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## **FRANCES COLPITT**

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## **EDUCATION**

Ph.D. University of Southern California, Art History.  
M.A. University of Tulsa, Humanities.  
B.F.A. University of Tulsa, Painting.

## **PUBLICATIONS**

### **BOOKS**

*Abstract Art in the Late Twentieth Century*. Cambridge: Cambridge University Press, 2002.

*Minimal Art: The Critical Perspective*. Seattle: University of Washington Press, 1993; Ann Arbor: UMI Research Press, 1990.

### **CHAPTERS**

“Donald Judd;” “Sol LeWitt;” “Lawrence Weiner” (entries). In *Modern Art Museum of Fort Worth: Collection Highlights*. Fort Worth: Modern Art Museum of Fort Worth, 2019.

Aaron Parazette: “Remembering Next Summer, 2015” (entry). In *On Site: 50 Years of Public Art of the University of Houston System*. Ed. María C. Gaztambide. Scala Arts/Houston: University of Houston, 2019.

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"An Introduction [reprinted from *Sven Lukin: Paintings 1960-1971*] and A Supplement,"  
In *Sven Lukin*. Mexico City, Mexico: Zulu Press, 2019.

"Entertainment: Contemporary Art's Cure for Boredom," in title *Boredom Studies Reader*,  
ed. Michael Gardiner and Julian Haladyn (London: Routledge, 2016).

"Introduction," *Vernon Fisher*, Austin: University of Texas Press, 2010, 3-23.

"Introduction." *Sven Lukin: Paintings 1960-1971*, New York: Gary Snyder Project Space,  
2010, 7-8.

"Introduction." *Ed Moses*. Santa Fe: Radius Books, 2009, 17-20.

"Hard-Edge Cool." *Birth of the Cool: California Art, Design, and Culture at Mid-Century*. By  
Elizabeth Armstrong. New York: Prestel Publishing; Newport Beach: Orange  
County Museum of Art, 2007, 81-106.

"I See a Red Door . . ." *James Hayward: Works 1975 – 2007*, San Francisco: Modernism,  
2007, 7-27.

"The Formalist Connection and Originary Myths of Conceptual Art." *Conceptual Art:  
Theory, Myth, and Practice*. Ed. Michael Corris. Cambridge University Press, 2004,  
28-49.

"Minimalism," *Encyclopedia of Aesthetics*. Oxford University Press, 1998, 238-43.  
Revised as "Minimal Art," *Encyclopedia of Aesthetics*. Oxford University Press  
(2012).

## **ENTRIES (CATALOGUE)**

"David Novros," *American Art Since 1900*. Austin: Blanton Museum of Art, 2006, 228-31.

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## FEATURE ARTICLES

"John Currin: My Life as a Man, Dallas Contemporary," *Artillery* 14, no. 3 (Jan-Feb 2020): 40-41.

"Disappearing—California c. 1970: Bas Jan Ader, Chris Burden, Jack Goldstein,' Modern Art Museum of Fort Worth," *Artillery* (November 2019).

"Ed Moses: In Memoriam," *Artillery* (Mar=April 2018): 73-74.

"Melvin Edwards."

"The Thing: Where Sculpture Stops and Objects Begin," *Artillery* (Mar-Apr 2016): 28-30.

"An Appreciation: Chris Burden (1946-2015)," *Artillery* 9, no. 6 (July-Aug 2015): 54-55.

"Mexico Inside Out: Themes in Art" (feature review), *Artillery* (Jan-Feb 2014).

"An Appreciation: Chris Burden (1946-2015)," *Artillery* 9, no. 6 (July-August 2015): 54-55.

"Margarita Cabrera," *Art in America*.

"Chuck Ramirez: In Memoriam," *Art Lies*, no. 68 (2011).

"Space Explorers" [Park Place Gallery], *Art in America* (Feb. 2009): 61-64.

"Spatial Overtures: Report from Fort Worth" [*Declaring Space*], *Art in America* (Jan. 2008): 58-61.

"The Discipline of Nuance" [David Novros], *Art in America* (February 2007):136-39.

"Compound Pleasures" [Robert Rauschenberg], *Art in America* (December 2006): 98-105.

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- "Report from Santa Fe: A Slow Motion Biennial," *Art in America* (October 2006): 69-75.
- "Kiefer as Occult Poet," *Art in America* (March 2006): 104-11.
- "Dumb Painting: The End of Representation," *ArtLies* (Summer 2005): 14-19 (Guest editor for issue on painting).
- "Jessica Stockholder: A Merging of Mediums," *Art in America* (February 2005): 92-97.
- "Regionalism without Apology," *ArtLies* (Summer 2004), 34-37.
- "Report from Houston: Learning from Comics," *Art in America* (October 2003): 64-67.
- Co-author with Wendy Atwell, "Conversing on Criticism," *ArtLies* (Spring 2003): 24-27.
- "Revisiting Donald Judd," *Perla* (April-May 2003): 12-16.
- "Hans Hofmann: Thick and Thin," *Art in America* (December 2002): 102-03.
- "Report from San Antonio: Jewel in the Rough," *Art in America* (February 2002): 58-65.
- "Report from New Orleans: Southern Sensibilities," *Art in America* (November 2001): 58-63.
- "Criticism Reconsidered," *ArtLies* (Summer 2001): 4-6.
- "Report from Houston: Space City Takes Off," *Art in America* (October 2000): 66-75.
- "Donald Judd: Sin titulo," *El Cultural* (Madrid, 6 September 2000): 34-35.
- "Between Two Worlds" [Interview with John McCracken], *Art in America* (April 1998): 86-93 + cover.
- "Outtakes from the [Rothko] Chapel," *Art in America* (June 1997): 98-99.
- "Tracking Ed Moses," *Art in America* (Dec 1996): 78-83.

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"Contemporary Art Month," *Circa: The Texas Based Journal of Contemporary Art* (Fall 1995): 42-44.

"ArtPace," *ArtLies* (June-July 1995): 3-4.

