

PETER PLAGENS Curriculum Vitae July, 2015

Education:

B.F.A., Fine Arts, University of Southern California, 1962

M.F.A., Painting, Syracuse University, 1964

Thesis topic: "The Development of Pictorial Meaning"

Fellowships:

Andy Warhol Foundation / Creative Capital Arts Writers Grant, 2009

Brown Foundation Fellow, *La maison Dora Maar* Residency, Ménerbes, France, 2009

Senior Fellow, National Arts Journalism Program, Graduate School of Journalism, Columbia University, 1998

National Endowment for the Arts (painting), 1985, 1977

John Simon Guggenheim Foundation (painting), 1972

National Endowment for the Arts (art criticism), 1973

Research Council Grant (leave), University of Texas, Austin, 1968

Art:

Solo Exhibitions (* indicates catalogue):

Texas Gallery, Houston, April, 2013

Robin Rule Gallery, Denver, September – September, 2011

Nancy Hoffman Gallery, New York, January – February, 2011

Warschaw Gallery, San Pedro, CA, 2006

"Peter Plagens: An Introspective," U.S.C. Fisher Gallery, Los Angeles, November, 2004 – February, 2005

(catalogue with essay by Dave Hickey, with support from The Peter Norton Family Foundation and the Luce Foundation; travels to Columbia College, Chicago, the Butler Institute of American Art, Akron, OH*

Los Angeles Harbor College Art Gallery, 2001

Las Vegas Art Museum, 2000*

Nancy Hoffman Gallery, New York, 2005, 2001, 1999, 1996, 1992, 1990, 1987, 1984, 1981, 1980, 1977, 1976, 1975

Akron Art Museum, Akron, OH, 1996

Galerie Grashey, Konstanz, Germany, 1994

Jan Cicero Gallery, Chicago, 1998, 1989, 1986

Jan Baum Gallery, Los Angeles, 1992, 1988, 1983, 1980, 1977

Orange County Center for Contemporary Art, Santa Ana, CA, 1985

Southeast Center for Contemporary Art (SECCA), Winston-Salem, NC, 1984

Lincoln Center Art Gallery, New York, 1983

College of Notre Dame of Maryland, 1983

Frans Wynans Gallery, Vancouver, 1981

Marianne Deson Gallery, Chicago, 1978

Hirshhorn Museum, Washington, DC, 1977*

University of Colorado, Boulder, 1976
The Texas Gallery, Houston, 1975, 1973
Galerie Doyle, Paris, 1975
Dootson-Calderhead Gallery, Seattle, 1974
Art Museum, University of Oklahoma, Norman, 1973
Betty Gold Gallery, Los Angeles, 1973
Leslie Collins Works of Art, Dallas, 1973
Reese Palley Gallery, New York, 1971
Riko Mizuno Gallery, Los Angeles, 1971
A Clean Well-Lighted Place, Austin, TX, 1970
Terrace Galleries, Fort Worth, 1969
New Arts Gallery, Houston, 1967

Duo Exhibitions:

Jan Cicero Gallery, Chicago (with Laurie Fendrich), 1993
Jan Cicero Gallery, Chicago (with Frances Barth), 1990
Lowe Art Museum, Hofstra University, Hempstead, NY (with Joe Masheck), 1989
Gallery 99, Miami (with John Okulick), 1985
John Berggruen Gallery, San Francisco (with Joel Bass), 1974
Reese Palley Gallery, San Francisco (with James Pennuto), 1972
San Francisco Art Institute (with Donald Kauffman), 1972

Group Exhibitions (* indicates catalogue)

“Painting Per Se: Southern California Painting in the 1970s,” David Richard Contemporary, Santa Fe
“Drawing Conclusions: Work by Artist-Critics,” NYArts, New York, 2003
“Artists & Writers / Husbands & Wives” (Peter Plagens & Laurie Fendrich, Brian O’Doherty & Barbara Novak) Timothy Eaton Fine Art, West Palm Beach, FL*, 2002
“Pasted Paper: Collage in the 20th Century,” Louis Stern Fine Arts, L.A., 1999
“Radical Past,” Armory Center for the Arts, Pasadena, CA, 1999
“Artists in the Permanent Collection,” MoCA, San Diego, 1997
“Primarily Painting,” Museum of Contemporary Art, San Diego, 1997
“Works on Paper,” Art Dealers Assoc. of America, TheArt Fair, New York, 1997
“Critics As Artists,” Andre Zarre Gallery, New York, 1995
“Normal Editions Printmaking,” Fred P. Giles Gallery, Eastern Kentucky University, Richmond, KY, 1995
“What Is Normal? Contemporary Lithographs from Normal Editions Workshop,” Sordoni Gallery, Wilkes University, Wilkes-Barre, PA, 1994
“Paradox,” Museum of New Mexico, Santa Fe, 1992
“The Mask Project,” Los Angeles County Museum of Art, 1992
“20th Anniversary Show,” Art Galleries, University of Colorado, Boulder*
“Preview,” Nancy Hoffman Gallery, New York, 1992
“Slow Art: Painting in New York Now,” P.S. 1 Museum, Long Island City, NY, 1992*
“79th Annual Exhibition, Maier Museum of Art, Randolph-Macon Women’s College, Lynchburg, VA, 1990

“Working on Paper: Contemporary American Drawing,” High Museum of Art, Atlanta, 1990

“Geometric Connections: Shape,” Nancy Hoffman Gallery, New York, 1989

“Collectors’ Choice,” Center for the Arts, Vero Beach, FL, 1989

“Summer Pleasures: Water,” Nancy Hoffman Gallery, New York, 1989

“Collectors’ Gallery XXI,” Marion Koogler McNay Art Museum, San Antonio, TX, 1989

“Works on Paper,” Nancy Hoffman Gallery, New York, 1989, 1987

“Professors’ Choice III,” Montgomery Gallery, Pomona College, Pomona, CA, 1988

“New Space, New Work, New York,” Bruce Helander Gallery, Palm Beach, FL, 1987

“Major New Works,” Nancy Hoffman Gallery, NY, 1987, 1986, 1985, 1984, 1983, 1982, 1981, 1980, 1979, 1978, 1977, 1976, 1975

“Summer Show,” Nancy Hoffman Gallery, New York, 1987, 1986, 1985, 1984, 1983, 1982, 1981, 1980, 1979, 1978, 1977, 1976, 1975

“Gallery Gala Celebrating MoCA, Jan Baum Gallery, Los Angeles, 1986

“A California Collection,” Cirrus Gallery, Los Angeles, 1986

“38th Annual Exhibition,” American Academy of Arts and Letters, New York, 1986

“Abstract Painting Redefined,” SUNY Stony Brook, Stony Brook, NY 1985*

“Winter Solstice,” Nancy Hoffman Gallery, New York, 1985

“A Decade of Visual Arts at Princeton,” Princeton Art Museum, Princeton University, Princeton, NJ, 1985*

“Past and Present,” Nancy Hoffman Gallery, New York, 1985

“Sunshine and Shadow: Recent Painting in Southern California,” Fisher Gallery, University of Southern California, Los Angeles, 1985*

“Rockefeller Retrospective,” Wake Forest University, Winston-Salem, NC, 1984

“7th Annual Invitational,” Waterworks Gallery, Salisbury, NC, 1984

“Quiet Commitment,” Fisher Art Gallery, University of Southern California, Los Angeles, 1982

“Decade: Abstract Painting in Southern California,” Art Center College of Design, Pasadena, CA, 1981*

“Artists Working in North Carolina,” curated by the North Carolina Museum of Art for the Squibb Gallery, Princeton, NJ, 1981*

“Group Show,” University of Tennessee at Chattanooga, 1981

“Currents: Four Southern Artists,” Dulin Art Gallery, Knoxville, TN, 1981*

“Four Painters,” Jan Cicero Gallery, Chicago, 1981

“Advanced Painting,” Carr Mill Gallery, Carrboro, NC, 1981

“Paper,” Institute of Contemporary Art, Virginia Museum of Fine Arts, Richmond, 1980*, 1974

“Painting: Notes and Sketches,” Guggenheim Gallery, Chapman College, Orange, CA, 1980

“Southern California Drawings,” Hartford Art School, Hartford, CT, 1980

“Art in Embassies Program,” U.S. Embassy, Geneva, 1978*

“Art for Collectors,” Toledo Museum of Art, Toledo, OH, 1978

“Leading Realists and Current Abstract,” Morris Gallery, Madison, NJ, 1978

“West Coast Artists,” The New Gallery of Contemporary of Art, Cleveland, 1978

“Invitational Benefit Exhibition for Change, Inc.,” Los Angeles County Museum of

Art, 1978

“Seven by Nine,” N.A.M.E. Gallery, Chicago, 1978

“Radical Attitudes,” ArtNet Gallery, London, 1977

“Contemporary Pastels and Watercolors,” University of Indiana Art Museum, Bloomington, IN, 1977

