

CURRICULUM VITAE - WINTER 2011-2012

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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).
M.A. Courtauld Institute of Art, University of London, (modern art) 1969.
B.A. Harvard University, (medieval history) June 1967.

SELECTED FELLOWSHIPS AND PRIZES:

Dedalus Foundation Senior Research Fellowship, 2004.
Edward William and Jane Marr Gutgsell Endowed Chair, *University of Illinois, Urbana-Champaign*, 2003 - [a University professorship not restricted by field].
Senior Fellow, Japan Foundation, spring 2001.
Distinguished Teaching of Art History Award from the College Art Association (the national professional organization of art historians and artists) for 2001.
Recurrantly included in the University of Illinois "*Incomplete List of Teachers Rated Excellent by their Students.*"
Undergraduate Course Development Award, Office of the Provost, U of I., 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.
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.
Pulitzer Fellowship in Critical Writing, 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.

ACADEMIC POSITIONS:

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

Founding Director, Illinois at the Phillips and The Center for the Study of Modern Art at The Phillips Collection, Washington, D.C. (a multifaceted program of courses for graduate and undergraduate students and programming of lectures, symposia, supervision of 4 Illinois faculty and a staff coordinator) 2006 – 2010.
Visiting Professor of Computer Science, *University of Illinois*, Urbana-Champaign, 2004-6.
Edward William and Jane Marr Gutgsell Professor of Art History, *University of Illinois*, Urbana-Champaign, 2003-2011.
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.)

TEACHING PURVIEW:

Large lecture surveys: Art Since 1940, Modern Art in Europe and the United States 1880 to 1940, Introduction to Art by focused units from 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 (on site in the museums and in front of the architecture of Paris); Georgia O'Keeffe.

Graduate courses co-taught with other faculty: (with Gary Xu, East Asian Languages and Cultures) Chinese Painting Since the Cultural Revolution, (with Josef Helfenstein, museum director) two seminars leading to museum exhibitions and catalogues on Jacques Lipchitz and on American minimalist and conceptual drawings; (with Buzz Spector, Painting Program) the political dimensions of art; Sexuality and Space; Gerhard Richter's Practice of Painting; (with Okwui Enwezor, curator) contemporary installation; (with Roy Campbell, Computer Science and Kevin Hamilton, Narrative Media) two classes on the value structures in computer languages {written up nationally in ACM (Association for Computing Machinery) *Technews*}.

Thirty-five years experience supervising doctoral dissertation students.

UNIVERSITY OF ILLINOIS ADMINISTRATION:

School of Art and Design committees include: research + enterprise committee, executive committee (elected), tuition waiver committee, visiting lectures/artists, student subvention committee, 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 (the campus-wide program 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 raising the endowment for and then administering the Jerrold Ziff Distinguished Lectureship in Modern and Contemporary Art.

CURATORIAL:

Adjunct Curator, The Parrish Art Museum, Southampton, N.Y. 2009 -

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

Guest 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.

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

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

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

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

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

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

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

Guest 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.

COLLEGE ART ASSOCIATION:

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, 2000, and 2008 (with 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.

THE PHILLIPS COLLECTION:

Member of the Board of Trustees June 2005 – 2011 (two terms), founding director of the Center for the Study of Modern Art as Chair of the Board Committee on the Center. [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].

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 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 special film, *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.

SELECTED INVITED LECTURES:

May 2011: "Icons and Iconography: How Andy Warhol Changed the Game," The Arts Club of Chicago.

May 2011: "Arneson's Troublesome Subject," Santa Barbara Museum of Art.

November 2010: "Arneson's Irritable Subject," The Arts Club of Chicago.

September 2010: "Arneson's Irritable Subject," Pollock Krasner House, East Hampton, N.Y.

May 2010: Keynote Speaker: *Reshaping History: Chinart 2000-2009*, Beijing.

January 2010: "Design as Dream...Philip Johnson and the Glass House of Atreus," respondent, American Psychoanalytic Association Annual Meetings, NYC.

November 2009: co-organizer and speaker with Gang Xu of "30 Years of Contemporary Chinese Art: An International Forum," Institute of Arts and Humanities, Shanghai Jiaotong University, Shanghai, China.

October 2008: "Christo and Jeanne-Claude: The Theatre of the Real," The Phillips Collection, Washington D.C.

June 2008: speaker at an NSF workshop on art and the brain, Washington.

March 2007: speaker at the UIUC/CNRS conference on "Genetic Criticism."

