

## **AUTHORED BOOKS:**

*Art: Context and Criticism*. Brown and Benchmark Publishers, Madison, WI and John Calmann and King Ltd., London. Deborah Reinbold: Editor. June 1992. (2<sup>nd</sup> edition, Nov. 1995.)

## **EDITOR:**

*The Penn State Journal of Contemporary Criticism*. University Park, PA. (1990-1995)

## **CURATORIAL PROJECTS:**

*Ron Shuebrook: Drawings*. Thames Art Gallery, Macdonald Stewart Art Centre, MSVU Gallery, Robert McLaughlin Gallery, Kelowna Art Gallery. September 2013. (catalogue)

*Sincerely Yours: Authenticity and Contemporary Art*. Propeller Centre for Contemporary Art, Toronto. June 2012.

## **ARTICLES, PAPERS, PUBLICATIONS:**

“Of Prayer Wheels & Day-Glo: Some Thoughts on Painting, Writing and Intention.” Essay. *Border Crossings Magazine*, September 2019.

“No Fun White versus Colour, the Transgressor: Love and death and faces and fragments from the Metropolitan Museum’s *Life-Like* Exhibition.” Essay. *Border Crossings Magazine*, December 2018.

*Oscar Cahen* (Beaverbrook Art Gallery and Cahen Archives, 2018.) Book review. *Border Crossings Magazine*. December 2018.

“Cruel Aspirations, Elusive Utopia.” Catalogue essay for the exhibition *Elusive Utopia*. Judith and Norman Alix Art Gallery. October 2017.

“Looking in your eyes and seeing nothing; A Sideways look at Two Portrait Exhibitions.” Essay. *Border Crossings Magazine*, December 2017

“Tinted glass and the noise in a bubble: Three propositions on the paintings of Jason Lahr.” Catalogue essay for: *Jason Lahr: Paintings*. Painting Center, New York. March 2017

“Utterly Undone: Some incomplete thoughts on three unfinished paintings.” Essay. *Border Crossings Magazine*, September 2016.

“Some thoughts on the Master of Fine Art degree in today’s academia.” A response. *C Magazine*, September 2016

“Vastness and Obscurity in a Post-Sublime Time: The Art of Stu Oxley.” Catalogue essay for the exhibition *Stu Oxley*. Maclaren Art Centre, Barrie. July 2015.

## ARTICLES, PAPERS, PUBLICATIONS continued:

"The Paintings of Thomas Berding." Catalogue essay for the exhibition *Thomas Berding*. Painting Center, New York. April 2015.

"Painting and Potential: The RBC Painting Competition at 15." Essay. *Canadian Art Magazine*, Winter 2014.

"Racing to the Unfinish line: The Drawings of Ron Shuebrook." Catalogue essay for the exhibition: *Ron Shuebrook: Drawings*, Thames Art Gallery, September 2013. **Winner of the Ontario Association of Art Galleries (OAG) Curatorial Writing Award for Best Essay, 2014.**

"Someone/Something/Nothing: The paintings of Janet Werner." Essay. *Border Crossings Magazine* No. 126, Summer 2013.

"Inventing Abstraction at MOMA: Critically new or comfortably numb." A review of the exhibition. *Canadian Art Magazine on-line*. April 1, 2013

"Posing the Question: Some thoughts on painting and history in Adad Hannah's *Stills* Series." Catalogue essay for: *Adad Hannah*, Gallery Lambton. August 2012

"What's so funny 'bout peace, love and Abstract Expressionism." Essay. *Border Crossings* No. 120 Winter 2011

"Re-thinking Toronto Abstraction." A review of the book "Painters Eleven: The Wild Ones of Canadian Art". *Literary Review of Canada*. October 2010

"The nature of Memory and the memory of Nature: the work of Michael Smith." Catalogue essay for the Michael Gibson Gallery exhibition, *Michael Smith*. October 2010

"Disco and the Death Switch: Some thoughts on contemporary abstraction." *Border Crossings*, Summer 2010 (***Nominated for a Canadian Magazine Award for best essay, 2010***)

"On Painting and Memory". Catalogue essay for the exhibition *Cheryl Ruddock: Slip*. Macdonald Stewart Art Centre: May 2010

"Reconciling with the Ex: A Pictures Generation Confessional." An essay based on the Metropolitan Museum exhibition. *Border Crossings*, Fall 2009.

