K a r e n L. S c h i f f (KLS)

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SOLO AND TWO-PERSON EXHIBITIONS

2025–26
- *BORDERLINES (Ellis Island)* exhibition, Transart Foundation for Art & Anthropology, Houston, TX

2019-20
- *Out of Joint: Small Drawings*, Nano Gallery, District of Columbia Arts Center, Washington, DC

2016
- *Holy Talk!* - performance, installation, and participatory research, Chesterfield Gallery, NYC
- *Go Figure: Recent Abstractions* (with Kit Warren), Gowanus Lofts and Galleries, Brooklyn, NY

2015
- *Symbolic Fields*, BravinLee Programs artists' books vitrine, New York, NY

2014
- *Counter to Type*, artist's project (including drawings, an essay, and an online video), Art Journal, College Art Association, Spring 2014 issue

2011
- *Days of Hope and Bandages*, Flanagan Campus Gallery, Community College of Rhode Island, Lincoln, RI

2010
- *Belles Heures*, Danese Gallery, New York, NY

2007
- *Arlan Huang and Karen Schiff: Recent Work*, Jason Rulnick Gallery, New York, NY

2006
- *Residual Markings: Tracing a Map, Mapping a Trace*, with Armando Miguelez, Waypoint Gallery, Marfa, TX (during Open House weekend)
- *FROM HERE*, M.F.A. thesis exhibition, Tufts University Art Gallery, Medford, MA
- *water marks* film, Kingston Gallery project room, Boston, MA

2005
- *Traces: The Agnes Martin Obituary Project*, 511 Gallery project room, New York, NY

- *Opening Lines,* bf ANNEX, Boston, MA

PUBLISHED PORTFOLIOS

2015
- 5 Asemic Works from Karen Schiff, online portfolio, in *The New Post-literate: A Gallery of Asemic Writing*, 9/11/15

2014
- *Imprinting Agnes Martin*, online portfolio and essay, *Art Journal*, College Art Association, 12/19/14
- *In Our Hands*, portfolio of 6 iPhone selfies of my fingers, plus text, in the flash fiction e-journal *Short, Fast, & Deadly*, Fall 2014, pages 32-41
- 3 “nonsense drawings” in "Symbol" (issue 17) in *Nd Magazine*, an art and literary journal from the University of Calgary, April/May 2014
- *Unsaid*, portfolio of drawings in “Quiet, Please: On Silences and Acts of Silencing” (issue 29) in the e-journal, *History and Theory: the Protocols*

SELECTED GROUP EXHIBITIONS

2024 and 2025
- *Annual AIDS benefit invitational exhibition*, Krakow Witkin Gallery, Boston, MA

2023
- *Currents*, Basket Books & Art, Houston, TX
- *Contact Personalities*, Core Fellows exhibition, curated by Valentin Diaconov, Glassell School of Art, Museum of Fine Arts, Houston, Houston, TX
- *Watercolor*, Glassell School of Art, Museum of Fine Arts, Houston, Houston, TX

2022
- *Sketches & Addenda*, Core Fellows exhibition, Glassell School of Art, Museum of Fine Arts, Houston, Houston, TX

2021
- *Drawing Challenge*, Jason McCoy Gallery, New York, NY, online sessions XXII and XIX, in response to passages from Joan Didion and Amanda Gorman
- *Spring Exhibition 2021*, 203 Fine Art, Taos, NM

2020
- *Small Works*, Five Points Gallery, Torrington, CT (Juror: Power Boothe).
- *Postcards from the Edge* Visual AIDS annual benefit exhibition, Bartolami, New York, NY

2019
- *Double Vision: Artists Who Instagram*, Hudson Valley Community College, Troy, NY.

2018
- Rhode Island School of Design faculty exhibition, RISD Museum,

Providence, RI.

