

CURRICULUM VITAE – Spring 2025

Jonathan Fineberg

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The PhD in Creativity: ccca.rowan.edu/phdincreativity

EDUCATION:

Ph.D. Harvard University, (art history, dissertation on Kandinsky), 1975.

Boston Psychoanalytic Institute (1972-5) research candidate, Western New England Institute for Psychoanalysis (Fall 1980) research candidate.

M.A. Courtauld Institute of Art, University of London, (modern art) 1969.

B.A. Harvard University, (medieval history) June 1967.

CURRENT ACADEMIC and PROFESSIONAL POSITIONS:

Board of Directors, Christo and Jeanne-Claude Foundation, 2023 –.

Professor-in-Residence & Director of the PhD in Creativity, Rowan University 2024 – .

Visiting Faculty, Penn Center for Neuroaesthetics, Perelman School of Medicine, University of Pennsylvania 2019 – .

Editor at Large, *The Brooklyn Rail*, 2018 – .

Edward William and Jane Marr Gutgsell Professor Emeritus, *University of Illinois, Urbana-Champaign*, 2011 –.

Trustee Emeritus, *The Phillips Collection*, Washington, D.C., 2011 –.

EMPLOYMENT HISTORY:

University Professor and Founding Director of the Ph.D. in Creativity, University of the Arts, Philadelphia, May 2017 – June 2024.

Consultant to the executors of the estates of Christo and Jeanne-Claude, 2020 – 2023

Consultant to the Jefferson School of Nursing for a course on Creativity in their PhD in nursing, 2022-3.

Distinguished Visiting Professor, Claire Trevor School of the Arts, University of California – Irvine, 2014 – 2019.

Spring 2013, planned a center for the study of California art with collector Gerald Buck and negotiated the gift of his collection to the University of California, Irvine.

Visiting Lecturer, *University of California – Irvine*, fall 2013.

Visiting Presidential Professor, *University of Nebraska*, 2012-2013.

Trustee, *The Phillips Collection*, Washington, D.C., 2005 – 2011

Edward William and Jane Marr Gutgsell Professor, *University of Illinois, Urbana-Champaign*, 2003 – 2011.

Founding Director, The Center for the Study of Modern Art at *The Phillips Collection*, Washington, D.C., 2006-2010.

Founding Director of Illinois at the Phillips, a “study abroad” program of graduate and undergraduate courses, visiting lectures, symposia, an annual book prize, and a department of University of Illinois faculty and staff in D.C., 2006-2010.

Consultant to The Carl R. Woese Institute for Genomic Biology for its Percent for Art commissions, 2005-6.

Visiting Professor of Computer Science, *University of Illinois, Urbana-Champaign*,

2004-6.

Professor of Art History, *University of Illinois, Urbana-Champaign*, 1988-2003.
Associate Professor of Art History, *University of Illinois, Urbana-Champaign*, 1984-8.
Visiting Professor, *University of Illinois, School of Architecture at Versailles, France*, 1995-6.
Visiting professor (visiting critic) in sculpture, *Yale School of Art*, fall 1994.
Visiting professor in art history, *Hunter College*, Spring term, 1984.
Visiting professor in art history, *Columbia University*, Spring term, 1983.
Visiting professor in art history, *Harvard University*, Summer term, 1978.
Assistant Professor of the History of Art, *Yale University*, 1979-82. (Resident Fellow, Timothy Dwight College, *Yale University*, 1980-82.)
Assistant Professor of Art History, *University of Illinois, Urbana-Champaign*, 1975-79.
Teaching Fellow in General Education, *Harvard University*, 1970-74. (Resident Tutor, Quincy House, *Harvard University*, 1970-75.)

SELECTED FELLOWSHIPS AND PRIZES:

AICA-USA International Association of Art Critics 2013 "Award for Excellence" for the exhibition *Alice Aycock Drawings: Some Stories Are Worth Repeating*, Grey Art Gallery (NYU) and Parrish Art Museum.
Dedalus Foundation Senior Research Fellowship, 2004.
Senior Fellow, Japan Foundation, spring 2001.
Distinguished Teaching of Art History Award for 2001 from the College Art Association.
University of Illinois "*Incomplete List of Teachers Rated Excellent by their Students*," listed recurrently 1975-2011.
Undergraduate Course Development Award, Office of the Provost, U of IL., April 2000.
Associate, Center for Advanced Studies, University of Illinois 1999-2000.
Millard Meiss Award, College Art Association, 1996, for *The Innocent Eye* (Princeton).
University Scholar - University of Illinois, for distinguished research & teaching, 1988.
Grants-in-Aid of Research: NEH (1988), American Philosophical Society (1987), Internat'l Progs. & Studies - U. of I. (1990, 1991, 1992-Hewlett Award), Research Board - U. of I. (1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1996, 1998, 2000, 2001, 2002, 2003, 2004, 2006, 2007, 2008, 2009), of which the 2002 and 2008 grants were designated an "Arnold O. Beckman Award for projects of special distinction", ACLS (1980), A. Whitney Griswold-Yale University (1980), MUCIA (International Relations) 1996, 1997, Craft Research Fund grant, The Center for Craft, Creativity & Design, 2012.
Associate, Center for Advanced Studies, University of Illinois 1987-8.
National Endowment for the Humanities Fellowship, 1981-2.
National Endowment for the Arts, Art Critic's Fellowship, 1979.
National Endowment for the Arts, museum fellowship, 1974-5.
Fellowship in Critical Writing from the Committee on the Pulitzer Prizes, May 1969.
National Science Foundation, research fellowship, 1966-67.
David McCord Prize - Harvard University (art criticism) May 1966.
Jury Award, "Sculpture '66," Chicago, Spring, 1966.

