

CURRICULUM VITAE

Professor Jonathan Harris, PhD

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CV at a glance

Books published

- 1 *Art in Modern Culture* (Phaidon, 1992: co-editor)
- 2 *Modernism in Dispute: Art Since the Forties* (Yale University Press, 1993: co-author)
- 3 *Federal Art and National Culture: The Politics of Identity in New Deal Art* (Cambridge University Press, 1995: sole author)
- 4 *The Social History of Art in Four Volumes* by Arnold Hauser (orig. 1951: Routledge ed. 1999: new General Introduction and 4 specific Introductions: sole author)
- 5 *The New Art History: A Critical Introduction* (Routledge, 2001: sole author)
- 6 *Critical Perspectives on Contemporary Painting: Hybridity, Hegemony, Historicism* (Tate Liverpool/Liverpool University Press, 2003: sole editor)
- 7 *Art, Money, Parties: New Institutions in the Political-Economy of Contemporary Art* (Tate Liverpool/Liverpool University Press, 2004: sole editor)
- 8 *Writing Back to Modern Art: After Greenberg, Fried, and Clark* (Routledge, 2005: sole author)
- 9 *Summer of Love: Psychedelic Art, Social Crisis and Counterculture in the 1960s* (Tate Liverpool/Liverpool University Press, 2005: joint editor)
- 10 *Art History: The Key Concepts* (Routledge, 2006: sole author)
- 11 *Value: Art: Politics: Criticism, Meaning and Interpretation after Postmodernism* (Liverpool University Press, 2007: sole editor)
- 12 *Dead History, Live Art? Spectacle, Subjectivity and Subversion in Visual Culture since the 1960s* (Tate Liverpool/Liverpool University Press 2007: sole editor)
- 13 *Identity Theft: The Cultural Colonization of Contemporary Art* (Tate Liverpool/Liverpool University Press 2008: sole editor)
- 14 *Inside the Death-Drive: Excess and Apocalypse in the World of the Chapman Brothers* (Tate Liverpool/Liverpool University Press, 2010: sole editor)
- 15 *Regenerating Culture and Society: Architecture, Art and Urban Style within the Global Politics of City Branding* (Tate Liverpool/Liverpool University Press, 2011: co-editor)
- 16 *Globalization and Contemporary Art* (Wiley Blackwell USA, 2011: sole editor)

WSA University of Southampton leadership and management responsibilities

Director, Research centre development

University-wide and recent Research Council activities

AHRC Peer Review College member, 2010-2014: Academic; Knowledge transfer research grants applications

Forthcoming Books

- (2013) *Picasso and the Politics of Representation* (Liverpool University Press/Tate Liverpool; sole editor)
(2013) *The Utopian Globalists: Artists of Worldwide Revolution, 1919-2007* (Blackwell USA, sole author, 100,000 words) **PROSPECTIVE SUBMISSION REF 2013**

1. Personal Details

Jonathan Paul Harris B.A. (Hons) Art History, University of Sussex; Ph.D., Council for National Academic Awards (Middlesex Polytechnic)

Date of birth: 30 August 1960

Place of birth: Sunderland, County Durham, England

Current institutional address:

Winchester School of Art University of Southampton,
Park Avenue,
Winchester,
Hampshire,
SO23 8DL
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Home address:

18 Howey Lane,
Congleton,
Cheshire CW12 4AE
UK

Tel: 44 (0)1260 277899

2. Higher Education

First Degree

University of Sussex, 1980-3, B.A. (Hons) Art History, first class honours

Higher Degree

Middlesex Polytechnic, 1983-6 Ph.D. (C.N.A.A.) 'The New Deal Art Projects: A Critical Revision. Constructing the "National-Popular" in New Deal USA, 1935-1943' – supported by a British Academy Major State Studentship Award

3. Employment History

(February 2011-): Research Professor in Global Art and Design Studies, Winchester School of Art University of Southampton

(2005-): Professor of Art History, University of Liverpool

(2002-2005): Reader in Art History, University of Liverpool

(1999-2002): Senior Lecturer in Art History, University of Liverpool

(1999): Visiting Lecturer (September-October) Department of Fine Art, University of Leeds

(1994-1999): Lecturer (1994-97) and Senior Lecturer (1997-99), Department of Visual Art, Keele University

(1989-1994): Senior Lecturer in Art History, Department of Art History and Theory, Leeds Metropolitan University

(1993 May): Scholar-in-Residence, College of Fine Arts, University of New South Wales, Sydney, Australia

(1993 Spring Semester): Visiting Lecturer, University of Western Australia, Perth, Australia

(1990-1993): Associate Lecturer, Department of Fine Art, University of Leeds

(1984-1993): Lecturer, writer, and consultant, The Open University ('Modern Art and Modernism' (A315) 1983-1989; 'Modern Art: Practices and Debates' (A316) 1988-1993)

(1988-9): Lecturer (sessional appointment), Department of Art History, Goldsmiths College, University of London

(1987-88): Lecturer (one year full-time), Department of Fine Art, University of Edinburgh

(1986-87): Lecturer (sessional appointments), Oxford Polytechnic, Middlesex Polytechnic, Kingston Polytechnic

(1986): Lecturer (sessional appointments), Brighton Polytechnic, Gloucestershire College of Art and Technology

4. Research Outcomes

Quantitative summary: 18 authored or edited books (14 published; 4 forthcoming) and 91 essays (*29 book contributions; 25 longer journal essays and major reviews; 37 shorter magazine/journal reviews of books and exhibitions.*)

4.1 Books

18 (2013, forthcoming) *Picasso and the Politics of Representation: War and Peace in the Era of the Cold War and Since* (Liverpool University Press/Tate Liverpool, co-editor with Lynda Morris)

17 (2013, forthcoming) *The Utopian Globalists: Artists of Worldwide Revolution, 1919-2009* (Blackwell USA)

16 (2011) *Regenerating Culture and Society: Architecture, Art and Urban Style within the Global Politics of City-Branding* (Liverpool University Press/Tate Liverpool)

(co-edited with Richard Williams, book in Critical Forum series: ISBN 9-781846-316401 (pbk) 347pp.)

15 (2011) *Globalization and Contemporary Art* (Wiley-Blackwell USA)

(sole editor, with main introduction and short introductions – 25,000 words in total – to 33 essays presented in 7 seven thematic sections: ISBN 9-781405-179508 (pbk) 534pp.)

14 (2010) *Inside the Death Drive: Excess and Apocalypse in the World of the Chapman Brothers* (Liverpool University Press/Tate Liverpool)

(sole editor, book in Critical Forum series: ISBN 9-781846311925 (pbk) 240pp.)

13 (2008) *Identity Theft: The Cultural Colonization of Contemporary Art* (Liverpool University Press/Tate Liverpool)

(sole editor, book in Critical Forum series: ISBN 9-781846 311024 (pbk) 279pp.)

12 (2007) *Value: Art: Politics: Criticism, Meaning, and Interpretation after Postmodernism* (Liverpool University Press)

(sole editor: book in 'Value: Art: Politics' series: ISBN 9-781846-310423 (pbk) 423pp.)

11 (2007) *Dead History, Live Art?: Spectacle, Subjectivity, and Subversion in Visual Culture since the 1960s* (Liverpool University Press/Tate Liverpool)

(sole editor: book in Critical Forum series: ISBN 9-780853-234388 (pbk) 263pp.)

10 (2006) *Art History: The Key Concepts* (Routledge)

(sole author: book in Routledge 'Key Guides' series: ISBN 0-415-31976-5 (hbk) ISBN 0-415-31977-3 (pbk) 346pp.)

9 (2005) *Summer of Love: Psychedelic Art, Social Crisis and Counterculture in the 1960s* (Liverpool University Press and Tate Liverpool)

(co-editor, with Christoph Grunenberg: book in Critical Forum series: ISBN 0 – 85323 – 919 – 3 (hbk) ISBN 0 – 85323 – 929 – 0 (pbk) 383pp.)

8 (2005) *Writing Back to Modern Art: After Greenberg, Fried, and Clark* (Routledge)

(Sole author. ISBN 0 – 415 – 32 42 8 – 9 (hbk) ISBN 0 – 415 -32429 – 7 (pbk) 263pp.)

7 (2004) *Art, Money, Parties: New Institutions in the Political Economy of Contemporary Art* (Liverpool: Liverpool University Press and Tate Liverpool)

(Sole editor. ISBN 0 – 85323 – 719- 0 (pbk) 216pp.)

6 (2003) *Critical Perspectives on Contemporary Painting: Hybridity, Hegemony, Historicism* (Liverpool: Liverpool University Press and Tate Liverpool)

(Sole editor. ISBN 0 – 85323 – 958 – 4 (pbk) 271pp.)

