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1. ACADEMIC RECORD

2. APPOINTMENTS

3. RESEARCH GRANTS, HONOURS AND AWARDS

4. PUBLICATIONS, INTERVIEWS, EXHIBITIONS

5. TEACHING AND ADMINISTRATION

6. HONORARY PROFESSIONAL POSITIONS

7. COMMUNITY SERVICE

8. GUEST LECTURES AND CONFERENCE PAPERS

9. RELATED ACTIVITIES

10. PROFILES

11. RECENT REVIEWS

1. ACADEMIC RECORD

- 1986** Doctor of Philosophy, University of Sydney (dissertation topic: “The Visual Imagery of Modernity: USA 1908-1939”)
- 1976** Master of Arts, University of Sydney, first class honours and University Medal (thesis topic: “American Abstract Expressionism: ethical attitudes and moral function”)
- 1973-74** Doctoral studies, Institute of Fine Arts, New York University (Professors Goldwater, Rosenblum, Rubin); additional courses at Columbia University, New York (Professor Schapiro), Whitney Museum of American Art, New York
- 1966** Bachelor of Arts, University of Melbourne

2. APPOINTMENTS

- 2011-2015** Distinguished Visiting Professor, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, Sydney
- 2009** Emily DuPont Seminar Convener, National Humanities Center, Research Triangle Park, North Carolina, three-week seminar on contemporaneity
- 2008** Daphne Mayo Visiting Professor, University of Queensland (August)
- 2006-2010** Visiting Professor of Contemporary Architecture History and Theory, Faculty of Architecture, University of Sydney (part-time appointment)
- 2001-ongoing** Andrew W Mellon Professor of Contemporary Art History and Theory, Henry Clay Frick Department of the History of Art and Architecture, University of Pittsburgh
- 1998-2001** Personal Chair in Modern Art History and Theory, University of Sydney
- 1998** Jaffe Visiting Professor in Contemporary Art, Department of Art History, University of Pennsylvania, Philadelphia
- 1997** Visiting Professor, Department of Art and Art History, Duke University
- 1997-99** Associate Dean, Community Relations and Development, Faculty of Arts, University of Sydney
- 1995-2001** Power Professor of Contemporary Art, University of Sydney
- 1994-2001** Director, Power Institute of Fine Arts and Visual Culture, University of Sydney
- 1994-5** Visiting Professor, Department of Art and Art History, University of Chicago
- 1991** Visiting Professor, Department of Visual Arts, University of California, San Diego
- 1988-** Associate Professor, Department of Fine Arts, University of Sydney
- 1987-1991** Head, Department of Fine Arts, University of Sydney
- 1983, 1986, 1990** Acting Director, Power Institute of Fine Arts, University of Sydney
- 1983-87** Senior Lecturer, Fine Arts Department, University of Sydney
- 1976-83** Lecturer, Fine Arts Department, University of Sydney
- 1976** Lecturer, Department of Art History, LaTrobe University
- 1975** Lecturer, School of Art and Design, Preston Institute of Technology, Melbourne
Lecturer, Department of Fine Arts, University of Melbourne
- 1972** Tutor, Design 1, Faculty of Architecture, University of Sydney
- 1968-71** Tutor, Department of Fine Arts, University of Sydney

3. RESEARCH GRANTS, HONOURS AND AWARDS

Research Grants and Fellowships

- 2011-15** “The Reinvention of Landscape in the Digital Era,” Partner Investigator with Jeffrey Shaw and Johnny Chang in Australian Research Council Discovery Project led by Dennis del Favero, \$1, 110, 000
- 2009** “Contemporaneity,” Clark Institute and Getty Research Institute Workshop, Clark Institute, Williamstown, Mass., \$25,000
- 2008-9** “Human Development, and Human Rights: 21st Century Intersections and Ramifications,” associate investigator in project led by Global Studies, University of Pittsburgh, in association with the Andy Warhol Museum, Pittsburgh, and MCA, Niteroi, Rio de Janeiro, \$20,000
- 2007-8** GlaxoSmithKlein Senior Fellow, National Humanities Center, Research Triangle Park, Raleigh-Durham, NC
- 2007** Fondation de France Chercheur Invité, Institut national d’histoire de l’art, Paris
- 2006-12** University of Pittsburgh, School of Arts and Sciences, “Critical Languages for New Media Arts: Digital Arts Edition,” with Zentrum für Media und Kunst, Karlsruhe, and iCinema Centre, University of New South Wales, \$150,000
- 2003-4** Grants for the Symposium “Modernity & Contemporaneity: Antinomies of Art and Culture after the C20th”: School of Arts and Sciences, University of Pittsburgh \$50,000, Pittsburgh Foundation \$75,000, Heinz Endowments \$50,000.
- 2001-2002** Getty Scholar, Getty Research Institute, Los Angeles
- 2000-2001** Australian Research Council Strategic Partnership with Industry Research & Training Support Grant, “The Big Picture: A Planning Matrix for the Visual Arts”, with the National Association of the Visual Arts, the Department of Art History and Theory and the Department of Computer Studies, University of Sydney, \$102,000.
- 1999-2001** Australian Postgraduate Award (Industry), Australian Research Council Strategic Partnership with Industry Research & Training Support Grant, “Useful Law for a Changing Industry,” with Industry Partner, Simpson’s Solicitors, \$75,000.
- 1998-2000** Australian Research Council Strategic Partnership with Industry Research & Training Support Grant, “The Visual Arts in Australia: Professional, Industrial and Legal Issues”, team leader, with the National Association of the Visual Arts, the Australian Centre for Industrial Relations Research and Training, and the Art Gallery of New South Wales as industry partners. \$300,000 plus in kind support.

- 1998** “Cultural Value Formation: The Museum of Contemporary Art as a Case Study,” Research Institute for the Humanities and Social Sciences, University of Sydney, \$12,000
- 1997-1999** Australian Research Council Large Grant “Conceptual Art in Australia, New Zealand, England and Europe,” \$110,000.
- 1995-6** Australian Institute of Aboriginal and Torres Strait Islander Studies Grant “Imaging Ourselves to the Other,” \$30,000
- 1994-6** Australian Research Council Small Grant “Engineering Vision,” \$36,000
- 1994** University Fellow, inaugural Rockefeller Foundation Program “Globalization and the Politics of the Public Sphere,” Chicago Humanities Institute, University of Chicago
- 1993** H.V. du Pont Fellowship, Hagley Museum and Library, Wilmington, Delaware
- 1990** Hagley Fellow, Hagley Museum and Library, Wilmington, Delaware
- 1986** Visiting Post-doctoral Fellow, National Museum of American Art, Smithsonian Institution, Washington, D.C.
- 1972-74** Harkness Fellow, Commonwealth Fund, New York

Honors, Awards

- 2012** Honorable Mention, 2012 Book Prize, Association for the Study of the Arts of the Present, for *Contemporary Art: World Currents*.
- 2010** Australia Council Visual Arts Laureate Award, Commonwealth Government of Australia
- Franklin Jewlett Mather Award for Art Criticism, College Art Association
- 2009** Georgia O’Keeffe Museum Prize for the Best Book on American Modern Art, for *Making the Modern: Industry, Art and Design in America*, 1993, inaugural prize
- 2003** Art Association of Australia and New Zealand/Power Institute Prize for Best Book on Art 2003 for *Transformations in Australian Art, volumes 1 and 2* (Sydney: Craftsman House, 2002), joint award.

Professional Positions

- 2008** Kluge Distinguished Lecturer, University of Virginia
- 2004-** Honorary Research Associate, Department of Art History and Theory, University of Sydney
- 2001-3** Vice-President and Member of Bureau, Comité International d’Histoire de l’Art

2000 President, University of Sydney Association of Professors
1999-2001 Chairman, Australian National Committee, Comité International d'Histoire de l'Art
1999-2000 Vice-President, University of Sydney Association of Professors
1997-2000 Chairman, Arts Section, Australian Academy of the Humanities
1996- Fellow, Australian Academy of the Humanities
1996- Membre titulaire, Comité International d'Histoire de l'Art

4. PUBLICATIONS, INTERVIEWS, EXHIBITIONS OF CREATIVE WORKS

i. BOOKS

Thinking Contemporary Curating (New York: Independent Curators International, 2012)

Contemporary Art: World Currents (London: Laurence King; Saddleback River, NJ: Pearson/Prentice Hall, 2011)

What is Contemporary Art? (Chicago: University of Chicago Press, 2009) [Spanish and Korean editions, 2012]

Editor (with Okwui Enwezor and Nancy Condee), *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity* (Durham, NC: Duke University Press, 2008)

Editor, *Contemporary Art + Philanthropy* (Sydney: University of New South Wales Press for the Sherman Foundation, 2007) Chapters by Smith, David Elliott, Lynne Cooke, Rupert Myer and Gene Sherman

The Architecture of Aftermath (Chicago: University of Chicago Press, 2006)

Transformations in Australian Art, vol. 1, The Nineteenth Century: Landscape, Colony and Nation; vol. 2. The Twentieth Century: Modernism and Aboriginality (Sydney: Craftsman House, 2002)

Editor, with Paul Patton, *Jacques Derrida, Deconstruction Engaged: The Sydney Seminars* (Sydney: Power Publications, 2001; Japanese edition, Tokyo: Iwanami Shoten, 2005)

The Code of Practice for the Australian Visual Arts and Craft Sector (National Association of the Visual Arts: Sydney, 2001, general editor Caroline Jordan). Report of the Visual Arts Industry Guidelines Research Project, 1998-2001, of which I was joint Chief Investigator (2nd ed. 2004, general editor Penny Craswell).

What is Contemporary Art? Contemporary Art, Contemporaneity and Art to Come, (Sydney, Artspace Critical Issues Series, 2001), pamphlet

Editor, *Impossible Presence: Surface and Screen in the Photogenic Era* (Sydney, Power Publications, Chicago, University of Chicago Press, 2001) Introduction; essays by Marshall Berman, Tom Gunning, Peter Hutchings, Jean Baudrillard, Hugh Silverman, Jeremy Gilbert-Rolfe, Elizabeth Grosz, Javier Sanjines, Fred R Myers, Anthony Vidler

Editor, *First People, Second Chance; The Humanities and Aboriginal Australia*, (Canberra, Australian Academy of the Humanities, 1999) Introduction; essays by Marcia Langton, Henry Reynolds, Paul Patton, Margaret Clunies Ross and Ian McLean.

Editor, with Jennifer Allison, Katherine Gregouras, George Symons, *From Vision to Sesquicentenary, The University of Sydney through its Art Collection* (Sydney, Standing Committee of Convocation of the University of Sydney, 1999) Introduction; essays by various authors

Editor, *In Visible Touch: Modernism and Masculinity* (Sydney, Power Publications, 1997, Chicago, University of Chicago Press, 1998) Introduction; essays by T.J.Clark, Tamar Garb, Roger Benjamin, Virginia Spate, Richard Shiff, Bernard Smith, W.J.T. Mitchell, Mary Kelly

Editor, *Ideas of the University* (Sydney: Research Institute for the Humanities and Social Sciences and Power Publications, 1996) Introduction, essay by Samuel Weber, discussion.