2017
- *Sites of Knowledge*, curated by Melissa Bianca Amore and William Stover, Jane Hammond Gallery, New York, NY
- *Double Vision: Artists Who Instagram*, organized by Janice Caswell and Erick Johnson, LABspace, Hillsdale, NY

2016
- *Text / Space*, Fred Giampietro Gallery project room, New Haven, CT
- *Scribing the Void*, ODETTA, Brooklyn, NY
- *NOMENCoLorATURE*, Centotto, Brooklyn, NY
- *Recurrence*, curated by Julie Lohnes, Mandeville Gallery, Union College, Schenectady, NY
- *Drawing from the Agnes Martin Obituary Project*, Fireplace Gallery, Unconfirmed Makeshift Museum, Irvine, CA

2015
- *bound / unbound*, dm contemporary, New York, NY
- *Type of Abstraction*, curated by Patricia Zarate, Key Projects, Queens, NY
- *Peregrinations, Constellations*, curated by Jeanne Heifetz, Schema Projects, Brooklyn, NY
- *Asemic: Art, Graphics and Photography*, curated by Michael Jacobson, The Spiral, Birgu, Malta
- *of / on / about / paper*, dm contemporary, New York, NY

2014
- Summer Exhibition, Hverfisgallerí, Reykjavik, Iceland
- *Art=Text=Art: Private Languages / Public Systems*, SUNY/Buffalo, Buffalo, NY (invited speaker)
- *L/inked: a collaboration between artists, insects, and oak trees*, Miranda Arts Project Space, Port Chester, NY

2013
- *Art=Text=Art: Works by Contemporary Artists*, Hafnarborg Museum, Hafnarfjörur, Iceland
- *Winter Reading: Lines of Poetry*, diane birdsall gallery, Old Lyme, CT (curator)
- Summer Show 2013, dm contemporary, New York, NY

2012
- *11th National Drawing Invitational: New York, Singular Drawings,* Arkansas Arts Center, Little Rock, AR (Curator: Charlotta Kotik, Curator Emerita of Contemporary Art, Brooklyn Museum)
- *Art=Text=Art: Works by Contemporary Artists*, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ
- *Notations: Contemporary Drawing as Idea and Process*, Kemper Art Museum, Washington University, St. Louis, MO
- *Cool Calm Collected*, Danese Gallery, New York, NY
- *On Silence*, NYCAMS Gallery, New York, NY
- *CONTEXT: Artworks about Text, Writing, and Language*, Kraft Center, Columbia/Barnard, New York, NY

2011
- *Drawn/Taped/Burned: Abstraction on Paper,* Katonah Art Museum, Katonah, NY
- *Art=Text=Art: Works by Contemporary Artists*, University of Richmond Art Museum, Richmond, VA
- *Works on Paper II,* Danese Gallery, New York, NY
- *It's a Fine Line: Between Obsession and Will*, dm contemporary (project room), New York, NY
- Summer Show, Diane Birdsall Gallery, Old Lyme, CT
- Annual Invitational Benefit Exhibition, Kentler International Drawing Space, Brooklyn, NY

2010
- *Works on Paper*, Danese Gallery, New York, NY
- *Papel(es)*, Galería Astarté, Madrid, Spain
- *Paperworks*, b. j. spoke, Huntington, NY
- *Sweetcake Enso*, traveling exhibition, Zen Centers in New York and California
- Alumni Exhibition, Educational Center for the Arts, New Haven, CT

2009
- *New York, New Drawings, 1946-2007*, Museo de Arte Contemporáneo Esteban Vicente, Segovia, Spain
- *Strange Loops*, Mills Gallery, Boston Center for the Arts, Boston, MA (Curator: José Luis Blondet)
- *Cultural Heritage Artists Project*, for Orchard Street Shul, John Slade Ely House, New Haven, CT
- *Drawings that Work*, Mills Gallery, Boston Center for the Arts, Boston, MA (Juror: Andrew Stein Rafferty, Rhode Island School of Design)
- *Crossing Borders*, Björn Ressle Gallery, New York, NY
- Private Preview, dm contemporary, New York, NY
- Selected Pintings, 203 Fine Art, Taos, NM
- *small works*, 80 Washington Square East Gallery, New York, (Juror: Daniel Ferris, Director, Stephen Haller Gallery, New York, NY)
- Annual AIDS Benefit Invitational Exhibition, Barbara Krakow Gallery, Boston (also 2005-2007)