PUBLICATIONS:

(CURRENT BOOKS IN PROGRESS)

Spontaneity to Cacophony: The Avant-garde from 1880 to 1914

The Adventure of Modernism 1914-1960

Subjectivity and Globalism (Art Since 1960)

(BOOKS – SOLE AUTHOR)

Christo and Jeanne-Claude: On The Way to The Gates, 20th Anniversary Edition (expanded into a career survey) (New Haven: Yale University Press, 2025).

Modern Art at the Border of Mind and Brain (Lincoln, NE: University of Nebraska Press, 2015). Reviewed with an interview on NPR “Here and Now,” Pacifica Radio Los Angeles, and in several print and internet venues.

Zhang Xiaogang: Disquieting Memories, a monograph (London: Phaidon Press, 2015).

A Troublesome Subject: The Art of Robert Arneson (University of California Press, 2013). [listed as one of the “Ten Best Art Books of 2013,” *The Brooklyn Rail*]

Art Since 1940: Strategies of Being, 3rd edition, revised and expanded (Prentice-Hall/Pearson, 2010; Turkish edition, Karakalem, Konak/İzmir, 2014; expanded 2nd Chinese Edition: Shanghai Academy of Social Sciences Press, 2015. [1st English edition 1994, 2nd revised and expanded 2000, Laurence King, London; Prentice-Hall & Harry N. Abrams, NY). Reviewed in: *The Art Bulletin*, *The Art Journal*, *Art News*. 1st Chinese edition Renmin University Press, Beijing, 2006.]

Christo and Jeanne-Claude: On the Way to the Gates, a survey monograph and work in progress exhibition catalogue (The Metropolitan Museum of Art, N.Y. and Yale University Press, 2004).

The Innocent Eye: Children's Art and the Modern Artist (Princeton University Press, 1997). [expanded edition in English of *Mit dem Auge des Kindes*] on the influence of child art on the major masters of Twentieth Century Art, including the discovery of their personal collections of child art; featuring Larionov, Kandinsky/Münter, Klee, Picasso, Miró, Dubuffet, and the Cobra.] Reviewed in (a selection): *Burlington Magazine*, *The London Times*, *Times Literary Supplement*, *The New York Times Magazine*, *The Chronicle of Higher Education*, *Art News*, *Chicago Tribune*, “As It Happens” (CBC Radio), and NPR (“Morning Edition”).

Mit dem Auge des Kindes: Kinderzeichnung und Moderne Kunst (Munich: Städtische Galerie im Lenbachhaus; Bern: Kunstmuseum; and Stuttgart: Hatje Verlag, 1995).

Kandinsky in Paris 1906-7 (UMI Research Press, 1984).

(EXHIBITION CATALOGUES - SOLE AUTHOR)

“Jennifer Bartlett and the Sense of Swimming,” *Jennifer Bartlett: Swimmers* (Philadelphia, PA: Locks Gallery, 2023).

“Robert Rauschenberg: Whispers in Time,” in *Robert Rauschenberg: Anagrams, Arcadian Retreats and Anagrams (A Pun)* (New York: Pace Gallery, 2015).

Alice Aycock: Drawings – Some Stories Are Worth Repeating, a retrospective exhibition catalogue (The Parrish Art Museum, Watermill, N.Y. and The Grey Art Gallery at NYU, with The Santa Barbara Museum of Art and The U.C. Santa Barbara Museum, and Yale University Press, 2013). Selected by the CAA Committee on Women in the

Arts, for the listing of the “best in feminist art and scholarship,” March 2014: Including over one hundred works, *Some Stories Are Worth Repeating* is the first comprehensive exploration of Alice Aycock’s creative process.”

<http://www.collegeart.org/committees/picksmarch2014>. Received AICA (International Association of Art Critics - USA) “Award for Excellence: Best Presentation in an Alternative Venue,” April, 2014. Reviewed in the *New York Times* at <http://www.nytimes.com/2013/06/14/arts/design/alice-aycock-drawings-at-grey-art-gallery-and-parrish-art-museum.html?&version=readinglist&action=click&pgtype=Homepage&clickSource=story-heading&module=c-column-middle-span-region®ion=c-column-middle-span-region&WT.nav=c-column-middle-span-region>

“The Space of Amnesia: Zhang Xiaogang’s New Work,” in *Zhang Xiaogang* (N.Y.: Pace Gallery, 2013).

“The Space of Amnesia,” in *Zhang Xiaogang* (Pace Beijing, 2012).

Robert Arneson: Playing Dirty (Allan Stone Gallery, New York, 2012) [includes an introduction and Robert Arneson’s 1972 Skowhegan Lecture, edited by Jonathan Fineberg].

Four American Landscapes: Sang-ah Choi, Jeffrey T. Jones, Andrew Lenaghan, and Joel Ross (Meier Museum, Lynchburg VA and George Adams Gallery, N.Y. 2010).

“To Sleep, Perchance to Dream”, in *Ilya and Emilia Kabakov: The House of Dreams* (London: Serpentine Gallery, 2005).

“Immendorff’s Pleasures”, in *Jörg Immendorff* (Seoul, South Korea: Arario Gallery, 2005)

“Immendorff’s Progress”, in *Jörg Immendorff* (Arts Club of Chicago, 2004).

