FRANCES COLPITT

Deedie Potter Rose Chair of Art History

TCU School of Art

f.colpitt@tcu.edu

817.257.7687

EDUCATION

Ph.D. University of Southern California, Art History.

M.A. University of Tulsa, Humanities.

B.F.A. University of Tulsa, Painting.

**PUBLICATIONS**

BOOKS

*Abstract Art in the Late Twentieth Century*. Cambridge: Cambridge University Press, 2002.

*Minimal Art: The Critical Perspective*. Seattle: University of Washington Press, 1993; Ann Arbor: UMI Research Press, 1990.

CHAPTERS

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 “An Appreciation: Chris Burden (1946-2015),” *Artillery* 9, no. 6 (July-August 2015): 54-55.

 “Chuck Ramirez: In Memoriam,” *Art Lies*, no. 68 (2011).

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“Compound Pleasures” [Robert Rauschenberg], *Art in America* (December 2006): 98-105.

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“Jessica Stockholder: A Merging of Mediums,” *Art in America* (February 2005): 92-97.

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“Report from Houston: Learning from Comics,” *Art in America* (October 2003): 64-67.

Co-author with Wendy Atwell, “Conversing on Criticism,” *ArtLies* (Spring 2003): 24-27.

“Revisiting Donald Judd,” *Perla* (April-May 2003): 12-16.

“Hans Hofmann: Thick and Thin,” *Art in America* (December 2002): 102-03.

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“Donald Judd: Sin titulo,” *El Cultural* (Madrid, 6 September 2000): 34-35.

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Co-author, “An Interview with Robbert Flick,” *Afterimage* (Dec 1980): 10-11.

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 2004.

“Double Vision: Alicia Beach and Constance Lowe,” *Double Vision*. Phoenix: Phoenix Art

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*Helen Altman*. Beaumont: Museum of Southeast Texas, 1997.

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*New Works: 96.2:* *Dorothy Cross, Lewis deSoto, Alex de Leon*. ArtPace, 1997.

*Synthesis and Subversion: A Latino Direction in San Antonio Art*, Art Gallery, University of

 Texas at San Antonio, 1996.

*Art Guys: Goods and Services*. San Antonio: Blue Star Art Space, 1996.

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“Tommy Fitzpatrick at Holly Johnson,” *Art in America* (Feb. 2013: 109-10 . Reprinted in *Tommy*

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“Ranjani Shettar: Modern Art Museum of Fort Worth,” *Art in America* (May 2009).

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“Robert Wilhite: Barry Whistler Gallery,” *Art in America* (Jan 2009): 118.

“James Drake,” *artUS* (Spring 2008).

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“Andy Moses at McClain Gallery,” *Art in America* (Mar 2007): 184-85.

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“John Wilcox,” *artUS* (Jan-Feb 2007): 51.

“Richard Tuttle,” *ArtLies* (Fall 2006): 94.

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“Robert Ryman,” *artUS* (July-Sept. 2006): 62-63.

“John Pomara at the Dallas Center for Contemporary Art,” *Art in America* (Sept. 2006): 172.

“Scott Barber,” *artUS* (May-June 2006): 57.

“Kaz Oshiro at Rosamund Felsen,” *Art in America* (April 2006): 169.

“Linda Besemer,” *artUS* (March-April 2006): 4.

 “*Symbiotic*,” *artUS* (Dec – Feb 2006): 53.

“Robert Terry at Eugene Binder,” *Art in America* (Oct 2005): 187-88.

“Daniel Joseph Martinez,” *artUS* (July – Sept 2005): 47.

“Kenneth Noland,” *artUS* (May-June 2005): 54-55.

“Joey Fauerso, Lordy Rodriguez, Hills Snyder,” *artUS* (March-April 2005): 55.

“Robert Smithson at MOCA,” *artUS* (Jan – Feb 2005):56-57.

“Aaron Parazette at the Contemporary Arts Museum,” *Art in America* (Feb 2005): 136-37.

“Terry Allen at LA Louver and the Santa Monica Museum,” *Art in America* (Nov 2004): 187-88.

“A Minimal Future?” *artUS* (Sept-Oct 2004): 4-5.

