

## CURRICULUM VITAE – WINTER 2019-20

Jonathan Fineberg  
University Professor and Director  
of the Ph.D. in Creativity  
University of the Arts, Philadelphia

email: [jfineberg@uarts.edu](mailto:jfineberg@uarts.edu)  
[www.jonathanfineberg.com](http://www.jonathanfineberg.com)

### EDUCATION:

*Ph.D. Harvard University*, (art history, dissertation on Kandinsky), 1975.  
*Boston Psychoanalytic Institute* (1972-5) research candidate, *Western New England Institute for Psychoanalysis* (Fall 1980) research candidate.  
*M.A. Courtauld Institute of Art, University of London*, (modern art) 1969.  
*B.A. Harvard University*, (medieval history) June 1967.

### SELECTED FELLOWSHIPS AND PRIZES:

AICA-USA International Association of Art Critics 2013 "Award for Excellence" for the exhibition *Alice Aycock Drawings: Some Stories are Worth Repeating*, Grey Art Gallery (NYU) and Parrish Art Museum.  
*Dedalus Foundation Senior Research Fellowship*, 2004.  
*Senior Fellow, Japan Foundation*, spring 2001.  
*Distinguished Teaching of Art History Award* for 2001 from the College Art Association.  
University of Illinois "*Incomplete List of Teachers Rated Excellent by their Students*," listed recurrently 1975-2011.  
*Undergraduate Course Development Award, Office of the Provost, U of I.*, April 2000.  
*Associate, Center for Advanced Studies*, University of Illinois 1999-2000.  
*Millard Meiss Award*, College Art Association, 1996, for *The Innocent Eye* (Princeton).  
*University Scholar - University of Illinois*, for distinguished research & teaching, 1988-.  
*Grants-in-Aid of Research: NEH* (1988), American Philosophical Society (1987), Internat'l Progs. & Studies - U. of I. (1990, 1991, 1992-Hewlett Award), Research Board - U. of I. (1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1996, 1998, 2000, 2001, 2002, 2003, 2004, 2006, 2007, 2008, 2009), of which the 2002 and 2008 grants were designated an "Arnold O. Beckman Award for projects of special distinction," ACLS (1980), A. Whitney Griswold-Yale University (1980), MUCIA (International Relations) 1996, 1997, Craft Research Fund grant, The Center for Craft, Creativity & Design, 2012.  
*Associate, Center for Advanced Studies*, University of Illinois 1987-8.  
*National Endowment for the Humanities Fellowship*, 1981-2.  
*National Endowment for the Arts, Art Critic's Fellowship*, 1979.  
*National Endowment for the Arts*, museum fellowship, 1974-5.  
*Pulitzer Fellowship in Critical Writing*, May 1969.  
*National Science Foundation*, research fellowship, 1966-67.  
*David McCord Prize - Harvard University* (art criticism) May 1966.  
*Jury Award, "Sculpture '66," Chicago*, Spring, 1966.

### ACADEMIC POSITIONS:

University Professor and Founding Director of the Ph.D. in Creativity, University of the

Arts, Philadelphia, May 2017 – to date.  
Edward William and Jane Marr Gutgsell Professor, *University of Illinois, Urbana-Champaign*, Emeritus 2011 – to date.  
Affiliate, Penn Center for Neuroaesthetics, Perelman School of Medicine, University of Pennsylvania 2019 – to date.  
Distinguished Visiting Professor, Claire Trevor School of the Arts, University of California – Irvine, 2014 – 2019.  
Spring 2013, planned a center for the study of California art with collector Gerald Buck and negotiated the gift of his collection to the University of California, Irvine.  
Visiting Lecturer, *University of California – Irvine*, fall 2013.  
Visiting Presidential Professor, *University of Nebraska*, 2012-2013.  
Edward William and Jane Marr Gutgsell Professor, *University of Illinois, Urbana-Champaign*, 2003 – 2011.  
Founding Director, The Center for the Study of Modern Art at *The Phillips Collection*, Washington, D.C. (and founding director of Illinois at the Phillips), a multifaceted program of courses for graduate and undergraduate students, visiting lectures, symposia, an annual book prize, and supervision of 4 Illinois faculty and two staff coordinators), 2006-2010.  
Visiting Professor of Computer Science, *University of Illinois, Urbana-Champaign*, 2004-6.  
Professor of Art History, *University of Illinois, Urbana-Champaign*, 1988-2003.  
Associate Professor of Art History, *University of Illinois, Urbana-Champaign*, 1984-8.  
Visiting Professor, *University of Illinois, School of Architecture at Versailles, France*, 1995-6.  
Visiting professor (visiting critic) in sculpture, *Yale School of Art*, fall 1994.  
Visiting professor in art history, *Hunter College*, Spring term, 1984.  
Visiting professor in art history, *Columbia University*, Spring term, 1983.  
Visiting professor in art history, *Harvard University*, Summer term, 1978.  
Assistant Professor of the History of Art, *Yale University*, 1979-82. (Resident Fellow, Timothy Dwight College, *Yale University*, 1980-82.)  
Assistant Professor of Art History, *University of Illinois, Urbana-Champaign*, 1975-79.  
Teaching Fellow in General Education, *Harvard University*, 1970-74. (Resident Tutor, Quincy House, *Harvard University*, 1970-75.)

