

Tom McDonough

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Education

PhD 1998 Institute of Fine Arts, New York University
Dissertation: "The Construction of Reserve: Urbanism and Experience in
Rousseau's Paris" (Advisor: Linda Nochlin)
MA 1993 Institute of Fine Arts, New York University
1992-3Whitney Independent Study Program
BA 1991 Rutgers, The State University of New Jersey (Highest Honors)
Areas of Specialization: Northern Baroque Art, Modern Art

Professional Experience

2014, Fall Visiting Associate Professor, Department of Visual and Environmental
Studies, Harvard University
2009, Summer Director of Research Seminar, "Paris-Berlin-Berkeley 1967-1972,"
Institut national d'histoire de l'art, Paris
2008-2009 Visiting Associate Professor, History of Art Department, University of
California, Berkeley
2006-Present Associate Professor, Art History Department, Binghamton University
1999-2006 Assistant Professor, Art History Department, Binghamton University

Grants / Fellowships / Awards

2015, Spring Scholar in residence, Académie de France à Rome / Villa Medici, Italy
2010 Curatorial Research Grant, FACE / Étant donné: The French-American
Fund for Contemporary Art
2007 Arts Writers Grant, Creative Capital / Andy Warhol Foundation (co-
grantee: Nancy Davenport)
2004-2005 Postdoctoral Fellowship, The Getty Grant Program
2000-2001 Visiting Scholar, Canadian Centre for Architecture, Montreal, Canada
1996-1997 Bicentennial Fellowship, French-American Foundation
1992-1993 Helena Rubinstein Fellowship, Whitney Museum of American Art

Publications

Books

Book completed

"The Beautiful Language of My Century": Reinventing the Language of Contestation in Postwar France, 1945-1968. Cambridge, MA and London: The MIT Press, Coll. "OCTOBER Books," 2007, 2011.

Reviews:

- Kaira M. Cabañas. "We wish to transform these times'." *Art Journal* 67, no. 3 (Fall 2008): 108-110.
- Steven Harris. "Emancipation." *Oxford Art Journal* 31, no. 2 (2008): 304-308.
- Stuart Kendall. *Contemporary French Civilization* 32, no. 2 (Summer 2008): 240-243.
- *H-France Forum* 3, no. 1 (Winter 2008). With review essays by Julian Bourg, Steven Ungar, Gisèle Sapiro, and Gerd-Rainer Horn, and a response essay by the author.
- Vannesa Grossman. *L'Architecture d'aujourd'hui* no. 370 (May / June 2007): 2.

Excerpt translated and reprinted in *May* no. 9 (June 2012): 33-63; excerpt reprinted in *Memory*, edited by Ian Farr, 129-132. London: Whitechapel Gallery and Cambridge, MA and London: The MIT Press, Coll. "Documents of Contemporary Art," 2012.

Books edited

Boredom. London: Whitechapel Gallery and Cambridge, MA and London: The MIT Press, Coll. "Documents of Contemporary Art," 2017.

Reviews:

- Mark Kingwell. "In Praise of Boredom." *Literary Review of Canada* 25, no. 5 (June 2017).

The Situationists and the City: A Reader. London and New York: Verso, 2009.

Reviews:

- Timothy Ivison. *Critical Quarterly* 54, no. 2 (July 2012): 92-97.
- Sam Cooper. "Situating the Situationists." *New Formations* no. 70 (Summer 2010): 183-188.
- Edwin Heathcote. "City Limits." *Financial Times*, June 12-13, 2010: 15.
- Gwen Webber. *Blueprint* no. 290 (May 2010): 84.
- Christian Viveros-Faune. *Art Review* no. 41 (May 2010): 135.
- Owen Hatherley. *Frieze* no. 130 (April 2010).
- W. W. *Icon*, April 2010.
- Andy Ridley. *Socialist Review*, March 2010: 29.
- Karl Whitney. "Retrograde Utopianism, Or A Lost Future?" *3:AM Magazine*, March 10, 2010. Accessible at <http://www.3ammagazine.com/3am/retrograde-utopianism/>.
- P. D. Smith. *The Guardian*, February 27, 2010: 14.
- *The Bookseller*, January 30, 2010: 149.

Guy Debord and the Situationist International: Texts and Documents. Cambridge, MA and London: The MIT Press, Coll. "OCTOBER Books," 2002, 2004.

Reviews:

- Alejandro De Acosta. *International Studies in Philosophy* 38, no. 4 (2006): 158-159.
- Lynn Higgins. *South Central Review* 23, no. 3 (Fall 2006): 95-97.
- Maurizio Bortolotti. "Il corpo liberato / The freed body." *Domus* no. 866 (January 2004): 107-109.
- Sean Cubitt. *Leonardo* 36, no. 5 (April 2003): 405-406.
- Lara Schrijver. *Archis* no. 2 (2003): 115-116.
- Branislav Jakovljevic. *TDR—The Drama Review* 47, no. 4 (Winter 2003): 189-191.
- John Sears. "Pranksters in Revolt: Situationism in the Academy." *Art History* 26, no. 5 (November 2003): 768-773.
- Jeremy Smith. *Z Magazine* 16, no. 5 (May 2003): 60-62.
- Ali Houissa. *Library Journal* 128, no. 1 (January 1, 2003): 111.
- Andrew Hussey. *Cercles: Revue pluridisciplinaire du monde Anglophone* (2002).
- Simon Ford. "A Love Story That Ended Badly." *Mute: Culture and Politics After the Net*, 11 December 2002.
- Joshua Clover. "Situation Critical." *The Village Voice*, September 9, 2002.
- Jane Fletcher. *Afterimage* 30, no. 2 (September / October 2002): 17.
- *Publishers Weekly* 249, no. 29 (July 22, 2002): 167.

Book coedited

with Aruna D'Souza. *The Invisible Flâneuse? Gender, Public Space and Visual Culture in Nineteenth-Century Paris*. Manchester: Manchester University Press, Coll. "Critical Perspectives in Art History," 2006, 2010.

Reviews:

- Lela Felter-Kerley. *H-Net Reviews in the Humanities & Social Sciences* (December 2010): 1-4.
- Kimberly Chrisman-Campbell. *Woman's Art Journal* 30, no. 2 (Fall / Winter 2009): 37-42.
- Therese Dolan. *CAA Reviews*, November 26, 2007: 1-3.
- Lesley Stevenson. *Journal of Consumer Culture* 7, no. 3 (2007): 406-408.
- Francesca Berry. "Modernity, Modernism and Sexual Difference, Again." *Oxford Art Journal* 30, no. 2 (2007): 327-334.
- Fiona Wright. *Journal of Gender Studies* 16, no. 2 (July 2007): 194.
- Erica Warren. *Nineteenth-Century Art Worldwide* 6, no. 1 (Spring 2007).

Chapters in books

"Between Autonomy and System." In *Land – Art, Theaster Gates Art and Space Initiatives*, edited by Theaster Gates, Jr., 192-212. Chicago: John S. and James L. Knight Foundation in partnership with Rebuild Foundation and Space Fund, 2018.

"Foreword." In *The Walls Have the Floor: Mural Journal, May '68*, edited by Julien Besançon, vii-xvii. Cambridge, MA and London: The MIT Press, 2018.

