

Jonathan Fineberg

CURRICULUM VITAE - FALL 2009

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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:

Director, Illinois at the Phillips at 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 faculty and a staff coordinator) 2006 -

Visiting Professor of Computer Science, *University of Illinois*, Urbana-Champaign, 2004-6.

Professor of Art History, *University of Illinois*, Urbana-Champaign, 1988-.

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.)

COURSES TAUGHT:

Large lecture surveys - Art Since 1940, Modern Art in Europe and the United States 1880 to 1940, European Expressionism, Introduction to Western Art - Renaissance to Modern, and Art Appreciation; *Seminars and graduate courses* – Chinese Painting Since the Cultural Revolution, 2 museum seminars leading to museum exhibitions and catalogues for the Krannert Art Museum (taught with Josef Helfenstein): Jacques Lipchitz and contemporary American drawings; Art, Mind, Conflict & Peace: the political dimensions of art; Sexuality and Space; Gerhard Richter's Practice of Painting; The Construction of the Postmodern Self; The Psychology of Art; the Practice of Art Criticism; Readings in Current Critical Theory; The Art of the 1950s; The Art of the 1970s; The Art of the 1980s; Robert Arneson and the California School; Earthworks; Topics in Contemporary Art; Topics in Early Modern Art; Art Between the Wars; The Writings of Harold Rosenberg; Contemporary Art and Politics; History, the Arts and Letters of the 20th Century (team taught at Yale); Connoisseurship in Contemporary Art (a course on collecting); Objects of Modernity (on site in the museums and in front of the architecture of Paris); Georgia O'Keeffe: Art and Life. Several of these courses were also team taught with colleagues: Buzz Spector (Chair of the Painting Program at Illinois), Gary Xu (Associate Professor East Asian Languages and Cultures), and Okwui Enwezor (Visiting Professor) and in computer science with Roy Campbell (Professor of Computer Science) and Kevin Hamilton (Associate Professor, Narrative Media) {The

latter course was written up in ACM *Technews* - Association for Computing Machinery - <http://www.acm.org/technews/articles/2005-7/0829m.html#item11>. Continuing supervision of doctoral dissertation students, normally 2-5 at a time.

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, and the Committee on Critical Research Initiatives, "Seedbed" Initiative, Art Committee for the Institute of Genomic Biology, Chancellor's Campus Aesthetics Committee, Arts Committee for the Institute for Genomic Biology, Art Committee for the College of Commerce. Various development projects for the University.

CURATORIAL EXPERIENCE:

Guest curator for: *99th Annual Exhibition of Contemporary Art* at the Maier Museum of Art at Randolph College, Lynchburg, Virginia, spring 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, University of 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, 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, U. of Ill., 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 Museum, U.I., 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, 1975.
N.E.A. curatorial intern, Busch-Reisinger Museum, Harvard, 1974-5.

COLLEGE ART ASSOCIATION ACTIVITIES:

Board of Directors of the College Art Association 1994-8 (elected by the membership).

Member of the *Millard Meiss Committee* 1996-8

Liaison to the Deputy Director General of UNESCO from the Collage Art Association, 1995-8.

Other CAA work during board term (1994-8): Advocacy and Development Committees, Committee on 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, Committee for the Frank Jewett Mather Award for Art Criticism, Art History Session Co-chair "Perspectives on Corporate Collections" (1997), Mentor for CAA Fellows Program, Committee for the Distinguished Lifetime Achievement Award for Art Writing (Chair, 2002-4).

Other CAA work prior to and after board term: Art History Session Co-chair "Art Without History," (triple session 1987), Artists' Session Chair "Issues of Intention," (1982), Artists' Session Chair "The Problem of Art Now," (1981), Chair of the board sponsored distinguished artists interviews (2000), Chair of the Award Committee for Lifetime Achievement in Art Writing (2003 & 2004), organizer of the Special Award for Lifetime Achievement for Rudolf Arnheim (2003), Nominating Committee for the Board of Directors (2004), Member of the Award Committee for Distinguished Body of Work in Art (2006-9), mentor for art history graduate student fellowship recipients recurrently since 1994, presenter on various sessions over the years & member since 1966.

THE PHILLIPS COLLECTION:

Member of the Board of Trustees since June 2005, 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:

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, *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, 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 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:

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 at the Beijing Film Academy on 20th century American art.

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)

Art Since 1940: Strategies of Being, 3rd edition, revised and expanded (Prentice-Hall, U.S.; Laurence King, London; Renmin University Press, Beijing, due 2010).

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). [A 500 page survey of postwar art in Europe and the United States.] 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)

"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)

(co-edited with Manuel Borja-Villel, Director, Museo Nacional Centro de Arte Reina Sofía, Madrid), *Museum Logics* (University of California Press, due 2010).

