

Vita

David Carrier

5659 Marlborough Road., Pittsburgh, PA 15217

Home Phone 412 521 6219

Cell phone 347 527 0322

Home Fax 412 521 1945

Email: david.[carrier@case.edu](mailto:david.carrier@case.edu).

Career

B.S. MIT, 1966

PhD, Columbia University (Philosophy), 1972

Assistant Professor, Philosophy, Carnegie Mellon University, 1973-79

Associate Professor, 1979- 1989

Professor, 1989- 2000

Lecturer in the Council of the Humanities and Class of 1932 Fellow in Philosophy, Princeton University, Spring Semester, 1998.

Getty Scholar, 1999-2000

Champney Family Professor, Case Western Reserve University/Cleveland Institute of Art, 2001-

Clark Fellow, Fall 2004

Senior Fellow, National Humanities Center, 2006-7

Fulbright-Luce Lectureship, Spring 2009, Department of Art History, Tsinghua University, Beijing

Other positions

Participant, "The Concept of Style," NEH summer Institute in Aesthetics, University of Colorado, June 1977

Summer Stipend, National Endowment for the Humanities, late 1980s, 1995

Visiting Lecturer, American Society for Aesthetics, 1991 Summer Institute on Philosophy and the Histories of the Arts, San Francisco, July 22-6, 1991

Visiting Scholar, The American Academy in Rome, 8-22 December, 1991

Visitor, Department of Art History, University of Auckland, New Zealand, July 22- August 8, 1996, 6 lectures

Visiting lecturer, 4 Swedish Universities, 7 lectures, March 1998

Visiting lecturer, 4 lectures, June 1998, National Academy of Art, Hangzhou, China

Member Graduate Faculty, Art Criticism and Writing, School for Visual Art, 2004-6

Chelsea Art Gallery Guide, Trustees, National Humanities Center, May 4, 2007

Organizations

College Art Association

Papers Read

"What's wrong with sexy pictures?," Philosophy Department, University of Maryland, March 1976

"Art without its objects?," 10th Annual Conference on Value Inquiry, SUNY/Geneseo, April 1976

"Painting by Convention"; "Pictures within Pictures", Philosophy and Art History Departments, Bryn Mawr College, April, 1977

"Formalism"; "What's wrong with sexy pictures?"; Philosophy and Art History Departments, Drew University, March 1978

"Paintings, Conceptual Art and Persons," American Society for Aesthetics, New York, NY, October 1978

"Why Teach Aesthetics?," American Society for Aesthetics, Tucson, October 1979

"Restoring Artworks," American Society for Aesthetics, Milwaukee, October 1980

"Deconstructing Painting," College Art Association, San Francisco, February 1981

"Skin, Stretcher, Canvas: on the Medium of Painting," American Society for Aesthetics, Tampa, October 1981

"On the Medium and History of Painting," Studio Art Department, Princeton University, November 16, 1982

"On Kuspit," response to Donald B. Kuspit. Criticism conference, Virginia Polytechnique Institute, Blacksburg Virginia, October 14, 1983

with Mark Roskill, "Last Exit: Postmodernism," Fashion Institute of Technology, New York 4th Annual Conference, October 1984

"Art Talk," panel organizer and participant, Art Education Conference, Pratt Institute, May 1985

"The Transfiguration of the Commonplace: Caravaggio and his Interpreters," Eastern Division, American Philosophical Association, Boston, December 1986

"Matisse. Painter-Philosopher," The Studio School, New York City, February 2, 1988

"Baurdillard as Philosopher," Art Center. College of Design. Pasadena, California, March 4, 1988. Studio visits, March 5

"Blindness and the Representation of Desire in the Art of Poussin,"
Cornell University. Visual Arts Forum, Department of the History of
Art March 17, 1988

"Art History and Its Patronage," College Park Seminar. Discipline
Based Art Education. University of Maryland. June 1, 1988

"Panofsky, Leo Steinberg, and David Carrier: The Problem of
Objectivity in Art Historical Interpretation",
Department of Philosophy, Central Michigan University,
September 23, 1988

Philosophy Department, University of Houston, October 25,
1988

Department of Art History, Brown University, December 7,
1988.

Crain lecturer, Department of Art, The University of Texas at Austin,
October 27-8, 1988. " Poussin. A Great Radical Painter" and
"Panofsky, Leo Steinberg, and David Carrier: The Problem of
Objectivity in Art Historical Interpretation"

"Abstract Art and its Discontents," Department of Studio Art,
Columbia University, November 3, 1988

"Preservation as Interpretation," Intermuseum Laboratory, Oberlin
College, February 24, 1989

Respondent, panel discussion of *Artwriting* . American Philosophical
Association, Western Division, Berkeley, 25 March, 1989

Visiting critic/lecturer, 22nd Blossom-Kent Art Program, Kent State
University, Kent Ohio, June 30, 1989

Keynote speaker, "Teaching the New Art History", Conference on the
History of Art Education, The Pennsylvania State University, October
12, 1989

Keynote Speaker, "Center and Periphery. Placing Canadian Art,"
Conference on the Emma Lake Artists' Workshops, Mendel Art
Gallery, Saskatoon, Saskatchewan, October,14, 1989

"Poussin's Self Portrait," the Blake-More Godwin Lecture in the History of Art, Department of Art History, November 1989, University of Missouri-Columbia

"Poussin: A political artist in the Age of the Baroque," Commonwealth Center for Literary and Cultural Change, The University of Virginia, 26 September, 1989

Keynote speaker, "Teaching the New Art History", Conference on the History of Art Education, The Pennsylvania State University, October 12, 1989

"Reading Baudelaire's Art Criticism," September 26, 1990, Kress Department of the History of Art, University of Kansas, Lawrence, Kansas

Visiting Lecturer, The School of Visual Arts, Penn State University, 15 October, 1990, University Park, Pennsylvania

"Benjamin's Messianic Vision of Art History," Department of Art, University of Texas at Austin, October 25, 1990

"Aesthetics, Art Criticism and Artwriting," American Society for Aesthetics, October 27, 1990, Austin, Texas

"New Ways of Thinking About Art History," Whitney Museum of American Art, November 18, 1990

"The Voices of Artwriters," Department of Art and Art History, University of Rochester, 10 December, 1990

"Why Baudelaire's artwriting is interesting," Muehlenberg College, February 18, 1991

"Learning from Walter Benjamin," April 11, 1991; "Learning from Mary Richardson," April 13, 1991 National Convention, Association of Art Historians, London, England

"Theses on a Messianic Philosophy of Art History," Special Programs in the Humanities, Yale University, April 24, 1991

Resident critic, Maryland Art Place, Inc. Baltimore, Maryland, May 1, June 19-22, 1991. Author of catalogue essay

Keynote Lecturer, Summer Art Writing Conference, San Francisco Art Institute, August 9, 1991

Director of Seminar: " Issues of Art Criticism," 10 August, 1991.
"Criticism as Seeing & Writing," 10 August. San Francisco Art Institute

Panel participant, "Art history's and its canons," August 12, 1991. San Francisco Art Institute

"Baudelaire as Art Critic," Program in History of Art and Architecture, Brown University, October 3, 1991

Panelist, "Identity Crisis: Art Criticism among its Institutions," April 2, 1992, School of Visual Arts, New York City

"Talking Pictures," Word & Image conference, Ottawa, August 21, 1993

"Conservation as Interpretation," Dialogue and Discovery. Collaboration between Conservators and Art Historians. Mt. Holyoke College Art Museum, April 9, 1994

"Baudelaire, Pater and the Origins of Modernism," Walter Pater: Conference, Canterbury, England, July 8-10, 1994

"Why Poussin Matters," The Denver Museum of Art, May 11, 1995

"Comics: Art Before Theory?," College Art Association, Boston, February 22, 1996

"Sean Scully: The Painter of Modern Life," Fundació "la Caixa," Barcelona, Spain, March 7, 1996

Auckland City Art Gallery, Auckland, New Zealand, August 8, 1996

"Piero della Francesca, George Herriman, and Gary Larson: Comics and the Art of Moving Pictures," Department of Art and Design, Division of Arts and Humanities, Grand Valley State University, Allendale, Michigan, April 6, 1996

New York Studio School, January 24, 1996

Victoria University of Wellington, New Zealand, 30 July 1996

"Thinking Things Through Historically," Department of English, University of Pittsburgh, April 18, 1996

"Memory & Oblivion in Contemporary American Art: The Lesson of Artforum," XXIX International Conference on the History of Art, Amsterdam, September 7, 1996 published in the proceedings, eds. Wessel Reinink and Jeroen Stumpel (Dordrecht: Kluwer, 1999): 1039-1042.

"Writing Art History as an Outsider; Problems and Prospects," Stichting Postuniversitair Kunsthistorisch Onderzoek, Amsterdam, September 8, 1996

"Rhetoric in Artwriting," English Department, Carnegie Mellon University, October 10, 1996

Respondent, "The American Artworld and Mass Art Magazines from 1945," College Art Association, February 15, 1997

"Moving Pictures of Modern Life: Warhol and the Tradition of Modernist Visual Narrative," Warhol Museum, Pittsburgh, October 17, 1996

University of Richmond, 20 March, 1996

Swarthmore College, Department of Art History, 3 April, 1997

"Ernst Gombrich, Clement Greenberg, Arthur C. Danto: Narratology and Its Politics," Bielefeld, Germany. Author- conference on Arthur C. Danto, April 18, 1997

"Tradition and Postmodernism: Learning from Henri Matisse,"
Cleveland Institute of Art, 10 December, 1997

"What Connoisseurs Do," Department of Philosophy/Council of the
Humanities, Princeton University, 13 February, 1998

"What Connoisseurs Do" and "Tradition and Postmodernism:
Learning from Henri Matisse," March 16, 1998, Department of Art
History, University of Stockholm, Sweden

Department of Art History, University of Lund, Sweden, March
18, 1998

Department of Art History, University of Karlstad, Sweden,
March 20, 1998.

"Tradition and Postmodernism: Learning from Henri Matisse,"
Department of Art History, University of Uppsala, Sweden, March
17, 1998

"Tradition and Postmodernism: Learning from Henri Matisse," June
18, 1998; "The Present Situation of American Art Criticism," June 19
1998; "What Connoisseurs Do," June 22, 1998; "Chinese Painting
and European Painting: The Historiographic Problems," June 23,
1998

National Academy of Art, Hangzhou, China

"Making Visual Judgments: Connoisseurship and the Post-Historical
Museum," the Buchanan Lecture, Department of Art History and Art,
Case Western Reserve University, Cleveland, March 26, 1999.

J. Paul Getty Museum, October 5, 1999

Claremont Art School, October 14, 1999. Studio visits: October
14, 21, 28, November 4, 11, 18, 1999

Department of Art History, University of Wisconsin, April 7,
2000

with Bradford R. Collins, Session Chair, Warhol: The Man Behind the
Mirror," College Art Association, Los Angeles, February 1999

with Cynthia Hahn, Session Chair, "Visual Narratives/Narratology,"
Fifth International Congress of the International Association of Word
and Image Studies, Claremont, California, March 1999

"Beyond *Principles of Art History Writing*," informal talk for the J. Paul Getty Scholars, October 13, 1999

"Catharism and Its Discontents," College Art Association, New York, February 2000

"*Artforum* and its Discontents," New York Studio School, February 23, 2000

Panelist, "Contemporary Printmaking and the Art of Collaboration," Maier Museum of Art, Randolph-Macon Woman's College, 18 March, 2000

"Turning Pages: Adrian Stokes' *Quattro Cento*," Getty Research Institute, April 3, 2000.

"The Art of Display in A Post-Historical Museum. The Uses of Spectacle in the J. Paul Getty Museum," Seminar, Art Center College of Design, Pasadena, June 13, 2000

"Exhibiting the Other: Museums of Mankind and the Politics of Cultural Representation, Centre Allemand d'Histoire de L'art, Paris, November 2-5, 2000. Chair, Session on Ethnology and Modern Art.

