

Jeremy Gilbert-Rolfe
CURRICULUM VITAE

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General Information

Age and date of birth

Age 70.

4th August, 1945, Tunbridge Wells, moved to America 1968.

Degrees

NDD (Painting) Tunbridge Wells School of Art, 1965

ATC London University Institute of Education 1967

MFA Florida State University 1970

Teaching Experience

1971. Instructor, Art Department, Florida State University, Tallahassee, Florida.
1978. Lecturer, Visual Arts Program, Princeton University, Princeton, New Jersey.
- 1977 Visiting Lecturer, Art Department, Queens College, City University of New York, Queens, New York.
- 1978-1980 Lecturer, Departments of Art and Art History, Parsons School of Design, New York.
1986. Lecturer, Art Department, California Institute of the Arts, Valencia, California.
- 1986-2015 Graduate Studies, Art Center College of Design, Pasadena, California (Chair 2003-2014).
- 1987-1989 Visiting Lecturer, Yale University School of Architecture. For three Fall terms Frank Gehry and I taught a course in which we tried to get the graduate students in painting and sculpture to collaborate with architecture students.
- 1999-Present Royal Academy Schools (Painting), London (Visiting Tutor).

Awards

Painting

National Endowment for the Arts Fellowships	1979
	and 1989
John Simon Guggenheim Foundation Fellowship	1997
Francis Greenberger Award	2001

Criticism

National Endowment for the Arts Fellowship (Criticism)	1974
The Frank Jewett Mather Award, (presented by the College Art Association for Art or Architectural Criticism)	1998

Painting.

One Person Exhibitions.

1974. Bertha Urdang Gallery, New York.

1976. Susan Caldwell Gallery, New York.

1977. Paula Cooper Gallery, New York.

1979 Paula Cooper Gallery, New York.

1980. John Weber Gallery, New York;
Texas Gallery, Houston;
Gloria Luria Gallery, Bay Harbor Islands, Florida.

1981. Richard Hines Gallery, Seattle.
1982. John Weber Gallery, New York.
1983. Portland Center for the Visual Arts, Portland, Oregon.
1984. John Weber Gallery, New York;
Recent Works on Paper, Lincoln Center Gallery, New York.
1985. The West Beach Café, Venice, California;
John Weber Gallery, New York.
1986. Richard Kuhlenschmidt Gallery, Los Angeles.
1987. John Weber Gallery, New York.
1988. Kuhlenschmidt-Simon Gallery, Los Angeles;
Grace Borgenicht Gallery, New York.
1989. Tyler Gallery, Tyler School of Art, Temple University, Philadelphia;
Genovese Gallery, Boston;
Weatherspoon Gallery, University of North Carolina at Greensboro;
Anne Plumb Gallery, New York.
1990. Ace Gallery, Los Angeles.
1991. Ace Gallery, Los Angeles.
1993. Genovese Gallery, Boston.
1994. Eric Stark Gallery, New York.
1996. Merve Verlag, Berlin;
Genovese Gallery, Boston.
1997. Shoshana Wayne Gallery, Santa Monica, California.
1999. Jeremy Gilbert-Rolfe, A 20 Year Survey, Genovese-Sullivan Gallery, Boston.
2003. Pink Group, Genovese-Sullivan, Boston.
2003. Shoshana Wayne, Santa Monica, California.

2004 Frank O. Gehry and Associates, Los Angeles, California.

2006 Gray Kapernekas Gallery, New York City

2006 Ulrich Museum of Art, Wichita, KS

2008 Alexander Gray Associates, New York City

2010 Anne Masseri-Marlio Galerie AG, Zurich, Switzerland

2011 Alexander Gray Associates, New York City

Group Exhibitions.

1971. O.K. Harris Gallery, New York.
1976. Susan Caldwell Gallery, New York;
Paula Cooper Gallery, New York.
1978. Paula Cooper Gallery, New York;
Parsons School of Design, New York.
1979. William Paterson College, Paterson, New Jersey;
Allan to Zucker, Texas Gallery, Houston;
Transitions 1, Amelia A. Wallace Gallery, State University of New York at Old
Westbury, Long Island;
Mind Set: An Ongoing Involvement with the Rational Tradition, John Weber
Gallery, New York.
1980. L'Amérique aux indépendants, Grand-Palais, Paris;
Geometric Abstraction 1980, Proctor Art Center, Bard College, Annandale-on-
Hudson, New York;
Geometric Abstraction in American Painting, Rosa Esman and Marilyn Pearl
Galleries, New York;
Drawings of a Different Nature, Portland Center for the Visual Arts, Portland,
Oregon;
Recent Works/ Gallery Artists, John Weber Gallery, New York;
Aspects of Geometric Art 1917-1980, University of Kentucky Art Museum;
Selections from the John Weber Gallery, University of South Florida, Tampa, and
Florida International University, Miami;
A Matter of Choice, Hal Bromm Gallery, New York;
Richard Hines Gallery, Seattle, Washington.
- 1981 Abstract Painting N.Y.C. 1981, Hofstra University, Hempstead, Long Island, New
York;
Geometric Abstraction, The New Generation, Institute of Contemporary Arts,
Boston, Massachusetts;
Gloria Luria Gallery, Bay Harbor Islands, Florida;
New Directions: A Corporate Collection Selected by Sam Hunter, Sydney Janis
Gallery, New York.
- 1982 Drawings by Painters, Long Beach Museum, Long Beach, California;
Ten Artists from New York, Sunny Savage Gallery, Boston, Massachusetts;
Critical Perspectives, P.S.1, New York;

- Selected Drawings, Ben Shahn Gallery, William Paterson College, Paterson, New Jersey;
Postminimalism, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut.
1983. New Acquisitions, Albright-Knox Museum, Buffalo, New York.
1985. An Invitational, Condeso/ Lawler Gallery, New York;
Richard Kuhlenschmidt Gallery, Los Angeles;
Geometric Abstraction, Bronx Museum, New York;
Mo David Gallery, New York.
- 1986 After Matisse, Independent Curators Inc. (travelling exhibition) Queens Museum, N.Y., San Francisco Museum, Dade County Museum, Phillips Collection, Washington , D.C.
1987. Melancholia, Anne Plumb Gallery, New York;
John Weber Gallery, New York;
Paint.....Film, Bess Cutler Gallery, New York.
1988. Out of Order, Anne Plumb Gallery, New York;
Stilltrauma, Milford Gallery, New York;
Formal, Dart Gallery, Chicago.
1989. Nonrepresentation: The Show of the Essay, Anne Plumb Gallery, New York;
Cyrus Gallery, New York;
Galerie Rahmel, Cologne;
Galerie Urban, New York;
Abstract Painting in L.A., Marc Richards Gallery, Los Angeles;
Simple in Appearance, Marc Richards Gallery, Los Angeles;
Sightings, organised by Max Gimlett (travelling exhibition) Instituto de Estudios norteamericanos, Barcelona, Casa Revilla, Vallodolid, Museo Barjolo, Gijon (Spain) Calouste Gulbenkian Foundation, Lisbon (Portugal) Pratt Manhattan Gallery, New York, Rubelle and Norman Schafler Gallery, Pratt Institute, Brooklyn, New York (U.S.A);
New England Impressionism II: The Master Printers, Fichtburg Art Museum, Fitchburg, New Hampshire;
Post-Modern Painters, John Good Gallery, New York;
3 Paintings, Anne Plumb Gallery, New York.
1990. Anne Plumb Gallery, New York;
Genovese Gallery, Boston, Mass.;;
Cirrus Gallery, Los Angeles.