#### PUBLICATIONS:

##### (BOOKS – SOLE AUTHOR)

*Modern Art at the Border of Mind and Brain* (Lincoln, NE: University of Nebraska Press, 2015). Reviewed with an interview on NPR “Here and Now,” Pacifica Radio Los Angeles, and in several print and internet venues.

*Zhang Xiaogang: Disquieting Memories*, a monograph (London: Phaidon Press, 2015).

*A Troublesome Subject: The Art of Robert Arneson* (University of California Press, 2013). [listed as one of the “Ten Best Art Books of 2013,” *The Brooklyn Rail*]

*Art Since 1940: Strategies of Being*, 3<sup>rd</sup> edition, revised and expanded (Prentice-Hall/Pearson, 2010; Turkish edition, Karakalem, Konak/İzmir, 2014; expanded 2<sup>nd</sup> Chinese Edition: Shanghai Academy of Social Sciences Press, 2015. [1<sup>st</sup> English

edition 1994, 2<sup>nd</sup> revised and expanded 2000, Laurence King, London; Prentice-Hall & Harry N. Abrams, NY). Reviewed in: *The Art Bulletin*, *The Art Journal*, *Art News*.  
1<sup>st</sup> Chinese edition Renmin University Press, Beijing, 2006.]

*Imagining America: Icons of 20<sup>th</sup> Century American Art*, co-authored with John Carlin, (Yale University Press, 2005).

*Christo and Jeanne-Claude: On the Way to the Gates*, a survey monograph and work in progress exhibition catalogue (The Metropolitan Museum of Art, N.Y. and Yale University Press, 2004).

*The Innocent Eye: Children's Art and the Modern Artist* (Princeton University Press, 1997). [expanded edition in English of *Mit dem Auge des Kindes*] on the influence of child art on the major masters of Twentieth Century Art, including the discovery of their personal collections of child art; featuring Larionov, Kandinsky/Münter, Klee, Picasso, Miró, Dubuffet, and the Cobra.]

Reviewed in (a selection): *Burlington Magazine*, *The London Times*, *Times Literary Supplement*, *The New York Times Magazine*, *The Chronicle of Higher Education*, *Art News*, *Chicago Tribune*, "As It Happens" (CBC Radio), and NPR ("Morning Edition").

*Mit dem Auge des Kindes: Kinderzeichnung und Moderne Kunst* (Munich: Städtische Galerie im Lenbachhaus; Bern: Kunstmuseum; and Stuttgart: Hatje Verlag, 1995).

*Kandinsky in Paris 1906-7* (UMI Research Press, 1984).

#### (EXHIBITION CATALOGUES - SOLE AUTHOR)

"Robert Rauschenberg: Whispers in Time," in *Robert Rauschenberg: Anagrams, Arcadian Retreats and Anagrams (A Pun)* (New York: Pace Gallery, 2015).

*Alice Aycock: Drawings – Some Stories Are Worth Repeating*, a retrospective exhibition catalogue (The Parrish Art Museum, Watermill, N.Y. and The Grey Art Gallery at NYU, with The Santa Barbara Museum of Art and The U.C. Santa Barbara Museum, and Yale University Press, 2013). Selected by the CAA Committee on Women in the Arts, for the listing of the "best in feminist art and scholarship," March 2014: Including over one hundred works, *Some Stories Are Worth Repeating* is the first comprehensive exploration of Alice Aycock's creative process."

<http://www.collegeart.org/committees/picksmarch2014>. Received AICA (International Association of Art Critics - USA) "Award for Excellence: Best Presentation in an Alternative Venue," April, 2014. Reviewed in the *New York Times* at <http://www.nytimes.com/2013/06/14/arts/design/alice-aycock-drawings-at-grey-art-gallery-and-parrish-art-museum.html?&version=readinglist&action=click&pgtype=Homepage&clickSource=story-heading&module=c-column-middle-span-region&region=c-column-middle-span-region&WT.nav=c-column-middle-span-region>

"The Space of Amnesia: Zhang Xiaogang's New Work," in *Zhang Xiaogang* (N.Y.: Pace Gallery, 2013).

"The Space of Amnesia," in *Zhang Xiaogang* (Pace Beijing, 2012).

*Robert Arneson: Playing Dirty* (Allan Stone Gallery, New York, 2012) [includes an introduction and Robert Arneson's 1972 Skowhegan Lecture, edited by Jonathan Fineberg].

*Four American Landscapes: Sang-ah Choi, Jeffrey T. Jones, Andrew Lenaghan, and*

*Joel Ross* (Meier Museum, Lynchburg VA and George Adams Gallery, N.Y. 2010).  
 "To Sleep, Perchance to Dream," in *Ilya and Emilia Kabakov: The House of Dreams* (London: Serpentine Gallery, 2005).  
 "Immendorff's Pleasures," in *Jörg Immendorff* (Seoul, South Korea: Arario Gallery, 2005)  
 "Immendorff's Progress," in *Jörg Immendorff* (Arts Club of Chicago, 2004).  
 "Double Click on Immortality," in *Blowing Bubbles: Paintings By Sang-ah Choi* (Sandra Gering Gallery, N.Y., 2003).  
 "Immendorff's White Paintings and his Political Practice," *Jörg Immendorff: New Paintings* (Michael Werner Gallery, New York and Köln, 2001).  
 "Roxy Paine's Non-Linear Engineering," in *Roxy Paine* (Musée d'art américain, Giverny, France, 1998).  
*Robert Arneson: Self Reflections* (San Francisco Museum of Modern Art, 1997).  
*Robert Arneson: the Last Works* (John Berggruen Gallery, San Francisco, 1993).  
*Alice Aycock: Fantasies on the Tree of Life* (Krannert Art Museum, University of Illinois, 1992).  
*Complex Visions: Sculpture and Drawings by Alice Aycock* (Storm King Art Center, Mountainville, N.Y., 1990).  
*Rethinking The Avant-Garde* (Katonah Gallery, N.Y., 1985).  
*Robert Arneson: Nuclear War Heads and Others* (Allan Frumkin Gallery, N.Y., 1983). [The first exhibition of Arneson's anti-nuclear works.]  
*Katherine Porter* (David McKee Gallery, N.Y., 1982).