“Invitational Drawing Exhibition,” Cooper-Hewitt, New York, 1977

“Unstretched Surfaces,” Los Angeles Institute of Contemporary Art, 1977*

“Painting and Sculpture Today,” Indianapolis Museum of Art, 1977*

“A Tube Show,” Gallery 77, Omaha, 1977

“100+,” Los Angeles Institute of Contemporary Art, 1977

“California Painting and Sculpture: The Modern Era,” San Francisco Museum of Modern Art, 1976*

“Selections from Los Angeles,” Museum of Modern Art, New York, 1976

“Contemporary Art Fair,” Paris, 1976

“Contemporary Masters,” Claremont Graduate School, Claremont, CA 1976*

“40th Annual Mid-Year Exhibition,” Butler Institute of American Art, Youngstown, OH, 1976*

“The Hue and Far Cry of Color,” Fort Wayne Art Institute, Fort Wayne, IN, 1976

“Pasadena in Los Angeles,” Union Gallery, California State University, Los Angeles, 1975

“Four from the East, Four From the West,” Santa Barbara Art Museum, Santa Barbara, CA, 1975*

“Young Americans,” Utrecht Art Museum, Utrecht, Netherlands, 1975

“Cleveland Collects,” Cleveland Art Museum, 1975

“L.A.,” Miami-Dade Community College, Miami, 1975*

Galerie Alexandra Monnet, Brussels, 1975

Galerie Doyle, Paris, 1974

“Eleanor Antin, John Baldessari, Peter Plagens,” Palomar Community College, San Marcos, CA, 1974

“Continuing Abstraction,” Whitney Museum of American Art, downtown branch, New York, 1974

“Drawings,” Lowe Art Museum, University of Miami, Miami, FL, 1974*

“Group Show,” Golden West College, Huntington Beach, CA, 1974

“Painting: Color, Form, Surface,” Scripps College, Claremont, CA, 1974*

John Berggruen Gallery, San Francisco, 1974, 1973

“Benefit for the Lighthouse for the Blind,” Design Center, New York, 1973

“The Market Street Project,” Pasadena Museum of Art, Pasadena, CA, 1973

“Works on Paper,” John Berggruen Gallery, 1972

“Off the Stretcher,” The Oakland Museum, Oakland, CA, 1972*

“Biennial Exhibition of American Painting and Sculpture,” Whitney Museum of American Art, New York, 1972

Reese Palley Gallery, New York, 1972

Annual Exhibition of Southern California Artists, Long Beach Museum of Art, Long Beach, CA 1972

“Brand II,” Brand Art Center, Glendale, CA, 1972

“All-City Art Festival,” Los Angeles Municipal Art Galleries, 1972, 1966

“24 Younger Los Angeles Artists,” Los Angeles County Museum of Art, 1971*
“1st Annual Drawing Exhibition,” St. John’s University, New York, 1970
“National Drawing Invitational,” Dulin Art Gallery, Knoxville, TN, 1970
A Clean Well-Lighted Place, Austin, TX, 1969
“Contemporary Drawings and Prints,” The Oakland Museum, Oakland, CA, 1969
Wide White Space, Antwerp, 1968
Galerie St. Laurens, Brussels, 1968
“Annual Finger Lakes Exhibition,” Rochester Museum of Art, Rochester, NY, 1964
“6 X 6,” Los Angeles Municipal Art Gallery, City Hall, 1962

Public and Corporate Collections (selected):

Ackland Art Museum, University of North Carolina, Chapel Hill
Albright-Knox Gallery, Buffalo, NY
Banque Julius Baer, Zurich
Baltimore Museum of Art
Chase Manhattan Bank
Continental Grain Corporation, Chicago
Covington & Burling, Washington, DC
Dechert, Price & Rhodes, Philadelphia
Denver Art Museum
Harris Bank, Chicago
Hirshhorn Art Museum and Sculpture Garden, Washington, DC
Museum of Fine Arts, Houston
InterMetro Industries Corp., Wilkes-Barre, PA
The Irvine Company, Irvine, CA
Miami-Dade Community College
Museum of Contemporary Art, San Diego
Museum of Fine Arts, Houston
Museum of New Mexico, Santa Fe
Owens-Corning, Toledo, OH
Power Memorial Gallery, Sydney Australia
Prudential Insurance Corporation, New York
San Diego Museum of Contemporary Art
Tawarya, Kyoto, Japan
Technometrics, New York

Bibliography:

“What Is an Artist? Peter Plagens’s ‘Bruce Nauman’ Illuminates,” *Los Angeles Times*, June 7, 2014 (interview by Richard Vine), “True Nauman: Peter Plagens on His New Book about Bruce Nauman,” *Art in America*, April, 2014
Mary Thomas, “Plagens’ paintings merit trip to Ohio,” *The Pittsburgh Post-Gazette*, September 28, 2005
Dan Tranber, “Critic Gives a Lesson, in an abstract sort of way,” *The Cleveland Plain Dealer*, August 18, 2005
Michael Duncan, review, *Art in America*, June-July, 2005

Nick P. Divito, "Paint & Tell," *Trojan Family Magazine*, Summer, 2005
Alan G. Artner, "Appreciating the Abstract," *The Chicago Tribune*, March 13, 2005
Jori Finkel, review, *ArtNEWS*, March, 2005
Christopher Miles, review, *Artforum*, February, 2005
Dave Hickey, "A Return to Represtation," *The Chronicle of Higher Education Review*,
December 10, 2004
David Pagel, "Push It to the Edge," *Los Angeles Times*, December 1, 2004
Peter Frank, "Peter Plagens, Will Mentor, Mysterious Prey," *L.A. Weekly*, March 9 –
15, 2001
Scott Dickensheets, Review of Las Vegas Art Museum show, *ARTnews*, Mar. 2001
Joseph Clark, "Waxing Idealistic: Post-art melancholy effortlessly reigns in *Peter
Plagens Painting, 1989-2000*," *LVcitylife*, November 30, 2000
Steven Vincent, "Whatever Happened To...?" *Art & Auction*, November, 2000
David Wiley, review of *Time for Robo, Rain Taxi*, Spring, 2000
Merle Rubin, "Tale Plumbs Act of Creating--and Omitting," *L.A. Times*, Dec. 20, 1999
Steve Mannheimer, review of *Time for Robo*, profile, *Indianapolis Star*, July 11, 1999
Review of *Time for Robo*, *Library Journal*, May 1, 1999
Review of *Time for Robo*, *Kirkus Reviews*, April 15, 1999
Matthew Collings, "Waiting for Robo," *Modern Painters*, April, 1999
Larry Wilson, "Art Still Thrills in Pasadena," *Pasadena Star-News*, n.d., 1999
Suzanne Muchnic, "Pasadena's Wild Past on Parade," *L.A. Times*, February 7, 1999
Ruth Lopez, "Book Notes," *The New Mexican*, November 1, 1998
T.D. Mobley-Martinez, profile, *The Albuquerque Tribune*, October 30, 1998
Barbara Bucholz, "The Art of Peter Plagens," *Chicago Tribune*, May 1, 1998
Michael Kimmelman, review of exhibition at Nancy Hoffman Gallery, *The New York
Times*, January 3, 1997
Carly Berwick, review of exhibition at Nancy Hoffman Gallery, *Focus*, January, 1997
Carol Diehl, "Up Now: Peter Plagens," *ArtNews*, December, 1996
Tom Wachunas, review of exhibition at the Akron Art Museum, *Dialogue*,
September-October, 1996
Hearn Pardee, review of exhibition at Nancy Hoffman Gallery, *ArtNews*, Summer,
1992
M.A. Greenstein, "Whitewash: Peter Plagens at Jan Baum Gallery," *Artweek*,
February 6, 1992
David Pagel, review of exhibition at Jan Baum Gallery, *Los Angeles Times*, January,
1992
Holland Cotter, review of exhibition at Nancy Hoffman Gallery, *Art in America*,
Summer, 1990
Peggy Cyphers, review of exhibition at Nancy Hoffman Gallery, *Arts*, Summer, 1990
Steven Mannheimer, "Confessions of An Art Critic," *Indianapolis Star*, February 18,
1990
Suzanne Muchnic, review of exhibition at Jan Baum Gallery, *Los Angeles Times*,
January 15, 1988
Edith Newhall, preview of the art season, *New York*, September 21, 1987
-----, review of *Moonlight Blues: An Artist's Art Criticism*, *American Bookman*,
September 21, 1987

Mark Van Proyen, "The Artist as Critic—Again," *Artweek*, November 29, 1986

Karin Lipson, "Big Abstracts from a Varied Lot," *Newsday*, December 12, 1985

Steven Litt, "Former UNC art chief recalls the light and the shadow," *Raleigh News and Observer*, September, 1985

Steven Litt, "Abstractionists: Paintings Are Not News Bulletins," *Raleigh News and Observer*, September 22, 1985

