2018. Also delivered at Bard College, March 29, 2018.

“Pop and Its Sources: Reconsidering Roy Lichtenstein’s *Mr. Bellamy*.” Modern Art Museum of Fort Worth, March 20, 2018.

“What John Sloan Can Teach Us About Illustration and American Art.” Charles C. Eldredge Prize Lecture, Smithsonian American Art Museum, October 27, 2016.

“Passing through Gloucester: John Sloan between City and Country.” Cape Ann Museum, October 30, 2015.

“Some Notes on the Relationship between Museums and Art History.” Museum of Modern Art, March 25, 2015.

“Ivory Tower or Gatehouse? Art History, the Museum, and the Crisis in the Humanities.” Patrons’ Circle Lecture, Ohio State University, October 9, 2014.

“Sol Lewitt: Wall Drawings.” Gallery Talk, Dia:Beacon, September 8, 2012.

“Becoming an Artist: John Sloan, the Ashcan School, and Popular Illustration.” Rockwell Center for American Visual Studies, Norman Rockwell Museum, Stockbridge, Mass., June 23, 2012.

“Lichtenstein’s Children: Feeling and Expression in Contemporary Art.” Art Institute of Chicago, June 21, 2012. Also delivered at Museum Ludwig, Cologne, Germany, August 24, 2010.

“Warhol and the Emergence of Pop Art.” Museum für Moderne Kunst, Frankfurt, May 8, 2012. Also delivered for Hascoe Lecture Series, Bruce Museum, Greenwich, Connecticut, November 3, 2011; and Newark Museum, July 20, 2009.

“The Image Between Mediums: A Case Study in Early Twentieth-Century American Art.” Série Culturelle seminar, Université François-Rabelais, Tours, France, March 6, 2012.

“Impasse des Deux Frères: Van Gogh on Montmartre.” Research Seminar, History of Art Department, University of Oxford, February 28, 2012.

“Art and Attentiveness: A Reflection on Method.” Art Center College of Design, October 11, 2011.

“Sculpture between Monument and Spectacle: Oldenburg and Van Bruggen’s *Flashlight*, 30 Years Later.” University of Nevada, Las Vegas, February 18, 2011.

“Rosenquist Repaints History: The Curious Case of *President Elect*.” Moss Lecture, Rhodes College, Memphis, TN, September 23, 2008. Also delivered for Robert Lehman Art Lecture, Department of Art and Art History, Carleton College, May 11, 2003; and the Art, Architecture and Film in the First Pop Age symposium, Princeton University, November 16, 2002.

“Fugitive Artist: The Early Work of Richard Prince.” Meier Bernstein Lecture Series, Department of Art and Art History, Brooklyn College, May 2, 2007. Also delivered at the Institute of Contemporary Art, Philadelphia, November 30, 2006; and the President’s Faculty and Staff Colloquium, Purchase College, October 10, 2006.

“Before ‘Pictures’: Richard Prince’s Early Work and the Rise of ‘80s Art.” Silipo Art History Lecture Series, Department of Art and Art History, Wesleyan University, April 23, 2007.

“Pop Art at the 1964/’65 World’s Fair.” Godwin-Ternbach Museum, Queens College, CUNY, November 15, 2006.

“Before Sherrie Levine.” Scripps College, April 12, 2005.

“Pop Art and After.” Modern and Contemporary Art Council, Los Angeles County Museum of Art, April 4, 2002.

Selected Conference and Symposium Papers

“Maurice Sendak: Illustration, Commercialism, and Historical Anachronism.” University of Connecticut, November 15, 2019.

“Defining Illustration: An Art Historian’s View.” Illustration Across Media: Nineteenth Century to Now conference, Washington University in St. Louis, March 21, 2019.

“Revisiting Susan Weil & Robert Rauschenberg’s Blueprint Works.” After Black Mountain College: Community and Collaboration symposium, Northeastern University, Boston, October 30, 2015.