"The Art Museum," Cleveland Institute of Art and Case Western Reserve University, February 15, 2001

"New York Art, Pittsburgh Art, Art," Carnegie Museum, September 8, 2001.

Session on *The Aesthetics of Comics*, American Society of Aesthetics, Minneapolis, October 2001

"Skeptics, Art Lovers, and the Art Museum," Sheldon Museum, Omaha Nebraska, November 9, 2001
College Art Association, February 23, 2002.

"Writing about Art: The Function of Museums and Art Galleries." Kent State University, April 25, 2002.

“*Writing about Art: A Reading*,” Studio School, New York, May 8, 2002.

Participant, “Adrian Stokes Conference,” Bristol, June 28-July 1, 2002.

Participant, “Danto-Conference,” Columbia University, October 4-6, 2002.

“The Art Museum,” Art History Department, University of Iowa, February 6, 2003

“Old Master Drawing in the Art Museum,” University of Toronto Humanities Centre, March 20, 2003.

“Discussion with Martin Ball,” Museum of Contemporary Art, Cleveland, June 15, 2003.

“The Art Museum as Installation: An Interpretation of the Place of Matisse’s *The Joy of Life* in the Barnes Foundation,” University of Toronto, November 2003.

“The Public Art Museum,” University of North Carolina, Greensborough, February 20, 2004. (And studio visits.)

“Anthony Blunt as Art Historian,” Courtauld Institute, March 9, 2004.

“Interpreting the Post-Historical Museum: The Fate of High Art in an Era of Mass Culture,” University of Buffalo, April 2, 2004.

Studio visits, National College of Art & Design MA students, Dublin, May 17

Discussion of my writings, Institute of Art, Technology & Design Visual Art Practice MA students, Dublin, May 19

“Tradition and Innovation in Contemporary American Visual Art,” Beijing Forum, August 24, 2004

“The Public Art Museum,” High Lane Gallery, Dublin, May 20, 2004.
Clark Institute, September 14, 2004,
Mt. Holyoke College, Tuesday October 5, 2004
Art Department, Aristotle University, Thessaloniki, Greece,
May 12, 2006
Jocelyn Art Musum, Omaha, June 13, 2006

“The Art Museum and Its Enemies,” Clark Institute Symposium,
October 14, 2004.

“Art Writing,” School for Visual Arts, Thursday, October 21, 2004.

“The Shapes of Art’s History.” Two Lectures.
Towards a Universal Art History: The Story of Painting and
Sculpture in Europe and India
Why We Need a Universal Art History: Museums and Mutual
Recognition
Mumbai, November 15 and 16, 2004; and New Delhi,
November 18 and 19, 2004

“Marcel’s Studio Visit with Elstir,” Brown University,” December 4,
2004.
Grinnell College, March 10, 2005
Contemporary Art Centre, Vilnius, Lithuania, April 4, 2007
Academy of Fine Arts, Helsinki, April 10, 2007

“Islamic Carpets in Paintings: An Alternative Theory of the Origin of
the Art Museum,” College Art Association, February 19, 2005.

“A Multicultural Art History,” University of Iowa, March 9, 2005

“Islamic Carpets in Paintings: An Alternative Theory of the Origin of
the Art Museum,” Peking University, September 22, 2005.

“The World Now is One,” Beijing Biennale Symposium, Hefei,
September 24, 2005

“Working Locally, Thinking Globally,” panel participant, Cleveland
Institute of Art, November 16, 2005

“Nicolas Poussin, Henri Matisse, Richard Diebenkoen, Sean Scully: How Artists Change Their Styles,” Lecture and Gallery Talk, the Phillips Gallery, December 8, 2005

Massachusetts College of Art, March 14, 2006

New York Studio School, April 28, 2006.

“Writing a World Art History,” School of Visual Arts, New York, March 2, 2006

“A Multicultural Art History,” Art Department, University of Ioannina, Greece, May 8, 2006

“Two Representations of Masaniello’s Revolt in Neapolitan Paintings,”

Art History Department, University of Iowa, September 13, 2006.

Swedish Academy, Rome, September 23, 2006.

“A World Art History,” National Humanities Center, October 5, 2006

Sewanee- University of the South, November 15, 2006

Art History Department, University of South Carolina, November 9, 2006

Philosophy Department, University of North Carolina, Charlotte, November 30, 2006

Art History Department, Duke University, 22 February, 2007

Vilnius Academy of Fine Arts, Lithuania, April 5, 2007

Informal Panel Discussion, *Museum Skepticism*, National Humanities Center, October 10, 2006

Helsinki, Atheneum, April 10, 2007

Guest speaker. “The Craft of Criticism,” The Studio School, November 1, 2006.

The Review Panel (discussion of art criticism), National Academy Museum, November 3, 2006

Keynote essay, On line Conference in Aesthetics. Arthur Danto's *Transfiguration of the Commonplace- 25 Years Later*. January 22, 2007- on line at artmind.typepad.com/onlineconference

Book Panel (discussion of my *Museum Skepticism*), American Association of Museums, Chicago, May 14, 2007

Discussion of my *Museum Skepticism*, National Public Radio, Minnesota, June 28, 2007

"Towards a World Art History," World Art: Ways Forward, Sainsbury Center, University of East Angla, England, September 8, 2007

"The Future of the Art Museum," Seton Hall University, March 6, 2008.

Panelist, "Unique Act," High Lane Gallery, Dublin, March 12, 2008.

"The Place of Japanese Buddhist Art in a World Art History," Japanese Art History Society, Toyko, 1 June, 2008

Curator:

Seven American Abstract Artists. RuggieroHenis, 415 West Broadway, New York City, November 4 through December 3, 1988. With a catalogue essay.

Garner Tullis: The Art of Collaboration, Associated Artists of Pittsburgh, October 17- November 15, 1998.

Associated Artists of Pittsburgh, Annual Exhibition, Carnegie Museum, Pittsburgh, August 2001. With catalogue essay

With Cathleen Chaffee, *Wish You Were Here: The Art of Adventure*, Cleveland Institute of Art, October 2003, with catalogue essay, "Wish you were here: Artistic Adventures in Reality," (Cleveland: Cleveland Institute of Art, 2003): 9-13.

Foreign Juror, Second Beijing International Art Biennale, September 18, 2005

Grant/Manuscript Evaluator:

Academy of Finland

The Art Bulletin

Cambridge University Press

The Center for African Art, New York City

Columbia University Press

Cornell University Press

Duke University Press

The Journal of Aesthetics and Art Criticism

J. Paul Getty Foundation

Leonardo

Littlefield, Adams & Company

MIT Press

The Penn State University Press

Princeton University Press

Routledge Press

The Rutgers Art Review

Social Sciences and Humanities, Research Council of Canada

Stanford University Press

State University of New York Press

Tate Enterprises

The University of California Press

The University of Chicago Press

The University of Massachusetts Press

The University of Minnesota Press

Yale University Press

Editorial Positions:

International co-editor, *Leonardo*

Contributing editor, *Arts Magazine* (publication suspended, April 1992)

Correspondent, *ArtInternational*, 1989-90 (publication suspended, 1990)

contributing editor, *Tema Celeste*, Fall 1992 -

Advisor, *Languages of design* , September 1992- (publication suspended)

Advisory Board, *The Encyclopedia of Aesthetics*

Editor, *Word & Image*

Editorial board, *ArtUS*, Fall 2006-

Co-Editor, CAA.REVIEWS. theory/historiography, October 1998-March, 2006

Member International Consultive Committee, *Konsthistoriski Tidskrift*

Consultant, Review Panel, Museum Proposals, National Endowment for the Humanities, August, 1982

Referee for Selection Committee, The John D. and Catherine T. MacArthur Foundation

Consultant, Review Panel, Museum Proposals, National Endowment for the Humanities, August, 1982

Advisory committee, Art/Artifact: African Art in Anthropology Collections. The Carnegie Museum of Art, Spring, 1989

State of New York evaluator, Graduate Studies in Art History, University of Rochester, 1990

Fellowship Application Reader, National Humanities Center, Research Triangle Park, North Carolina, annually 1990-Final Selection Committee, February 8-10, 2001

July 1, 1991-July 1, 1994, Member, "Aesthetics," Advisory Committee to the Program Committee, American Philosophical Association

Reader, Grant Applications, New York Public Library Fellowships, 2000

Evaluator for One Faculty Member, Art History: Cornell University, 2001

College Art Association, Frank Jewett Mather Award Committee, 1993-1996

Graduate Committee, Williams College, Spring 2006

Organizer, *Leonardo* 40th Anniversary Issue: 2006-2007

Organizer, Critical Disagreements: A panel with four art critics,
Studio School, New York, 30 January, 2008

PhD Thesis reader

University of Melbourne, 2004

Books:

with Mark Roskill, *Truth and Falsity in Visual Images* (Amherst, 1983)

Artwriting (Amherst, 1987)

Principles of Art History Writing (University Park and London, 1991)
Fourth Printing, 1997.

Chinese translation, with a new Introduction: China Renmin
University Press, 2004

Poussin's Paintings: A Study in Art-Historical Methodology
(University Park and London, 1993)

*The Aesthete in the City: The Philosophy and Practice of American
Abstract Painting in the 1980s* (University Park and London, 1994)

Editor. *Nicolas Poussin. Lettere sull'arte*, with an introduction.
(Hestia edizione, 1995)

High Art. Charles Baudelaire and the Origins of Modernism.
(University Park and London, 1996)

Editor, with an introduction. *England and its Aesthetes: Biography
and Taste* (Gordon and Breach, 1997)

Garner Tullis. The Life of Collaboration (New York, 1998).

The Aesthetics of the Comic Strip (University Park and London, 2000).

Rosalind Krauss and American Philosophical Art Criticism: from Formalism to beyond Postmodernism (Westport, CT: Greenwood/Praeger, 2002)

Writing About Visual Art (Allworth Press, 2003)

Sean Scully (Thames and Hudson, 2004)
English and French editions

Museum Skepticism: A History of the Display of Art in Public Galleries (Duke UP, 2006)
Forthcoming in Chinese translation with a new Preface.

Two Lectures. One. The Art Museum. Two. A World Art History (in progress. Materials from *Museum Skepticism* and *A World Art History*). (2008)
In Greek

A World Art History (Penn State Press, 2008).

Proust/Warhol: Analytical Philosophy of Art (Peter Lang, 2008)

With Joachim Pissarro, *Kant and Modernism* (in progress)

Abstract Art Since 1945 (in progress, not finalized: Phaidon)

With Bill Beckley and Thomas McEveilly, *Art and Religion* (in progress not finalized).

Articles:

"Three Kinds of Imagination," *J. of Philosophy*, LXX,22 (1973):819-31.

"Adrian Stokes and the Theory of Painting," *British J. of Aesthetics*, 13,2 (1973):133-45.

"A Reading of Goodman on Representation," *Monist*, 58,2 (1974): 269-84.

"American-Type Formalism," *Aesthetics: A Critical Anthology* (New York, 1977):461-9.
reprinted in *Aesthetics: A Reader in Philosophy of the Arts*, ed. D. Goldblatt and L. Brown (Prentice Hall, 1997): 23-8.

"Imagination and Our Image of the Mind," *Philosophical Forum*, IX,4 (1978):393-9.

"Art without its objects?," *British J. of Aesthetics*, 19,1 (1979):53-62.

"On the Depiction of Figuration Representational Pictures Within Pictures," *Leonardo*, XII,3 (1979):197-200, with reply to critics, XII,4 (1979):350-1.

"Recent Esthetics and the Criticism of Art," *Artforum*, XVIII,2 (1979):41-7.

"Paintings, Conceptual Art, and Persons," *Philosophical Studies*, 37 (1980):187-195.

"Perspective as a Convention: On the Views of Nelson Goodman and Ernst Gombrich," *Leonardo*, 13 (1980):283-7.

"Adrian Stokes and Recent American Painting," *PN Review* 15, 7,1 (1980): 50-1.