Grace Glueck, "Art: Abstract Painters Regain That Old Charisma," *The New York Times*, March 8, 1985

Christopher Knight, "Painter/critic/author Peter Plagens wants to 'cleanse his system' with his own art," *Los Angeles Herald-Examiner*, January 20, 1985

Jane Bell, review of exhibition at Nancy Hoffman Gallery, *ArtNews*, February, 1985

Gerrit Henry, review of exhibition at Nancy Hoffman Gallery, *Art in America*, February, 1985

-----, interview, "The Art of Peter Plagens," *Cellar Door*, Fall, 1984

Robert L. Pincus, review of exhibition at Jan Baum, *Los Angeles Times*, November 11, 1983

Alan G. Artner, review of exhibition at Jan Cicero Gallery, *Chicago Tribune*, March 18, 1983

Suzanne Muchnic, "A Vision of Quiet Commitment," *Los Angeles Times*, November 15, 1982

Peter Schjeldahl, "Mind Over Matter," *The Village Voice*, March 9, 1982

Kay Larson, "Eight Critics in Search of An Exhibition," *New York*, February 18, 1982

John Russell, review of exhibition at Nancy Hoffman Gallery, *The New York Times*, June 12, 1981

William Wilson, "A Cocktail Party of the Second Kind," *Los Angeles Times*, March 1, 1981

Howard Singerman, "Painting by Plagens," *Journal*, May, 1980

Howard Singerman, "Peter Plagens: Shifting Dualities," *Artweek*, March 15, 1980

Carrie Rickey, "Peter's Principles: Interior Dialogue / Exterior Soliloquy," *The Village Voice*, January 26, 1980

-----, review of exhibition at Nancy Hoffman Gallery, *Arts*, February, 1978

Paul Bernard, "Twenty Questions," *The City Paper*, June 30, 1978

Devonna Pieszak, review of exhibition at Marianne Deson Gallery, *New Art Examiner*, June 1978

Alan G. Artner, review of exhibition at Marianne Deson Gallery, *Chicago Tribune*, May 5, 1978

Franz Schulze, review of exhibition at Marianne Deson Gallery, *Chicago Daily News*, May, 1978

-----, review of exhibition at Nancy Hoffman Gallery, *Artforum*, May, 1978

-----, review of exhibition at Nancy Hoffman Gallery, *Arts*, March, 1978

Patricia Krebs, "Wisecracking Peter Plagens: The Artist As Art Critic," *The Charlotte Observer*, February 5, 1978

Patricia Krebs, "Art Buy Just Law of Chance?," *Greensboro Daily News*, January 15, 1978

-----, review of exhibition at Nancy Hoffman Gallery, *Artforum*, March, 1978

Vivien Raynor, review of exhibition at Nancy Hoffman Gallery, *The New York Times*,

December 15, 1977
 William Wilson, "A Checkmate on the Canvas Chessboard," *Los Angeles Times*,
 November 20, 1977
 Suzanne Muchnic, review of exhibition at Jan Baum Gallery, *Los Angeles Times*,
 November 18, 1977
 Catherine Francblin, "Peter Plagens," *Art Presse*, November-December, 1975
 Paul Richard, "'An Author of Pictures, Draughtsman of Words'," *Washington Post*,
 December 9, 1976
 Devonna Pieszak, "Interview with Peter Plagens," *New Art Examiner*, May, 1975
 Martha Spelman, "Peter Plagens Picks Painting," *Artweek*, May, 1975
 Jerome Tarshis, review of *Sunshine Muse: Contemporary Art on the West Coast*,
San Francisco, April, 1975
 Jane Livingston, review of *Sunshine Muse: Contemporary Art on the West Coast*,
Art in America, March, 1975
 Henry J. Seldis, "Sunshine Muse: An Uneven Account," *Los Angeles Times*, March,
 1975
 John Russell, review of exhibition at Nancy Hoffman Gallery, *The New York Times*,
 February 15, 1975
 Judith L. Dunham, review of *Sunshine Muse: Contemporary Art on the West Coast*,
 Hilton Kramer, "The Decline and Confusion of West Coast Art," *The New York Times*,
 December 15, 1974
 William Wilson, "Art by Humans, Artists by Computer," *Los Angeles Times*,
 July 30, 1973
 Alfred Frankenstein, "Art of the West," *San Francisco Chronicle*, March 15, 1973
 Alfred Frankenstein, "An End to the Palley Era," *San Francisco Chronicle*,
 August, 1972
 C. N. M., "Plagens and Pennuto," *Artweek*, August 26, 1972
 Lynn Lester Hershman, "Romantic Lyricism," *Artweek*, July 15, 1972
 -----, review of exhibition (with Donald Kauffman) at the San Francisco Art
 Institute, *San Francisco Chronicle*, July, 1972
 Robert Pincus-Witten, review of exhibition at Reese Palley Gallery, *Artforum*,
 November, 1971
 William Wilson, review of exhibition at Riko Mizuno Gallery, *Los Angeles Times*,
 June 11, 1971

Criticism:

Publications (Books)

Bruce Nauman: The True Artist (London: Phaidon, Inc., 2014)
The Art Critic (online novel) (New York: www.ArtNet.com, 2008) and e-book (Hol Art Books,
 2012)
Sunshine Muse: Modern Art on the West Coast, 1945-70 (Berkeley: UC Press, 2000; re-issue of
 New York: Praeger, 1974)
Time for Robo (novel) (Seattle: Black Heron Press, 1999)
Moonlight Blues: An Artist's Art Criticism (Ann Arbor: UMI Research Press, 1986)
Sunshine Muse: Contemporary Art on the West Coast (New York, Praeger, 1974)

Publications (Catalogue essays):

Pasadena to Santa Barbara, Santa Barbara Museum of Art, 2012
Clay's Tectonic Shift: John Mason, Ken Price, Peter Voulkos at the Otis Kiln, Ruth Chandler Williamson Gallery, Scripps College, Claremont, CA, 2012
Nick Miller: Truckscapes—Landscapes from a Mobile Studio, Irish Cultural Centre, Paris, 2007
“The Lyrical Constructivist: Don Gummer’s Sculpture,” Evansville (Indiana) Art Museum, December, 2001
“Tony de Lap,” Orange County Museum of Art (New York: Hudson Hills Press, 2001)
The Works of Edward Ruscha [with Dave Hickey and Anne Livet] (New York: Hudson Hills Press, 1982)

Publications (Articles):

Review and articles for *The Wall Street Journal*, 2011 to present (list on request)
Reviews and articles for *Newsweek* (as Senior Writer / Art Critic), 1989 – 2003 (list on request); (as Contributing Editor), 2003 – present (list on request)
Blogger, *ARTicles*, blogsite of the National Arts Journalism Program, 2010 (ongoing)
“Art and Architecture: Discipline Problem,” *Architectural Record*, August, 2014
“Painting Pros and Cons: A Conversation Between Peter Plagens and Laurie Fendrich,” *ArtPulse*, May, 2014
Catalogue introduction, “DeWain Valentine and the Profundity of Pleasure,” Colorado State University, Ft. Collins, CO, 2014
“Curating Curators Curating,” *Art in America*, December, 2013
“Eric Fischl: Confessions of a (Six-) Figure Painter,” *The New England Review*, Autumn, 2013
“Saul Bass: Basso Profundo,” *Art in America*, September, 2013
“Non-Nutritive Reading,” *The Chronicle of Higher Education*, July, 2013
“Remember Talent? Does It Still Count in Art Education?” *The Chronicle of Higher Education*, July, 2013
Catalogue introduction, “Mason, Price, Voulkos,” Williamson Art Gallery, Scripps College, Claremont, CA, 2012
“Clyfford Still: Still the One,” *ArtNet Magazine*, September 15, 2011
“The Writing on the Wall” (Cy Twombly), *ArtNet Magazine*, July 7, 2011
Eye Level column, “Future Past Pluperfect,” *Art in America*, June-July, 2011
Eye Level column, “Mamas, Don’t Let Your Artists Grow Up to Be Critics,” *Art in America*, May, 2011
Eye Level column, “Condo Elevates New Museum,” *Art in America*, April, 2011
Eye Level column, “True Grit,” *Art in America*, March, 2011
Eye Level column, “The Art World Equation,” *Art in America*, February, 2011
Eye Level column, “Will the Mystery Guest Please Sign In?” *Art in America*, January, 2011
Eye Level column, “The Art of Being Contemporary,” *Art in America*, December, 2010
“This Not-So-Seventies Show,” *That Was Then, This Is Now* catalogue, CUE Art Foundation, New York, 2010
Eye Level column, “The Greatest Painting I’ve Never Seen,” *Art in America*, November, 2010
Eye Level column, “Market Conditions: A Tale of Two Cities,” *Art in America*, October 2010
Eye Level column, “The Not-So-Great Debate,” *Art in America*, June-July, 2010
Eye Level column, “The 2010 Whitney Vanillennial,” *Art in America*, May, 2010
Eye Level column, “Tie Me Up, Paste Me Down,” *Art in America*, April, 2010