- 1991 Cirrus Gallery, Los Angeles
- 1992 Selections from the Frederick R. Weisman Art Foundation, Pepperdine University, Malibu, Ca.
1993. Tennisport Gallery, New York;
Jours tranquilles à Clichy, curated by Alain Kirili, 40, Rue de Rochechouart, Paris;
Baumgartner Gallery, Washington, D.C.:
Emblazoned Ciphers of the Visible, California State University, Los Angeles
- 1994 Clarity, Mark Moore Gallery, Santa Monica, California;
Plane/ Structure, curated by David Pagel (travelling exhibition, 1994-1996) Otis Art Institute, Los Angeles, Renaissance Society, Chicago, Carnegie-Mellon University, Pittsburgh, University of North Texas, Denton, Texas, White Columns, New York;
Flow, Cerritos College, Cerritos, California;
Galerie Biedermeier, Vienna.
1995. Critics as Artists, Andre Zarre Gallery, New York;
Obliquely, Shoshana Wayne, Los Angeles.
- 1996 Surface/ Support, curated by Saul Ostrow, Bennington College, Bennington, Vermont;
Trans-Hudson Gallery, New York;
Color Field to New Abstraction, Rose Art Museum, Brandeis University, Waltham, Massachusetts.
- 1999 Local Color, curated by Virginia Rutledge, The Harris Art Gallery, University of La Verne, La Verne, California;
Under 500, Intimate Abstract Painting, The Black Dragon Society, Los Angeles.
- 2001 Show: the Flag, Armory Center for the Arts, Pasadena, California.
- 2003 Richard Telles, Los Angeles;
Selections from the Permanent Collection, Museum of Contemporary Art, Los Angeles.
- 2004 100 Artists See God, The Jewish Museum, San Francisco, Laguna Art Museum, Laguna Beach, Contemporary Art Center Virginia, Virginia Beach;
Pink Show, Cartelle Gallery, Los Angeles.
- 2005 MOCA Auction, Museum of Contemporary Art, Los Angeles

- Patricia Faure Gallery, Santa Monica
Extreme Abstraction, Albright-Knox Art Gallery, Buffalo, NY
Light Opt(s): A Selection, Lightbox Gallery, Los Angeles, CA
- 2006 A Little So Cal Abstraction, Mandarin Gallery, Los Angeles (Curated by Jimmy Hayward)
- 2007 Other Abstraction, Genovese/Sullivan Gallery, Boston, MA
...drawling, stretching, fainting in coils..., Pinakothek der Moderne, Munich, Germany (Curated by Diana Thater)
- 2010 Not the Right Thing to Be Doing, Michael's Restaurant, Santa Monica, CA (Curated by Analia Saban)
Think Pink, Gavlak Gallery, Palm Beach, FL Groupings, Manny Silverman Gallery, Los Angeles, CA
- 2012 California Abstract Painting 1952-2011, Nan Rae Gallery, Woodbury University (Curated by James Hayward)
- 2012 Alexander Gray Associates, Frieze Art Fair, New York City
- 2013 Broken Spaces: Cut, Mark and Gesture, Alexander Gray Associates, NY
- 2014 Vivid Painting, Terrazzo Gallery, New York (curated by Chris Haub)

Collaborations:

- 2010 Not the Right Thing to Be Doing, Michael's Restaurant, Santa Monica, CA (Curated by Analia Saban)
- 2011 Awkward x2 (with Rebecca Norton), The Suburban, Oak Park, IL
- 2012 Awkward x2 (with Rebecca Norton), The Green Building Gallery, Louisville KY
- 2014 Awkward x2 (with Rebecca Norton) Into the Arcane of Animation, Active Space Gallery, Brooklyn, NY
- Awkward x2 (with Rebecca Norton) Vivid Painting, Terrazzo Gallery, New York City (Curated by Chris Haub)

2014 Awkward x 2 (with Rebecca Norton), Der Garten der Pfade, die sich verzweigen,
II. L'Oiseau Presente, Berlin, Germany

Selected Bibliography

John Russell (review) *The New York Times* (19 May 1976).

Joseph Masheck, "Cruciformality," *Artforum*, (Summer 1977).

Joseph Masheck, "Hard Core Painting," *Artforum*, (April 1978).

Hal Foster, "Jeremy Gilbert-Rolfe's North Group Paintings," *Artforum* (May 1979) 46-49.

Joseph Masheck, "Iconicity," *Artforum* (January 1979).

David Shapiro, "Jeremy Gilbert-Rolfe," *Arts Magazine* (June 1979) 10.

Marc Fields, "Jeremy Gilbert-Rolfe," *Arts Magazine* (September 1980) 7.

David Shapiro (interview) "Jeremy Gilbert-Rolfe: Painting Integrity Multiplicity," *Bomb* (October 1987).

Tiffany Bell (ed) "On Barnett Newman: Peter Halley and Jeremy Gilbert-Rolfe Talk," *Parkett* (Summer 1988).

Fred Fehlau (review) *Flash Art* (Summer 1988).

Colin Gardner (review) *Artforum* (Summer 1988).

Joseph Masheck, "Going Formal," (Chicago: Dart Gallery, catalogue essay for Formal, 1987).

Donald Kuspit, "Sightings" (New York: Pratt Institute, catalogue essay for Sightings, 1988).

Claudia Schwab (review) *Cover* (June 13th, 1988).

Alicia Faxon (review) *Art in New England* (May 1989).

Marjorie Wellish, "The Studio Revisited," *Arts Magazine* (September 1989).

Jacqueline Humphrey, "Minimalist Painter Concerned with Painting on the Edge," *Greensboro News and Record* (October 6th, 1989).

Stephen Westfall (review) *Art in America* (May 1990).

Richard Smith, "Updating the Sublime," *Visions* (Summer 1990).

Susan Kandel, "Gilbert-Rolfe's Monochromes Push Modernism to the Edge," *Los Angeles Times* (October 17th 1991).

Saul Ostrow, "Jeremy Gilbert-Rolfe," *Arts Magazine* (January 1992).

David Pagel, "Interview with Jeremy Gilbert-Rolfe," *Artpapers* (Atlanta: Spring 1992).
Colin Gardner, "Bringing it all back home: Jeremy Gilbert-Rolfe's new paintings,"
Artspace (Summer 1992).

Michael Cohen (interview,) "Jeremy Gilbert-Rolfe," *Flash Art* (May-June, 1995).

Saul Ostrow, "Une ensemble fragmente, la peinture abstraite apres le modernisme,"
traduit Thierry Dubois, *Art Press*, 16 (1995).