“Double Click on Immortality”, in *Blowing Bubbles: Paintings By Sang-ah Choi* (Sandra Gering Gallery, N.Y., 2003).

“Immendorff’s White Paintings and his Political Practice”, *Jörg Immendorff: New Paintings* (Michael Werner Gallery, New York and Köln, 2001).

“Roxy Paine’s Non-Linear Engineering,” in *Roxy Paine* (Musée d’art américain, Giverny, France, 1998).

Robert Arneson: Self Reflections (San Francisco Museum of Modern Art, 1997).

Robert Arneson: The Last Works (John Berggruen Gallery, San Francisco, 1993).

Alice Aycock: Fantasies on the Tree of Life (Krannert Art Museum, University of Illinois, 1992).

Complex Visions: Sculpture and Drawings by Alice Aycock (Storm King Art Center, Mountainville, N.Y., 1990).

Rethinking The Avant-Garde (Katonah Gallery, N.Y., 1985).

Robert Arneson: Nuclear War Heads and Others (Allan Frumkin Gallery, N.Y., 1983). [The first exhibition of Arneson’s anti-nuclear works.]

Katherine Porter (David McKee Gallery, N.Y., 1982).

(EDITED VOLUMES)

When We Were Young: New Perspectives on the Art of the Child (University of California Press, *Illinois at The Phillips*, The Phillips Collection, and the Krannert Art Museum at the University of Illinois, 2006). (Chinese edition 2020 Hunan Fine Arts Press, Changsha) [A book and exhibition catalogue, with essays by Rudolf Arnheim,

Jonathan Fineberg, Misty Houston, Olga Ivashkevitch, Christine Marmé Thompson, and Elizabeth Hutton Turner]. {reviewed by the McClatchy syndicated newspapers and on the web at <http://www.realcities.com/mld/kwashington/news/world/15288571.htm> and by Leslie Camhi, "If a Little Genius Lives in the House, What's on the Fridge?", *Arts and Leisure* section, *The New York Times* (Sunday June 18, 2006): 34-35.} *Drawings of Choice: From a New York Collection*, (with Josef Helfenstein) (Krannert Art Museum, U. of IL: 2002)

Discovering Child Art: Essays on Childhood, Primitivism, and Modernism (Princeton, N.J.: Princeton University Press, 1998). [An expanded English edition of *Kinderzeichnung...*, a volume of essays on child art & modern art, all published for the first time here by: Troels Andersen, Rudolf Arnheim, John Carlin, Marcel Franciscano, Sir Ernst Gombrich, Christopher Green, Josef Helfenstein, Werner Hofmann, Yuri Molok, G. G. Posp'elov, Richard Shiff, Dora Vallier, and Barbara Wörwag.]

Kinderzeichnung und die Kunst des 20. Jahrhunderts, Essays zur Ausstellung (Stuttgart: Hatje Verlag, 1995).

Les Tendances Nouvelles, edited with an extensive scholarly introduction, 4 vols. (NY: Da Capo Press, 1980).

(CONTRIBUTIONS TO MULTI-AUTHOR VOLUMES)

"Art and Creativity," chapter 4, in *The Routledge Handbook of the Philosophy of Childhood and Children*, eds. Gideon Calder, Jürgen De Wispelaere, and Anca Gheaus (London: Routledge, 2018), 45-52.

"The Rainbow Edge" in *Xiang Jing: Through No One's Eyes But My Own* (Shanghai: Long Museum West Bund, 2017).

"Schwitters: Tending the Enchanted Garden," in *Kurt Schwitters - Merz* (Zürich: Galerie Gmurzynska, 2016). Texts by Kurt Schwitters, Ernst Schwitters, Werner Schmalenback, Siegfried Gohr, Adrian Notz, Jonathan Fineberg, Karin Orchard, Ad Reinhardt, Norman Rosenthal, Flavin Judd; Exhibition design by Zaha Hadid.

"Additive Aesthetics," in *Lam/Basquiat* Krystyna Gmurzynska and Mathias Rastorfer eds. (Zürich: Galerie Gmurzynska, 2015). Texts by Anthony Haden-Guest, Jonathan Fineberg, Annina Nosei, Kobina Mercer.

"The Sensual Garden of Picasso's Late Work," *Picasso & Jacqueline: The Evolution of Style*, ed. Daniel Leer (N.Y.: Pace Gallery, 2014).

"Robert Motherwell," *Painting from the Collection of the Sheldon Museum of Art* (Lincoln, NE: University of Nebraska Press, 2014).

"Dancing with Augustine," *Thing-In-Itself: Utopia, Pop, and Personal Theology: Wang Guangyi Retrospective Exhibition*, edited by Huang Zhuan (Beijing, China: Today Art Museum, 2012).

"Das Paradigma des Künstlers als Kind," *Klee und Cobra: Ein Kinderspiel* ["The Paradigm of the Artist/Child," *Klee and Cobra: A Child's Play*], Hrsg. Zentrum Paul Klee Bern (Bern: Zentrum Paul Klee, Humlebæk: Louisiana Museum of Modern Art, and Amstelveen: Cobra Museum of Modern Art, 2011).

"Memory and Desire", in *Revision: Zhang Xiaogang*, exhibition catalogue (N.Y.: Pace Gallery, 2008).