(EDITED VOLUMES)

Guest editor, *Critic's Page*, [with 10 essays on creativity], *The Brooklyn Rail* (March 2018):

[https://brooklynrail.org/?utm\\_source=Brooklyn+Rail+List+One%253A+Mailing+List&utm\\_campaign=cae1f78dda-EMAIL\\_CAMPAIGN\\_2018\\_03\\_02&utm\\_medium=email&utm\\_term=0\\_a44895fefe-cae1f78dda-390906209](https://brooklynrail.org/?utm_source=Brooklyn+Rail+List+One%253A+Mailing+List&utm_campaign=cae1f78dda-EMAIL_CAMPAIGN_2018_03_02&utm_medium=email&utm_term=0_a44895fefe-cae1f78dda-390906209)

*When We Were Young: New Perspectives on the Art of the Child* (University of California Press, *Illinois at The Phillips*, The Phillips Collection, and the Krannert Art Museum at the University of Illinois, 2006). [A book and exhibition catalogue, with essays by Rudolf Arnheim, Jonathan Fineberg, Misty Houston, Olga Ivashkevitch, Christine Marmé Thompson, and Elizabeth Hutton Turner]. {reviewed by Frank Greve for the McClatchy syndicated newspapers and on the web at <http://www.realcities.com/mld/krwashington/news/world/15288571.htm>, and by Leslie Camhi, "If a Little Genius Lives in the House, What's on the Fridge?," *Arts and Leisure* section, *The New York Times* (Sunday June 18, 2006): 34-35.}

*Drawings of Choice: From a New York Collection*, (with Josef Helfenstein) (Krannert Art Museum, U. of IL: 2002)

*Discovering Child Art: Essays on Childhood, Primitivism, and Modernism* (Princeton, N.J.: Princeton University Press, 1998). [An expanded English edition of *Kinderzeichnung...*, a volume of essays on child art & modern art, all published for the first time here by: Troels Andersen, Rudolf Arnheim, John Carlin, Marcel Franciscano, Ernst Gombrich, Christopher Green, Josef Helfenstein, Werner

Hofmann, Yuri Molok, G. G. Posp'elov, Richard Shiff, Dora Vallier, and Barbara Wörwag.]  
*Kinderzeichnung und die Kunst des 20. Jahrhunderts, Essays zur Ausstellung* (Stuttgart: Hatje Verlag, 1995).  
*Les Tendances Nouvelles*, edited with an extensive scholarly introduction, 4 vols. (NY: Da Capo Press, 1980).

(CONTRIBUTIONS TO MULTI-AUTHOR VOLUMES)

- "Art and Creativity," chapter 4, in *The Routledge Handbook of the Philosophy of Childhood and Children*, eds. Gideon Calder, Jürgen De Wispelaere, and Anca Gheaus (London: Routledge, 2018), 45-52.
- "The Rainbow Edge" in *Xiang Jing: Through No One's Eyes But My Own* (Shanghai: Long Museum West Bund, 2017).
- "Schwitters: Tending the Enchanted Garden," in *Kurt Schwitters - Merz* (Zürich: Galerie Gmurzynska, 2016). Texts by Kurt Schwitters, Ernst Schwitters, Werner Schmalenback, Siegfried Gohr, Adrian Notz, Jonathan Fineberg, Karin Orchard, Ad Reinhardt, Norman Rosenthal, Flavin Judd; Exhibition design by Zaha Hadid.
- "Additive Aesthetics," in *Lam/Basquiat* Krystyna Gmurzynska and Mathias Rastorfer eds. (Zürich: Galerie Gmurzynska, 2015). Texts by Anthony Haden-Guest, Jonathan Fineberg, Annina Nosei, Kobina Mercer.
- "The Sensual Garden of Picasso's Late Work," *Picasso & Jacqueline: The Evolution of Style*, ed. Daniel Leer (N.Y.: Pace Gallery, 2014).
- "Robert Motherwell," *Painting from the Collection of the Sheldon Museum of Art* (Lincoln, NE: University of Nebraska Press, 2014).
- "Dancing with Augustine," *Thing-In-Itself: Utopia, Pop, and Personal Theology: Wang Guangyi Retrospective Exhibition*, edited by Huang Zhuan (Beijing, China: Today Art Museum, 2012).
- "Das Paradigma des Künstlers als Kind," *Klee und Cobra: Ein Kinderspiel* ["The Paradigm of the Artist/Child," *Klee and Cobra: A Child's Play*], Hrsg. Zentrum Paul Klee Bern (Bern: Zentrum Paul Klee, Humlebæk: Louisiana Museum of Modern Art, and Amstelveen: Cobra Museum of Modern Art, 2011).
- "Memory and Desire," in *Revision: Zhang Xiaogang*, exhibition catalogue (N.Y.: Pace Gallery, 2008).
- "Preface," *Christo and Jeanne-Claude: Over the River, A Work in Progress*, with Simon Schama (Washington: The Phillips Collection & Köln: Taschen, 2008).
- "What Kabakov Knows," in *Ilya Kabakov: On the 'Total' Installation*, exh. cat. (Moscow: Pushkin Museum, Garage Center for Contemporary Culture, & Ctr.Cont. Art, 2008).
- "The Kabakovs' Parables," in *Ilya & Emilia Kabakov* (Medford MA: Tufts U., 2007).
- "Buzz Spector's Lists," in *Public/Private Peace*, exhibition catalogue (Swarthmore College Art Gallery, 2001).
- "Lipchitz in America," in *Lipchitz and the Avant-Garde: From Paris to New York*, exh. cat. (Champaign: Krannert Art Museum, U. I., 2001).
- "A Context for *The Boat of My Life*," in Ilya Kabakov: *Boat of My Life*, exhibition catalogue (Champaign: Krannert Art Museum, U. I., 1998).
- "Humpty Dumpty's Proclamation...", the introductory essay to *Positions Available*, exhibition catalogue (Chicago: I-Space, U. I., 1997).