"Introduction" to two essays on John Berger , and "Berger on the Female Nude," *Studies in Visual Communication*, 7,2 9 (1981): 72, 78-84.

"Art Fashion," *Journal: A Contemporary Art Magazine* (1982): 32-5.

"Gombrich on Art Historical Explanations," *Leonardo* , XVI,2 (1983):91-6.

"Interpreting Musical Performance," *Monist*, 66,2 (1983):202-12.

"On Narratology," *Philosophy and Literature*, 8,1 (1984):32-42.

with Norman Bryson, "An Introduction to the Semantic Theory of Art," *Leonardo*,17,4 (1984):288-94.

"Art and Its Market," in R. Hertz ed., *Theories of Contemporary Art* (Englewood Cliffs, NJ, 1984):193-205.

"Meditations on a Portrait of Comrade Stalin," *Arts*, 59,2 (1984):100-2.

"On the Possibility of Aesthetic Atheism," *Leonardo*, 18,1 (1985): 35-9.

Reply to Rudolf Arnheim, *Leonardo*, 19,3 (1986): 251-4.

"Art and Its Preservation," *J. of Aesthetics and Art Criticism*, XLIII,3 (1985):291-300.

"Manet and His Interpreters," *Art History*, 8,3 (1985):320-35.

"Suspicious Art, Unsuspecting Texts," *Arts* (November 1985):32-5.
Reprinted in *Revisions: New Perspectives of Art Criticism*, ed.
Howard Smagula (New York, 1991).

"Derrida as Philosopher," *Metaphilosophy* 16,2-3 (1985):221-34.

"Postmodernist Art Criticism," *Leonardo*, 18,2 (1985):108-113.

"Theoretical Perspectives on the Arts, Sciences and Technology,"
Leonardo, 19,1 (1986):77-80.

"Philosophical Art Criticism," *Leonardo*, 19,2 (1986):170-4.

"The Presentness of Painting: Adrian Stokes as Aesthete," *Critical Inquiry* 12 (1986): 753-68.

"Painting and Its Spectators," *J. of Aesthetics and Art Criticism*, XLV,1 (1986): 5-17.

"Art's Spectators," (Reply to Arnold Berleant), *J. of Aesthetics and Art Criticism*, XLVI,3 (1988): 219-20.

"Ekphrasis and interpretation: two modes of art history writing," *British J. of Aesthetics*, XXVII,1 (1987): 20-31.

Published in Chinese translation, 1995.

"The Display of Art: An Historical Perspective," *Leonardo*, 20, 1 (1987):83-6.

"The Transfiguration of the commonplace: Caravaggio and his interpreters," *Word & Image*, III, 1 (1987):41-73.

"The Art in Artwriting," *New Observations*, 47 (1987), guest editor, with contributions by Arthur C. Danto, Mark Roskill, Richard Shiff and David Carrier.

"Piero and his Interpreters: Is there progress in art history?," *History and Theory*, XXVI (1987):150-65.

"Gavin Hamilton's Oath of Brutus and David's Oath of the Horatii: The Revisionist Interpretation of Neo-Classical Art," *Monist*, 71, 2 (April 1988): 197-213.

"The Era of Post-Historical Art," *Leonardo*, 20,3 (1987):269-72.

"Le opere d'arte false nell'era della riproduzione meccanica" *Museu dei Musei*: 29-34 an essay in an exhibition catalogue. Littauer & Littauer, Firenze, September 1988.

"Baudrillard as Philosopher: or, the End of Abstract Painting," *Arts*, (September 1988) :52-60.

"The Arts and Science and Technology: Problems and Prospects," Editorial: *Leonardo* 21,4 (1988): 341-2.

"Tropics of Artwriting: Winckelmann, Pater, Morelli and Freud," *History of the Human Sciences*, 2,1 (February 1989): 19-38..

"Sol LeWitt's Wall Drawing", "He dreams she dreams of him",
Caravaggio's Conversion of St. Paul", " Art by Aaron". *Puzzles about
Art. An Aesthetics Casebook* eds. M. Battin, J. Fisher, R. Moore and A.
Silvers (New York, 1989): 20, 77-8, 91, 136-8.

with Robert Cavalier, "Theoretical and Practical Perspectives on
Technology and the History of Art History," *Leonardo* , 22,2 (1989):
245-9.

"Panofsky, Leo Steinberg, David Carrier. The Problem of Objectivity
in Art History," *J. of Aesthetics and Art Criticism*, 47,4 (1989): 333-
47.

"Art Criticism and Its Beguiling Fictions," *ArtInternational*, 9 (Winter
1989): 36-41.

"The Aesthete in the City," *Arts* (April 1990): 67-73.

"Pale Fire Solved," *Acting & Reflecting* ed. W. Sieg (Reidel, 1990): 75-
87.

"Circa 1640," *New Literary History*, 21 (1990): 649-70.

"Art History in the Mirror Stage. Interpreting *Un Bar aux Folies-
Bergère*," *History and Theory*, XXIX, 3 (1990): 297-320.

Reprinted in *12 Views of Manet's Bar* , ed. Bradford Collins
(Princeton University Press, 1996)): 71-90.

"Piet Mondrian and Sean Scully. Two political artists," *College Art
Association Journal*, 50-1 (Spring 1991): 67-70.

"David Reed. An Abstract Painter in the Age of Postmodernism," in
S. Bann and W. Allen eds., *Interpreting Contemporary Art* (Reaktion
Books, London, HarperCollins, New York, 1991): 67-84.

Swedish translation, 1997.

with David Reed, "Tradition, 'Eclecticism' and Community. Baroque
Art and Abstract Painting," *Arts* , (January 1991),44-9.

"Poussin's Self-Portrait," *Word & Image*, 7,2 (1991),127-48.

"Abstract Paintings and its Discontents," *Tema Celeste* (Autumn 1991): 77-9. (Published in Italian: "La pittura astratta e i suoi scontenti," *Tema Celeste* 35 (Aprile-Giugno, 1992): 66-8).

"Blindness and the Representation of Desire in Poussin's Paintings," *res*, 19/20 (1990/1991): 31-52.

"Art History," and "Conservation and Restoration," *The Blackwell Companion to Aesthetics*, (Blackwell: Oxford, 1992), ed. D.E. Cooper, 13-7, 85-7; revised edition 2008.

"Teaching the New Art History," *The History of Art Education: Proceedings from the Second Penn State Conference*, eds. P. Ambury, D. Soucy, M. A. Stankiewicz, B. Wilson and M. Wilson (Rerston, VA.: National Art Education Association, 1991), 65-92.

A response to Gerry Hedley on Issues in Picture Cleaning, *McKay Lodge Conservation Report* 4, 1991, 15-6.

"Duchamp and Postmodernism," *Tema Celesta*, 36 (Summer 1992), 62.

"Artwriting revisited," *Leonardo*, 25,2 (1992):197-204.

"Danto as Systematic Philosopher, or; comme on lit Danto en français," M. Rollins ed., *Arthur Danto and His Critics* (Basil Blackwell, 1993): 13-27.

"Walter Benjamin as Art Critic," *Art criticism since 1900*, ed. Malcolm Gee (Manchester and New York: Manchester University press, 1993): 22-37.

"Why Art History has a History," *J. of Aesthetics and Art Criticism*, 51,1 (1993): 299-312.

"Editorial. Visual Theory and *Leonardo*," *Leonardo*, 26, 2 (1993):93-4.

"Baudelaire and the Origins of Formalist Art Criticism," *Source* , XIII, 1 (Fall 1993): 1-5.

"Art and Its Canons," *Monist*, 76, 4 (October 1993): 424-34.

"Matisse's Shchukin Triptych and Leo Steinberg's 'The Philosophical Brothel'," *Word & Image*, 10, 2 (April-June 1994): 119-37.

"The Style of the Argument in Baudelaire's "Salon de 1846," *Romance Quarterly*, 41,1 (Winter 1994): 3-14.

"Restoration as Interpretation: A Philosopher's Viewpoint," *Altered States . Conservation, Analysis, and the Interpretation of Works of Art* (Mount Holyoke College Art Museum, 1994): 19-27.

"Baudelaire, Pater and the Origins of Modernism," *Comparative Criticism*,17 (Cambridge University Press, 1995): 109-21.

"Baudelaire's Philosophical Theory of Beauty," *Nineteenth-Century French Studies*, 23, 3-4 (Spring-Summer, 1995): 382-402.

"Baudelaire's "L'Œuvre et la vie de Delacroix": Symbolist Painting in an Age of Mechanical Reproduction," *languages of design*, 4,2 (December 1994): 303-323.

"Reply to Jonathan Gilmore," *J. of Aesthetics and Art Criticism*, 53, 4 (Fall 1995): 426-9.

"Introduction. Richard Shiff, Critical Reflections," *Artforum* , October 1995: 82.

"The Big Picture. David Carrier Talks with Sir Ernst Gombrich," *Artforum* , February 1996: 66-9, 106, 109.

Reply to James Elkins, "On the Impossibility of Close Reading," *Current Anthropology* 37, 2 (April 1996): 202-3.

"The Bohen Series on Critical Discourse: John Elderfield, Chief Curator-at-Large, The Museum of Modern Art" *Bomb* , Spring 1996: 56-61.

"Killing Looks," *Source*, XV, 2 (Winter 1996): 27-31.

"Deconstruction," vol 8: 609-10; "Post-structuralism", vol. 25: 361-2, *The Dictionary of Art* (Macmillan Publishers, Ltd., 1996).

"Art History," *Contemporary Critical Terms in Art History*, eds. R. Nelson and R. Shiff (University of Chicago Press, 1996): 129-41.

"Poussin's Cartesian Meditations: Self and Other in the Self-Portraits of Poussin and Matisse," *Source*, XV, 3 (Spring 1996): 28-35.

"Agostino di Duccio: Symbolic Relief with the young Christ and the Virgin," *Source*, XV,1 (Summer 1996): 8-10.

"Gombrich and Danto on Defining Art," *J. of Aesthetics and Art Criticism*, 54, 3 (Summer 1996): 279-81.

"Artcriticism-writing and Arthistory-writing," *Art Bulletin*, LXXVIII, 3 (September 1996): 401-3.

Chinese translation, *Art News Digest*, 1997

"Robert Mangold, Gray window wall, (1964)," *Burlington Magazine*, 1125, vol. CXXXVIII (December 1996): 826-8.

"Talking with David Rabinowitch" *Bomb*, Winter 1997 (No. 58): 60-65.

Reprinted in *David Rabinowitch* (Musée d'art contemporain de Montréal/National Gallery of Canada: 25-34.

"Andy Warhol's Moving Pictures of Modern Life," *Source*, XVI, 3 (Spring 1997): 30-34.

"Thinking Things Through Historically," *Leonardo*, (1977)30,2: 123-7.

"Art Criticism and the Death of Marxism," *Leonardo*, 30, 3 (1997): 241-5.

"Luxe, calme et volupté," *Source*, XVII,1 (Fall 1997): 34-8.

"High Art. Les Paradis artificiels and the Origins of Modernism," *Nineteenth-Century Contexts* 20 (1997): 215-38.

"Louis Auchincloss," *Bomb*, 61 (Fall 1997): 60-63.

"Robert Ryman on the Origins of his art," *Burlington Magazine*, 1134, vol. CXXXIX (September 1997): 631-3.

"Piero della Francesca, Hergé, and George Herriman: Comics and the Art of Moving Pictures," *Word & Image*, 13, 4 (October-December 1997): 317-32.

"Rudolf Arnheim as Art Historian," *Rudolf Arnheim: Revealing Vision* ed. K. Kleinman and L. Van Duzer (Ann Arbor: University of Michigan Press, 1997): 90-95.

"Charles Baudelaire," Vol. 1: 210-12; "Adrian Stokes," Vol. 4: 310-11; "Richard Wollheim," Vol. 4: 476-78. *The Encyclopedia of Aesthetics*, ed. M. Kelly (Oxford University Press, 1998).

