

HOWARD SINGERMAN

Phyllis and Joseph Caroff Chair
Department of Art and Art History
Hunter College of the City University of New York
(212) 772-5051 howard.singerman@hunter.cuny.edu

EDUCATION

Doctoral Program in Art History and Visual and Cultural Studies
University of Rochester, New York
Ph.D. 1996: "The Discourse of the Artist in the University"
Claremont Graduate School, Claremont, California, M.F.A. 1978
Antioch College, Yellow Springs, Ohio, B.A. 1975

TEACHING and PROFESSIONAL POSITIONS

Professor of Art History
Phyllis and Joseph Chair of the Department of Art and Art History
Hunter College of the City University of New York
August 2013 to the present

Professor and Department Chair
McIntire Department of Art
University of Virginia, Charlottesville
August 2011 to August 2013
(Associate Professor, August 2001 to August 2011)
(Assistant Professor, September 1996 to August 2001)

BOOKS

Sharon Lockhart: Pine Flat. London: Afterall Books, One Work Series, 2019
OCTOBER Files: Sherrie Levine (editor). Cambridge: MIT Press, 2018
Art History, After Sherrie Levine. Berkeley: University of California Press, 2012
Art Subjects: Making Artists in the American University. Berkeley: University of California Press, 1999

BOOK CHAPTERS

"Old Divisions and the New Art History," in *Art History and Emergencies: Crises in Visual Arts and the Humanities*, ed. David Breslin and Darby English. Williamstown, Mass.: Clark Art Institute and Yale University Press, 2016
"Janet Wolff's Artists," in *Porous Boundaries: Art and Essays*, ed. Cyril Reade and David Peters Corbett. Manchester: Manchester University Press, 2015
"I [Like] Wade Guyton," in *The Happy Fainting of Painting: Ein reader zur zeitgenössischen malerei*, ed. Hans-Jürgen Hafner and Gunter Reski, trans. Robert Schlicht. Cologne: Buchhandlung Walther König, 2014
"A Reserve Army of Intellectuals," afterword to *What Do Artists Know?* ed. James Elkins. University Park, PA: Pennsylvania State University Press, 2012

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- "A Possible Contradiction," in *The Studio Reader: On the Space of Artists*, ed. Mary Jane Jacob and Michelle Grabner. Chicago: University of Chicago Press, 2010.
- "Über Mike Kelley's *Educational Complex*," in *Kunstausbildung: Aneignung und Vermittlung künstlerischer Kompetenz*," ed. Peter Schneemann. Munich: Verlag Silke Schreiber, 2009.
- "Ethics, Autonomy, and Refusal," in *The Hand and the Soul: Aesthetics and Ethics in Architecture and Art*, ed. Sanda Iliescu. Charlottesville: University of Virginia Press, 2008.
- "Pictures and Positions in the 1980s," in *A Companion to Contemporary Art since 1945*, ed. Amelia Jones. Oxford: Blackwell Publishing, 2006

EXHIBITIONS CURATED

- Acts of Art and Rebuttal in 1971*, Leubsdorf Gallery, Hunter College, October 4 - November 28, 2018
- Robert Motherwell and the New York School at Hunter*, Leubsdorf Gallery, Hunter College, February 11-May 2, 2015

PEER REVIEWED ESSAYS

- "The Educational Complex: Mike Kelley's Cultural Studies." *October* 126 (Fall 2008): 44-68.
- "Sherrie Levine: On Painting." *RES: Anthropology and Aesthetics* 46 (Autumn 2004): 203-220.
- "Noncompositional Effects, or the Process of Painting in 1970." *Oxford Art Journal* 26, no. 1
- "Sherrie Levine's Art History." *October* 101 (Summer 2002): 96-121.
- "Excellence and Pluralism." *Emergences: Journal for the Study of Media and Composite Cultures* 12, no. 1 (May 2002): 71-89.
- "Processus Pictoraux en 1970: les effets de non-composition." *La Part de l'Oeil*, nos. 17-18 (2001-2002): 265-285.
- "Seeing Sherrie Levine." *October* 67 (Winter 1994): 79-107.

REVIEWS

- "Critical Fontana" (book review of Anthony White, *Lucio Fontana: Between Utopia and Kitsch*). *Criticism: Quarterly for Literature and the Arts* 57, no. 4, 2015
- "Fade to Black" (exhibition review of *Mike Kelley* at the Museum of Modern Art PS1). *X-tra* 16, no. 4 (Summer 2014): 4-19.
- "Pacific Standard Time: Andrew Perchuck and Thomas Crow speak with Howard Singerman." *Art Journal* 71, no. 1 (Spring 2012): 9-36.
- "Art Journal at Fifty," essay commissioned for the centennial of the College Art Association, online at www.artjournal.collegeart.org, 2011.
- "Artistic Labor and Management" (book review of John Roberts, *The Intangibilities of Form: Skill and Deskilling in Art after the Readymade*). *Art Journal* 68, no. 1 (Spring 2009): 107-111.