Eye Level column, "Overwhelmed," *Art in America*, March, 2010
Eye Level column, "Ralph Meeker," *Art in America*, February, 2010
Eye Level column, "Production Values," *Art in America*, January, 2010
 "Mississippi Yearning," *Art in America*, November, 2009
 "Jimbo Dry Lake Focus Angle," *School of Belin* catalogue, Warschaw Gallery, San Pedro, CA, 2009
 "Bruce Nauman: Deft in Venice," *Art in America*, September, 2009
 "The Absolute Truth About Contemporary Art," *The Common Review*, Spring, 2009
 "Photoids: The New Real," *Art in America*, February, 2009
 Review of Sarah Thronton's *Seven Days in the Art World*, *Art in America*, February, 2009
 "Eyes on the Prize," *Art in America*, December, 2008
 Review of Marcia Tucker's *A Short Life of Trouble: My 40 Years in the Art World*, *Art + Auction*, September, 2008
 "Critic's Pick: Ken Solomon," *Art News*, September, 2008
 "The Pleasure Principal," *Art + Auction*, June, 2008
 "Prize on the Eyes," *Art in America*, March, 2008
 "Derriere Guard," in *The State of Art Criticism* (ed. James Elkins; New York: Routledge, 2008)
 "J.M.W. Turner's Magic Mountains," *Art News*, January, 2008
 The Best Art Books, *Art + Auction*, January, 2007
 "Who's Got the Power: At the Source," *Art + Auction*, December, 2007
 "Mary Heilmann," *Art in America*, December, 2007
 "Report from the Blogosphere," *Art in America*, November, 2007
 Review of *Harald Szeemann: with by through because towards despite*, by R. Kurzmeyer and T. Beezol, *Art in America*, November, 2007
 "Nick Miller: Drawing Life from Landscape," Irish Cultural Center, Paris, 2007
 Review of biographies of Andrew Mellon and Sterling Clark and family, *Art in America*, October, 2007
 "'Welcome to Quadraceutica' by Lisa Evelyn Radish," *Artnet.com* magazine, July 25, 2007
 "George Condo: Fake Tiepolos and the Cabbage Patch Queen," *Art News*, Summer, 2007
 Review of four books on art fakery and art theft, *Art in America*, May, 2007
 "What's So Funny about Abstraction?" *Art News*, April, 2007
 "Contemporary Art, Uncovered," *Art in America*, February, 2007
 "Another Look at Clement Greenberg," *The New England Review*, Winter, 2007
 "Hollywood Movies about Artists," *Art News*, December, 2006
 "Letter from Dublin," *Art & Auction*, September 2006
 "Whose Art Is It Anyway?" *The Nation*, October 12, 2006
 Review: The 2006 Whitney Biennial, *Art in America*, June, 2006
 "The Body Artist," *The Nation*, May 29, 2006
 "The Scene Changes: New York Art in the Postwar Decades," *The New England Review*, Spring, 2006
 Review, biographies of Braque, Modigliani, Hartley, Morandi, *Art in America*, March, 2006
 "Contemporary Chinese Art," *Art & Auction*, March, 2006
 "Gray Tone," *Artforum.com*, February 7, 2006
 "The Look of Truth," *The Nation*, December 26, 2005
 "Johannes Lacher," *Kunsterverein Konstanz*, June, 2005
 "That '80s Show," *Departures*, April, 2005

“Return of the White Cube,” *Art Review*, February, 2005
“At a Cross Crossroads,” *Artforum*, February, 2005
“Feel old-guard, not avant-garde,” *The Los Angeles Times*, January 9, 2005
“Objects in mirror are more distant than they appear,” *Art Review*, December, 2004
“Comfort Zone,” *Smithsonian*, December, 2004
“My Roman Holiday: The Eternal City Works Me Over,” *The New York Observer*, June 28, 2004
“On Adam Weinberg,” *Artforum*, June, 2004
“John Coplans, 1920-2003,” *Art in America*, October, 2003
“Pride and Prejudice: Paul Johnson’s Art,” *Art & Auction*, September, 2003
“Modigliani’s Recipe: Sex, Drugs and Long, Long Necks,” *The New York Times*, August 3, 2003
Book review: Robert Irwin’s *Exquisite Corpse*, *Bookforum*, Summer, 2003
“Cents and Sensibility: Collecting the ‘80s,” *Artforum*, April, 2003
“Show Me the Money,” *Bookforum*, Spring, 2003
Review of Robert C. Morgan’s *Bruce Nauman* and Alexandra Schwartz’s *Leave Any Information at the Signal*, *Bookforum*, Spring, Winter, 2003
Review of Robert Andrew Parker’s *Action Jackson*, *New York Times Book Review*, 2002
“How Art Has Changed a Lot,” *The Smithsonian American Art Museum Magazine*, Winter, 2002
Review of Drew Heath Johnson’s *Capturing the Light: Masterpieces of California Photography, 1850 to the Present*, *Art & Auction*, March, 2002
“First Break: John Baldessari,” *Artforum*, February, 2002
Review of John Richardson’s *Sacred Monsters*, *Sacred Masters*, *Art & Auction*, January, 2002
“Peter Plagens on Alex Katz,” *Artforum*, December, 2001
Review of Annie Cohen-Solal’s *Painting American: The Rise of American Artists, Paris 1867 – New York 1948*, *Art & Auction*, November, 2001
Review of PBS’s *art21*, *Artforum*, September, 2001
“Which Way to the Future?” *Irish Times* (Dublin), June 23, 2001
“Peter Plagens on the Mori Art Museum’s New Director,” *Artforum*, Summer, 2001
“Grants Tomb,” *Bookforum*, Summer, 2001
“Sunny Side Down,” *Artforum*, April, 2001
“Frank Talk,” *Artforum*, November, 2000
“Peter Plagens on Madeleine Grynstejn,” *Artforum*, October, 2000
“Raw Deal: Richard Feigen’s *Tales from the Art Crypt*,” *Bookforum*, Fall, 2000
“A Poor Man’s Hollywood,” *Articles*, Fall, 2000
“Two Pops,” *Artforum*, Summer, 2000
“This is a Title: *Conceptual Art: A Critical Anthology*,” *Bookforum*, Summer, 2000
“Top Ten of the Decade,” *Artforum*, December, 1999
“Manhattan Transfer,” *Artforum*, November, 1999
“Shorts Shrift: The Films of Charles and Ray Eames,” *Artforum*, October, 1999
“New Originals: Sándor Radnóti’s *The Fake*,” *Bookforum*, Fall, 1999
“Pinning Reality to the Mat,” *The Chronicle of Higher Education*, Sep. 24, 1999
“Sunny Side Up: Sam Francis at MoCA,” *Artforum*, March, 1999
“Black Hole: David Anfam’s *Mark Rothko: The Works on Canvas*,” *Los Angeles Times Book Review*, February 7, 1999
“Stage Fright: The Art of Claude Wampler,” *Artforum*, January, 1999
“Going... Going...: Peter Schjeldahl and Jerry Saltz,” *Artforum*, January, 1999