Charles D. Mitchell, "Works in UNT Exhibit are monochromatic but multifaceted,"
Dallas Morning News (February 4th, 1996).

Kelley Spalding, "Q & A with Jeremy Gilbert-Rolfe," *artsMEDIA*, Boston's Monthly
Magazine of the Arts (October 1996).

Christopher Millis, "Gilbert-Rolfe's richly drawn cultural histories," *South End News*
(Boston: October 31st 1996).

David Pagel, "Gilbert-Rolfe's Art Matches His Words," *Los Angeles Times* (September
25th, 1998).

Peter Frank (review,) "Jeremy Gilbert-Rolfe," *L.A. Weekly* (October 9th -15th, 1998).

Carmina Iannoscone (review,) "Jeremy Gilbert-Rolfe," *Art Issues* (January-February
1999).

Sabrina Moyle and Matthew Murphy, "Double Takes on Jeremy Gilbert-Rolfe,"
artsMEDIA, Boston's Monthly Guide to the Visual Arts (November 1999) 14-15.

Joan Waltemath, "Jeremy Gilbert-Rolfe in Conversation," *Brooklyn Rail* (May 2005)
24-25.

"100 Artists See God," [The Art Newspaper](#), December 2004

“100 Artists See God,” Museum News, July / August 2004, p. 12

“100 Artists See God in San Francisco,” artdaily.com, March 16, 2004, www.artdaily.com

“100 Artists See God,” Contemporary, November 2004, p. 14

“100 Artists See God,” Artfacts.net, 2004, www.artfacts.net

“ICA Sees God,” artshole.co.uk, November 26, 2004, www.artshole.co.uk

“In Pictures: 100 Artists See God,” BBC News Worlds Edition, November 26, 2004, www.news.bbc.co.uk

“Sought, Not Found: How to Depict God?,” The Economist (UK Edition), December 4, 2004

Adams, Amy. “100 Artists See God,” T.N.T., December 15, 2004, p. 25, www.tntmagazine.com

Baker, Kenneth. “100 Artists’ Visions of God, Some Iconic, Others Ironic,” San Francisco Chronicle, April 8, 2004

Bunuel, Luis. “100 Manejras de Ver Deus,” Brasil.net, December 15, 2004, www.brasilnet.co.uk

Campbell-Johnston, Rachel. The Times, November 13, 2004

Campbell-Johnston, Rachel. “Faith, Hope and Parody,” The Times, November 24, 2004, p. T2

Chang, Richard. “Good and Evil,” Orange County Register, July 18, 2004

Cohen, Sandy. “Artists Share Vision of God and Satan at 2 Contemporary Exhibits,” Daily Breeze, August 13, 2004

Coomer, Martin. “Dear God,” Time Out London, December 1 - 8, 2004, p. 55

Cooper, Bernard. “Holy Cow,” Los Angeles Magazine, August 2004, p. 150

Cranfield, Nicholas. “Many Rather Than One,” Church Times, December 10, 2004

Cumming, Laura. “It’s an Almighty Task Getting God on Canvas,” The Observer, November 28, 2004

Darwent, Charles. "Subject: God (last heard of around 1960)," Independent on Sunday, November 21, 2004

Davis, Nicole. "Book Report," ArtNet, January 11, 2005, www.artnet.com

Diamond, Barbara. "Looking at the Divine," Los Angeles Times, August 6, 2004

Falconer, Morgan. "As God as it Gets," London Times, November 13, 2004

Goldman, Edward. "First I Saw God and Then I Saw Satan," KCRW-FM, August 3, 2004

Guner, Fisun. "Seeking Faith," Metro London, November 23, 2004

Haithman, Diane. "The Show From Hell," Los Angeles Times, July 25, 2004, p. E41

Hudek, Anthony. "100 Artists See God," Flash Art, January / February 2005, p. 57

Hunter, Jeanne F. "Artists Set Minds' Eyes on the Divine," Tennessean, February 10, 2006

Kerek, Rowan. "Heavenly Visions at London's ICA," BBC Collective.com, November 19, 2004, <http://www.bbc.co.uk/dna/collective/>

Khar, Imran. "Interview with Jens," BBC Radio 1, Late Arts, November 4, 2004

Kilian, Michael. "God Makes Appearance in Traveling Exhibition," Chicago Tribune, September 16, 2005

Knight, Christopher. "Earthly Creators Find the Divine in Their Details," Los Angeles Times, August 11, 2004, p. E1-8

Landi, Ann. "Divine Interventions," ARTnews, May 2004, p. 40

Larson, Kay. "Keeping the Faith," ARTnews, February 2006, p. 98

Lazere, Arthur. "100 Artists See God," Culturevulture.net, March 7, 2004, www.culturevulture.net

Leitch, Luke. "The Lord... An Artist's Impression," London Evening Standard, November 18, 2004

Marr, Andress, As Byatt, Bishop of Oxford, and David Baddiel. BBC Radio 4, Start of the Week, November 22, 2004, www.bbc.co.uk/radio4/factual/starttheweek.shtm

Motion, Andrew. "Simply Divine," Guardian, November 13, 2004, p. 16

Murgatroyd, Linda. "Seeing God?," The Friend, December 24, 2004, p. 13

Pine, Dan. "Imaging God - 100 Artists Explore the Divine in New Exhibit," The Jewish News Weekly, March 12, 2004

Ridley, Jim. "God Only Knows," Nashville Scene, February 9, 2006, p. 64, nashvillescene.com

Robinson, Walter. "Artists See God," Artnet, July 23, 2003, www.artnet.com

Robert, Robotham. "Beware of God," Port Folio Weekly, June 7, 2005, p. 20-31

Schoenkopf, Rebecca. "Godless," OC Weekly, August 25, 2004

Searle, Adrian. "100 Artists See God," Guardian, November 2004

Sumpter, Helen. "Losing Thy Religion?," Big Issue, November 29, 2004

Tait, Simon. "Simon Tait's Diary," Arts Industry, November 19, 2004

Tait, Simon. "Oh My God!," The Independent, November 12, 2004, p. 2 - 4

Vernon, Mark. "The Disappearing Madonna," Financial Times Magazine, January 8, 2005, p. 37

Ybarra, Michael J. "Beliefs: Portraying the Divine," Los Angeles Times, April 17, 2004

Chris Kraus, Jan Tumlir, Jane McFadden, LA Artland: Contemporary Art from Los Angeles (Black Dog Publishing, Los Angeles) 160-161.

Saul Ostrow, "Jeremy Gilbert-Rolfe at Gray Kapernekas," Art in America (September 2006) 160-161.

Peter Frank, "A Lot of Local Abstraction," LA Weekly, Sept.27, 2006.

David Pagel, "Paintings' Pairings Make Strange Sense," Los Angeles Times, September 27, 2006.

Spike Hemans, "Dusty Cowboys and the Postmodern Landscape," *Wichita City Paper*, September 28, 2006.