"Report from Texas: Going Against the Grain," *Art in America* (April 1995): 42-47.

"On Site: Art to Eat [Meg Webster]," *Art in America* (Oct 1993): 72-73.

"Earthy Objects [Ken Price]," *Art in America* (Feb 1993): 98-101.

"Rauschenberg: In the Beginning," *Art in America* (April 1992): 126-29.

"Madeline O'Connor: The Form of Nature," *Artspace* (May-June 1992): 58-59.

"Roy Thurston: Palpable Surface/Elusive Depth," *Artspace* (Summer 1991): 57.

"The Shape of Painting in the 1960s," *Art Journal* (Spring 1991): 52-56.

"Space Commanders," *Art in America* (Jan 1990): 68-71.

"The Issue of Boredom: Is It Interesting?" *Journal of Aesthetics and Art Criticism* (Summer 1985): 359-65. Replies: Richard Lind, "Why Isn't Minimal Art Boring?" *JAAC* (Winter 1986); Derek Matravers, "Is Boring Art Just Boring?" *JAAC* (Fall 1995).

"Heizer's Extracts," *Art in America* (Nov 1984): 132-37.

"This Furniture Is Not To Be Sat On or Sit On My Sculpture," *LAICA Journal*, published by the Los Angeles Institute of Contemporary Art (Spring 1983): 66-70.

Co-editor, "History Repeats Itself: Excerpts from the "Los Angeles Community: Group Portrait," *LAICA Journal* (Winter 1982 & Fall 1983).

Editor and introduction, "Special Sculpture Issue," *LAICA Journal* (Spring 1982).

Co-author, "An Interview with Robbert Flick," *Afterimage* (Dec 1980): 10-11.

"John Eden," *LAICA Journal* (June-July 1980): 22-23.

"Painting: Americans in Paris," *LAICA Journal* (Feb-Mar 1980): 55-57.

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"The Photograph and the Photographed," *LAICA Journal* (Sept-Oct 1979): 46-51.

## CATALOGUE ESSAYS

Lukin

Wilcox

"Monochromatic Deception in James Hayward," in *James Hayward* (New York: Miles McEnery Gallery 2018), 5-9.

"Andrea Rosenberg: The Living Line," in *Andrea Rosenberg* (Dallas: Barry Whiter Gallery, 2018), n.p. (2 pp)

"Ed Moses: Forever Fresh," in *Master of Crazy Wisdom* (Telluride CO: Telluride Fine Art, 2018, 1-2.

"The Tao of Abstraction," in *Non-Objective: 14 Painters*. Telluride: Telluride Gallery of Fine Arts, 2017, 1-2.

"To Arrive at Balance and Luminosity," *Scot Heywood*. Santa Monica, CA: Pete and Susan Barrett Art Gallery, Santa Monica College, 2012, 3-9.

"Sarah Morris: Abstraction as Cultural Critique," *A Global Exchange: Geometric Abstraction Since 1950*, Buenos Aires: Museo de Arte Contemporaneo, 2012, 187-94.

"In and Out of the Studio," in *Under the Big Black Sun: California Art 1974-1981*. Los Angeles: Museum of Contemporary Art, 2011, 63-80.

"Ed Moses," *Ed Moses: New Works, The Crackle Paintings*, Santa Monica: Patrick Painter, 2012.

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"Life After the Death of Painting," *In Plain Sight*, Houston: McClain Gallery, 2012.

"Introduction," *Color Pictures*. Fort Worth: Fort Worth Contemporary Arts, The Art Galleries at TCU, 2012, 1-7.

"Marks and Movement: Development of Los Angeles Abstraction," *Marks and Movement: Five Los Angeles Painters*, Santa Monica, CA: Barrett Gallery, Santa Monica City College, 2011, 2-7.

"Chuck Ramirez," San Antonio: Blue Star Art Center, 2011, 3-5.

"Material Culture," in *Material Culture*. Fort Worth: Fort Worth Contemporary Arts, The Art Galleries at TCU, 2009.

"The Apogee of Abstraction," in *Fast Forward: Contemporary Collections for the Dallas Museum of Art*. Dallas: Dallas Museum of Art, 2007, 104-11.

"To Create a Space," *Wall Painting*. San Antonio: UTSA Art Gallery, 2005.

"In the Realm of the Pictorial," *Catherine Lee: Shards*. San Antonio: Southwest School of Art, 2004.

"Double Vision: Alicia Beach and Constance Lowe," *Double Vision*. Phoenix: Phoenix Art Museum, 2004.

"Myth, Religion, and Technology: A Short History of Light," *Glow: Aspects of Light in Contemporary American Art*. San Antonio: University of Texas at San Antonio Art Gallery, 2002.

"Linda Finnell," in *Linda Finnell [1948-1999]: Sometimes My Hand Has a Mind of Its Own*, Dallas: Meadows School of the Arts, Southern Methodist University, 2000.

"Monument on the survival of Mrs. Reppin," *Dan Flavin: The Architecture of Light*. New York: Guggenheim Museum/Berlin: Deutsche Guggenheim Berlin, 1999.

*Madeline O'Connor*. Corpus Christi: Art Museum of South Texas, 1999.

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"Color and Sculpture: A Capricious Affair," *Chromaform: Color in Sculpture*. San Antonio: Art Gallery, University of Texas at San Antonio, 1998; dist. University of Washington Press.

"On the Road to Gloville," *Hills Snyder: Gloville*. Luxembourg: Casino Luxembourg, 1998.

"Space > Work > Space," *SPACE: architecture + installation*. Arlington, TX: Arlington Museum of Art, 1997.

*Color + Spirit: Madeline O'Connor and Nancy O'Connor*. San Antonio: Blue Star Art Space, 1997.

*1997 Core Fellows Exhibition*. Houston: Glassell School, Museum of Fine Arts, 1997.

*Texas Abstract: New Painting in the Nineties*. San Antonio: ArtPace, 1995.

"Floating...," *Vernon Fisher: Swimming Lesions*. San Antonio: Blue Star Art Space, 1995.