February 2007: lecture and screening of *Imagining America* at Cedar Grove, The Thomas Cole National Historic Site

October 2006: two lectures and a screening of *Imagining America* at the Beijing Film Academy.

February 2006: The Annual Lucy Daniels Foundation Lectures on Art and Psychoanalysis, ["Motherwell's Mother" and "Anxiety and Innocence"]

November 2005: *Imagining America*, screening and talk at the Museum of Modern Art, N.Y.

November 2005: *Imagining America*, screening and talk at the Harvard Club of NYC.

October 2005: *Imagining America*, screening and talk at The National Gallery of Art, Washington.

June 2005: "Gifts of Seeing: Further Thoughts on Art and Childhood," The Tate Modern, London, conference "How old do you have to be to be an artist."

[interviewed on BBC3 "Nightwaves," and BBC4 "The Today Programme," and in the cover story for the *Times Educational Supplement*, June 24th 2005, cover, 8-10.]

June 2005: *Imagining America*, screening and talk at The Arts Club of Chicago.

April 2005: *Imagining America*, screening and talk, British American Studies Conference, Cambridge University.

June 2005: "Arneson's Irritable Subject," National Gallery of Art, Washington.

May 2005: "Gifts of Seeing: Further Thoughts on Art and Childhood," The Luckman Center, California State University Los Angeles.

February 2005: Talk in the symposium: "Art, Democracy and Public Space: The Christo and Jeanne-Claude Effect" at the Guggenheim Museum New York.

January 2005: "Calder, Miró, and the Recovery of Childhood," Phillips Collection, Washington D.C.

January 2005: Gettysburg College, PA, "Christo and Jeanne-Claude's Idea."

December 2004: The Menil Collection, Houston, "The Making of *Imagining America*."

November 2004: Keynote address to the conference on "The Visual Culture of Childhood: Child Art After Modernism," Penn State University.

October 2004: "The Making of *Imagining America*," screening and talk, Yale University.

June 2004: "Ilya Kabakov's Politics," State Hermitage Museum, S. Petersburg, Russia.

July 2003: "Robert Arneson's Irritable Subject," Smart Art Museum, University of Chicago.

May 2003: "Beethoven and the Creative Process" conference presenter, University of Illinois at U-C.

March 2003: Museum of Modern Art, N.Y. ("Matisse/Picasso: Looking at and becoming: some thoughts on the psychic mechanisms of artistic exchange").

March 2003: Toledo Museum of Art ("Beyond Boundaries: A Weekend with the Bareiss Collection" co-panelist with Joseph Kosuth, Ann Hamilton, Buzz Spector, Nancy Princenthal, and Xu Bing).

November 2002: The Arts Club of Chicago ("The Ineffable, the Unspeakable, and the Inspirational")

October 2002: University of Michigan - Ann Arbor ("Thinking in Paint")

March 2002: Scientific Meeting of the Chicago Psychoanalytic Institute ("The Ineffable, the Unspeakable, and the Inspirational")

March 2002: Institute of Fine Arts, New York University ("The Ineffable, the Unspeakable, and the Inspirational")

October 2001: National Gallery of Art, Washington (The making of a film on American Art of the 20th Century)

May 2001: Kyoto City University of the Arts, Kyoto, Japan ("The Innocent Eye")

May 2001: Nihon University, Tokyo, Japan (2 lectures: "The Innocent Eye" & "Art, Anxiety, and Innocence")

February 2001: Weisman Art Museum, University of Minnesota ("From Kandinsky to Karen Finley: The 'Spiritual' and the 'Unspeakable' in Art")

Prior to 2001 lectured on modern art, psychoanalysis, and the creative process at (a selection): Amherst College, Art Institute of Chicago (Miró Centennial Lecture), Carpenter Center (Harvard), CASVA (National Gallery of Art, Washington), Columbia University, Corcoran Gallery (Washington), Courtauld Institute of Art, University of London, Dallas Museums of Art, Duke University, Guggenheim Museum, Harvard University (Busch-Reisinger Museum), Knox College, University of Minnesota - Minneapolis, Moore College, the Museum of Modern Art (N.Y.), National Association of Schools of Art and Design (40th Anniversary Address - 1984), The New School (N.Y.), New York University, Northwestern University, 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, Storm King Art Center, SUNY - Stony Brook, Tyler School of Art, University of California - Berkeley, University of California - Davis, Williams College, Yale School of Art, Yale University (Department of the History of Art), and Yale University Art Gallery.

PUBLICATIONS:

(BOOKS - SOLE AUTHOR)

A Troublesome Subject: The Art of Robert Arneson, the first monograph on one of the most important artists in the history of art in California (University of California Press, in press, due early 2013).