"A Note on the History of Interest in the Art of Children," foreword to Alla and Angela Goldin, *Wide Open Eyes* (Oslo, Norway: International Museum of Children's Art, 1996).

"Le collage de Paolozzi: sculpture dans un espace adimensionnel," in *Un siècle de sculpture anglaise*, exh. cat. (Paris: Galerie nationale du Jeu de Paume, 1996).

"A Long Time Ago in a Galaxy Far, Far Away....," *Out of Town: The Williamsburg Paradigm*, exh. cat. (Champaign: Krannert Art Museum, U. I., 1993).

"The Laumeier Project of Jackie Ferrara," in *Jackie Ferrara and Mary Miss: Site Sculpture at Laumeier* (St. Louis, Missouri: Laumeier Sculpture Park, 1987).

"Meaning and Being in Christo's Surrounded Islands," *Christo: Surrounded Islands* (New York: Harry N. Abrams Inc., 1986). [essay reprinted as the introduction to *Christo: Surrounded Islands*, exh. cat. (Gunma, Japan: the Hara Museum, 1990).]

"A Critical Examination of the Artists' Work from an International Perspective," in *An Australian Accent*, exh. cat. (NY: P.S.1, & Washington D.C.: Corcoran Gallery, 1984).

"Alice Aycock's Impossibilism," in *Alice Aycock*, exh. cat. (Stuttgart: Württembergischer Kunstverein, 1983). [reprinted as the essay for *Alice Aycock*, exhibition catalogue (Raleigh, North Carolina: City Gallery of Contemporary Art, 1989).]

*Jacques Villon*, exh. cat. (Cambridge: Fogg Art Museum, Harvard University, 1975).

#### (DOCUMENTS)

The art historical section of the *Environmental Impact Statement for Christo's "Over the River, Project For The Arkansas River, Colorado,"* (Littleton, CO: Sato&Assoc., 2007).

*Guidelines adopted by the College Art Association regarding the hiring by museums of Guest Curators, Exhibitors/Artists and Catalogue Essayists as Outside Contractors* (NY: CAA, 1996).

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

#### (ARTICLES)

"Rewiring Nora: A Chance Encounter with Something Unknown," *Critic's Page, The Brooklyn Rail* (October 2019):

<https://brooklynrail.org/2019/10/criticspage/REWIRING-NORA-A-Chance-Encounter-with-Something-Unknown>

"ArtSeen," "Venice Biennale," *The Brooklyn Rail* (July/August 2019):

<https://brooklynrail.org/2019/07/artseen/Venice-Biennale>

"An Artist Invites Viewers to Become Like the Animals to Understand the Animals," *Hyperallergic*, January 16, 2017, <http://hyperallergic.com/351075/an-artist-invites-viewers-to-become-like-the-animals-to-understand-the-animals/>

"Alberto Burri: The Trauma of Painting," *The Wall Street Journal* (Dec. 9, 2015),

<http://www.wsj.com/articles/alberto-burri-the-trauma-of-painting-review-1449698460>

"All the World's Futures: 56th International Art Exhibition—La Biennale di Venezia," *The Wall Street Journal* (Aug. 18, 2015), <http://www.wsj.com/articles/all-the-worlds-futures-56th-international-art-exhibitionla-biennale-di-venezia-review-1439935365>

"Experiments with Truth: Gandhi and Images of Nonviolence," Art Seen, *The Brooklyn Rail* (April 2, 2015), <http://brooklynrail.org/2015/04/artseen/experiments-with-truth-apr-15>

"*History Becomes Form: Moscow Conceptualism*, by Boris Groys and *The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes*, by Matthew Jesse Jackson," book review for *Slavic Review* (fall 2011): 716-719.

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

"Modernism and the Art of Children," *Chronicle of Higher Education* (3-27-98): B8-9.

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

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

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

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

"Kandinsky: Through The Scholar's Glass," *Art in America* (Dec. 1982): 11-13,153-5.

"Christo," *Bijutsu Techo* (Tokyo, April 1982): 180-219.

"Art Revising Life: Christo's Current Projects," *Connaissance des arts* (Dec. 1981): 44-51; reprinted in *Christo: Realized and Unrealized Projects: Drawings and Collages*, exhibition catalogue, The Boston Athanaeum, 1984.