5 (2001) *The New Art History: A Critical Introduction* (Routledge)

(sole author. ISBN 0 – 415 – 23007 – 1 (hbk) ISBN 0 – 415 – 23008 – X (pbk) 302pp.; reprinted 2002, 2004, 2006 translated for Korean edition, Kyungshung University Press, 2005; Chinese edition, 2009; Turkish translation forthcoming)

Included in the *Times Online* list of 'Essential art history texts for budding art historians' (posted 29 September 2008)

4 (1999) General Introduction and four specific Introductions to the revised edition of Arnold Hauser's *The Social History of Art*, originally published in 1951 (Routledge: four volumes).

(My introductory essays are an integrated and continuous c. 40,000 word text published in four parts: volume 1 *From Prehistoric Times to the Middle Ages* ISBN 0 - 415 - 19945 - X (pbk); volume 2 *Renaissance, Mannerism, Baroque* ISBN 0 – 415 –19946 – 8 (pbk); volume 3 *Rococo, Classicism and Romanticism* ISBN 0 – 415 – 19947 – 6 (pbk); volume 4 *Naturalism, Impressionism, The Film Age* ISBN 0 – 415 – 19948 – X (pbk); vols 3 and 4 translated for Turkish edition, 2006)

3 (1995) *Federal Art and National Culture: The Politics of Identity in New Deal America* (Cambridge University Press)

(sole author. ISBN 0 – 521 – 44269 – 0 (hbk) 236pp)

First full-length account of the Federal Art Project in New Deal USA – based on my PhD, the first completed on an American art topic at a British university

2 (1993) *Modernism in Dispute: Art Since the Forties* (Yale University Press)

(co-author, with Francis Frascina, Charles Harrison and Paul Wood ISBN 0 – 300 – 05521 – 8 (hbk) 267pp, translated for Spanish and Portuguese editions)

Still in print after 17 years

1 (1992) *Art in Modern Culture: An Anthology of Critical Texts* (Phaidon)

(co-editor, with Francis Frascina, with introductions, ISBN 0 – 7148 – 2840 - 8 (hbk) 352pp.)

Still in print after 18 years

4.2 Parts of Books

31 (2011) 'Re: "Regenerate": The Art and Architecture of a Mixed Metaphor,' in Harris and Richard Williams (eds.) *Regenerating Culture and Society: Architecture, Art and Urban Style within the Global Politics of City-Branding* (Liverpool University Press/Tate Liverpool)

(co-author with Richard Williams: ISBN 9-781846-316401 (pbk) pp.11-28)

30 (2011) 'Globalization and Contemporary Art: A Convergence of Peoples and Ideas,' pp.1-15; 'Institutions,' pp.19-23; 'Formations,' pp.99-103; 'Means and Forces of Production,' pp. 175-8; 'Identifications,' pp. 239-44; 'Forms,' pp. 291-5; 'Reproduction,' pp. 359-63; 'Organization,' pp. 425-29, in Harris (ed.) *Globalization and Contemporary Art* (Wiley-Blackwell)

(sole editor: ISBN 9-781405-179508 (pbk))

29 (2010) 'Academic difficulties with "convergence": globalization and contemporary art,' in James Elkins, Alice S. Kim and Zhivka Valiavicharska (eds.) *Art and Globalization* (Pennsylvania State University Press)

(sole author, ISBN 9-780271037165 (hbk) pp.152-157)

28 (2010) 'Inside the Death Drive,' extended interview with Jake Chapman, in Harris (ed.) *Inside the Death Drive: Excess and Apocalypse in the World of the Chapman Brothers* (Liverpool University Press/Tate Liverpool)

(sole author, ISBN 9-781846311925 (pbk) pp.173-212)

27 (2010) 'The Future Remains Excluded: Beyond the Pleasure Principle, "Slow-Motion Fascism" and the Chapman Brothers (and Sisters),' in Harris (ed.) *Inside the Death Drive: Excess and Apocalypse in the World of the Chapman Brothers* (Liverpool University Press/Tate Liverpool)

(sole author, ISBN 9-781846311925 (pbk) pp.9-25)

26 (2010) "'Contemporary," "Common," "Context," "Criticism": Painting after the End of Postmodernism', in Anne Ring Petersen (ed.) *The Future of Painting* (Museum Tusulanum Press / University of Copenhagen: Copenhagen)

(sole author, ISBN 978-87-635-2597-8 (pbk) pp. 25-41)

25 (2008) 'Foreword / Forward!', in Albert Boime *The Birth of Abstract Romanticism: Art for a New Humanity. Rumi and the Paintings of Kamran Khavarani* (Sybil City Book Company: San Francisco)

(sole author, ISBN 978-0-9816739-0-5 (hd bk) pp. x-xi)

24 (2008) 'Curatorial Imperialism?: From "Tate in the North" to "Capital of Culture",' in Jonathan Harris (ed.) *Identity Theft: The Cultural Colonization of Contemporary Art* (Liverpool University Press/Tate Liverpool)

(sole author, ISBN 9-781846 311024 (pbk) pp. 9-27)

23 (2007) 'An "Aestheticisation of Politics"? Assessing Perspectives on European Contemporary Arts Funding, State-Corporatism, and Late-Capitalist Culture in a New Age of Empire', in Maria Lind and Tirdad Zolghadr (eds.) *A Fiesta of Tough Choices: Contemporary Art in the Wake of Cultural Policies* (Torpedo Press: Oslo)

(sole author. ISBN 978-82-997365-3-4 (pbk) pp. 75-84)

- 22** (2007) 'With Postmodernism Grounded: Prospects for Renewal in Critical Art History', in Jonathan Harris (ed.) *Value: Art: Politics. Criticism, Meaning and Interpretation after Postmodernism* (Liverpool University Press)
(sole author. ISBN 9-781846-310423 (pbk) pp.1-22; and short introductions to 14 essays in the collection)
- 21** (2007) 'Performativity, Cultural-Politics, and the Embodiments of Knowledge: An Interview with Amelia Jones conducted by Jonathan Harris,' in Jonathan Harris (ed.) *Dead History, Live Art? Spectacle, Subjectivity and Subversion in Visual Culture since the 1960s* (Liverpool University Press and Tate Liverpool)
(sole author, ISBN 9-780853-234388 (pbk) pp. 89-141)
- 20** (2007) 'Performance, Critiques, Ideology: Contemporary Art and Art History in an Age of Visual Culture,' in Jonathan Harris (ed.) *Dead History, Live Art? Spectacle, Subjectivity and Subversion in Visual Culture since the 1960s* (Liverpool University Press and Tate Liverpool)
(sole author. ISBN 9-780853-234388 (pbk) pp.9-30)
- 19** (2005) 'Abstraction and Empathy: Psychedelic Distortion and the Meanings of the 1960s', in Jonathan Harris and Christoph Grunenberg (eds.) *Summer of Love: Psychedelic Art, Social Crisis and Counterculture in the 1960s* (Liverpool University Press and Tate Liverpool)
(sole author, ISBN 0 – 85323 – 929 – 0 (pbk) pp. 9-17)
- 18** (2005) 'The Psyche of a Depressed and Disappointed Unit Master', in Paul Davies and Torsten Schmiedeknecht (eds.) *An Architect's Guide to Fame* (Elsevier/Architectural Press)
(sole author, ISBN 0 – 7506 -5967 – X (pbk) pp.305-11)
- 17** (2005) 'Human Intervention', in Halima Cassell *Carved Earth* (Manchester: Shisha)
(sole author catalogue essay. ISBN 0 – 9545563 – 4 – 8 (pbk) p.35)
- 16** (2004) 'Elements Toward a Historical Sociology of Contemporary Art', in Jonathan Harris (ed.) *Art, Money, Parties: New Institutions in the Political Economy of Contemporary Art* (Liverpool: Liverpool University Press and Tate Liverpool)
(sole author, ISBN 0 – 85323 – 719 – 0 (pbk) pp.11-37)
- 14/15** (2004) Entries on 'Art' and 'The Federal Art Project', *Encyclopaedia of the Great Depression* (New York: Macmillan Reference)
(sole author, ISBN – 0 – 02 – 865908 – 2 (hbk) pp. 65-70 and pp.333-336)
- 13** (2003) 'Hybridity versus Tradition: Contemporary Art and Cultural Politics', in Jonathan Harris (ed.) *Critical Perspectives on Contemporary Painting: Hybridity, Hegemony, Historicism* (Liverpool: Liverpool University Press and Tate Liverpool)
(sole author, ISBN 0 -85323 – 958 – 4 (pbk) pp. 233-246)
- 12** (2003) 'Hybridity, Hegemony, Historicism', in Jonathan Harris (ed.) *Critical Perspectives on Contemporary Painting: Hybridity, Hegemony, Historicism* (Liverpool: Liverpool University Press and Tate Liverpool)
(sole author, ISBN 0 – 85323 – 958 – 4 (pbk) pp. 15-35)
- 11** (2003) 'T.J. Clark', in Chris Murray (ed.) *Key Writers on Art: The Twentieth Century* (London: Routledge)
(sole author, ISBN 0-415-22201-8 (pbk): pp. 68-74)

