

SUSAN GREENBERG FISHER

Horace W. Goldsmith Associate Curator of Modern and Contemporary Art
Yale University Art Gallery

Education:

Ph.D., Yale University, 2001

Dissertation: Corot and the Ambitions of French Landscape Painting, 1820-1840

B.A., Oberlin College, 1992

Experience:

Yale University Art Gallery, New Haven, CT

Horace W. Goldsmith Associate Curator of Modern and Contemporary Art
2006-present

Yale University Art Gallery, New Haven, CT

Assistant Curator, Modern and Contemporary Art
2002-2005

Solomon R. Guggenheim Museum, New York City

Collections Curatorial Assistant
2001-2002

The Metropolitan Museum of Art, New York City

Theodore Rousseau Fellow, European Paintings
1998-1999

The Yale Center for British Art, New Haven, CT

Graduate Fellow, Prints, Drawings and Rare Books
1996-1997

Sotheby's, New York City

Administrator, European Furniture
1993-1994

Publications:

Picasso and the Allure of Language. Yale University Press, forthcoming January 2009.

“Art as Experience: Katherine S. Dreier and the Educational Mission of the Société Anonyme,” in The Société Anonyme: Modernism for America. Yale University Press, 2006.

Master Drawings from the Yale University Art Gallery. Yale University Press, 2006. Entry on Théodore Rousseau.

“A Picasso Drawing at Yale, Courtesy of Marcel Duchamp,” Burlington Magazine (March 2006): 201-2.

“Reforming paysage historique: Corot and the Generation of 1830,” Art History 27, no. 3 (June 2004): 412–30.

“Above the Grid,” Yale University Art Gallery Bulletin (2004): 62–9. (on contemporary artist Yvonne Jacquette)

“Il futuro del futurismo: I documenti di Lydia Winston Malbin a Yale,” Futurismo: Dall'avanguardia alla memoria. Milan: Skira, 2004.

“Teaching with Corot,” Yale University Art Gallery Bulletin (2003): 66-73.

Edgar Degas: Defining the Modernist Edge. Yale University Art Gallery and the Yale University Press, 2003. Entries on Degas's paintings and sculptures at Yale.

Moving Pictures: Contemporary Photography and Video from the Guggenheim Museum Collections. Guggenheim Museum, 2003. Entries on Trisha Donnelly, Nan Goldin, Pipilotti Rist, and others.

A Selection of French Impressionist Paintings from the Yale University Art Gallery. Foreword by Robert L. Herbert. Yale University Art Gallery, 2002.

“The Face of Impressionism in 1870: Claude Monet's Camille on the Beach at Trouville,” Yale University Art Gallery Bulletin (2001): 66-73.

Exhibitions:

Picasso and the Allure of Language, Yale University Art Gallery and The Nasher Museum of Art at Duke University, 2009

Invitation to the Voyage, Yale University Art Gallery, 2007-08

States of Connecticut, Westport Arts Center, Westport, CT, 2007

New Art '06, Kingston Gallery, Boston, 2006

Modern Bronze: Sculpture from a Private Collection, Yale University Art Gallery, 2003

Interiors: Prints and Drawings from the Collection, Guggenheim Museum, New York, 2002

Papers:

“A Moveable Art: The Société Anonyme Collection at Yale”
2007 CAA conference, New York City

“Resurrection at the First Museum of Modern Art”
2006 WAPACC (Women Art Patrons and Collectors Conference), Woodcliff Lake, New Jersey

“Traverse to Modern: Corot’s Italy Paintings and a New Language of Landscape”
Conference: Internazionalismo e arti nazionali: Lo sviluppo di nuovi linguaggi artistici all’inizio dell’Ottocento a Roma, Danish Academy in Rome, June 2003

“Futurism’s Future: The Lydia Winston Malbin Papers at Yale”
Conference: Futurismo: Dall’avanguardia alla memoria, Museo d’arte moderna e contemporanea di Trento e Rovereto, March 2003

“Reforming Paysage historique: Corot and the Generation of 1830”
College Art Association Conference, Philadelphia, February 2002

“Corot’s North and South: Style, Politics, and French Criticism Between the Wars”
Colloquium on 1996 Corot exhibition, The Metropolitan Museum of Art, New York City, Fall 1997

Committees, Professional Development, and Service:

Participant, Next Generation Museum Leadership program, Getty Leadership Institute (2005)

Member, Professional Development committee, Association of Art Museum Curators

Member, YUAG search committee for associate-level positions (associate director of public information, associate curator of ancient art, and associate registrar)

Curatorial representative, YUAG committee for rewriting of Employee Performance and Development document

Alumni recruiter, Oberlin College

Member, College Art Association