Rachel Kushner, "Jeremy Gilbert-Rolfe" (Wichita: Ulrich Museum of Art, September 2006).

Books

Art After Deconstruction: Jeremy Gilbert-Rolfe, edited by Rex Butler (Institute of Modern Art, Brisbane, Australia, 2012)

Collections

Public

Albright-Knox Museum, Buffalo, New York.
The Getty Study Center, Los Angeles.
Lincoln Center, New York.
Los Angeles County Museum of Art, Los Angeles.
Museum of Contemporary Art, Los Angeles.
Museum of Contemporary Art, Miami

Private

Richard Anderson, Connecticut.
Wayne Anderson, Massachusetts.
John Baldessari, Santa Monica, California.
Tiffany Bell and Richard Gluckman, New York.
Mr. & Mrs. Paul Berland, New York.
Claude Berri, Paris.
Betty Blake, Texas.
Mary Boochever/Kevin Teare
Milton & Helen Brutton, Philadelphia.
Mrs. Karen Bristing, California.
Brian Butler, Australia.
Thomas Driscoll, California.
Kurt Forster, Montreal.
Frank Gehry, Santa Monica, California.
Peter Gente & Heidi Paris, Berlin.
Timothy Greenfield-Sanders, New York.
James Hayward, Moorpark, California.
Mr. & Mrs. Richard Hertz, Los Angeles.
Mr. & Mrs. Paul Hoffman, Chicago.
Eugene Kaelin, Tallahassee, Florida.
Dr. & Mrs. Lavin, Boston.
Joseph Masheck, New York.
M. de Menil, New York.
Nancy O'Boyle, Texas.
Doug Ohlsen, New York.
Gilberto Perez and Diane Stevenson, New York.

Stephen Poor, Boston.
June Roth, New York.
Robert Ryman, New York.
Bruce St. John, New York.
J. A. van Sant, St. Louis, Missouri.
Mr. & Mrs. Robert Sarkis, Seattle.
David and Lindsey Stamm Shapiro, New York.
Mr. and Mrs. Shargel
Mr. & Mrs. David Sullivan, Boston.

Corporate

AT&T, New York.
Amarada Hess Corporation.
Best Products, Inc., Ashland, Virginia.
Chase Manhattan Bank, New York.
Citicorp, New York.
Commodities Corporation, New Jersey.
Goldman Sachs, New York.
I.B.M.
Lehmann Bros., New York.

Criticism.

Publications

Books

Immanence and Contradiction: Recent Essays on the Artistic Device (New York: Out of London Press, 1986).

Beyond Piety: Critical Essays on the Visual Arts, 1986-1993 (Cambridge and New York: Cambridge University Press, 1995).

Das Schöne und das Erhabene von heute, trans. Almuth Carstens and Dagmar Demming (Berlin, Merve Verlag, 1996).

Beauty and the Contemporary Sublime (New York: Allworth Press, 2000). (A very expanded version of *Das Schöne und das Erhabene von heute*).

With Frank Gehry, Frank Gehry, *The City and Music* (London: Harvey Miller, 2001).

Art After Deconstruction: Jeremy Gilbert-Rolfe, edited by Rex Butler (Institute of Modern Art, Australia, 2012)

Longer essays

“Robert Morris, The Complication of Exhaustion,” *Artforum* (September 1973).

“Brice Marden’s Painting,” *Artforum* (October 1974).

“Appreciating Ryman,” *Arts Magazine* (November 1975).

(with John Johnston) “Gravity’s Rainbow and the Spiral Jetty,” Part 1 October I, 1 (Autumn 1976,) Part 2 Oct. I, 2 (Spring 1977,) Part 3 Oct. I, 3 (Summer 1977).

“Matisse the Representational Artist,” *Artforum* (December 1978).

Art as Style/Style as Art, and the Problems with That,” *Tri-Quarterly*, Special Issue on Art and Ideology (Summer 1981).

“The Politics of Art,” *Arts Magazine* (September 1986).

“James Hayward, Abstraction which doesn’t Represent,” *Arts Magazine* (April 1987).

“The Beach Party and the Parties of Power: Summer’s Content, Winter’s Discontent,” *New Observations* (March 1987).

“Bildhauerei als Symbol für alles andere,” trans. Ewa Kauch and Wilfried Pratner, *Bilderhauerzeichnungen* (Graz: Grazer Kunstverein, June 1987).

Subsequently published in English as:

“Twenty Years of Sculpture as Everything Else,” *Arts Magazine* (January 1988).

“Where Do Pictures Come From? Sarah Charlesworth and the Sexual Development of the Sign,” *Arts Magazine* (December 1987).

“Manet and the Pleasure Problematic,” *Arts Magazine* (February 1988).

“Christian Haub and the Extremities of the Surface,” *Arts Magazine* (March 1988).

“Nonrepresentation in 1988: Meaning-Production beyond the Scope of the Pious,” *Arts Magazine* (May 1988).

“The Impressionist Revolution and Duchamp’s Myopia,” *Arts Magazine* (September 1988).

(with Stefanie Hermsdorf) “A Thigh-length History of the Fashion Photograph, an Abbreviated Theory of the Body,” *Bomb* (Fall 1988).

“Beyond Absence,” *Arts Magazine* (October 1988).

“Vision’s Resistance to Language,” *More & Less I*, 1 (Pasadena: Art Center College of Design, 1994).

“Gehry’s Houses: Guest House, gastarbeitshauslich,” *GA* (Spring 1996).

“Cabbages, Raspberries, and Video’s Thin Brightness,” *Art & Design XI* 5/6 (May-June 1996).

“Stephen Melville and Art’s Philosophical Attitude to History,” intro. to Stephen Melville, *SEAMS: Art as a Philosophical Context* (Newark, New Jersey: Gordon & Breach, 1996).

“Van Gogh, Schapiro, Heidegger; and Derrida,” *Van Gogh 100*, ed Joseph D. Masheck, Contributions to the Study of Art and Architecture Number 4 (Westport, Connecticut: Greenwood Press, 1996), pp.273-279.

“How to be Tangential: Ellsworth Kelly and American Art,” *Art & Text* (May 1997).

“Blankness as a Signifier,” *Critical Inquiry*, XXIV, 1 (Autumn 1997).

“Beauty and the Contemporary Sublime,” *Uncontrollable Beauty*, Bill Beckley and David Shapiro, eds (New York: Allworth Press, 1998).

“Eugene Kaelin, Artist’s Philosopher,” *The Journal of Aesthetic Education*, XXXII, 1, Special Issue on the Work of Eugene Kaelin, Ralph Smith, ed (Spring 1998).

“Contemporary Art,” Michael Kelley, ed, *The Encyclopaedia of Aesthetics* (Oxford: Oxford University Press, 1998).

“Nietzschean Critique and the Hegelian Commodity, Or The French Have Landed,” *Critical Inquiry* XXVI, 1 (Autumn 1999).