- “Haegue Yang’s Amphibological Sculpture.” In *Haegue Yang: Lingering Nous*, edited by Haegue Yang and Franck Gautherot, 15-19 (English), 21-26 (French). Dijon: Les presses du réel, 2017.
- “BLACK DADA MIME.” In *Adam Pendleton: Black Dada Reader*, edited by Stephen Squibb, 21-28. London: Koenig Books, 2017.
- “The Cacodylic Mind: Francis Picabia and the Neo-Avant-Garde, 1953-1963.” In *Breathless Days, 1959-1960*, edited by Serge Guilbaut and John O’Brian, 112-125. Durham, NC and London: Duke University Press, 2017.
- “Nouvelles formes de communauté et conférences situationnistes.” In *Lire Debord*, edited by Laurence Le Bras and Emmanuel Guy, 341-351. Paris: L’Échappé, Coll. “Frankenstein,” no. 5, 2016.
- An earlier version published in English as “New Forms of Community and the Situationist Conferences.” In *The Second World Congress of Free Artists*, edited by Camel Collective, 22-31. Aarhus, Denmark: Aarhus Kunsthall, 2013.
- “T. J. Clark et le renouveau de l’histoire sociale de l’art.” In *Histoires sociales de l’art—Une anthologie critique*, Vol. 2, edited by Neil McWilliam, Constance Moréteau, and Johanne Lamoureux 121-128. Dijon: Les presses du réel, 2016.
- “Sans spectacle, sans drame: de la représentation de la violence dans l’oeuvre d’Adel Abdessemed.” In *Adel Abdessemed par...*, edited by Studio Adel Abdessemed, 144-161. Paris: Manuella Editions, 2016.
- “The Ethics of Not-Knowing: Wolfgang Tillmans’s truth study center.” In *Wolfgang Tillmans, What’s wrong with redistribution?*, 8-23. Göteborg: The Hasselblad Foundation, 2015.
- “When Steel Was Broken: On the Death of Stalin.” In *Andrzej Wróblewski: Recto / Verso*, edited by Éric de Chasseay and Marta Dziewańska, 169-185. Warsaw: Museum of Modern Art in Warsaw, Coll. “Museum Under Construction” Books, no. 10, 2015.
- “Three Images in Crisis.” In *Konstellacje. Sztuka i Doświadczenia Nowoczesności / Constellations: Art and the Experience of Modernity*, edited by Daniel Muzyczuk and Paweł Polit, 311-324 and 327-339. Łódź: Muzeum Sztuki, 2014.
- “Robert Whitman’s American Moon: A Reading in Four Phases.” In *Robert Lehman Lectures on Contemporary Art*, no. 5, edited by Lynne Cooke and Stephen Hoban, 105-127. New York: Dia Art Foundation, 2014.
- “Notes on the Withering Away of Art, and Art History.” In *Kunstgeschichte nach 1968* (Kunst und Politik, Jahrbuch der Guernica-Gesellschaft), edited by Norbert Schneider and Martin Papenbrock, 167-172. Göttingen: V & R unipress, 2010.
- “Obsolescence as Progress and Regression: Technology, Temporality, and Architecture at Expo 67.” In *Expo 67*, edited by Rhona Richman Kenneally and Johanne Sloan, 83-92. Toronto: University of Toronto Press, Coll. “Cultural Spaces,” 2010.
- “[Postface].” In *Woman With A Camera (35mm): Anne Collier*, n.p. New York: Hassla, 2009.
- “Production / Projection: Notes on the Capitalist Fairy Tale.” In *The Art of Projection: Elsewhere*, edited by Stan Douglas and Christopher Eamon, 124-140. Ostfildern: Hatje Cantz, 2009.
- “City of Strangers.” In *The Invisible Flâneuse? Gender, Public Space and Visual Culture in Nineteenth-Century Paris*, edited by Aruna D’Souza and Tom McDonough, 148-167. Manchester: Manchester University Press, Coll. “Critical Perspectives in Art History,” 2006, 2010.

- "Fluid Spaces: Constant and the Situationist Critique of Architecture." In *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond*, edited by Catherine de Zegher and Mark Wigley, 93-104. Cambridge, MA and London: The MIT Press, 2001.
- with Aruna D'Souza. "Time and the Grid: The Paintings of Stephen Ellis." In *Stephen Ellis: Paintings*, 6-11, 13-19. Friedrichshafen: Verlag Robert Gessler, Coll. "Edition Lintel & Nusser," 2001.

Articles

Scholarly periodicals

- "Human / Capital." *October* no. 153 (Summer 2015): 117-131.
- "The Decline of the Empire of the Visible or, The Burning of Los Angeles." *AA Files* no. 62 (2011): 40-46.
- "[Part of a special issue: A Questionnaire on 'The Contemporary': 32 Responses]." *October* no. 130 (Fall 2009): 122-124.
- "[Response to a questionnaire dealing with academic and artistic reactions to the ongoing war in Iraq]." *October* no. 123 (Winter 2008): 107-109.
- "Metastructure: Experimental Utopia and Traumatic Memory in Constant's New Babylon." *Grey Room* no. 33 (Fall 2008): 84-95.
Excerpt reprinted in *Megastructure Reloaded*, edited by Sabrina van der Lay and Markus Richter, 97-112. Ostfildern: Hatje Cantz, 2008.
- "Calling from the Inside: Filmic Topologies of the Everyday." *Grey Room* no. 26 (Winter 2007): 6-29.
Excerpt reprinted in *The Everyday*, edited by Stephen Johnstone, 150-159. London: Whitechapel Gallery and Cambridge, MA and London: The MIT Press, "Documents of Contemporary Art," 2008.
- "Guy Debord, or The Revolutionary Without a Halo." *October* no. 115 (Winter 2006): 39-45.
- "Raymond Hains's 'France in Shreds' and the Politics of Décollage." *Representations* no. 90 (Spring 2005): 75-97.
- "Delirious Paris: Mapping as a Paranoiac-Critical Activity." *Grey Room* no. 19 (Spring 2005): 6-21.
An earlier version published in *Mapping a City*, edited by Nina Möntmann, Yilmaz Dziewior, and Galerie für Landschaftskunst, 58-82. Hamburg: Kunstverein and Hatje Cantz, 2004.
- "No Ghost." *October* no. 110 (Fall 2004): 107-130.
Excerpt reprinted in *Nature*, edited by Jeffrey Kastner, 133-139. London: Whitechapel Gallery and Cambridge, MA and London: The MIT Press, Coll. "Documents of Contemporary Art," 2012.
- "The Crimes of the Flaneur." *October* no. 102 (Fall 2002): 101-122.
- "The Surface as Stake." *Grey Room* no. 5 (Fall 2001): 102-111.
- "Rereading Debord, Rereading the Situationists." *October* no. 79 ("Guy Debord and the Internationale situationniste: A Special Issue," guest edited by Tom McDonough) (Winter 1997): 3-14.
- "Situationist Space." *October* no. 67 (Winter 1994): 58-77.

Reprinted in *Archplus* no. 183 ("Situativer Urbanismus") (May 2007): 54-58; and *Urban Design Ecologies*, edited by Brian McGrath, 238-247. London: John Wiley & Sons, 2013.