“George Ohr and Kenneth Price,” *artUs* (May-June 2004): 53.

“Kim Jones at ArtPace,” *Art in America* (June 2004): 187-88.

“Susie Rosmarin,” *artUS* (April-May 2004): 49.

“*Sudden*,” *ArtLies* (Winter 2004): 94.

“James Rosenquist,” *artUS* (Nov-Dec 2003), 46-47.

“Aaron Parazette,” *artUS* (Nov-Dec 2003), 44.

“Liz Ward at Dunn and Brown,” *Art in America* (Dec 2003), 114.

“Melissa Longenecker at Sala Diaz,” *Art in America* (May 2003).

“Paul Horn at Texas Gallery,” *Art in America* (Feb 2003): 122.

“Mark Bradford at Finesilver,” *Art in America* (November 2002): 165.

“Roy Dowell at Finesilver,” *Art in America* (Feb 2002): 132.

“Miles Coolidge at ACME,” *Art in America* (October 2001): 171-72.

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“Emily Joyce at Inman,” *Art in America* (Sept 2001): 160.

“Allen Ruppersberg at ArtPace,” *Art in America* (March 2001): 140.

“Susie Rosmarin at Texas Gallery,” *Art in America* (Dec 2000): 128.

“Todd Brandt at Finesilver,” *Art in America* (Oct 2000): 176-77.

“Vernon Fisher at the Glassell School of Art,” *Art in America* (June 2000): 131-32.

“Meg Langhorne at Sala Diaz,” *Art in America* (May 2000): 173.

“Kori Newkirk at Rosamund Felsen,” *Art in America* (April 2000): 165.

“Jesse Amado and Donald Moffett at Finesilver,” *Art in America* (March 2000): 137.

“Chris Sauter at ArtPace,” *Art in America* (Feb 2000): 136.

“Kevin Appel at Angles,” *Art in America* (Feb 2000): 137.

“Charles LaBelle at Lemon Sky,” *Art in America* (Jan 2000): 126.

“John M. Miller at Patricia Faure,” *Art in America* (Oct 1999): 173-74.

“New Works at ArtPace,” *Art in America* (Oct 1998): 143.

“Kirk McCarthy at Inman,” *Art in America* (July 1998): 102.

“Jackie Tileston at Lawing,” *Art in America* (May 1998): 133-34.

“Hamish Fulton at Texas Gallery,” *Art in America* (Jan 1998): 104.

“Robert Montgomery at ArtPace, *ArtLies* (Fall 1997): 50-51.

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“Aaron Parazette at Texas,” *Art in America* (July 1997): 98-99.

“Hills Snyder at Austin Museum of Art," *Art in America* (Feb 1997): 109.

“Sharon Engelstein at Texas Gallery,” *Art in America* (Oct 1996): 125.

“Bill Davenport at Inman,” *Art in America* (March 1996): 105-06.

“The Art Guys at the Contemporary Arts Museum,” *Art in America* (Nov 1995): 122-23.

“Al Souza at Martin-Rathburn,” *Art in America* (Sept 1995): 115-16.

“Helen Altman at Barry Whistler,” *Art in America* (June 1995): 110.

“Susan Crile at the Blaffer Art Gallery,” *Art in America* (Oct 1994): 143.

“Terry Allen and James Drake at Blue Star Art Space,” *Art in America* (Oct 1994): 144.

“Mark Hansen,” *Circa: The Texas Based Journal of Contemporary Art* (Winter 1994): 36-37.

“Dani Tull at Kim Light,” *Art in America* (Nov 1993): 137.

“Thomas Glassford at Moody Gallery,” *Art in America* (Sept 1993): 119.

“Houston: On the Scene,” *Artspace* (Mar-Apr 1993): 88-89.

“Jean Behnke at Women & Their Work,” *Art in America* (Jan 1993): 109-10.

“John Knight at Richard Kuhlenschmidt,” *Art in America* (July 1992): 115-16.

“Jene Highstein at the Art Museum of South Texas,” *Art in America* (Jan 1992): 124.