"The Pleasures of Stupidity: Gary Larson as a Baudelairean Caricaturist," *Nineteenth-Century French Studies*, 27, 1-2 (Fall-Winter 1998-99): 62-70.

"Symposium: On David Carrier's Artwriting," *Journal of Aesthetic Education* 32, 4 (Winter 1998): 27-59 including "Reply to James Elkins, Arthur C. Danto, and Richard Kuhns," 51-59.

"Danto and His Critics: After the End of Art and Art History," Bielefeld, Germany. An author-conference on Arthur C. Danto, April 18, 1997.

Editor *History and Theory* Theme Issue 37 (1998), special issue devoted to this conference; with "Introduction: Danto and His Critics: Art History, Historiography and After the End of Art": 1-16.

"Warhol and Cindy Sherman. The Self Portrait in the Age of Mechanical Reproduction," *Source*, XVII, 1 (Fall 1998): 36-40.

"Talking with Alexander Nehamas," *Bomb*, Fall 1998 No. 65: 36-41.

"Accessibility: A realistic dream. Helping the public discover the International," *Pittsburgh Tribune-Herald* . Special Supplement. Carnegie International, November 6, 1999: 16-17.

"Narrative and Repetition," *tema celeste* (October-December 2000), 46-47.

"Talking with Michael Roth," *Bomb*, Fall 2000: 68-73.

"Walter Pater's 'Winckelmann'," *Journal of Aesthetic Education*, 25, 1 (Spring 2001): 99-109.

Reprinted in *Volume 159. Nineteenth-Century Literature Criticism*, Eds. Jessica Bomarito and Russel Whitaker (2006): 314-321.

"Mrs. Isabella Stewart Gardner's Titian," *Source*, XX,2 (Winter 2001): 20-24.

"Art Museums, Old Paintings and our Knowledge of the Past," *History and Theory*, 40 (May 2001): 170-189.

"Five Sculptures by Arnaldo Pomodoro," *Cantor Arts Center Journal* Vol. 2 (2000-2001): 58-63.

"Meditations on a scroll, or the Roots of Chinese Artistic Form," *Word & Image* 18:1 (January-March 2002): 45-52.

"On art galleries," *Tema Celeste*, 90 April 2002, 72

"Deep Innovation and Mere Eccentricity: Six Case Studies of Innovation in Art History," *Art History and Its Institutions*, ed Elizabeth Mansfield (Routledge, 2002).

"Current Issues in Art History, Aesthetics, Visual Studies," *Art History, Aesthetics, Visual Studies*, ed. M. A. Holly and K. Moxey (Williamstown, MA: Clark Art Institute, 2002): 251-59.

“Why were there no public art museums in Renaissance Italy?,”
Source, XXII, 1 (Fall 2002): 44-50.

“Introduction to *The Quattro Cento*,” Introduction to a republication
of Adrian Stokes, *Quattro Cento* (University Park: Penn State Press,
2002): 1-12.

“In Praise of Connoisseurship,” *J. of Aesthetics and Art Criticism*,
61:2 (Spring 2003): 159-69.

“How We Make Art Now,” *Tema Celeste* 96 (March-April 2003): 40-
45.

“Remembering the Past: Art Museums as Memory Theaters,” *Journal
of Aesthetics and Art Criticism*, 61, 1 (Winter 2003): 61-5.

“The Aesthete in Pittsburgh: Public Sculpture in an Ordinary
American City,” *Leonardo* 36, 1 (2003): 35-39.

“New York Art, Pittsburgh Art, Art,” *J. of Aesthetic Education*, 37, 3
(Fall 2003): 97-104.

“The Political Art of Jacques-Louis David and his Modern Day
American Successors,” *Art History* 26, 5 (November 2003): 730-51.

Reprinted with revisions as “Was David a Revolutionary before
the Revolution? Recent Political Readings of *The Oath of the Horatii*
and *The Lictors Returning to Brutus the Bodies of his Sons*,” *Jacques-
Louis David: New Perspectives*, ed. Dorothy Johnson (Newark:
University of Delaware Press, 2006): 108-118.

Contribution to a Survey: Which artists from the past decades still
assert a great influence on the art of today?,” *Tema Celeste* 100
(November/December 2003) 58/64 (English/Italian).

“The Beauty of Henri Matisse,” *J. of Aesthetic Education* 38, 2
(Summer 2004): 80-87.

“Seeing Cultural Conflicts,” *ArtUS* 4 (September-October 2004): 12-
13.

Republished *J. of Aesthetic Education* 39, 3 (Fall 2005): 114-20.

“*Artforum*, Andy Warhol and the Art of Living: What Art Educators can Learn from the recent history of American Art Writing,” *J. of Aesthetic Education*, 39, 1 (Spring 2005): 1-12.

“The Art of Making Spectacles: A Short History of the Development of Painting from Matisse and Pollock to Manet,” *Seeing and Beyond: Essays on Eighteenth- to Twenty-First-Century Art in Honor of Kermit S. Champa*, Eds. Deborah J. Johnson and David Ogawa (New York: Peter Lang, 2005), 7-19.

“Islamic Carpets in Christian Paintings: An Alternative Theory of the Origin of the Public Art Museum,” *Source* XXV, 1 (Fall 2005): 1-5.

“Marcel’s Studio Visit with Elstir,” *ArtUS*, 9 (July- September 2005): 29-39.

“Fashion Desire. Giorgio Armani’s Art Gallery,” *ArtUS* 14 (July-September 2006): 25-35.

“What Happens When Art History Travels,” *Is Art History Global?* Ed J. Elkins (Routledge, 2007): 286-89.

“War Rugs: Political Art from the Islamic World,” *ArtUS*, 16 (January-February 2007): 54-7.

“Arthur Danto,” *Art: Key Contemporary Thinkers*, eds. D. Costello and J.P.Vickery (Oxford: Berg, 2007): 114-17.

“Why Curators Matter,” *Cautionary Tales: Critical Curating*, Eds. Seven Rand and Heather Kouris (New York: Apexart, 2007), 79-90.

“Why Art Critics Don’t Matter Anymore,” *ArtUS* 18 (May-June 2007); 30-32.

“Why Art Schools Matter,” in www.infinity2ban.com (Cleveland Institute of Art, October 2007).

“Reply to my commentators,” *the J. of Aesthetic Education* 41, 2 (Summer 2007); 22-24. I reply to a Symposium: The Future of the Art Museum: Curatorial and Educational Perspectives

“Deep Innovation and Mere Eccentricity in Islamic Art History,” *Making Art History: A Changing Discipline and its Institutions*, ed. Elizabeth Mansfield (New York: Routledge, 2007): 173-86.

“L’estetica di Danto è davvero così generale come pretende di essere?,” *Rivista di Estetica*, 35 (2/2007): 45-66.

“Two Representations of Masaniello’s 1647 Revolt in Contemporary Neapolitan Paintings,” *Source*, XXVII, 1 (Fall 2007): 32-38.

“Politically Incorrect Art,” *ArtUS* 20 (Winter 2007): 22-25.

“The Art Historian as Art Critic: In Praise of Adrian Stokes,” *The Coral Mind: Adrian Stokes’s Engagement with Architecture, Art History, Criticism, and Psychoanalysis*, edited by Stephen Bann (Penn State Press 2007): 151-9.

“Leonardo and Leonardo da Vinci,” *Leonardo* 41, 1 (2008): 36-8, introduction to special section I edited, with four essays.

“Bob Jones University Gallery,” *Curator* 51, 1 (January 2008): 81-85.

“On the Carpet with Oleg Grabar,” *ArtUS* 21 (2008): 44-7.

“Indiscernibles and the Essence of Art: The Hegelian Turn in Arthur Danto’s Aesthetic Theory,” forthcoming in the Library of Living Philosopher volume devoted to Danto.

“A Renaissance Fantasy Image of the Islamic World: Gentile and Giovanni Bellini’s *Saint Mark Preaching in Alexandria* (1504-7),” *Source*, forthcoming.

“Towards a Structuralist Analysis of Baroque Art,” *Source*, XXVII, 4 (Summer 2008) 32-36.

“Nicolas Poussin’s Theater of the World,” *Kunsthistorisk Tidskrift*, (forthcoming).

“Jean Louis Schefer: the Uses of Difficulty in Art History Writing,” *Word & Image* (forthcoming).

“Anthony Blunt’s Poussin,” forthcoming.

Book Reviews:

G. Dickie, *Art and the Aesthetic*, *J. of Philosophy*, LXII,22 (1975):823-5.

G. Sircello, *A New Theory of Beauty*, *J. of Philosophy*, LXXIV,6 (1977):372-5.

L. Bersani, *A Future for Astyanax*, *Philosophy and Literature*, 1.3 (1977):363-4.

M. Warnock, *Imagination*, *J. of Philosophy*, LXXV,1 (1978):40-4.

L. Rothschild, *Forms and Their Meaning in Western Art*, *J. of Aesthetics and Art Criticism*, LXXVI,3 (1978):378-9.

R. Krauss, *Passages in Modern Sculpture*, *J. of Aesthetics and Art Criticism*, XXXVI,4 (1978):510-12.

"Meyer Schapiro Festschrift" (Social Research, 45,1), *J. of Aesthetics and Art Criticism*, LXVII,1 (1979):40-1.

A. Stokes, *The Critical Writings*, *J. of Aesthetics and Art Criticism*, XXXVII,2 (1979):243-5.

T. Rugh and E. Silva, eds., *History as a Tool in Critical Interpretation*, *J. of Aesthetics and Art Criticism*, XXXVII,1 (1979):86-7.

O. Paz, *Marcel Duchamp* and L. Steefel, *The Position of Duchamp's "Glass" in the Development of His Art*, *J. of Aesthetics and Art Criticism*, XXXVII,1 (1979):104-5.

S. Donadio, *Nietzsche, Henry James, and the Artist's Will*, *Philosophy and Literature*, 3,2 (1979):240-1.

E. Gombrich, *The Sense of Order*, *J. of Philosophy*, LXXVII,3 (1980):179-81.

The Writings of Robert Smithson, *J. of Aesthetics and Art Criticism*, XXXVIII,3 (1980):330-1.

M. Walters, *The Nude Male*, *Signs*, 6,2 (1980):326-7.

J. Foster, *The Critics of Abstract Expressionism*, *J. of Aesthetics and Art Criticism*, XXXIX,3 (1981):332-3.

B. Perlman, *The Immortal Eight*, *Leonardo*,14 (1981):153-4.

P. de Man, *Allegories of Reading*, *Philosophy and Literature*, 5,2 (1981):124-5.

J. Falkenheim, *Roger Fry and the Beginnings of Formalist Art Criticism*, *J. of Aesthetics and Art Criticism*, XXIV,4 (1981):462-3.

E. Gombrich, *Ideals and Idols*, *Leonardo*, 14,3 (1981):252.

M. Fried, *Absorption and Theatricality*, *Art Monthly* (September 1981):35-6.

A. Danto, *The Transfiguration of the Commonplace* and R. Wollheim, *Art & Its Objects*, *Studies in Visual Communication*, 8,3 (1983):86-8.

S. Thomas, *The Formal Mechanics of Mind*, *Metaphilosophie*, 14,1 9(1983):72-4.

N. Bryson, *Word and Image*, *Studies in Visual Communication*, 9,3 (1983):84-8.

J. Margolis, *Art and Philosophy*, *Leonardo*, 15,3 (1982):242.

M. Hagen ed., *The Perception of Pictures*, *Leonardo*, 15,3 (1982):250-1.

M. Hobson, *The Object of Art*, *J. of Aesthetics and Art Criticism*, XLI,4 (1983):455-6.

M. Podro, *The Critical Historians of Art*, *J. of Aesthetics and Art Criticism*, XLII,2 (1983):

R. Paulson, *Representations of Revolution*, *J. of Aesthetics and Art Criticism*, XLII,2 (1983):223-5.

S. Alpers, *The Art of Describing*, *Studies in Visual Communication*, 9,4 (1983):80-4.

N. Bryson, *Vision and Painting*, *Art in America*, 71,11 (1983):12-5.

A. Savile, *The Test of Time*, *J. of Philosophy*, LXXXI,4 (1984):226-30.

J. D. Derogowski, *Distortion in Art*, *J. of Aesthetics and Art Criticism*, 43 (1984):106-7.

J. Alsbet, *Modern Art and Its Enigma*, *J. of Aesthetics and Art Criticism*, 43,1 (1984):112-3.

M. Foucault, *This is not a Pipe*, *Leonardo*, 17,4 (1984):218.

F. Jameson et. al., *Formations of Pleasure* and B.Kruger, *We Won't Play Nature to Your Culture*, *Studies in Visual Communication*, 10,4 (1984):88-91.