10 (2000) ‘“Stuck in the Post”? Abstract Expressionism, T.J. Clark and Modernist History Painting’, in David Green and Peter Seddon (eds.) *History Painting Reassessed* (Manchester: Manchester University Press)

(sole author, ISBN 0 – 7190 – 5167 – 3 (hbk): pp. 18-30)

9 (1996) ‘Grounding Postmodernism’, in Shearer West (ed.) *The Bloomsbury Guide to Art History* (London: Bloomsbury)

(sole author, ISBN 0 – 7475 – 25625 (hbk): pp. 175-186)

8 (1996) ‘Visual Cultures of Opposition’, in Liz Dawtrey (et al) *Investigating Modern Art* (New Haven and London: Yale University Press)

(sole author, ISBN 0 – 300 – 06796 – 8 (pbk): pp. 143-154)

7 (1994) ‘Cultured into Crisis: The Arts Council of Great Britain’, in Marcia Pointon (ed.) *Art Apart: Artefacts, Institutions and Ideology in England and North America from 1800 to the Present* (Manchester: Manchester University Press)

(sole author, ISBN 0 – 7190 – 3917 – 7 (pbk): pp. 177-191)

6 (1993) ‘Art History’, in Stephen Regan (ed.) *The Year's Work in Cultural and Critical Theory* (Oxford: Blackwell) Major review essay

(sole author, ISBN 0 – 631 – 18861 – 4 (hbk): pp. 260-316)

5 (1993) ‘Abstract Expressionism at the Tate Gallery Liverpool: Region, Reference, Ratification’, in David Thistlewood (ed.) *American Abstract Expressionism* (Liverpool: Tate Gallery Liverpool and Liverpool University Press)

(sole author, ISBN 0 – 85323 – 338 – 1 (pbk): pp. 97-110)

4 (1993) ‘Ideologies of the Aesthetic: Hans Hofmann’s ‘Abstract Expressionism’ and the New York School’, David Thistlewood (ed.) *American Abstract Expressionism* (Liverpool: Tate Gallery Liverpool and Liverpool University Press)

(sole author, ISBN 0 – 85323 – 338 – 1 (pbk): pp. 77 –96)

3 (1992) ‘Art History’, in Stephen Regan (ed.) *The Year's Work in Cultural and Critical Theory* (Oxford: Blackwell) Major review essay

(sole author, ISBN 0 – 631 – 18859 – 2 (hbk): pp. 154-197)

2 (1991) ‘Art History’, in Stephen Regan (ed.) *The Year's Work in Cultural and Critical Theory* (Oxford: Blackwell) Major review essay

(sole author, ISBN 0 – 631 – 18858 – 4 (hbk): pp. 137-176)

1 (1991) ‘Passages; Transformations’ (exhibition catalogue essay), in *Wave/Another Country: Irish Exile and Dispossession, New Work* Chris O’Leary (Huddersfield: Arts Council of Great Britain and Huddersfield Art Gallery)

(sole author, Details verifiable if requested)

4.3 Essays and Major Reviews in Journals

25 (2009) ‘Rank: Picturing the Social Order 1516-2009’ *Visual Culture in Britain* July; vol.10, no. 2: 211-215 (UK)

(sole author, ISSN 1471-4787 print; DOI 10.1080/14714780902925234)

- 24** (2007) 'Figure it Out' *Tate Magazine* issue 11, Autumn: 94-99 (UK)
(sole author, ISSN 1743-8853)
- 23** (June 2007) 'Biennial Athena' *Athens Art Review* (Greece)
(sole author, publication details unfortunately unavailable)
- 22** (2007) 'In Spite of Everything' *The Threepenny Review* Fall; vol. 28, no. 111: 25-6 (US)
(sole author, ISSN 0275-1410)
- 21** (2007) 'Control, Alt, Delete' *Mute Magazine* (posted online January 2007/print, UK)
(sole author)
- 20** (2006) 'Modernisms in Store' *Art Monthly* June, 297: 1-4 (lead article, UK)
(sole author, ISSN 0142 6702)
- 19** (2006) 'Art Silly. Adjective. 1. Lacking Good Sense' *Arken Bulletin* vol. 3: 39-46 (Denmark)
(sole author, ISSN 1602-9402)
- 18** (2006) 'Beyond Art History' *Papers d'Art* 2nd Semestre 2005 Num. 89: 24-30 (journal published in Catalan; essay translated and published as 'Mes enlla de "The New Art History"', Spain)
(sole author, No ISSN number)
- 17** (2004) 'Putting the "Culture" into Visual Culture: the Legacy and Challenge of Raymond Williams' *Visual Culture in Britain*: vol. 5, no. 2, 63-75 (UK)
(sole author, ISSN 1471-4787)
- (September 2003) 'Overcooked, but only Half-baked' (long review of Andrew Hemingway's *Artists on the Left*) commissioned for *Art History* vol. 26, no. 4* (UK)
(sole author, *review unpublished due to editorial dispute - copy of text available on request)
- 16** (Fall 2001) 'Fame and Fortune in Architectural Pedagogy' *Architectural Design* Fall: 44-47 (UK)
(sole author)
- 15** (March 1999) 'In the Name of Pollock', *Art Book*, March 1999 (lead article/review of New York Museum of Modern Art's Jackson Pollock retrospective exhibition and catalogue): 5-7 (UK)
(sole author:)
- 14** (March 1998) 'Painting in Theory' (long review article) *Art History*, vol. 21, no.1: 146-154 (UK)
(sole author:)
- 13** (Fall 1997) 'Art Education and Cyber-Ideology: Beyond Individualism and Technological Determinism', *Art Journal* vol. 56, no. 3: 39-45 (US)
(sole author)
- 12** (June 1993) 'Auch die Toten werden vor dem Feind, wenn er siegt, nicht sicher sein', *Texte zur Kunst* 10: 61-69 (Germany)
(sole author)

11 (March 1993) 'Spektaculare Kunstgeschichte,' *Texte zur Kunst*, 9: 51-59 (Germany)
(sole author)

10 (October 1991) 'Alterity, Metaphor, and Formation: Around the Edges of a Paradigm,' *Oxford Art Journal* vol.14, no.2: 88-95 (UK)
(sole author)

9 (June 1991) 'Nationalizing Art: The Community Art Centre Programme of the Federal Art Project,' *Art History* vol.14, no.2: 250-269 (UK)
(sole author)

8 (April 1991) 'A Question of Compulsion,' *Art History* vol. 13, no. 1 (long review): 256-260 (UK)(sole author)

7 (April 1990) 'Militant Monographs,' *Oxford Art Journal* vol.13, no.1 (long review): 101-105 (UK)
(sole author)

6 (1989) 'The Index of American Design: The Construction of a National Historicity,' *21/Art and Culture* vol.1 no.1: 76-93 (US)
(sole author)

5 (June 1989) 'The Uses of the Real,' *Art History* vol. 12, no. 2, June 1989 (long review): 247-254 (UK)
(sole author)

4 (1989) 'Raymond Williams, Art History, and Social Critique,' *Block* 15: 20-31 (UK)
(sole author)

3 (1988) 'Mark Rothko and the Development of American Modernism: 1938-1948,' *Oxford Art Journal* vol. 11, no. 1: 40-50 (UK)
(sole author)

2 (1987) 'State Power and Cultural Discourses: Federal Art Project Murals in New Deal USA,' *Block* 13: 28-42 (UK)
(sole author)

1 (1986) 'Art, Histories, Politics: The New Deal Art Projects and American Modernism,' *Ideas and Production* no.5:104-119 (UK)
(sole author)

4.4 Book and Exhibition Reviews in Journals and Magazines

Some further details on these shorter reviews and essays available on request

37 (2010) 'Afro Modern: Journeys Through the Black Atlantic,' *Art Monthly* March, 334: 20-22 (UK)
(sole author, ISSN 9-770142-670027)