“Vernon Fisher at Barry Whistler,” *Art in America* (Dec 1991): 122-23.

“Ed Ruscha at the Museum of Contemporary Art,” *Art in America* (Oct 1991): 163-64.

“James Hayward at Ace Gallery,” *Art in America* (June 1991): 156.

“Gregory Mahoney at Angles,” *Art in America* (Oct 1990): 221-23.

“William Dwyer at Kiyo Higashi,” *Art in America* (Sept 1990): 205.

“Guy Williams at Kiyo Higashi,” *Art in America* (June 1990): 183-84.

“David Bunn at the L. A. County Museum,” *Art in America* (Jan 1990): 169.

“Rudolf Schwarzkogler at Burnett Miller,” *Art in America* (Dec 1989): 180-81.

“Fred Fehlau at Newport Harbor,” *Art in America* (Nov 1989): 203-04.

“David Novros at Hoffman,” *Art in America* (May 1989): 205.

“Ron Linden at Ovsey,” *Art in America* (May 1989): 204-05.

“Ulrich Ruckriem at Hoffman Borman,” *Art in America* (Nov 1988): 187.

“Alan Wayne at Newspace,” *Art in America* (June 1988): 168-69.

“Scot Heywood at Newspace,” *Art in America* (Jan 1988): 144-45.

“Tomoharu Murakami at James Corcoran,” *Art in America* (Nov 1987): 189.

“Edith Baumann-Hudson at Newspace,” *Art in America* (June 1987): 163.

“Kenneth Capps at Saxon-Lee,” *Art in America* (May 1987): 189-91.

“John M. Miller at New City,” *Art in America* (Jan 1987): 141.

“John McCracken at Flow Ace,” *Art in America* (Jan 1986): 141.

“Ed Moses at L.A. Louver,” *Art in America* (Dec 1985): 134.

 “Peter Lodato at Burnett Miller,” *Art in America* (Sept 1985): 145.

BOOK REVIEWS

“*Art Czar: The Rise and Fall of Clement Greenberg*,” *ArtLies* (Summer 2006): 123.

“Dugout by Terry Allen,” *Great Plains Quarterly* (Summer 2006): 227.

“*De Kooning: An American Master* and *Jack Goldstein and the Cal Arts Mafia*,” *ArtLies* (Fall

 2005): 116-17.

“*Minimalism* by James Meyer,”*CAAReviews*/on-line (Nov 2000).

“*Contemporary Art in Southern California* by Mark Johnstone,” *CAAReviews*/on-line (Feb 2000).

“Book Reviews: Looking West,” *Art Journal* (Winter 1997): 88-90.

NEWS STORIES

“Chuck Ramirez: In Memoriam,” *Art Lies* (Spring-Summer 2011):

“Donald Judd Session,” *CAA News* (May 2008): 6.

“Hooping Art Up in San Antonio,” *Art in America* (May 2003): 47.

“Legal Victory for San Antonio Nonprofit,” *Art in America* (July 2001): 19.

Franklin Sirmans (interview by). “Cityscape San Antonio,” *Flash Art* (Summer 1998): 111.

”Rauschenbergs Seized, Then Returned,” *Art in America* (May 1998): 29.

“Novros Fresco On the Move,” *Art in America* (April 1998): 29.

Dominique de Menil obituary, *Art in America* (Feb 1998): 120.

“Arts Funding Slashed in San Antonio,” *Art in America* (Nov 1997): 27-29.

Clement Greenberg obituary, *International Assoc. of Art Critics Newsletter* (Nov 1994).

COMMERCIAL CATALOGUES

 “Introduction,” *James Hayward: Monster of Monochrome*. Los Angeles: Mandarin Press, 2006.

*Jackie Tileston: Heterotopia*. Chicago: Zg Gallery, 2005.

*Sam Erenberg*. Santa Monica, CA: Craig Krull Gallery, 2004.

“Interview with Ed Moses,” *Ed Moses*. Venice, CA: L.A. Louver Gallery, 2000.

*Antonio Murado*. San Antonio: Finesilver Gallery, 2000.

“Play it Again, Sam,” *Serial Imagery*. Barry Whistler Gallery, Dallas, 1997.