Making the Modern: Industry, Art and Design in America (Chicago: University of Chicago Press, 1993) 532 pages

Editor, *Constructing Australian Art: Eight Critiques* (Sydney: Power Institute of Fine Arts Occasional Paper No 2, May 1986) 109 pages

Editor, with Anthony Bradley, *Australian Art and Architecture: Essays Presented to Bernard Smith* (Oxford University Press, Melbourne 1980), 263 pages

Art & Language: Australia 1975 (Art & Language Press, Banbury, New York, Sydney 1976), 231 pages

with Ian Burn and Mel Ramsden, *Draft for an Anti-Textbook*, special issue, *Art-Language*, Vol.3, No 1 (Sept 1974), 110 pages

with Ian Burn, Mel Ramsden, et al., *Handbook* (Art & Language Press, New York, and the Mezzanine, Nova Scotia College of Art, Halifax, N.S. 1973), 92 pages

ii. IN PREPARATION

“Artists as Curators/Curators as Artists: Exhibitionary Form since 1969,” in Germano Celant ed., *Revisiting When Attitudes Become Form* (Venice: Fondazione Prada, 2013)

“Contemporary Art” Oxford Bibliographies Online. Annotated bibliography June 2013.

“Time And The Composition: Creativity In Modern And Contemporary Works Of Art,” in Kerry Thomas and Janet Chan eds., *Handbook of Research on Creativity* (Cheltenham, UK and Northampton, MA, USA: Edward Elgar Publishing, 2013) ISBN of 978 0 85793 980 7

“Comparing the Contemporary Arts; Figuring Planetaryity,” in Amy J. Elias and Christian Moraru eds., *The Planetary Turn: Art, Dialogue, And Geoaesthetics In The 21st Century* (Evanston, IL: Northwestern University Press, 2013)

“Design, For the Mind’s Eye, 1964-74,” in *What Were You Reading 1964-74?*, edited by Geoff x and Pamela Lee, Cambridge, Mass.: MIT Press, 2013

“Contemporary Art: World Currents In Transition Beyond Globalization: Terry Smith And Saloni Mathur,” an edited transcript of a colloquium Department of the History of Art and Architecture, University of Pittsburgh, on October 17, 2012. Forthcoming in *contemporaneity*, #4.

“Contemporary Art and Contemporaneity: Reflections on Method, Review of Reviews (Part 1),” *Discipline*, no. 3, mid 2013 [“Contest of the Faculties; or, Comedy of the Disciplines,” on the possibilities for an art history of contemporary art.]

“Contemporary Art and Contemporaneity: Reflections on Method, Review of Reviews (Part 2),” *Discipline*, no. 4, late 2013 [On the three currents hypothesis.]

Contemporary Art and Contemporaneity (Ljubljana: Academy of Arts and Sciences, 2012) [collected essays, in Slovenian]

“The Bilbao Affect: Culture as Industry,” chapter 1 of *The Architecture of Aftermath*, reprinted in Jelena Stojanovic ed., *On the Museum’s Remains: Contemporary Art and its Public* (Belgrade: Museum of Contemporary Art, 2012)

Contemporaneity (Duke University Press, anticipated 2015)

The Mass Production Imaginary (a study of the visual imaginations of the engineers Frederick Taylor and George Richardson)

Looking through Degas (a study of works by Degas in the Getty Museum, Los Angeles, and elsewhere)

“The Modesty of Photography and the Work of the World: Interview with Allan Sekula,” *Critical Inquiry*

iii. CHAPTERS IN BOOKS

“Contemporary Art: World Currents in Transition Beyond Globalization,” in *The Global Contemporary: The Rise of New Art Worlds after 1989*, eds. Hans Belting, Andrea Buddensieg, Peter Weibel (Cambridge, Mass.: MIT Press for ZKM, Karlsruhe, 2013), 186-192

“Our Contemporaneity?,” in Alexander Dumbadze and Suzanne Hudson eds., *Contemporary Art: Themes and Histories, 1989 to the Present* (Oxford: Blackwell, 2013), 17-27

“Currents of Worldmaking in Contemporary Art,” in Nicholas Mirzoeff ed., *The Visual Culture Reader* (3rd ed., London: Routledge, 2013), 109-117

“Roundtable: Reading Exhibitions,” in *Reading Room: A Journal of Art and Culture* (05/2012), “The Space of Reading,” edited by Natasha Cornland

“One and Three Ideas: Conceptualism Before, During and After Conceptual Art,” in Boris Groys ed., *Moscow Symposium: Conceptualism Revisited* (Berlin and New York: Sternberg Press, 2012), 42-72

“Currents of Contemporaneity: Orientations in Art Today,” in Peter S. Myers ed., *Sidetracks: Painting in the Paramodern Condition* (Stavenger: Stavenger Kunstmuseum, 2012)

- “Contemporary Art: Remodernism, Transitions, Translation,” in Alexander Alberro ed., *What is Contemporary Art Today? [Qué es arte contemporáneo hoy?]* (Pamplona: Cátedra Jorge Oteiza, Universidad Pública de Navarra, 2011), 19-56 (Spanish), 181-216 (English)
- “Transnational Virtuality: New Media Art, Contemporary Concerns,” in Jaynie Anderson ed., *Cambridge Companion to Australian Art* (Melbourne: Cambridge University Press, 2011), 248-260
- “Base And Superstructure In Jamesonian Architectural Theory,” in Lahiji Nadir ed., *The Political Unconscious of Architecture: Essays in Honor of Frederic Jameson* (London: Ashgate, 2011), 299-316
- “Profiles in Currency: Contemporary Art Today,” Miranda Wallace ed., *21st Century: Art of the First Decade* (Brisbane: Queensland Art Gallery/Gallery of Modern Art, 2010), 202-211
- “Background Stories: Modern And Contemporary Art, World Currents, China,” in Qigu Jiang and James Elkins eds., *First “China Contemporary Art Forum” – 2009 Beijing International Conference on Art Theory and Criticism* (Beijing: China Contemporary Art Forum, 2010), 305-360
- “Contemporaneity,” in Claire Doherty and David Cross, eds., *One-Day Sculpture* (Bielefeld: Kerber Verlag, 2009), 53-56
- “Daniel Among The Philosophers: The Jewish Museum, Berlin, And Architecture After Auschwitz,” in Gevork Hartoonian ed., *Walter Benjamin and Architecture* (London: Routledge, 2010), 137-159
- “Writing the History of Contemporary Art: A Distinction, Three Propositions, and Six Lines of Inquiry,” in Jaynie Anderson ed., *Crossing Cultures: Conflict, Migration and Convergence, Proceedings of the 32nd International Congress in the History of Art* (Melbourne: Miegunyah Press, 2009), 918-21
- “Art Against Media: Early Works by Peter Weibel,” in Dennis del Favero, Ursula Frohne and Peter Weibel eds., *Un_imaginable* (Ostfildern: Hatje Cantz for ZKM, Karlsruhe, iCinema, UNSW, Sydney, and the University of Pittsburgh, 2008), DVD video and book, 116-127
- “Times Taken, Given by Contemporary Art, “ in Judith Schachter Model and Stephen Brockman eds. *(Im)permanence: Cultures in/out of time* (Pittsburgh: Center for Arts in Society, Carnegie Mellon University, 2008)
- “Spectacle Architecture before and after the Aftermath: Situating the Sydney experience,” Anthony Vidler ed., *Architecture Between Spectacle and Use* (New Haven: Yale University Press for the Clark Institute, 2008)
- “Interaktion in dem Zeitgenössischen Kunst [Interaction in Contemporary Art],” in Richard Castelli et al. eds., *Vom Funken zum Pixel: Kunst + Neue Medien* (Berlin: Nicolaische Verlagsbuchhandlung und Martin-Gropius-Bau, Berliner Festspiele, 2007), 23-31
- “Creating Value Between Cultures: Contemporary Aboriginal Art,” in Michael Hütter and David Throsby eds., *Beyond Price: Values and Valuing in Art and Culture* (Cambridge: Cambridge University Press, 2008), 23-40

“Introduction” and “Contemporary Art Now: A World Picture,” in Terry Smith ed., *Contemporary Art + Philanthropy* (Sydney: University of New South Wales Press for the Sherman Foundation, 2007),

“Canons in the conditions of contemporaneity,” in Anna Brynzki ed., *Partisan Canons* (Durham, NC: Duke University Press: 2007), 309-26. Review: Jennifer Ferng (MIT), *Leonardo on line*, March 2008.

“Art and Society: Multiple Modernities Then, Contemporaneity Now,” in Pan Gongkai ed., *Reflections: Chinese Modernities as Self-Conscious Cultural Ventures* (Beijing: Oxford University Press, 2007)

“Creating Dangerously: Then and Now,” in Okwui Enwezor ed., *The Unhomely: Phantom Scenes in Global Society* (Seville: Bienal Internacional de Arte Contemporáneo de Sevilla, 2006), 114-129

“Better Ideas and Impossible Objects: A Commentary,” in Héctor Olea and Mari Carmen Ramirez eds., *Versions and Inversions: Perspectives on Avant-Garde Art in Latin America* (New Haven and London: Yale University Press for the International Center for the Arts of the Americas, Houston Museum of Fine Arts, 2006), 243-279

“Biennales in the Conditions of Contemporaneity,” in Blair French, Adam Geczy and Nicholas Tsoutas, eds., *Criticism+Engagement+Thought, On Reason and Emotion 2004 Biennale of Sydney* (Sydney: Artspace, 2004), 53-59

“Visual Regimes of Colonization: Aboriginal Seeing and European Vision in Australia,” in Nicholas Mirzoeff ed., *The Visual Culture Reader* (London and New York: Routledge, 2003, 2nd ed.), 483-494

“Installing the Format of the Future,” in Adam Geczy and Benjamin Genocchio eds., *What is Installation? An anthology of writings on Australian installation art* (Sydney: Power Publications, 2001), 239-242

“Life-Style Modernity: Making Modern America,” in Erika Doss ed., *Living with Life* (Washington: Smithsonian Institution Press, 2001), 25-40

“The Visual Arts: Imploding Infrastructure, Shifting Frames, Uncertain Futures,” in Tony Bennett and David Walkers eds., *Reshaping Australian Culture* (Cambridge: University of Cambridge Press, 2001), 66-88

“Visual Regimes of Colonisation: European and Aboriginal Seeing in Australia,” in Ulpiano Toledo Bezerra de Meneses, ed., *Paysage et Art, papers of the conference “Paisagem e Arte, a invenção da natureza, a evolução da olhar”* (Comité Brasileiro de Historia da Arte, Sao Paulo, 2000), 91-100

With Mary Kelly, “A Conversation about Conceptual Art, Subjectivity and the *Post-Partum Document*,” in Alex Alberro and Blake Stimson, eds., *Conceptual Art, A Critical Anthology* (Cambridge, Mass., MIT Press, 1999), 450-459