“The Place of Painting in Contemporary Art,” *Critical Inquiry* (2002)

“Frank Gehry is Not Andy Warhol: A Choice Between Life and Death,” Anna Maria Guasch, Joseba Zulaika, eds, *Learning From the Bilboa Guggenheim* (Reno: University of Nevada, 2005)

“Space and Speed in Flavin; Minimalism, Pop Art and Mondrian,” Jeffrey Weiss, ed, *Dan Flavin: New Light* (New Haven: Yale University Press, 2006)

Jeremy Gilbert-Rolfe on Against Affective Formalism: Matisse, Bergson, Modernism, Actually Images Have Meanings on Their Own.” *Los Angeles Review of Books* (Oct. 4, 2014), <https://lareviewofbooks.org/review/actually-images-meanings>

“Abstract Video” Gabrielle Jennings ed. Abstract Video (University of California Press, 2015)

“Todd Cronan by Jeremy Gilbert-Rolfe, Here are some Marks, What do they mean?” Bomb Magazine, (May 5, 2015), <http://bombmagazine.org/article/044448/todd-cronan>

“Jeremy Gilbert-Rolfe on Image Science: Iconology, Visual Culture, and Media Aesthetics What Does Tom Mitchell Want?” Los Angeles Review of Books (Nov. 14, 2015), <https://lareviewofbooks.org/review/what-does-tom-mitchell-want>

Shorter essays, catalogue essays, art and book reviews.

All Topics

“Joel Shapiro, Works in Progress” Artforum (November 1973).

“Robert Grosvenor: Specific Clarity,” Art in America (March-April 1976).

With Carl Andre, “Contradiction as Commodity/Commodity as Contradiction,” October I, 2 (Spring 1977).

“On Painting,” ART-RITE, Special Issue on Painting (Spring 1974).

“On Performance,” ART-RITE, Special Issue on Performance (Spring 1974).

“Capitol Follies,” Artforum (September 1977).

“Joshua Neustein: Static, Fragile, Massive, Grey, Torn, Impermanent,” Artforum (June 1978).

“Clinton Hill” Artforum (September 1978).

“Colour as Metaphor,” Res 2 (Harvard: Peabody Museum, 1982).

“Art and Popular Culture,” Journal (Los Angeles: Los Angeles Institute of Contemporary Art, Fall 1983).

“THEORY? CRITICISM? POLITICS?” *New Observations* (October 1984).

With John Johnston, “Multiplicity, Proliferation, Reconvention,” intro for special issue on multiplicity, proliferation, reconvention eds Gilbert-Rolfe & Johnston, *Journal*, (Los Angeles: Los Angeles Institute of Contemporary Art, Fall 1985).

“Before and After the End,” *New Observations* 36 (1985).

“John Baldessari’s *Baggage Suite*,” *Formations* (Chicago: University of Chicago, Spring 1986).

“Nancy Haynes,” *Arts Magazine* (March 1989).

“The Current State of Nonrepresentation,” *Visions* (Spring 1989), reprinted in *Abstract Art in the Late Twentieth Century*, ed. Frances Colpitt (Cambridge: Cambridge University Press, 2002)

“Interview with Abbyjane,” *Bomb* (Spring 1989).

“Sylvia Heisel,” *Bomb* (Winter 1989).

“The End of Whose Century?” *Architectures* (Summer 1989).

“Michael Goldberg,” *Arts Magazine* (March 1991).

“Slaves of L.A.; and Others,” *Artspace* (Summer 1991).

“David Lynch,” *Parkett* (Summer 1991).

“Painting Movement,” *Arts Magazine* (September 1991).

“Masque/Mask,” *Frameworks* (Los Angeles: Los Angeles Center for Photographic Studies, Winter 1992).

“Seriousness and Difficulty in Art and Criticism,” *Theories of Contemporary Art* 2/e, Richard Hertz, ed (Scarborough, Ontario: Prentice Hall, 1993).

“SHEER WITHOUT FEAR, The Boys Can’t Take It (See Martin on Lindermeier,)” *M/E/A/N/I/N/G*, *Contemporary Art Issues* 19/20 (1996). (Collage for the journal’s final issue.).

“Art Writing and Art School,” Artnet.com/Magazine/features (March 1997).

“Notes on Being Framed by a Surface,” *Art & Text* (Summer 1998).

“Perhaps it Depends on the Pressure,” *The Chinati Foundation, IV* (Marfa, Texas: September 1999).

“Painting between Art History and Technology,” *The New Painters*, David Sweet, ed (Manchester: Manchester Metropolitan University, Faculty of Art & Design, 1999, and finearts.mms.ac.uk/painting/conference.htm).

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“On Edge”, *American Abstract Artist’s Journal* (No. 5 , 2003).

“The Place of the Aesthetic in Postmodernism: Part I,” *ArtUS* (December 2003).

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“Loss of Charm and Other Matters,” *ArtUS*, (April 2004).

“Minimalism at the Moment,” *ArtUS*, (June 2004).

“The Walt Disney Concert Hall and Its Mobile Subject,” *Metamorph 9th International Architecture Exhibition*, Kurt Foster, ed, Venice Biennale (July 2004).

“Seduction and Instruction In Mayfair,” *Modern Painters* (September 2005).

“A Tribute to Michael Goldberg (1924-2008)” *Brooklyn Rail*, (February 6, 2008)
<http://www.brooklynrail.org/2008/02/artseen/a-tribute-to-michael-goldberg-1924-2008>

“Response to Saree Makdisi’s “The Architecture of Erasure”, *Critical Inquiry*, Volume 36, Number 3 (Spring 2010).

“La Belleza. Un Conflicto En Desuso” (“Beauty Ten Years Later)., *Exit Express*. *Periodico Mensual de Information y debate sobre Art*, (June 2010).

“Cabbages Raspberries and Video’s Thin Brightness (1996)” *Painting (Whitechapel: Documents of Contemporary Art*, MIT Press, 2011).

“Lecture for Chicago” with Rebecca Norton, *The Brooklyn Rail* (October 4th, 2012),
<http://www.brooklynrail.org/2012/10/artseen/lecture-for-chicago>

“Christian Haub”, Bomb Magazine, (March 27, 2013), <http://bombmagazine.org/article/7144/christian-haub>

“Reinhardt and the Picture Plane” The Brooklyn Rail (January 16, 2014), http://www.brooklynrail.org/special/AD_REINHARDT/black-paintings/reinhardt-and-the-picture-plane

“Drawing in Abstract Painting: Ten Perspectives” Abstract Critical, (20 February 2014) <http://abstractcritical.com/article/drawing-in-abstract-painting-ten-perspectives/>

“Chaos, complexity and double vision” with Rebecca Norton, Abstract Critical (May 29, 2014): <http://abstractcritical.com/article/chaos-complexity-and-double-vision/>

Catalogue essays

“Frank Gehry’s setting for Available Light,” Available Light (Los Angeles: Museum of Contemporary Art, 1983).

Roni Horn (New York: Galerie Lelong, April 1988).

Calvin Brown (Boston: Gemini Gallery, 1988).

“F.O.G., Fish and Line,” Frank O. Gehry, Sketches of Recent Projects (Santa Monica: Art Store Gallery, 1989).