"Art of Two Germanys in Los Angeles." A review. *Canadian Art Magazine*, Summer 2009.

"Giorgio Morandi at the Metropolitan Museum of Art." a review of the exhibition. *Canadian Art Magazine*, Spring 2009.

"Elephants in the Room: the education of the artist in today's universities." An essay. *Canadian Art Magazine*, Winter 2009. pg. 70 . (***Nominated for a Canadian Magazine Award for best essay, 2009.***)

"Sympathy for the Devil: Art and Rock and Roll since 1960." An essay based on the MCA Chicago exhibition. *Border Crossings Magazine*, No. 106. Summer 2008

## ARTICLES, PAPERS, PUBLICATIONS continued:

"Martin Puryear at the Fort Worth Museum of Modern Art." A review of the exhibition. *Canadian Art Magazine*, Spring 2008.

"All Faiths Beautiful at the American Visionary Art Museum, Baltimore." A review of the exhibition. *Canadian Art Magazine*. Spring, 2008.

"Neo Rauch: *para* at the Metropolitan Museum." A review of the exhibition. *Canadian Art Magazine*. December 2007

"Langue and Parole: Some thoughts on painting, Canadian Idols and the drawings of Ben Reeves." Catalogue essay for the exhibition: *Ben Reeves: Complicated Matters*. Museum London, June 2006

"David Urban at the Art Gallery of Ontario." A review of the exhibition. *Canadian Art Magazine*. June 2003.

"Fixed Positions and Recuperated Space: Some thoughts on the work of Paul Krainak." An extended catalogue essay for the traveling exhibition, *Paul Krainak: Recuperated Space*. November 2002

"Food for Thought, Cooking as Art" An extended review of *Food Culture: Tasting Identities and Geographies in Art*, (Barbara Fischer, ed. YYZ Books, Toronto, 1999); and *Joseph Beuys: The Art of Cooking (La Cucina di Beuys)* (Lucrezia De Domizio Durini, Charta, 1999). *New Art Examiner*, September 2001.

"Some Thoughts on the Work of Gordon Rayner" An essay published in *Sketch*, March 2001

"Donald Kuspit's *Redeeming Art: Critical Reveries*" A review in *New Art Examiner*, February 2001

*Cocteau, Radiguet, Rousseau and Bernardin de St. Pierre: Nature in "Paul et Virginie."* A paper presented at The World of Jean Cocteau Symposium, Institute for the Arts and Humanistic Studies, Penn State. March 2000

"Feelin' Mighty Real: The 1999 Carnegie International." Essay for *New Art Examiner*, February, 2000

"Anthony Lee's *Painting on the Left: Diego Rivera, Radical Politics and San Francisco's Public Murals*", and Jonathon Crary's *Suspensions of Perception: Attention, spectacle and Modern Culture*." Book reviews published in *New Art Examiner*, November 1999

"If you can make it there: New York - North York." *Canadian Art Magazine*, Spring 1998

"Of Muses and Machines: Reflections on the Work of Catherine Widgery." Feature essay for the Exhibition Catalogue: *Catherine Widgery: Lost Sense*. Published by The Institute of Contemporary Culture. Royal Ontario Museum, Toronto. February 1998

"Warhol, Institutions and the Missionary Position: A Conversation with Tom Sokolowski." An article published in *New Art Examiner*, December 1997

"Martha Posner; Garment Series at Lehigh University". A review in the *New Art Examiner*, November 1997

## ARTICLES, PAPERS, PUBLICATIONS continued:

“Eleanor Heartney: *Critical Condition: American Culture at the Crossroads.*” A Book Review. *New Art Examiner*, October 1997

“*The Legacy of Mark Rothko and Rothko: A Critical Biography*”. Book reviews published in the *New Art Examiner*, Summer 1997

“Diana Thorneycroft: Of Dolls and Light.” An essay published in *Canadian Art Magazine*, Spring 1997

“The Pittsburgh Biennial.” A review of the Pittsburgh Center for the Arts Exhibition, *New Art Examiner*, December, 1996.