- “Peripheries in Motion: Conceptualism and Conceptual Art in: Australia and New Zealand,” in Luis Camnitzer, Jane Farver and Rachel Weiss, eds., *Global Conceptualism: Points of Origin 1950s-1980s* (New York, Queens Museum of Art, 1999), 86-98
- “Art,” in Roger Bell and Phillip Bell, eds., *Americanization: Australian Experiences* (Sydney: University of New South Wales Press, 1998)
- “Pictures of, Painting as: Landscape and Modernism,” in Geoff Levitus, ed., *Lying About the Landscape* (Sydney: Craftsman House, 1998)
- “Kngwarreye Woman Abstract Painter,” in Jennifer Isaacs, ed., *Emily Kame Kngwarreye* (Sydney: Craftsman House, 1998)
- “The Governor General and the Post-Colonial: The Australia Day Address 1996,” in Anthony Uhlmann, ed., *Media Imaginaries*, special issue of *Continuum* (Perth: University of Western Australia, 1997)
- “Three Ages of Man: Masculine Sexuality in Australian Art,” in Paul Patton and Diane Austin-Broos, eds., *Transformations in Australian Society* (Sydney: Research Institute for the Humanities and Social Sciences, 1997), 1-31
- “Intensity: Modernism’s Phallic Aesthetics,” introduction to *In Visible Touch: Modernism and Masculinity* (Sydney, Power Publications, 1977; Chicago: University of Chicago Press, 1998), 1-27
- “Pictured History: The Matchgirls’ Strike 1888,” in Jessica Evans, ed., *The Camerawork Essays, Context and Meaning in Photography* (London: Rivers Oram Press, 1997), 156-169; introduction 153-6
- “Craft, Modernity and Postmodernity,” in Sue Rowley, ed., *Craft and Contemporary Theory* (Sydney: Allen & Unwin, 1997)
- “The University is for Turning,” in *Ideas of the University* (Sydney: Research Institute for the Humanities and Social Sciences and Power Publications, 1996)
- “The Provincialism Problem” and “Generation X: Impacts of the 1980s,” in Rex Butler, ed., *What is Appropriation?* (Brisbane and Sydney: IMA and Power Publications, 1996)
- “Production: The Specter and *The Stonebreakers*,” in Robert Nelson and Richard Shiff, eds. *Critical Terms for Art History* (Chicago: University of Chicago Press, 1996; 2nd ed. 2003), 361-381.
- “Modernism”, “Modernity”, “Australian Painting and graphic arts before 1900”, “Australian Painting and graphic arts since 1900”, “Art Education in Australia”, “David Aspden”, “Annandale Imitation Realists”, “Charles Blackman”, “Imants Tillers,” entries for the *Dictionary of Art*, edited Jane Turner (London: Macmillans, 1996), various world lengths, 5,000 to 500. Grove Dictionary of Art online
- “Fine Art,” *The Cambridge Encyclopedia of Australia*, edited Susan Bambrick (Cambridge: Cambridge University Press, 1994), 303-309

“The Genius of Black Art,” *The Best of the Independent Monthly*, Frank Devine, ed. (Geelong: Deakin University Press, 1992), 183-189

“A Problematic Practice 1970-80”, “From the Desert: Aboriginal Painting Since 1970”, “Postmodern Plurality: the 1980s”, in Bernard Smith with Terry Smith, *Australian Painting 1788-1990* (Melbourne: Oxford University Press, 1991), 452-556; with Christopher Heathcote, *Australian Painting 1788-2000*, Fourth edition, 2001

“Discourse and Desire: Foucault on Modernity and Visuality,” *The Rhetorics of History*, Roger Benjamin and David Bennett eds. (Melbourne: Art Association of Australia, 1990), 25-39

“The Tasks of Translation: Art & Language in Australia and New Zealand 1975-76,” *Now See Hear! Art, language and translation*, Greg Burke and Ian Wedde eds. (Wellington, N.Z.: Victoria University Press, 1990), 250-261

“Populism and Privilege in Australian Painting,” in S L Goldberg and F B Smith eds., *Australian Cultural History* (Australian Academy of the Humanities and Cambridge University Press, Cambridge, 1988), 190-210

“The Visual Arts,” in D H Borchardt ed., *Australians: A Guide to Sources* (Sydney: Fairfax, Syme and Weldon, 1987), 412-417

“Modernism Meets Modernity: Great Combusting Conjunctions!”, in E A Grosz et al. (eds), *Futur*fall: Excursions into Post-Modernity* (Sydney: Power Institute of Fine Arts, 1987), 64-81

“The Local, the National and the International in Australian Art,” in Kurt Brereton et al., eds, *Australian Mythological Sights. Sites. Cities* (Sydney: Third Degree, 1986), 158-162

“Critical Possibility Here and Now: The Practicalities of Art Writing Today,” in Roger Benjamin ed., *Practices of Criticism in Australia* (Melbourne: Papers of the Art Association of Australia, Vol. 1, 1986), 28-38

“A State of Seeing, Unsighted...; Notes on the Visual in Nazi War Culture,” in Paul Patton and Ross Poole eds., *War/Masculinity* (Intervention, Sydney 1985), 11-25; also in *Block*, 12 (Winter 1986-87), 50-70

“The Situation Now,” 1971, and “The Provincialism Problem,” 1974, in Paul Taylor ed., *Anything Goes: Art in Australia 1970-1980* (Melbourne, Art & Text, 1984)

“Convicts and Capital: The Absent Imagery of the Convict Era,” in *Capital Essays*, Drew Cottle, ed. (General Studies Dept. University of NSW, 1984), 63-76

“The Divided Meaning of *Shearing the Rams*; Artists and Nationalism 1888-1891,” in *Australian Art and Architecture: Essays Presented to Bernard Smith*, edited with Anthony Bradley (Oxford University Press, Melbourne 1980), 93-123

iv. EXHIBITIONS CURATED/CATALOGUE ESSAYS

“Interaktion in dem Zeitgenössischen Kunst [Interaction in Contemporary Art],” in *Vom Funken zum Pixel: Kunst + Neue Medien*, Martin-Gropius-Bau, Berlin, October 2007- January 2008.

“Putting Painting at Stake: Jackson Pollock’s *Blue Poles*,” *Jackson Pollock’s Blue Poles*, ed. Anthony White, Canberra: National Gallery of Australia, 2002, 55-74

“Australia’s Anxiety,” catalogue introduction to *History and Memory in the Art of Gordon Bennett*, Ikon Gallery, Birmingham, and Heine Onstad Kunstsenter, Oslo, Nov. 1999-June 2000, 10-21, in Norwegian, 22-32

“The Art of the Real as Idea,” in Juliana Engberg, *The Real Thing*, Melbourne, Museum of Modern Art at Heide, 1997

“Aboriginal Art Now: Writing Its Variety and Vitality,” *Contemporary Aboriginal Art 1990 - From Australia*, Third Eye Centre, Glasgow, Aug.-Sept., 1990 (presented by the Aboriginal Arts Committee, Australia Council), 3-14

“Pastoral,” in Daniel Thomas (ed), *Creating Australia, 200 Years of Art, 1788-1988*, International Cultural Corporation of Australia, Art Gallery Board of South Australia, Adelaide, 1988, 102-3 (essay on Streeton’s *Golden Summer, Eaglemont*, 1889)

With Christine Dixon and Virginia Spate, *Dreams, Fears and Desires: Aspects of Australian Figurative Painting 1942-62*, S H Ervin Gallery, Sydney, Newcastle Regional Gallery and Monash University Art Gallery, Fifth Biennale of Sydney and Power Institute of Fine Arts, University of Sydney, 1984

“Art Criticism/Self Criticism,” catalogue essay, *Mildura Sculpture Triennial*, Mildura Art Centre, March 1975

“Private Art and Public Work,” catalogue introduction, *ACT 1*, Arts Council of Australia, ACT, Nov 1978

“Una nota introduttiva su arte e ideologia,” catalogue essay, *La Pratica Politica*, Comune di Modena, Feb-March 1979; reprinted in G. Bocchi, ed., *Arte e Pratica Politica*, Parma 1979

“David Aspden and Gunter Christmann,” introductions in the catalogue of the Australian representation, XI Bienal de São Paulo, Brazil, Sept 1971

With Tony McGillick, *The Situation Now: Object or Post-Object Art?*, catalogue to the inaugural exhibition, Contemporary Art Society Gallery, Sydney, July 16-August 6 1971 (“Propositions” reprinted in Alex Alberro and Blake Stimson, eds., *Conceptual Art, A Critical Anthology*, Cambridge, Mass., MIT Press, 1999, 450-459.)

Power Bequest Exhibition No 2, catalogue, Farmer’s Blaxland Gallery, Sydney, July 1969, 32 pp

Power Bequest Exhibition No 1 1969, catalogue, Bonython Art Gallery, Sydney, April-May, 1969, 32 pp

v. ARTICLES (complete list in magazines and journals, excluding newspapers)

“The Union Art Collection,” *Union Recorder*, March 14, 1968, 26-7

“What is Art?” *Honi Soit*, June 12, 1968, n.p.

“Dick Watkins, Tony McGillick, a selection of work 1962-67,” *Honi Soit*, June 12, 1969, 8-9

“First Thoughts on a ‘Style of the ‘Sixties’ in Recent Sydney Painting,” *Uphill*, 1, Sept. 1969, n.p.

“The Responsive Eye,” *The Critic*, Vol 10, No 5, Jan 9, 1970, 44-6

“Color-form Painting: Sydney 1967-70,” *Other Voices*, Vol 1, No 1, June-July 1970, 6-17

“Discussion: Anthony Burgess” (with Paul McGillick et al.), *Other Voices*, June-July 1970, 18-23

“Interview: Colin Lanceley” (with Noel Hutchison and Tony McGillick), *Other Voices*, Vol 1, No 2, Aug-Sept 1970, 36-41

“The Painting of David Aspden,” *Art International*, XIV/8, 20 October 1970, 50-3 and 79

“Dearth in Venice: XXXV Biennale,” *Other Voices*, Vol 1, No 3, Oct-Dec 1970, 30-5

“The Paintings of Gunter Christmann,” *Art International*, XV/3, 20 March 1971, 22-5

“Two Paintings by Richard Smith,” *Circa 70*, March 1971, 60-8

“Art and Revolution,” *Arena*, 25, March 1971, 77-86 (review of John Berger, *Art and Revolution*)

“Provincialism in Art,” *Quadrant*, 70, March-April 1971, 67-71

“Two Young Australian Sculptors: Tony Coleing and Nigel Lendon,” *Art International*, XVI/3, 20 March 1972, 54-7

“A Portrait of the Artist in Patrick White’s *The Vivisector*,” *Meanjin Quarterly*, Vol 31, No 2, June 1972, 167-77

“The Eventstructure Research Group in Australia,” *Studio International*, Vol 184, No 948, Oct 1972, 149-50

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Journal, vol. XIX, no. 2 (July 2013), 11-25. <http://epress.anu.edu.au/titles/humanities-research-journal-series/volume-xix-no-2-2013>

vi. INTERVIEWS, SCRIPTS, PODCASTS, TEXTS ONLINE

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“Conceptual Art: Then and Since; Terry Smith interviewed by Jelana Stojanovic,” *Agenda*, 26 & 27, Nov./Dec. 1992, Jan./Feb. 1993, 16 page supplement

“Some addenda to ‘Conceptual Art: Then and Since’,” *Agenda*, 29, March 1993, 33

“Terry Smith: Art as Social Engagement,” in Graeme Sullivan, *Seeing Australia: Views of Artists and Artwriters* (Annandale: Piper Press, 1994), 124-26

“Max Dupain,” *Under A Southern Sun, Stories from the Australian Landscape*, Canberra, National Gallery of Australia, 1997, CD-ROM

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“Bernard Smith - Changing the Way We See,” The Book Show with Julie Copeland, ABC Radio National, Sunday January 22, 2006