*In Plain Sight: Abstract Painting in Los Angeles*. San Antonio: Blue Star Art Space, 1994.

*Mapping*. San Antonio: UTSA Art Gallery, 1994.

*Embraceable You*. Sarasota: Ringling School of Art Selby Gallery, 1994.

"Past and Present Moments of Conceptual Art: The Breadth of Knowledge," *Knowledge:*

*Aspects of Conceptual Art*. University Art Museum, University of California, Santa Barbara, 1992.

*Robert Tiemann and Annabelle & Robert Tiemann*. San Antonio: Blue Star Art Space, 1992.

"The Optimistic Object: L.A. Art in the 1960s," *Finish Fetish: L.A.'s Cool School*. Fisher Gallery, University of Southern California, 1991.

"John Baldessari," *A L.A. Pop in the Sixties*. Newport Harbor Art Museum, 1989.



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"John Baldessari," *Forty Years of California Assemblage*. University of California, Los Angeles, 1989.

"Abstraction at Eighty: Theory and Experience of Painting," *Abstract Options*. University of California, Santa Barbara, University Art Museum, 1989.

*Mark Lere: New and Selected Work*. Los Angeles: Museum of Contemporary Art, 1985.

"A Conversation between Jud Fine, Frances Colpitt and Michael Smith," *Jud Fine*. Municipal Art Gallery, Los Angeles, 1985.

"Ed Moses," *1984 First Newport Biennial: Los Angeles*. Newport Harbor Art Museum, 1984.

"Abstract Painting," *Changing Trends: Content and Style*. Laguna Beach Museum of Art, 1982.

*Peter Lodato*. Pasadena: Baxter Gallery, California Institute of Technology, 1981.

## **BROCHURES**

"Ronald Watson: The Geometer's Vision," in *Ronald Watson*, Fort Worth: The Art Galleries at TCU, 2012.

*Skin Freak: Edith Baumann, Darcy Huebler, Aaron Parazette, John Pomara*, TCU/FWCA, 2010.

*Bandy: Sharon Engelstein and Aaron Parazette*. Tampa: University of South Florida Museum of Contemporary Art, 2002.

*Yunhee Min: Events in Dense Fog*. Los Angeles: Luckman Gallery, California State University, 2002.

*Cynthia Lin*. Dallas: Meadows Museum, Southern Methodist University, 2000.

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*Nancy Rubins 97.1.* San Antonio: ArtPace, 1999.

*Gary Schafer: Painted Pictures.* Art Gallery, University of Texas at San Antonio, 1997.

*Helen Altman.* Beaumont: Museum of Southeast Texas, 1997.

*New Works: 96.3: Esko Manikko, Xu Bing, Franco Mondini.* San Antonio: ArtPace, 1997.

*New Works: 96.2: Dorothy Cross, Lewis deSoto, Alex de Leon.* ArtPace, 1997.

*Synthesis and Subversion: A Latino Direction in San Antonio Art,* Art Gallery, University of Texas at San Antonio, 1996.

*Art Guys: Goods and Services.* San Antonio: Blue Star Art Space, 1996.

*New Works: 95.2: Tracy Moffatt, Jun Hatsushiba, Joe Daun.* ArtPace, 1995.

*New Work for a New Space* (interviews with Annette Messenger and Jesse Amado).  
ArtPace, 1995.

*Constance A. Lowe: Appetite for System.* San Antonio: Rose Amarillo, 1994.

*Photography or Not.* San Antonio: Blue Star Art Space, 1993.

## **REVIEWS (SELECTED)**

"Mexico Inside Out," *Artillery* (January 2014).

"Margarita Cabrera: Tally Dunn," *Art in America* (March 2015): 163.

"Tommy Fitzpatrick at Holly Johnson," *Art in America* (Feb. 2013: 109-10. Reprinted in  
*Tommy Fitzpatrick: Electric Labyrinth* (Dallas: Holly Johnson Gallery, 2013).

"Adam McEwen: Goss-Michael Foundation," *Art in America* (October 2012): 180-81.

"Ed Ruscha," *ArtUS* no. 31 (2011): 44-45.

"Thomas Glassford," *ArtUS* no. 31 (2011): 104.

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- "Susan Rothenberg: Modern Art Museum," *Art in America* (Feb. 2010): 121-22.
- "Constructivist Spirit and Small Abstract Painting," *Art Lies* (Fall-Winter 2010): 84-85.
- "Jeff Elrod," *artUS* 2 (2009): 101.
- "Andy Warhol: Modern Art Museum of Fort Worth," *Art Lies* (Spring 2010).
- "Texas Biennial," *Art in America* (June-July 2009): 207.
- "Ranjani Shettar: Modern Art Museum of Fort Worth," *Art in America* (May 2009).
- "On Kawara," *artUS* (Fall/Winter 2008): 77.
- "Robert Wilhite: Barry Whistler Gallery," *Art in America* (Jan 2009): 118.
- "James Drake," *artUS* (Spring 2008).
- "Daniel Bozkhov at UNT Art Gallery," *Art in America* (Dec 2007): 165.
- "John M. Miller at Margo Leavin," *Art in America* (Nov 2007): 228.
- "Black Light/White Noise at the Contemporary Arts Museum," *artUS* (Winter 2007): 58-59.
- "WACK!" *ArtLies* (Summer 2007): 97-98.
- "Pretty Baby," *artUS* (May-June 2007): 4-5.
- "Andy Moses at McClain Gallery," *Art in America* (Mar 2007): 184-85.
- "The Modern West," *artUS* (Mar-Apr 2007): 62-63.
- "John Wilcox," *artUS* (Jan-Feb 2007): 51.
- "Richard Tuttle," *ArtLies* (Fall 2006): 94.
- "Darcy Huebler at Inman Gallery," *Art in America* (Nov 2006): 215-16.
- "Robert Ryman," *artUS* (July-Sept. 2006): 62-63.