R. Pincus-Witten, *Eye to Eye*; L.Alloway, *Network*; J. Masheck, *Historical Present*; D. Kuspit, *The Critic is Artist*, *ArtNews*, 84,1 (1985):38-40.

B. R.Tilghman, *But is it Art?*, *TLS*, January 11, 1985:30.

M. Barasch, *Theories of Art*, *TLS*, August 2, 1985:842.

- T. J. Clark, *The Painting of Modern Life, J. of Aesthetics and Art Criticism*, XLIV,2 (1985):203-5.
- H. Rosenberg, *Art & Other Serious Matters* ; R.Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* ; F.Frascina ed., *Pollock and After, Burlington Magazine*, November 1985:817.
- E. Spitz, *Art and Psyche, TLS*, May 30, 1986:594.
- A. Magill, *Prophets of Extremity, British J. of Aesthetics*, 26,3 (1986):288-9.
- A. Elsen, *Rodin's Thinker and the Dilemmas of Modern Public Sculpture, Burlington Magazine*, August 1986:614-5.
- M. Baxandall, *Patterns of Intention* ;C.Ginzburg, *The Enigma of Piero*; L. Bersani and U. Dutoir, *The Forms of Violence* ; L. Bersani, *The Freudian Body, Art Journal*,46,1 (1987):75-9.
- J. Barrell, *The Political Theory of Painting from Reynolds to Hazlitt, J. of Aesthetics and Art Criticism*, XLV,4 (1987):420-1.
- H. White, *The Content of the Form, British J. of Aesthetics*, 28, 1 (1988):84-5.
- B. O'Doherty, *Inside the White Cube, Burlington Magazine*, September 1987:610-1.
- B. Taylor, *Modernism, Post-Modernism, Realism, Burlington Magazine*, October 1987:682-3.
- I. Stadler, *Contemporary Art and Its Philosophical Problems, TLS*, November 6-12, 1987:1230.
- M. Kubovy, *The Psychology of Perspective and Renaissance Art, Leonardo*: 21,1 (1988): 103-4.
- J. Derrida, *The Truth in Painting, J. of Philosophy*, LXXXV,4 (April 1988):219-23.

P. Hills, *The Light of Early Italian Painting*, *Leonardo*, 21,1 (1988):213.

R. Wollheim, *Painting as an Art*, *The New Leader*, December 28, 1987:16-17.

H. Belting, *The End of the History of Art?*, *History and Theory*, XXXVII,2 (1988): 187-99.

S. Alpers, *Rembrandt's Enterprise. The Studio and the Market*, *J. of Aesthetics and Art Criticism*, XLVI,4 (Summer 1988): 521-2.

D. Summers, *The Judgment of Sense*, *British J. of Aesthetics*, 29,1 (Winter 1989):74-5.

Z. Filipczak, *Picturing Art in Antwerp 1550-1700*, *Arts*, November 1988: 119-20.

Art and History. Images and Their Meaning eds. R. Rotberg and T. Rabb, *TLS*, January 6-11, 1989:17.

S. Geist, *Interpreting Cézanne* and Lawrence Gowing. *Cézanne. The Early Years 1859-1872*, *Arts*, February 1989: 111-2.

C. Ratcliff, *Komar & Melamid*, *Arts*, May 1989: 120.

N. Bryson ed., *Calligram. Essays in New Art History from France*, *J. of Aesthetics and Art Criticism*, 47,3 (Summer 1989): 286-7.

D. Wiggins, *Needs, Values, Truth*, *British J. of Aesthetics*, 29,4 (Fall 1989): 370-1.

M. Fried, *Realism, Writing, Disfiguration*, *J. of Aesthetics and Art Criticism*, 47,4 (1989): 398.

D. Kuspit, *The New Subjectivism. Art in the 1980s*, *J. of Aesthetics and Art Criticism*, 47,4 (1989):400.

A. Marquis, *Alfred H. Barr Jr. Missionary for the Modern, Arts*, October 1989, 111-2.

"A response to Donald Brook," (a reply to his Review of *Artwriting*) *Leonardo* 22, 2 (1989): 198-9.

A. Brainerd, *The Infanta Adventure and the Lost Manet, Arts*, (February 1990): 112.

D. Freedberg, *The Power of Images, Arts*, March 1990: 127-8.
Reply to Freedberg, *Arts*, November 1990: 128.

S. Ferretti, *Cassirer, Panosfky, and Warburg. Symbol, Art and History, J. of Aesthetics and Art Criticism*, 48,3 (1990): 267.

D. Preziosi, *Rethinking Art History, Burlington Magazine*, CXXXII (1990):586.

G. Dickie, *Evaluating Art, Arts* , October 1990: 126.

M. Thévoz, *Le théâtre du crime. Essai sur la peinture de David, Arts*, January 1991, 112.

S. Bann, *The True Vine, Critical Texts*, VII,2 (1990):95-102.

M. Fried, *Courbet's Realism, History and Theory*, XXXX,3 (1991): 368-81.

O. Bätschmann, *Nicolas Poussin. Dialectics of Painting, TLS*, 4575 (December 7-13, 1990): 1322.

G. Schwartz and M. Jan Bok, *Pieter Saenredam. The Painter and His Time, Leonardo*, 244,2 (1991), 492.

M. Lavin, *The Place of Narrative. Mural Decoration in Italian Churches, 431-1600, Leonardo* , 25, 1 (1992), 104-5.

P. Barolsky, *Michelangelo's Nose. A Myth and Its Maker and Why Mona Lisa Smiles and Other Tales by Vasari, J. of Aesthetics and Art Criticism*, 50,3 (Summer 1992), 249-51.

- N. Bryson, *Looking at the Overlooked*, *Art Bulletin*, LXXIV (1992):344-6.
- R. Arnheim, *To the Rescue of Art: Twenty-Six Essays*, *Leonardo* , 26, 3 (1993), 263.
- A. Danto, *Beyond the Brillo Box and Mark Tansey: Visions and Revisions*, *J. of Aesthetics and Art Criticism*, 51,1 (1993): 513-5.
- R. Wollheim, *The Mind and Its Depths*, *J. of Philosophy*, XC, 7 (July 1993): 378-84.
- S. Davies, *Definitions of Art, Languages of design*,1, 3 (August 1993): 286-7.
- C. Greenberg, *The Collected Essays and Criticism. Volume 3. Affirmations and Refusals, 1950-1956, volume 4. Modernism with a Vengeance, 1957-1969* , *Burlington Magazine*, No. 1087 Vol. CXXXV (October 1993): 707-8.
- D. Hickey, *The Invisible Dragon: Four Essays on Beauty*, *Burlington Magazine*, CXXXVI (February 1994): 127.
- C. Owens, *Beyond Recognition. Representation, Power, and Culture*, *Languages of design*, 2, 1 (March 1994): 92-3.
- C. Duncan, *The Aesthetics of Power*; D. Herwitz, *Making Theory/Constructing Art. On the Authority of the Avant-Garde* ; M. Iversen, *Alois Riegl: Art History and Theory*; S. Kemal and I. Gaskell eds., *Explanation and value in the arts*, *Burlington Magazine* , 1060 (July 1994): 467-8.
- F. Haskell, *History and its Images* ; I. Lavin , *Past-Present* , *Artforum*, (Summer 1994), 24.
- J. Coven, *Baudelaire's Voyages: The Poet and His Painters* and E. W. Holland, *Baudelaire and Schizoanalysis: The Sociopoetics of Modernism*, *J. of Aesthetics and Art Criticism* ,52, 4 (Fall 1994): 475-7.

C. H. Smyth and P. M. Lukehart eds., *The Early Years of Art History in the United States*, *J. of Aesthetics and Art Criticism*, 53, 1 (Winter 1995): 104.

S. Kemal and I. Gaskell eds., *The language of art history*, *Word & Image*, 11,1 (January-March 1995): 101-2.

R. A. Lanham, *The Electronic Word: Democracy, Technology, and the Arts*, *Leonardo*, 28,1 (1995): 73-4.

R. McGahey, *The Orphic Moment: Shaman to Poet-Thinker in Plato, Nietzsche, and Mallarmé*, *Nineteenth-Century French Studies*, 23, 3-4 (Spring-Summer, 1995): 516-7.

M. Orwicz ed., *Art criticism and its institutions in nineteenth-century France*, *Burlington Magazine*, CXXXVII (October 1995): 699.

Richard Deacon; Jimmie Durham; Anthony Gormley; Jessica Stockholder, *Artforum*, November, 1995: 22, 30.

S. Alpers and M. Baxandall, *Tiepolo and the Pictorial Intelligence*, *J. of Aesthetics and Art Criticism*, 53, 4 (Fall 1995): 438-40.

A. Danto, *Embodied Meanings: Critical Essays & Aesthetic Medications*, *Burlington Magazine*, August 1995: 559.

The Monotypes of Sam Francis, *Print Quarterly*, XII,3 (September 1995): 313-14.

N. Donahue, *Invisible Cathedrals. The Expressionist Art History of Wilhelm Worringer*, *Burlington Magazine*, September 1995: 629.

E. H. Spitz, *Museums of the Mind*, *Burlington Magazine*, March 1996: 205-6.

M. Baxandall, *Shadows and Enlightenment* and E. H. Gombrich, *Shadows: The Depiction of Cast Shadows in Western Art*, *The J. of Aesthetics and Art Criticism*, 54, 2 (Spring 1996): 200-201.

Danto, *Playing with the Edge. The Photographic Achievement of Robert Mapplethorpe*, *The Burlington Magazine*: April 1996: 262-3.

N. Bryson, M. Holly, and K. Moxey, eds., *Visual Culture: Images and Interpretations*; W.J.T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation*, *Word & Image*, 12, 3 (July-September 1996): 330-32.

D. Reynolds, *Symbolist aesthetics and early abstract art*, *Burlington Magazine*, September 1996: 615.

E. Panofsky, *Three Essays on Style*, *Burlington Magazine*, October 1996: 700.

P. Schjeldahl, *Columns & Catalogues*, *Burlington Magazine*, October 1996: 700.

R. Wrigley, *The Origins of French Art Criticism: From the Ancien Régime to the Restoration*, *J. of Aesthetics and Art Criticism*, 54, 4 (Fall 1996): 383-4.

M. Budd, *Values of Art. Pictures, Poetry and Music*, *Burlington Magazine*, January 1997: 53.

K. Brown, *ink, paper, metal, wood. Painters and Sculptors at Crown Point Press*, *Print Quarterly*, XIV,1 (March 1997): 105-7.

M. Fried, *Manet's Modernism* and J. Rubin, *Manet's Silence and the Poetics of Bouquets*, *Art Bulletin* LXXIX, 2 (June 1997): 334-7.

D. Sylvester, *About Modern Art. Critical Essays 1948-1996; What the Butler Saw. Selected Writings by Stuart Morgan*; T. Crow, *Modern Art in the Common Culture*, *Burlington Magazine*, 1134, vol. CXXXIX (September 1997): 639.

A. Kagan, *Absolute Art*, *Burlington Magazine*, 1139, Vol. CXL (February 1998), 135.

C. Knight, *Last Chance for Eden. Selected Art Criticism*, *Burlington Magazine*, 1138, vol. CXL (January 1998): 50.

M. Hannoosh, *Painting and the Journal of Eugène Delacroix*, *J. of Aesthetics and Art Criticism*, 56, 1 (Winter 1998): 75-6.