- "Preface," *Christo and Jeanne-Claude: Over the River, A Work in Progress*, with Simon Schama (Washington: The Phillips Collection & Köln: Taschen, 2008).
- "What Kabakov Knows", in *Ilya Kabakov: On the 'Total' Installation*, exh. cat. (Moscow: Pushkin Museum, Garage Center for Contemporary Culture, & Ctr.Cont. Art, 2008).
- "The Kabakovs' Parables", in *Ilya & Emilia Kabakov* (Medford MA: Tufts U., 2007).
- Imagining America: Icons of 20th Century American Art*, co-authored with John Carlin, (Yale University Press, 2005).
- "Buzz Spector's Lists", in *Public/Private Peace*, exhibition catalogue (Swarthmore College Art Gallery, 2001).
- "Lipchitz in America", in *Lipchitz and the Avant-Garde: From Paris to New York*, exh. cat. (Champaign: Krannert Art Museum, U. I., 2001).
- "A Context for *The Boat of My Life*", in Ilya Kabakov: *Boat of My Life*, exhibition catalogue (Champaign: Krannert Art Museum, U. I., 1998).
- "Humpty Dumpty's Proclamation...", the introductory essay to *Positions Available*, exhibition catalogue (Chicago: I-Space, U. I., 1997).
- "A Note on the History of Interest in the Art of Children," foreword to Alla and Angela Goldin, *Wide Open Eyes* (Oslo, Norway: International Museum of Children's Art, 1996).
- "Le collage de Paolozzi: sculpture dans un espace adimensionnel," in *Un siècle de sculpture anglaise*, exh. cat. (Paris: Galerie nationale du Jeu de Paume, 1996).
- "A Long Time Ago in a Galaxy Far, Far Away....," *Out of Town: The Williamsburg Paradigm*, exh. cat. (Champaign: Krannert Art Museum, U. I., 1993).
- "The Laumeier Project of Jackie Ferrara," in *Jackie Ferrara and Mary Miss: Site Sculpture at Laumeier* (St. Louis, Missouri: Laumeier Sculpture Park, 1987).
- "Meaning and Being in Christo's Surrounded Islands," *Christo: Surrounded Islands* (New York: Harry N. Abrams Inc., 1986). [essay reprinted as the introduction to *Christo: Surrounded Islands*, exh. cat. (Gunma, Japan: the Hara Museum, 1990).]
- "A Critical Examination of the Artists' Work from an International Perspective," in *An Australian Accent*, exh. cat. (NY: P.S.1, & Washington D.C.: Corcoran Gallery, 1984).
- "Alice Aycock's Impossibilism," in *Alice Aycock*, exh. cat. (Stuttgart: Württembergischer Kunstverein, 1983). [reprinted as the essay for *Alice Aycock*, exhibition catalogue (Raleigh, North Carolina: City Gallery of Contemporary Art, 1989).]
- Jacques Villon*, exh. cat. (Cambridge: Fogg Art Museum, Harvard University, 1975).

(DOCUMENTS)

- The art historical section of the *Environmental Impact Statement for Christo's "Over the River, Project For The Arkansas River, Colorado,"* (Littleton, CO: Sato&Assoc., 2007).
- Guidelines adopted by the College Art Association regarding the hiring by museums of Guest Curators, Exhibitors/Artists and Catalogue Essayists as Outside Contractors* (NY: CAA, 1996).
- The art historical section of the *Environmental Impact Statement for Christo's "The Gates, Project For New York"* (San Francisco: Environmental Science Associates, 1980).

(ARTICLES)

“Art in Public,” *The Brooklyn Rail* (April, 2025):

https://brooklynrail.org/2025/04/special-report/art-in-public/?utm_source=Brooklyn+Rail+List+One%3A+Mailing+List&utm_campaign=82ca672406-72406-EMAIL_CAMPAIGN_2020_04_06_02_17_COPY_01&utm_medium=email&utm_term=0_a44895fefe-82ca672406-391143773&mc_cid=82ca672406&mc_eid=ae58705f49

“Books: How Emotions Are Made and Modernism, Art, Therapy,” *The Brooklyn Rail* (December-January, 2024-2025):

https://brooklynrail.org/2024/12/books/how-emotions-are-made-and-modernism-art-therapy/?utm_source=Brooklyn+Rail+List+One%3A+Mailing+List&utm_campaign=c41af8266f-EMAIL_CAMPAIGN_2020_04_06_02_17_COPY_01&utm_medium=email&utm_term=0_a44895fefe-c41af8266f-391143773&mc_cid=c41af8266f&mc_eid=ae58705f49

“Matisse & Renoir: New Encounters,” *The Brooklyn Rail* (July-August, 2024):

https://brooklynrail.org/2024/07/artseen/Matisse-Renoir-New-Encounters-at-the-Barnes?utm_source=Brooklyn+Rail+List+One%3A+Mailing+List&utm_campaign=247e5ed805-EMAIL_CAMPAIGN_2020_04_06_02_17_COPY_02&utm_medium=email&utm_term=0_a44895fefe-247e5ed805-391143773&mc_cid=247e5ed805&mc_eid=ae58705f49

“Federico Solmi: Ship Of Fools,” (Venice Biennale), *The Brooklyn Rail* (June, 2024):

<https://brooklynrail.org/2024/06/artseen/Federico-Solmi-Ship-Of-Fools>

“The Best of Times and the Worst of Times,” (postwar Korean art) *The Brooklyn Rail* (December, 2023):

<https://brooklynrail.org/2023/12/artseen/The-Best-of-Times-and-the-Worst-of-Times>