Catalogues

Catalogue essays

- "Situated by Inconclusive Forms: Dialogue between Tom McDonough and Vincent Meesen." In *The Other Country / L'Autre Pays*, edited by Vincent Meesen, 25-35 (English and French). Brussels: WIELS; Berlin: Sternberg Press; and Paris: Centre Pompidou, 2018.
- "Públicos fantasmas / Phantom Publics." In *Philippe Parreno*, edited by Arely Ramírez, 27-49 (Spanish), 73-95 (English). Mexico City, MX: Fundación Jumex Arte Contemporáneo, 2017.
- "Extraterritorial." In *Silke Otto-Knapp Florian Pumhösl: Ratio of distance*, 33-37. Tokyo: Taka Ishii Gallery, 2017.
- "Dispersal-Dissemination-Monumentality." In *Danh Vo: Wād al-ḥaḡara*, edited by Magalí Arriola, 163-178 (Spanish), 214-222 (English). Ecatepec, MX: Fundación Jumex Arte Contemporáneo, 2016.
- "Common Places Ready Made." In *Matt Keegan*, edited by Nicole Lanctot, 39-55. Stavanger: Rogaland Kunstsenter and New York: Inventory Press, 2016.
- "'In Its Revolutionary Development': Andrzej Wróblewski as Socialist Realist." In *Andrzej Wróblewski: Recto / Verso*, edited by MNCARS Editorial Activities Department, 79-87. Madrid: Museo Nacional Centro de Arte Reina Sofia, 2015.
- "The Mercurial Monochrome, or the Nihilation of Geometric Abstraction." In *Adventures of the Black Square: Abstract Art and Society 1915-2015*, edited by Iwona Blazwick, 243-251. Munich: Prestel and London: Whitechapel Gallery, 2015.
- "Between Tableau and Counterpresence: The Photography of Annette Kelm." In *Annette Kelm: Subjects and Objects*, edited by Kölnischer Kunstverein and Presentation House Gallery, 115-125. Cologne: Verlag der Buchhandlung Walther König, 2015.
- "'A certain relation to reality': Isa Genzken Between Subject and Object." In *I'm Isa Genzken, the Only Female Fool*, edited by Nicolaus Schafhausen and Vanessa Joan Müller, 83-107. Berlin: Sternberg Press, 2014.
- "Eija-Liisa Ahtila." In *L'illusione della luce / The Illusion of Light / L'illusion des lumières*, edited by Caroline Bourgeois, 54-63. Venice: Punta della Dogana and Palazzo Grassi, François Pinault Foundation and Milan: Electa, 2014.
- "Tours de Babel et chantiers de construction. Guy Debord et l'architecture." In *Guy Debord: Un art de la guerre*, edited by Emmanuel Guy and Laurence Le Bras, 140-147. Paris: Bibliothèque nationale de France and Gallimard, 2013.
- "The City and Spectacle." In *Empire State: New York Art Now!*, edited by Alex Gartenfeld and Norman Rosenthal, 24-29. Milan: Skira and New York: Rizzoli, 2013.
- "No Photo." In *Jean-Luc Moulène: Opus + One*, edited by Yasmil Raymond, 33-43. New York: Dia Art Foundation and New Haven and London: Yale University Press, 2012.
- "Zero Tolerance." In *Adel Abdessemed: Je suis innocent*, edited by Philippe-Alain Michaud, 185-192. Göttingen: Steidl and Paris: Centre Pompidou, 2012.

- "Shadow and Flash." In *J.R. Plaza Archive: Iñaki Bonillas*, edited by Ekaterina Álvarez and María Minera, 69-74. Zurich: JRP / Ringier, 2012.
- "Ladies' Man." In *Gerard Byrne: Images or Shadows*, edited by Pablo Lafuente, 41-58. Dublin: Irish Museum of Modern Art, 2011.
- "Feeling Things." In *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991*, edited by Nancy Princenthal, 40-49. Purchase, NY: Neuberger Museum of Art and New York: DelMonico Books / Prestel, 2011.
- "Expropriating Expropriation." In *Claire Fontaine: Economies*, 6-12. Miami, FL: Museum of Contemporary Art North Miami, 2010.
- "Personality Crisis: On Ron Terada's Jack Paintings." In *Ron Terada: Who I Think I Am*, edited by Helen Legg, 49-62. Birmingham: Ikon Gallery, 2010.
- "Fuck the Bauhaus." In *Isa Genzken*, edited by Kasper König, Nina Gülicher, and Andrea Tarsia, 154-159. Cologne: Museum Ludwig and London: Whitechapel Gallery, 2009.
- "Beyond the Quotidian: Narratives of Modern Architecture and Everyday Life in France." In *Xe Biennale de Lyon: Le spectacle du quotidien / The Spectacle of the Everyday*, edited by Thierry Raspail, Hou Hanru, and others, 65-81. Dijon: Les Presses du réel, 2009.
- "The Mole." In *Adel Abdessemed: Situation and Practice*, edited by Jane Farver, 74-84. Cambridge, MA and London: The MIT Press and List Visual Arts Center, 2008.
- "Taking Time: The Development of the Paintings of Winston Roeth." In *Winston Roeth*, 9-41. Auckland, New Zealand: Ouroboros Publishing, 2003.
- "Raymond Hains's France in Shreds and the Politics of Décollage." In *Raymond Hains*, 22-27. Philadelphia: Moore College of Art and Design, 2002.
- with Aruna D'Souza. "An Aesthetics of Dispersal: Succession and Seriality." In *Ad Infinitum*, n.p. New York: Wynn Kramarsky, 2002.
- "Cities and Signs: Mental Maps, Visuality, and Blindness." In *04131 Town Projects: Performance, Sound, Symposium*, edited by Nina Möntman, 11-18. Frankfurt: Revolver, 2002.
- "City Scale and Discreet Events: Performance in Urban Space, 1959-1969." In *Performance Drawings*, 22-29. New York: The Drawing Center, Coll. "Drawing Papers," no. 20, 2001.
- "Pädagogische Modelle: Dialogstrategien in der Gegenwartskunst [Pedagogical Models: Strategies of Dialogue in Recent Art]." In *Erziehungskomplex [Educational Complex]*, 89-98. Vienna: Generali Foundation, 1997.
Excerpt reprinted in *+que 20 ans après*, edited by Sabine Folie, 400-403. Vienna: Generali Foundation and Berlin: Sternberg Press, 2015.
- "The Naked City: The Dérive in Situationist Paris." In *Situacionistes: Art, Política, Urbanisme*, 54-66. Barcelona: Museu d'Art Contemporani, 1996.

Catalogue entries

- "Trips and Traps." In *Francis Alÿs: A Story of Deception*, edited by Mark Godfrey, 173-174. London: Tate Publishing, 2010.
- "Internationale Situationniste." In *Premises: Invested Spaces in Visual Arts, Architecture, & Design from France, 1958-1998*, 166-169. New York: Guggenheim Museum, 1998.

Book reviews

- "[Anna Trespeuch-Berthelot, *L'Internationale situationniste: De l'histoire au mythe (1948-2013)*]." *H-France Review* 16 (July 2016), no. 140.
- "[John Paul Ricco, *The Decision Between Us: Art and Ethics in a Time of Scenes*]." *Critical Inquiry* 42, no. 3 (Spring 2016): 719-720.
- "[Hannah Feldman, *From a Nation Torn: Decolonizing Art and Representation in France, 1945-1962*]." *H-France Review* 15 (July 2015), no. 95.
- "Figuring Out Theory [Sarah Wilson, *The Visual World of French Theory: Figurations*]." *Oxford Art Journal* 36, no. 3 (December 2013): 474-476.
- "[Nathalie Adamson, *Painting, Politics and the Struggle for the École de Paris, 1944-1964*]." *H-France Review* 10, no. 92 (July 2010): 409-413.
- "[T.J. Demos, *The Exiles of Marcel Duchamp*]." *The Art Bulletin* 91, no. 2 (June 2009): 243-247.
- "[Guy Debord, *Oeuvres cinématographiques complètes*; Jean Luc Godard, *2 ou 3 choses que je sais d'elle*; and Jacques Tati, *Playtime*]." *Journal of the Society of Architectural Historians* 67, no. 1 (March 2008): 153-155.
- "[Vincent Kaufmann, *Guy Debord: Revolution in the Service of Poetry*]." *H-France Review* 8, no. 19 (January 2008): 75-79.
- "[G.-E. Debord, *Mémoires*]." *Modern & Contemporary France* 13, no. 4 (November 2005): 514-515.
- "[Rochelle Ziskin, *The Place Vendôme*; and Sharon Marcus, *Apartment Stories*]." *Journal of the Society of Architectural Historians* 59, no.4 (December 2000): 544-546.
- "[Recent works on Gerhard Richter: *Stammheim* and *The Daily Practice of Painting*]." *Art Journal* 55, no. 3 (Fall 1996): 89-91; reply by P. Gidal, with response, 56, no. 1 (Spring 1997): 108.
- "[Recent art criticism anthologies: *Last Chance for Eden* and *The Invisible Dragon*]." *Art Journal* 55, no. 3 (Fall 1996): 97-98; replies by F. Colpitt, C. Knight, with response, 56, no. 1 (Spring 1997): 108-109.