M. Holly, *Past Looking: Historical Imagination and the Rhetoric of the Image*, *The Burlington Magazine* 1133, Vol. CXXIX (August 1997): 559.

"Methodologies and Theory: Old and New" (L. Adams, *The Methodologies of Art: An Introduction*, T. Crow, *Modern Art in the Common Culture*, J. Elkins, *The Object Stares Back: On the Nature of Seeing*, *Critical Terms for Art History*, eds. Robert S. Nelson and Richard Shiff, and *Gombrich on Art and Psychology*, ed. Richard Woodfield), *Art Journal* 56, 2 (Summer 1997): 93-5.

R. Clark, *Art Education: Issues in Postmodernist Pedagogy* and A. Efland, K. Freedman and P. Stuhr, *Postmodern Art Education: An Approach to Curriculum*, *J. of Aesthetic Education*, 31, 1 (Spring 1998): 99-101.

D. Haynes, *Bakhtin and the Visual Arts*, *Burlington Magazine*, June 1998: 404.

W. Davis, *Pacing the World. Construction in the Sculpture of David Rabinowitch*, *The Burlington Magazine*, June 1998: 404.

F. Rubinfeld, *Clement Greenberg: A Life*, *The Nation*, June 29, 1998: 33-35.

S. Bann, *Paul Delaroche: History Painted*, *Nineteenth-Century French Studies*, 26, 3-4 (Summer 1998): 476-8.

D. Solomon, *Utopia Parkway. The Life and Work of Joseph Cornell*, *Burlington Magazine*, September 1998: 630.

B. Schwabsky, *The Widening Circle. Consequences of Modernism in Contemporary Art*, *Burlington Magazine*, September 1998: 630.

P. Halley, *Recent Essays: 1990-1996*, *J. of Aesthetics and Art Criticism*, 56, 3 (Summer 1998): 320-1.

R. Beresford, *A Dance to the Music of Time*; Y. Bonnefoy, *Rome, 1630. L'orizon du premier baroque*; M. Clayton, *Poussin. Works on Paper*; E. Cropper and C. Dempsey, *Nicolas Poussin. Friendship and the Love of Painting*; M. Fumaroli, *L'école du silence*; B. P. Johnson et. al, *The Flight into Egypt: Nicolas Poussin*; S. McTighe, *Nicolas Poussin's Landscape Allegories*; M. Stanic, *Poussin, beauté de l'enigme*; J. Thuillier, *Poussin Before Rome*; and *Nicolas Poussin. Actes du colloque 1994, Art Bulletin*, LXXX, 3 (September 1998): 569-73.

O. Bätschmann, *The Artist in the Modern World: A Conflict Between Market and Self-Expression*; G. Horowitz and T. Huhn, *Arthur C. Danto. Essays. The Wake of Art. Criticism, Philosophy, and the Ends of Taste*; R. Krauss, *The Picasso Papers*; F. MacCarthy, *Stanley Spencer: An English Vision*; N. Serota, *Experience of Interpretation: The Dilemma of Museums of Modern Art*; A. Anderson-Spivy, *Robert Jushner: Gardens of Earthly Delight*; J. Zinsser. *Continuous Model: The Paintings of David Row, Art Journal*, 57, 4 (Winter 1998): 102-5.

P. Smith, *The Enigmatic Body. Essays on the Arts by Jean Louis Schefer, Comparative Criticism* Vol. 20 (1998): 327-334.

J. A. Richardson, *From Pure Visibility to Virtual Reality in an Age of Estrangement, J. of Aesthetic Education* 33, 3 (Fall 1999): 116-7.

Diderot on Art-I and II, *J. of Aesthetics and Art Criticism*, 59, 1 (Winter 2001): 99-101.

J. Elkins, *The Object Stares Back: On the Nature of Seeing*; J. Elkins, *On Pictures and the Words That Fail Them*; J. Elkins, *Our Beautiful, Dry, and Distant Texts: Art History as Writing*; J. Elkins, *What Painting Is: How to Think about Oil Painting, Using the Language of Alchemy*; J. Elkins, *Why Are Our Pictures Puzzles? On the Modern Origins of Pictorial Complexity, Art Journal*, Summer 2000: 114-116.

Arthur C. Danto, *Philosophizing Art* and Arthur C. Danto, *The Body/Body Problem, The Burlington Magazine*, September 1999: 552.

- W. A. McClung, *Landscapes of Desire: Anglo Mythologies of Los Angeles*, CAA-online reviews (May 2000).
- M. Schapiro, *Worldview in Painting—Art and Society*, *Art Bulletin*, June 2000 (LXXII,2): 355-6.
- J. Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture*, *Burlington Magazine*, September 2000: 576.
- D. Kuspit, *Psychostrategies of Avant-Garde Art*, *Burlington Magazine*, February 2001: 102.
- D. Maleuvre, *Museum Memories: History, Technology, Art*, *The J. of Aesthetic Education* 35, 2(Summer 2001): 122-3.
- L. Marin, *Sublime Poussin*, *Common Knowledge* 9, 1 (Winter 2003): 167.
- R. Read, *Art and its Discontents*, *Burlington Magazine* CXLV (July 2003): 525-26.
- T. Olson, *Poussin and France*, CAA-online reviews.
- R. Read, *Art and its Discontents*, *Burlington Magazine* CXLV (July 2003): 525-26.
- G. Shapiro, *Archaeologies of Vision: Foucault and Nietzsche on Seeing and Saying*, *Journal of Visual Culture* 2 (3) (2004): 375-77.
- D. Summers, *Real Spaces*, CAA-online reviews.
- R. Hertz, *Jack Goldstein and the CalArts Mafia*, *Art US* 3 (June-August 2004): 50-51.
- M. Rush, *Video Art*, CAA-online reviews.
- M. Lagerlöf and D. Karlholm eds, *Subjectivity and Methodology in Art History*, *Konsthistorisk tidskrift/Journal of Art History* 73, 1 (2004): 38-39.

D. Preziosi and C. Farago, *Grasping the World. The Idea of the Museum*, *Art*, CAA-online reviews.

M. Stevens, *De Kooning*, *ArtUS*, 7 (March-April 2005):50-51.

T. Guha-Thakurta, *Monuments, Objects, Histories. Institutions of Art in Colonial and Postcolonial India*, caa-on line reviews.

M. Rothko, *The Artist's Reality. Philosophies of Art*, *Burlington Magazine*, October 2005: 691.

The Reception of Walter Pater in Europe, Ed. S. Bann *Art Bulletin*, September 2005. XXVII, 3): 533-34.

“Two English Aesthetes” (Ellen Harvey, *New York Beautification Project* and Richard Wollheim, *Germans. A memoir of childhood*), *ArtUS* 11 (December 2005-February 2006): 10-11.

O. Grabar, *Early Islamic Art, 650-1100.*, caa on-line reviews .

P. Bordes, *Jacques-Louis David. Empire to Exile, Nineteenth-Century French Studies* 34, Nos. 3 & 4 (Spring-Summer 2006: 215-26.

S. Hustvedt, *Mysteries of the Rectangle: Essays on Painting, Modern Painter* (March 2006): 130.

W. Hung, *Rethinking Beijing*, caa on-line reviews.

P. Werner, *Museum, Inc and Art Since 1900*, *ArtUS* 13 (May-June 2006): 26-27.

J. Onians, *Atlas of World Art*, *Burlington Magazine*, CXLVIII (June 2006): 428-29.

“Queer or Qu’ran: Two Marginal Art Histories,” (J. Doyle, *Sex Objects: Art and the Dialectics of Desire*; G. Butt, *Between You and Me: Queer Disclosures in the New York Art World*; O. Grabar, *Constructing the Study of Islamic Art*, 4 vols): *ArtUS* 15 (October-November 2006): 28-31.

C. Jones, *Eyesight Alone. Clement Greenberg's Modernism*, *Burlington Magazine*, CXLIX, 1246 (January 2007): 48-9.

K. Lang, *Chaos and Cosmos. On the Image in Aesthetics and Art History, History and Theory*, 46 (3) (October 2007): 468-476.

J. Bell, *Mirror of the World. A New History of Art*, *Burlington Magazine* CL (February 2008): 121.

M. Grenfell and C. Hardy, *Art Rules: Pierre Bourdieu and the Visual Arts, Curator: The Museum Journal*, 51,2 (April 2008): 225-28.

Boris Groys, *Art Power*, www.artcritical.com/.

J. Elkins, *Why Art Cannot be Taught*, *Journal of Aesthetic Education*,, forthcoming.

B. Joseph Ed, *Robert Rauschenberg*, *Journal of Aesthetic Education*,, forthcoming.

E. Cowling, *Picasso: Style and Meaning*, *Journal of Aesthetic Education*, forthcoming.

M. Schiralli, *Constructive Postmodernism: Toward Renewal in Cultural and Literary Studies*, *J. of Aesthetic Education*, forthcoming.

R. Polsky, *I Bought Andy Warhol*, *Journal of Aesthetic Education*, forthcoming.

V. Kaufmann, *Guy Debord: Revolution in the Service of Poetry* and P. Schwenger, *The Tears of Things: Melancholy and Physical Objects*, *Journal of Aesthetic Education*, forthcoming.

“Henri Matisse: The Recent Literature,” *Word & Image* (forthcoming).

Art Reviews

"Willem de Kooning at the Pittsburgh International," *Artforum* , XVIII, 5 (1980):44-6.

"Sharon Gold," *Artscribe*, 30 (1981):35-7.

"Morandi at the Guggenheim, Lichtenstein at the Whitney, Kitaj at the Hirshhorn," *Artscribe* , 33 (1982):61-3.

"Thomas Nozkowski's Paintings," *Arts*, 58,2 (1983):72-5.

"American Apprentices: Thirties Abstraction," *Art in America*, 72,2 (1984):104-114.

"Thomas Bang's Sculpture," *North 14* , 4,2 (1984):41-52.

"Catherine Lee," *Arts* , 58, 10 (1984):5.

"Elizabeth Dworkin," *Arts*, 59, 1 (1984):6.

"Betwixt and Between Illusion and Literality: Thornton Willis' Recent Paintings," *Arts* , 59,3 (1984):134-6.

"Thomas Bang at New York Experimental Glass Workshop," *Art in America*, 72,9 (1984):138.

"Allegheny Landing Sculpture," *Artforum*, XXIII,4 (1984):92.

"Painting into Depth: Jonathan Lasker's Recent Art," *Arts* , 59 ,5 (1985):142-4.

Reprinted in Demetrio Paparoni, *Jonathan Lasker: Paintings 1977-2001* (Milan: Alberico Cetti Serbelloni Editore, 2002): 166-70.

"The Deconstruction of Perspective: Howard Buchwald's Recent Paintings," *Arts* (October 1985):26-9.

"Allegheny Landing Sculpture," *Artforum*, XXIII,4 (1984):92.

"Jane Couch at Oscarsson Hood," *Art in America* (June 1985):144.

"Pittsburgh. 1985 Carnegie International," *Burlington Magazine* (January 1986):63.

"Christopher Hewat at Victoria Munroe," *Art in America* (April 1986):191-2

"Artiface and Artificiality: David Reed's Recent Painting," *Arts* (January 1986):30-3.

"Catherine Lee at John Davis," *Art in America* (October 1986):160-1.

"New York, Museum of Modern Art. Morris Louis 1912-1962," *Burlington Magazine* (December 1986):926-7.

"Joyce Robins at 55 Mercer," *Art in America* (March 1987):140-1.

"Michael Kessler: A Nature Painter in the Era of Postmodernist Art," *Arts* (May 1987):32-3.

"Joan Witek at John Davis," *Art in America* (July 1987):132.

"Corcoran. 40th Biennial," *Burlington Magazine*, (July 1987):483-4.

"Morality Tales: History Painting in the '80s," *Burlington Magazine*, (December 1987):837-8.

"Richard Deacon at the Carnegie Museum", *Arts* (October 1988):36-40.