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- “Language Games” (exhibition review of *The Pictures Generation, 1974-1984* at the Metropolitan Museum of Art). *Artforum* 48, no. 1 (September 2009), 257-261.
- “One and All One’: On Sherrie Levine and The Mother of Us All.” *Artforum* 46, no. 10 (Summer 2008): 111-114.
- “Extended Caption to Alfred Barr’s History and Mike Kelley’s Entry Way.” *Dot Dot Dot*, no. 14 (Summer 2007): 62-64.
- Contribution to “Issues and Commentary—Art Schools: A Group Crit.” *Art in America* 95, no. 5 (May 2007): 100-101.
- “The Myth of Criticism in the 1980s.” *X-tra* 8, no. 1 (2005): 3-16.
- “Helter Skelter: Howard Singerman on Pop Noir.” *Artforum* 43, no. 2 (October 2004): 125-126.
- “In Theory and Practice: A History of the Whitney Independent Study Program.” *Artforum* 42, no.6 (February 2004): 112-117, 170-171.
- “Laura Owens, Museum of Contemporary Art” (exhibition review). *Artforum* 41, no. 9 (May 2003): 163.
- “Disciplines in Art Education: Contexts of Understanding” (book review of four titles in University of Illinois series). *Art Bulletin* 77, no. 3 (September 1995): 511-514.
- “Ed Ruscha’s Modern Language.” *Parkett* 55 (June 1999): 44-54.
- “Looking After Sherrie Levine.” *Parkett* 32 (June 1992): 101-110.
- “Rereading a Fugitive Essay [John Baldessari].” *Parkett* 29 (September 1991): 30-36.

EXHIBITION CATALOGUE ESSAYS

- “Rebuttal and Representation.” In *Acts of Art and Rebuttal in 1971*. New York: Hunter College Art Galleries, 2018
- “Frances Stark: At the Rim.” In *Uh-Oh: Frances Stark 1991-2015*, ed. Frances Stark and Ali Subotnik. Los Angeles: Hammer Museum, University of California Los Angeles, 2015
- “The Men’s Room.” In *“The Heroine Paint”: After Frankenthaler*, ed. Katy Siegel. New York: Gagosian Gallery, 2015.
- “Charles Gaines’s Fresno.” In *Charles Gaines Gridwork: 1974-1989*, ed. Naima Keith. New York: Studio Museum Harlem, 2014
- “Discipline and Movement.” In *Sharon Lockhart/Noa Eshkol*, ed. Daniela Zyman and Eva Wilson. Vienna: Thyssen-Bornemisza Art Contemporary, 2012
- “Counting: Sherrie Levine’s Pairs and Posses,” In *Sherrie Levine: Pairs and Posses*, ed. Martin Hentshel. Krefeld: Museum Haus Lange and Hatje Cantz Verlag, 2010
- “Memory Ware.” In *Mike Kelley: Educational Complex Onwards, 1995-2008*, ed. Anne Pontegnie. Brussels: Wiels Centrum voor Hedendaagse Kunsten, 2009
- “Joe Havel’s White Collar Practice.” In *Joseph Havel: A Decade of Sculpture 1996-2006*, ed. Peter Doroshenko. Houston: Museum of Fine Arts, 2006.

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- "On Sherrie Levine's After Egon Schiele." In *Bits and Pieces Put Together to Present a Semblance of the Whole: The Walker Art Center Collections*, ed. Joan Rothfuss and Elizabeth Carpenter. Minneapolis: Walker Art Center, 2005.
- "The Persistence of Pat O'Neill." In *Pat O'Neill: Views from Lookout Mountain*, ed. Julie Lazar. Santa Monica: Santa Monica Museum of Art, 2004.
- "Sharon Lockhart: Barter and Kinship." In *Home and Away: Crossing Cultures on the Pacific Rim*, ed. Deanna Ferguson. Vancouver, British Columbia: Vancouver Art Gallery, 2003.
- "From My Institution to Yours." In *Public Offerings*, ed. Howard Singerman. Los Angeles: Museum of Contemporary Art; and London: Thames and Hudson, 2001.
- "Charting Monkey Island with Levi-Strauss and Freud." In *Mike Kelley: Catholic Tastes*, ed. Elizabeth Sussman. New York: Whitney Museum of American Art and Harry N. Abrams, 1993.
- "In the Text." In *A Forest of Signs: Art in the Crisis of Representation*, ed. Catherine Gudis. Los Angeles: Museum of Contemporary Art; and Cambridge: MIT Press, 1989.
- "Mike Kelley's Line." In *Mike Kelley*. Chicago: The Renaissance Society at the University of Chicago, 1988.
- "Chris Burden's Pragmatism." In *Chris Burden: A Twenty Year Survey*, ed. Anne Ayres and Paul Schimmel. Newport Beach, Ca.: Newport Harbor Art Museum, 1988.
- "Jeremiad." In *CalArts: Skeptical Belief(s)*. Newport Beach, Ca.: Newport Harbor Art Museum, 1988.
- "Allen Ruppersberg: Drawn from Life." In *Allen Ruppersberg: The Secret of Life and Death*. Los Angeles: Museum of Contemporary Art, and Santa Barbara: Black Sparrow Press, 1985.