- 36** (2009) Review of Victoria Grieve's *The Federal Art Project and the Creation of Middlebrow Culture*, *American Studies* vol. 50, no. 1/2, Spring/Summer 2009: 217-218 (USA)
(sole author)
- 35** (2008) Review of Allan Antliff's *Anarchist Modernism: Art, Politics, and the First American Avant-Garde* for *caa.reviews* Published by College Art Association, USA as an on-line journal: www.collegeart.org (USA)
(posted 14 May 2008; DOI: 10.3202/caa.reviews.2008.46)
- 34** (2007) Review of AAH conference session 'Globalization and the Worlds of Contemporary Visual Art,' *Bulletin of the Association of Art Historians* (UK)
(sole author)
- 33** (2007) 'The Demands of Art's History,' *Art Monthly* February, 303: 35 (UK)
(sole author, ISSN 9-770142-670027)
- 32** (2006) Review of 2006 AAH annual conference academic session 'Art, Art History, and Visual Culture after 9/11,' *The Bulletin of the Association of Art Historians* (UK)
(sole author)
- 31** (2006 February) 'What do Pictures Want?' *Art Monthly* February, 294: 38 (UK)
(sole author, ISSN 9-770142-670027)
- 30** (2005 October) 'Very Rough Guides,' *Art Monthly* October, 290: 38 (UK)
(sole author)
- 29** (2005 May) 'Faltering Flame: Aspects of the Human Condition in Contemporary Art,' *Art Monthly* May, 286: 26-7 (UK)
(sole author)
- 28** (2005) 'Eddo Stern and Marina Zurkow,' *Art Monthly* February, 283: 28-30 (UK)
(sole author)
- 27** (2004) 'The Contingent Object,' *Art Monthly* June, 277: 42 (UK)
(sole author)
- 26** (2003) 'Pissing in the Blackout,' *Art Monthly* July-August, 268: 50 (UK)
(sole author)
- 25** (2003) 'The Dirt on Philosophy of Art,' *Art Monthly* April, 265: 47 (UK)
(sole author)
- 24** (2002) 'Culture: Capital: Colony in Liverpool' (review of AAH conference, 5-7 April 2002) *The Bulletin* (no.80; June 2002): 3, 5 (UK)
(sole author)
- 23** (2001) Review of Braco Dimitrijevic Exhibition at Barber Institute and Ikon Gallery, Birmingham *Art Monthly* January, 252 (December 2001-January 2002): 47 (UK)
(sole author)
- 22** (2001) 'The Long Revolution Re-routed,' *Visual Culture in Britain* vol. 2, no.2: 107-111

- (UK) (sole author)
- 21** (2000) 'Visual Culture in Britain: an Introduction and a Debate,' *Visual Culture in Britain* vol. 1, no. 1: 4-5 (UK)
(sole author)
- 20** (2000) 'Cultural Offensive: America's Impact on British Art Since 1945' (book review) *Symbiosis*, 4.1: 99-102 (UK)
(sole author)
- 19** (2000) 'Conceptual Art: No Beginning No End,' *Art Monthly*, 234: 51 (UK)
(sole author)
- 18** (1999) 'Get Back, Setting Suns,' *Art Monthly*, 230: 50-1 (UK)
(sole author)
- 17** (1999) 'Pollockmania,' *Art Monthly*, 226: 7-10 (UK)
(sole author)
- 16** (1998) 'Iterability's Irritations,' *Art Monthly*, 217: 40-41 (UK)
(sole author)
- 15** (1997) 'Dolphinarium,' *Art Monthly*, 211: 43-4 (UK)
(sole author)
- 14** (1997) 'Identities,' *Art Monthly*, 208: 47 (UK)
(sole author)
- 13** (1997) 'A Case History: Social Control and Permissibility' and 'A Retort: Power and Responsibility,' (both edited) *Art Papers* ('Cultural Ownership' issue; 2, vol.2) (UK)
(co-author: pp. 32-3)
- 12** (1996) 'Power and Responsibility,' *Art Monthly* 197 (UK)
(coauthor)
- 11** (1996) 'A Case History: Social Control and Permissibility,' *Art Monthly* 194 (UK)
(co-author)
- 10** (1994) 'Aesthetics of Power and Poussin's Paintings,' *British Journal of Aesthetics* (UK)
(sole author)
- 9** (1995) 'Greenwich Village 1963,' *Journal of American Studies* (UK)
(sole author)
- 8** (1993) 'George Bellows and Urban America,' *Journal of American Studies* vol. 27, part 1 (UK)
(sole author)
- 7** (1992) 'Subversions' Objects: Conference Report,' *Bulletin of the Association of Art Historians* no.45 (UK)
(sole author)

6 (1992) 'Art and Language,' *British Journal of Aesthetics* vol. 32, no.2 (UK)(sole author)

5 (1991) 'Looking Over the Overlooked,' *British Journal of Aesthetics*, vol.31, no.3 (UK)
(sole author)

4 (1990) 'Rethinking Art History,' *British Journal of Aesthetics* vol.30, no.4 (UK)
(sole author)

3 (1990) 'Stirring Pools that Might Stink,' *Circa* (UK)
(sole author)

2 (1989) 'College Art Association Conference '89 - Two Views,' *Bulletin of the Association of Art Historians* 34 (UK)

(co-author)

1 (1987) 'The Chic of the New,' *Oxford Art Journal* vol. 10, no.1 (UK) (sole author)

4.5 Film, TV and radio

6 (July 2007) Interviewed for 1st Manchester International Festival promotional film, on *The Guardian* newspaper 'Do Art and Politics Mix?' debate; panel member in the debate (for details see lecture 71 below, 4.7)

5 (December 2006) Interviewed for University of Liverpool promotional film on the social value of academic research – Tate Liverpool and CAVA activities (P.R. Office, University of Liverpool)

4 (March 2005) Review of Exhibition 'Creative Tension. British Art 1900-1950' at Gallery Oldham (BBC Radio 4 Front Row)

3 (September 1997) 'Prospects for TV' (participant in BBC Radio Stoke-on-Trent arts programme)

2 (1993) *Modernism and Culture in the USA: 1930-1960* (BBC/Open University audio-cassette, for 'Modern Art: Practices and Debates.' A316)
(sole presenter)

1 (1992) *Public Murals in New York City* (BBC TV/Open University video production, for 'Modern Art: Practices and Debates', A316) recorded on location in New York
(sole presenter)

4.6 Art Exhibitions

3 (17 January-8 February 1997) *From Jon to Jonathan and Back Again: Photographs*, in Department of Visual Arts staff show 'Risk,' Keele University Art Gallery
(sole exhibiting artist)

2 (24 April-18 May 1996) *Division, Loss, Death and Family Holidays: An Exhibition of Photographs and Texts*, The Photographic Gallery, The Music Hall, Shrewsbury (sole exhibiting artist)

1 (18-31 January 1996) *Division, Loss, Death and Family Holidays: An Exhibition of Photographs and Texts*, in Department of Visual Arts staff show 'Multi-acculturality', Keele University Art Gallery
(participant in group show)

4.7 Academic and Public Lectures/Chair of Events

103 Barcelona lecture

101/2 Chinese lectures

100 (14 September 2011) Keynote lecture: 'International contra Universal: the post-1945 settlement, modernism and the global future of art and criticism,' at International Workshop of Art Criticism: Discrepant Accounts,' 13-16 September 2011, Instituto de Historia, CCHS, CSIC Facultad de Letras, Universidad de Castilla-La Mancha, Madrid and Ciudad Real, Spain.

99 (2 July 2011) Keynote lecture 'Psychedelia, Counterculture and the 1960s.' at Psychedelia Conference, Wysing Arts Centre, Cambridgeshire (supported by Arts Council England).

98 (21 May 2011) lecture 'East Jerusalem, Ramallah: Global Alienations and Concrete Determinations,' at conference 'Beyond the Global City: Visual, Verbal and Virtual Experiences,' Centre for Creative Collaboration, University of London, Royal Holloway and Queen Mary Colleges, University of London.

97 (31 March 2011) guest lecture 'Globalization and Contemporary Art,' Sothebys Institute New York, USA, book launch for *Globalization and Contemporary Art* and reception.

96 (25-27 February 2011) chair and speaker, Palestine Art Museum conference, Ramallah, Palestinian Authority.

95 (14 February 2011) guest lecture 'Globalization and Contemporary Art,' Pomona College, California, USA, Department of Art & Art History.

94 (10 February 2011) lecture 'Theorizing the 'global' in art's history: historicity and artefact-hood,' & panel member, CAA conference, New York, USA: session 'Beyond the "Other": New Paradigms for a Global Art History?'

My edited collection <i>Globalization and Contemporary Art</i> (Wiley Blackwell USA) will be launched at this conference, the biggest annual international gathering of artists, art historians and critics in the world.

93 (18 January 2011) chair, 'Art / Institutions/ As Research,' at FACT, Liverpool: a day-conference of PhD students working on new technologies in fine art media and cultural institutions.

92 (1 December 2010) lecture, Bluecoat Arts Centre, Liverpool ‘John Lennon and Yoko Ono’s “Bed-in for Peace,” Montreal, May 1969, as *Gesamtkunstwerk?*’, on occasion of the restaging of the Bed-in between Lennon’s birthday 9 October 1940 and his death 12 December 1980.

91(Thursday 11 November 2010) Chair: Alan Wallach, Professor of Art History, College of William and Mary, Virginia, USA "Rethinking 'Luminism': Aestheticizing Tendencies in Mid-Nineteenth Century American Landscape Painting." Tate Liverpool.