2008
- *Winter Salon: Works on Paper*, Björn Ressle Gallery, New York, NY
- *Disarmory*, db foundation, New York, NY (critiquing the mythologies surrounding the 1913 Armory Show -- I have an obituary piece in the Disarmory newspaper)
- 22nd International Juried Show, Visual Arts Center of New Jersey, Summit, NJ (Juror: Carter Foster, Whitney Museum of American Art)

2007
- *Drawing Now: An Exploration*, dm contemporary, Mill Neck, NY.
- *New Directions '07* national juried exhibition, Barrett Art Center, Poughkeepsie, NY (Juror: Jose Luis Blondet, Dia Art Foundation)
- *small works*, Washington Square East Gallery, New York (Juror: Jim Kempner, Jim Kempner Fine Arts, NYC)
- *Singularities* invitational exhibition, Joan Resnikoff Gallery, Roxbury Community College, Boston
- *Graphite*, Main St. Gallery, Chester, Connecticut

2006
- *Boston Young Contemporaries*, 808 Gallery, Boston University (Jurors: Kiki Smith, Gideon Bok, Laura Donaldson)
- *Drawing Now*, 511 Gallery, Chelsea, NYC
- *Calm*, Lillian Immig Gallery, Emmanuel College, Boston.

2005
- *The Dictionary Project*, Brickbottom Gallery, Somerville, - Massachusetts

2004
- 1st Annual Exhibition of Somerville/Medford Artists, Aidekman Arts Center, Tufts University (Juror: Amy Ingrid Schlegel, Gallery Director)

EDUCATION

- M.F.A. in Studio Art (with Honors in Drawing), School of the Museum of Fine Arts / Tufts University, Boston, 2006
- Ph.D. in Comparative Literature and Literary Theory (with Graduate Certificate in Women's Studies), University of Pennsylvania, Philadelphia, 1998
- A.B. in Comparative Literature and A.M. in English, Brown University, Providence, 1989
- Courses in Art History at Yale University (1984-85), University of Madrid Complutense (1988)
- Additional arts training at RISD, New York Studio School, Art Students League of New York

RESIDENCIES

- Core Fellowship Program (critic), Museum of Fine Arts Houston, Houston, TX, 2021-2022
- Yaddo, Saratoga Springs, NY, 2014, 2012
- Wurlitzer Foundation, Taos, NM, 2014, 2012
- Anderson Ranch, Snowmass Village, CO, Fall 2011
- Artist in Residence, Wesley Theological Seminary, Washington, DC, Spring 2008
- Edward F. Albee Foundation, Montauk, NY, September 2007
- Artist in Residence, Harwood Museum of Art, Taos, NM, Spring 2007
- Visiting Artist, Andover-Newton Theological School, Newton Centre, MA, 2005-2007
- Jentel Arts Foundation, Sheridan, WY, July 2006
- Vermont Studio Center (Artist’s Fellowship), Johnson, VT, June 2004

CURATING AND EVENT PRODUCTION

- “Handwriting the Constitution” session Fleet Library, RISD, Providence, RI, Consistution Day 2017.
- Roundtable conversations, with guests, for the *Holy Talk!* exhibition (November-December 2016):
    - “Riptides of Religion in the National Election” at ODETTA, Brooklyn
    - “‘I Swear…’ — blasphemy in art” at Chesterfield Gallery, NYC