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<http://www.virginia.edu/kluge-ruhe/news/podcasts-archived-on-kluge-ruhe-website>

Podcast and online text of “Emily Kngwarreye’s practice of painting: an international perspective,” talk given at the National Museum of Australia, Canberra, 23 August 2008, at the symposium “Why do those fellas paint like me ...?” held in conjunction with the exhibition *Utopia: The Genius of Emily Kame Kngwarreye*. At http://www.nma.gov.au/audio/transcripts/emily/NMA_Smith_20080823.html

“Contemporary Art in Transition: From Late Modern to Now,” abridged introduction to *Contemporary Art: World Currents*, online at Global Art and the Museum, a website of the project led by Hans Belting. Guest author of December 2010. At http://www.globalartmuseum.de/site/guest_author

“One and Three Ideas: Conceptualism before, during and after Conceptual Art,” lecture during conference “Global Conceptualism: The Case of Moscow Conceptualism in an International Context,” Center for Russian Writers, Moscow, sponsored by the Stella Art Foundation, April 14, 2011
<http://www.ruspavilion.ru/en/symposium/report--31/>

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“World Picturing: Contemporary Art and Contemporaneity,” lecture, and discussion with Professor Li Miao, Department of Physics, Chinese Academy of Science, at Han Fen Bookstore of the Commercial Press, Beijing, August 2, 2012. At http://v.youku.com/v_show/id_XNDQzMjM4MDI0.html****
http://v.youku.com/v_show/id_XNDQzMzAyMDI0.html****
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vii. EXHIBITIONS

One-person

- 1974-75 Galleria g.a.p., Rome (Dec-Jan)
- 1975 Experimental Art Foundation, Adelaide (Mar)
- 1976 “Art & Language (P)”, Auckland City Art Gallery (Aug)

Group

- 1973 “Art & Language”, Lisson Gallery, London (Oct-Nov)
- 1974 “Contemporanea”, Borghese Gardens, Rome (Jan-Feb) Galleria Schema, Florence (Mar)
“Project 74”, Wallraf-Richartz-Museum, Cologne (Jul-Sept)
- 1975 Sixth Mildura Sculpture Triennial, Art Centre, Mildura (Mar-Apr)
“Art & Language”, National Gallery of Victoria, Melbourne (May-June)
“Art & Language”, Art Gallery of South Australia (July)
“Performance, Documents, Film, Video”, National Gallery of Victoria, Melbourne (Aug-Sept); Art Gallery of NSW (Nov-Dec)
“Artists for Labour and Democracy”, Toorak Art Gallery (Nov)
- 1976 “Irony”, Galleria g.a.p., Rome
“Post-Object Art”, Experimental Art Foundation, Adelaide
“Australian Sculptors”, Photographic Exhibition, Ninth National Sculpture Conference, New Orleans and Kansas State University
“The Word in Art”, National Gallery of New Zealand, Wellington
- 1977 “Recent Australian Art” touring Canada (organised by the Institute of Modern Art, Brisbane)

- 1978 “Act 1: Performance and Participatory Art”, Australian National University Arts Centre, Canberra (Nov)
 “Political Practice”, Galleria Civica, Modena (Dec)
 “Artists” Books: Bookworks”, Ewing and George Paton Galleries and elsewhere, touring Australia 1978-79
- 1979 “Parole e Immagini”, Comune di Milano (May-June)
 “Urban Signals”, Centro Internazionale di Brera, Milan (June)
- 1980 “Contemporary Australian Artists: A Survey”, touring the United States, Nov 1979 to July 1980
- 1981 “Artists Against Uranium”, Artworkers Union, Experimental Art Foundation, Adelaide, touring Australia 1981-82
- 1982 “Preston to Phillip, A Survey, 10 Years of Art Education”, Reconnaissance Gallery, Melbourne (June-July)
- 1983 “Russell Drysdale Memorial Auction”, Regent Hotel, Melbourne (Oct)
- 1987 “Politics and Photographs”, National Art Gallery, Wellington, N.Z. (May-Sept.)
- 1987-88 “When Art Hits the Headlines, A Survey of Controversial Art in New Zealand”, National Art Gallery, Wellington, N.Z. (Dec.-Jan.)
- 1990 “Now See Hear!”, Wellington City Art Gallery, Wellington, N.Z. (July)

5. TEACHING AND ADMINISTRATION

i. COURSES

Current Courses, University of Pittsburgh

Introduction to Contemporary Art: developments in contemporary art throughout the world since the 1960s, with a focus on visits to the Carnegie Art Museum, the Warhol Museum and the Mattress Factory installation museum. 200 students.

Special Topics in Contemporary Visual Cultures: a graduate seminar that explores questions of Modernity and contemporaneity with an emphasis on concepts (such as times, values, worlds) related to the contemporary and the present. 16 students.

Architecture since 1945: upper-level undergraduate course, 30 students. Major developments in international modern architecture of the post-war period; transformations since the 1960s, with special emphasis on theoretical approaches to questions of designing and dwelling, from deconstruction to current informal architecture.

Art since 1945: upper-level undergraduate course, 30 students. Post-World War II developments in late modern art around the world; the shift from modern to contemporary art in various regions of the world compared and contrasted; current contemporaneities including new media arts.

University of Sydney, Faculty of Architecture

Design Workshop: *Contemporary Art and Architecture*. Graduate seminar, 9 students.

University of Sydney courses (semester-length, offered on two-year rotation up to 2001)

American Art, Design and Society since 1900: early avant-garde tendencies, the evolution of an imagery of industrial modernity, art of the war years, Abstract Expressionism, the institutionalisation of modernism, anti-modernisms, Conceptual and political practices, postmodern strategies. 2nd/3rd Year option. 80 students.

Art History: Theories and Methods. The historical writing from Vasari to the present. Special Entry Honours and core Master of Arts course, 40 students.

Race and Representation in Australian Society: Contemporary Aboriginal Art: land rights, the imagery of place and identity, the construction of 'Aboriginal Art' (taught with Koori artists); the visual practices of immigrant and ethnic cultures and subcultures. Second/third year option.

Australian Art and Society since 1940: the imagery of national and personal identity, of sexuality and race, including the emergence of contemporary Aboriginal art. 2nd/3rd Year option, 90 students.

Artwriting/Criticism: close readings of writing strategies of art critics since Apollinaire, emphasising post-WWII Australian and U.S. critics; ditto for the studies of artists' works of Bataille, Foucault, Derrida, Lyotard and others; practical exercises in various art critical genre. Fourth Year honours option. 13-15 students.

Modernisms and Modernities: seminar exploring the evolution and interconnections between concepts of 'Modern Art', 'modernism', 'modernisation' and 'modernity' from the mid-nineteenth century to the present, with particular reference to modernity's 'others', such as regionality, femininity, ethnicity. Begun 1991. Fourth Year/Masters by Coursework. 16 attendees.

Earlier Courses

1968-71 Department of Fine Arts, University of Sydney: 6 to 8 tutorials in first year course on twentieth century painting, sculpture and architecture. Adult Education lectures and tutorials, summer schools.

1975 Department of Fine Arts, University of Melbourne: Fourth Year honours course in art historical methodology; third year honours seminar in contemporary art; occasional lectures. School of Art & Design, Preston Institute of Technology, Melbourne: second/third year course in art theory, with an emphasis on Conceptual Art, especially Art & Language.

1976-present Department of Fine Arts, University of Sydney, as follows:

1976-1983 lecturer-in-charge of first year course surveying development of modern European and American painting, sculpture, architecture, film and photography since 1850s, with emphasis after 1890. Introduced Australian elements and methodological issues, took weekly tutorials. Enrolments increased during this period from 150 to 300.

1977-1985 initiated (with David Saunders) first second/third year option in Australian art and architecture, nineteenth and twentieth century. Continued this as joint course with Joan Kerr, emphasising research approaches to colonial, late nineteenth century and early modern period, and leading to the emergence of new material and new interpretations. Average enrolments 60 to 80.

1989 *Theories of the Image*, an honours lecture/seminar course on style, iconography, semiotics, cultural studies and post-structuralist approaches to theorising the visual. Enrolment 67.

Fourth Year optional honours seminars: 1976 *Theories and methods of art criticism*; 1977 *Popular cultural studies*; 1978-1980 *Social history of art*; 1981 *Coordinator of art historical methodology core course*; 1984-1986 *Contemporary Australian art* (with Virginia Spate); 1988-present *Artwriting/Criticism* as above.

Average enrolments 12-14.

1986 Introduced courses on Australian art and American art as above.

1992 Graduate seminar on contemporary Australian Aboriginal art: Examination of the various discourses of contemporary Aboriginal art, from those of the artists, through anthropology to those of the artworld. 13 attendees.

1994 *Theories of the Image*. Structures of seeing as theorised since Plato.

Special Entry Honours and core Master of Arts course, 45 students.

Courses taught elsewhere

1991 Visiting Professor at U.C.S.D., winter quarter: *Twentieth Century American Art & Society* as upper division option (enrolment 35); *Artwriting/Criticism* as a seminar to art studio graduates (5); spring quarter, *Australian Art Black and White* as upper division option (32); *Nineteenth and Twentieth Century Art*, lower division option (320).

1997 Visiting Professor Duke University, fall semester: ARH 167: *Twentieth Century Art, 1900-1945: The Avant-garde and Modernism*. senior course, 39 students. Graduate seminar on *Modern Structures of Seeing*, 2 enrolled, 2 attendees.

ii. SUPERVISION of research dissertations and theses

Doctoral students, Pittsburgh (main adviser)

Jessica Gogan, *Artist Museums, USA and Latin America*

Nadav Hochman, *Visual Cultures of Computing 1950s to now*

Nicole Pollentier, *Icelandic Conceptual Art*

Madeline Eschenberg (jointly with Gao Minglu) *Contemporary Chinese Art*

Henry Skerritt, *Contemporary Australian Aboriginal Art*

Ben Ogrodnik, *Contemporary Film*

Nicole Scalassi

PhD committees

Alexandra Oliver, *Allegory and Photography*

Aaron Tachinelli, *Conceptual Architecture*

Natalie Rentz, *History of Modern Societies of Photography*

Maria d'Annibile, *Verona and Italian Fascist Spectacle*

April Eiseman, *Bernard Heisig and East German Art* (graduated 2006)

Jessica Glaser, *East German Design* (discontinued)

Karla Heubner, *Troyen and Czech Surrealism* (graduated 2008)

Cindy Persinger, *Meyer Schapiro, art historian* (graduated 2007)

PhD Committees other departments

Hugh Curnutt, Communications

Bradley Fest, *The Apocalypse Archive: American Literature and the Nuclear Bomb* (2013)

External students

Gigi Dillon, Duke University, *Hygenics and Architecture: Germany and Britain, 1920s-1940s* (2007)

Neja Tomsic, Koper University, Slovenia, *Contemporary Slovenian Art* (2012)

Jorge Morales, Autonomous University of Mexico, *Mexican and United States artistic exchange during the twentieth Century*

Graduated PhDs

Izabel Galliera, *Central and East European Art Collectives* (2013)

Cristina Albu, *Mirror Affect: Reflective Surfaces since the 1960s* (2012)

Robert Bailey, *Art & Language* (2013)

Brianne Cohen, *Reimaging Europe: Hirschhorn, Faroki, Henry VIII's Wives* (2012)

Caroline Butler-Palmer, David Neel (co-advisor)

Miguel Rojas, *History of the Havana Biennale*

Graduated Masters, Pittsburgh

Robert Bailey, *Literature of Conceptual Art*

Cristina Albu, *Contemporary ecological art*

Gerald Harnett, *Guy Debord and detourment*

Miguel Rojas, *Latin American counter-colonial art*

Catherine Murphy, *Self-portraits by woman artists*

Rocio Nogales, *Gitano aesthetics*

Research dissertations and theses: University of Sydney

Graduated PhDs:

Dougal Phillips, *The Real in Postmodern Painting*

Blair French, *Photonarrative in Contemporary Australian art* (Publication 2007)

Graeme Byrne, *Social Engineering: The Snowy Mountain Scheme*

Eloise Lindsay, *Performance and Painting in Australian Art since 1970* (2000)

Keith McEnomy, *Design and Contingency* (1999)

Heather Johnson, *Modernism and Women Artists, Sydney 1920s and 1930s* (1997)

Benjamin Genocchio, *Latin American Art as a Construction* (1997)

Catherine de Lorenzo, *Photoethnography: Images of Australian Aborigines* (1995)

Geoff Batchen, *Photogramatology: a study in the history and theory of photography* (1991). Publication MIT Press 1997.