Encyclopedia Entries / Bibliographies / Websites

- "Scholarly Critique between Institution and Interpretation." *H-France Salon* 7, no. 20 ("The Scholarly Critique," ed. David Kammerling Smith) (2015).
- "Touching and Tasting: Notes on Art and Utility," part of "1848: The New Mechanics," a touring concept developed by Grizedale Arts (2013), accessible at <http://www.grizedale.org/projects/coniston-institute-library/the-new-mechanics-library>.
- "France In Shreds: Art and Ambiguity during the Algerian War," Warscapes (November 2011), accessible at <http://www.warscapes.com/content/france-shreds-art-and-ambiguity-during-algerian-war>.
- "Adel Abdessemed." In *Vitamin 3-D*, edited by Anne Low. London and New York: Phaidon, 2009.
- "Debord, Guy," "Goldmann, Lucien," and "Lefebvre, Henri." In *Encyclopedia of Literature and Politics: Censorship, Revolution, and Writing*, edited by M. Keith Booker, 191, 308-309, and 418-419. Westport, CT: Greenwood Press, 2005.
- "Bibliography." In *Self and History: A Tribute to Linda Nochlin*, edited by Aruna D'Souza. London: Thames & Hudson, 2001.

Other

- "Boredom," Tom McDonough in conversation with Fulvia Carnevale, Whitechapel Gallery, London, February 23, 2017.
- Conversations with Wolfgang Tillmans, "Canadian Art Encounters: International Artists Series," Vancouver, October 26 and Toronto, November 11, 2016.
- Contributor, *Moscow Biennale 2015*, Russia, September 22-October 1, 2015.
Discussed in Brian Droitcour, *Art in America* 103, no. 11 (December 2015): 147-148.
- Curatorial Advisory Committee member, *The Adventures of the Black Square: The Politics of Abstraction from 1914 to the Present*, Whitechapel Gallery, London, 2013-2015.
- Collaboration with artist Christian Jankowski on *Review* (2012), exhibited Friedrich Petzel Gallery, New York, June 21-July 28, 2012.
- Campo nomadi: Constant's Design for a Gypsy Camp*. A reference room curated by Tom McDonough. BAK (Basis voor actuele kunst), Utrecht, The Netherlands, May 22-July 24, 2011.
- "From gentrification to abstraction: toward a critique of the political economy of cities," a conversation with Reinhold Martin and Tom McDonough, held in conjunction with *Matt Keegan: I Apple NY*, D'Amelio Terras Gallery, New York, May 13, 2011.
- "The Situationists and the City," Tom McDonough in conversation with Owen Hatherley, Institute of Contemporary Art, London, June 16, 2010.
- with Kitty Scott, contributor to "Art Moves," Scotiabank Nuit Blanche, Toronto, Canada, October 3, 2009.
- "The Expanded Field #2: Tom McDonough," interview on "ARTonAIR" radio show, July 3, 2006, accessible at <http://artonair.org/archive/search?x=0&y=0&keys=mcdonough>.

Publications in Progress

- "Iñaki Bonillas." Mexico City: Ediciones MP (in press).
- "Christopher Williams." Milan: Mousse Publishing (in press).
- Sowing the Wind: A History of the Situationist International*. London: Reaktion Books (work in progress).

Conferences / Presentations / Papers

- 2018** "1968@50" symposium, Yale University, New Haven, CT
Keynote: "Cinema at a Standstill, or why didn't Guy Debord film during May '68?"
- 2018** "Dan Vo Symposium: Take My Breath Away," Solomon R. Guggenheim Museum, New York, NY
Paper: "A Thousand Cuts, for D. V."
- 2018** "Master Symposium: Crise du langage et critique (d'art)," HEAD, Geneva, Switzerland
Keynote: "Comments on the political dialectics of the opacity of the sign" and participant in roundtable on "Language Crisis and Art Criticism" with Caroline Busta
- 2018** "Night of Ideas: To Sleep or Not to Sleep," Art Museum, University of Toronto, Canada
Participant in conversation on "To dream or not to dream" alongside Rebecca Comay, James

Carpenter, and Sharon Sliwinski

2017 Screening of *One.Two.Three* (dir. Vincent Meesen, 2015), Leonard & Bina Ellen Gallery, Concordia University, Montréal, Canada

Participant in post-screening conversation with Vincent Meesen, Pierre Kwenders, and Bob White

2017 "L'oeuvre de Theaster Gates," 7e Festival de l'histoire de l'art, Fontainebleau, France

Participant in roundtable discussion with Jean-Pierre Criqui and Daniel Soutif

2017 "Hands Off Our Revolution: The Role of Art and Activism Today," International Center of Photography, New York, NY

Contributor alongside Rachel Libeskind, Katie Holten, Quito Ziegler, Lynne Tillman, and others

Video accessible at <https://www.icp.org/browse/archive/media/hands-off-our-revolution-the-role-of-art-and-activism-today>

2017 "Flânerie and the Politics of Public Space," The Barnes Foundation, Philadelphia, PA

Paper: "Crowds without Company"

Video accessible at <https://www.youtube.com/watch?v=A0kblspBXjo>

2017 "The (Object as) Exhibition as Event: From the 1990s to Now," College Art Association Annual Conference, New York, NY

Paper: "Decivilizing Rituals"

2016 "Tomorrow, Life will be Housed in Poetry," The Center for the Humanities, The Graduate Center, City University of New York, New York, NY

Participant in panel discussion with Anthony Vidler and Srdjan Jovanovic Weiss, moderated by Sébastien Pluot

2016 "Critical Studies Symposium," Whitney Independent Study Program, Whitney Museum of American Art, New York, NY

Respondent

2016 "Of Queer Neutrality: Apartness, Erasure, Intimacy," Jackman Humanities Institute, University of Toronto, Toronto, Canada

Participant in roundtable discussion with David Clark, Stacey D'Erasmus, and Jacques Khalip

Video accessible at https://www.youtube.com/watch?v=bBpc91_gc1s

2016 College Art Association Annual Conference, Washington, DC

Panel chair: "Making a Killing: Art, Capital, and Value in the 21st Century"

2015 "Curatorial Ethics," Kunsthalle Wien, Vienna, Austria

Participant in panels on "Total Economization of the Art World" (with Nikolaus Hirsch, Deimantas Narkevičius, and Monika Szewczyk); "Art and National Representation" (with Lolita Jablonskienė); and "Society of the Spectacle" (with Olaf Nicolai)

2015 "Abstract Art and Society" symposium, Whitechapel Gallery, London, UK

Paper: "Architecture and Abstraction: Two Parables of Transparency, and a Coda"

2014 "Looking Back on Society of the Spectacle, the Film," Society for Cinema and Media Studies Annual Conference, Seattle, WA

Paper: "Theoretical Westerns"

2014 "Pierre Huyghe Symposium," The Artist's Institute, New York, NY

Paper: "Snow White Lucie, The Third Memory, No Ghost Just a Shell"

2014 "Interiors and Exteriors: Avant-Garde Itineraries in Postwar France," Smart Museum of Art, The University of Chicago, Chicago, IL

Keynote: "From Hunger Strike to Human Strike"