• “‘God Bless America!’ — religion and politics” at Chesterfield Gallery, NYC
• “‘What the Hell?’ — everyday ‘religious’ language” at Chesterfield Gallery, NYC
- “Agnes Martin: a roundtable discussion of new scholarship,” organizer / moderator, Parsons The New School for Design, February 2015.
- “How Art & Design Activism Changed AIDS for You, and How It Still Can,” organizer of panel discussion and Tom Sokolowski keynote in honor of the 25th anniversary of Day With(out) Art, Parsons / The New School for Design, December 2014.
- Winter Reading: Lines of Poetry, curator, Diane Birdsall Gallery, Old Lyme, CT, January-February 2013.
- Watermark, producer, 2 site-specific outdoor dance residencies that brought Philadelphia’s Leah Stein Dance Company to make performances at Clemson University, Clemson, SC, 1999-2000.
- ARCHItextURE: Experiencing Books As Buildings, curator, Philadelphia Art Alliance, PA, 1997. Included artists’ panel discussion, “The Writing on the Wall: Words in Art and Architecture.”
- “Doing Time: Prison Art by Philadelphia-Area Inmates,” curatorial assistant (curators: Richard Torchia and Todd Gilens), Moore College of Art, 1996.

PERFORMANCES AND PUBLIC ART

- Oration, *God Talk* performance, and singing Leonard Cohen’s “Hallelujah” while playing guitar, for the opening night of *Holy Talk!* at Chesterfield Gallery, NYC.
- Untitled (Stone Painting), collaborative performance-painting with artist Elisabeth Frieberg, NYC, 2016 (placing 1,512 white pebbles on stone tiles on Agnes Martin’s old block of Coenties Slip, in lower Manhattan).
- *God Talk* performance and discussion session, “Words and [ ]” conference, School of Making Thinking, Montreal, 2016.
- “Listen” song publicized by Take Back The Night, Reveal Heal, and other non-profits.
- Performance at Open Mic in the East Village, NYC, 2015.
- Performance as response to Conference of Theoretical Theater, Glasshouse Projects, Brooklyn, NY, 2013.
- Song and God Talk performance at “Visual Artists Read” night, The Dalloway, New York, NY, 2013.
- 100 minutes of meditation for OPEN CAGE : NEW YORK -- one hundred minutes honoring the centenary of John Cage, Eyebeam, New York, NY (Event Creator/Director: Morgan O’Hara), 2012.
- Performance as singer-songwriter, Buzz 91, pop-up group exhibition in Greenpoint, Brooklyn, 2011.
- God’s Eyes Over the Chapel, Andover-Newton Theological School, Newton Centre, MA, Fall 2006: workshop on the history and craft of God’s Eyes; collaborative installation to safeguard the construction site of a new campus chapel.

LECTURES AND INTERVIEWS

- “Anti-Slavery, Pro-Dreyfus: Picasso’s *Les Demoiselles d’Avignon* as

Resistance to Prejudice," invited lecture, Kalamazoo College, April 2019.
- "Shifting Scripts: Picasso, Guillaume Apollinaire, André Salmon," Society for Textual Studies annual conference, New York City, March 2019.
- "Revitalizing Humanity Through 'Reading' the Marbled Page in *Tristram Shandy*," International Laurence Sterne Foundation conference commemorating the 250th anniversary of Sterne's death, Jesus College, Cambridge University, March 2018.
- "Abstraction in the Public Sphere," lecture (archived online) at Lyme Academy College of Fine Art, Old Lyme, CT, May 2017.
- "God Talk" performance and discussion session, "Words and [ ]" conference, School of Making Thinking, Montreal, May 2016.
- "Artworks, Writing, and (Marriage) Proposals," conference on "Writing as Practice / Practice as Writing," Society for Artistic Research, The Hague, April 2016.
- Reading and commentary, "Agnes Martin and . . ." at Homage to Dore Ashton, Cooper Union, New York, NY, December 2015.
- Visiting Artist lectures on my own artwork and on Agnes Martin, M.F.A. program, Southern Methodist University in Taos, October 2015.
- "On the Impossibility of Obituaries (Case Study: Artist Agnes Martin)," Columbia University Faculty Seminar on Death, New York, NY, May 2015.
- Artist's talk, "Peregrinations, Constellations," Schema Projects, Brooklyn, NY, March 2015.
- Introductory remarks at "Agnes Martin: a roundtable discussion of new scholarship," Parsons The New School for Design, New York, NY, February 2015.
- "Articulate Anti-Articulations: Illegible Handwriting and the Artist's Inscrutable 'Pulse,'" for "Sexuality of Words" invitational symposium organized by Jonathan David Katz in connection with the group exhibition, "Art=Text=Art: Private Languages/Public Systems," SUNY/Buffalo, November 2014.
- "The Sign and the Meaning" panel discussion on using words in artwork, with Joe Amrhein and John O'Connor, moderated and organized by Charlotta Kotik (Curator Emerita of Contemporary Art, The Brooklyn Museum), Tribeca Performing Arts Center, New York, NY, April 2013.
"The Sky Is Never Empty: Spatial Activation in Gothic Illuminations and in Today's Imagination," Society for Textual Scholarship biannual conference, Chicago, IL, March 2013.
- "Consideration as an Alternative to Critique," panel on "Critiquing Criticality," College Art Association annual conference, New York, NY, February 2013.
- "Inscription: an artists' dialogue about art, writing, and the poetic impulse," panel moderator and participant, organized as part of "Winter Reading: Lines of Poetry" exhibition at Diane Birdsall Gallery (curator), Old Lyme, CT, February 2013.
- "Spatial Activation in Gothic Illuminations...and in My 'Marginal' Artwork," at University of Chicago Special Collections Library symposium, "On the Edge: Medieval Margins and the Margins of Academic Life," Chicago, IL, May 2012.
- "Karen Schiff in Conversation with Wynn Kramarsky and Rachel Nackman," for "Notations: Contemporary Drawing as Idea and Process" website (includes audio clip), http://www.aboutdrawing.org/notations/category/wynn-kramarsky/ , March 2012.
- "The '=' in 'Art=Text=Art'," gallery talk for "Art=Text=Art: Works by