Annette van den Bosch, *The Art Market, New York and Sydney, 1940-90* (1990) Sydney, Allen & Unwin

Mary Mackay, *The Geological Sublime: A New Paradigm* (1991) (joint)

Catriona Moore, *Aspects of Feminist Photography in Australia 1972 -1987* (1990) Sydney, Allen & Unwin, 1991.

Graduated MAs:

Kay Vernon, Australian Surrealism (1999)

Eric Riddler, Photoessay Books in Australia 1920s to early 1960s (1995)

Gordon Bull, Taking Place: Early Topological Landscape Views of Sydney 1788-c.1820 (1991) (joint)

Susan Hunt, Public Portrait Painting in Sydney 1900-1930 (1988)

Heather Johnson, Art patronage in Sydney 1890-1940 (1988)

Anna Waldman, Desiderius Orban, An Australian Romantic (1988)

Anne-Marie Willis, Writing Photographic History in Australia: Towards a Critical Account. (1987)

Published Angus & Robertson 1989.

iii Administration

University of Pittsburgh responsibilities

Advises Dean on policy relating to HAA, the arts in the University and community relations, including fund-raising

Chair, Research and Development Committee, HAA

Mentors faculty on research opportunities, assesses faculty and student research grant applications, develops policy on fund-raising, oversees Department publicity; proposes forward planning options for Department.

Chair, Committee of Full Professors, HAA

University of Sydney responsibilities

Director, Power Institute of Fine Arts, now The Power Institute: Centre for Art and Visual Culture, University of Sydney, since 1994, Acting Director 1983, 1986 and 1990. The Institute was established in 1967 under the Bequest of Dr J.J.W. Power to 'bring the latest ideas and theories concerning contemporary art to the people of Australia'. It consists of the Department of Art History and Theory, the Power Research Library of Contemporary Art, the Power Foundation, Power Publications and a Public Education Program. Its Power Gallery of Contemporary Art became the Museum of Contemporary Art, Sydney, and moved off campus in 1989. The Director of the Institute has oversight responsibility for the Library, publications and public education, working with the Librarian, the General and Managing Editors and the Public Education Officer. There are six equivalent full-time positions in these areas. The Library is widely recognised as the premier one of its kind in the country; Power Publications is achieving international recognition for its range and quality; public education had long had an outstanding reputation for presenting visiting artists and scholars to the people of Sydney, and touring them nationally.

My goal as Director was to bring these diverse activities within a coherent program of research, education and publication. The concentration is on these streams: art history (Western, Asian, Australian including Aboriginal); film, television, design, media and communications studies; modernism and postmodernism, with an emphasis on contemporary critical theory. The teaching program of the Department was organised along these lines, postgraduate and externally-funded research is oriented in this way, as was purchasing for the Library, the selection of visiting lecturers and support for publications.

The Institute aimed to become the leading centre for research, education and publication in the visual arts in Australia, and to become outstanding in world terms. In February 1998 the University Senate approved a change of name to The Power Institute: Centre for Art and Visual Culture, and this restatement of aims: 'Our mission is to develop the latest ideas and theories concerning visual art and culture--past, present and future--and to communicate them, both nationally and internationally.'

I was a member of all Departmental committees concerned with public education, all internal Institute liaison committees, as well as the University Senate Power Institute Committee, and the Power Gallery Committee for many years. I strongly supported the need for the Gallery to seek an off-campus location, and was instrumental in achieving this result. In 1988 the Gallery became the Museum of Contemporary Art, Sydney, moved to the Circular Quay in the heart of Sydney. I was appointed to its Board of Directors, and have remained a Director until leaving Sydney.

Associate Dean, Community Relations and Development, International, Faculty of Arts, since 1997. These were new responsibilities brought about by major changes in the local and global position of universities. I chaired the Faculty committees with responsibilities in these areas, and am the Faculty representative on the central University International Committee. Community relations concerns the whole range of the Faculty's external presentation, from intending students, interested teachers, supporters of the Faculty, Alumni, scholarships and prize awards to media presence and publicity.

Founding committee member, Research Institute for the Humanities and Social Sciences, University of Sydney. Following a fruitful period during 1994-95 at the Chicago Humanities Institute, University of Chicago (where I directed the first year of its Program on Globalization and Mass Media), I proposed the establishment of a similar body at the University of Sydney. This idea was strongly supported, not least by the new Dean of Arts, Professor Cass, who rightly emphasised that the social sciences were vital to the proposal. After much effort by many, RIHSS was established by the Vice-Chancellor in January 1997, and given responsibility for research secondments within the University. It maintains a vigorous research and public education program.

Head of Department of Fine Arts, University of Sydney, 1987 to 1991, Acting Head in 1985. The Department had 14 established positions, up to five part-time teachers, and various research assistants. There are three general office staff, and two in the Slide Library. One introductory course is offered to first year students, attracting 350 on average. Twenty semester-long options are offered to second/third year students: these courses attract a total of 550 enrolments. Fourth Year honours/Master of Art preliminary courses average enrolments of 20. Graduate candidates taking Master of Arts by Coursework, undertaking Master of Philosophy and Doctor of Philosophy dissertations number 85 in total. The Head is responsible for the academic evolution of the Department, for resources management including budgeting, for decisions as to enrolments and examination, and for the personal and professional development of the staff. The Head is the Department's chief representative in the Arts Faculty and to the University administration. Since its foundation in 1968 the Department exhibited a consistent pattern of growth. During my period in office, this growth continued in a steady fashion, coursework offerings increased and diversified in orientation, and there was a continuing increase in the quality of students, particularly those entering the rapidly growing postgraduate program. Administrative responsibilities at the time included managing the devolution of budgets and key staffing decisions to the Departmental level.

6. HONORARY PROFESSIONAL POSITIONS

2011 Selection Committee Member, Mather Award, College Art Association

2009-12	Editorial Board Member, <i>Art Journal</i> , College Art Association
2008-10	Foundation Committee Member, Humanities Institute of the University of Pittsburgh
2006-8	Academic Planning Committee, 32 nd Congress of the International Committee of the History of Art (CIHA), Melbourne 2008 “Crossing Cultures: Conflict, Migration, Convergence”
2003-5	Interactive Digital Media Matrix team, iCinema Center, University of New South Wales
2003-5	Curatorial Advisory Committee, 3 Rivers – 2 nd Nature, studio for Creative Inquiry, Carnegie Mellon University
2003	Review Committee, Department of Art and Art History, Duke University
2002-	Specialist Reviewer, J. Paul Getty Postdoctoral Fellowships, Getty Grant Program
2001-	Board of Directors, Andy Warhol Museum, Pittsburgh
1988	Convenor, Annual Symposium, Australian Academy of the Humanities
1994-98	Academic Committee, Australian Centre for American Studies, Sydney
1996-2000	Board of Directors, Australian Centre for Photography
1996-2000	Board of Directors, Museum of Contemporary Art, Sydney
1995-7	Vice-President, Art Association of Australia
1994	Franz Philipp Memorial Lecturer, Art Association of Australia
1989-95	Board of Directors, Museum of Contemporary Art, Sydney
1989-90	Committee member, Art Association of Australia
1988-94	Board of Directors, Museum of Contemporary Art, Sydney
1987-88	Vice-President, Art Association of Australia
1982-88	Member, Power Gallery of Contemporary Art Committee
1981-82	Committee member, Art Association of Australia
1975-77	Foundation committee member, Art Association of Australia
1972-74	Temporary staff member, Museum of Modern Art, New York

7. COMMUNITY SERVICE

Chairman, Art Syllabus Committee, Board of Senior School Studies, New South Wales Department of Education, 1981-1988.

A committee of art teachers, tertiary art educators and community representatives responsible for the oversight of the subject Art in all the secondary schools of N.S.W., specifically the concluding years 11 and 12. During my chairmanship the syllabus shifted its focus in the practical side to exploratory processes more than the production of a single, exhibitable artwork, and in the historical and theoretical area to the inspiration of contemporary and Australian visual arts before approaching ancient ones.

Chairman, Council, Australian International Independent School, then The International School, Sydney.

I joined this Council in 1990 and was Chairman from 1994 until the School’s closure in 2000. The School was a non-denominational, coeducational independent learning community, emphasising individual growth within a framework of responsibility for others, social awareness and a global outlook.

Other community activities:

1977 Member, N.S.W. Committee, Education and the Arts Report (Schools Commission/Australia Council)

- 1976-77** Member, Australian National Commission for UNESCO
1976- Founding director, Union Media Services

8. GUEST LECTURES AND CONFERENCE PAPERS

- 1973-4 School of Visual Arts, New York
 Pratt Institute, Brooklyn
 Brooklyn College, New York
 California Institute of the Arts, Valencia, CA
 Royal College of Art, London
 Slade School of Art, London University
 Westfield College, London University
 Commonwealth Studies Institute, Exeter University
- 1975 Experimental Art Foundation, Adelaide
 Visual Art Department, Flinders University, SA
 Ewing and George Paton Gallery, Student Union, Melbourne University
 Victorian College of the Arts, Melbourne
 School of Architecture, Melbourne University
 Art School, Newcastle College of Advanced Education
 Power Institute of Fine Arts, University of Sydney
- 1976 Film and Television School, North Ryde, Sydney, panel
 Australian Association of Tertiary Art and Design Education Conference,
 University of NSW
 Conference on Art History/Theory in Art Colleges, State College of Victoria,
 Melbourne, convener
 Australian Art History Conference, LaTrobe University
 Art Gallery Society, Art Gallery of NSW
 Art Association of Australia Conference, Sydney University, convener
 Class Analysis Conference, Sydney University
 School of General Studies, University of NSW
 School of Art, Royal Melbourne Institute of Technology
 School of Art, Tasmanian College of Advanced Education, Hobart and
 Launceston
- 1977 Related Arts Conference, NSW Department of Education
 North Sydney Region Art Teachers' Conference, Kuringai
 Newcastle Trades Hall and Art School, Newcastle College of Advanced Education
 (CAE)
 School of Art and Design, Preston Institute of Technology
 School of Art, Alexander Mackie CAE, Sydney
 Art Masters and Mistresses' Inservice Course, NSW Department of Education
 Class Analysis Conference, Sydney University, co-convener
- 1978 School of Art, Newcastle CAE
 Art Teachers' Inservice Course, NSW Department of Education
 Languages Institute, Peking
 St. George Region Inservice Course, NSW Department of Education
 Australian Film Conference, University of NSW
 Seminar on Education and the Arts, Paddington
 Art Workshop, Sydney University
 Sydney Girls High School