*Dennis Hollingsworth*. Santa Monica, CA: Smart Art Press and Bennett Roberts, 1996.

*Madeline O'Connor*. Houston: Moody Gallery, 1994.

*Edith Baumann-Hudson*. Stuttgart: Galerie Beatrix Wilhelm, 1993.

*Annabelle and Robert Tiemann*. Belgium: Dhont Dhaenens Museum, 1991.

*Absolute Contemplation*. Los Angeles: Newspace Gallery, 1990.

*John M. Miller*. Santa Monica, CA: Fred Hoffman Gallery, 1989.

*Ed Moses*. Venice, CA: L.A. Louver Gallery, 1988.

**PAPERS**

“The New Formalism: Abstract Painting at the Turn of This Century,” keynote address, American Society for Aesthetics, Rocky Mountain Division Annual Meeting, Santa Fe, NM, 2002.

“Measurement of Space Through Planes of Color,” keynote address, Donald Judd Estate Symposium, New York City, 1997.

“Industrial Fabrication in Minimal Art,” CAA Annual Meeting, Boston, 1996.

**EXHIBITIONS ORGANIZED**

*Color Pictures*, TCU/FWCA, 2012. Catalogue included essays by graduate students in graduate

 art history seminar, Photography In/As/Not As/Art.

*Skin Freak: Edith Baumann, Darcy Huebler, Aaron Parazette, John Pomara*, TCU/FWCA, 2010. Traveled to Inman Annex, Houston, 2011.

*Material Culture*, curator, Art Galleries at TCU: Fort Worth Contemporary Arts, 2008. Review:

 Noah Simblist, “Material Culture,” *Art Lies*, Summer 2008.

*ether*, collaborative exhibition with Terri Thornton, Testsite, Austin, 2008. Review: Nikki Moore

 and Kim & Ryan Battle, “Testsite 08.1 Ether,” *The Austin Chronicle*, 15 February 2008.

*Wall Painting*, curator, UTSA Art Gallery, 2005 (catalogue and video documentary). Supported by a grant from the Elizabeth Firestone Graham Fdn. Preview: Catherine Walworth, “Wall Flowers,” *SA Current*, 11-17 August 2005, 16. Reviews: Dan R. Goddard, “Walls Come to Life in UTSA Exhibit,” *San Antonio Express-News*, 14 October 2005; Jennifer Jankauskas, “Wall Painting at UTSA Gallery,” *Glasstire.com*, 14 October 2005.

*Alicia Beach and Constance Lowe: Double Vision*, curator, Phoenix Art Museum, 2004 (catalogue).

*Graphic Eloquence: Paintings by Jeff Elrod and Steve Roden*, UTSA Satellite Space, 2003.

*Glow: Aspects of Light in Contemporary American Art*, curator, UTSA Art Gallery, 2002 (catalogue and tour 2002-2003). Supported by a grant from the Texas Commission on the Arts. Review: Dan R. Goddard, “Curator Sees the Light of Our Times,” *San Antonio Express-News*, 25 August 2002.

*Not Your Father’s South Texas: New Abstract Painting in San Antonio*, co-curator, Purple Orchid Gallery, Dallas; UTSA Art Gallery, 2001 (brochure). Reviews: Mike Daniel, “San Antonio Abstract Painters,” *Dallas Morning News*, 13 April 2001; Dan R. Goddard, “Not Your Father’s Strays from Typical Abstract,” *San Antonio Express-News*, 3 November 2001; John Ewing, “Road to Abstraction,” *SA Current*.

*Neo-Rococo*, curator, UTSA Art Gallery, 2000. Reviews: Dan Goddard, “Girly Art Challenges Stereotypes,” *San Antonio Express-News*, 14 April 2000; Wendy Atwell, “Neo-Rococo,” *ArtLies*, Spring 2000.