Jasper Johns, Brice Marden, Terry Winters: Drawings (Los Angeles: Margo Leavin Gallery, 1992).

“Irwin in the Sixties: Expression, LINES, DOTS, DISCS, Light,” Robert Irwin, ed Russell Ferguson (Los Angeles: Museum of Contemporary Art, 1993).

“Locus, Locale, Region, Régime,” Locus, Contemporary Art from Israel, curator and ed Shlomit Shakked (Los Angeles: University of Southern California, 1993).

Four Generations: Michael Venezia, Nancy Haynes, Christian Haub, Fandra Chang (Los Angeles: Woodbury University Art Gallery, 1995). I also curated the show.

“Yesterday Doesn’t Seem So Far Away,” Dagmar Demming 3 to 4 (New York: Gallery Sundvik-Villano, 1995).

“Precious Objects,” a small fortune: Gabrielle Jennings (Fitzroy, Victoria, Australia: 200 Gertrude Street, 1996).

“Fashion Where is thy Thing?” Art on the Edge of Fashion, ed and curator Heather Lineberry (Tempe, Arizona: Arizona State University, 1997).

“Liz Larner: Visible Space; Elusive Object,” Liz Larner (Basel: Basler Kunsthalle, 1997).

“The Inverted Flower Pot’s Association with Illumination,” BALDESSARI – RMS W VU: WALLPAPER, LAMPS, AND PLANTS. (NEW) (Zürich: Zürich Museum für Gegenwartkunst, 1998).

Stephen Bram, Rose Nolan, Melinda Harper, Gary Wilson, (Sydney: Art Gallery of New South Wales, 1998).

“Endspace: From a Real to an Absolute. Nancy Haynes Paintings 1974-1998,” Nancy Haynes (Basel: Galerie von Bartha, 1998).

“Colour and Illusion,” Liz Larner (Vienna: MAK-Osterreichisches Museum für Angewandte Kunst, 1998).

“Lynda Benglis: Action Sculpture,” Lynda Benglis (New York: Cheim & Read Gallery, 1999).

“Painting Being as a Space: Maya Lisa Engelhardt’s Internationally Local Landscapes,” Maya Lisa Engelhardt (Copenhagen: NY Carlsberg Glyptotek, 2000).

“American skies, (International), Video Time and Space,” Heike Baranofsky

Chris Cooke (London: Keith Talent Gallery, 2003)

“Stranger Than Paradise,” Lucy Williams (New York: Mckee Gallery, 2004)

“Ali Acerol” (Los Angeles: LA Harbor College of Fine Art, 2004)

“It’s In The Room With You,” James Hayward, Monster of Monochrome (Los Angeles: Mandarin Gallery, 2005).

“Jeremy Gilbert-Rolfe” Drawling, stretching, fainting in coils--: an exhibition, (Munich, Germany: Bayerische Staatsoper, 2008).

“Consistently Exciting” Lynda Benglis (Philadelphia: Locks Gallery, 2010).

“New Direction in Geometric Abstraction” *The Geometric Unconscious: Desire, Discipline & Modern Art* (Sheldon Museum of Art, University of Nebraska- Lincoln Press, 2011).

“Abstraction over Time: The Paintings Michael Goldberg” edited by Marcelle Polednik (MOCA Jacksonville, 2013)

Art reviews

“Anthony Caro,” (review) *Artforum*, September 1973.

“Clinton Hill, Edwin Ruda, and others” (reviews) *Artforum*, November 1973.

“Jackie Windsor, Richard Nonas, and others” (reviews) *Artforum*, January 1974.

“Eve Sonneman, Lucio Pozzi, and others” (reviews) *Artforum*, February 1974.

“Joseph Beuys, Linda Benglis, and others” (reviews) *Artforum*, March 1974.

“Cecile Abish, James Reineking, and others” (reviews) *Artforum*, April 1974.

“Gary Kuehn, Brice Marden, and others” (reviews) *Artforum*, May 1974.

“Robert Smithson, Barry le Va, and others” (reviews) *Artforum*, September 1974.

“Patrick Hogan, Sanford Wurmfeld, and others” (reviews) *Artforum*, September 1974.

“A Forest of Signs; The Price of Goodness,” *ArtScribe* (November 1989). (Lengthy review of *A Forest of Signs, Art in the Crisis of Representation*, MoCA, Los Angeles, 1989).

“John McLaughlin,” *Artforum* (November 1996). (Review of the McLaughlin retrospective at the Newport Harbor Art Museum.)

“Brice Marden,” *Bomb*, Editor’s Choice Column (Winter 1998).

“Rose Nolan,” *Bomb*, Editor’s Choice Column (Spring 1998).

“Linda Besemer,” *Art Papers* (Atlanta: Summer 1998).

“David Ryan,” *Bomb*, Editor’s Choice Column (Winter 1999).

“Exterminating Painting,” Artnet Magazine, (April 2000: artnet.com/magazine/features/rolfe/rolfe4-20-00.asp). (Review of Examining Pictures at the Armand Hammer Museum, UCLA, Jan.-March 2000).

“Christian Haub” Bombsite, March 2013. <http://bombsite.com/issues/999/articles/7144>

Book reviews

“Suzi Gablik’s Progress in Art,” Artforum (November 1977).

“Hey Baby Where’d You Get That Hat?” Artforum (March 1988). (Review of Richard Martin’s Fashion and Surrealism, 1987).

“The Quest for the Veil,” Artforum (November 1988). (Review of Peter Halley’s Collected Writings 1981-1987).

“From Reading to Unreading: Barthes’ Challenge, Derrida’s Truth,” Arts Magazine (April 1989). (Review of Barthes’ The Semiotic Challenge, 1988, and Derrida’s Truth in Painting, 1987).

“Andy as Auntie,” Arts Magazine (February 1990). (Review of The Andy Warhol Diaries, 1989).

“Unmade in America,” Arts Magazine (September 1990). (Review of Ellen G. Landau’s Jackson Pollock, 1989, and Stephen Naifeh’s and Gregory White Smith’s Jackson Pollock, An American Saga, 1989).

“Remaking Duchamp, Already,” Art & Text (September 1994). (Review of Amelia Jones, Postmodernism and the Engendering of Marcel Duchamp, 1994).

“Triumph of the Word,” Art & Text 51 (1995). (Review of John C. Welchman’s Modernism Relocated: Towards a Cultural Studies of Visual Modernity, 1995).

W.J.T. Mitchell, The Last Dinosaur Book (1998,) CAA Reviews (caareviews.com 28 May 1999).

Otto Karl Werkmeister, Icons of the Left (1998,) CAA Reviews (caareviews.com 1 December 1999).

“Photography, Critical and Sycophantic: Timothy Greenfield-Sanders and the Art World Portrait” Artnet Magazine (artnet.com/magazine/books 12 January 2000).

Reviews of *Beyond Piety*, etc.

David Joselit, *Art & Text* 54 (May 1996).

Tom McDonough, *Art Journal* (Fall 1996).

Arnold Newman

David Pagel, *Frieze* 30 (September/October 1996).