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"John Pomara at the Dallas Center for Contemporary Art," *Art in America* (Sept. 2006): 172.

"Scott Barber," *artUS* (May-June 2006): 57.

"Kaz Oshiro at Rosamund Felsen," *Art in America* (April 2006): 169.

"Linda Besemer," *artUS* (March-April 2006): 4.

"Symbiotic," *artUS* (Dec – Feb 2006): 53.

"Robert Terry at Eugene Binder," *Art in America* (Oct 2005): 187-88.

"Daniel Joseph Martinez," *artUS* (July – Sept 2005): 47.

"Kenneth Noland," *artUS* (May-June 2005): 54-55.

"Joey Fauerso, Lordy Rodriguez, Hills Snyder," *artUS* (March-April 2005): 55.

"Robert Smithson at MOCA," *artUS* (Jan – Feb 2005): 56-57.

"Aaron Parazette at the Contemporary Arts Museum," *Art in America* (Feb 2005): 136-37.

"Terry Allen at LA Louver and the Santa Monica Museum," *Art in America* (Nov 2004): 187-88.

"A Minimal Future?" *artUS* (Sept-Oct 2004): 4-5.

"George Ohr and Kenneth Price," *artUs* (May-June 2004): 53.

"Kim Jones at ArtPace," *Art in America* (June 2004): 187-88.

"Susie Rosmarin," *artUS* (April-May 2004): 49.

"Sudden," *ArtLies* (Winter 2004): 94.

"James Rosenquist," *artUS* (Nov-Dec 2003), 46-47.

"Aaron Parazette," *artUS* (Nov-Dec 2003), 44.

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- "Liz Ward at Dunn and Brown," *Art in America* (Dec 2003), 114.
- "Melissa Longenecker at Sala Diaz," *Art in America* (May 2003).
- "Paul Horn at Texas Gallery," *Art in America* (Feb 2003): 122.
- "Mark Bradford at Finesilver," *Art in America* (November 2002): 165.
- "Roy Dowell at Finesilver," *Art in America* (Feb 2002): 132.
- "Miles Coolidge at ACME," *Art in America* (October 2001): 171-72.
- "Beau Monde: Toward a Redeemed Cosmopolitanism," *ArtLies* (Summer 2001): 82-83.
- "Emily Joyce at Inman," *Art in America* (Sept 2001): 160.
- "Allen Ruppertsberg at ArtPace," *Art in America* (March 2001): 140.
- "Susie Rosmarin at Texas Gallery," *Art in America* (Dec 2000): 128.
- "Todd Brandt at Finesilver," *Art in America* (Oct 2000): 176-77.
- "Vernon Fisher at the Glassell School of Art," *Art in America* (June 2000): 131-32.
- "Meg Langhorne at Sala Diaz," *Art in America* (May 2000): 173.
- "Kori Newkirk at Rosamund Felsen," *Art in America* (April 2000): 165.
- "Jesse Amado and Donald Moffett at Finesilver," *Art in America* (March 2000): 137.
- "Chris Sauter at ArtPace," *Art in America* (Feb 2000): 136.
- "Kevin Appel at Angles," *Art in America* (Feb 2000): 137.
- "Charles LaBelle at Lemon Sky," *Art in America* (Jan 2000): 126.
- "John M. Miller at Patricia Faure," *Art in America* (Oct 1999): 173-74.
- "New Works at ArtPace," *Art in America* (Oct 1998): 143.

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- "Kirk McCarthy at Inman," *Art in America* (July 1998): 102.
- "Jackie Tileston at Lawing," *Art in America* (May 1998): 133-34.
- "Hamish Fulton at Texas Gallery," *Art in America* (Jan 1998): 104.
- "Robert Montgomery at ArtPace, *ArtLies* (Fall 1997): 50-51.
- "Robert Montgomery at Inman," *Art in America* (Sept 1997): 116.
- "Aaron Parazette at Texas," *Art in America* (July 1997): 98-99.
- "Hills Snyder at Austin Museum of Art," *Art in America* (Feb 1997): 109.
- "Sharon Engelstein at Texas Gallery," *Art in America* (Oct 1996): 125.
- "Bill Davenport at Inman," *Art in America* (March 1996): 105-06.
- "The Art Guys at the Contemporary Arts Museum," *Art in America* (Nov 1995): 122-23.
- "Al Souza at Martin-Rathburn," *Art in America* (Sept 1995): 115-16.
- "Helen Altman at Barry Whistler," *Art in America* (June 1995): 110.
- "Susan Crile at the Blaffer Art Gallery," *Art in America* (Oct 1994): 143.
- "Terry Allen and James Drake at Blue Star Art Space," *Art in America* (Oct 1994): 144.
- "Mark Hansen," *Circa: The Texas Based Journal of Contemporary Art* (Winter 1994): 36-37.
- "Dani Tull at Kim Light," *Art in America* (Nov 1993): 137.
- "Thomas Glassford at Moody Gallery," *Art in America* (Sept 1993): 119.
- "Houston: On the Scene," *Artspace* (Mar-Apr 1993): 88-89.
- "Jean Behnke at Women & Their Work," *Art in America* (Jan 1993): 109-10.
- "John Knight at Richard Kuhlenschmidt," *Art in America* (July 1992): 115-16.

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"Jene Highstein at the Art Museum of South Texas," *Art in America* (Jan 1992): 124.

"Vernon Fisher at Barry Whistler," *Art in America* (Dec 1991): 122-23.

"Ed Ruscha at the Museum of Contemporary Art," *Art in America* (Oct 1991): 163-64.

"James Hayward at Ace Gallery," *Art in America* (June 1991): 156.

"Gregory Mahoney at Angles," *Art in America* (Oct 1990): 221-23.

"William Dwyer at Kiyo Higashi," *Art in America* (Sept 1990): 205.

"Guy Williams at Kiyo Higashi," *Art in America* (June 1990): 183-84.

"David Bunn at the L. A. County Museum," *Art in America* (Jan 1990): 169.