- Art Teachers" Conference, Humanities Research Centre, Australian National University
Sculpture Centre, the Rocks, Sydney, panel
ACT 1, Australian National University Arts Centre, panel
School of Art and Design, Preston Institute of Technology
1979 School of Art, Alexander Mackie CAE, Sydney
Blacktown City Library
Department of Visual Arts, Deakin University
Department of English, University of Sydney
Department of Government, University of Sydney
History Workshop Conference on "Realism", London Polytechnic
Centre for Contemporary Cultural Studies, University of Birmingham
School of Art, Portsmouth Polytechnic
University College, London University
Department of Art, Leeds University
1980 Marxism and Art Caucus, College Art Association, New York
Nova Scotia School of Art and Design, Halifax, N.S.
Visual Arts Centre, Simon Fraser University, Vancouver
"Art in Action" Conference, Art Education Society, NSW Branch, Sydney
School of Art and Design, Newcastle CAE
School of Media and Communication Studies, NSW Institute of Technology
School of General Studies, University of Wollongong
Art Association of Australia Conference, Melbourne University
1981 School of Art, Leeds Polytechnic
Department of Anthropology, University of Sydney
Art Association of Australia Conference, University of Sydney, co-convenor
School of Art, Alexander Mackie CAE, Sydney
Conference on Australian Cartooning, Power Foundation, University of Sydney, convenor
School of Art and Design, Newcastle CAE
Australian Centre for Photography, Sydney
School of Art, Prahran Community College, Melbourne
1982 Biennale of Sydney Forums, University of Sydney, session chair
Centre for Contemporary Cultural Studies, University of Birmingham
Art Education Society of NSW Annual Conference, Sydney Institute of Education
City Art Institute, Sydney CAE
Postgraduate seminar, Department of History, University of Sydney
1983 Marxism Summer School, Sydney
ANZART (Australian and New Zealand Artists" Festival), University of Tasmania, Hobart
Tasmanian Writers" Club, Hobart
"Perspecta" panels, Art Gallery of NSW, panel chair
Labor History Society, University of Sydney
"Tall Poppies" Conference, Australian Academy of the Humanities, Australian National University, Canberra
Art Association of Australia Annual Conference, Australian National Gallery, Canberra
1984 Perth Festival, Visual Arts Conference on Regionalism, keynote
Centre for Fine Arts, University of Western Australia, Perth

- Artists' Week, Adelaide Festival of the Arts, panel
 School of Architecture, University of Adelaide
 Forum lecture, Canberra School of Art
 Futures seminar, Society and Culture Syllabus Committee, NSW Department of Education
 Biennale of Sydney Forums, session chair
 Forum on Dreams, Fears and Desires exhibition, S.H. Ervin Gallery, Sydney, and Monash University Art Gallery, Melbourne
 Institute of Aboriginal Studies Biennial Conference, Canberra
 Futur*Fall Conference, Power Institute of Fine Arts, University of Sydney
 Landscape & the Arts Conference, Humanities Research Centre, Australian National University
- 1985
 Pop Art Forum, Power Institute of Fine Arts, session chair
 School of Architecture, University of New South Wales
 Culture, the Arts, Media and Radical Politics Conference, New South Wales
 Institute of Technology Conference, Sydney
 Art Association of Australia, University of Melbourne
 Art Gallery of New South Wales, Sydney
- 1986
 Art Gallery of NSW, Department of Education
 Forum on "Golden Summers", Power Foundation, University of Sydney
 Henry Luce Foundation in American Art, Institute of Fine Arts, New York University
 School of Photography, California Institute of the Arts, Valencia, CA
 Henry Ford Museum and Edison Institute, Dearborn, Michigan
 Conference on the Arts, Media and Radical Politics, NSW Institute of Technology, Sydney
 Art Association of Australia, University of Melbourne
 National Institute of Art Education, Annual Conference, University of Sydney
 Sixth Biennale of Sydney Forums, Power Foundation, University of Sydney
- 1987
 Perth Festival Visual Arts Conference, Perth
 Art Association of Australia, Monash University, Melbourne
 Perspecta Artists' Panel, Art Gallery of NSW, session chair
- 1988
 College Art Association Annual Meeting, Houston
 Artists' Week Panels, Adelaide Festival of Arts
 British Association of Art Historians Annual Conference, Sheffield
 Biennale of Sydney Forums, Art Gallery of NSW, Sydney
 Forum on Amalgamations, NSW Teachers' Federation, session chair
 Northern Rivers College of Advanced Education, Lismore
 Art Association of Australia Annual Conference, City Art Institute, Sydney CAE, convenor
 Inservice Course, Parramatta, NSW Department of Education
 Annual Lecture, National Gallery of Victoria, Melbourne
- 1989
 Perspecta Forum, Artspace, Sydney
 Australian Studies Association Conference, Sydney University Union
 Inservice Course, Professional Services Centre, NSW Department of Education, Sydney
 Department of General Studies, University of NSW
 Art Association of Australia Annual Conference, National Gallery of Victoria, Melbourne

- 1990 Forum on the New Syllabus, City Art Institute, Sydney CAE
Hagley Museum and Library, Wilmington, Delaware
California Institute for the Arts, Valencia, CA
Visual Arts Department, University of California, San Diego
Department of History and Modernism Seminar, University of Texas at Austin
School of Art, University of California at Davis
Australian and New Zealand American Studies Association Annual Conference,
University of Sydney, session convenor
Artforum, School of Art, University of Tasmania, Hobart
Now See Hear! Forum, Wellington City Art Gallery, Wellington
Genres of Criticism, Queensland Art Gallery, Brisbane
Yellow House Forum, Art Gallery of NSW, Sydney
Art Association of Australia Annual Conference, Art Gallery of NSW, session
convenor
- 1991 College Art Association Annual Meeting, Washington
Department of Art History, College of Fine Arts, University of California, Irvine
Department of Visual Arts, University of California, San Diego
Art Association of Australia Annual Conference, Australian National Gallery,
Canberra.
Max Dupain Seminar, Australian National Gallery, Canberra, chair.
Gallery Society, Art Gallery of New South Wales
- 1992 Talking About Aboriginal Art in Schools Art Teachers' Inservice, Power Institute
of Fine Arts and Museum of Contemporary Art, Sydney, convenor
Thinking Through New Zealand Art, Forum, Museum of Contemporary Art.
Sydney
Rupert Bunny Lecture Series, Department of Education, Art Gallery of New South
Wales
Philosophy in the Quad series, Department of General Philosophy, University of
Sydney
- 1994 Detroit Institute of Arts, Detroit
Department of Art, University of Chicago
Department of Art History, Northwestern University
School of Art, Pomona College, Claremont
Gallery Society, Art Gallery of New South Wales
Sydney College of the Arts, University of Sydney
Franz Philipp Memorial Lecture, Art Association of Australia, Monash University
- 1995 Department of Art, University of Chicago
Center for Studies in Modernism, University of Texas at Austin
Art History Department, University of California at Los Angeles
Museum of Contemporary Art, Chicago
Cultural Studies, Trent University, Peterborough, Ontario
Industrial Modernism Conference, Center for the History of Business, Science and
Technology, Hagley Museum and Library, Wilmington, Delaware, keynote lecture
Gallery Society, Art Gallery of New South Wales
Theory, Culture and Society Conference, Berlin
University of Colorado, Buffalo
- 1996 Dictionary of Art International Conference, National Gallery of Victoria,
Melbourne
Art Association of Australia Annual Conference, University of Sydney

- 1997 Gallery Society, Art Gallery of New South Wales
 UNESCO Forum on Narryngin Culture, Paris
 Panel discussion on Visual Culture, Power Institute
 Department of Anthropology, University of Connecticut, Storrs
 Department of Art, University of Florida, Gainesville
 Department of Art History, University of California, Berkeley
 Department of Art and Art History, Duke University
 Duke University Museum of Art
 High Museum, Atlanta
 Department of Art History/Program in Gender Studies, University of Rochester
 Centre for Studies in Modernism, University of Texas, Austin
 Department of Art History, Barnard College, Columbia University
- 1998 Artists' Week, Adelaide Festival of Arts, Adelaide
 Australian Social Institutions Conference, Centre for Media and Cultural Policy
 Conference, Australian National University, Canberra
 Artspace, Sydney
 Artspace, Auckland
 National Art School, Sydney
 Art Gallery of New South Wales
 Department of Art History, University of Pennsylvania
 "Art of Sight, Art of Mind" Futures Forum, National Association of the Visual
 Arts, Sydney
- 1999 Conceptual Art Panel, New School University, New York
 Department of Art History, Yale University
 Art and Economics Conference, Duke University
 "Paisagem e Arte, a invenção da natureza, a evolução da olhar", Comitê Brasileiro de
 Historia da Arte, Sao Paulo
 Art Gallery of New South Wales
- 2000 CIHA International Congress, London
 Economic and Cultural Value Workshop, La Collina, Como
 American Studies Association Annual Meeting, Detroit
- 2001 What is Contemporary Art? Lecture, University of Sydney
 Richard Wollheim Conference, Society for Literature and Aesthetics, University of
 Sydney
 Frida Kahlo exhibition, National Gallery of Australia, Canberra
 Department of Art History, University of Michigan
 Albert Kahn Panel, University of Michigan Art Museum, Ann Arbor
- 2002 Art Criticism and Art History conference, Clark Institute, Williamstown, and Getty
 Research Institute, Los Angeles
 Department of Art History, University of California, Los Angeles
 Centrum die Kulturen der Welt, Berlin
- 2003 Power Institute, University of Sydney
 Department of Art and Art History, Duke University
 Inaugural Lecture, Department of the History of Art and Architecture, University of
 Pittsburgh
 School of Architecture, University of Sydney
 "Arte e Vida" Conference, Bienal de Havana, Cuba
- 2004 Rockefeller Foundation Workshop on "Values and Valuing in the Arts and Culture."
 Bellagio, Lake Como, Italy