Contemporary Artists" exhibition at the University of Richmond Museums, September 2011 (see "writings" for published version).
- Contemporary Artists' Books Conference, 2 panels on book arts criticism, MoMA/P.S.1, Queens, NY, November 2010.
"Art and the Echoes of Spirituality," John Slade Ely House, New Haven, CT, January 2010.
- Artists-in-Residence slide lecture, Wesley Theological Seminary, Washington, DC, March 2008.
- Visiting Artist, School of the Museum of Fine Arts, Post-Baccalaureate program, February 2008.
- "Art and Spirituality" panel discussion, Andover-Newton Theological School, Newton Centre, MA, November 2007.
Slide lecture, Harwood Museum of Art, Taos, NM, (opening event for the Harwood Museum's annual Agnes Martin birthday weekend), March 2007.
- "water marks," studio panel about light on water, CAA annual conference, NYC, February 2007.
- "Tracings and Rubbings as Manifestations of Mourning." Conference on Constructions of Death, Mourning and Memory, Woodcliff Lake, NJ, October 2006.
- "Ritualistic Reinscriptions: Tracing and Rubbing as Artistic Practices." Andover-Newton Theological School, Newton Centre, MA, February 2006.
- Guest lecturer, School of the Museum of Fine Arts, Post-Baccalaureate program, April 2005.
- Panelist, discussion with director Todd Solondz, Museum of Fine Arts, Boston, March 2005.
- Visiting Artist (slide lecture and student consultations), Simmons College, Non-Representational Painting class, December 2004.
- Bookmaking presentation and workshop with a Creative Writing class, Fine Arts Center arts magnet school, Greenville, SC, 1999.

PRESS

- Karen Schiff, "Viral Drawings: Transmission BC / QT / AV," *VIS: Nordic Journal for Artistic Research* 6, October 2021.
- Zachary Sachs, "'Sites of Knowledge' at Jane Lombard Gallery," critic's pick at *Artforum,* June 2017.
- Teresa Chen, "Getting in Shape for the New Year," *Yale Daily News*, January 22, 2016.
- William Jaeger, "Artists Explore Ramifications of Repetition," *Albany Times-Union*, December 30, 2015.
- Tamar Zinn, "Conversations: "Type of Abstraction" at Key Projects," tamarzinn.blogspot.com, May 17, 2015.
- Susan Happersett, "Karen Schiff at BravinLee Programs," fibonaccisusan.com blog, March 15, 2015.
- Amy J. Barry, "Artists on the same page in Old Lyme exhibit," The Day (New London, CT, February 2, 2013), C1-C2.
- John Priestly, "Art=Text=Art," Art Papers (November/December 2011): 59.
- Interview, Wynn Kramarsky and Elizabeth Schlatter, University of Richmond Museums, September 1, 2011, (video and transcript) -- 3 minutes starting at 15:00.
- Amy Ritchie, "I Want Your Text," Style Weekly (Richmond, August 24, 2011): 25.