"Clot-Hopping: *Most Art Sucks: Five Years of Coagula*," *Bookforum*, Winter, 1999
 "Art Stripped Bare" (with Walter Gabrielson), *Art and Auction*, December 14, 1998
 "The Diebenkorn Debate," *San Francisco Chronicle Datebook*, October 4, 1998
 "Surreal McCoy: Ian Gibson's *The Shameful Life of Salvador Dalí*," *Bookforum*, Fall, 1998
 "Frail Fellows," *Artforum*, September, 1998
 "Anish Kapoor at the Hayward Gallery," *Artforum*, September, 1998
 "Squishy Defenses by Its Supporters Don't Help the Arts Endowment," *The Chronicle of Higher Education*, July 24, 1998
 "Bring Back 'Amos 'n' Andy,' but with Care," *The Chronicle of Higher Education*, June 26, 1998
 "Bully for the Brits!: Matthew Collings's *Blimey! The British Art Scene from Francis Bacon to Damien Hirst*," *Art in America*, June, 1998
 "Norman Lewis at the Studio Museum in Harlem," *Artforum*, Summer, 1998
 "SoHo Hum: The Hugo Boss Prize," *Artforum*, June, 1998
 "John Wesley at the Jessica Fredericks Gallery," *Artforum*, May, 1998
 "Arthur Dove at the Whitney Museum," *Artforum*, April, 1998
 "Nothing If Not Critical: Florence Rubenfeld's *Clement Greenberg: A Life*," *The Los Times Book Review*, April 12, 1998
 "Regarding Henry: Henry McBride's *The Flow of Art*," *Bookforum*, Spring, 1998
 "Sketchbook: Books by Their Covers," *Civilization*, February-March, 1998
 "Richard Pousette-Dart at the Met," *Artforum*, February, 1998
 "Richard Diebenkorn at the Whitney Museum," *Artforum*, February, 1998
 Review of Thomas Hoving's *Greatest Works of Art of Western Civilization*, *Bookforum*, Winter, 1998
 "Déjà Vu All Over Again," *Artforum*, December, 1997
 "Sketchbook: Colony Life: Canvases and Cocktails," *Civilization*, November-December, 1997
 "Sketchbook: Art Above the Fray," *Civilization*, October-November, 1997
 "The Provenance of Ideas in Art History," *The Chronicle of Higher Education*, October 17, 1997
 "Peter Plagens on the Return of P.S. 1," *Artforum*, September, 1997
 "Sketchbook: Dada Meets HTML," *Civilization*, August-September, 1997
 "Sketchbook: Barely Surviving Picasso," *Civilization*, June-July, 1997
 "In a 'Bureaucratic Mode': the Lilliputian Universe of Postmodern Art," *The Chronicle of Higher Education*, June 6, 1997
 "Infinite Gesture" (review of Carter Ratcliff's *The Fate of a Gesture: Jackson Pollock and Postwar American Art*), *Bookforum (Artforum)*, Summer, 1997
 Review of Fernanda Eberstadt's *When the Sons of Heaven Meet the Daughters of the Earth*, *Bookforum (Artforum)*, Summer, 1997
 "Sketchbook: I Left My Art in Manasquan," *Civilization*, April-May, 1997
 "Sketchbook: A Booby Prize for Art's Sake," *Civilization*, February-March, 1997
 Review of Lucas Samaras Exhibition, *Artforum*, February, 1997
 "Sketchbook: When Kitsch Passes for Good Taste," *Civilization*, December-January, 1997
 "My Dinner with Si... And Other Scenes of Art World Power," *Art and Auction*, December, 1996
 "The Best and Worst of 1996" (contributor), *Artforum*, December, 1996
 "Closed Book" (review of Jill Johnston's *Jasper Johns: Priveleged Information*),

Bookforum (Artforum), November, 1996
Review of "The San Francisco School of Abstract Expressionism," *Artforum*,
November, 1996
"Sketchbook: The Return of the Limp Watch," *Civilization*, October-November, 1996
"Curatorial Perils" (review of Piers Paul Read's *The Patriot*), *Art in America*,
September, 1996
"Art Media Watch: 'Charles Haas,'" *The New York Review of Art*, May, 1996
"Art Media Watch: 'Charles Haas,'" *The New York Review of Art*, April, 1996
"Art Criticism and the Vanishing Public: In Search of Some Interesting Reading,"
ArtNet (online), June 21, 1996
"Pro's Prose" (review of Christopher Knight's *Last Chance for Eden*, *Artforum*,
January, 1996
"One Dream Per Night on the Planet" (translated into French), catalogue for *Sam
Francis: The Paris Years* (Paris: Musée du Jeu de Paume, 1995)
"The Best and Worst of 1995" (contributor), *Artforum*, December, 1995
"Less Is Less" (review of Sidney T. Guberman's *Frank Stella: An Illustrated
Biography*), *Artforum*, November, 1995
"No Mere Formality," in the catalogue for the catalogue *Southwestern Bell
Corporation Collection*, Houston Museum of Fine Arts, 1997 (New York: Abrams, 1995)
"Whistling in the Park," *Artforum*, September, 1995
"What Happens When American Art Goes Public," *New England Review*, Vol. 17, No.
3, Summer, 1995
"Cousin Brucie," *Artforum*, April, 1995
"An Artist and His Roots," *Los Angeles Times Calendar*, July 17, 1994
"The Crisis in Contemporary," *Art and Auction*, June, 1974
Review of Barbaralee Diamondstein's *Inside the Art World: Conversations with
Barbaralee Diamondstein*, *Artforum*, June, 1994
"On Beauty and Quality," *The New Art Examiner*, May, 1994
"Unruly Images" (review of Dave Hickey's *The Invisible Dragon: Four Essays on
Beauty*), *Art in America*, February, 1994
"The Untold Story" (review of Romare Bearden's and Howard Henderson's *A History
of African-American Artists*, *New York Newsday*, December 5, 1993
"A Conversation with John Coplans," *Artforum*, September, 1993
"Golden Days," in *High and Low* (New York: The Museum of Modern Art / Harry N.
Abrams, 1990)
Reviews of Rosanne Martorella's *Corporate Art* and William Grampp's *Pricing the
Priceless: Art, Artists, and Economics*, *Art in America*, July, 1990
Review of *The Andy Warhol Diaries*, *Art in America*, June, 1989
"German Exchange," *Art in America*, April, 1989
Review of Neil Baldwin's *Man Ray: American Artist*, *Art in America*, April, 1989
"Why I Left L.A. (and Why I Always Go Back)," *Artcoast*, April, 1989
"Under Western Skies," *Art in America*, January, 1989
Review of Musa Meyer's *Night Studio: A Memoir of Philip Guston by His Daughter*,
Art in America, December, 1988
"California on His Mind," *Manhattan, Inc.*, November, 1988
Review of Orville Schell's *Discos and Democracy: China in the Throes of Reform*, L.A.

Weekly, June 1, 1988
Review of Howard Greenfield's *The Devil and Dr. Barnes*, *Art in America*, April, 1988
Review of four volumes of Viking interview books: *Francesco Clemente*, *Eric Fischl*,
Robert Rauschenberg, *David Salle*, *Art in America*, February, 1988
Reviews of Richard Rhodes's *The Making of the Atomic Bomb* and Peter
Schjeldahl's *The Legacy of Light*, *L.A. Weekly*, December 18, 1987
Review of Peter Frank's and Michael McKenzie's *New, Used & Improved: Art for the
80s*, *Art in American*, December, 1987
Review of Deborah Solomon's *Jackson Pollock*, *Art in America*, November, 1987
Review of Allan Bloom's *The Closing of the American Mind*, *L.A. Weekly*, October 23,
1987
Review of Ian Haywood's *Faking It: The Politics of Forgery*, *Art in America*,
September, 1987
"Two for the Show," *Art in America*, May, 1987
Review of John Berger's *The Sense of Sight*, *L.A. Weekly*, October 31, 1986
"Miami Slice," *Art in America*, November, 1986
"Letter from Home," *Art Criticism*, Fall, 1986
"The Cool Calendar," *L.A. Weekly*, August 15, 1986
"Timing Is Everything," *L.A. Style*, July, 1986
"I Just Dropped In to See What Condition My Condition Was In," *Artscribe*, May,
1986
"Critic, Artist, Public," *Artpaper*, February, 1986
"MOCA Mix," *L.A. Weekly*, August 9, 1985
"Critical Condition," *L.A. Weekly*, August 2, 1985
"Nine Biennial Notes," *Art in America*, July, 1985
"Be-Bop-Da-Reebok in L.A.," *Art in America*, April, 1985
"What Is to Be Learned?," *Journal*, November, 1984
"Lucas Samaras: An Interview with a Work of Art," *Aperture*, Fall, 1984
"Gilbert & George: How English Is It?," *Art in America*, October, 1984
"Exemplary Contemporary," *Art in America*, March, 1984
"Just A Song at Twilight," *Fellows of Contemporary Art*, Los Angeles, November,
1982
"The New Severity," *Art in America*, October, 1982
"Mixed Double," *Art in America*, March, 1982
"Site Wars," *Art in America*, January, 1982
"William Garnett: A View from Above," *Aperture*, No. 85, December, 1981
"Plagens/Schjeldahl," *LAICA Journal*, November, 1981
"The Academy of the Bad," *Art in America*, November, 1981
"Architecture: Passion and Praxis," *Art in America*, January, 1981
"Artist's Dialogue: William Wiley," *Architectural Digest*, October, 1980
"Fretting About Photos," *Art in America*, November, 1979
"Stealing Time: An Ontological Odyssey," *Artforum*, September, 1979
"Robert Irwin's Color Bar Paintings," *Artforum*, March, 1979
"Play It As It L.A.'s," *Art in America*, September, 1979
"Eyes of the West," *New West*, November 6, 1978
"William Baziotes: Primeval Sentiment," *Art in America*, September, 1978

“Chicago Gig: The Artist Itinerant,” *Art in America*, May, 1978

“Ad Reinhardt: Where Are You Now That We Really Need You?,” *Art in America*, September, 1977

“California Moderns,” *Art in America*, May, 1977

“LeRoy Neiman: He Calls Himself the Modern Michelangelo,” *New West*, August 30, 1976