- Carnegie Museum of Art Women's Committee
 "Travel into Art: A Symposium in Honor of David Wilkins," Department of the History of Art and Architecture, University of Pittsburgh
 Keynote lectures at opening and closing symposia, Biennale of Sydney
 Co-convener with Okwui Enwezor and Nancy Condee of the Symposium *Modernity & Contemporaneity: Antinomies of Art and Culture After the Twentieth Century*, University of Pittsburgh.
- 2005 "Marketing contemporary art in the conditions of contemporaneity," paper in the session on History of the Auction House, College Art Association Annual Meeting, Atlanta.
 Lecture on Modernity & contemporaneity Symposium, Center for the Arts in Society, Carnegie Mellon University, Pittsburgh
 "The Architecture of Aftermath," paper to Clark Conference, *Architecture Between Spectacle and Use*, Clark Art Institute, Williamstown, Massachusetts
 "World Contemporary Art" and panel on "Global Conceptualism" Centro Universitario Maria Antonia, University of São Paulo
 Keynote address, Simposium, Bienal de Mercusol, Porto Alegre, Brazil
 Keynote address, Art Association of Australia and New Zealand, University of Sydney
- 2006 "Contemporary Art: Institutions, Exclusions, Subversions," College Art Association, Boston, panel chair and paper
 "Art in the Age of Globalization: Directions in Contemporary Art Since 1989," University of Florida
 "Modernity and the Transformation of Chinese Art in the 20th Century," Central Academy of Fine Arts and Chinese Civilization Center, University of Hong Kong
 "Morbid Symptoms: Art, Art History and Visual Culture after 9/11 and the War on Terror," Art Historians Association Annual Meeting, Leeds
 "Private Funding/Public Spaces: Foundations for Contemporary Art," Sherman Foundation Forum, Sydney
The Unhomely: Phantom Scenes in Global Society, Seville: Bienal Internacional de Arte Contemporáneo de Sevilla
- 2007 School of Architecture, The Cooper Union, New York
 "The Immediacy of Contemporary Art and the History of Contemporaneity," Institut national d'histoire de l'art, Paris
 "Architecture After the Spectacle," with Anthony Vidler, University of Pittsburgh
 "Art and Criticism in the Aftermath of 9/11," Art Historians Association Annual Meeting, Belfast
 "Contemporary Aboriginal Art," Museum of Archaeology and Anthropology, Cambridge University
 "Interacting with the world's currents: New Media Art now," iCinema Center, University of New South Wales, Sydney
 "World Art': World Currents," *World Art: Ways Forward* conference, Sainsbury Centre for Visual Arts, University of East Anglia
 "Manufacturing Industry within Spectacle Societies; The Implications for Visual Representation," Visual Documentation panel, Society for the History of Technology Annual Meeting, Washington
- 2008 Co-convener and Co-Chair (with Charles Green) of session on Contemporaneity in Art and its History, *Crossing Cultures*, 32nd Congress of the International Committee for the History of Art, Melbourne, January 13-18, 2008
 "Contemporary Art and the Contemporaneity Question," in above session

- “What is contemporary about Aboriginal Art?” Inaugural John W. and Maria T. Kluge Distinguished Lecture in Arts and Humanities, University of Virginia, Charlottesville
- “What is contemporary about Contemporary Art?” National Humanities Center, Research Triangle Park, North Carolina
- School of Arts, Elon University, Burlington, North Carolina
- Visual Studies Program, Bryn Mawr College, Pennsylvania
- Zentrum für Media und Kunst, Karlsruhe
- University of Queensland, Daphne Mayo Distinguished Visiting Professor
- Queensland Museum of Modern Art, Brisbane
- College of Fine Arts, University of New South Wales
- Institute of Modern Art, Brisbane
- Central Academy of Fine Arts, Beijing
- Washington University, St. Louis
- 2009 Maryland Institute of Art, Baltimore
- School of Art, University of Belfast, Belfast, PhD submissions keynote
- First “China Contemporary Art Forum” – 2009 Beijing International Conference on Art Theory and Criticism*, Central Academy of Fine Arts, Beijing
- Contemporaneity Workshop, Clark Art Institute, Williamstown, Mass.
- Response to Akil Bilgrami, “The Humanities in a Time of Crisis,” Humanities Center of the University of Pittsburgh
- 2010 April 9, 2010: “On The Hallucinatory Function Of Architecture: Histories Of Architecture In Walter Benjamin’s *Arcades Project 1927-1940*,” Keynote lecture, Cultural Studies Workshop, University of Missouri, Manhattan, Kansas. Also a lecture on “Architecture after the Aftermath” and conducted a workshop on writing architectural criticism at the Faculty of Architecture.
- May 4 and 5, University of Navarre, Pamplona, May 6 and Caaxia Foundation, Madrid, May 7: “Contemporary Art: Remodernism, Transitions, Translation,” keynote lecture to *What is Contemporary Art Today?* Symposium. Convened by Alexander Alberro, organized by the Jorge Oteiza Chair of the Public University of Navarre, Pamplona, and sponsored by the Fundación Ankaria, Madrid.
- May 11, 2010: National Gallery of Modern Art, Ljubljana, Slovenia
- May 13, 2010: Program in Visual Studies, Primorska University, Koper, Slovenia
- July 22, 2010: “Histories of contemporary art: paradoxes, antinomies, contingencies,” Keynote lecture at CONTEMPORANEITY AND ART, two days of public lectures, panel discussions and seminars for the Institute of Art History and the Victorian College of the Arts, University of Melbourne.
- August 12, 2010: “On The Hallucinatory Function Of Architecture: Histories Of Architecture In Walter Benjamin’s *Arcades Project 1927-1940*” Faculty of Architecture, University of Sydney
- August 29, 2010: “Inside Out and Outside In: Changes in Writing the Histories of Australian Art,” keynote address to the symposium ART HISTORY'S HISTORY IN AUSTRALIA AND NEW ZEALAND, Institute of Art History, The University of Melbourne
- September 28, 2010: Lecture, School of Art, Case Western Reserve University, Cleveland.
- October 7, 2010: Lecture, National Academy of Art, Bergen, Norway.
- October 8-9, 2010: Keynote speaker at Meta.Morph 2010 conference “Territories, Temporalities, Transmissions: Art, Technology & the Public Sphere,” TEKS Trondheim Electronic Arts Centre, Trondheim, Norway.

October 11, 2010: Lecture, Department of Fine Arts, VU University, Amsterdam
October 29, 2010: Lecture, University of Chicago, Department of Art History, and discussion on artist's books with Buzz Spector, Franke Institute for the Humanities, University of Chicago
November 8, 2010: Lecture, Department of Art History, Wesleyan University, Conn.
November 22/23, 2010: Lecture, Department of Art and Art History, McGill University, Montreal
November 26, 2010, Keynote lecture, Traffic: Conceptualism in Canadian Art, University of Toronto.

2011

Feb 17-19, 2011, "Exhibiting Contemporary Aboriginal Art," Symposium, Ludwig Museum, Cologne
March 4, 2011, "The State of Art History: Contemporary Art," Marxism in Culture seminar, Institute for Historical Research, University of London
March 7, 2011, "One and Three Ideas: Conceptualism before, during and after Conceptual Art," Friends Lecture, Courtauld Institute of Art, London
March 11, 2011, "Contemporizing History/Historicizing the Contemporary," panel paper in *The Now Museum: Contemporary Art, Curating Histories, Alternative Models*, March 10-13, 2011, conference by the CUNY Graduate Center, Independent Curators International, and the New Museum, New York At http://curatorsintl.org/events/the_now_museum (video)
April 14, 2011, "One and Three Ideas: Conceptualism before, during and after Conceptual Art," lecture during conference "Global Conceptualism: The Case of Moscow Conceptualism in an International Context," Center for Russian Writers, Moscow, sponsored by the Stella Art Foundation
See <http://www.ruspavilion.ru/en/symposium/report--31/>
April 26, 2011, "Our Contemporaneity," Arts and Humanities Lecture. Cornell University
May 25, 2011, "Melbourne Conversations: Contemporary Art and the Museum," Melbourne Town Hall, sponsored by the National Gallery of Victoria, 150 Year celebrations
July 16, 2011, "Before the Storm/'Post-America': Changing Imaginaries, Contemporary Art," paper in the Symposium "Challenging 1945: Exploring Continuities in American Art, 1880s to the Present," Georgia O'Keeffe Museum Research Center, Santa Fe, NM
July 25, 2011, "Contemporary Art: World Currents," Institute for Advanced Studies, University of Western Australia
July 26, 2011, "Histories of Contemporary Art and Architecture," Master Class with Prof. Ian McLean, Institute for Advanced Studies, University of Western Australia
July 27, 2011, "Contemporary Art: World Currents," School of Art, University of Tasmania, Hobart
July 30, 2011, "The Saatchi Effect: Contemporary Art Then and Now," Art Gallery of South Australia, Adelaide
August 1, 2011, co-convener, "Imagineering the Arts: A National Cultural Policy Roundtable," National Association of the Visual Arts and Sydney College of the Arts
August 5, 2011, "Writing Histories of Contemporary Art," Master Class with graduate students of the College of Fine Arts, University of New South Wales, and the Power Institute, University of Sydney, at COFA

2012

August 12, 2011, “Contemporary Art: World Currents,” plenary lecture in the “The World and World-Making in Art: Connectivities and Differences” Conference, Research School of Humanities and the Arts, The Australian National University, Canberra

August 17, 2011, “Experimentality: Theories and Practices,” keynote address, National Postgraduate Conference on Experimental Arts, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, at Scientia, UNSW

August 20, 2011, “Experimentality in Contemporary Art,” panel chair, NIEA Experimental Arts Conference, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, at Scientia, UNSW

August 24, 2011, “Contemporary Art: World Currents,” Sydney College of the Arts, University of Sydney

September 8, “Contemporary Art: World Currents,” Moderne Museet, Stockholm

September 9, Master class, Södertön University, Stockholm

September 17, 2011, “The Contemporaneity of Difference: Contemporary Art of, from and for the World,” keynote lecture in relation to the exhibition “The Global Contemporary: Art Worlds After 1989,” ZKM/Museum of Contemporary Art, Karlsruhe

September 20, 2011, “Contemporary Art Histories,” seminar, Sotheby’s Institute of Art, London

October 4, 2011, “Imagining Connectivity: World Picturing in Contemporary Cultures,” Cultural Studies Lecture, Cultural Studies Program, University of Pittsburgh

October 20, 2011, “Thinking Contemporary Curatorship,” Independent Curators International, New York

October 27, 2011, “Contemporaneous Currents in Art Today,” keynote address, Annual Conference of the Association for the Study of the Arts of the Present, Pittsburgh

January 20, 2012, "Attractions of the Archive: The Documentation of Latin American and Latino Art," keynote lecture launching "Documents of Latin American and Latino Art," Museum of Fine Arts, Houston

March 16, 2012, “The Clock and the Tree of Life: Contemporary Art Cinema,” Film Studies Lecture, University of Pittsburgh

April 26, 2012, "Contemporary Art: World Currents," Allegheny College, Meadville, PA

May 22, 2012, “Contemporary Art and Museums,” discussion with Liz Anne McGregor, Sydney Talks, University of Sydney

May 29, 2012, “The Clock and the Tree of Life: Contemporary Art Cinema,” College of Fine Arts, Sydney

August 5, 2012, “World Picturing: Contemporary Art and Contemporaneity,” lecture, and discussion with Professor Li Miao, Department of Physics, Chinese Academy of Science, at Han Fen Bookstore of the Commercial Press, Beijing

August 6, 2012, “Conversation with Lui Jie,” Long March Space, Beijing

August 7, 2012, “The Exhibitionary Complex,” ICI Curatorial Intensive, Ullens Center for Contemporary Art, Beijing

August 17, 2012, “Thinking Our Contemporaneity,” *Another World* symposium, Artspace, Sydney

August 25, 2012, Plenary Panelist, *Sense of Planet: The Arts and Ecology at Earth Magnitude*, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales

September 18, 2012, “Thinking Contemporary Curating,” Department of Art and Art History, New York University