Richard Shiff, *Artforum* (Summer 1996).

Unsigned review, *British Journal of Aesthetics* (Summer 1996).

John Welchman, *Art History* XX, 3 (September 1997).

Gloria Sutton, "Beyond Piety," *Artnet Magazine* (artnet.com/magazine July 1988).

Àron Kibedi Varga, "Un débat américain sur la théorie de l'art," *Critique* 624 (Mai 1999).
(A review of *Beyond Piety*, *Das Schöne* etc., and my introduction to Melville's *SEAMS*.)

Lectures, etc.(1987-Present).

1987 Whitney Museum, New York (October): “The end of whose century?” The coming fin de siècle, panel discussion, David Shapiro (moderator,) Lynda Benlis, and others.

1988. Cooper Union, New York (March): “Nonrepresentation in 1988: Meaning-Production beyond the Scope of the Pious”.

Pratt Art Institute, Brooklyn (March) “Theoretical Politics and the Politics of Theory”.

Los Angeles County Museum of Art (August): “The Impressionist Revolution and Duchamp’s Myopia”.

Otis Art Institute, Los Angeles (October): Art and Social Activism, panel discussion, Leon Golub, Nancy Spero, others.

Ace Gallery, Los Angeles (November): (moderator) The Reductive Urge, discussion with James Hayward and Richard Nonas.

Getty Study Center, Santa Monica (December): “Seduction in the Library”.

1989. Los Angeles County Museum of Art (January): “Diebenkorn’s Ambivalence,” Richard Diebenkorn, Drawings, symposium, John Elderfield (moderator and curator,) others.

Tyler School of Art, Temple University, Philadelphia (January 30th): “My Work”.

Syracuse University (February 27th): “Some Questions about Representation”.

Cooper Union, School of Architecture (April 28th): “Representation as a Problem”.

University of California at San Diego (May 31st): “Baudrillard and Contemporary Critical Theory”

Museum of Contemporary Art, Los Angeles (June 4th): “The Price of Goodness”.

University of North Carolina at Chapel Hill (September 18th): “The Problem with Nothing”.

- University of North Carolina at Greensboro (October 2nd): “Nonrepresentation Now”.
- Otis Art Institute, Los Angeles (October 26th): “The Problem with Nothing”.
1990. Museum of Contemporary Art, Los Angeles: “JAB/Panic” lecture in connection with the John Baldessari retrospective).
- Southern California Institute of Architecture: “Intersections”.
- Harvard University, Carpenter Center: “Art and Criticism Now”.
- High Museum, Atlanta (symposium October 17th-18th): “Seriousness and Difficulty in Criticism”
- Sarah Lawrence College, Bronxville, New York (December 5th): “Seriousness and Difficulty in Contemporary Art and Criticism”.
1991. Montréal, 16th Annual Meeting of the International Association for Philosophy and Literature (May 17th): “Irreconcilable Similarities,” The Idea of Representation, Dalia Judovitz (moderator,) others.
- Whitney Museum Downtown, New York (December 12th): “Neoplasticism” (in conjunction with the exhibition Neoplasticism, from Mondrian to Minimalism).
- 1993 Duquesne University, Pittsburgh, 17th Annual Meeting of the International Association for Philosophy and Literature (February): “Vision’s Resistance to Language”.
- Carleton University, Ottawa, International Association for Word and Image Studies (August): “Moist Attraction: Observations on an Advertisement which appeared in Vogue (U.S.,) May 1992”.
- 1994 American Institute of Architecture Regional Conference, Santa Monica, California (January 12th): “Space in L.A.”.
- Creative Arts Alliance, Los Angeles (January 19th): Art in Los Angeles, panel discussion, Dave Hickey (moderator,) others.
- University of Pennsylvania, Philadelphia (March 14th): “My Work”.
- School of Visual Arts, New York (April 14th): Restructuring the Education of the Artist, panel discussion, Saul Ostrow (moderator,) others.

- Wexner Center, Ohio State University, Columbus, Ohio (May): “Beauty and the Contemporary Sublime”.
- University of California at Los Angeles (September 18th): Painting as a Language, panel discussion, David Pagel (moderator,) others.
- Otis Art Institute, Los Angeles (October,) and Renaissance Society, Chicago (November 20th): Plane/Structures, panel discussions in connection with the Plane/Structures exhibition, David Pagel (moderator,) Pae White, others.
- California Institute of the Arts, Valencia, California (December 8th): “Beauty and the Contemporary Sublime”.
- San Diego, California, Modern Language Association Annual Conference (December 28th): “The Visible Post-Human,” The Post-Human, panel discussion, Dalia Judovitz (moderator,) others.
- 1995 Cranbrook School of the Arts, Cranbrook, Michigan (January 21st): “Beauty and the Contemporary Sublime”.
- Lund University, Lund, Sweden, Interart Studies, New Perspectives, conference (May 16th): “Beauty and the Contemporary Sublime”.
- Museum of Contemporary Art, Los Angeles (June 8th): “Cy Twombly” (in connection with the Twombly retrospective.
1996. University of Kent at Canterbury (February 19th): “Thin Brightness, Automatic Clarity: Painting, Fashion Photography, Techno-Capitalism, Beauty, and the Video Screen”.
- Maison Française, Columbia University, New York (March 21st): “From Heidegger to Deleuze”.
- Trinity College, Dublin (April 25th): “Art, Advertising, Beauty, Capitalism”.
- George Mason University, Fairfax, Virginia, Annual Meeting of the International Association for Philosophy and Literature (May 10th): “Duchamp and Nostalgia,” The Meaning of Culture after Duchamp, panel discussion, Dalia Judovitz (moderator,) Thierry de Duve, others.
- Trinity College, Dublin, International Association for Word and Image Studies (August): “Blankness as a Signifier”.

- Wexner Center, Ohio State University, Columbus, Ohio (October 16th): “Beauty, Blankness, Plastic and Plasticity”.
- Rose Art Museum, Brandeis University, Waltham, Mass. (October 17th): informal talk about the exhibition From Color Field to New Abstraction (which included one of my paintings).
- University of Nevada at Las Vegas (November 12th): Panel discussion on art and art criticism, Libby Lumpkin (moderator,) Dave Hickey, Peter Schjeldahl, others.
- Tate Gallery, St. Ives, Cornwall (November 27th): public discussion with Penny Florence about the exhibition Christopher Wood, a Painter between two Cornwalls”.
- Falmouth College of Arts, Falmouth, Cornwall (November 28th): “Some Questions about my work, contemporary art, and how we teach in the graduate programme at Art Centre”.
1997. New York, College Art Association 85th Annual Conference (February 15th): “Art Writing and Art School,” The American Art World and Mass Art Magazines from 1945, panel discussion, Jennifer Way (moderator,) David Carrier (respondant,) others.
- School of Visual Arts, New York (February 19th): “My Work”.
- Museum of Contemporary Art, Los Angeles (March 6th): “Ellsworth Kelly and the Importance of Drawing in Contemporary Painting and Sculpture,” (in connection with the Kelly retrospective).
- George Washington University, St. Louis, Missouri (April 24th): “My Work”.
- Southern Illinois University, Carbondale, Illinois (April 29th): “Beauty and techno-Capitalism”.
- Trent University, Peterborough, Canada, Endings and Transformation: Cultural Studies and the Millenium conference (19th to 24th August): “What’s the Difference?” contribution to What’s the Difference, a panel which I also chaired, the other participants were Norman Bryson and Penny Florence.
- Sydney Museum of Contemporary Art, Sydney (October 23rd): The 1997 Power Lecture, sponsored by the Power Institute, University of Sydney, and the Sydney MCA, “Beauty and the Contemporary Sublime”.