2013 "Discussions in Contemporary Culture: Monuments, Monumentality, Monumentalization," Dia Art Foundation, New York, NY

Paper: "Dispersal / Dissemination / Monumentality"

Video accessible at <https://www.youtube.com/watch?v=tc5bhifbyBs>

Also delivered 2014 Master of Visual Studies Proseminar, University of Toronto, Toronto, Canada

2013 "After Marker," Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA

Paper: "*Les statues meurent aussi*"

2013 "MoMA Forum on Contemporary Photography," Museum of Modern Art, New York, NY
Participant in discussion with Adam Broomberg and Oliver Chanarin, Anna Ostoya, Lisa Oppenheim, and Andrés Mario Zervigón

Video accessible at <http://www.moma.org/visit/calendar/events/19144>

2013 "Andrzej Wróblewski – From Within / From Without," Muzeum Sztuki Nowoczesnej, Warsaw, Poland

Paper: "On the Death of Stalin: Wróblewski and 'Mourning News'"

Video accessible at <http://vimeo.com/74452351>

2013 "Fogo Island Dialogues: Belonging to a Place," Fogo Island Inn, Newfoundland, Canada

Paper: "Extraterritorial"

Discussed in Erika Balsom, *Border Crossings* 32, no. 4 (December 2013-February 2014): 76-79.

2013 "Lire Debord," Bibliothèque nationale de France, Paris, France

Paper: "New Forms of Community: The Conference as Form within the Situationist International"

2013 "Constellations. Art and the Experience of Modernity," Muzeum Sztuki, Lodz, Poland

Paper: "Three Images in Crisis"

2012 Blind Spot Lab for Issue 45, Parsons, The New School for Design, New York

Presentation for Blind Spot no. 45, guest edited by Matthew Porter and Hannah Whitaker, with Bob Nickas

2012 "For Chris Marker," Light Industry, Brooklyn, NY

Introductory remarks to *Statues Also Die* (1953) and *All the Memory of the World* (1955)

2012 "The Artists' Congresses: A Congress," dOCUMENTA (13), Kassel, Germany

Paper: "First Acts: The Founding of the Situationist International, Cosio d'Arroscia, July 1957"

Interview about the talk at <http://kunstundfilm.de/2012/06/kunstler-kongresse-tom-mcdonough/>

2012 "Mediatic Networks in Postwar Paris: Art, Sound, and Film in Motion," Grey Art Gallery and Department of Art History, New York University, New York

Paper: "No Success Like Failure: Exhibition Practices of the Situationist Internatioanal, 1960-1964"

Also delivered 2015 Whitney Independent Study Program, New York, NY

2011 "From Guerilla Cinema to Essay Film to Video Installations: Harun Farocki's Practices," Museum of Modern Art, New York

Participant in panel discussion with Harun Farocki, Ayreen Anastas, and Rene Gabri, moderated by Sabine Breitwieser

Audio available at <https://www.moma.org/explore/multimedia/audios/277/audios-all>

2011 "Re-mode Control—Rethinking the Idea of Remote," Fogo Island Arts Corporation, Fogo Island, Newfoundland, Canada

"Silke Otto-Knapp interviewed by Tom McDonough"

Panel co-moderator (with Kitty Scott): "Should the geographical and cultural location of an art project matter in any way?"

2011 "Call the Witness," Roma Pavilion, 54th International Art Exhibition – La Biennale di Venezia

Paper: "*Campo nomadi*: Constant's Design for a Gypsy Camp"

Video accessible at <http://blip.tv/bak/campo-nomadi-constant-s-design-for-a-gypsy-camp-tom-mcdonough-art-historian-united-states-5246006>

2010 "Banff International Curatorial Institute Symposium: Are Curators Unprofessional?" The Banff Centre, Banff, Canada

Respondent to Bruce Ferguson, keynote lecture

Paper: "Marmalade Us: Criticism and the Politics of Experience," keynote lecture for "Judge and Jury" panel

2010 29 Bienal São Paulo, São Paulo, Brazil

"Conversa aberta com Tom McDonough," with Graziela Kunsch and Paulo Miyada, editors of *Urbânia 4*

2010 "Esboço para novas culturas" project, *Urbânia 4*, São Paulo, Brazil

"Workshop: Situationist International"

2010 Social Forum of Architecture, Ankara, Turkey

Keynote lecture: "The Decline of the Empire of the Visible, or the Burning of Los Angeles"

2010 "Breathless Days, 1959-60" conference, University of British Columbia, Vancouver, Canada

Paper: "'My heart beats only for Picabia': Francis Picabia and the Neo-Avant-Garde, 1953-1963"

MP3 accessible at <http://www.breathlessdays.ca/conference/>

2010 "The Buell Conference in the History of Architecture: In Print," Graduate School of Architecture, Planning and Preservation, Columbia University, New York, NY

Paper: "Beyond the Quotidian"

Also delivered 2009 "Paris-Berlin-Berkeley 1967-1972" research seminar symposium, Institut national d'histoire de l'art, Paris

2010 "8th International Symposium on Contemporary Art Theory / SITAC VIII: Blind Spots/Puntos Ciegos," Mexico City, Mexico

Keynote lecture: "Filming the Everyday"

2010 "Theoretical: 'Re-Imagining the City as Revolutionary Utopia,'" Issue Project Room, Brooklyn, NY

Discussion with Tom McDonough and Alexander Galloway

2009 "L'histoire sociale de l'art, genealogies et enjeux d'une pratique" international colloquium, Institut nationale d'histoire de l'art, Paris

Paper: "On the Withering Away of Art, and Art History"

2008 "The Politics of Spectacle and the Global Exhibition," 2008 Gwangju Biennale, Gwangju, South Korea

Paper: "The Question of Spectacle and Solidarity"

2008 "Berkeley-Stanford City Group," School of Architecture, University of California, Berkeley
Respondent to David Gissen, "The Architectural Production of Nature, Dendur / New York"

2008 "Takeovers & Makeovers: Artistic Appropriation, Fair Use, and Copyright in the Digital Age" conference, University of California, Berkeley

Keynote lecture: "Reclaiming the Commons: From Capitalist *Détournement* to the Politics of Non-Communication"

2008 "Confronting Cold War Conformity: Peace and Protest Cultures in Europe, 1945-1989," Summer School at the Charles University, Prague, Czech Republic

Paper: "Neo-Avantgarde and Protest Movements after 1945"

2007 "Critical Studies Symposium," Whitney Independent Study Program, Whitney Museum of American Art, New York, NY

Respondent

2007 "Expect Anything Fear Nothing: Seminar on the Situationist Movement in Scandinavia," Folkets Hus, Copenhagen, Denmark
 Paper: "The Use of History: Situating the Situationist International"
 Video accessible at <http://video.google.com/videoplay?docid=6411708938179898934>

2007 College Art Association Annual Conference, New York, NY
 Panel co-chair with Aruna D'Souza: "Globalism and Its Discontents"

2006 "The Art of Projection" symposium, Hamburger Bahnhof and Kino Arsenal, Berlin
 Paper: "*Contes capitalistes: Pierre Huyghe's Contemporary Fairy Tales*"

2005 "Changing Boundaries" conference, Institut nationale d'histoire de l'art / Society of Architectural Historians, Paris
 Paper: "The Geography of Abstraction: City, Territory, and Economic Mapping"

2005 "Montreal at Street Level," Concordia University and the Canadian Centre for Architecture, Montreal, Canada
 Paper: "Obsolescence as Progress and Regression: Thinking Technology at Expo 67"

2005 "Christo and Jeanne-Claude: Art, Public Space, and Democracy," Solomon R. Guggenheim Museum, New York, NY
 Paper: "Christo's Temporary Wall of 1961 and the Politics of Public Space"
 Discussed in Eleanor Heartney, "The Gates Panel Report," *Public Art Review* no. 32 (Spring / Summer 2005): 52.
 Also delivered 2006 Brandeis University

2004 "Guy Debord: Ten Years Later," Maison Française, New York University
 Paper: "Angel of Purity or Poet Without a Halo?"