“European Painting: A Grab-Bag of Well-Worn Issues,” *Artforum*, January, 1976

“None Dare Call It BoHo,” *Artforum*, September, 1975

“Subway Orbit,” *Tracks: A Journal of Artists’ Writings*, No. 3, 1975

“DeWaine Valentine,” catalogue essay, La Jolla (Calif.) Museum of Art, 1975

“Plagens/Los Angeles,” *Art Gallery*, June, 1975

“The Soft Touch of Hard Edge,” *LAICA Journal*, April-May, 1975

“The Groupie and the Commissar,” *Artforum*, April, 1975

“Wilde About Harry,” *Artforum*, April, 1975

“Both Kinds: Contemporary Art from Los Angeles,” catalogue essay, University Art Museum, Berkeley, CA, 1975

“Billy Al Bengston’s New Paintings,” *Artforum*, March, 1975

“Peter and the Pressure Cooker,” *Artforum*, June, 1974

“Just Another Rectangle Painter,” *Artforum*, May, 1974

“John White,” *Artforum*, March, 1974

“Maria Nordman,” *Artforum*, February, 1974

“L.B.M.A., M.O.C.A., P.M.M.A., L.A.C.A.M.A.,” *Artforum*, October, 1973

“He Shot Himself for Art,” *The New York Times*, September 2, 1973

“After what Flowerings?: Thoughts on West Coast Art,” *Artforum*, September, 1973

“The L.A. Connection: Pushing Freeways” (with Walter Gabrielson), *Architectural Design*, September, 1973

“The Critics: Hartmann, Huneker, de Casseres,” *Art in America*, July-August, 1973

“Rays of Hoper, Particles of Doubt,” *Artforum*, June, 1973

“No/Yes on the West Coast,” *Artforum*, May, 1973

“Occupational Hazard,” *Artforum*, April, 1973

“From School Painting to a School of Painting in Los Angeles,” *Art in America*, March-April, 1973

“Roughly Ordered Thoughts on the Occasion of the Bruce Nauman Retrospective,” *Artforum*, March, 1973

“Los Angeles: The Ecology of Evil,” *Artforum*, December, 1972

“Larry Bell Reassessed,” *Artforum*, October, 1972

“The Decline and Rise of Younger Los Angeles Art,” *Artforum*, May, 1972

“Michael Asher: The Thing of It Is,” *Artforum*, May, 1972

“Ed Moses: The Problem of Regionalism,” *Artforum*, March, 1972

“Terry Fox: The Impartial Nightmare,” *Artforum*, February, 1972

“The Market Street Program,” *Artforum*, January, 1972

“Ron Davis’s New Painting,” *Artforum*, December, 1971

“Barnett Newman: Zip,” *Art in America*, November-December, 1971

“A Meditation on Painting,” *Artforum*, March, 1971

“West Coast Blues,” *Artforum*, February, 1971

“Some Problem in Recent Painting,” *Art Journal*, Winter, 1970-71

“The Sculpture of Peter Alexander,” *Artforum*, October, 1971
“Drawing,” catalogue essay, Fort Worth (Texas) Art Center, 1969, and (as) “The Possibilities of Drawing,” *Artforum*, October, 1969
“557,087,” *Artforum*, October, 1969
“The Impact of Recent Art on the Teaching of Drawing,” *Art Journal*, Summer, 1969
“Marsden Hartley Revisited,” *Artforum*, May, 1969
“A Short History of Professional Football Uniforms: An Exercise in a Certain Kind of Criticism,” *Studio International*, February, 1968
“Louis Kahn Builds a Museum,” *Artforum*, February, 1968
“A Sam Francis Retrospective in Houston,” *Artforum*, January, 1968
“Trouble in the L.A. Galleries,” *Artscanada*, December, 1967
“Present-Day Style and Readymade Criticism,” *Artforum*, December, 1966
“Jack Stuck’s Bathers,” *Artforum*, October, 1966
“Georgia O’Keeffe,” *Artforum*, May, 1966

Publications (Exhibition Reviews, *Artforum*):

Dan Graham, Mowry Baden, December, 1975
“Introductions, ’75, San Francisco Art Dealers Association; “Clay: Works in Progress,” October, 1975
Stephen Kaltenbach, Howard Fried, Tom Wudl, David Gilhooly, March, 1975
“Nine Senior Southern California Painters,” Charles Garabedian, February, 1975
Eric Orr, Michael Asher, John White, Scott Grieger, December, 1974
Richard Serra, Eugene Sturman, Gloria Kisch, Ludwig Redl, “L.A. 6 / Summer, ’74— Part II,” November, 1974
William Wiley, “Los Four,” Alexis Smith, Doug Wheeler, Lila Lakich, Peer Zecher, September, 1974
Guy Dill, Robert Irwin, April, 1974
Bruce Nauman, Ger van Elk, Joan Mitchell, “A Period of Exploration: San Francisco, 1945-60,” *Artforum*, March, 1974
Jud Fine, Ann McCoy, Doug Edge, November, 1973
“From the Picture Press,” September, 1973
“Southern California Attitudes,” “Four Women,” February, 1973
Jay Willis, Don Karwelis, Gary Lloyd, Greg Card, Eleanor Antin, November, 1972
Louise Stanley, Donna Mossholder-Herreshoff, Donelle Paint, Walter Gabrielson, June, 1972
Ron Davis, December, 1971
Jay Willis, Dan Flavin, Ed Janss, Connie Zehr, November, 1971
“Five Artists,” “Young Los Angeles Artists,” Stephen Harger, “The Crowded Vacancy,” Laddie John Dill, Robert Indiana, Roy Lichtenstein, David Simpson, October, 1971
Tony Berlant, Marvin Harden, Badajox, Tom Wudl, May, 1971
Richard Diebenkorn, Jack Bush, Ben Sakoguchi, Ron Cooper, John McCracken, April, 1971
“Transparency, Light, Reflection, Space: Four Artists,” Tom Wesselmann, “Thirties Style,” Charlie Nothing, Ken Prince, “Three Artists,” March, 1971
Larry Bell, Ed Moses, Billy Al Bengston, Joe Goode, Saul Steinberg, February, 1971

Richard Jackson, Charles Garabedian, Michael Balog, Contemporary Art Council
“New Talent” exhibition, January, 1971
Walter Gabrielson, Group Shows (2), William L. Haney, November, 1970
Keith Sonnier, Robert Rauschenberg, Group Exhibition, Oscar Fischinger, October,
1970
Richard Serra films, Dieter Rot, William Leavitt, Tom Eatherton, Ed Moses, Jasper
Johns, Robert Cottingham, John McLaughlin, September, 1970
Billy Al Bengston, Arman, Richard Artschwager, June, 1970
“Color,” Dan Christensen, Greg Card, Carl Andre, Laurence Drieband, John
Baldessari, May, 1970
Craig Kauffman, Richard Serra, Robert Morris, Alexander Calder, Agnes Martin,
April, 1970
Doug Wheeler, Peter Zecher, Ray Parker, Vija Celmins, Michael Todd, Eric Orr,
Howard Fleming, March, 1970
“Painting in New York, 1944-69,” “Painting on the West Coast, 1944-69,” Sam
Francis, Duane Lunden, Keith Crown, William T. Wiley, Robert Harvey,
February, 1970
David Novros, Richard Yokomi, Les Levine, “Tantric Works,” January, 1970
Lee Mullican, John Chamberlain, Mel Ramos, Tom Holland, December, 1969
Judy Gerowitz [Judy Chicago], G. Ray Kerciu, “Non-Objective Painting and
Sculpture,” April, 1966
Judy Gerowitz [Judy Chicago], Norman Zammitt, Larry Calagno, Robert Watson,
March, 1966
Robert Harvey, February, 1966

Other Professional Activities:

Boards of Directors:

American Section, International Association of Art Critics, 1994-1997
Los Angeles Institute of Contemporary Art, 1977-79 (Chairman)

Teaching (full-time):

Distinguished Visiting Artist, San Francisco Art Institute, Fall, 2015
Mellon Distinguished Visiting Professor, Middlebury College, Middlebury, VT, 2005
Professor of Art, Hofstra University, Hempstead, NY, 1986-89
Distinguished Visiting Artist, California State University, Long Beach, 1985
Chairman and Professor of Art, University of North Carolina, Chapel Hill, NC,
1980-83/84
Visiting Assoc. Prof. of Art, University of Southern California, Los Angeles,
1978-80
Asst. & Assoc. Prof. of Art, California State University, Northridge, 1969-78
Visiting Assoc. Prof. of Art, University of California, Berkeley, 1972
Asst. Prof. of Art, California State University, Northridge, 1969-72
Instructor in Art, University of Texas, Austin, 1966-69

Lectures, Symposia and Visiting Artist (selected, since 1993):