"William Tucker at Storm King Art Center," *Arts* (December 1988):88.

"Descriptive Abstraction. Ron Janowich's Recent Paintings", *Arts* (December 1988):30-5.

"New York, Robert Ryman at Dia, Philadelphia, Jasper Johns at Philadelphia Museum of Art," *Burlington Magazine* CXXXI (January 1989):66-7.

"Pittsburgh. 1985 Carnegie International," *Burlington Magazine* (January 1986):63.

"Early Poussin in Rome: The Origins of French Classicism", Kimbell Art Museum, Fort Worth, *Arts* (March 1989): 63-7.

"David Sawin," *Arts* (April 1989): 84.

"Signification and Subjectification. The recent paintings of Tom Nozkowski and Gary Stephen," *Arts* (May 1989): 48-53.

"Sean Scully at Whitechapel Art Gallery, London," *ArtInternational*, 8 (Autumn 1989): 80-1.

"Nicholas Wilder," *Arts* (February 1990): 71.

"The Flat Side of the Landscape," *Arts* (February 1990): 83.

"New York, Whitney Museum of American Art. The New Sculpture 1965-75," *Burlington Magazine* (May 1990): 377-8.

"New York. Abstract Working Spaces," *ArtInternational*, 10 (Spring 1990): 68-70.

"Ross Bleckner, Carnegie Museum," *Arts* (March 1990): 96.

"Joseph Santore," *Arts* (Summer 1990): 74.

"Why We Love What We See," *ArtInternational*, 11 (Summer 1990): 66-9.

"Extending the Language of Abstraction," *ArtInternational*, 12 (Autumn 1990): 60-2.

"Myron Stour, Flynn and Kent Fine Art," *Arts* (January 1991): 78.

"Robert Rauschenberg: The Silkscreen Paintings, 1962-1964," *The Burlington Magazine* (March 1991): 218-9.

"Michael Venezia," *Arts* (May 1991):80.

"Frances Lansing," *Arts* (Summer 1991): 73.

"David Rabinowitch's Metrical Constructions in 13 Masses, 1989-90," *Arts* (November 1991): 67-71.

"James Hyde," *Tema Celesta* (Autumn 1991): 103.

"Seurat," *Arts* (December, 1991): 61.

"Jon Groom," *Tema Celesta* 34 (January-March, 1992): 116.

"Elaine de Kooning Black Mountain Paintings, *Tema Celesta* 34 (January-March, 1992): 113.

"Carnegie International," *Arts* (February, 1992): 69.

"Carol Szymanski," *Tema Celesta* 34 (January-March, 1992): 111.

"Afterlight. Exhibiting Abstract Painting in the Era of Its Belatedness," *Arts* (March, 1992): 60-1.

"Learning from Seurat and Vallotton," *Tema Celesta* 35 (April-May, 1992): 19.

"Maureen Connor," *Tema Celesta*, 36 (Summer 1991): 83-4.

"Lillian Ball," *Tema Celesta*, 37-38 (Autumn 1992):94.

"Tom Nozkowski. An Interview with David Carrier," *Tema Celesta* 40 (Spring 1993): 68-9

Reprinted in *Italia-America. L'astrazione ridefinita* (San Marino, 1993), 109-110.

"La vita delle forme nell'arte di Catherine Lee," *Titolo*, III, 11 (Winter 1992-93), 72-5.

"Max Beckmann," *Tema Celesta* 39 (Winter 1993): 81.

"Farrell Brickhouse," *Tema Celesta* 39 (Winter 1993):71-2/
"Eugène Leroy," *Tema Celesta* 39 (Winter 1993): 74.
"Michael Venezia," *Tema Celesta* 40 (Spring 1993): 80.
"Robert Ryman," *Tema Celesta* 40 (Spring 1993): 87.
"Ron Janowich," *Tema Celesta* 40 (Spring 1993): 87-8.
"Pierre Roy," *Tema Celesta* 40 (Spring 1993): 88.
"Mike Metz," *Tema Celesta* 40 (Spring 1993): 89.
"Ellsworth Kelly," *Tema Celesta* 40 (Spring 1993): 91-2.
"Sean Scully Mary Boone Gallery, New York and Modern Art
Museum of Fort Worth," *Burlington Magazine*, July 1993: 506-7.
"Italia-America. L'astrazione ridefinita," *Segno*126 (Fall 1993): 34-7.
"Attitude is Everything and Everything Hurts. David Carrier talks
with Alan Uglow," *Artforum* , December, 1993: 60-3.
"Robert Ryman at Museum of Modern Art, New Art," *Burlington
Magazine*, December, 1993: 854-5.
"The Warhol Museum, Pittsburgh," *Burlington Magazine* , August,
1994: 578.
"Studio: Catherine Lee," *Sculpture*, 13.8 (November-December,
1994): 16-17.
"Fine Young Cannibal: Fabian Marcaccio," *Artforum*, September
1994: 84-87.
"New York. Abstract painting and sculpture," *Burlington Magazine*,
January, 1995: 52-3.
"Critical Camp," *Artforum*, (February 1995): 69-74, 105.

"Forum," *Sculpture*, May-June, 1995: 11.

"New York. Whitney Biennial," *Burlington Magazine*, June 1995: 409-10.

"Pittsburgh," *Sculpture*, July-August, 1995: 43.

"Painting and Drawing in New York, Spring 1995," *Burlington Magazine*, August 1995: 572-74.

"Sean Scully. Twenty Years, 1976-1995. Hirshhorn Museum," *Burlington Magazine*, September 1995: 642-43.

"Sculpture in New York, September 1995," *Burlington Magazine*, December 1995: 870-1.

"'Going for Baroque', Walters Art Gallery, Baltimore," *Burlington Magazine*, January 1996: 59.

"Carnegie International," *Artforum*, January 1996: 88-9.

"Painting in New York, Fall 1995," *Burlington Magazine*, March 1996: 215-6.

"David Humphrey. Paintings and Drawings 1987-1994," *Artforum*, April, 1996: 106.

"Mel Bochner at Yale, Sylvia Plimach Mangold at Boston," *Burlington Magazine*, May 1996: 353-54.

"Pittsburgh. Raymond Saunders," *Artforum*, October 1996: 122.

"Sydney. 10th Biennale," *Burlington Magazine*, October 1996: 714-15.

"Ellsworth Kelly, Guggenheim Museum," *Burlington Magazine*, January 1997: 68.

"The World Over, City Gallery, Wellington," *Artforum*, February 1997: 99.

"New York, Whitney Biennial and other shows," *Burlington Magazine*, May 1997: 350-2.

"New York. Spring exhibitions," *Burlington Magazine*, August 1997:570-1.

"Thaddeus Mosley, Carnegie Museum of Art," *Artforum*, December 1997: 122.

"Whitney. Richard Diebenkorn," *Burlington Magazine*, December 1997: 900-901.

"The Metropolitan Museum of Art: The Private Collection of Edgar Degas," *Art Journal*, 57, 2 (Summer 1998), 112-14.

"Alex Katz at PS 1," *Burlington Magazine*, July 1998: 504-6.

"Stockholm. Wounds. Between Democracy and Redemption," Contemporary Art. Moderna Museet," *Artforum*, October 1998: 134-5.

Sylvain Laveissière. Pierre-Paul Prud'hon. The Metropolitan Museum of Art, New York. CAA On-line reviews. October 1998.

"Sam Francis. Los Angeles," *Burlington Magazine*, June 1999: 382-3.

"Picasso/Matisse. Fort Worth," *Modern Painters*, Summer 1999: 92-93.

"Sigmar Polke. Works on Paper 1963-1974, Museum of Modern Art," *Kunst Chronik*, May 1999: 203-4.

"American-Style Abstract Painting in New York, Spring 1999," *Kunst Chronik*, September/October 1999: 467-8.

"In Memory of my Feelings: Frank O'Hara and American Art," The Museum of Contemporary Art, Los Angeles," *Burlington Magazine*, November 1999: 709- 710.

1999 Carnegie International. Carnegie Museum of Art, Pittsburgh, *Burlington Magazine*, February 2000: 128-129.

"Arts estrema, di rottura che smantella uno stile," *tema celeste*, January-February 2000: 68-69.

"Anne and Patrick Poirier. The Shadow of Gradiva: A Last Excavation Campaign through the Collections of the Getty Center," *Kunst Chronik*: March 2000, 52-3.

"Ed Ruscha," *tema celeste* (October-December 2000), 79.

"Meg Webster," *tema celeste* (posted on web site: temaceleste.com), January/February 2001: 90.

"Bridget Riley," *tema celeste* (posted on web site: temaceleste.com), January/February 2001: 90.

"Damien Hirst," *tema celeste*, January-February 2001: 86.

"Made in California 1999-2000," LA County Museum of Art and Paul McCarthy, Museum of Contemporary Art, *Burlington Magazine*, February 2001: 122-23.

"Jean Cocteau, Andy Warhol Museum, Pittsburgh," *Artforum*, February 2001: 156.

"Sol LeWitt at the Whitney Museum of American Art, and Paula Cooper," *tema celeste*: March-April 2001: 94.

"Douglas Gordon at Gagosian Gallery, New York," *tema celeste* May-June 2001: 83.

"Sean Scully at Knoedler and Galerie Lelong, New York," *tema celeste*, May-June 2001: 85.

“The Photographs of Charles ‘Teenie’ Harris, Westmoreland Museum of American Art,” *Artforum* (May 2001): 180.

“Leon Golub,” *tema celeste*, September-October 2001, 82.

“Richard Serra,” *tema celeste* 89 (February 2002): 78.

“New York, Modern Sculpture,” *Burlington Magazine* (January 2002): 55-56.

“Frank Stella at Paul Kasmin Gallery,” *tema celeste* 90 (April 2002): 82.

“Jane Hammond: The John Ashbery Collaboration,” *Artforum*, March 2002: 144.

“Dan Tranberg, the Bonfoey Company,” *Cleveland Plain-Dealer*, March 23, 2002.

“New York. Whitney Biennial,” *Burlington Magazine*: June 2002: 382-3.

“Carol Szymanski,” *Tema Celesta* 91 (July-August 2002), 90.

“Peter Halley,” *Tema Celesta* 93 (September-October 2002), 92.

“Patti Smith, Warhol Museum, Pittsburgh,” *Artforum*, December 2002: 142

“New York, Recent Exhibitions,” *Burlington*, January 2003: 56-57.

“Markus Lüpertz,” *Tema Celeste*, 95 (January-February 2003): 88.

“Christine Hill, Museum of Contemporary Art, Cleveland,” *Artforum*, Summer 2003: 193.

“Luc Tuymans,” *Tema Celeste*, 98 (July-August 2003), 79.

“German Art Now, Saint Louis Art Museum,” *Burlington Magazine*, January 2004: 65-66.

“A Fiction of Authenticity,” Contemporary Art Center St. Louis, *Artforum* March 2004: 188.

“Jasper Johns,” *Art US* 2 (April-May 2004): 50-51.

“Detroit,” *Art US* 3 (June-August 2004): 43.

“Gordon Matta-Clark,” *tema celeste* 104 (July-August 2004): 72.

“Jasper Johns,” *Art US* 2 (April-May 2004): 50-21.

“Jeff Wall,” *ArtUS* 4 (September-October,2004): 55.

“Shazia Sikander,” *Artforum*, January 2005: 185-6.

“Palace and Mosque,” *ArtUS* 5/6 (January-February 2005): 68-69.

“Robert Mangold,” *ArtUS* 7 (March-April 2005): 43.

“MoMA Renovation,” *ArtUS* 7 (March-April 2005): 42-3.

“Cai Gou-Qiang at Mass MoCA,” *Artforum*, February 2005: 176-7.

“Jim Hodges at MOCA,” *Artforum*, April 2005: 192-93.

“Charlette Beckett,” *ArtUS*, 8 (May-June 2005): 49.

“WILD: Fashion Untamed at The Metropolitan Museum of Art,” *ArtUS* 8 (May-June 2005): 52.