"Robert Morris Looking Back: An Interview," *Arts* (Sept. 1980): 110-115.

"Theatre of the Real; Thoughts on Christo," *Art in America* (Dec. 1979): 92-99; reprinted in *Dialogue*, International Communications Agency (April 1980): 8-15.

"New Art From The Soviet Union," *Slavic Review* (Fall 1979): 540-41.

"Les Tendances Nouvelles, The Union Internationale ..., and Kandinsky," *Art History*, vol.2 (June 1979): 221-46.

"David Weinstein," *Art in America* (May/June 1979): 144, 149-50.

"Art In Our Time: Harold Rosenberg Interviewed," *Portfolio* (April/May 1979): 43-7.

"On Art and Insanity, the Case of Adolf Wölfli," *Art in America* (Jan./Feb. 1979): 12-13.

"On Death and Maternal Love: a theory and some psychological speculations on Robert Motherwell's art," *Artforum* (Sept. 1978): 52-7.

"Dubuffet," *Art in America* (Jan./Feb. 1978): 21-3.

"Documentary Anthologies: L'Année 1913...", *Art in America* (May/June 1975): 23-5.

"Kandinsky's Prints: Jugendstil to Bauhaus," *Art in America* (May/June 1974): 96-7.

1966-72, 18 newspaper reviews on art in: *The New York Times*, *The Boston Globe*, *The Chicago Daily News*, and *The Harvard Crimson*.

#### (FILMS)

*Imagining America: Icons of 20<sup>th</sup> Century American Art*, a two hour documentary film, with John Carlin and Hart Perry, (NY: Muse Film & Television, SCETV, & PBS, 2005). Available for download at: <https://vimeo.com/266194842>

#### (SAMPLE OF MEDIA INTERVIEWS ON LINE)

"On Neuroaesthetics, or the Productive Exercise of Looking at Art," *Hyperallergic* (December 12, 2017), interview with Joseph Nechvatal about *Art at the Border of Mind and Brain*. [https://hyperallergic.com/415721/neuroaesthetics-jonathan-fineberg-interview/?utm\\_medium=email&utm\\_campaign=Melania%20Trumps%20Illustrated%20Guide%20to%20Holiday%20Decorating&utm\\_content=Melania%20Trumps%20Illustrated%20Guide%20to%20Holiday%20Decorating+CID\\_8400549f9336e7e3ec82b980ac11b636&utm\\_source=HyperallergicNewsletter](https://hyperallergic.com/415721/neuroaesthetics-jonathan-fineberg-interview/?utm_medium=email&utm_campaign=Melania%20Trumps%20Illustrated%20Guide%20to%20Holiday%20Decorating&utm_content=Melania%20Trumps%20Illustrated%20Guide%20to%20Holiday%20Decorating+CID_8400549f9336e7e3ec82b980ac11b636&utm_source=HyperallergicNewsletter)

NPR interview with Jeremy Hobson, "Here and Now" August 24, 2015 on *Modern Art at the Border of Mind and Brain*.

<http://hereandnow.wbur.org/2015/08/24/how-art-can-develop-your-brain>

interview with Joshua Scheer on Pacifica Radio, Los Angeles September 3, 2015 on *Modern Art at the Border of Mind and Brain*.

<https://soundcloud.com/joshua-scheer-presents/jonathan-fineberg-modern-art-at-the-border-of-mind-and-brain>

interview with Noah Charney on artinfo.com August 3, 2015 "The Secret History of Art: What Happens To Your Brain When You Look at Modern Art?"

<http://blogs.artinfo.com/secrethistoryofart/2015/08/03/what-happens-to-your-brain-when-you-look-at-modern-art/>

spring 2013 two interviews at Kaneko, Omaha by Silver Screen Productions

1. On Creativity

[http://www.youtube.com/watch?feature=endscreen&v=Xab03iL\\_870&NR=1](http://www.youtube.com/watch?feature=endscreen&v=Xab03iL_870&NR=1)

2. On the four University of Nebraska Presidential lectures at Kaneko

<http://www.youtube.com/watch?NR=1&feature=endscreen&v=gQcxaRkM4zQ>

July 7, 2006 interview on NPR with Michelle Norris about *When We Were Young*

<http://www.npr.org/templates/story/story.php?storyId=5529588>

(MAJOR WORK CURRENTLY IN PROGRESS)

A three volume survey:

*The Art of the Twentieth Century*, volume I – *From Spontaneity to Existentialism:*

*Europe and America from 1880 to 1914*

*The Art of the Twentieth Century*, volume II – *The Adventure of Modernism: 1914 to 1970*

*The Art of the Twentieth Century*, volume III - *Subjectivity and Globalism: Art Since 1970*

CURATORIAL WORK:

Curator for *Alice Aycock: Drawings*, The Parrish Art Museum, Water Mill, N.Y. and The Grey Art Gallery, NYC 2009 – 2014. Received AICA (International Association of Art Critics - USA) "Award for Excellence," April, 2014.

2013 Chengdu Biennial Committee

Curator for: *99th Annual Exhibition of Contemporary Art* at the Maier Museum of Art at Randolph College, Lynchburg, Virginia, January 2010.

Curator for: *When We Were Young: New Perspectives on the Art of the Child*, The Phillips Collection, Washington and the Krannert Art Museum, Illinois, 2006.

Curator for: *Blowing Bubbles: Paintings by Sang-ah Choi*, Sandra Gering Gallery, N.Y., 2003.