90 (29 September 2010) guest lecturer, Fruit Market Art Gallery, Edinburgh: ‘John Lennon and Yoko Ono’s “Bed-in for Peace,” Montreal, May 1969, as *Gesamtkunstwerk?*’, on the occasion of Martin Creed’s exhibition.

89 (9 July 2010) speaker, ‘Politics on the one hand and aesthetics on the other,’ at Tate Britain international conference ‘Interpretation, Theory and the Encounter’

88 (21 May 2010) opening lecture (and chair), Critical Forum Tate Liverpool/CAVA conference ‘Picasso: Peace or Freedom,’ Tate Liverpool

87 (12-15 May 2010) opening lecturer (and chair) in session, ‘Neo-Baroque: Do Two Clarities Make a Blur?’, at ‘Transatlantic Baroque’ conference, University of Liverpool

86 (24 March 2010) guest lecture, ‘Globalization and Contemporary Art,’ Department of Art History, University of Manchester

85 (27 February 2010) guest lecture, ‘Globalization and Contemporary Art,’ Department of Art History, University of Edinburgh

83/4 (14-15 March 2009) 2 lectures: ‘American Photography from the Great Depression to Hurricane Katrina,’ and ‘Mark Rothko’s Good Paintings About Nothing’, College of William and Mary, Virginia, USA.

82 (30 January 2009) chair, CAVA/Tate Liverpool ‘Critical Forum’ conference: ‘Whose Space is it Anyway?: Co-operation, Collaboration and Co-option,’ on the occasion of the exhibition ‘The Fifth Floor: Ideas Taking Space’ (16 December 2008-1 February 2009)

81 (24 January 2009 forthcoming) keynote lecture, ‘Mark Rothko’s Good Paintings About Nothing’ at conference ‘Icons of the absence of God’, ACE/King’s College, London conference on Rothko and Spirituality.

80 (31 October 2008) chair of seminar at the Liverpool Mural Project Liverpool Irish Mural opening at The New Picket Music Venue, Liverpool. Guests included Andy Burnham, Secretary of State for Culture, Media and Sport, Phil Redmond, Creative Director Liverpool Culture Company.

79 (8 July 2008) ‘Speed and Society,’ public lecture at the Walker Art Gallery, on the occasion of its exhibition ‘The Railway: Art in the Age of Steam.’

78 (10-12 April 2008) 'Curatorial Imperialism? From "Tate in the North" to Tate Liverpool's Capital of Culture'; Lecture for session (convened by Jonathan Harris) 'Tate Liverpool: Twenty Years On: The Past, Present and Future of Public Visual Arts Education,' at conference 'Public History Conference', University of Liverpool/Maritime Museum, Liverpool.

77 (1 March 2008) 'Postwar Criticism and Collecting in America: the Rise and Fall of Art and Art Theory,' Lecture at The Frick Collection, New York, USA. Paper at conference 'Turning Points: Modern Art Collecting 1913-Present,' supported by the Samuel H. Kress Foundation.

76 (6 February 2008) "'Writing Off American Photography": Representations of the USA in Crisis from the Great Depression to Hurricane Katrina'. Lecture sponsored by the Department of Art and Art History, University of New Mexico, Albuquerque, NM, USA.

75 (4 February 2008) 'Globalisation and the Worlds of Contemporary Art'. Lecture sponsored by the Department of Modern Languages, University of New Mexico, Albuquerque, NM, USA.

74 (7 November 2007) 'CAVA as a model for Research. Pros and Cons' Paper at one-day conference 'Mapping the City: Research Problems and Methods,' organised by CAVA, AHRC City in Film Research Project and 'Impact 08' Research Project'.

72/73 (12-13 October 2007 / 31 January-2 February 2008) Clark-Getty Institutes two-part workshop conference on 'Art History and the Present': 'The Present is Frozen and the Past(s) Endlessly Relivable,' lecture at the Clark Art Institute at Williamsburg, Mass. USA; and 'Leaving the Ground of History: Presentism, Abstraction and the Anarchy of Contemporary Conditions, lecture at the Getty Research Institute at Brentwood, Los Angeles, California, USA.

71 (27 September 2007) 'Late at Tate' Liverpool Twentieth Century Boys and Girls: 'Figure it Out' – talk in the gallery on the opening of the new exhibition 'The Twentieth Century: How it Looked and How it Felt.'

70 (1 July 2007) 'Do Art and Politics Mix?'; debate in Guardian Debates / 1st Manchester International Festival series, panel speaker, along with David Aaronovitch, Heather Ackroyd, Peter Sellars, and Ruth Mackensie (Chair).

69 (30 May 2007) 'The Value of Art Politics,' public lecture at Tate Liverpool.

68 (13 April 2007) 'Globalization and Contemporary Art,' AAH annual international conference, Belfast.

67 (12 December 2006) Jonathan Harris in discussion with Jean Tormey on the occasion of the publication of his book *Art History: The Key Concepts* (2005), Tate Liverpool.

66 (5 December 2006) lecture on 'Globalization and Contemporary Art,' Dublin, National College of Art and Design.

65 (28 October 2006) lecture 'Writing Off "American" Photography' at conference 'America,

Seen Through Photographs, Darkly,' University of Brighton / Brighton Photo Biennial Conference.

64 (20-22 October 2006) Liverpool Biennial conference 'City Breaks? Art and Culture in Times of Expediency,' Static, Liverpool: chair of workshop on CAVA at the University of Liverpool.

63 (21 October 2006) lecture 'Painterly Photography' and chair of University of Derby conference on painting/photography.

62 (5-7 October 2006) Key Note lecture 'Canon, Class, and Conflict in Contemporary Art History: Value and Social History of Art in 2006,' at conference on 'Canon and the Canonical,' at Universitat Hamburg, Kunstgeschichtliches Seminar – Warburg Haus, Hamburg, Germany.

61 (13 June 2006) 'Art History: *The Key Concepts* and A Level Art History' lecture for the Girls School Association Art History Cluster Group, Putney High School for Girls, London.

60 (8 June 2006) 'Art History in an Age of Military and Cultural Globalization', lecture at conference 'Photography, Power, and the Institution,' Durham Centre for Advanced Photographic Studies, University of Durham.

59 (31 May 2006) Public Lecture: 'Paintings Picturing Politics,' Tate Liverpool.

58 (24 March 2006) Chair and Opening Remarks at 'British Art Show 6: Symposium,' Whitworth Art Gallery, Manchester.

57 (11 March 2006) Keynote lecture 'The Aestheticisation of Politics: Assessing Perspectives on Contemporary Art, State-Corporatism, and Late-Capitalist Culture in a New Age of Empire,' delivered at conference 'A Fiesta of Tough Choices: Addressing the Swedish Government Decree of "2006: Year of Multiculturalism,"' Stockholm (International Artists Studio Programme in Sweden [equivalent of Arts Council of England]), Sweden.

56 (23-25 November 2005) Keynote lecture: 'Painting in the Common Culture,' Copenhagen, International Conference on the Future of Painting, Copenhagen Doctoral School in Cultural Studies, Literature and the Arts, University of Copenhagen, Denmark.

55 (4 November 2005) Chair and 'Opening Remarks,' 'Place, Modernity and Representation' conference, with artist Luis Camnitzer, architect/critic Felipe Hernandez, and curator Tanya Barson, Tate Liverpool.

54 (19 October 2005) Jonathan Harris in discussion with Julie Sheldon on the occasion of the publication of his book *Writing Back to Modern Art: After Greenberg, Fried, and Clark* (2005), Tate Liverpool.

53 (22 February 2005), 'Writing, Interpretation, Experience: Modern Art, Art History, and Life after the End of Postmodernism,' Institute of Education, University of London.