*War and Peace and the Walls of Loyalist Belfast.* A paper presented at the Front Range Symposium on Art and Agitation, Sponsored by the Denver Art Museum and the University of Colorado, September 1996

“A Tale of Two Painters: Bobbie Oliver at Olga Korper and Chris Cran at Sable Castelli” *Canadian Art Magazine*, Autumn 1996

“Natural Process: New Abstraction.” A review of the Bucknell University Center Gallery Exhibition, *New Art Examiner*, June 1996

“You’re Looking at Me... I Know You’re Looking at Me: The 1996 Carnegie International.” Cover Essay, *New Art Examiner*, February 1996

*Orange House, Green House: Painting and Ornamentation in the Communities of West Belfast.* A paper presented at the Front Range Symposium on Art and Agitation, Sponsored by the Denver Art Museum and Colorado State University. September 1995

“Carol Kumata: Belle,” A review of the Pittsburgh Center for the Arts exhibition, *New Art Examiner*, October 1994

“Bob Bingham,” “Joanna Commandaros,” “Aaronel Gruber,” “Carolyn Speranza,” “William Wade.” Essays for *Pittsburgh Biennial* exhibition catalogue, Pittsburgh Center for the Arts, September 1994

“Bedeviled Culture: The Schism Between Art and the Public.” *Artword Pittsburgh*, Spring 1994

“Simon Penny: Two Installations” A review of the exhibition at the Pittsburgh Center for the Arts, *New Art Examiner*, February 1994

“On View: Pittsburgh,” An essay published in the *New Art Examiner*, March 1993

“Between Home and Heaven: A review of the Carnegie Museum’s Survey of Contemporary American Landscape Photography,” published in *Photopapers*, January 1993

“Meditations on a Template,” A catalogue essay for the exhibition “David Lloyd Brown: Paintings,” Acme Art Co. Gallery, Columbus, OH. July 1992

“Cutting: A review of the Allegheny College exhibition” *New Art Examiner*, June 1992

**ARTICLES, PAPERS, PUBLICATIONS continued:**

“Nancy Fried at Graham Modern,” New York, NY, *New Art Examiner*, June 1992

“Taxidermy: The Photographs of Richard Hurst,” A review of the Pittsburgh Center for the Arts exhibition, *New Art Examiner*, April 1992

“Making Sense of the International,” A published roundtable discussion on the Carnegie International: Mary Jean Kenton, John Kissick, Michael Odom, Robert Raczka, *The Penn State Journal of Contemporary Criticism*, Spring 1992

“Fluxus Deluxe,” A review of the Pittsburgh Center for the Arts Exhibition, *New Art Examiner*, Jan. 1992

“The Loti and Victor Smorgon Collection of Contemporary Australian Art.” A review of the Palmer Museum Exhibition, *New Art Examiner*, June, 1990

*Paterson Ewen and Canadian Identity.* College Art Association Session, Northern Identity: Meetings of Mind, Myth and Metaphor in 19<sup>th</sup> and 20<sup>th</sup> Century, New York, Feb. 1990

“Robert Jessup: Paintings at the VMA.” A review of the Virginia Museum of Art exhibition, *New Art Examiner*, February 1990

“Jack Chambers” and “Fairfield Porter.” Commissioned articles for *The Dictionary of Art*, MacMillan Publishers, London, December 1989

“Robert Yarber: Paintings 1980-89.” Palmer Museum exhibition, *New Art Examiner*, July 1989

*Golub’s Punished Bodies: The Interrogation Series as Cultural Document.* A paper presented at “The Whitney Symposium on American Art,” Whitney Museum of American Art, New York, May 1989

“Postmodernism and the Thomas Image: Some Thoughts on the Intrusive Nature of Contemporary Art Discourse,” *The Penn State Journal of Contemporary Criticism*, Spring 1989