“Glackens’s Illustrating in Context.” New Perspectives on William Glackens symposium, Barnes Foundation, Philadelphia, November 8, 2014.

“Jeff Koons: Precursors, Precedents, Predecessors.” The Koons Effect, Part II symposium, Institute of Fine Arts, September 12, 2014.

“Is Illustration a Medium?” College Art Association annual conference, February 12, 2014.

“Across the Great Divide: Reconsidering the Art/Mass Culture Dialectic.” Challenging 1945: Exploring Continuities in American Art, 1890s to the Present symposium, Georgia O’Keeffe Museum Research Center, July 15, 2011.

“Some Notes on Drawing after Lichtenstein.” Lichtenstein in Context: Drawing in the 1960s symposium, Morgan Library and Museum, November 20, 2010.

“Sturtevant: Gender and Repetition After Pop.” Women and Pop Art symposium, University of the Arts, Philadelphia, February 6, 2010.

“Greenberg According to John Sloan.” Clement Greenberg at 100: Looking Back to Modern Art symposium, Harvard University, April 3, 2009.

“Revealing Richard Prince.” College Art Association annual conference, February 24, 2007.

“Sturtevant: Inappropriate Appropriation.” College Art Association annual conference, February 19, 2004.

Roundtables, Workshops, and Public Discussions

Respondent, Trompe l'oeil workshop, Department of Art History and Archaeology, Columbia University, March 14, 2019.

Discussant, "Archives for Art History: Artists' Estates and Archives," College Art Association annual conference, February 13, 2014.

Participant, "Lawrence Alloway, Critic and Curator" workshop, Getty Research Institute, November 16-17, 2012.

Respondent, "Artists and Archives: A Pacific Standard Time Symposium." Getty Museum, November 12, 2011.

Co-Organizer (with Richard Meyer, associate professor of art history, University of Southern California), "The Short History of Contemporary Art" workshop, Clark Art Institute, June 2006.

Exhibitions

Guest curator, "Andy Warhol: Snapshots." Neuberger Museum of Art, February 15-May 17, 2009

Guest curator, "Fugitive Artist: The Early Work of Richard Prince, 1974-77." Neuberger Museum of Art, Purchase College, January 21—June 24, 2007

Selected Professional Activities

Member, Advisory Board, *Archives of American Art Journal*, 2018—present

Co-organizer (with Norman Rockwell Museum), "Illustration and its Histories" online symposium, March 27, 2020

Member, Board of Directors, Roy Lichtenstein Foundation, New York, 2010—2020

Member, Editorial Board, *American Art*, 2013—2017

Advisor, Education Committee, Whitney Museum of American Art, 2014—present

Juror, Terra Foundation for American Art International Essay Prize, 2013—2015

Member, Pacific Standard Time Advisory Committee, Getty Research Institute, Los Angeles, 2009—2011

Interviewer (with Bruce Hainley) of Elaine Sturtevant for Archives of American Art Oral History Program, July 25 and 26, 2007

SIDELIGHTS: Michael Lobel has taught courses in modern art, pop art, and mass culture, the last being the general theme of his first book, *Image Duplicator: Roy Lichtenstein and the Emergence of Pop Art*. The volume documents the career and work of the late artist, particularly as it borrowed from comic books and advertisements during the 1960s, and its place in the evolution of advertising, visual technology, and mechanical reproduction. Michael Ryan "Mike" Lobel (born March 7, 1984) is a Canadian actor. Born in Toronto, Ontario, Canada, he is the oldest of three siblings. At a young age he began showing interest in music and visual arts which drew him to Etobicoke School of the Arts. Michael Lobel has 13 books on Goodreads with 79 ratings. Michael Lobel's most popular book is *The Biggest Pumpkin Ever*. Books by Michael Lobel. Michael Lobel Average rating 3.87 · 23 ratings · 1 reviews · shelved 79 times. Showing 14 distinct works. sort by.