*Chromaform: Color in Sculpture*, curator, UTSA Art Gallery, 1998. Supported by a grant from the Elizabeth Firestone Graham Foundation (catalogue and tour 1998-2000). Reviews: Roger Welch, “Not Set in Stone,” *San Antonio Express-News*, 9 October 1998; Arend C. Zwartjes, “*Chromaform*,” *ArtLies*, Fall 1998; Mike Daniel, “Pigments of their Imaginations,” *Dallas Morning News*, 20 Nov. 1998; Suzanne Akhtar, “Contemporary Art by Way of the Discount Store,” *Ft Worth Star-Telegram* 6 Dec. 1998; Marina Walker, “Color My World,” *Santa Barbara News Press*, 17 Dec 1999; Lindsay Rust, “Walk on the Child’s Side,” *The Independent* (Santa Barbara), 24 Nov 1999. Preview: Jen Graves, “Coloring Between the Lines: Bright Artists Show Work in Chromaform,“ *Denton Record-Chronicle*, 29 October 1998.

*Synthesis and Subversion: A Latino Direction in San Antonio Art*, curator, Art Gallery, University of Texas at San Antonio, 1996 (brochure).

*Morph: Metamorphosis and Biomorphism in Contemporary Sculpture*, curator, Blue Star Art Space, San Antonio, 1996 (brochure). Review: Dan Goddard, “Morph Softens Blue Star's Hard Edges,” *San Antonio Express-News*, 18 February 1996.

*Texas Abstract: New Painting in the Nineties*, curator and essayist, ArtPace, A Foundation for Contemporary Art, 1995 (catalogue and tour 1995-97). Reviews: Dan Goddard, “Abstract Art Eschews Emotion,” *San Antonio Express-News*, 26 November 1995; Charles Dee Mitchell, “Of-This-World Abstracts at the Mac,” *Dallas Morning News*, 10 February 1996; Dick Davison, “Texas Abstracts,” *ArtLies* (June-September 1996): 46-48.

*THE HOME SHOW*, curator and essayist, UTSA Art Gallery, 1995 (catalogue). Review: Dan Goddard, “Art from the Home Front,” *San Antonio Express-News* (23 July 1995). Interview: KSTX radio (8 August 1995).

*In Plain Sight: Abstract Painting in Los Angeles*, curator and essayist, Blue Star Art Space, San Antonio, 1994. Supported by a grant from the Lannan Foundation (catalogue). Review: Dan R. Goddard, “Into the Void, Plainly,” *San Antonio Express News* (9 October 1994).

*Mapping*, curator and essayist, Art Gallery, University of Texas at San Antonio, 1994 (catalogue and tour 1994-95). Reviews: Dan R. Goddard, “Show Explores Artists' Visions Through Maps,” *San Antonio Express-News* (26 April 1994); Jessica DeLeon, “Reshaping the Globes,” *Denton Record Chronicle* (25 September 1994); Janet Kutner, “Folding Maps into Art,” *Dallas Morning News* (9 October 1994); Wade Wilson, “Mapping,” *Circa* (Winter 1995); Joan Crowder, “'Mapping': Getting there is half the fun,” *Santa Barbara News-Press* (5 May 1995).

*Sharon Engelstein: Blushes and Busts*, curator, UTSA Satellite Space, 1994.

*Knowledge: Aspects of Conceptual Art*, co-curator with Phyllis Plous, University Art Museum, University of California, Santa Barbara, 1992. Supported by the Andy Warhol Foundation for the Visual Arts (catalogue and tour). Preview: Joan Crowder, “What a Concept! Experimental Art in UCSB Show,” *Santa Barbara News-Press* (3 Jan 1992). Reviews: Christopher Knight, “An Ambitious Collection of Conceptualism,” *Los Angeles Times* (11 Jan 1992); Joan Crowder, “'Knowledge': Hey, What's the Idea?” *Santa Barbara News-Press* (17 Jan 1992); Jeff Abshear, “The Look of Things,” *The Independent* (13 Feb 1992); David Bonetti, “Conceptual Art: What a Concept!” *San Francisco* Examiner (15 April 1992); Susan Kandel, “The Presence of Absence...,” *Art Issues* (June 1992); Suvan Geer, “Facing Reality, *Artweek* (4 June 1992).