Workshop in Art Criticism, Kenyon College, Gambier, Ohio, June, 2013 and January, 2014
Symposium, "Darkness Visible," National Museum of Art, Beijing, China, 2103
"The Artist's Practice," Ringling College of Art, Sarasota, FL, 2013
"What Did You Do on Your Summer Vacation?," Getty Institute, Los Angeles, 2012
"In a Niche and Liking It: Painting in the 21st Century," Auburn University, Auburn, AL, 2012
Visiting Professor, Seminar in Art Criticism, New York University, 2011 and 2009
Moderator, "Conversations" (with Jeffrey Deitch and Irving Blum), Art Basel, Basel, Switzerland, 2010
Conference presentation, "Reading Bruce Nauman," China Contemporary Art Forum, Beijing, 2010
Visiting Artist, Southern Illinois University, Carbondale, IL, 2009
Lecture, "The Critical Reception of Rogern Kuntz," Laguna Art Museum, Laguna Beach, CA, 2009
Lecture and Visiting Artist, "Painting's Edge," Idyllwild Arts Foundation, Idyllwild, CA, 2008
Lecture, University of Louisville, Louisville, KY, 2008
Lecture and Juror, "Young Painters," Ohio University, Oxford, OH, 2008
Conference, Art and Design, Shanghai, 2008
Lecture, The Frist Art Center, Nashville, TN, 2007
Visiting Artist, Montclair State University, Montclair State University, Montclair, NJ 2007
Lecture, University of North Carolina at Greensboro, 2007
"The Review Panel," National Academy Museum, New York, 2006
"Richard Tuttle in Conversation with Peter Plagens," Whitney Museum of American Art, New York, 2006
"A Simple Country Painter," Columbia College, Chicago, 2005
"Dialogues on Contemporary Art: Peter Plagens and Elizabeth Murray on Painting," Museum of Contemporary Art, Los Angeles, 2004
Lecture: "The Art of William Kentridge," University of British Columbia, Vancouver, B.C., 2004
Lecture, "Reflection on the Art of the Americas," Santa Barbara (CA) Museum of Art, 2004
Visiting Artist, School of Art, University of Arizona, 2004
Visiting Artist, School of Art, Syracuse University, 2004
Lecture, The Bruce Museum, Greenwich, CT, 2004
Panel: "Museum Priorities and the Curator's Voice," The Jewish Museum, New York, 2003
Visiting Critic, Irish Arts Council, Dublin, 2003
Lecture, Scripps College, Pomona, CA, 2003
Panel: "Special Exhibitions: Politics and Planning," The Frick Collection, New York, 2003
Visiting Professor, Visual Arts Department, Brown University, 2002
Dorothy Liskey Wampler Visiting Scholar, James Madison University, Harrisonburg, VA, 2002
"My Work as a Painter," New York University, 2002
Moderator, "Staying Power" Symposium, Calif. State University, Long Beach, 2002
Columbus State University, Columbus, GA, 2002
Colorado Art Education Association Annual Meeting, Breckinridge, Co, 2002
"Art Matters," interview by Barbara Isenberg, Getty Research Institute, Los Angeles, 2002
"The Sculpture of Don Gummer," Butler Institute of American Art, Youngstown, OH, 2002;
Evansville (Indiana) Museum of Art, 2001
"No Pain, Lots of Gain," Institute of Contemporary Art, Philadelphia, 2001

Commencement Address, School of Fine Arts, Univ. of Southern California, 2001
“The Craft of Criticism,” The New York Studio School, 2001
“Abstraction in California Art,” Mint Museum, Charlotte, NC, 2001.
Panel: “Challenging Art: *Artforum* 1962-74,” Rizzoli, New York.
“The Art of Criticism/The Criticism of Art,” W. Palm Beach, FL, 2001
“Rites, Rants and Reviews,” Whitney Museum, N.Y., 2000
Visiting Artist, Vermont Studio Center, Johnson, VT, 2000
Lecture on contemporary art, Stiles College, Yale University, New Haven, CT, 2000
Lecture on contemporary art, Scripps College, Claremont, CA, 2000
High school workshop on “Sensation,” Brooklyn Museum of Art, 1999
Interviewee: Artists Talk on Art, New York, 1999
Lecture on contemporary art: Weber State University, Ogden, UT, 1999
The Zeitlen Lecture in Art Criticism, California State University, Long Beach, 1999
Lecture: James Madison University, Harrisonburg, VA, 1999
Lecture: San Francisco Art Institute, 1999
Lecture: North Carolina Museum of Art, 1999
Panel on criticism: Christie’s Education, New York, 1999
Visiting Artist, Bennington College, Bennington, VT, 1999
Visiting Artist: Vermont Studio Center, Johnson, VT, 1999
The Elaine Horwitch Annual Lecture in Contemporary American Art Criticism—
“Art versus Everything,” Arizona State University Art Museum, Tempe, 1999
Artists’ panel, Art Dealers Association of America, “The Art Show,” New York, 1999
Symposium: “Power to the People: L.A. from the late ’60s through the ’70s,” UCLA Arman
Hammer Art Museum and Cultural Center, Los Angeles, 1998
24th Annual Ruth K. Shartle Memorial Symposium—“Writing About Art: A Closer Look at Art
Criticism,” Houston Museum of Fine Arts, 1998
Lecture: “Richard Serra,” MoCA, Los Angeles, 1998
Concluding address—“Art and Craft,” National Association for Education in the Ceramic Arts
Annual Meeting, Fort Worth, 1998.
Lecture: “The Current Scene,” Midwest Museum of American Art, Elkhart, IN, 1998
Lecture: “Artist and Critic,” Northwestern University, 1998.
Visiting Critic: Pennsylvania Academy of Fine Arts, 1998.
Visiting Artist: Colorado State University, 1997
Symposium: “The de Kooning Legacy,” Metropolitan Museum of Art, New York, 1997
Lecture: “Some Remarks,” Triangle Workshop, Monroe, NY, 1997
Lecture: “Eighty Years Too Late and Right on Time,” Museum Museum of Contemporary Art,
San Diego, 1997
Visiting Artist: Vermont Studio Center, Johnson, VT, 1997
Visiting Critic, Pennsylvania Academy of Fine Arts, Philadelphia, 1997
Lecture: “More on Words in Art,” Baltimore Museum of Art, 1997
Symposium: “The “deKooning Legacy,” Metropolitan Museum of Art, New York, 1997
Lecture: Triangle Workshop, Monroe, NY, 1997
Lecture (with Glenn Ligon): “Words in Art,” Baltimore Museum of Art, 1996
Guest Critic: International Studio Program, New York, 1996
Lecture: “Barbarians and Antiquarians,” Louisiana State University, Baton Rouge, 1996

Symposium: "Invisible Ink: Art Criticism and a Vanishing Public," American Crafts Museum, New York, 1996
Lecture: "Informal Remarks," Guggenheim Museum Salon Series, New York, 1995
Lecture: "Keynote Address," Mid-Western College Art Association, Indianapolis Museum of Art, 1995
Symposium: "Art Coverage in the '90s," Art Dealers of Association of America, 67th Street Armory, New York, 1995
Symposium: "Clement Greenberg Reconsidered," Whitney Museum of American Art, New York, 1995
Symposium: "Issues in Public Art," Middlebury College, Middlebury, VT, 1995
Lecture: Guggenheim Museum Salon Series, New York, 1995
Lecture: "Some Thoughts About Art Now," Art in General, New York, 1995
Television appearance: "Think Tank with Ben Wattenberg," Washington, DC, 1995
Symposium: "Bruce Nauman: Then and Now," Hirshhorn Museum, Washington, DC, 1995
Lecture: Mid-Western College Art Association, Indianapolis Museum of Art, 1995
Symposium: ADAA Panels: "Art Coverage in the 90s: Courting a New Audience," Metropolitan Museum of Art, 1995
Symposium: "Clement Greenberg Reconsidered," Whitney Museum, 1995
Symposium: "Issues in Public Art," Middlebury College, Middlebury, VT, 1995
Symposium: "Art in the Age of Information," The American University, Washington, DC, 1995
Lecture: "Recent Developments in Contemporary Art," Cleveland Museum of Art, 1994
Lecture and workshop: CSU Summer Arts, California State University, Humboldt, Arcata, CA, 1994
Symposium: "Academia in Art, and the Road to Sotheby's," City College of New York, 1994
Lecture: "Craft and Fine Art," Tacoma Art Museum, 1994
Commencement Address: Pennsylvania Academy of Fine Arts, Philadelphia, 1994
Lecture: Tacoma Art Museum, 1994
Commencement address: Pennsylvania Academy of Fine Arts, Philadelphia, 1994
Juror: "American Drawing Biennial IV," Muscarelle Museum of Art, Williamsburg, VA, 1993

Lectures, Symposia, Visiting Artist, etc. (1993 and before, venues only):

Alberta College of Art
Alliance of California Arts Councils
Amarillo Art Center
American Cultural Center, Paris
Arizona State University
Art Directors Club of New York
Art Museum of South Texas
Austin College, Sherman, TX
The Alice Baber Fund, Inc., New York
Baltimore Museum of Art
Baylor University
Briar Cliff College, Sioux Falls, IA
Broad Museum, Michigan State University
Bruce Museum, Greenwich, CT
Butler Art Institute, Youngstown, OH