September 30, 2012, “Conversation with Sofía Hernández Chong Cuy, Curator, Colección Patricia Phelps de Cisneros,” New York Art Book Fair, PS1, New York

- October 14, 2012, “Conversation with Carolyn Christov-Bakargiev, Artistic Director, dOCUMENTA (13),” New Museum, New York
- October 17, 2012, “Contemporary Art: World Currents in Transition Beyond Globalization; Conversation with Saloni Mathur,” History of Art and Architecture colloquium, University of Pittsburgh
- October 18, 2013, “Architecture after the Aftermath,” keynote lecture, Modernism and Modernist Studies Conference, Flamingo Hotel, Las Vegas
- October 23, 2012, “Thinking Contemporary Curating,” graduate seminar, Wattis Art Institute, California College of the Arts, San Francisco
- October 23, 2012, “Conversation with Jens Hoffmann, Deputy Director, Jewish Museum, New York,” Wattis Art Institute, California College of the Arts, San Francisco (Julian Myers)
- November 18, 2012, “Conversation with Mary Jane Jacobs,” Museum of Contemporary Art, Chicago
- November 19, 2012, “Thinking Contemporary Curating,” Chicago Art institute, Chicago (Mary Jane Jacobs)
- December 12, 2012, “Contemporary Art Museums; Discussion with Claire Bishop,” National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, Sydney
- December 12, 2012, “Contemporary Art Museums; Discussion with Claire Bishop,” National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, Sydney
- 2013
- January 24, 2013, “Contemporaneity as a Quality of our World-Picture,” Center for Interpretive and Qualitative Research, Duquesne University
- February 16, 2013, “Cotemporality,” presentation on “Making Time” panel, College Art Association Annual Meeting, New York
- February 16, 2013, “Terry Smith in Conversation with Julian Myers,” discussion, College Art Association Annual Meeting, New York
- February 28, 2013, “Globalization and Pedagogy: Art, Architectural and Design History,” panel discussion with Mark Jaromzek and Victor Margolin, University of Illinois, Chicago
- March 10, 2013, Contemporary Art since 1989, panel, New Museum, New York
- May 2, 2013, “Some of the Times Sought, Found, and Given by Contemporary Art,” Museum of Modern Art, New York, *Art at Large: Art Making in the Long View* conference, Keynote Conversation: “An Art of Unpredictable Becoming”: Considering the Future through Contemporary Art and Culture, Terry Smith in conversation with curator France Morin. Streamline online at <https://www.moma.org/visit/calendar/events/17654>

9. RELATED ACTIVITIES

i. ART CRITICISM

1991 *The Sydney Morning Herald*, occasionally; 1987-8 *Times on Sunday*, weekly; 1981 *The National Times*, weekly; 1971 *The Nation Review*, fortnightly; 1970 *The Weekend Australian*, weekly

ii. OTHER

- 2012- Editorial Advisory Board, *e-mag*, University of Melbourne
- 2011- Editorial Board, Oxford Bibliographies Online: Art History, Modern and Contemporary Art (Oxford University Press)
- 2011- Editorial Advisory Board, *Contemporaneity: Presence in the History of Art on-line journal*, University of Pittsburgh
- 2010- Editorial Advisory Board, *World Art*, University of East Anglia
- 2010- Editorial Board, *Journal of Art Historiography*, Warwick University
- 2008-12 Editorial Board, *Art Journal*, College Art Association, USA
- 2006- Editorial Board, *Reading Room*, E.H. McCormick Research Library, Auckland City Art Gallery, Auckland
- 2005- Editorial Board, *Architecture Theory Review*, Faculty of Architecture, University of Sydney
- 2003 Consultant on publicity, David E Lawrence Convention Center, City of Pittsburgh
- 2001 Consultant curator, *The Achievement of Albert Kahn*, University of Michigan Art Gallery, 2001
- 1996-1999 Consultant curator, *Global Conceptualism: Points of Origin*, exhibition in 1999, Queens Museum of Art, New York
- 1990-1997 Editorial Committee, "American Art in Context," Cambridge University Press
- 1986 Consultant on Australian Art, Macmillans *Dictionary of Art*
- 1984-87 Contributing Editor, *Art Network*
- 1976 Consultant, Sydney College of the Arts and School of Art and Design, Preston Institute of Technology
- 1975-78 Consulting Editor, *Meanjin*
- 1972-75 Member, Art & Language group
- 1970-71 Co-Editor, *Other Voices*
- 1969 *The Objects of Art*, seven-part television series, ATN 7, Sydney, Feb.-April
- 1968-70 Lectures and tutorials, Department of Adult Education, University of Sydney/Worker's Educational Association

Memberships: American branch, International Association of Art Critics; Art Association of Australia and New Zealand, College Art Association, Association of Art Historians, Australian Museums Association, Comité International d'Histoire de l'Art.

10. PROFILES, STUDIES, COMMENTARIES

Barker, H. I. (2005). A critical history of writing on Australian contemporary art, 1960-1988, ch. 3. PhD thesis, School of Art History, Cinema, Classics and Archaeology, The University of Melbourne 10187/7134 <http://repository.unimelb.edu.au/10187/7134>

Kevin Murray, "Zulu Tango alpha: Art History After the Panopticon," Art Association of Australia and New Zealand, Dec. 2008, at <http://www.kitez.com/texts/panopticon.htm>

Joanna Mendelsohn, "Czars of the contemporary," *Australian Book Review*, February 2011

Heather Barker and Charles Green, "The Provincialism Problem: Terry Smith and Centre-Periphery Art History," *Journal of Art Historiography*, no. 3 (December 2010), posted December 2, 2010. <http://www.gla.ac.uk/departments/arthistoriography/number3december2010/>

Heather Barker and Charles Green, 'No place like home: Australian art history and contemporary art at the start of the 1970s' *Journal of Art Historiography*, no. 4 (June 2011), <http://arthistoriography.wordpress.com/4-HBCG/1>

"Contemporaneity and Art," Slovenian Society of Aesthetics, Primakorska University, June 2, 2011. www.fhs.upr.si/sl/.../files/.../kolokvijsde2011programabstractsfinal.pdf.

Ales Erjavec, "Art et esthétique: du moderne au contemporain," *Diogène*, no. 233-234 (Janvier-Avril 2011): 211-225.

Ian McLean, "The world artworld," *World Art*, vol. 1, no. 2 (September 2011): 161-169

Marsha Meskimmon, "Making worlds, making subjects: contemporary art and the affective dimension of contemporary art," *World Art*, vol. 1, no. 2 (September 2011): 189-196

Rex Butler and A.D.S. Donaldson, "Against Provincialism: Australian-American Connections 1900-2000," *Journal of Australian Studies*, vol. 36, no. 3 (2012): 291-307

11. RECENT REVIEWS

What is Contemporary Art? 2009

Lara Schrijver, *Leonardo on-line*, March 8, 2010
http://www.leonardo.info/reviews/mar2010/schrijver_smith.php

Alexander Dumbadze and Suzanne Hudson, "Contingency Plans," *Artforum*, vol. XLVIII, no. 9 (May 2010): 73-4. http://findarticles.com/p/articles/mi_m0268/is_9_48/ai_n57380111/?tag=content;coll

Joyce Youmans, "Postmodern is passé: Terry Smith defines contemporary art," *burnaway.com* posted May 24, 2010
<http://burnaway.org/2010/05/postmodern-is-passe-terry-smith-defines-contemporary-art/>

Jim Supangkat, "Discoursing contemporaneity" *Art News* (Indonesia) 8/2010
<http://www.thepaint.co.cc/2010/08/discoursing-contemporaneity.html>

Silvia Cassini, "What is Contemporary Art?" *Visual Studies*, vol. 26, issue 2 (2011): 182-3

Charles Green, "What is Contemporary Art?" *Art and Australia*, vol. 84, no. 2 (Summer 2010): 352-3.

Anthony Gardner and Huw Hallam, 'On the contemporary – and contemporary art history'. A review of Terry Smith, *What Is Contemporary Art*, Chicago: University of Chicago Press, 2009. *Journal of Art Historiography*, no. 4 (June 2011) <http://arthistoriography.wordpress.com/4-AGHH/1>

Douglas Stalker, *Journal of Aesthetics and Art Criticism*, vol. 69, no. 4 (Fall 2011): 433

Helen Hughes, "A Molecular Perspective: On the Contemporary and the Global," *Contemporary Visual Art + Culture Broadsheet*, vol. 40, no. 2 (2011): 114-7

Robert Slifkin, "Is Contemporary Art History?" *Oxford Art Journal* (2012):111-14. At <http://oj.oxfordjournals.org/content/early/2012/01/29/oxartj.kcr048.extract>
First published online: January 29, 2012

Nikos Papastergiadis, "Can There Be a History of Contemporary Art? Review: Terry Smith, What is Contemporary Art? (2009); Terry Smith, Contemporary Art: World Currents," *Discipline*, no.2 (Autumn 2012): 150-55.

McNamara, Andrew E. "What is contemporary art? A review of two books by Terry Smith". *Australian and New Zealand Journal of Art*, no. 12 (2012), pp. 252-258.

Contemporary Art: World Currents 2011

Reviews

Gary Anderson, "Contemporary Art: World Currents," *ArtsHub*, posted November 18, 2011 <http://www.artshub.com.au/au/news-article/reviews/publishing-and-writing/contemporary-art-world-currents-186384>

Nikos Papastergiadis, "Can There Be a History of Contemporary Art? Review: Terry Smith, What is Contemporary Art? (2009); Terry Smith, Contemporary Art: World Currents," *Discipline*, no.2 (Autumn 2012): 150-55.

Souchou Yao, "Contemporary Art: World Currents," *Art and Australia*, vol. 50. No. 2 (2012): 317.

McNamara, Andrew E. "What is contemporary art? A review of two books by Terry Smith". *Australian and New Zealand Journal of Art*, no. 12 (2012), pp. 252-258.

Dan Karnholm, "Contemporary, Now and Forever", Review of Terry Smith, Contemporary Art: World Currents (London: Laurence King, 2011), *Art History*, Vol. 36, No. 1, February 2013

Notices

Kenneth Baker, "Holiday Gift Guide: Books on Art," *San Francisco Chronicle*, November 20, 2011 <http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2011/11/20/RVAR1LS5NO.DTL>

Bethany Rex, *Aesthetica Magazine* London (August 2011) :83. www.aestheticamagazine.com/gfx/42book-reviews.pdf

Thinking Contemporary Curating 2012

Reviews

Sam Thorne, "Three news books about globalization and contemporary curating," *Frieze*, # 152 (Jan.-Feb. 2013) at <http://www.frieze.com/issue/article/books2032/>

Peter Plagens, "Cool Curating," *Art in America*, (Jan 2013): 41-44.

Erin Dziedzic, "Reflexivity: Curating Current Conditions and the Effects Yet to Be Seen," *artcore journal*, posted January 23, 2013 at

<http://artcorejournal.net/2013/01/23/reflexivity-curating-current-conditions-and-the-effects-yet-to-be-seen-by-erin-dziedzic/>

Jonathan T.D. Neil, "Theory: Thinking Contemporary Curating," *Art Review*, issue 64 (December, 2012): 146.

Julian Stallabrass, "Rhetoric of the Image," *Artforum*, vol. 51. No. 7 (March 2013): 71-2.

Notices

http://curatorsintl.org/events/thinking_contemporary_curating