“Marie Laurencin: Sapphic Paris,” *The Brooklyn Rail* (December, 2023):

<https://brooklynrail.org/2023/11/artseen/Marie-Laurencin-Sapphic-Paris>

“Art Seen: Modigliani Up Close,” *The Brooklyn Rail* (December, 2022):

<https://brooklynrail.org/2023/12/artseen/Modigliani-Up-Close>

“The Ineffable, the Unspeakable, and the Inspirational: A Grammar,” *The Cleveland Review of Books* (June 2022):

<https://www.clereviewofbooks.com/home/jonathan-fineberg-a-grammar-essay>

“Water, Wind, Breath: Southwest Native Art in Community,” *The Brooklyn Rail* (April 2022):

<https://brooklynrail.org/2022/04/artseen/Southwest-Native-Art-in-Community>

“In Memoriam: Bob Thompson,” *The Brooklyn Rail* (December 2021):

<https://brooklynrail.org/2021/12/in-memoriam/Bob-Thompson-decjan>

“ArtSeen: Suzanne Valadon: Model, Painter, Rebel,” *The Brooklyn Rail* (November 2021):

<https://brooklynrail.org/2021/11/artseen/Suzanne-Valadon-Model-Painter-Rebel>

“ArtSeen: Soutine/de Kooning: Conversations in Paint,” *The Brooklyn Rail* (June 2021):

https://brooklynrail.org/2021/06/artseen/Soutinede-Kooning-Conversations-in-Paint?utm_source=Brooklyn+Rail+List+One%3A+Mailing+List&utm_campaign=9619922a08-EMAIL_CAMPAIGN_2020_04_06_02_17_COPY_02&utm_medium=email&utm_term=0_a44895fefe-9619922a08-390906209&mc_cid=9619922a08&mc_eid=a806790d9b

“ArtSeen: Soutine/de Kooning: Conversations in Paint,” *The Brooklyn Rail* (June 2021):

- "Remembering Christo's Profound Humanism," *The Wall Street Journal*, Opinion (June 5, 2020), <http://www.jonathanfineberg.com/christo.pdf>
- "Memory in the Year of COVID, Artist Zhang Xiaogang's new painting in response to the pandemic," *Los Angeles Review of Books*, *China Channel*, 5/19/2020
https://chinachannel.org/2020/05/19/memory-covid/?dm_i=I7R,6W0YC,24EYZ,RO3KF,1
- "Rewiring Nora: A Chance Encounter with Something Unknown," *Critic's Page*, *The Brooklyn Rail* (October 2019):
<https://brooklynrail.org/2019/10/criticspage/REWIRING-NORA-A-Chance-Encounter-with-Something-Unknown>
- "ArtSeen," "Venice Biennale," *The Brooklyn Rail* (July/August 2019):
<https://brooklynrail.org/2019/07/artseen/Venice-Biennale> or
Guest editor, *Critic's Page*, [with 10 essays on creativity], *The Brooklyn Rail* (March 2018): <https://brooklynrail.org/2018/03/criticspage/>
- "An Artist Invites Viewers to Become Like the Animals to Understand the Animals," *Hyperallergic*, January 16, 2017, <http://hyperallergic.com/351075/an-artist-invites-viewers-to-become-like-the-animals-to-understand-the-animals/>
- "Alberto Burri: The Trauma of Painting," *The Wall Street Journal* Life&Arts (Dec. 9, 2015), <http://www.jonathanfineberg.com/burri.pdf>
- "All the World's Futures: 56th International Art Exhibition—La Biennale di Venezia," *The Wall Street Journal* Life&Arts (Aug. 18, 2015),
<http://www.jonathanfineberg.com/alltheworldsfutures.pdf>
- "Experiments with Truth: Gandhi and Images of Nonviolence," Art Seen, *The Brooklyn Rail* (April 2, 2015), <http://brooklynrail.org/2015/04/artseen/experiments-with-truth-apr-15>
- "*History Becomes Form: Moscow Conceptualism*, by Boris Groys and *The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes*, by Matthew Jesse Jackson," book review for *Slavic Review* (fall 2011): 716-719.
- "American Art" (a lecture), *Journal of the Beijing Film Academy*, No.74/1 (2007/2): 8-15.
- "Modernism and the Art of Children," *Chronicle of Higher Education* (3-27-98): B8-9.
- "Robert Rauschenberg's Reservoir," *American Art* (Spring, 1998): 84-8.
- "The Innocent Eye," *Artnews* (April 1995): cover, 118-125.
- "Tim Spelios at Rosa Esman," *Art in America* (Apr. 1984): 192-3.
- "Jessica Weiss at New Math," *Art in America* (Mar. 1984): 163.
- "Kandinsky: Through The Scholar's Glass," *Art in America* (Dec. 1982): 11-13,153-5.
- "Christo," *Bijutsu Techo* (Tokyo, April 1982): 180-219.
- "Art Revising Life: Christo's Current Projects," *Connaissance des arts* (Dec. 1981): 44-51; reprinted in *Christo: Realized and Unrealized Projects: Drawings and Collages*, exhibition catalogue, The Boston Athanaeum, 1984.
- "Robert Morris Looking Back: An Interview," *Arts* (Sept. 1980): 110-115.
- "Theatre of the Real; Thoughts on Christo," *Art in America* (Dec. 1979): 92-99; reprinted in *Dialogue*, International Communications Agency (April 1980): 8-15.
- "New Art From The Soviet Union," *Slavic Review* (Fall 1979): 540-41.
- "Les Tendances Nouvelles, The Union Internationale ..., and Kandinsky," *Art History*, vol.2 (June 1979): 221-46.
- "David Weinstein," *Art in America* (May/June 1979): 144, 149-50.