Curator for: *Ilya Kabakov: Boat of My Life*, Krannert Art Museum, U. of Ill., 1998.

Curator for: *Roxy Paine*, Musée d'art américain, The Terra Foundation, Giverny, France, 1998.



Curator for: *Mit dem Auge des Kindes: Kinderzeichnung und Moderne Kunst*, Kunstbau-München (Städtische Galerie im Lenbachhaus), Munich and the Kunstmuseum-Bern (Switzerland), 1995.

Curator for: *Out of Town: The Williamsburg Paradigm*, Krannert Art Museum, 1993. [emerging artists from New York, for most their first museum exhibition.]

Curator for: *Alice Aycock: Fantasies on the Tree of Life*, Krannert Art Mus., 1992.

Curator for: *Complex Visions: Sculpture and Drawings by Alice Aycock*, Storm King Art Center, Mountainville, N.Y., 1990.

Curator for: *Rethinking The Avant Garde*, Katonah Art Gallery, 1985.

Co-curator for: *An Australian Accent*, P.S.1, N.Y. & Corcoran Gallery, Washington D.C., 1984.

Co-curator (with 5 others), *Jacques Villon*, Fogg Art Museum, Harvard University; Neuberger Museum, Purchase, N.Y.; Grand Palais, Paris, 1975-6.

N.E.A. curatorial intern, Busch-Reisinger Museum, Harvard, 1974-5.

#### UNIVERSITY OF THE ARTS

Created the Ph.D. in Creativity, a new program at the University of the Arts, to open in summer 2019. The program is based on the idea that creativity can be taught to support research in any field through the arts. <https://www.uarts.edu/academics/phd-program>

#### THE PHILLIPS COLLECTION BOARD OF TRUSTEES:

Trustee June 2005 – 2011 (two terms), founding director of the Center for the Study of Modern Art. [Committees and service included: Chair, Committee on the Center for the Study of Modern Art, Strategic Planning Committee, Executive Committee, Art Committee, Center Program Committee, Search Committee for the Director, Co-Organizer of Conversations with Artists series in the Center, The Phillips Book Prize, and the annual Phillips Collection Center/University of Illinois symposiums on issues in modern art]. Trustee Emeritus 2011 – to date.

#### COLLEGE ART ASSOCIATION, CAA BOARD OF DIRECTORS:

*Board of Directors* of the College Art Association 1994-8 (elected); *Millard Meiss Committee* 1996-8; *Liaison to the Deputy Director General of UNESCO* from the College Art Association, 1995-8; Board Committees: Advocacy, Development, Intellectual Property Rights (Chair), International Committee (Chair), Committee on Ethical Standards, Committee on the Hiring of Outside Professionals by Museums (Chair), Nominating Committee for the Board (2004, 2011), Committee for the Frank Jewett Mather Award for Art Criticism, Committee for the Distinguished Lifetime Achievement Award for Art Writing (Chair, 2002-4), Award Committee for Distinguished Body of Work in Art (2006-9); Originated the board sponsored distinguished artists interviews and did them in 1982 (Alice Aycock, Christo, Elizabeth Murray), 2000 (Kerry James Marshall), and 2008 (Yoko Ono), organizer of the Special Award for Lifetime Achievement for Rudolf Arnheim (2003); Conferences: Session Chair or Co-chair: "Art Without History," (triple session 1987), Artists' Session Chair "Issues of Intention," (1982), Artists' Session Chair "The Problem of Art Now," (1981) [this inaugurated the ongoing series of annual artist interviews at the Annual Conference]; mentor for art

history graduate student fellowship recipients recurrently since 1994 and presenter on many sessions since 1974. Member since 1966.

#### MISCELLANEOUS:

Curated a pane of United States commemorative stamps on Abstract Expressionism for the U. S. Postal Service, first day of issue March 11, 2010.

Conducted a public interview/performance with Yoko Ono at the College Art Association annual meeting in Dallas, Texas, February 2008.

Co-Organizer [with Manuel Borja-Villel and Ruth Perlin] of a symposium in 2 venues: "Issues of Content & Pedagogy: Museums of Modern and Contemporary Art Today," held at The Phillips Collection Washington, D.C. September 2007 and University of Illinois at Urbana-Champaign April 2008.

Co-Organizer [with Pradeep Dhillon and Ruth Perlin] of a symposium in 2 venues: "Art & The Brain" on the intersections of neuroscience and aesthetics, held at The Phillips Collection, Washington, D.C. September 2006 and University of Illinois at Urbana-Champaign, April 2007.

Co-Creator (with John Carlin), PBS, 2-hour television special, *Imagining America: Icons of 20<sup>th</sup> Century American Art* (produced by Muse Film & Television, N.Y.; with funding from the Terra Foundation, the Luce Foundation, the NEA, The Rockefeller Brothers Fund, The University of Illinois at Urbana-Champaign, and the Whitney Museum of American Art; for SCETV and the Corporation for Public Broadcasting). [chosen by PBS as a PBS Program Club Pick and a Program of Note for season 2005.]

Filed interview for NHK (Japanese Public Television) 2004 program on the late work of Paul Klee, directed by Yuuji Hashimoto.

Organized an ongoing monthly faculty and graduate student forum at the University of Illinois, the Modern Art Colloquium (begun fall 1998).

Art consultant for a Universal Pictures film production, *The Skulls*, spring 1999.