2004 "De Gaulle à la Résistance," Fondation Hartung, Antibes, France
 Paper: "Parody and Appropriation in Jorn, Debord, and Bernstein, circa 1962"

2004 "Investigating New Art in France," College Art Association Annual Conference, Seattle, WA
 Paper: "*Détournement*, Appropriation, Postproduction: Cultural Property and Artistic Strategies in the Present"

2002 Raymond Hains symposium, The Galleries at Moore College of Art, Philadelphia, PA
 Paper: "Raymond Hains and the Crisis of Surrealism in 1948"

2002 "Reconstruction, Consommation, Subversion: Debats autour des Arts en France et aux Etats-Unis entre 1945 et 1972," Fondation des Etats-Unis, Paris
 Paper: "Raymond Hains's France in Shreds and the Politics of *Décollage*"

2001 "Reconstruction, Consummation, Contestation: Art and Critical Debates in Postwar France, 1945-1972," University of British Columbia, Vancouver, Canada
 Paper: "The Language of Negation: From Montage to *Détournement* in the Situationist International"

2001 College Art Association Annual Conference, Chicago, IL
 Panel co-chair with Aruna D'Souza: "The Invisible *Flâneuse*? Rethinking Women's Experience of Public Space in 19th-Century France"

2000 "Ways of Seeing: The 19th Century," Interdisciplinary Nineteenth-Century Studies Annual Conference, Paris
 Paper: "A City of Strangers"

2000 "Marxism and Art History Today," College Art Association Annual Conference, New York, NY
 Paper: "Engels Reading Manchester"

1999 "The Activist Drawing: Retracing Situationist Architectures from New Babylon to Beyond," The Drawing Center, New York, NY

Paper: "Fluid Spaces: Constant and the Situationist Critique of Architecture"
1999 American Comparative Literature Association Annual Conference, Montreal, Canada
Paper: "Of (New) Babylons and Hanging Gardens: Mobility in the Late Capitalist City"
1995 "Urban Visions, Urban Texts" Graduate Conference, German Department, New York University
Paper: "The Naked City: The *Dérive* in Situationist Paris"

Guest lectures

2018 "Yale Architecture Forum," School of Architecture, Yale University, New Haven, CT
Title of paper: "On Boredom in Architecture: A Dialogue with Henry Sussman"
2017 Lecture, South London Gallery, London, UK
Title of paper: ". . . speaking to absent things"
2015 Lecture, OCAD University, Toronto, Canada
Title of paper: "The Ethics of Not-Knowing: Wolfgang Tillmans's truth study centre"
Also delivered at Haus der Kulturen de Welt, Berlin, Germany
2015 Lecture, "Duologues On Kawara" (with Alfredo Jaar), Solomon R. Guggenheim Museum, New York, NY
Title of paper: "Remarks on Postmarks"
2015 Lecture, "Art Now! Speakers' Series," Visual Arts, University of Western Ontario, London, Canada
Title of paper: "Philosophers and Philistines, or, Touching and Tasting"
Video accessible at <https://www.youtube.com/watch?v=4tU3plyNxso>
2013 Lecture, Astrup Fearnley Museet, Oslo, Norway
Title of paper: "Human / Capital: Labour and horror in the work of Cindy Sherman"
Video accessible at <http://vimeo.com/74370454>
Also delivered 2014 Department of Visual and Environmental Studies, Harvard University
2013 Lecture, Whitney Independent Study Program, New York, NY
Title of paper: "Building Sites"
2012 Lecture series, Fundação Joaquim Nabucco, Recife, Brazil
Title of lecture series: "Sowing the Wind: A History of the Situationist International"
2012 Lecture, Office of International Affairs Graduate International Colloquium, Modern Culture and Media Department, Brown University, Providence, RI
Title of Paper: "'Boredom Is Counterrevolutionary': Guy Debord and the Sociology of Boredom"
2012 23rd Annual Hilla Rebay Lecture, Solomon R. Guggenheim Museum, New York, NY
Title of Paper: "The Artist as Typographer"
Video accessible at <http://www.youtube.com/watch?v=XvwFk-sKGfI>
See Sofia Hernández Chong Cuy, "Roving Eye: The Language of Resistance," accessible at <http://www.artinamericamagazine.com/news-features/news/roving-eye/>
Also delivered University of Chicago, Colgate, Northeastern
2011 Lecture, Universidad Nacional Autónoma de México, Museo Experimental El Eco, Mexico City, Mexico
Title of Paper: "Boredom and / as Resistance in the Situationist International"
Also delivered at Whitney Independent Study Program, New York, NY
2011 Lecture, Akademie der bildenden Künste, Vienna, Austria
Title of Paper: "Unrepresentable Enemies: Reassessing the Legacy of the Situationist International"

2010 Lecture, College of Architecture, Art & Planning, Cornell University, Ithaca, NY
 Title of Paper: "The Decline of the Empire of the Visible, or the Burning of Los Angeles"
 Also delivered 2011 Whitney Independent Study Program, New York, NY; and "Space, Crime, and Architecture" Colloquium, School of Architecture, Yale University, New Haven, CT

2010 Lecture, "Figures in a Mountain Landscape (Reprise)" Residency, The Banff Centre, Banff, Canada
 Title of Paper: "Figures in the Landscape: Four Women Photographers"
 Also delivered at Maryland Institute College of Art, Baltimore, MD

2009 Lecture, Institute of Fine Arts, New York, NY
 Title of Paper: "Francis Alÿs's Economies of the *Informe*"

2009 Lecture, ARC lecture series, School of Architecture, University of California, Berkeley
 Title of Paper: "The Situationists and the City: A Brief Introduction"

2008 Lecture, Art History Department, City University of New York Graduate Center
 Title of Paper: "Production / Projection"

2006 Lecture, Graduate School of Design, Harvard University
 Title of Paper: "Chronicle and Critique: Filming the Everyday in Paris, circa 1960"

2005 Lecture, Art History Department, Stony Brook University, Stony Brook, NY
 Title of Paper: "Thomas Hirschhorn: Working in the Archives of Debauchery"

2005 Lecture, School of Architecture, Princeton University, Princeton, NJ
 Title of Paper: "Killing Property: Festival and Revolutionary Nihilism"

2005 Lecture, School of Architecture, Landscape, & Design, University of Toronto, Toronto, Ontario, Canada
 Title of Paper: "Delirious Paris: Mapping as Paranoiac-Critical Activity"

2004 Lecture, Department of Art and Architectural History, Rhode Island School of Design, Providence, RI
 Title of Paper: "No Ghost"

2003 Robert Lehmann Lecture, Dia Center for the Arts, New York, NY
 Title of Paper: "Dada in Reverse: Robert Whitman, Allan Kaprow, and the Culture of Performance in New York, 1957-61"
 Also delivered at Rhode Island School of Design, Providence, RI

2003 Keynote lecture, 19th Annual Boston University Graduate Student Symposium, Art History Department, Boston University, Boston, MA
 Title of Paper: "The Reciprocal Readymade or, Art on the Barricades"
 Also delivered at Pratt Institute, New York

2001 Lecture, Canadian Centre for Architecture, Montreal, Canada
 Title of Paper: "The Crimes of the *Flâneur*"
 Also delivered at School of Architecture, Princeton University, Princeton, NJ; and Art History Department, Purchase College, Purchase, NY