"Art In Our Time: Harold Rosenberg Interviewed," *Portfolio* (April/May 1979): 43-7.
"On Art and Insanity, the Case of Adolf Wölffli," *Art in America* (Jan./Feb. 1979): 12-13.
"On Death and Maternal Love: a theory and some psychological speculations on Robert Motherwell's art," *Artforum* (Sept. 1978): 52-7.
"Dubuffet," *Art in America* (Jan./Feb. 1978): 21-3.
"Documentary Anthologies: L'Année 1913...", *Art in America* (May/June 1975): 23-5.
"Kandinsky's Prints: Jugendstil to Bauhaus," *Art in America* (May/June 1974): 96-7.
1966-72, 18 newspaper reviews on art in: *The New York Times*, *The Boston Globe*, *The Chicago Daily News*, and *The Harvard Crimson*.

(FILMS)

Imagining America: Icons of 20th Century American Art, a two hour documentary film, with John Carlin and Hart Perry, (NY: Muse Film & Television, SCETV, & PBS, 2005). Available for download at: <http://www.jonathanfineberg.com>

Art consultant on *The Skulls*, 2000 Directed by Rob Cohen (Universal Pictures).

Experience, associate director of a documentary film about Harvard College, directed by Rob Cohen and Michael Williams, 1971.

(SAMPLE OF MEDIA INTERVIEWS ONLINE)

"How Coronavirus Is Impacting The Art World," an interview with Jeremy Hobson, host of "Here and Now," WBUR, Boston, National Public Radio 5/6/2020
<https://www.wbur.org/hereandnow/2020/05/06/art-creativity-coronavirus>

"On Neuroaesthetics, or the Productive Exercise of Looking at Art," *Hyperallergic* (December 12, 2017), interview with Joseph Nechvatal about *Art at the Border of Mind and Brain*.
https://hyperallergic.com/415721/neuroaesthetics-jonathan-fineberg-interview/?utm_medium=email&utm_campaign=Melania%20Trumps%20Illustrated%20Guide%20to%20Holiday%20Decorating&utm_content=Melania%20Trumps%20Illustrated%20Guide%20to%20Holiday%20Decorating+CID_8400549f9336e7e3ec82b980ac11b636&utm_source=HyperallergicNewsletter

NPR interview with Jeremy Hobson, "Here and Now" August 24, 2015 on *Modern Art at the Border of Mind and Brain*.
<http://hereandnow.wbur.org/2015/08/24/how-art-can-develop-your-brain>

interview with Joshua Scheer on Pacifica Radio, Los Angeles September 3, 2015 on *Modern Art at the Border of Mind and Brain*.
<https://soundcloud.com/joshua-scheer-presents/jonathan-fineberg-modern-art-at-the-border-of-mind-and-brain>

interview with Noah Charney on artinfo.com August 3, 2015 "The Secret History of Art: What Happens To Your Brain When You Look at Modern Art?"

<http://blogs.artinfo.com/secrethistoryofart/2015/08/03/what-happens-to-your-brain-when-you-look-at-modern-art/>

60 Minutes segment with Morley Safer on *Picasso and Jacqueline*, 2014 (recorded but not aired because of Morley Safer's illness).

spring 2013 two interviews at Kaneko, Omaha by Silver Screen Productions

1. On Creativity

http://www.youtube.com/watch?feature=endscreen&v=Xab03iL_870&NR=1

2. On the four University of Nebraska Presidential lectures at Kaneko

<http://www.youtube.com/watch?NR=1&feature=endscreen&v=gQcxaRkM4zQ>

July 7, 2006 interview on NPR with Michelle Norris about *When We Were Young*

<http://www.npr.org/templates/story/story.php?storyId=5529588>

CURATORIAL WORK:

Curator for *Alice Aycock: Drawings*, The Parrish Art Museum, Water Mill, N.Y. and The Grey Art Gallery, NYC 2009 – 2014. Received AICA (International Association of Art Critics - USA) "Award for Excellence," April, 2014.

2013 Chengdu Biennial Committee

Curator for: *99th Annual Exhibition of Contemporary Art* at the Maier Museum of Art at Randolph College, Lynchburg, Virginia, January 2010.

Curator for: *When We Were Young: New Perspectives on the Art of the Child*, The Phillips Collection, Washington and the Krannert Art Museum, Illinois, 2006.

Curator for: *Blowing Bubbles: Paintings by Sang-ah Choi*, Sandra Gering Gallery, N.Y., 2003.

Curator for: *Ilya Kabakov: Boat of My Life*, Krannert Art Museum, U. of Ill., 1998.

Curator for: *Roxy Paine*, Musée d'art américain, The Terra Foundation, Giverny, France, 1998.

Curator for: *Mit dem Auge des Kindes: Kinderzeichnung und Moderne Kunst*, Kunstbau-München (Städtische Galerie im Lenbachhaus), Munich and the Kunstmuseum-Bern (Switzerland), 1995.

Curator for: *Out of Town: The Williamsburg Paradigm*, Krannert Art Museum, 1993. [emerging artists from New York, for most their first museum exhibition.]

Curator for: *Alice Aycock: Fantasies on the Tree of Life*, Krannert Art Mus., 1992.