Occasional reviewer for granting agencies including: N.E.H., N.E.A., Dedalus Foundation, & The Getty Trust and for tenure committees at different university art history departments.

Occasional commentator on art, WBEZ (National Public Radio), Chicago, 1983-6.

Editorial board member, *The Harvard Crimson*, 1965-7.

Announcer/Producer WNTH-FM, Winnetka, Illinois, 1962-3.

#### TEACHING:

*Large lecture surveys:* Art Since 1940, Modern Art in Europe and the United States 1880 to 1940, Introduction to Art by focused units from prehistoric art to contemporary.

*Seminars and graduate courses in contemporary art, early modern art, and the psychology of art on such topics as:* The Construction of the Postmodern Self; The Psychology of Art; the Practice of Art Criticism; Robert Arneson; Earthworks; Art Between the Wars; the Writings of Harold Rosenberg; Contemporary Art and Politics; Objects of Modernity (on site in the museums and in front of the architecture of Paris); Georgia O'Keeffe; Chinese Painting Since the Cultural Revolution.

*Graduate courses co-taught with other faculty:* (with Josef Helfenstein, museum director - two seminars leading to museum exhibitions and catalogues on Jacques Lipchitz and

on American minimalist and conceptual drawings), (with Buzz Spector, Professor of Painting, three seminars - the political dimensions of art; Sexuality and Space; Gerhard Richter's Practice of Painting), (with Okwui Enwezor, curator – installation art), (with Roy Campbell, Professor of Computer Science and Kevin Hamilton, Professor of Narrative Media - two classes on the value structures in computer languages {written up nationally in ACM (Association for Computing Machinery) *Technews*}).  
*Over forty years experience supervising doctoral dissertations.*

#### UNIVERSITY OF ILLINOIS ADMINISTRATION:

School of Art and Design committees include: research + enterprise committee, executive committee (elected), tuition waiver committee, visiting lectures/artists, student subvention committee, many faculty search committees, faculty grievance committee (elected), promotion and tenure committee (elected); College of Fine and Applied Arts: University Scholars Committee; Search Committees for the Director of the School of Art and Design, the Director of the Krannert Art Museum, and the Associate Dean for Development; Acquisitions Committee of the Krannert Art Museum; College of Fine and Applied Arts Executive Committee (elected); Campus-wide, Chancellor's and Vice Chancellor's committees: Miller Committee (the campus-wide program for distinguished visiting lecturers), University Senate (elected), the Public Affairs Committee of the Institute for Ethics and Cultural Values, the Search Committee for the Dean of the College of Fine and Applied Arts (twice), the Committee on Critical Research Initiatives, "Seedbed" Initiative for campus wide interdisciplinary research, Art Committee for the Institute of Genomic Biology, Chancellor's Campus Aesthetics Committee, Arts Committee for the College of Commerce. Various development projects for the University, including creating and administrating the endowed Jerrold Ziff Distinguished Lectureship in Modern and Contemporary Art 1998-2011.

#### SELECTED INVITED LECTURES:

Talk on the new work of Zhang Xiaogang, United Museum, Wuhan, China, December 2018 in conjunction with the exhibition *Multiple Narratives: Zhang Xiaogang 1975-2018*.

"Rauschenberg's Radical Openness: The *Vydocs*," a lecture at Hong Kong University in connection with the exhibition *Robert Rauschenberg: the Vydocs*, September 2018.

Conversation with Xiang Jing on contemporary art, public talk, broadcast on line from One Way Space (Beijing) at Hua Ji Di, December 19, 2017.

Conversation with Xiang Jing and Zhang Xiaogang on contemporary art, at Ullens Center for Contemporary Art, Beijing, December 20, 2017.

Peking University, Centre for Visual Studies, "Art Since 1940," September 2016.

Ullens Center for Contemporary Art, Beijing, "Art and the Brain," September 2016.

American Academies of Science and Engineering, the Keck Futures Initiative, fall 2015.

April 2015: Krannert Center, University of Illinois – Urbana, "Desire Lines in the Mind"

December 2014: The Arts Club of Chicago, "Picasso's Realism"

December 2014: Kimball Art Center, Park City Utah, "The Nature Theater of Christo and Jeanne-Claude"

July 2014: Milwaukee Art Museum, "Kandinsky's Hidden Meanings"

January 2014: University of California – Berkeley, “Motherwell’s Mother” and “Desire Lines in the Mind (Jean Dubuffet)”

October 2013: University of California – Irvine, Fall 2013 Lecture Series “The Language of the Enigmatic Object: Art at the Border of Mind and Brain.”

September 2013: University of Iowa, Jeanne and Richard Levitt Lectureship, “A Troublesome Subject: The Art of Robert Arneson.”

2012-13: The University of Nebraska Presidential Lectures “The Origin of the Image: What Modern Art Tells Us About the Mind.”

November 2012: Lowe Art Museum, Miami “Christo and Jeanne-Claude’s Theater of the Real.”

October 2012: Today Art Museum, Beijing, China “Ways of Constructing the History of Contemporary Art – An International Symposium.”

May 2011: “Icons and Iconography: How Andy Warhol Changed the Game,” The Arts Club of Chicago.

May 2011: “Arneson’s Troublesome Subject,” Santa Barbara Museum of Art.

November 2010: “Arneson’s Irritable Subject,” The Arts Club of Chicago.

September 2010: “Arneson’s Irritable Subject,” Pollock Krasner House, East Hampton, N.Y.