- 52** (5 October 2004), 'Writing Back to Modern Art,' John Moores University, Liverpool.
- 51**(19 February 2004), personal invitation to address 'Radical Art Caucus' at the College Art Association annual conference, Seattle, USA.
(unable to attend due to illness)
- 50** (17 March 2003), 'Chair's Opening Remarks,' 'Urban Ecologies' one-day conference, FACT Centre, Liverpool, in association with the Liverpool Biennial.
- 49** (20 February 2003), 'Subjects, Signs, and Structures: The Social Bases of Radical Art History in 2003,' College Art Association annual conference, New York, USA.
- 48** (11 February 2003) 'I hate Shopping,' lecture at Tate Liverpool conference 'Liverpool and Regeneration'.
- 47** (15 October 2002) 'Revisiting Postmodernism,' John Moores University, Liverpool.
- 46** (20 September 2002) Panel member, forum discussion on 'Visual Culture,' at Conference 'Imagi-Nation, Visual Culture and Identity in Britain since the 1940s,' Tate Britain.
- 45** (15 May 2002) 'Theoretical and Historical Implications of Urban Renewal: The Case of Liverpool,' Conference, 'St Petersburg: Window into the Future,' House of Architects, St. Petersburg, Russia.
- 44** (November-December 2001) Three Lectures as Visiting Professor at Department of Art History, University of California, Los Angeles, USA.
- 43** (25 October 2001) 'The New Art History 1970-2000: A Neo-Marxist Perspective' Department of Art History, University of Bristol.
- 42** (16 June 2001) 'Painting, Tradition, and Postmodernism', lecture given at Tate Liverpool conference 'Painting in a Hybrid Moment.'
- 41** (20 March 2001) 'New Art History: New Labour?' lecture given at University of Manchester School of Art History and Archaeology.
- 40** (27 February 2001) 'Radical Art History, 1970-2000: A Marxist and Socialist Perspective,' lecture at Northwestern University, Chicago, USA.
- 39** (22 September 2000) 'Patronage Studies *Ideologies*,' paper at Symposium on Patronage Studies, University of Manchester School of Art History and Archaeology.
- 38** (29 July 2000) "'Sitting in an English Garden:": Class, Culture, Conflict and Beatles myths of North Britishness' – plenary lecture at 'Visual Culture in a Changing Society: Britain 1940-2000' conference, University of Northumbria at Newcastle.
- 37** (28 March 2000) 'New Labour, New Art History?' lecture delivered in the Department of

Fine Art, University of Leeds.

36 (22-23 October 1999) Lead paper at conference 'Theory in Art History, 1960-2000,' Courtauld Institute of Art – University of London.

35 (24 May 1999) 'Why Pollock? Why Now?' inaugural lecture for The Wallingford School of Art and Art History.

34 (April 1999) Session organizer and speaker, 'Problems of Periodization in Art History,' Association of Art Historians' annual international conference, University of Southampton - Winchester School of Art. Paper entitled 'Arnold Hauser's *The Social History of Art* and Problems of Periodization in Marxist Art History'.

33 (3-5 April 1998) "'Seeing Red": The American Artists' Congress and New York Art-Left Politics, 1936-1940,' paper in strand 'Rethinking the Avant-Garde', AAH annual international conference, Exeter.

32 (13 March 1997) 'American Artists' Congress, 1936,' Sheffield Hallam University History of Art Work-in-progress research seminar series.

31 (3 May 1995) 'Expressionism versus Communication in Art Education', paper in conference 'Language, Knowledge and Interpretation: Incorporating the Histories and Associations of Site within the Creative Process of Production,' The Literary and Philosophical Society, Newcastle-Upon-Tyne.

30 (22 April 1995) 'Noam Chomsky and Anarchist Educational Ideals and the lessons to be drawn from teaching at MIT,' paper in conference 'What is Education For?' Bradford University.

29 (7 April 1995) 'Defreezing De Kooning: "Slipping Glimpses" of Histories, Meanings and Values,' Tate Gallery, Millbank, London, on the occasion of exhibition of paintings by De Kooning.

28 (22 March 1995) "'Unperturbed Masters of Tremendous Forces": Visual Rhetorics of Social Democratic Managerialism in New Deal USA,' paper in conference 'Cultural Management and the Nation-State,' Sunderland University.

27 (25-28 January 1995) 'Cultural Politics and the Postmodern Museum: The Case of the "Tate of the North," in Liverpool, UK', paper in session 'The Social and Ideological Functions of Art Exhibitions,' College Art Association annual international conference, San Antonio, Texas, USA.

26 (11-13 November 1994) 'The Strange Rebirth and Death of "Democratic History Painting" in New Deal USA,' paper in session 'What Ever Happened to History Painting?' History Workshop conference, Brighton.

- 25** (8 March 1994) ‘Theory, Historical Narrative and the “Exhaustion of Discourse,”’ Sunderland University Theory Seminar.
- 24** (2 June 1993) ‘Spectacular Art History,’ Edith Cowan University, Perth, Western Australia.
- 23** (28 May 1993) ‘Abstract Expressionism at the Tate Gallery Liverpool,’ Perth Institute of Contemporary Art, Western Australia.
- 22** (21 May 1993) ‘Documentary Photography and the New Deal State: The Case of Dorothea Lange,’ University of Western Sydney, Australia.
- 21** (18 May 1993) ‘Abstract Expressionism at the Tate Gallery Liverpool,’ Power Institute of Fine Art, Sydney University, Australia.
- 20** (16 May 1993) ‘Documentary Photography and the New Deal State: The Case of Dorothea Lange,’ University of New South Wales, Australia.
- 19** (19 November 1992) ‘Hans Hofmann: The Forgotten Abstract Expressionist,’ paper in conference ‘Fourth World: America 1492-1992,’ Essex University.
- 18** (24 October 1992) ‘Abstract Expressionism at the Tate Gallery Liverpool: Region, Reference and Ratification,’ paper in conference ‘Myth-Making: Abstract Expressionism,’ Tate Gallery Liverpool.
- 17** (April 1992) ‘Spectacular Art History,’ paper in session ‘On the Social History of the Social History of Art,’ Association of Art Historians’ annual international conference, Leeds, April 1992.
- 16** (July 1991) ‘Ironing out Autonomy,’ guest lecture to Open University A315 Summer School, Westfield College, University of London.
(delivered by Francis Frascina after I was taken ill)
- 15** (April 1991) ‘Without Art History: Within a Sociology of Culture,’ paper in session ‘Within and Without Art History,’ Association of Art Historians’ annual international conference, London.
- 14** (March 1991) ‘Institutions and Art History,’ lecture, University College London, History of Art Work-In-Progress Seminar Series.
- 13** (February 1991) ‘High Art and Cultural Imperialism,’ two-part guest lecture at The British Institute, Paris, France.
- 12** (January 1991) ‘Raymond Williams: What he Came to Say,’ paper in conference ‘Legacy of Raymond Williams,’ Leeds Polytechnic (conference organiser).
- 11** (April 1989) ‘The New Deal State and Documentary Photography,’ paper in session ‘Documentary Photography,’ Association of Art Historians’ annual international conference, London.

10 (March 1989) 'Mark Rothko's Modernism,' Tate Gallery, Millbank, London on the occasion of exhibition of paintings by Rothko.

9 (June 1988) 'Culture, Art and the State,' paper in conference 'Cultural Value,' Birkbeck College, University of London.

8 (May 1988) 'Hans Hofmann: The Forgotten Abstract Expressionist,' Tate Gallery, London, on the occasion of exhibition of paintings by Hofmann.

7 (February 1988) 'The State Administration of the Federal Art Project in the USA During the 1930s,' paper in session 'New Methods in US Art History,' College Art Association annual international conference, Houston, Texas, USA.

6 (January 1988) 'Postmodern Paintings and Art Theory,' paper in Edinburgh International Symposium, Edinburgh University and Talbot Rice Gallery.

5 (February 1987) 'Culture and the State in New Deal USA,' Center for European Studies, Harvard University, Mass., USA.

4 (April 1986) 'State and Culture in New Deal USA,' paper in session 'Nation, State and Cultural Production,' Association of Art Historians' annual international conference, Brighton (session organizer)

3 (June 1985) 'Cultural Democracy and the Federal Art Project,' paper in conference 'Image of the Artist', Warwick University.

2 (February 1985) 'Renoir and Corporate Sponsorship,' paper in conference 'Renoir: A Day Conference,' Courtauld Institute of Art, London University.

1 (October 1984) 'Marxism and Art History', paper on Marxism, in conference 'Art History and the New Theory,' Polytechnic of Central London (& conference co-organizer)

5. Statement of Current Research Outputs

A major sole-edited anthology, *Globalization and Contemporary Art* (Blackwell USA), was published in May 2011 (UK) and pre-launched at the College Art Association conference in New York, USA, February 7-11, 2011. The Critical Forum publication, *Inside the Death-drive: Excess and Apocalypse in the World of the Chapman Brothers* (Liverpool University Press/ Tate Liverpool) was published in June 2010, and the following, *Regenerating Culture and Society: Architecture, Art and Urban Style within the Global Politics of City-Branding*, co-edited with Richard Williams, (Liverpool University Press/Tate Liverpool) was published in May 2011. A further volume, *Picasso and the Politics of Representation*, dealing with the artist's work after he joined the French Communist Party in 1944, is due for publication in 2012.

My next sole-authored book, *The Utopian Globalists: Artists of Worldwide Revolution, 1919-2009* (Blackwell) will be published by the end of 2012.