INVITED LECTURES AND SEMINARS

- 2017: "Sharon Lockhart and the Pastoral," Ohio State University Department of Art History and the Wexner Center
- 2014: "I Like Wade Guyton," Rewald Seminar, Graduate Center, City University of New York
- 2012: "A Reserve Army of Intellectuals," Ruprecht Fund Lecture, Department of Art, University of Vermont, Burlington
- "Sherrie Levine: One, Two, Many," keynote address for "Seeing Multiple," the 28th Annual Boston University Graduate Symposium on the History of Art and Architecture. Boston University Art Gallery and the Museum of Fine Arts
- 2012: "Sherrie Levine's American Art History," lecture, Archives of American Art, Washington, D.C.
- 2011: "I Like Wade Guyton," lecture, Roski School of Art, University of Southern California

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- 2010: "Counting: On Sherrie Levine's Pairs," 2010 Maurice Bonds Colloquium, Virginia Commonwealth University, School of Art
- 2009: "On Pacific Standard Time," seminar, California Institute of the Arts, Valencia
- 2008: "Richard Nonas in the Panza Collection," Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
- "Mike Kelley's Memory Ware," Virginia Commonwealth University, Richmond
- "Endgame: Sherrie Levine and the Field of Cultural Production in 1987," Tufts University, Medford, Massachusetts
- "Endgame: Sherrie Levine and the Field of Cultural Production in 1987," College of William and Mary, Williamsburg
- 2007: "Endgame: Sherrie Levine and the Field of Cultural Production in 1987," Cooper Union, New York
- "On Mike Kelley's Educational Complex," Roski School of Art, University of Southern California, Los Angeles
- "On Mike Kelley's Educational Complex," California Institute of the Arts, Valencia
- "Duchamp in the Stieglitz Circle: Sherrie Levine's American Modernism," Georgia O'Keeffe Museum, Santa Fe, New Mexico
- 2005: "Foucault in Philadelphia: On David Bunn's Double Monster," Temple University, Tyler School of Art
- 2004: "Histories of the 1980s: 'Whose Story Is It Anyway?'" Core Program, Glassell School of Art, Museum of Fine Arts, Houston, and visiting critic
- "Sherrie Levine: On Painting," Department of Art History and Program in Visual and Cultural Studies, University of Rochester, New York
- "Walter Benjamin and the Ends of Abstract Expressionism," Department of the History of Art, Johns Hopkins University, Baltimore, and seminar
- 2003: University of Southern California, School of Fine Arts, seminar
- 2002: "Unstretched Surfaces," Core Program, Glassell School of Art, Museum of Fine Arts, Houston, and visiting critic
- 2001: Orion Fellow, Department of Visual Arts, University of Victoria, British Columbia
- "Sherrie Levine's Art History," Getty Research Institute, Los Angeles
- "From My Institution to Yours," Department of Art, Cornell University, Ithaca, New York
- "From My Institution to Yours," Vancouver Art Museum, British Columbia
- 2000: "The Conflict of the Faculties," Art Department, University of Wisconsin, Madison, and graduate seminars for studio art and art education students, and visiting critic
- "From My Institution to Yours," California Institute of the Arts, Valencia

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PROFESSIONAL SERVICE

Contributing Editor, *X-tra Contemporary Art Quarterly*, Los Angeles, 2015-

Member, Selection Committee, Predoctoral Fellowships for Historians of American Art to Travel Abroad, Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art, 2013-2016

Member, Antioch Arts Advisory Council and chair of the search committee for inaugural faculty member in studio art at the newly reopened Antioch College, Yellow Springs, Ohio, 2010-

Book Reviews Editor and member of the Editorial Board, *Art Journal*, published by the College Art Association, New York, 2009-13

Field Editor, Contemporary Art, *CAA Reviews*, published online by the College Art Association, New York, 1999-2006

Member, advisory board, *East of Borneo*, an online journal on art and culture in Southern California, published by the California Institute of the Arts, 2010-14

External reviewer for the undergraduate program in Fine Arts, Otis College of Art and Design, Los Angeles, March 2015

External reviewer for the undergraduate and graduate programs in Fine Arts, Pratt Institute, New York, October 2010

Consultant for the graduate program in Visual Art, University of British Columbia, November 2009