*Robert Tiemann and Annabelle & Robert Tiemann*, curator and essayist, Blue Star Art Space, San Antonio, 1992 (catalogue). Reviews: Steve Bennett, “20 Years of Tiemann,” *San Antonio Light* (7 Feb 1992); Dan Goddard, “Survey Charts 20 Years of Tiemann's Art, *Express-News* (16 Feb 1992).

*Donald Judd*, co-ordinator, Blue Star Art Space, San Antonio, 1992.

*Madeline O'Connor: Fractured Earth*, co-ordinator, UTSA Art Gallery, University of Texas at San Antonio, 1992.

*Finish Fetish: L. A.'s Cool School*, guest curator for Museum Studies Program, University of Southern California, 1991 (catalogue). Previews: Deanne Stillman, “Surf's Up Again,” *New York Times* (2 Sept 1990); Meg Sullivan, “'60s Movement Secure in Return,” *Daily News* (8 Mar 1991). Reviews: William Wilson, “A Study in Plastic in 'Finish Fetish,'“ *Los Angeles Times* (22 March 1991); Greg Schneider, “Only Skin Deep/Finish Fetish: L.A's Cool School at USC's Fisher Gallery,” *Artweek* (4 April 1991); Christopher Knight, “From Out West and the 'Cool School,'“ *L.A. Times* (14 Apr 1991).

*Abstract Options*, co-curator with Phyllis Plous, University Art Museum, University of California, Santa Barbara, 1989 (catalogue and tour). Supported by grant from the NEA. Reviews: Suzanne Muchnic, “Two Reviews of the 'Revival' of the Abstract,” *Los Angeles Times* (24 Jan 1989); Joseph Woodard, “Contemplations of Quiet Strength,” *Artweek* (18 Feb 1989); Michael Bonesteel, “My-o, me-o, Neo-Geo!,” *Pioneer Press* (13 April 1989).

*Constructed Metal: Modern Sculpture*, curator and essayist, College of Creative Studies, University of California, Santa Barbara, 1984 (brochure). Review: Richard Ames, “UCSB Sculpture Exhibit is Well Worth a Visit,” *Santa Barbara News-Press* (21 Jan 1984).

*Independent Contemporary Exhibition*, curator and essayist, Los Angeles, 1982. (catalogue)

**TEACHING**

Texas Christian University: Professor and Deedie Potter Rose Chair of Art History, 2005- present.

University of Texas at San Antonio: Professor, 2003-2005; Assoc. Prof., 1994-2003; Assist. Prof., 1990-1994.

University of California, Los Angeles: Visiting Professor, Spring quarter 1999.

University of Southern California: Visiting Assistant Professor, 1988-1990; Summer 1987, Summer 1988.

University of California, Santa Barbara: Visiting Assistant Professor, 1986 – 88; Visiting Lecturer, 1982-85.

Cornell University: Visiting Assistant Professor, 1985-86.

Art Center College of Design, Pasadena: Instructor, 1981, 1982.

RECENT UNDERGRADUATE COURSES: Introduction to Visual Culture, Art Since 1965, Modern Art, Contemporary Art, Seminar in Critical Theory

RECENT GRADUATE SEMINARS: The Future of the Avant-Garde; Photography In/As/Not As/Art; Color: Theory, History, Sensibility; Theories of Beholding: Optical Formalism to Relational Aesthetics; Representation in Contemporary Painting; Conceptual and Postconceptual Art; Installation Art; Research Methods; Art Gallery and Museum Practices; Critical Issues of the 1990s; Non-Static Media; Theatricality and the Sublime; Clement Greenberg and Modern Criticism; Marcel Duchamp; Andy Warhol; Edouard Manet

**PROFESSIONAL ACTIVITIES (RECENT SELECTED)**

Corresponding Editor, *Art in America*, 1988-present.

Contributors Board, *artUS*, 2003-2013.

Advisory Committee, *California Culture, 1969-1980:  Pluralism in the Postmodern Era*,

 Museum of Contemporary Art, Los Angeles.

Mentor, Oklahoma Art Writing and Curatorial Fellowship Program, Oklahoma City, 2010

Juror, Texas Prize, Arthouse, Austin, 2007.

Juror, *EXPO 2007*, 500-X Gallery, Dallas, 2007.