“Diana Thater,” *Tema Celeste*, 8 (May-June 2005): 52-53.

“Basquait at the Brooklyn Museum,” *ArtUS*, 9 (July-September 2005): 22-23.

“Michaël Borremans, Cleveland Museum of Art,” *Artforum*, September 2005: 308-9.

“Julian Schnabel at C&M Arts” *ArtUS*, 10 (October-November 2005): 26.

“Jasper Johns. Sean Scully” 10 (October-November 2005): 44-45.

“The Art of 9/11,” *ArtUS* 11 (December 2005-February 2006): 42-43.

“The Next Generation: Contemporary Expressions of Faith Museum of Biblical Art, New York,” *ArtUS*, 11 (December 2005-February 2006): 22.

“Second Beijing International,” *Tema Celeste*, January-February 2006 (113): 108-9.

“Memling’s Portraits. The Frick Collection,” *Modern Painters* (February 2006): 111.

“State of the Disunion: Hans Haacke and T.J.Clark,” *ArtUS* 12 (March-April 2006): 22-24.

“Steven Harvey, Gallery Schlesinger,” *ArtUS* 12 (March-April 2006): 47.

“Zebedee Jones/Marcia Hafif,” *ArtUS* 12 (March-April 2006): 49.

“Marina Abramovic: Balkan Erotic Epic,” *Modern Painters* (March 2006): 118.

“Whitney Biennial,” *Burlington Magazine* CXLVIII (May 2006): 367-68.

“David Hockney Portraits,” Museum of Fine Arts, Boston,” *Modern Painters*, May 2006: 114.

“Norman Ballard,” *ArtUS* 13 (May-June 2006): 41.

“Robert Rauschenberg,” *ArtUS* 13 (May-June 2006): 54-55.

“Bellini and the East. Isabella Stewart Gardner Museum, Boston,” *Modern Painters*, June 2006: 115-16.

“Michael Steiner,” *Modern Painters* July-August 2006: 109- 110.

“James Lee Byars,” *ArtUS* 14 (July-September 2006): 52-53.

“Frank Stella 1958,” Arthur M. Sackler Museum, Harvard University Art Museums, *ArtUS* 14 (July-September 2006): 45.

“AngloMania, Metropolitan Museum of Art,” *ArtUS* 15 (October-November 2006): 48-49.

“Jean-Étienne Liotard,” *ArtUS* 15 (October-November 2006): 50.

“High Times Hard Times. New York Painting 1967-1975. Weatherspoon Art Museum, Greensboro, North Carolina,” *ArtUS*, *ArtUS* . 16 (January-February 2007): 489

“Klee and America. The Phillips Collection,” *ArtUS*, 16 (January-February 2007): 58

“Cecily Brown. Des Moines Art Center, *ArtUS*, 16 (January-February 2007): 49.

“Morris Louis. Atlanta,” *Artforum*, January 2007: 256.

“Joseph Cornell, Smithsonian Museum,” *Artforum*, February 2007: 298-99.

“Marden; Scully. New York and San Francisco,” *Burlington Magazine*, CXLIX (February 2007): 131-32.

“Corpora: Bodies of Christ. Salander-O-Reilly, New York,” *ArtUS* 17 (March-April 2007): 44.

“Fred Sandback. Robert Irwin, New York,” *ArtUS* 17 (March-April 2007): 52-53.

A number of *ArtUS* reviews from this point onward are also on-line at www.artcritical.com/ a journal published by David Cohen.

“Saul Steinberg. Merlin James,” *ArtUS* 18 (May-June 2007): 62-63.

“Venice and the Islamic World 828-1797, The Metropolitan Museum of Art,” *ArtUS*, 19 (summer 2007): 56.

“Picasso, Braque and Early Film in Cubism, PaceWildenstein,” *ArtUS*, 19 (summer 2007): 48-49.

“Spencer Finch, MASS MoCA,” *Artforum*, October 2007: 276-77.

“The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection. Grey Art Gallery, NYU,” *Burlington Magazine*, November 2007: 806-7.

“Diana Cooper Museum of Contemporary Art Cleveland,” *Arforum* (September 2008): 295-6.

“In Praise of God. Anatolian Rugs in Transylvanian Churches 1500-.1750. Sakip Sabanci Museum, Istanbul,” *ArtUS*, 20 (Winter 2007): 8

“Encompassing the Globe: Portugal and the World in the 16th & 17th Centuries. Arthur M. Sackler Gallery,” *ArtUS*, 21 (2008): 43.

“Straddling East and West. Lin Yutang, A Modern Literatus, Metropolitan Museum of Art and Zhang Huan: Altered States, Asia Society, *ArtUS*, 21 (2008): 28-9.

“Martin Puryear. MoMA,” *Burlington Magazine* CL (February 2008): 138-9.

“Rackstraw Downes,” *ArtUs* 22 (Spring 2008): 30.

“Successive Approximation,” *ArtUs* 22 (Spring 2008): 49.

“painting then for now. Fragments of Ztiepolo at the Ca’ Dolfin. David Krut,” *ArtUS*, (Spring 2008): 54-55.

.

“McDermott & McGough, Irish Museum of Modern Art, Dublin,”
Artforum, (Summer 2008): 451.

“Ruth Root, Andrew Kreps,” *ArtUS*, forthcoming.

“Whitney Biennial and Carnegie International,” *Burlington Magazine*,
forthcoming.

“Tokyo. Oscar Oiwa. Museum of Contemporary Art, *Artforum*,
forthcoming.

“The Millenium of *The Tale of Genji*, The Museum of Kyoto,” *ArtUS*,
forthcoming.

“Dara Friedman. Musical. Gavin Brown’s Enterprise,” *ArtUS*,
forthcoming.

“Action/Abstraction. Pollock, de Kooning, and American Art, 1940-
1976. The Jewish Museum, New York,” *ArtUS*, forthcoming.

.

Art Catalogue Essays:

"Color in the Recent Work," Sean Scully. (Carnegie Institute)
(1985):22-7.

"They are simply there" . English/Danish (on Thomas Bang's
sculpture), *Northern Poles. Breakaways and Breakthroughs in Nordic
Painting and Sculpture of the 1970's and 1980's* (Blondal, Denmark:
1986):436-9.

"Frances Lansing," English/Italian.,(Galleria Schema, Florence: 1987):
9-14, 31-4.

"Harvey Quaytman's Recent Paintings,"(Galerie Nordenhake,
Stockholm: 1987).

reprinted (David McKee Gallery, New York: October 1988)

"Seven American Abstract Artists," (RuggerioHenis Gallery, New York: November 1988)

"James Hyde," (John Good Gallery, New York), October 1989.

"Critic-in-Residence," Maryland Art Place Critic's Residency Program 1991, pp. 7-10.

"Piet Mondrian and Sean Scully. Two political artists, " *Sean Scully . Prints from the Garner Tullis Workshop* (New York, 1991).

"Catherine Lee's Art," in German/English/French, Outcasts. Catherine Lee 20. (Lenbachhaus, München, Germany: Mai-5 Juli 1992): 4-27.

"Robert Mangold," (PaceWildenstein, October,1995).
Reprinted in part in *Adventures in Art: 40 Years at Pace* (PaceWildenstein, 2001): 512-13.

"Joseph Santore: Drawings," (New York Studio School, November, 1995).

"The Uses of Philosophy," David Rabinowitch. Box Trough Assemblages. Fluid Sheet Constructions 1963-64 (Galerie Rudolfinum, Prague, December, 1995): 107-121.

"Towards the Promised Land: the "Burning Bush" paintings of Maja Lisa Engelhardt," Burning Bush. Maja Lisa Engelhardt. New Paintings and Gouaches (D. C. A. Gallery, New York, 1996): 6-8.

"Sean Scully: il pittore della vita moderna/The Painter of Modern Life," English/Italian *Sean Scully* (Bologna: Galleria d'Arte Moderna,1996): 17-53.

"Awkward Grace. The Art of Bodo Korsig," (1997).

"Painting as Performance Art: The Case of Picasso," *Picasso. Graphic Magician. Prints from the Norton Simon Museum*, (Stanford University, 1998): 75-96.

“fractures/constructs: Shirley Kaneda. David Row a Dialogue between Shirley Kaneda and David Row” (Claremont Graduate University, 1997).

A portion published in different form as "Shirley Kaneda Interviewed by David Carrier," *Shirley Kaneda: New Paintings* (Feigen Contemporary, 1998).

"Joan Witek," (Wynn Kramarsky, 1997).

"Painting Abstractly," *After the Fall: Aspects of Abstract Painting since 1970* (Snug Harbor Cultural Center, 1997): 5-6.

"From linear clarity towards the painterly sublime; the development of Larry Poons," *Larry Poons* (Madrid: Galeria Metta, 2000).

Reprinted *Larry Poons: New Paintings* (New York: Salander-O'Reilly, 2001)

(Untitled), *Daris Dorosh: reweaving time* (A.I.R. Gallery, 2001 (originally 1984)): 26- 27.

“Willem de Kooning: The Artist as Artwriter,” *Willem de Kooning* (Vlaencia: Institut Valencià d’Art Modern, 2001), 30-53.

“Adrian Stokes: Art Writer and Painter,” *Adrian Stokes: Paintings* (New York: Salander-O’Reilly Galleries, 2002).

“The World All Aglow with Sensuous Color: Steven Harvey’s New Paintings,” Gallery Schlesinger, 2003

“Juan Uslé’s Abstract Art of Metamorphosis,” *Juan Uslé* (Madrid, 2003):35-42.

“Bill Beckley’s Recent Photographs,” *Bill Beckley* (Düsseldorf, 2003): 12-13.

“The Space Between Things,” *Liliane Tomasko* (Palma de Mallorca: Calle Pelaires, 2004), np.

“David Godbold’s Recent Drawings,” *Drawings* (Dublin: Kerlin Gallery, 2005): 5-15.

“Resisting the Medium: Graham Nickson’s Watercolors,” *Graham Nickson: Watercolors* (New York: Salander O’Reilly, 2007)

“Graham Nickson: Painting At the Beach,” *Graham Nickson: Private Myths* (Naples, Florida: Naples Museum of Art, 2007), 16-23.

“Birds in European Art: A very short five-part history,” *Volla Nituania. Nomeda & Gediminas Urbonas; Lithuanian Pavilion. 52 nd International Art Exhibitin la biennale di Venezia* (Berlin: Sernberg Pres, 2008): 26-35.

“A Wave of the Future-Five Abstract Painters,” *Unique Act*. Hugh Lane Gallery, Dublin (2008): 121-42.

Bill Beckley (in progress)

Steve Joy (Joslyn Art Museum, 2008)

“Andy Warhol’s Portraits,” (in progress)

“Richard Diebenkorn’s *Ocean Park Series*,” (in progress)

Commercial Art Catalogue Essays:

"Abstract Art Today," *Abstraction* (Carnegie-Mellon Univ. Pr, 1986):11-3.

"Michael Kessler," (Jack Tilton Gallery, New York: 1987): 3.

"David Rankin," (Ruggerio Gallery, New York), November, 1989).

"Warren Rohrer," (Locks Gallery, Philadelphia, PA , October 1993): 5-8.

"Nature is a Lie." *The Drawings of Alfred DeCredico, 1985-1993* (The Pittsburgh Trust for Cultural Resources, January 1994): 11-14.

“Making Their Mark. Works on Paper,” Meridian Gallery, Melbourne; Wan Fung Gallery, Beijing, 1995.

"Abstract Transcendental Landscape Painting: Kim Westcott in her Home Environment," *Kim Westcott* (Craftsman House, Sydney: 1998): 6-11.

"New New Painting and the History of American-Style Abstraction," *The New New Painters* (Flint Institute of Arts, 1999): 9-11.

The Landscape Paintings of Luigi Spagnol, (Brescia 2000).

Ryan Mendoza, “Painting Dead Souls: The Art of Ryan Mendoza,” *Ryan Mendoza* (Overbeck Gesellschaft: Lübeck, 2001): 13-18