2000 Lecture, Canadian Centre for Architecture, Montreal, Canada
 Title of Paper: "Paying Attention: Watching the Street in the 1950s"

2000 Lecture, Art History Department, Bard College
 Title of Paper: "Of Grids and Knowledge: Peter Eisenman's Aronoff Center and the University"

1999 Lecture, Art History Department, University of Florida, Gainesville, FL
 Title of Paper: "Constant's New Babylon"

1998 Lecture, Art History Department, Princeton University, Princeton, NJ
 Title of Paper: "Hausmann's Labyrinth"

1997 Lecture, Generali Foundation, Vienna, Austria
 Title of Paper: "Pädagogische Modelle: Dialogstrategien in der Gegenwartskunst"

Professional service

Committee work within the university

Art Department, Interim Chair (2012-2013)
Art History Department Representative, Harpur College Council (1998-1999)
Art History Department Representative, Faculty Senate (2001-2015)
Art History Department, Director of Undergraduate Studies (1999-2000, 2001-2002, 2009-2010)
Art History Department, Director of Graduate Studies (2005-2007)
Art History Department, Chair (2010-2017)
Faculty Senate member (2001-2002, Fall 2002, Spring 2003, 2005-2006)
Faculty Senate Executive Committee (2011-2015)
Graduate Council (2006-2008, 2009-2015)
Committee on the University Environment (2002-2006)
Advisory Committee for Scholarship and Research (2006-2007, 2010-2015)
Material and Visual Worlds Transdisciplinary Area of Excellence Steering Committee, Chair (2013-2015)
Material and Visual Worlds Transdisciplinary Area of Excellence Steering Committee (2015-Present)

Service in professional organizations

Editor, *Grey Room* (2005-2012)
Advisory board, *Grey Room* (2013-Present)
Contributing Editor, *OSMOS* (2013-Present)

Manuscript reviews

Architectural Theory Review (2008)
Art Journal (2007, 2009)
Ashgate Press (2010, 2013)
Columbia University Press (2013)
French Studies (2013)
International Journal of Islamic Architecture (2012)
MIT Press (2017)
Northwestern University Press (2005)
Periscope Press (2007)
Photography and Culture (2012)
Positions: Asia Critique (2012, 2013)
Routledge (2009, 2015, 2018)
Rutgers Art Review (2011)
University of California Press (2010)
University of Minnesota Press (2003, 2009-2010, 2016)
Verso (2012, 2013)
Yale University Press (2011)

Peer review

Agence nationale de la recherche, FR (2008)

Arts Writers Grant Program, Creative Capital / Andy Warhol Foundation (2007)
Canadian Social Science and Humanities Research Council, CA (2004, 2006,
2009, 2010)
Danish Council for Independent Research / Humanities, DK (2013)
Hasselblad Foundation, SE, nominator (2017)
John D. and Catherine T. MacArthur Foundation (2013, 2015)
New York State Council for the Humanities, expert evaluator (1999)

Tenure and promotion reviews

Bilkent University, Ankara, Turkey, Faculty of Art, Design and Architecture,
Department of Urban Design and Landscape Architecture (2010, 2013)
Northwestern University, Evanston, IL, Weinberg College of Arts and Sciences,
Department of Art History (2012)
Stony Brook University, Stony Brook, NY, Art Department (2011)
University of Arizona, Tucson, AZ, School of Art, Art History Division (2011)
University of California, Los Angeles, Department of Art (2013)
University of California, Los Angeles, Department of Art History (2007)
University of Toronto, The John H. Daniels Faculty of Architecture, Landscape,
and Design (2015)

Articles, essays, etc., in non-scholarly publications

- "Anne Collier: ONE EMOTION," *OSMOS* no. 15 (Summer 2018): 1-9.
"Raymond Boisjoly: The Antinomies of Appropriation." *OSMOS* no. 14 (Winter 2018): 38-43.
"Bare Life: Naeem Mohaiement's *There Is No Last Man*." *BOMB Magazine*, January 29, 2018;
accessible at <https://bombmagazine.org/articles/bare-life-naeem-mohaiemens-there-is-no-last-man/>.
"Incorrect History" [on Naeem Mohaiement's *Two Meetings and a Funeral*]. *Texte zur Kunst* no.
107 (September 2017): 163-165.
"Trouble in the Image." *OSMOS* no. 13 (Fall 2017): 8-15.
"Baseera Khan, *iamuslima*." *OSMOS* no. 12 (Summer 2017): 14-21.
"Of Dreams, Lies, and Wires" [on Adam Curtis's "HyperNormalisation"]. *Texte zur Kunst* no. 105
(March 2017): 168-172.
"The Chinese City Between Dream World and Catastrophe / Die chinesische Stadt zwischen
Traumwelt und Katastrophe" [Special section on Cao Fei]. *Parkett* no. 99 (2017): 20-27
(English), 28-35 (German).
"Eileen Quinlan: Between Substrate and Sublimate." *OSMOS* no. 11 (Winter 2017): 1-7.
with Wolfgang Tillmans. "The State We're In." *Canadian Art* 33, no. 3 (Fall 2016): 146-151.
"The Forensic Eye." *The Capilano Review* 3.29 ("Eye to Eye," edited by Colin Browne, Dylan
Godwin, Helga Pakasaar, and Michèle Smith, co-published with Presentation House
Gallery) (Summer 2016): 102-103.
"Joy Episalla, Through a Glass, Darkly." *OSMOS* no. 9 (Summer 2016): 42-47.
"B. Ingrid Olson." *OSMOS* no. 8 (Spring 2016): 10-17.
"A trace or the presence of the thing, but not the thing itself': Erin Shireff's Photographs."
OSMOS no. 7 (Winter 2015): 4-11.
"Andrzej Wróblewski, Our Contemporary." *Afterall* no. 40 (Autumn 2015): 116-126.
"The Berlin Wall" [Special section on Abraham Cruzvillegas]. *Parkett* no. 97 (2015): 65-75.