"Rudolf Schwarzkogler at Burnett Miller," *Art in America* (Dec 1989): 180-81.

"Fred Fehlau at Newport Harbor," *Art in America* (Nov 1989): 203-04.

"David Novros at Hoffman," *Art in America* (May 1989): 205.

"Ron Linden at Ovsey," *Art in America* (May 1989): 204-05.

"Ulrich Ruckriem at Hoffman Borman," *Art in America* (Nov 1988): 187.

"Alan Wayne at Newspace," *Art in America* (June 1988): 168-69.

"Scot Heywood at Newspace," *Art in America* (Jan 1988): 144-45.

"Tomoharu Murakami at James Corcoran," *Art in America* (Nov 1987): 189.

"Edith Baumann-Hudson at Newspace," *Art in America* (June 1987): 163.

"Kenneth Capps at Saxon-Lee," *Art in America* (May 1987): 189-91.

"John M. Miller at New City," *Art in America* (Jan 1987): 141.

"John McCracken at Flow Ace," *Art in America* (Jan 1986): 141.

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"Ed Moses at L.A. Louver," *Art in America* (Dec 1985): 134.

"Peter Lodato at Burnett Miller," *Art in America* (Sept 1985): 145.

## **BOOK REVIEWS**

"*Art Czar: The Rise and Fall of Clement Greenberg*," *ArtLies* (Summer 2006): 123.

"Dugout by Terry Allen," *Great Plains Quarterly* (Summer 2006): 227.

"*De Kooning: An American Master and Jack Goldstein and the Cal Arts Mafia*," *ArtLies* (Fall 2005): 116-17.

"*Minimalism* by James Meyer," *CAAReviews/on-line* (Nov 2000).

"*Contemporary Art in Southern California* by Mark Johnstone," *CAAReviews/on-line* (Feb 2000).

"Book Reviews: Looking West," *Art Journal* (Winter 1997): 88-90.

## **NEWS STORIES**

"Ed Moses in Memoriam," *Artillery* (Mar-Apr 2018): 13-14.

"Chuck Ramirez: In Memoriam," *Art Lies* (Spring-Summer 2011).

"Donald Judd Session," *CAA News* (May 2008): 6.

"Hooping Art Up in San Antonio," *Art in America* (May 2003): 47.

"Legal Victory for San Antonio Nonprofit," *Art in America* (July 2001): 19.

Franklin Sirmans (interview by). "Cityscape San Antonio," *Flash Art* (Summer 1998): 111.

"Rauschenbergs Seized, Then Returned," *Art in America* (May 1998): 29.



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"Novros Fresco On the Move," *Art in America* (April 1998): 29.

Dominique de Menil obituary, *Art in America* (Feb 1998): 120.

"Arts Funding Slashed in San Antonio," *Art in America* (Nov 1997): 27-29.

Clement Greenberg obituary, *International Assoc. of Art Critics Newsletter* (Nov 1994).

## COMMERCIAL CATALOGUES

"Introduction," *James Hayward: Monster of Monochrome*. Los Angeles: Mandarin Press, 2006.

*Jackie Tileston: Heterotopia*. Chicago: Zg Gallery, 2005.

*Sam Erenberg*. Santa Monica, CA: Craig Krull Gallery, 2004.

"Interview with Ed Moses," *Ed Moses*. Venice, CA: L.A. Louver Gallery, 2000.

*Antonio Murado*. San Antonio: Finesilver Gallery, 2000.

"Play it Again, Sam," *Serial Imagery*. Barry Whistler Gallery, Dallas, 1997.

*Dennis Hollingsworth*. Santa Monica, CA: Smart Art Press and Bennett Roberts, 1996.

*Madeline O'Connor*. Houston: Moody Gallery, 1994.

*Edith Baumann-Hudson*. Stuttgart: Galerie Beatrix Wilhelm, 1993.

*Annabelle and Robert Tiemann*. Belgium: Dhont Dhaenens Museum, 1991.

*Absolute Contemplation*. Los Angeles: Newspace Gallery, 1990.

*John M. Miller*. Santa Monica, CA: Fred Hoffman Gallery, 1989.

*Ed Moses*. Venice, CA: L.A. Louver Gallery, 1988.

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## PAPERS

"The New Formalism: Abstract Painting at the Turn of This Century," keynote address, American Society for Aesthetics, Rocky Mountain Division Annual Meeting, Santa Fe, NM, 2002.

"Measurement of Space Through Planes of Color," keynote address, Donald Judd Estate Symposium, New York City, 1997.

"Industrial Fabrication in Minimal Art," CAA Annual Meeting, Boston, 1996.

## EXHIBITIONS ORGANIZED

*Color Pictures*, TCU/FWCA, 2012. Catalogue included essays by graduate students in graduate art history seminar, Photography In/As/Not As/Art.

*Skin Freak: Edith Baumann, Darcy Huebler, Aaron Parazette, John Pomara*, TCU/FWCA, 2010. Traveled to Inman Annex, Houston, 2011.

*Material Culture*, curator, Art Galleries at TCU: Fort Worth Contemporary Arts, 2008. Review: Noah Simblist, "Material Culture," *Art Lies*, Summer 2008.

*ether*, collaborative exhibition with Terri Thornton, Testsite, Austin, 2008. Review: Nikki Moore and Kim & Ryan Battle, "Testsite 08.1 Ether," *The Austin Chronicle*, 15 February 2008.

*Wall Painting*, curator, UTSA Art Gallery, 2005 (catalogue and video documentary). Supported by a grant from the Elizabeth Firestone Graham Fdn. Preview: Catherine Walworth, "Wall Flowers," *SA Current*, 11-17 August 2005, 16. Reviews: Dan R. Goddard, "Walls Come to Life in UTSA Exhibit," *San Antonio Express-News*, 14 October 2005; Jennifer Jankauskas, "Wall Painting at UTSA Gallery," *Glasstire.com*, 14 October 2005.

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*Alicia Beach and Constance Lowe: Double Vision*, curator, Phoenix Art Museum, 2004 (catalogue).