California Art Education Association
California Institute of the Arts
California State University, Bakersfield
California State University, Humboldt
Carnegie Museum of Art, Pittsburgh
The Center for Arts Criticism, St. Paul, MN
Claremont Graduate School, Claremont, CA
Clemson University, Clemson, SC
Cleveland Institute of Art
Cleveland Museum of Art
College Art Association of America
College of William and Mary
Columbia University
Columbus (OH) Art Museum
Contemporary Art Council, Los Angeles County Museum of Art
Contemporary Art Council, Seattle Art Museum
Cranbrook Academy of Art, Bloomfield Hills, MI
Dartmouth College, Hanover, NH
Dayton Art Institute
Denver Art Museum
DeSaisset Museum, Santa Clara, CA
East Carolina University, Greenville, NC
Eastern Michigan University, Ypsilanti, MI
Emily Carr College of Art, Vancouver
80 Langton Street, San Francisco, CA
Fellows of Contemporary Art, Los Angeles
Florida International University, Miami
Florida State University, Tallahassee
Friends of Photography, Carmel, CA
Fresno State University
Frist Center for the Visual Arts, Nashville, TN
Georgia State University, Atlanta
Greenhill Center for Contemporary Art, Greensboro, NC
The Hartford Art School, Hartford, CT
Hope College, Holland, MI
Herron School of Art, Indianapolis
Hirshhorn Museum, Washington, DC
The Hotchkiss School, Lakeville, CT
Hunter College, New York
Huntsville (AL) Museum of Art
Illinois State University, Normal, IL
Independent Curators, Inc., New York
International Cultural Centre, Antwerp
International Sculpture Conference, Houston
Joslyn Art Museum, Omaha
La Jolla Museum of Art

Long Beach (CA) Museum of Art
Los Angeles County Museum of Art
Montana State University
Maryland Institute College of Art, Baltimore
Miami-Dade Community College
Michigan State University, East Lansing
Mid-America College Art Association
Midwest Museum of American Art, Elkhart, IN
Mint Museum, Charlotte
Montclair State University, Montclair, NJ
Moore College of Art, Philadelphia
Mount Holyoke College, South Hadley, MA
Museum of New Mexico, Santa Fe
National Council on Education for the Ceramic Arts, Fort Worth
National Foundation for Advancement in the Arts, Miami
National Gallery of Art, Toronto
National Gallery of Art, Washington, DC
New York Studio School
New York University
North Carolina Museum of Art, Raleigh
Northwestern University, Evanston, IL
Oklahoma Arts Institute
The Oakland (CA) Museum
Ohio Council on the Arts (Columbus)
Ohio State University, Columbus, OH
Ohio University, Athens, OH
Optima Studios, New Orleans
Otis/Parson Art Institute, Los Angeles
Palomar College, San Marcos, CA
Pennsylvania Academy of Fine Arts, Philadelphia
Pomona College, Pomona, CA
Princeton University, Princeton, NJ
Public Corporation for the Art, Long Beach, CA
Rice University, Houston
Rutgers University, New Brunswick, NJ
St. Louis Museum of Art
Sacramento State University
San Diego Fine Arts Gallery
San Francisco Art Institute
San Francisco Arts Commission
San Francisco Museum of Modern Art
San Jose (CA) State University
Santa Barbara Museum of Art
Santa Fe Arts Council
School of the Art Institute of Chicago
Seattle Art Museum

Sierra Madre Museum of Art, Reno
Snug Harbor Cultural Center, New York
Southern Methodist University, Dallas
Southeastern College Art Association Conference, Chapel Hill, NC
Southeastern Louisiana University, Hammond, LA
State University of New York, Potsdam
State University of New York, Purchase
Syracuse University
Texas Christian University, Fort Worth
Texas Tech University, Lubbock
University Art Museum, Berkeley
University of British Columbia, Vancouver
University of California, Berkeley
University of California, Irvine
University of California, Los Angeles
University of California, Santa Barbara
University of Chicago
University of Colorado
University of Delaware
University of Houston
University of Illinois, Champaign-Urbana
University of Illinois, Chicago
University of Iowa
University of Kansas
University of Manitoba
University of Montana
University of New Mexico
University of Oklahoma
University of South Florida
University of Tennessee
University of Wyoming
University of Vermont
Vermont Studio Center
Virginia Commonwealth University
Wake Forest University
Weatherspoon Art Gallery, University of North Carolina, Greensboro
Western Illinois University
Western Kentucky University
Whitney Museum of American Art, New York
Yale University
Yellowstone Art Center, Billings, MT

Exhibitions Organized:

Ron Linden, CUE Art Foundation, New York, 2007
All exhibitions, Calkins Gallery, Fine Arts Department, Hofstra University,
Hempstead, NY, September, 1985 - May, 1989

“Louis Fishman / Doug Sanderson,” North Carolina Museum of Art, Raleigh, 1985
“Critical Perspectives” (participant), P.S. 1 Museum, New York, 1982
“Five from California,” Mandel Art Gallery, Saskatoon, Saskatchewan, Canada, 1976
“Both Kinds: Contemporary Art from Los Angeles,” University Art Museum, Berkeley, CA, 1975
“Drawing” (with Henry Hopkins), Fort Worth (Texas) Art Center, 1969

Exhibitions Juried:

“South Carolina Biennial,” Columbia, SC, 2015
“Mississippi Invitational,” Mississippi Museum of Art, Jackson, MS, 2009
“Young Painters Annual Exhibition,” Miami University, Miami, OH, 2008
“Mid-Atlantic Juried Art Competition,” The Hoyt Institute of Fine Arts, New Castle, PA, 2004
“National Drawing Exhibition,” Huntington Museum of Art, Huntington, WV, 2002
“ANA28,” Holter Museum of Art, Helena, MT, 1999
“The Scholastic Art & Writing Awards,” New York, 1997
“National Drawing Biennial IV,” Muscarelle Museum of Art, Williamsburg, VA, 1994
“Spring Exhibition,” Erie (PA) Art Museum, 1992
“Artquake,” Portland, Oregon, 1990
“Colorado Artists Exhibition,” Denver Art Museum, 1989
“Annual Exhibition,” Summit (NJ) Art Center, 1987
“Against the Grain,” Pleiades Gallery, New York, 1986
“New American Talent,” Laguna Gloria Art Museum, Austin, TX, 1986
“National Painting Exhibition,” Washington & Jefferson College, Washington, PA, 1985
“Annual Exhibition,” Detroit Focus Gallery, 1983
“Annual Exhibition,” Joslyn Art Museum, Omaha, 1982
“Virginia Artists’ Exhibition,” Virginia Museum of Fine Arts, Richmond, 1980
“National Drawing Exhibition,” SUNY, Potsdam, 1979
“Annual Exhibition,” San Diego Fine Arts Gallery, 1978
“New Horizons,” Chicago, 1974

Fellowship and Awards Juries/Panels:

Wynn Newhouse Awards, 2010
Adolph and Esther Gottlieb Foundation review panelist, New York, 2006
National Arts Journalism Program, Columbia University, New York, 2000 - 2002
American Art Museum Program, The Henry J. Luce Foundation, 1987 - present
National Foundation for Advancement in the Arts, Miami, 1989
Marie Walsh Sharpe Art Foundation, 1989
Artists’ Fellowships (Painting), National Endowment for the Arts, 1983
Artists’ Fellowships, Maryland State Council on the Arts, 1983
Art in Public Buildings Program, North Carolina State Arts Council, 1983
Art Critics’ Fellowships, National Endowment for the Arts, 1978
Artists’ Fellowships (Painting), National Endowment for the Arts, 1978
Art in Public Places (St. Louis), National Endowment for the Arts, 1978
Art in Public Places (Riverside, CA), National Endowment for the Arts, 1974
Art in Public Places (Van Nuys, CA), National Endowment for the Arts, 1974

Art Workshops, National Endowment for the Arts, 1974
Art Critics' Fellowships, National Endowment for the Arts, 1973

Related Experience:

Consultant, instructional filmstrips, Harcourt, Brace & Janovich, San Francisco,
1977

Contributing and Assoc. Editor, *Artforum*, 1969-76

Asst. Curator and Curator, Long Beach (CA) Museum of Art, 1965-66

Designer, Barth & Dreyfuss, Los Angeles, 1964-65

Project Artist, Behavioral Cognition Project, Psychology Department, University of
Southern California, Los Angeles, 1961-63

References:

Dr. Selma Holo, Director, U.S.C. Fisher Gallery, University of Southern California, Los
Angeles, CA 90089-0292; (213) 740-4561; holo@usc.edu

Mr. Eric Gibson, Culture Editor, *The Wall Street Journal*, 1211 Avenue of the Americas, 5th Flr.
New York, NY 10036

Prof. Paul Fry, William Lampson Professor of English, Yale University, LC 424, Yale
University, New Haven, CT 06520; 203/ 432-2235; paul.fry@yale.edu