- Australian Centre for Contemporary Art, Melbourne (October 25th): “Beauty and the Contemporary Sublime”.
- University of South Australia, Adelaide (October 26th): “Beauty and the Contemporary Sublime”.
- Queensland College of Art, Brisbane (October 29th): “The State of Contemporary Art”.
- Customs House, Brisbane, Institute of Modern Art and the University of Queensland (October 30th): “Beauty and the Contemporary Sublime”.
- Drawing Center, New York, French Theory in America conference, sponsored by the French Cultural Ministry and New York University (November 22nd): “Nietschean Critique and the Hegelian Commodity, Or the French Have Landed”.
- Chelsea College of Art and Design (November 25th): “Framed by the Surface”.
1998. University of California at San Diego (April 3rd): “Beauty and the Contemporary Sublime”.
- School of Visual Arts, New York (April 21st): Uncontrollable Beauty, panel discussion, Bill Beckley (moderator,) Arthur Danto, Peter Schjeldahl, myself.
- University of California at Irvine, International Association for Philosophy and Literature Conference (May): Art and Technology panel, I was the moderator, panelists were Penny Florence, John Johnston, Stephen Melville, Gilberto Perez, Shirley Tse.
- University of Washington, Seattle (May): “Framed by a Surface”.
- Otis Art Institute, Los Angeles (September 24th) and at University of California at Santa Barbara (October,) and Kent Institute of Art and Design, Canterbury (November 19th): “My most recent work”.
- Rice University, Houston, Painting Under Pressure conference (November 14th): “Perhaps it depends on the Pressure” (keynote address).
1999. Kent State University, Kent, Ohio (9th April): “Painting’s Placelessness in Contemporary Art”.

- Salt Lake Art Center, Salt Lake City (October 16th): Exploring Identity, Gender and Society, “Frivolity”.
- Tate Gallery, Liverpool, Manchester Metropolitan University conference The New Painters (October 30th) “Painting between Art History and Technology”. Other speakers were David Sweet (also moderator,) Judith Nesbitt, Shirley Kaneda, Fiona Rae, Martin Maloney.
2000. Armand Hammer Museum, University of California at Los Angeles (March 9th): Examining Pictures, a public discussion of the exhibition, moderated by Hunter Drohojawska-Phipps, between Dave Hickey and myself.
- School of Art and Design, Loughborough University, Loughborough, Leicestershire (May 10th): “Formlessness, Not Unformed, and the Heteronomous Subject.”
- State University of New York at Stony Brook, Long Island, International Association for Philosophy and Literature Conference, Plenary Roundtable Crossing Disciplines (May 13th): “Discourse Fever and the Mute Object”. Other participants were Geoffrey Bennington, Drucilla Cornell, Richard Kearney, John McCumber, Hugh Silverman (Moderator), Gayatri Spivak (Respondant).
- School of Visual Arts, New York (Sept. 27th): “My Work”.
- Royal College of Art (Oct 17th): “The Sublime as it is Now”.
- Maryland Institute, College of Art (Nov. 8th): “Mobility in (mostly my) Painting”.
- 2001 University of Washington, Seattle (Feb 16th): “The Work of Art and its World in 2001”.
- College Art Association, Chicago (March 2nd): “Criticism and Implicit and Explicit Purpose” (for panel, What are Critics for?).
- Royal Academy, School of Painting (March 16th): “The Work of Art and its World in 2001”.
- Miami University, Ohio (March 29th): “The Work of Art and its World in 2001”.
- 2002 University of Nevada Las Vegas (Sept.10th): “The Place of Painting in Contemporary Art”; revised for University of Chicago, University of Southern California.

- Armand Hammer Museum, Los Angeles: “Color, Depth and Indeterminacy in Milton Avery’s (Not Particularly American) Later Paintings”.
- 2003 Royal College of Art: “Beauty and the Animal” (lecture series, Beauty and the Beast).
- Art Center College of Design (Nov.17th): “Modernism as Affirmation and Resistance: One of the Things He (Godard) Loves is Art”.
- IAPL: “Place of Aesthetics in Post Modernism”
- 2004 University College, London (Feb.12th): “Art after Deconstruction”, Revised for University of Queensland, Brisbane, Australia (Sept.24).
- University of Southern California (April 3rd): “Beauty Defies Criticism and Critics Don’t Like It”.
- Center For Basques Studies, Reno, Nevada (Learning from the Guggenheim-Bilboa: Five Years Later Conference) (April 22nd): “Frank Gehry is not Andy Warhol”.
- San Francisco Art Institute (Aug.13): “Art Writing”.
- National Gallery, Washington DC (Oct.23): “Speed and Space in Flavin: Minimalism, Pop Art and Mondrian”.
- 2005 Jan Van Eyck Academy, Maastricht (May 22) “Art After Deconstruction”.
- IAPL Conference, Helsinki, Finland (June): “Jo Baer”.
- 2006 Denver Art Museum, Denver, CO(March 15); Herron School of Art and Design, Indianapolis (March 21): “Attractiveness and the Uncontrollable”.
- 2008 Paris, “Contemporary Art’s Gorgon’s Heads”
Royal Academy, London, UK (May 30): “Lucas Cranach and Beauty: Girls, Foliage, Water and Fruit”.
- 2009 IAPL Conference, London, UK: “The Fragment and the Subject”
- 2010 San Francisco Art Institute, San Francisco, CA (February 22)
- Museum of Contemporary Art, Los Angeles, CA (June 27): “Arshile Gorky and American Surrealism

2011 Vermont Studio Center, VA (Feb 7): “My Work”.

2013 Getty Museum, (March 4) “Madness of Color”

2014 Michigan State University (Jan. 20)

2014 Los Angeles County Museum of Art (June 18) “John Altoon”

2015 Royal Academy of Arts, London, (Feb 15) “The Event”

ZHdk Zürcher Hochschule der Künste, Zurich, (Nov. 18) “Teaching What Can’t Be Taught” (Hand to Head Symposium, organized by Colin Guillemet)

Boards and Professional Associations

Journals

Editorial Board, *Art and Text*.

Contributing Editor, *Bomb*.

Editorial Advisory Committee, *Journal of Cyprus Studies*.

Contributing Editor, *New Observations*.

Professional Associations.

College Art Association.

International Association for Philosophy and Literature.

International Association for Word and Image Studies.

Modern Language Association.

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