*Graphic Eloquence: Paintings by Jeff Elrod and Steve Roden*, UTSA Satellite Space, 2003.

*Glow: Aspects of Light in Contemporary American Art*, curator, UTSA Art Gallery, 2002 (catalogue and tour 2002-2003). Supported by a grant from the Texas Commission on the Arts. Review: Dan R. Goddard, "Curator Sees the Light of Our Times," *San Antonio Express-News*, 25 August 2002.

*Not Your Father's South Texas: New Abstract Painting in San Antonio*, co-curator, Purple Orchid Gallery, Dallas; UTSA Art Gallery, 2001 (brochure). Reviews: Mike Daniel, "San Antonio Abstract Painters," *Dallas Morning News*, 13 April 2001; Dan R. Goddard, "Not Your Father's Strays from Typical Abstract," *San Antonio Express-News*, 3 November 2001; John Ewing, "Road to Abstraction," *SA Current*.

*Neo-Rococo*, curator, UTSA Art Gallery, 2000. Reviews: Dan Goddard, "Girly Art Challenges Stereotypes," *San Antonio Express-News*, 14 April 2000; Wendy Atwell, "Neo-Rococo," *ArtLies*, Spring 2000.

*Chromaform: Color in Sculpture*, curator, UTSA Art Gallery, 1998. Supported by a grant from the Elizabeth Firestone Graham Foundation (catalogue and tour 1998-2000). Reviews: Roger Welch, "Not Set in Stone," *San Antonio Express-News*, 9 October 1998; Arend C. Zwartjes, "Chromaform," *ArtLies*, Fall 1998; Mike Daniel, "Pigments of their Imaginations," *Dallas Morning News*, 20 Nov. 1998; Suzanne Akhtar, "Contemporary Art by Way of the Discount Store," *Ft Worth Star-Telegram* 6 Dec. 1998; Marina Walker, "Color My World," *Santa Barbara News Press*, 17 Dec 1999; Lindsay Rust, "Walk on the Child's Side," *The Independent* (Santa Barbara), 24 Nov 1999. Preview: Jen Graves, "Coloring Between the Lines: Bright Artists Show Work in Chromaform," *Denton Record-Chronicle*, 29 October 1998.

*Synthesis and Subversion: A Latino Direction in San Antonio Art*, curator, Art Gallery, University of Texas at San Antonio, 1996 (brochure).

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*Morph: Metamorphosis and Biomorphism in Contemporary Sculpture*, curator, Blue Star Art Space, San Antonio, 1996 (brochure). Review: Dan Goddard, "Morph Softens Blue Star's Hard Edges," *San Antonio Express-News*, 18 February 1996.

*Texas Abstract: New Painting in the Nineties*, curator and essayist, ArtPace, A Foundation for Contemporary Art, 1995 (catalogue and tour 1995-97). Reviews: Dan Goddard, "Abstract Art Eschews Emotion," *San Antonio Express-News*, 26 November 1995; Charles Dee Mitchell, "Of-This-World Abstracts at the Mac," *Dallas Morning News*, 10 February 1996; Dick Davison, "Texas Abstracts," *ArtLies* (June-September 1996): 46-48.

*THE HOME SHOW*, curator and essayist, UTSA Art Gallery, 1995 (catalogue). Review: Dan Goddard, "Art from the Home Front," *San Antonio Express-News* (23 July 1995). Interview: KSTX radio (8 August 1995).

*In Plain Sight: Abstract Painting in Los Angeles*, curator and essayist, Blue Star Art Space, San Antonio, 1994. Supported by a grant from the Lannan Foundation (catalogue). Review: Dan R. Goddard, "Into the Void, Plainly," *San Antonio Express News* (9 October 1994).

*Mapping*, curator and essayist, Art Gallery, University of Texas at San Antonio, 1994 (catalogue and tour 1994-95). Reviews: Dan R. Goddard, "Show Explores Artists' Visions Through Maps," *San Antonio Express-News* (26 April 1994); Jessica DeLeon, "Reshaping the Globes," *Denton Record Chronicle* (25 September 1994); Janet Kutner, "Folding Maps into Art," *Dallas Morning News* (9 October 1994); Wade Wilson, "Mapping," *Circa* (Winter 1995); Joan Crowder, "'Mapping': Getting there is half the fun," *Santa Barbara News-Press* (5 May 1995).

*Sharon Engelstein: Blushes and Busts*, curator, UTSA Satellite Space, 1994.

*Knowledge: Aspects of Conceptual Art*, co-curator with Phyllis Plous, University Art Museum, University of California, Santa Barbara, 1992. Supported by the Andy Warhol Foundation for the Visual Arts (catalogue and tour). Preview: Joan Crowder, "What a Concept! Experimental Art in UCSB Show," *Santa Barbara News-Press* (3 Jan 1992). Reviews: Christopher Knight, "An Ambitious Collection of

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Conceptualism," *Los Angeles Times* (11 Jan 1992); Joan Crowder, "'Knowledge': Hey, What's the Idea?" *Santa Barbara News-Press* (17 Jan 1992); Jeff Abshear, "The Look of Things," *The Independent* (13 Feb 1992); David Bonetti, "Conceptual Art: What a Concept!" *San Francisco Examiner* (15 April 1992); Susan Kandel, "The Presence of Absence..." *Art Issues* (June 1992); Suvan Geer, "Facing Reality," *Artweek* (4 June 1992).

*Robert Tiemann and Annabelle & Robert Tiemann*, curator and essayist, Blue Star Art Space, San Antonio, 1992 (catalogue). Reviews: Steve Bennett, "20 Years of Tiemann," *San Antonio Light* (7 Feb 1992); Dan Goddard, "Survey Charts 20 Years of Tiemann's Art," *Express-News* (16 Feb 1992).

*Donald Judd*, co-ordinator, Blue Star Art Space, San Antonio, 1992.

*Madeline O'Connor: Fractured Earth*, co-ordinator, UTSA Art Gallery, University of Texas at San Antonio, 1992.