6. Professional Responsibilities and Experience

6.1 National Research Grants/Awards Held

(2009-2014) A.H.R.C. Collaborative Doctoral Award Scheme (Extended Programme) Lead Applicant: 'New Media in a Digital Age: the role of new media in art, culture and society at the turn of the 21st Century' (3 rolling PhD awards, c £165,000)

(2007-10) A.H.R.C. Collaborative Doctoral Award Scheme Lead Applicant and Award Holder: 'Tate Liverpool Education Policy since 1988' (c £39,000)

(2003-4) A.H.R.B. Research Leave Scheme Fellowship: book project 'Writing Back to Modern Art'. (c. £14,000)

(2003) British Academy: Conference Overseas Travel Grant Award: College Art Association of America Conference, New York, February. (c. £500)

(2002) British Academy: National Conference Grant: Association of Art Historians' Annual Conference (organiser), Liverpool, April. (c. £2000)

(1992) British Academy: National Conference Grant: Association of Art Historians' Annual Conference (organiser), Leeds, April (c.£2000)

6.2 External Assessor (grants and research assessment activities)

Greek Government research grant assessor, 2011- ID: 12-01-2011-1879

AHRC Peer Review College member, 2010-2014 academic; knowledge transfer applications

Independent Assessor for Leverhulme Trust grant application from Liverpool John Moores University, November 2009.

Independent Informal Assessor for RAE Art and Design sub-panel submission for Manchester Metropolitan University 'Art and Media Arts' Research Group, January 2007.

Independent Informal Assessor for RAE Art and Design sub-panel submission for Manchester Metropolitan University/University of Manchester Architecture Research Group, December 2006.

Independent Assessor for A.H.R.B. application for Research Leave Scheme, April 2005.

Independent Assessor for A.H.R.B. application from University of Northumbria at Newcastle for Research Centres scheme 'Centre for Visual Culture in Britain', May 2001.

6.3 External Assessor (academic staff appointments and promotions)

John Moores University. Co-opted to Interview Committee for Readership appointment. 15 July 2009.

Northumbria University. Independent Reference / Commentary for Readership appointment.

April 2008.

Independent Consultant in Committee Search for two professorial appointments, Deakin University Victoria, Australia, January 2008

University of New Mexico, Albuquerque, USA. Referee for Distinguished Professorship appointment. March 2007.

Rutgers University, USA. Co-opted to Dean's Advisory Committee: Associate Professor tenureship review. June-September 2006.

University of Leeds; Co-opted to Interview Committee for two Professorial appointments. June 2006.

University of Warwick; Co-opted to Interview Committee for Readership/Professorial appointment. March 2006.

Northwestern University, USA; Co-opted to Dean's Advisory Committee, Weinberg College of Arts and Sciences: Promotion to full professor peer review. August-October 2004.

6.4 External Examiner Appointments (UK and foreign academic awards)

15 (2010-11) External Examiner: BA History of Art, University of York

14 (2007-9) External Examiner: BA Fine Art, National College of Art and Design, National University of Ireland, Dublin (dissertations)

13 (2006-8) External Examiner: BA History of Art, University of Warwick

12 (2006-8) External Examiner: BA Fine Art, Swansea Institute of Higher Education (dissertations)

11 (2005-7) External Examiner: MA Art History, University of Bristol

10 (2004-7) External Examiner: MA Social History of Art, University of Leeds

9 (2002-7) External Examiner: Art History, Department of Extra-Mural Studies, University of Sussex

8 (2001-5) External Examiner: BA Art (hons) History, Department of Art History, University of Bristol

7 (2001-4) External Examiner: BA (hons) History of Modern Art, Department of Art History and Archaeology, University of Manchester

6 (2000-2) External Examiner: MA United States Studies (art history), Institute of United States Studies, University of London

5 (1999-2003) External Examiner: BA (hons) History of Art, Design and Film, Department of Humanities, University of Northumbria at Newcastle; BA (hons) Fine Art (dissertations)

4 (1997-2000) External Examiner: MA Art and Ideology; MA Contemporary Art Theory, Department of Art History and Theory, Winchester School of Art, University of Southampton

3 (1997-1999) External Examiner: BA (hons) History of Art (Combined Studies); MA Design, MA History of Art University of Liverpool

2 (1994-1999) External Examiner: BA (hons) History of Art, Design and Film, School of Humanities, Sheffield Hallam University

1 (1993-1996) External Examiner: BA (hons) Fine Art (dissertations); BA Design for

Communication Media (dissertations), School of Art and Design, Manchester Metropolitan University

6.5 Examination of Higher Research Degree Candidates

20 Ana Beatriz Ferreira da Rocha e Silva, 'Spectacular architecture, identity crisis, cultural politics and the reinvention of the significance of museums of modern art,' PhD University of the Arts (Camberwell College), 25 June 2011

19 Dennis De Lucca, 'The Contribution of the Jesuits to Military Architecture in the Baroque Era,' PhD, University of Liverpool – 25 May 2010

18 Claudia Lima, 'Representations of the city: Porto after 2001, Perceptions and Change,' PhD, University of Liverpool – 26 April 2010

17 Kostas Bassanos, 'Gilles Deleuze's Baroque Fold and the Transparency Effect: Essential Elements for a Contemporary Discourse on Baroque and New Media,' PhD, University of Southampton Winchester School of Art – 26 January 2010

16 Beccy Kennedy, 'Picturing Migration: Presenting Art Works by Artists from South Korea working in Britain, 2006-2008,' PhD, Manchester Metropolitan University – 25 November 2009

15 Georgina Webb-Dickin, 'Postmodernism and the Fall of the Berlin Wall,' MPhil (B) University of Birmingham – 23 November 2009.

14 Grant Pooke, 'Francis Klingender (1907-1955): An Intellectual Biography,' PhD, University of Southampton – Winchester School of Art, 9 January 2007.

13 Peter Martin, 'The Late-Georgian Trade in Swiss Stained Glass,' MSc (Eng) by Research – University of Leeds, 20 November 2006.

12 Michael Belshaw, 'Art, Writing, and Autobiography,' PhD – The Open University, 7 November 2006.

11 Michael Wilson, 'Conflicted Faculties: Rhetoric, Knowledge Conflict and the University,' PhD – National College of Art and Design, National University of Ireland, Dublin, 15 September 2006.

10 Rebecca Niblock, 'Political Meaning in the Paintings of Barnett Newman,' PhD – University of Bristol, 25 October 2004.

9 Helen L. Pheby, "'Wot For?' - 'Why Not?': Controversial Public Art - An Examination of the Terms,' PhD – University of Liverpool, 20 May 2003.

8 Malcolm Richard O'Kelly, 'Myth and Tragedy. The Influence of the Figure and the Classical on the Work of Mark Rothko,' M.Phil – University of Birmingham, 7 January 2003.

7 Geffrey Corbett Green, 'Walter Spies, Tourist Art and Balinese Art in Inter-War Colonial Bali,' PhD – Sheffield Hallam University, 17 July 2002.

6 Derek Horton, 'A Theoretical and Practical Investigation into the Embodiment of Histories, Use-values and Exchange-values in Objects, and its Implications for their Sculptural Use in Art Practice,' PhD – Leeds Metropolitan University, 15 July 2002.

5 Anthony Donovan, 'On the Phenomenon of Mail Art and Its Relation to and Critique of Mainstream Art,' PhD, - Manchester Metropolitan University, September 2001.

4 Fiona Candlin, 'Artwork and the boundaries of academia: a theoretical/practical negotiation of contemporary art practice within the conventions for academic research,' PhD – University of Keele, October 1998.

3 Cynn Bang-Heun, 'Deconstruction and the Process of Erasure-in-Becoming in Culture,' PhD – University of Leeds, September 1997.

2 Chris Riding, 'The Art Criticism and History of Michael Fried,' PhD – University of Leeds, November 1996.

1 Alison Bracker, 'A History of the International Art Journal *Artforum*,' PhD – University of Leeds, March 1995.

6.6 Higher Research Degree Candidates supervised to completion

10 Antoinette McKane (University of Liverpool): due September 2010 (Director of Studies)

9 August Davis: 'Martha Rosler,' awarded PhD October 2010 (University of Liverpool, Director of Studies)

8 Lyn Hildytch: 'Lee Miller: Surrealism and Second World War Photography,' awarded PhD following corrections, May 2010 (Liverpool Hope University: External supervisor, degree validated by University of Liverpool)

7 Jill Townsley: 'Moments of Repetition in the Process of Art Production: Temporalities, Labour, Appropriations and Authorships,' awarded PhD, following corrections, March 2010 (University of Chester: External supervisor, degree validated by University of Liverpool) *theory-practice degree*

6 Tom Ratcliffe: 'Between Paris and New York: Abstract Art in England from 1945-1965,' awarded PhD, following minor corrections, December 2009 (Leeds Metropolitan University: External supervisor)

5 Jill Gibbon: 'A Radical Witness: An Assessment of Ideas and Uses of Presence on Location in

Reportage,' awarded PhD, April 2008 (Wimbledon College of Art, University of Surrey: External supervisor) *theory-practice degree*

4 Bryan Banks: 'Facture and Paint in Art since the Renaissance,' awarded PhD, December 2006 (University of Liverpool: Director of Studies)

3 Jeffrey Adams: 'Three Graphic Novels: Realism and Politics,' awarded PhD, October 2003 (University of Liverpool: Director of Studies)

2 Derek Horton: 'A theoretical and practical investigation into the embodiment of histories, use-values and exchange-values in objects, and its implications for their sculptural use in art practice,' awarded PhD, July 2002 (Leeds Metropolitan University: Director of Studies) *theory-practice degree*

1 Pam Meecham: 'Ben Shahn and American Modernism,' awarded PhD, May 2002 (University of Keele: Director of Studies)

6.7 Higher Research Degree Supervision

I am currently supervising 2 part-time PhD candidates registered at the University of Southampton and 2 full-time AHRC-funded PhD students at the University of Liverpool (external supervisor).