Core Fellowship Selection Committee, Museum of Fine Arts, Houston, 2006.

Chair, Department of Art and Art History, UTSA, 2002- 2005.

Graduate Advisor, MA in Art History, UTSA, 1994-2005.

Chair, Graduate Studies in Art History, 1996-2002.

Short-term Visiting Critic/Professor: University of Houston, 1998, 2002; University of Illinois, Champaign-Urbana, 1998; Ohio State University, 2 weeks, Fall 1995.

Visiting Critic, Core Program, Glassell School of Art, Houston, 1997, 2001, 2006, 2008.

Frank Jewett Mather Award Committee, College Art Association, 1993-96; Chair, 1994-96.

Publications Editor/Consultant, ArtPace, San Antonio, 1996-97.

Correspondent, *Artspace*, 1992-93.

Board of Directors, Blue Star Art Space, San Antonio, 1991-1997.

Visual Arts Committee, University of California, Santa Barbara, 1986-88.

Advisory/Editorial Committee, *LAICA Journal*, Los Angeles Institute of Contemporary Art, 1983-84.

**LECTURES (SELECTED)**

 “Odita Donald Odili,” Contemporary Arts Museum, Houston, 2010.

“Abstract Classicism: LA Painting in the 1950s and Beyond,” Blanton Museum of Art,

 University of Texas, 2009.

“Painting, Seriously: Abstraction in Southern California,” Dept. of Art & Art History, UTSA,

 2009.

“Francesca Fuchs: Solo Exhibition,” Contemporary Arts Museum, Houston, 2007.

“*Wall Painting*,” Tuesday Evening series, Modern Art Museum of Fort Worth, 2005.

“Point of Contact: The Americanization of Surrealism,” McNay Art Museum, 2004.

“Glow: Aspects of Light in Contemporary American Art,” Arthouse, Austin, 2002; University of North Texas Art Gallery, Denton, 2003.

“What Abstraction is Now,” Glassell School of Art, Houston, 2001.

“Seymour Lipton,” McNay Art Museum, San Antonio, 2001.

“Formalism’s Revenge: Contemporary Abstract Painting,” University of Georgia, Athens, 2000.

“Texas After the End of Regionalism,” University of Memphis, 2000.

“Chromaform: Color in Sculpture,” University of North Texas Art Gallery, Denton, 1998; Sonoma State University Art Gallery, Rohnert Park, CA, 1999; Ulrich Museum, Wichita State University, 2000.

“Contemporary Abstract Painting,” University of Illinois, Champaign-Urbana, 1998.

“Ed Moses Retrospective,” MOCA, Los Angeles, 1996.

“Texas Abstract,” Texas A&M University, 1996; Museum of the Southwest, 1997; Wayland Baptist University, 1997; Tyler Museum of Art, 1998.

“Texas Art: Beyond the Predictable,” Wexner Center for the Arts, Columbus, OH, 1995.

“Observations: Messager, Gonzalez-Torres, Amado,” Pace Roberts Foundation for Contemporary Art, San Antonio, 1995

“Mapping,” University of North Texas, Denton, TX, 1994; Art Museum of South Texas, Corpus Christi; Nevada Institute for Contemporary Art, Las Vegas, 1995.

“Appropriation in Contemporary Art,” in conjunction with “Copyright vs. Creativity,” San Antonio College, 1994.

“New American Talent,” Laguna Gloria Art Museum, Austin, TX, 1993.

“Reading Minimalism,” in conjunction with John McCracken Retrospective, Newport Harbor Art Museum, 1987.

“The Legacy of John McLaughlin: Abstract Painting in L.A.,” Cornell University, 1986.

“Malevich's Designs for 'Victory Over the Sun,'“ Symposium, Cornell University, 1986.

“Frances Colpitt and Mark Lere in Conversation,” MOCA, Los Angeles, 1985.

“New Abstraction in Los Angeles,” University of Tulsa, 1985.

“Robert Ackerman's Paintings: Abstraction and the Sublime,” Contemporary Arts Forum, Santa Barbara, 1984.