- Translated and reprinted as "El muro de Berlin," in *Textos sobre la obra de Abraham Cruzvillegas*, edited by Jaime Soler Frost, 362-368. Mexico City, MX: Secretaría de Cultura, 2016.
- "Critics Page: Linda Nochlin." *The Brooklyn Rail*, July-August 2015.
- "Gabrielle Beveridge, Things Display Themselves." *OSMOS* no. 6 (Summer 2015): 63-67.
- "Art—Theaster Gates." *Bomb* no. 130 (Winter 2014-2015): 41-49.
- "Keiichi Tanaami: Collage as Resublimation." *OSMOS* no. 5 (Winter 2014): 1-9.
- "Annandale-on-Hudson, NY: Anne Collier at Center for Curatorial Studies at Bard College." *Artforum* 53, no. 3 (November 2014): 271.
- "Janice Kerbel: Killing the Workers." *Afterall* no. 37 (Autumn / Winter 2014): 102-111.
- "Openings: Agnieszka Polska." *Artforum* 53, no. 1 (September 2014): 362-363.
- "Geoffrey Farmer." *OSMOS* no. 4 (Summer 2014): 8-13.
- "Controlled Explosion / Kontrollierte Explosion" [Special section on Cyprien Gaillard]. *Parkett* no. 94 (2014): 208-223.
- "The Longest Cave: Notes on Smithson's Cinema Cavern." *Unweave* no. 3 ("Topologies of the Underground: Metaphors, Extensions and Speculations") (January 2014): 73-78.
- with Mark Godfrey. "Reflections: Richard Hamilton." *OSMOS* no. 3 (Winter 2014): 1-9.
- "Iñaki Bonillas's A Heap of Broken Images." *OSMOS* no. 2 (Fall 2013): 58-63.
- "Talia Chetrit: To Be Looked At." *OSMOS* no. 1 (Spring 2013): 1-9.
- "1000 Words: Mario García Torres." *Artforum* 50, no. 10 (Summer 2012): 262-265.
- "The Parallax View." *Artforum* 50, no. 3 (November 2011): 230-235, 294.
- "Unrepresentable Enemies: On the Legacy of Guy Debord and the Situationist International." *Afterall* no. 28 (Autumn / Winter 2011): 43-55.
- "Robert Heinecken." *Fantom* no. 8 (Fall 2011).
- "Iñaki Bonillas." *Artforum* 49, no. 3 (November 2010): 248-250.
- "The Archivist of Urban Waste: Zoe Leonard, Photographer as Rag-Picker." *Afterall* no. 25 (Autumn / Winter 2010): 18-29.
- Excerpt reprinted in *Ruins*, edited by Brian Dillon, 181-185. London: Whitechapel Gallery and Cambridge, MA and London: The MIT Press, "Documents of Contemporary Art," 2011.
- "In Between: Tom McDonough in Conversation with Anne Collier." *Fantom* no. 4 (Summer 2010): 78-87.
- "Concrete Poetry." *Artforum* 48, no. 8 (April 2010): 148-155, 218.
- "Last of the Bohemians." *New Humanist* 125, no. 2 (March / April 2010): 41-43.
- "Paris: Philippe Parreno at Centre Pompidou." *Artforum* 48, no. 3 (November 2009): 220-221.
- "Shadow Play / Schattenspiel" [Special section on Josiah McElheny]. *Parkett* no. 86 (2009): 106-117.
- "San Francisco Museum of Modern Art: 'The Art of Participation: 1950 to Now'." *Artforum* 47, no. 8 (April 2009): 180-181.
- "Authorial Intervention." *Artforum* 47, no. 7 (March 2009): 216-223.
- "Complacency in Crisis: On Jeff Koons at Versailles." *Texte zur Kunst* 19, no. 73 (March 2009): 153-156.
- "Photography: The Anarchive," *Art in America* 96, no. 5 (May 2008): 76-79.
- Reprinted in *Memory*, edited by Ian Farr, 187-191. London: Whitechapel Gallery and Cambridge, MA and London: The MIT Press, "Documents of Contemporary Art," 2012.
- "New York: Harun Farocki at Greene Naftali." *Art in America* 96, no. 5 (May 2008): 186.
- "Invisible Cities." *Artforum* 46, no. 9 (May 2008): 314-321, 404.

- "Where It's Happening." *Art in America* 96, no. 3 (March 2008): 126-131, 196; reply by I. C. Karp, "Kaprow's Hansa Connection," 96, no. 5 (May 2008): 37.
- "Conversation Pieces: On *The Artwork Caught by the Tail: Francis Picabia and Dada in Paris* by George Baker." *Texte zur Kunst* no. 69 (March 2008): 180-183.
- "Use What Sinks." *Art in America* 96, no. 1 (January 2008): 82-87.
- "Photography: Chris Marker, Gazes and Relationships." *Art in America* 95, no. 11 (December 2007): 49-51.
- "How to Do Things with Buildings" and "Gordon Matta-Clark, Urban Planner?" *Art in America* 95, no. 10 (November 2007): 164-169, 237.
- "Urban Planning: Moses in Gotham." *Art in America* 95, no. 8 (September 2007): 73-75, 77.
- "Education of the Senses." *Art in America* 95, no. 3 (March 2007): 122-127.
- "Mental Constructs." *Art in America* 94, no. 10 (November 2006): 47 and 49.
- "Report from Grenoble: City of Cineastes." *Art in America* 94, no. 8 (September 2006): 60-63 and 65.
- "New York: Angelo Ippolito at David Findlay Jr." *Art in America* 93, no. 1 (January 2005): 127.
- "Erró's History." *Art in America* 92, no. 9 (October 2004): 128-133 and 191.
- "New York: Edward Burtynsky at Charles Cowles." *Art in America* 92, no. 5 (May 2004): 157-158.
- "Diller + Scofidio: Critical Structures." *Art in America* 91, no. 10 (October 2003): 90-95, 147; reply by R. Pompei, with response, 92, no. 3 (March 2004): 27.
- "A Day at the Races." *Art in America* 91, no. 7 (July 2003): 58-61.
- "New York: Thomas Hirschhorn at Barbara Gladstone." *Art in America* 91, no. 2 (February 2003): 106.
- "New York: Louis I. Kahn at Salander O'Reilly." *Art in America* 91, no. 2 (February 2003): 112.
- "New York: Tom Burr at Greene Naftali." *Art in America* 90, no. 11 (November 2002): 158-159.
- "Death and the City." *Art in America* 90, no. 9 (September 2002): 45 and 47.
- "New York: Ed Ruscha at C & M Arts and Gagosian." *Art in America* 90, no. 9 (September 2002): 127-128.
- "The Many Lives of Asger Jorn." *Art in America* 90, no. 7 (July 2002): 56-61.
- "On Site: Imaginary Transports." *Art in America* 90, no. 4 (April 2002): 52-55.
- "New York: William Baziotes at Joseph Helman." *Art in America* 90, no. 2 (February 2002): 124.
- "New York: Jack Youngerman at Washburn." *Art in America* 90, no. 2 (February 2002): 127.
- "New York: 'Workspheres' at the Museum of Modern Art." *Documents* 21 (Fall 2001 / Winter 2002): 53-57.
- "Of Cities and Citizenship [Joseph Rykwert, *The Seduction of Place*]." *Art in America* 89, no. 11 (November 2001): 43 and 45.
- "Venturi and Gehry: In the Real World." *Art in America* 89, no. 10 (October 2001): 128-135.
- "A Thousand Strange Systems: Representing Utopia in the West." *Art in America* 89, no. 6 (June 2001): 100-109.
- "New York: Terry Winters at Lehmann Maupin and Matthew Marks." *Art in America* 89, no. 6 (June 2001): 125-126.
- "Architecture Goes Global [Contemporary architecture surveys]." *Art in America* 89, no. 2 (February 2001): 41,43.
- "The Crusoe-Effect, or the Architecture of Privacy ["On Privacy"]." *Documents* 19 (Fall 2000): 37-39.
- "New York: Nancy Haynes at Stark." *Art in America* 88, no. 10 (October 2000): 171.
- "New York: Stephen Ellis at Von Lintel & Nusser." *Art in America* 88, no. 9 (September 2000): 151.
- "New York: René Pierre Allain at Stefan Stux." *Art in America* 88, no. 4 (April 2000): 160-161.

"New York: Jacqueline Humphries at Greene Naftali." *Art in America* 88, no. 3 (March 2000): 128.

"New York: Constant Nieuwenhuys at The Drawing Center." *Documents* 17 (Winter / Spring 2000): 61-65.

with Aruna D'Souza. "Sculpture in the Space of Architecture." *Art in America* 88, no. 2 (February 2000): 84-89.

"New York: Cheryl Goldsleger at Rosenberg + Kaufman." *Art in America* 88, no. 2 (February 2000): 131-132.

"Re-visioning Brasília." *Art in America* 88, no. 1 (January 2000): 108-111.
Reprinted in *Brasília de 0 a 40 Anos*, 11-15. Brasília: Palácio do Itamaraty, 2000.

"New York: Yishai Jusidman at Galeria Ramis Barquet." *Art in America* 87, no. 12 (December 1999): 113.

"New York: Samm Kuncce at John Gibson." *Art in America* 87, no. 11 (November 1999): 137-138.

"New York: Robert Natkin at the Reece Galleries." *Art in America* 87, no. 11 (November 1999): 142-143.

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Professional affiliations

AICA: International Association of Art Critics, United States Section
College Art Association
The Wenzel Hablik Society of America