*Finish Fetish: L. A.'s Cool School*, guest curator for Museum Studies Program, University of Southern California, 1991 (catalogue). Previews: Deanne Stillman, "Surf's Up Again," *New York Times* (2 Sept 1990); Meg Sullivan, "'60s Movement Secure in Return," *Daily News* (8 Mar 1991). Reviews: William Wilson, "A Study in Plastic in 'Finish Fetish,'" *Los Angeles Times* (22 March 1991); Greg Schneider, "Only Skin Deep/Finish Fetish: L.A.'s Cool School at USC's Fisher Gallery," *Artweek* (4 April 1991); Christopher Knight, "From Out West and the 'Cool School,'" *L.A. Times* (14 Apr 1991).

*Abstract Options*, co-curator with Phyllis Plous, University Art Museum, University of California, Santa Barbara, 1989 (catalogue and tour). Supported by grant from the NEA. Reviews: Suzanne Muchnic, "Two Reviews of the 'Revival' of the Abstract," *Los Angeles Times* (24 Jan 1989); Joseph Woodard, "Contemplations of Quiet Strength," *Artweek* (18 Feb 1989); Michael Bonesteel, "My-o, me-o, Neo-Geo!," *Pioneer Press* (13 April 1989).

*Constructed Metal: Modern Sculpture*, curator and essayist, College of Creative Studies, University of California, Santa Barbara, 1984 (brochure). Review: Richard Ames,

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"UCSB Sculpture Exhibit is Well Worth a Visit," *Santa Barbara News-Press* (21 Jan 1984).

*Independent Contemporary Exhibition*, curator and essayist, Los Angeles, 1982. (catalogue).

## TEACHING

Texas Christian University: Professor and Deedie Potter Rose Chair of Art History, 2005-present.

University of Texas at San Antonio: Professor, 2003-2005; Assoc. Prof., 1994-2003; Assist. Prof., 1990-1994.

University of California, Los Angeles: Visiting Professor, Spring quarter 1999.

University of Southern California: Visiting Assistant Professor, 1988-1990; Summer 1987, Summer 1988.

University of California, Santa Barbara: Visiting Assistant Professor, 1986 – 88; Visiting Lecturer, 1982-85.

Cornell University: Visiting Assistant Professor, 1985-86.

Art Center College of Design, Pasadena: Instructor, 1981, 1982.

**RECENT UNDERGRADUATE COURSES**: Introduction to Visual Culture, Art Since 1965, Art of the 1960s, 20<sup>th</sup> Century Abstraction, Seminar in Critical Theory

**RECENT GRADUATE SEMINARS**: Museum Seminar: *Disappearing—California c. 1970*; The Postmodern Body, The Future of the Avant-Garde; Photography In/As/Not As/Art; Color: Theory, History, Sensibility; Theories of Beholding: Optical Formalism to Relational Aesthetics; Representation in Contemporary Painting; Conceptual and Postconceptual Art; Installation Art; Research Methods; Art Gallery and Museum

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Practices; Critical Issues of the 1990s; Non-Static Media; Theatricality and the Sublime; Clement Greenberg and Modern Criticism; Marcel Duchamp; Andy Warhol; Edouard Manet

### **PROFESSIONAL ACTIVITIES (RECENT SELECTED)**

Corresponding Editor, *Art in America*, 1988-present.

Contributors Board, *artUS*, 2003-2013.

Advisory Committee, *California Culture, 1969-1980: Pluralism in the Postmodern Era*, Museum of Contemporary Art, Los Angeles.

Mentor, Oklahoma Art Writing and Curatorial Fellowship Program, Oklahoma City, 2010

Juror, Texas Prize, Arthouse, Austin, 2007.

Juror, *EXPO 2007*, 500-X Gallery, Dallas, 2007.

Core Fellowship Selection Committee, Museum of Fine Arts, Houston, 2006.

Chair, Department of Art and Art History, UTSA, 2002- 2005.

Graduate Advisor, MA in Art History, UTSA, 1994-2005.

Chair, Graduate Studies in Art History, 1996-2002.

Short-term Visiting Critic/Professor: University of Houston, 1998, 2002; University of Illinois, Champaign-Urbana, 1998; Ohio State University, 2 weeks, Fall 1995.

Visiting Critic, Core Program, Glassell School of Art, Houston, 1997, 2001, 2006, 2008.

Frank Jewett Mather Award Committee, College Art Association, 1993-96; Chair, 1994-96.

Publications Editor/Consultant, ArtPace, San Antonio, 1996-97.

Correspondent, *Artspace*, 1992-93.

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Board of Directors, Blue Star Art Space, San Antonio, 1991-1997.

Visual Arts Committee, University of California, Santa Barbara, 1986-88.

Advisory/Editorial Committee, *LAICA Journal*, Los Angeles Institute of Contemporary Art, 1983-84.

### **LECTURES (SELECTED)**

"Odita Donald Odili," Contemporary Arts Museum, Houston, 2010.

"Abstract Classicism: LA Painting in the 1950s and Beyond," Blanton Museum of Art, University of Texas, 2009.

"Painting, Seriously: Abstraction in Southern California," Dept. of Art & Art History, UTSA, 2009.

"Francesca Fuchs: Solo Exhibition," Contemporary Arts Museum, Houston, 2007.

"*Wall Painting*," Tuesday Evening series, Modern Art Museum of Fort Worth, 2005.

"Point of Contact: The Americanization of Surrealism," McNay Art Museum, 2004.

"Glow: Aspects of Light in Contemporary American Art," Arthouse, Austin, 2002;  
University of North Texas Art Gallery, Denton, 2003.

"What Abstraction is Now," Glassell School of Art, Houston, 2001.

"Seymour Lipton," McNay Art Museum, San Antonio, 2001.

"Formalism's Revenge: Contemporary Abstract Painting," University of Georgia, Athens, 2000.

"Texas After the End of Regionalism," University of Memphis, 2000.