“A Tactical Suspension of Formalism: Conceptual Art in the Seventies,” Santa Barbara Museum of Art, 1984.

“A New Viewpoint on the Permanent Collection,” La Jolla Museum of Contemporary Art, 1983.

“The Geometry of Frank Stella: From the Black Paintings to the Polish Village Series,” Skirball Museum, Hebrew Union College, Los Angeles, 1983.

**PANELS (RECENT, SELECTED)**

Panelist, “Houston Now,” McClain Gallery, Houston, 2012.

Respondent, “Luminous Currents: Homo Sapiens Technologica and the Return of Postpainterly

 Abstraction,” College Art Assoc. Conference, Los Angeles, 2012.

“Vernon Fisher and Frances Colpitt in Conversation,” Modern Art Museum of Fort Worth, 2010.

“My Life in Art: Peter Plagens with Frances Colpitt,” SITE Santa Fe, 2009.

Panelist, “Feminism and Conceptualism: 1965 – 75,” Centraltrak, UT Dallas Artists Residency,

 Dallas, 2009.

Chair, “Donald Judd,” College Art Association Annual Meeting, Dallas, 2008. Speakers: Flavin Judd, Tim Martin, Adrian Kohn, David Raskin.

Panelist, “The Depths of *The Deep*: A Conversation about Pollock’s Masterwork,” The Menil

 Collection, Houston, 2007.

Panelist, “Icons of the Collection: Pollock, Rothko and Beyond,” at the Dallas Museum of Art,

 *Fast Forward: Contemporary Collections for the Dallas Museum of Art*, 2007.

Panelist, “Critics, Curators, Collectors,” Texas Sculpture Symposium, Texas Tech University at Junction, 2004.

Panelist, “California Art Schools,” University of North Texas Art Gallery, Denton, 2001.

Moderator, “Painting Out of Bounds” with Michael Lazarus, Judy Ledgerwood, Lari Pittman, David Reed, ArtPace, 2001.

Moderator, “Literary and Critical Voices” (3 panels), San Antonio Museum of Art, 1999.

Moderator, “Writing About Art: A Closer Look at Art Criticism with Arthur Danto, Peter Plagens, and Libby Lumpkin,” Museum of Fine Arts, Houston, 1998.

Moderator and panel organizer, “Art Talk with Anne Ayres, James Hayward, Dave Hickey, Bennett Roberts, Barry Sloane,” Municipal Art Gallery, Los Angeles, 1996.

Moderator, “Synthesis and Subversion,” ArtPace, San Antonio, 1996.

Moderator, “Abstraction: Then and Now,” in conjunction with Arshile Gorky exhibition, Modern Art Museum of Ft. Worth, 1996.

Panelist, “The State of Abstract Painting,” ArtPace, San Antonio, 1995; The McKinney Avenue Contemporary, Dallas, 1996.

Moderator, “Mapping,” Contemporary Arts Forum, Santa Barbara, 1995.

Chair, “Clement Greenberg and his Legacy: A Critical Reassessment,” International Association of Art Critics panel, College Art Association meeting, 1995.

Panelist, “Abstraction: Thinking About It Today,” Davis/McLain Gallery, Houston, 1995.

**MUSEUM EDUCATION (SELECTED)**

Lectures to docents, educators, adults:

Los Angeles County Museum of Art; Santa Barbara Museum of Art; University of California, Los Angeles; University of California, Santa Barbara; McNay Art Museum, San Antonio; ArtPace Foundation/Chinati Foundation, Marfa; Modern Art Museum of Fort Worth.

**GRANTS/AWARDS**

Faculty Research Grant, College of Liberal and Fine Arts, UTSA, 2001.

Faculty Development Leave, University of Texas at San Antonio, 1998.

London Studio Program, ArtPace, A Foundation for Contemporary Art/San Antonio, 1995.

Faculty Research Award, University of Texas at San Antonio, 1992.

Instructional Minigrant, University of California, Santa Barbara, 1988.

Travel to Collections Grant, National Endowment for the Humanities, 1985.

**ORGANIZATIONS**

ArtTable

College Art Association

International Association of Art Critics (AICA)/American Section

**R**evised: 25 January 2017.