6.8 External Advisor to Programme Development

3 (2002) Advisor/Assessor to the Quinquennial Review of visual arts provision in the BA (Hons) Creative Arts programme, Manchester Metropolitan University, Alsager Faculty

2 (2001) Advisor to proposed revised BA (hons) Art History programme, University of Manchester

1 (2000) Advisor to proposed MA Art History programme, University of Leeds.

6.9 Publishing Development, Advisory and Management Responsibilities

8 (2009-) EB Advisor: *Konsthistorisk tidskrift* (peer review of essays)

7 (2009-) EB Advisor: *Cultural Trends* journal (peer review of essays)

6 (2009-) Member: EB International Advisory Board for *Konsthistorisk tidskrift/Journal of Art History* (Taylor & Francis/Routledge).

5 (2004-) *Victorian Cities* journal proposal development, advisor (Liverpool University Press)

4 (2004-) 'Value: Art: Politics' series editor (Liverpool University Press)

3 (2004-11) Member: Editorial Advisory Board, Liverpool University Press

2 (2001-) Advisor: Routledge books and journals publishing projects

1 (1999-12) 'Critical Forum' series editor (Tate Liverpool and Liverpool University Press).

6.10 Conference Organisation

22 (21 May 2010) co-organiser and chair, Critical Forum Tate Liverpool/CAVA 'Picasso: Peace or Freedom?'

21 (12-15 May 2010) conference and session organizer, 'Neo-Baroque: Do Two Clarities make a Blur?,' at 'Transatlantic Baroque' conference, University of Liverpool

20 (12-14 June 2008) 'The Magical Mysterious Regeneration Conference', CAVA/Tate Liverpool Critical Forum event. Conference co-organiser

19 (7 November 2007) 'Mapping the City: Research Methods and Problems,' CAVA one-day conference in association with AHRC City in Film Research Project and 'Impact 08' Research Project, University of Liverpool. Co-organiser and chair

18 (12-14 April 2007) Session 'Globalisation and Contemporary Culture,' Association of Art Historians annual international conference, University of Ulster. Organiser and chair

17 (February 2007) One-day conference, 'Chapman Brothers Retrospective.' Critical Forum Conference at Tate Liverpool. Chair and opening remarks

16 (20 October 2006) One-day conference, 'Photographing paintings / Painting Photographs: A Discussion on Making the Image in the 21st Century,' University of Derby; chair and lead paper.

15 (5-7 April 2006) Session 'Morbid Symptoms: Art, Art History, and Visual Culture after 9/11 and the "War on Terror,"' Association of Art Historians annual international conference, University of Leeds. Organiser and chair

14 (25 March 2006) One-day conference, 'Identity Theft: Cultural Colonisation and Contemporary Art.' Critical Forum Conference at Tate Liverpool. Chair and opening remarks

13 (8 October 2005) *Art Monthly* conference on 'The Good, the Bad, and the Ugly: Value in Contemporary Art,' Whitechapel Gallery, London. Chair and opening speaker

12 (27 May 2005) One-day conference, 'Distortion: Psychedelia and Social Crisis.' Critical Forum Conference at Tate Liverpool. Chair and opening speaker

11 (30 March-2 April 2005) Session: "'Foul Biting'" and other "accidents" of Fracture in Late-Nineteenth Century Art,' Association of Art Historians annual international conference, University of Bristol. Joint organiser and Chair

10 (11 November 2004) One-Day conference, 'Art, Money, Parties: Launch of Edited Collection of Essays on occasion of 3rd Liverpool Biennial Exhibition,' Tate Liverpool. Chair and opening speaker

9 (23 October 2004) One-Day conference, 'Live Art X,' Tate Liverpool. Chair

8 (19 November 2003) 'Caught in the Act?: Performance Art and Representation,' one-day

conference jointly organised by Tate Liverpool and the University of Liverpool. Joint organiser
7 (27 March 2003) 'Urban Ecologies' Conference organised by Liverpool Biennial and City of Culture, at FACT, Liverpool. Conference chair and opening paper. Joint organiser and Chair

6 (19-22 February 2003) 'The New Art History, 1970-2001: Re-examining Radicalism in the Academy,' College Art Association annual international conference, New York, USA. Session organiser and Chair

5 (9 November 2002) 'Art, Money, Parties: The Changing Relationship between Art, the Economy, and the State,' one-day conference jointly organised by Tate Liverpool and the University of Liverpool. Joint organiser

4 (5-7 April 2002) Association of Art Historians' 28th Annual International Conference: University of Liverpool. *Sole organiser*

International conference of the British professional association of art historians: 400 delegates, 200 speakers from around the world (managed £40,000 budget)
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3 (13 June 2001) 'Painting in a "Hybrid" Moment,' one-day conference jointly organised by Tate Liverpool and the University of Liverpool. Joint organiser.

2 (22-23 October 1999) 'Theory in Art History: 1960-1999,' co-organised with Professor Eric Fernie, Director of the Courtauld Institute of Art, at the Courtauld Institute of Art.

1 (April 1992) Association of Art Historians' 18th Annual International Conference: Leeds University and Leeds Polytechnic. *Co-organiser*.

International conference of the British professional association of art historians: 350 delegates, 160 speakers from around the world (managed £30,000 budget)
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6.11 Professional Association Involvement

6 (2000-2003) Member of the Executive Committee of the Association of Art Historians (UK).

5 (1998-2000) Consultant art historian involved in negotiations between government Q.C.A. and Association of Art Historians regarding 'A' Level Art History curriculum development.

4 (1990-1993) Member of the Executive Committee of Association of Art Historians (UK).

3 (1990-) Editorial advisor, *Art History* (journal of Association of Art Historians)

2 (1987-) Member of the College Art Association of America.

1 (1984-) Member of Association of Art Historians (UK).

6.12 University of Liverpool leadership, development and administrative responsibilities

(2009-) Member, 'Cultural Research Incubation Network' University-wide panel

(2009-) Member, 'Institute for Cultural Capital' University-wide panel
(2006-) Director, Centre for Architecture and Visual Arts (CAVA) University research centre
(2005-) Director, BA (Hons) Architecture (Design Studies)
(2004-) Convenor, Research Seminar Programme, School of Architecture
(2002-2004) Course Director, MA *Visual Art in the City*
(2001-2003) Chair, School of Architecture and Building Engineering Board of Studies
(2000-) Member, Sydney Jones Visual Art Memorial Lecture Committee
(1999-2003) Library Liaison Officer for School of Architecture

6.13 University of Liverpool: teaching responsibilities up to 31 January 2011

M Arch 'Research Methods and Theories': Dissertation preparation; co-ordination of Dissertations programme across the two years of the M Arch programme

BA Design Studies: Dissertations programme supervisor and administrator

MA Architecture: Dissertations and Study Skills preparation modules

In the past I have taught many modules in art history and theory, cultural studies and design philosophy to a range of under- and postgraduate students in a number of different programmes in the School of Architecture and elsewhere in the University of Liverpool.

6.14 University of Liverpool School of Architecture responsibilities

Chair, Board of Studies of School of Architecture (2001-2003)

Programme Development and Director, MA Visual Art in the City (2000-2004)

Research Committee, School of Architecture (2002-)

School of Architecture Senior Management Committee (2002-); School Professoriat (2005-)

Convenor of School of Architecture Research Seminar Programme (2004-)

RAE2008 Architecture associate coordinator of documentation/strategic development & profile

Programme Director, BA Design Studies (2005-)

Director, University of Liverpool Centre for Architecture and the Visual Arts (2006-)

6.15 University-wide and recent Research Council activities

AHRC Peer Review College member, 2010-2014: Academic; Knowledge transfer research grants applications.

University of Liverpool/Tate Liverpool 'Critical Forum': committee member and general editor of book series (1999-).

Tate Liverpool/University of Liverpool Strategic Partnership Steering Committee: member (1999-).

Liverpool University Press: member of editorial advisory board with responsibility for visual arts list (2003-).

Sydney Jones Visual Arts Memorial Lecture Committee: committee member (1999-).

Faculty MA Programme Leaders Committee: committee member (2002-4).

University Strategic Research Development group: Liverpool Institute for Cultural Capital (2008-).