Curator for: *Complex Visions: Sculpture and Drawings by Alice Aycock*, Storm King Art Center, Mountainville, N.Y., 1990.

Curator for: *Rethinking The Avant Garde*, Katonah Art Gallery, 1985.

Co-curator for: *An Australian Accent*, P.S.1, N.Y. & Corcoran Gallery, Washington D.C., 1984.

Co-curator (with 5 others), *Jacques Villon*, Fogg Art Museum, Harvard University; Neuberger Museum, Purchase, N.Y.; Grand Palais, Paris, 1975-6.

N.E.A. curatorial intern, Busch-Reisinger Museum, Harvard, 1974-5.

UNIVERSITY OF THE ARTS

Designed and implemented the Ph.D. in Creativity, a new program at the University of

the Arts, opened in summer 2019, first cohort of 8 students completed the degree in May 2022. The second cohort of 8 began in June 2022 and the program moved in 2024 to Rowan University. The program is based on the idea that creativity can be taught to enhance research in any field through the non-linear practices of the arts and that the inherent disciplines in the arts have a unique and important contribution to make to all fields of intellectual discourse.

THE PHILLIPS COLLECTION BOARD OF TRUSTEES:

Trustee June 2005 – 2011 (two terms), founding director of the Center for the Study of Modern Art. [Committees and service included: Chair, Committee on the Center for the Study of Modern Art, Strategic Planning Committee, Executive Committee, Art Committee, Center Program Committee, Search Committee for the Director, Co-Organizer of Conversations with Artists series in the Center, The Phillips Book Prize, and the annual Phillips Collection Center/University of Illinois symposiums on issues in modern art]. Trustee Emeritus 2011 –.

COLLEGE ART ASSOCIATION, CAA BOARD OF DIRECTORS:

Board of Directors of the College Art Association 1994-8 (elected); *Millard Meiss Committee* 1996-8; *Liaison to the Deputy Director General of UNESCO* from the College Art Association, 1995-8; Board Committees: Advocacy, Development, Intellectual Property Rights (Chair), International Committee (Chair), Committee on Ethical Standards, Committee on the Hiring of Outside Professionals by Museums (Chair), Nominating Committee for the Board (2004, 2011), Committee for the Frank Jewett Mather Award for Art Criticism, Committee for the Distinguished Lifetime Achievement Award for Art Writing (Chair, 2002-4), Award Committee for Distinguished Body of Work in Art (2006-9); Originated the board sponsored distinguished artists interviews and did them in 1982 (Alice Aycock, Christo, Elizabeth Murray), 2000 (Kerry James Marshall), and 2008 (Yoko Ono), organizer of the Special Award for Lifetime Achievement for Rudolf Arnheim (2003); Conferences: Session Chair or Co-chair: "Art Without History," (triple session 1987), Artists' Session Chair "Issues of Intention," (1982), Artists' Session Chair "The Problem of Art Now," (1981); mentor for art history graduate student fellowship recipients recurrently since 1994 and presenter on many sessions since 1974. Member since 1966. Donated a free download of *Art Since 1940: Strategies of Being*, 3rd edition to the CAA for free download for teachers and students, 2022-4.

MISCELLANEOUS:

Curated a pane of United States commemorative stamps on Abstract Expressionism for the U. S. Postal Service, first day of issue March 11, 2010.

Conducted a public interview/performance with Yoko Ono at the College Art Association annual meeting in Dallas, Texas, February 2008.

Co-Organizer [with Manuel Borja-Villel and Ruth Perlin] of a symposium in 2 venues: "Issues of Content & Pedagogy: Museums of Modern and Contemporary Art Today," held at The Phillips Collection Washington, D.C. September 2007 and University of Illinois at Urbana-Champaign April 2008.

Co-Organizer [with Pradeep Dhillon and Ruth Perlin] of a symposium in 2 venues: "Art

& The Brain” on the intersections of neuroscience and aesthetics, held at The Phillips Collection, Washington, D.C. September 2006 and University of Illinois at Urbana-Champaign, April 2007.

Co-Creator (with John Carlin), PBS, 2-hour television special, *Imagining America: Icons of 20th Century American Art* (produced by Muse Film & Television, N.Y.; with funding from the Terra Foundation, the Luce Foundation, the NEA, The Rockefeller Brothers Fund, The University of Illinois at Urbana-Champaign, and the Whitney Museum of American Art; for SCETV and the Corporation for Public Broadcasting). [chosen by PBS as a PBS Program Club Pick and a Program of Note for season 2005.]

Filmed interview for NHK (Japanese Public Television) 2004 program on the late work of Paul Klee, directed by Yuuji Hashimoto.

Organized an ongoing monthly faculty and graduate student forum at the University of Illinois, the Modern Art Colloquium (begun fall 1998).

Art consultant for a Universal Pictures film production, *The Skulls*, spring 1999.

Occasional reviewer for granting agencies including: N.E.H., N.E.A., Dedalus Foundation, & The Getty Trust and for tenure committees at different university art history departments.

Occasional commentator on art, WBEZ (National Public Radio), Chicago, 1983-6.

Editorial board member, *The Harvard Crimson*, 1965-7.

Announcer/Producer WNTH-FM, Winnetka, Illinois, 1962-3.

TEACHING AT ILLINOIS:

Large lecture surveys: Art Since 1940, Modern Art in Europe and the United States 1880 to 1940, Introduction to Art (prehistoric art to contemporary).