- David Fischer, “New Works by Francis Ashworth, Karen Schiff, and Camomile Hixon,” highsnob, curated, selectism, August 7, 2011.
- Javier Rubio Nomblot, “De la cosa a la trama,” ABC (Spanish weekly; week of March 20-26, 2010).
- “Drawings by Karen Schiff,” blog post on “Carnegie Mellon Print/Draw,” 10 September 2009.
Interview with Wynn Kramarsky, Kunstforum International, April-May 2009.
- Articles in Spanish newspapers about New York, New Drawings exhibition in Spain, January 2009.
- Detail of drawing reproduced in Gallery Guide, New York/New England edition, November 2007: 111.
- “Artist Karen Schiff Hosts Open Studio,” The Taos News (Tempo magazine section), 19 April 2007: S20-22. (See to link to the archives.)
- “Obits Turned to Art,” The Taos News (Tempo magazine section), 22 March 2007: S20-22.
- Drawing catalogued in Desenhos [drawings]: A–Z, Coleccao Madeira Corporate Services, December 2006: 231.
- Lisa Kozan, “Divine Inspiration,” artMatters (SMFA alumni magazine), Fall 2006: 10-11.
- James Foritano, “Emerging Talent: Boston Young Contemporaries,” artscope, July-August 2006: 27.
- Susan Mulski, “Mary Lang: groundless and Karen Schiff: water marks,” Art New England (April/May 2006): 36.
- Cate McQuaid, “Three Shows Shake Up Summer Art Doldrums,” Boston Globe (Aug. 20, 2004): C14.
- Kate Ledogar, “International Hootenanny!” Weekly Dig (Aug. 11-18, 2004): 18.
- Cas Taddeo, “New Art ’04 at the Kingston Gallery,”
- “Gallery presents juried exhibition of local talent,” Tufts Journal, June 2004.
- Robin Rice, “House of Books,” City Paper (July 24–31, 1997): 22. http://citypaper.net/articles/072497/article002.shtml
- Gerard Brown, “Text Blocks,” Philadelphia Weekly (July 22, 1997): 24-25.

AWARDS AND GRANTS

- Awardee, Tufts University Alumni Professional Development Grant, for artistic and scholarly projects (solo exhibition in Washington, DC; conference paper in Philadelphia, PA), 2019 contest.
- Awardee, writing mentorship with artist-critic Peter Plagens, Creative Capital / Andy Warhol Foundation, overseen by AICA-USA (International Art Critics Association, USA chapter), January-June 2019.
- Grants from the Conference Fund and the Humanities Fund at the Rhode Island School of Design, for travel to Jesus College, Cambridge University, to deliver “Revitalizing Humanity Through ‘Reading’ the Marbled Page in *Tristram Shandy*,” at the International Laurence Sterne Foundation conference commemorating the 250th anniversary of Sterne’s death, March 2018.
- RISD Faculty Development Grant, 2017-18, for research in France and Spain about “new views” of Picasso’s *Les Demoiselles d’Avignon*.
- Arts Writers Grant Program finalist, for a project about Agnes Martin, 2014 contest.
- Juror’s Award, “Art of the Northeast,” Silvermine Guild Arts Center, New