Art Since 1940: Strategies of Being, 3rd edition, revised and expanded (Prentice-Hall/Pearson, world English; 2010, further expanded for Renmin University Press, Beijing, due 2012).

Art Since 1940 -- Strategies of Being, 2nd edition, Chinese language 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).

Art Since 1940 -- Strategies of Being, 2nd edition, revised and expanded (London: Laurence King; US: Prentice-Hall and Harry N. Abrams, 2000).

The Innocent Eye: Children's Art and the Modern Artist (Princeton University Press, 1997). [an expanded edition in English of *Mit dem Auge des Kindes*, a book 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 the collections of 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).

Art Since 1940 -- Strategies of Being, (Laurence King, London, 1994; Prentice-Hall, U.S. text edition, and Harry N. Abrams, NY trade edition, 1995). Reviewed in (a selection): *The Art Bulletin*, *The Art Journal*, *Art News*.

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

(BOOKS - CO-AUTHORED)

co-author with John Carlin, *Imagining America: Icons of 20th Century American Art* (Yale University Press, 2005).

(EXHIBITION CATALOGUES - SOLE AUTHOR)

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: The Kabakovs' *The House of Dreams*," 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). [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 Frank Greve for the McClatchy syndicated newspapers and on the web at <http://www.realcities.com/mld/krwashington/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.}
(with Josef Helfenstein), *Drawings of Choice: From a New York Collection* (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 Franciscono, 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., Da Capo Press, N.Y., 1980.

(CONTRIBUTIONS TO MULTI-AUTHOR VOLUMES)

"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) 24-9.
"Memory and Desire," in *Revision: Zhang Xiaogang*, exhibition catalogue (N.Y.: Pace Gallery, 2008).
(with Simon Schama), *Christo and Jeanne-Claude: Over the River, A Work in*

- Progress* (Washington: The Phillips Collection & Köln: Taschen, 2008) [preface].
- "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).
- "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), 4-50.
- "Humpty Dumpty's Proclamation...", the introductory essay to *Positions Available*, exhibition catalogue (Chicago: I-Space, U. I., 1997), 5-9.
- "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), 33-37.
- "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), 170-186.
- "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), n.p.
- "The Laumeier Project of Jackie Ferrara," in *Jackie Ferrara and Mary Miss: Site Sculpture at Laumeier* (St. Louis, Missouri: Laumeier Sculpture Park, 1987), 1-5.
- "Meaning and Being in Christo's Surrounded Islands," *Christo: Surrounded Islands* (New York: Harry N. Abrams Inc., 1986), 21-33. [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), 24-30.
- "Alice Aycock's Impossibilism," in *Alice Aycock*, exh. cat. (Stuttgart: Württembergischer Kunstverein, 1983), n.p.. [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)

- "*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 Wölfli," *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)

(with John Carlin), *Imagining America: Icons of 20th Century American Art*, a two hour documentary film (NY: Muse Film & Television, SCETV, & PBS, 2005).

(SOME OF THE THINGS I AM CURRENTLY WORKING ON)

1.

Art in the West 1880-1940: From Utopia to the End of History, a companion volume to *Art Since 1940* that deals with 20th Century European and American art up to 1940, as volume one of a full 20th century survey.

2.

Alice Aycock: Drawings, a retrospective in drawings, catalogue for an exhibition (The Parrish Art Museum, Southampton, N.Y. and the Grey Art Gallery, N.Y.U.; The Sheldon Museum, University of Nebraska - Lincoln, The Santa Barbara Museum of Art and the University of California Santa Barbara Art Museum), for April 2013 to April 2014.

3.

Zhang Xiaogang, a monograph co-authored with Professor Gary Xu.

4.

The Primal Drive for Art; Thoughts on Visual Thinking. Four essays theorizing visual thinking, its deep social and political impact, and the transformations it causes on an individual's unconscious organization and on the neural pathways in the brain. To be delivered as the Presidential Lectures at the University of Nebraska 2013-14 and then published under this title.

5.

Museum Logics: A Reader on Museums of Modern and Contemporary Art, co-edited with Manuel J. Borja, Director, Museo Nacional Centro de Arte Reina Sofía in Madrid [essays by: Bruce Altshuler, Manuel J. Borja, Benjamin Buchloh, Jonathan Fineberg, Andrea Fraser, Hannah Higgins, Kerry James Marshall, Gerald Raunig, Jacques Rancière, Suely Rolnik, Howard Singerman, and a project by Conrad Bakker] (currently under review).