Seminars and graduate courses in contemporary art, early modern art, and the psychology of art on such topics as: The Construction of the Postmodern Self; The Psychology of Art; the Practice of Art Criticism; Robert Arneson; Earthworks; Art Between the Wars; the Writings of Harold Rosenberg; Contemporary Art and Politics; Objects of Modernity (Illinois School of Architecture at Versailles, France); Georgia O’Keeffe; Chinese Painting Since the Cultural Revolution.

Graduate courses co-taught with other faculty: with Josef Helfenstein, Director Krannert Museum (two seminars leading to museum exhibitions and catalogues on Jacques Lipchitz and on American minimalist and conceptual drawings), with Buzz Spector, Professor of Painting (three seminars - the political dimensions of art; Sexuality and Space; Gerhard Richter’s Practice of Painting), with Okwui Enwezor, visiting professor (installation art), with Roy Campbell, Professor of Computer Science and Kevin Hamilton, Professor of Narrative Media (two classes on the value structures in computer languages, written up nationally in Association for Computing Machinery *Technews*).

Over forty-five years supervising doctoral dissertations.

UNIVERSITY OF ILLINOIS ADMINISTRATION:

School of Art and Design committees include: research + enterprise committee, executive committee (elected), visiting lectures/artists, many faculty search committees, faculty grievance committee (elected), promotion and tenure committee (elected); College of Fine and Applied Arts: University Scholars Committee; Search Committees

for the Director of the School of Art and Design, the Director of the Krannert Art Museum, and the Associate Dean for Development; Acquisitions Committee of the Krannert Art Museum; College of Fine and Applied Arts Executive Committee (elected); Campus-wide, Chancellor's and Vice Chancellor's committees: Miller Committee (for distinguished visiting lecturers), University Senate (elected), the Public Affairs Committee of the Institute for Ethics and Cultural Values, the Search Committee for the Dean of the College of Fine and Applied Arts (twice), the Committee on Critical Research Initiatives, "Seedbed" Initiative for campus wide interdisciplinary research, Art Committee for the Institute of Genomic Biology, Chancellor's Campus Aesthetics Committee, Arts Committee for the College of Commerce. Various development projects for the University, including creating an endowment for the Jerrold Ziff Distinguished Lectureship in Modern and Contemporary Art.

SELECTED INVITED LECTURES on Modern and Contemporary Art, Art and Psychoanalysis, Children's Art, The Neuroscience of Creativity:

American Academies of Science and Engineering (Keck Futures Initiative); American Psychoanalytic Association Annual Meetings, NYC; Amherst College; BBC3 "Nightwaves"; BBC4 "The Today Programme"; Beijing Film Academy; *Reshaping History: Chinart 2000-2009*, National Convention Center, Beijing (Keynote Speaker); One Way Space (Beijing); Ullens Center for Contemporary Art, Beijing; Peking University, Centre for Visual Studies, Beijing; Today Art Museum, Beijing; University of California – Berkeley; University of California – Davis; University of California – Irvine; The Luckman Center, California State University Los Angeles; Cambridge University, UK; Art Institute of Chicago (Miró Centennial Lecture); The Arts Club of Chicago; Scientific Meeting of the Chicago Psychoanalytic Institute; Columbia University; Corcoran Gallery (Washington); Courtauld Institute of Art, London; Dallas Museums of Art; Duke University; The Lucy Daniels Foundation, Cary, North Carolina (The Annual Lucy Daniels Lectures on Art and Psychoanalysis); Gettysburg College, PA; The Guggenheim Museum New York; Harvard Club of NYC; Harvard University (Busch-Reisinger Museum); Harvard University (Carpenter Center); State Hermitage Museum, S. Petersburg, Russia; Hong Kong University, University of Illinois–Urbana (Krannert Center for the Performing Arts); University of Iowa (Jeanne and Richard Levitt Lectureship); Knox College; Kyoto City University of the Arts, Kyoto, Japan; University of London; The Menil Collection, Houston; Lowe Art Museum, Miami; Milwaukee Art Museum, University of Minnesota – Minneapolis; Moore College of Art, Philadelphia; the Museum of Modern Art (N.Y.), National Association of Schools of Art and Design (40th Anniversary Address), National Gallery of Art (Washington); National Gallery of Art (CASVA), Washington; National Science Foundation (workshop on art and the brain), Washington; The University of Nebraska (Presidential Lectures 2013-14); The New School (N.Y.); New York University, Institute of Fine Arts; New York University, Washington Square; Nihon University, Tokyo, Japan; Northwestern University; Kimball Art Center, Park City Utah, Penn State University, The Phillips Collection (Washington); Pollock Krasner House, East Hampton, N.Y.; Psychoanalytic Institute of New England (Boston); St. John's College – Annapolis; San Francisco Museum of Modern Art; Sarah Lawrence College; School of the Art Institute of Chicago; Shanghai Jiaotong University Institute of Arts and Humanities, China; Smart Art Museum, University of Chicago;

Storm King Art Center; SUNY - Stony Brook; The Tate Modern, London; The Thomas Cole National Historic Site, Cedar Grove, NY; Toledo Museum of Art (panel with Joseph Kosuth, Ann Hamilton, Buzz Spector, Nancy Princenthal, and Xu Bing); Tyler School of Art, Philadelphia; University of Michigan - Ann Arbor; Vero Beach Museum of Art; Williams College; United Museum, Wuhan, China; Yale School of Art; Yale University (Department of the History of Art); and Yale University Art Gallery.