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.}

(co-edited 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)

- "Memory and Desire," in *Revision: Zhang Xiaogang*, exhibition catalogue (N.Y.: Pace Gallery, 2008).
- co-author with Simon Schama, *Christo and Jeanne-Claude: Over the River, A Work in Progress* (Köln: Taschen, 2008) [preface to the exhibition catalogue for The Phillips Collection, Washington, D.C., 2008].
- "What Kabakov Knows," in *Ilya Kabakov: On the 'Total' Installation*, catalogue for an exhibition at the Pushkin Museum, The Garage Center for Contemporary Culture, and the Center for Contemporary Art, Moscow (Bielefeld: Kerber Verlag, 2008).
- "The Kabakovs' Parables," in *Ilya & Emilia Kabakov* (Tufts University, Medford MA: 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*, exhibition catalogue (Krannert Art Museum, U. of Ill., 2001).
- "A Context for *The Boat of My Life*," in Ilya Kabakov: *Boat of My Life*, exhibition catalogue (Krannert Art Museum, U. of Ill., 1998), 4-50.
- "Humpty Dumpty's Proclamation...", the introductory essay to *Positions Available*, exhibition catalogue (Chicago: I-Space, U. of Illinois, 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*, exhibition catalogue (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*, exhibition catalogue (Krannert Art Museum, University of Illinois, 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," the main essay for the book *Christo: Surrounded Islands* (New York: Harry N. Abrams Inc., 1986), 21-33. [text reprinted as the introduction to *Christo: Surrounded Islands*, exhibition catalogue (Gunma, Japan: the Hara Museum, 1990).]
- "A Critical Examination of the Artists' Work from an International Perspective," in *An Australian Accent*, exhibition catalogue (New York: P.S.1, and Washington D.C.: the Corcoran Gallery, 1984), 24-30.
- "Alice Aycock's Impossibilism," in *Alice Aycock*, exhibition catalogue (Stuttgart, Germany: 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*, exhibition catalogue (Cambridge, Massachusetts: 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,"* commissioned by Sato & Associates, Littleton, Colorado, 2007.

Negotiated and drafted a document for the College Art Association: "Guidelines adopted by the College Art Association regarding the hiring by museums of Guest Curators, Exhibitors/Artists and Catalogue Essayists as Outside Contractors," 1996, published by the CAA on line at collegeart.org and in printed form, 2000.

The art historical section of the *Environmental Impact Statement for Christo's "The Gates, Project For New York,"* commissioned by Environmental Science Associates, San Francisco, California, 1980.

(ARTICLES)

"Celebrities on Campus": "Art Being the Only Reality: Interviewing Art Professor Fineberg," *Journal of the Beijing Film Academy*, No.74, issue 1 (2007/2): 16-19.

"American Art of the 20th Century" (transcription of a lecture), *Journal of the Beijing Film Academy*, No.74, issue 1 (2007/2): 8-15.

"Modernism and the Art of Children," *Chronicle of Higher Education* (Mar. 27, 1998): B8-9.

"Robert Rauschenberg's *Reservoir*," *American Art* (Spring, 1998): 84-8.

"The Innocent Eye," *Artnews* (April 1995): cover, 118-125.

"A Critic's Pick of the New York Galleries," *Harvard Magazine* (Sept.-Oct. 1985): 54-60.

"Tim Spelios at Rosa Esman," *Art in America* (Apr. 1984): 192-3.

"Jessica Weiss at New Math," *Art in America* (Mar. 1984): 163.

"Tracking the Avant Garde," *Harvard Magazine* (Jan.-Feb. 1984): 24-35.

"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 at the Old Town School," *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 and Modern Art Exhibitions...," *Art in America* (May/June 1975): 23-5.

"Kandinsky's Prints: Jugendstil to Bauhaus," *Art in America* (May/June 1974): 96-7. 1966-72, 18 newspaper reviews on art in: *The New York Times*, *The Boston Globe*, *The Chicago Daily News*, and *The Harvard Crimson*.

(FILMS)

Imagining America: Icons of 20th Century American Art, a two hour documentary film created by John Carlin, Jonathan Fineberg, and Hart Perry (N.Y.: Muse Film & Television, 2004), selected by the Corporation for Public Broadcasting for network-wide presentation on PBS through SCETV and the Corporation for Public Broadcasting, first aired December 28th, 2005.

THESE ARE SOME OF THE THINGS I AM CURRENTLY WORKING ON

1.

Robert Arneson's Irritable Subject, the first monograph on one of the most important artists in the history of art in California (University of California Press).

2.

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

3.

Alice Aycock, edited artist's writings and interviews with an introductory essay, (Princeton University Press and The Parrish Art Museum, E. Hampton and the Grey Art Gallery, NYU).

4.

Alice Aycock, a catalogue raisonnee, volume one: drawings 1968-2010 (Princeton University Press and The Parrish Art Museum, E. Hampton and the Grey Art Gallery, NYU).

5.

The Ineffable, the Unspeakable, and the Inspirational; a theory of visual thinking. The book will consist of three essays on the psychological dynamics of visual thinking, why works of art are important to society, and how art affects a viewer's social and political consciousness. The first is a revision of an *Artforum* article on Motherwell, the second is an essay on "Miró, Calder, and the Recovery of Childhood" first presented as a lecture for the Phillips Collection in Washington in 2005 in connection with their exhibition Calder/Miró, the third section on art and politics derives from notes for a course I taught jointly in the School of Art and Design and the Program on Arms Control, Disarmament, and International Security at the University of Illinois. Drafts of the first two chapters were read as the 2006 Annual Lucy Daniels Foundation Lectures on art and psychoanalysis.

6.

A book on Contemporary Chinese Art, co-authored with Gary Xu.

7.

Miscellaneous Shorter Essays