May 2010: Keynote Speaker: *Reshaping History: Chinart 2000-2009*, Beijing.

January 2010: “Design as Dream...Philip Johnson and the Glass House of Atreus,” respondent, American Psychoanalytic Association Annual Meetings, NYC.

November 2009: co-organizer and speaker with Gang Xu of “30 Years of Contemporary Chinese Art: An International Forum,” Institute of Arts and Humanities, Shanghai Jiaotong University, Shanghai, China.

October 2008: “Christo and Jeanne-Claude: The Theatre of the Real,” The Phillips Collection, Washington D.C.

June 2008: speaker at an NSF workshop on art and the brain, Washington.

March 2007: speaker at the UIUC/CNRS conference on “Genetic Criticism.”

February 2007: lecture and screening of *Imagining America* at Cedar Grove, The Thomas Cole National Historic Site

October 2006: two lectures and a screening of *Imagining America* at the Beijing Film Academy.

February 2006: The Annual Lucy Daniels Foundation Lectures on Art and Psychoanalysis, [“Motherwell’s Mother” and “Anxiety and Innocence”]

November 2005: *Imagining America*, screening and talk at the Museum of Modern Art, N.Y.

November 2005: *Imagining America*, screening and talk at the Harvard Club of NYC.

October 2005: *Imagining America*, screening and talk at The National Gallery of Art, Washington.

June 2005: “Gifts of Seeing: Further Thoughts on Art and Childhood,” The Tate Modern, London, conference “How old do you have to be to be an artist.” [interviewed on BBC3 “Nightwaves,” and BBC4 “The Today Programme,” and in the cover story for the *Times Educational Supplement*, June 24<sup>th</sup> 2005, cover, 8-10.]

June 2005: *Imagining America*, screening and talk at The Arts Club of Chicago.

April 2005: *Imagining America*, screening and talk, British American Studies Conference, Cambridge University.

June 2005: "Arneson's Irritable Subject," National Gallery of Art, Washington.

May 2005: "Gifts of Seeing: Further Thoughts on Art and Childhood," The Luckman Center, California State University Los Angeles.

February 2005: Talk in the symposium: "Art, Democracy and Public Space: The Christo and Jeanne-Claude Effect" at the Guggenheim Museum New York.

January 2005: "Calder, Miró, and the Recovery of Childhood," Phillips Collection, Washington D.C.

January 2005: Gettysburg College, PA, "Christo and Jeanne-Claude's Idea."

December 2004: The Menil Collection, Houston, "The Making of *Imagining America*."

November 2004: Keynote address to the conference on "The Visual Culture of Childhood: Child Art After Modernism," Penn State University.

October 2004: "The Making of *Imagining America*," screening and talk, Yale University.

June 2004: "Ilya Kabakov's Politics," State Hermitage Museum, S. Petersburg, Russia.

July 2003: "Robert Arneson's Irritable Subject," Smart Art Museum, University of Chicago.

May 2003: "Beethoven and the Creative Process" conference presenter, University of Illinois at U-C.

March 2003: Museum of Modern Art, N.Y. ("Matisse/Picasso: Looking at and becoming: some thoughts on the psychic mechanisms of artistic exchange").

March 2003: Toledo Museum of Art ("Beyond Boundaries: A Weekend with the Bareiss Collection" co-panelist with Joseph Kosuth, Ann Hamilton, Buzz Spector, Nancy Princenthal, and Xu Bing).

November 2002: The Arts Club of Chicago ("The Ineffable, the Unspeakable, and the Inspirational")

October 2002: University of Michigan - Ann Arbor ("Thinking in Paint")

March 2002: Scientific Meeting of the Chicago Psychoanalytic Institute ("The Ineffable, the Unspeakable, and the Inspirational")

March 2002: Institute of Fine Arts, New York University ("The Ineffable, the Unspeakable, and the Inspirational")

October 2001: National Gallery of Art, Washington (The making of a film on American Art of the 20<sup>th</sup> Century)

May 2001: Kyoto City University of the Arts, Kyoto, Japan ("The Innocent Eye")

May 2001: Nihon University, Tokyo, Japan (2 lectures: "The Innocent Eye" & "Art, Anxiety, and Innocence")

February 2001: Weisman Art Museum, University of Minnesota ("From Kandinsky to Karen Finley: The 'Spiritual' and the 'Unspeakable' in Art")

Prior to 2001 lectured on modern art, psychoanalysis, and the creative process at (a selection): Amherst College, Art Institute of Chicago (Miró Centennial Lecture), Carpenter Center (Harvard), CASVA (National Gallery of Art, Washington), Columbia University, Corcoran Gallery (Washington), Courtauld Institute of Art, University of London, Dallas Museums of Art, Duke University, Guggenheim Museum, Harvard University (Busch-Reisinger Museum), Knox College, University of Minnesota - Minneapolis, Moore College, the Museum of Modern Art (N.Y.), National Association of Schools of Art and Design (40th Anniversary Address - 1984), The New School (N.Y.), New York University, Northwestern University, Psychoanalytic Institute of New England (Boston), St. John's College - Annapolis, San Francisco Museum of Modern Art, Sarah

Lawrence College, School of the Art Institute of Chicago, Storm King Art Center, SUNY - Stony Brook, Tyler School of Art, University of California - Berkeley, University of California - Davis, Williams College, Yale School of Art, Yale University (Department of the History of Art), and Yale University Art Gallery.