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“Chromaform: Color in Sculpture,” University of North Texas Art Gallery, Denton, 1998; Sonoma State University Art Gallery, Rohnert Park, CA, 1999; Ulrich Museum, Wichita State University, 2000.

“Contemporary Abstract Painting,” University of Illinois, Champaign-Urbana, 1998.

“Ed Moses Retrospective,” MOCA, Los Angeles, 1996.

“Texas Abstract,” Texas A&M University, 1996; Museum of the Southwest, 1997; Wayland Baptist University, 1997; Tyler Museum of Art, 1998.

“Texas Art: Beyond the Predictable,” Wexner Center for the Arts, Columbus, OH, 1995.

“Observations: Messenger, Gonzalez-Torres, Amado,” Pace Roberts Foundation for Contemporary Art, San Antonio, 1995

“Mapping,” University of North Texas, Denton, TX, 1994; Art Museum of South Texas, Corpus Christi; Nevada Institute for Contemporary Art, Las Vegas, 1995.

“Appropriation in Contemporary Art,” in conjunction with “Copyright vs. Creativity,” San Antonio College, 1994.

“New American Talent,” Laguna Gloria Art Museum, Austin, TX, 1993.

“Reading Minimalism,” in conjunction with John McCracken Retrospective, Newport Harbor Art Museum, 1987.

“The Legacy of John McLaughlin: Abstract Painting in L.A.,” Cornell University, 1986.

“Malevich’s Designs for ‘Victory Over the Sun,’” Symposium, Cornell University, 1986.

“Frances Colpitt and Mark Lere in Conversation,” MOCA, Los Angeles, 1985.

“New Abstraction in Los Angeles,” University of Tulsa, 1985.

“Robert Ackerman’s Paintings: Abstraction and the Sublime,” Contemporary Arts Forum, Santa Barbara, 1984.

“A Tactical Suspension of Formalism: Conceptual Art in the Seventies,” Santa Barbara Museum of Art, 1984.

“A New Viewpoint on the Permanent Collection,” La Jolla Museum of Contemporary Art,

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1983.

“The Geometry of Frank Stella: From the Black Paintings to the Polish Village Series,”  
Skirball Museum, Hebrew Union College, Los Angeles, 1983.

### **PANELS (RECENT, SELECTED)**

Panelist, “Houston Now,” McClain Gallery, Houston, 2012.

Respondent, “Luminous Currents: Homo Sapiens Technologica and the Return of  
Postpainterly Abstraction,” College Art Assoc. Conference, Los Angeles, 2012.

“Vernon Fisher and Frances Colpitt in Conversation,” Modern Art Museum of Fort Worth,  
2010.

“My Life in Art: Peter Plagens with Frances Colpitt,” SITE Santa Fe, 2009.

Panelist, “Feminism and Conceptualism: 1965 – 75,” Centraltrak, UT Dallas Artists  
Residency, Dallas, 2009.

Chair, “Donald Judd,” College Art Association Annual Meeting, Dallas, 2008. Speakers:  
Flavin Judd, Tim Martin, Adrian Kohn, David Raskin.

Panelist, “The Depths of *The Deep*: A Conversation about Pollock’s Masterwork,” The  
Menil Collection, Houston, 2007.

Panelist, “Icons of the Collection: Pollock, Rothko and Beyond,” at the Dallas Museum of  
Art, *Fast Forward: Contemporary Collections for the Dallas Museum of Art*, 2007.

Panelist, “Critics, Curators, Collectors,” Texas Sculpture Symposium, Texas Tech  
University at Junction, 2004.

Panelist, “California Art Schools,” University of North Texas Art Gallery, Denton, 2001.

Moderator, “Painting Out of Bounds” with Michael Lazarus, Judy Ledgerwood, Lari  
Pittman, David Reed, ArtPace, 2001.

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Moderator, "Literary and Critical Voices" (3 panels), San Antonio Museum of Art, 1999.

Moderator, "Writing About Art: A Closer Look at Art Criticism with Arthur Danto, Peter Plagens, and Libby Lumpkin," Museum of Fine Arts, Houston, 1998.

Moderator and panel organizer, "Art Talk with Anne Ayres, James Hayward, Dave Hickey, Bennett Roberts, Barry Sloane," Municipal Art Gallery, Los Angeles, 1996.

Moderator, "Synthesis and Subversion," ArtPace, San Antonio, 1996.

Moderator, "Abstraction: Then and Now," in conjunction with Arshile Gorky exhibition, Modern Art Museum of Ft. Worth, 1996.

Panelist, "The State of Abstract Painting," ArtPace, San Antonio, 1995; The McKinney Avenue Contemporary, Dallas, 1996.

Moderator, "Mapping," Contemporary Arts Forum, Santa Barbara, 1995.

Chair, "Clement Greenberg and his Legacy: A Critical Reassessment," International Association of Art Critics panel, College Art Association meeting, 1995.

Panelist, "Abstraction: Thinking About It Today," Davis/McLain Gallery, Houston, 1995.

## **MUSEUM EDUCATION (SELECTED)**

Lectures to docents, educators, adults:

Los Angeles County Museum of Art; Santa Barbara Museum of Art; University of California, Los Angeles; University of California, Santa Barbara; McNay Art Museum, San Antonio; ArtPace Foundation/Chinati Foundation, Marfa; Modern Art Museum of Fort Worth.

## **GRANTS/AWARDS**

Faculty Research Grant, College of Liberal and Fine Arts, UTSA, 2001.

Faculty Development Leave, University of Texas at San Antonio, 1998.

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London Studio Program, ArtPace, A Foundation for Contemporary Art/San Antonio, 1995.

Faculty Research Award, University of Texas at San Antonio, 1992.

Instructional Minigrant, University of California, Santa Barbara, 1988.

Travel to Collections Grant, National Endowment for the Humanities, 1985.

## **ORGANIZATIONS**

ArtTable

College Art Association

International Association of Art Critics (AICA)/American Section

Revised: 25 October 2020.