Canaan, CT, June 2009 (Juror: Douglas Dreishpoon, Chief Curator, Albright-Knox Art Gallery, Buffalo, NY).
- Gallery Honorable Mention, “New Art 2008,” MPG Contemporary, Boston, January 2008.
- Bartlett Travel Grant (to New Mexico), School of the Museum of Fine Arts, Summer 2006.
- Drawing Award, School of the Museum of Fine Arts, 2005.
- Fulbright finalist, fellowship to England, contest for the 2003-04 academic year.
- Alternate, NEH Research Seminar on “Literature and Visual Arts.” Summer 2002.
- Roswell Award for “Most Cosmic in Show,” “To Your Credit” regional exhibition, Eastern New Mexico University at Roswell, Spring 2002.
- Fulbright finalist, fellowship to Israel, contest for the 2001-02 academic year.
- NEH Research Institute, “Books and the Imaginary” External Fellow, Dartmouth College, January-March 1997. The only graduate student in this group of faculty researchers.

WRITINGS ABOUT ART

- "Gender complexity in Picasso's *Les Demoiselles d'Avignon*: The precedent of the classical *Sleeping Hermaphroditus* Sculpture," *Boletín de Arte*, v. 45, special issue for the fiftieth anniversary of the artist's death (2024), 123-38, peer-reviewed (DOI: http://dx.doi.org/10.210.24310/ba.45.2024.16207).
- “Books at the Borders of Picasso’s *Les Demoiselles d’Avignon*,” in *Textual Cultures: Texts, Contexts, Interpretation* 14:1, Spring 2021.
- “Consideration (As an Antidote to Critique),” in *Beyond Critique: Contemporary Art in Theory, Practice, and Instruction*, Bloomsbury Academic, April 2017.
- “Framing the Push,” review of Sharon Brant’s exhibitions at Tanja Grunert (Chelsea, New York) and Minus Space (DUMBO, Brooklyn), Wallscrawler.com, 6/15/16.
- “Maryam Jafri at P!”, *Art in America,* June/July 2016.
- “Peace Beyond Words: ‘Tower of Babel’ at Schema Projects, *Hyperallergic Weekend,* 5/14/16.
- “Square Dance of Joy," Tate Etc. issue 34 (Tate Modern members’ magazine), Summer 2015, republished as “On the Subtle Joy of Agnes Martin,” at Momus.ca (Canada), August 6, 2015.
- “You Had To Be There?” review of Ed Lehan’s exhibition, “Return to Problem,” Reena Spaulings Gallery, New York, Wallscrawler.com, 7/28/15.
- “The Ache of Being / Under a Spell,” catalogue essay for “The Writing on the Wall,” The Painting Center, NYC, June-July 2015.
- “Muscular Atmospheres,” review of Rebecca Salter at Howard Scott, Wallscrawler.com, 5/15/15.
- Introductory text for Wallscrawler blog (of pithy writings by artists on art), Wallscrawler.com, 5/1/15.
- “The Booth and Beyond: Art Fair Design and the Viewing Experience,” “Our Daily Red” blog at bigredandshiny.com, 4/21/15.
- “Imprinting Agnes Martin,” essay to accompany online image portfolio, Art Journal, posted 12/19/14.
- “Cy Twombly” and “Jasper Johns” posts to the Grounding Future Queer

exhibition blog, Parsons The New School for Design, NYC, 11/24/14.
- “Visual / Poetry” posts as guest blogger for The Best American Poetry, October 13-17, 2014.
    • Mon.: “An essay on my title” (on visual-verbal themes in “Visual / Poetry”)
    • Tue.: “A visit with James Siena, writer-type” (on Siena’s new typewriter drawings)
    • Wed.: “Words that must somehow be un-said” (on Edward Hirsch, Cy Twombly, & Sol LeWitt)
    • Thu.: “Poets in the project rooms” (on exhibitions by poets in New York galleries)
    • Fri.: “Poetry, painting, and chicken scratch” (on calligraphic arts of the East and West)
- “Connecting the Dots / Hijacking Typography,” essay to accompany artist’s project, Art Journal, Spring 2014, pp. 5-11.
- “Tauba Auerbach: Dimensional Slippages,” Art in Print, vol. 4, no. 1, May-June 2014, pp. 4-8.
- “Slow Reveal,” article on Agnes Martin: Paintings, Writings, Remembrances, by Arne Glimcher, Art in America, June/July 2013.
- “Beyond Thinking,” *The Brooklyn Rail*, as part of guest critic Nancy Princenthal’s “Prolixity and Painting” forum on whether “words have won,” March 2013.
- “Agnes Martin, Under New Auspices,” review of Agnes Martin (anthology published by Yale/Dia, 2012), Art Journal (from the College Art Association), 71:3 (Fall 2012): 121-25, “Highlighted Content.”
- “Reading Into Things” discussion forum on Art = Text = Art website, week of October 1, 2012.
- “The ‘=’ in Art = Text = Art,” essay version of gallery talk at the University of Richmond Art Museums on September 2, 2011.
- Hyperlinked catalogue entries for Sol LeWitt, Stefana McClure, and Edwin Rudl, Drawn/Taped/Burned: Abstraction on Paper, January 2011.
- Review of Sarah Sze’s “Notepad,” caa.reviews (College Art Assocation), October 2010.
- “Ten Theses about Artists’ Books,” Selected Essays about a Bibliography, ed. Tan Lin, NYC: Edit Publications, 2010, p. 49.
- “Elsewhere and Otherwise: The Conceptual Strategy of the Cultural Heritage Artists Project,” catalogue essay for an exhibition at the John Slade Ely House, New Haven, CT, 2009, pages 31-33.
- “Letter from Segovia,” The Brooklyn Rail, May 2009, page 44.
- Typographically idiosyncratic catalogue entries for William Anastasi, Agnes Martin, and Marjorie Welish, New York, New Drawings, 2009.
- “A Richter in the Corner, in a Corner of the Fogg,” bigredandshiny.com, issue 84, June 2008.
- Letter to the Editor, The New York Times, Arts & Leisure section (Sunday, 1/6/08, p. AR2), in response to Roberta Smith’s article, “What We Talk About When We Talk About Art” (Sunday, 12/23/07).
- “’When You Lean Too Hard on Anything, It Breaks’: Peter Schejldahl at Boston University’s Speaker Series,” bigredandshiny.com, issue 71, November 2007.
- “Taking on the Cosmos: Roberta Paul at Allston Skirt,” bigredandshiny.com, issue 65, June 2007.
- “Internal Structures: Laurie Reid at osp gallery,” bigredandshiny.com, issue 54, January 2007.
- “Eva Hesse Haunts New York,” bigredandshiny.com, issue 44, June 2006.

- “Fragment Fiesta! Abigail Child at Agassiz House, Radcliffe Institute,” bigredandshiny.com, issue 42, April 2006.
- “When Thought Becomes Crime,” editor, for Critical Art Ensemble (Steve Kurtz), published in 2005 in Scotland in conjunction with a CAE exhibition, and reprinted in *Marching Plague: Germ Warfare and Global Public Health* (2006, Autonomedia and Critical Art Ensemble) and *The Uncertain States of America Reader,* (London, New York, and Berlin, 2006).

- Conference review, “Art History / Aesthetics / Visual Studies” at the Clark Institute of Art, Williamstown, MA, 4-5 May 2001.

COLLECTIONS

Public:
- The Brooklyn Museum, Brooklyn, NY
- The Art Institute of Chicago, Chicago, IL
- Yale University Art Gallery, New Haven, CT
- MCS Collection of Contemporary Drawing, Portugal
- Colby College Museum of Art, Waterville, Maine
- List Art Center, Brown University, Providence
- Harwood Museum of Art, Taos, New Mexico
- Boston Public Library
- The Drawing Center Viewing Program, New York
- Lourie & Cutler law firm, Boston

Private:
- Werner H. and Sarah-Ann Kramarsky, New York
- Sackner Archive of Concrete and Visual Poetry, Miami
- Lucy Lippard, New Mexico
- Frank and Joy Purcell, Board of Directors, Tamarind Institute
- Ted Kooser, 2006 U.S. Poet Laureate
- Frank Williams, New York / Boston
- Marguerite Hoffman, Dallas
- Private collections in Boston, Chicago, Los Angeles, Munich, New Haven, New York, Palo Alto, Providence, and Taos