

K A R E N L . S C H I F F

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Education

M.F.A. in Studio Art, School of the Museum of Fine Arts/Tufts University, Boston/Medford, May 2006.

Thesis advisor: David Cabrera

Ph.D. in Comparative Literature and Literary Theory, Univ. of Pennsylvania, Philadelphia, August 1998.

Dissertation advisor: Wendy Steiner

Dissertation: "The Look of the Book: Visual Dynamics in the Experience of Reading Prose, from *Tristram Shandy* to Contemporary Artists' Books"

Graduate Certificate in Women's Studies, University of Pennsylvania, Philadelphia, PA, May 1995.

A.B. in Comparative Literature and A.M. in English, Brown University, Providence, RI, May 1989.

(*Four-year combined degree program*)

Additional art training at the New York Studio School, Art Students League of New York, RISD, others.

Additional studies in Art History at Yale (1984-85) and the University of Madrid Complutense (1988).

College teaching positions

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|-------------------|---|
| Fall 2015-present | Rhode Island School of Design, Providence, RI
Lecturer, Graduate Studies; Visiting Critic, M.F.A. in Painting program |
| 2013-present | School of Design Studies, Boston Architectural College, Boston, MA
Online thesis director for distance education seniors in Design Studies |
| October 2015 | Southern Methodist University, Dallas, TX -- campus in Taos, NM
Visiting Artist, M.F.A. in Studio Art program |
| 2013 - 14 | Parsons / The New School for Design, New York, NY
Instructor in new "Integrative" Seminar/Studio curriculum |
| 2008 - 09 | Pratt Institute of Art and Design, Brooklyn, NY
Visiting Assistant Professor, English Department <ul style="list-style-type: none">• Senior thesis tutor for B.Arch. programs (studio visits, end-of-semester critiques)• Expository Writing for Art and Design students• Architecture Writing program - thesis workshops, poetry workshops• Advanced seminar on Artists' Books |
| 2003 - 09 | Boston Architectural College, Boston, MA <ul style="list-style-type: none">• Founding Director of senior thesis program, Bachelor of Design Studies• Distance Education Instructor, senior thesis program, Bachelor of Design Studies• Instructor in Drawing for B.Arch., M.Arch., and Interior Design programs• Thesis tutor for B.Arch. and M.Arch. programs• Instructor in Expository Writing for first-year undergraduates from all disciplines |
| Fall 2008 | Stern College for Women (Yeshiva University), New York, NY
Instructor in Expository Writing for first-semester undergraduates |
| Spring 2008 | Vermont College, Union Institute and University, Montpelier, VT
Artist/Teacher, distance education M.F.A. program (tutorials) |
| 2004 - 06 | School of the Museum of Fine Arts / Tufts University, Boston/Medford, MA <ul style="list-style-type: none">• Co-Teacher, "Art As Process" Foundations class (with Charles Goss)• Teaching Assistant, Film Studies seminar (with Abigail Child) |

Spring 2004	Emerson College, Boston, MA Instructor, “Ways of Seeing,” Institute for Liberal Arts & Interdisciplinary Studies
1998 - 2003	Clemson University, Clemson, SC Assistant Professor, Interdisciplinary Humanities and Literature, English Dept.
1993 - 96	University of Pennsylvania, Philadelphia, PA • Instructor and Tutor in English (thematic and interdisciplinary Writing courses) • Teaching Assistant in Women’s Studies
1991 - 92	University of Colorado/Boulder Lecturer/Tutor, University Writing Program

Courses taught (undergraduate and graduate)

Studio Art	M.F.A. tutorials with Painting students (on-site and at a distance) Tutorials in Drawing/Painting (undergraduate & graduate levels, for students in Art, Architecture, and Theology) “Art As Process” Foundations course, co-teaching (in liberal arts college & art school) Drawing class, pre-college program
Thesis advising	M.F.A. thesis tutorials, including studio visits and editing artists’ statements Bachelor of Design Studies senior thesis tutor (as the Founding Director of this program, I also developed and oversaw curriculum), Boston Architectural College B. Arch. thesis tutor M.Arch. thesis tutor M.A. thesis advising in Visual Studies (Clemson) and Art Education (RISD)
Interdisciplinary/ Visual Studies	“Unearthing Foundational Assumptions” M.F.A. graduate seminar “Ways of Seeing” first-year interdisciplinary seminar “Looking at / Reading: Visual Dynamics in Literary Studies” graduate seminar Integrative Seminar (connected to a studio course) for Foundations curriculum “The History and Theory of Contemporary Artists’ Books” seminar, undergrad/grad “Film as Installation” seminar, undergrad/grad (TA for Abigail Child) Writing-intensive seminars about Death; African-American fiction; Biology General Education survey courses in Humanities
Writing classes	Expository Writing for Art/Design and Architecture undergraduates (3 semesters) Thesis-writing workshops, undergraduates in Art History lecture courses Poetry workshops, undergraduates in Architecture studios Expository Writing for liberal arts students (many semesters and institutions) Writing tutorials, diverse levels of undergraduate and graduate students (many years)

Visiting artist positions

- Visiting Artist (lectures, editing thesis abstracts, curriculum design and field trip), SMU-Taos, October 2015.
- Visiting Artist (lecture, studio visits), School of the Museum of Fine Arts, Post-Baccalaureate program, February 2008.
- Artist-In-Residence, Luce Center, Wesley Theological Seminary, Washington, DC, Spring 2008.
- Visiting Artist (on-campus studio; campus community lectures, panel discussion and workshop), Andover-Newton Theological School, Newton Centre, MA, 2006-07.
- Visiting Artist (slide lecture and student consultations), Simmons College, Non-Representational Painting class, December 2004.

University service work

- Statement to the College Art Association on the Ph.D. in Studio Art, 2014.
- Participated in Shared Capacities Initiative planning discussions about core curricular goals, Parsons the New School for Design, 2013.

Wrote handbook for Thesis students in Design Studies (with the support of a competitive grant from the Education Department), Boston Architectural College, 2006.
 Curriculum Committee, Clemson University English Department, 1999-2002.
 Curriculum planning for departmental requirements and General Education, Clemson University, 2000-2002.
 Digital Humanities Conference planning committee, Clemson University, 2001.
 Organized visiting speakers and performers (on Visiting Speakers Committee) for Clemson University, 1999-2002.
 Provost's Planning and Budget Committee, University of Pennsylvania, 1994-96.

Individual, two-person, and three-person exhibitions

- 2016 [“Text / Space,”](#) Fred Giampietro Gallery, project room, New Haven, CT.
 Featured artist in the flat files, Odetta Gallery, Bushwick (Brooklyn), NYC (Summer).
- 2015 [“Symbolic Fields,”](#) BravinLee Programs, project room, NYC.
- 2014 [“Counter to Type,”](#) artist's project, *Art Journal*, incl. drawings, video, and essay
[“Connecting the Dots / Hijacking Typography,”](#) Spring 2014 issue, pages 1-3, 5-11,
 and 76-85, and online.
- 2011 [“Days of Hope and Bandages,”](#) Flanagan Campus Gallery, Community College of
 Rhode Island, Lincoln, RI.
- 2010 [“Belles Heures”](#) (Dozier Bell, Karen Schiff, Hadi Tabatabai), Danese Gallery, NYC.
- 2007 [“Arlan Huang and Karen Schiff: Recent Work,”](#) Jason Rulnick Gallery, NYC.
- 2006 [“Residual Markings: Tracing a Map / Mapping a Trace,”](#) with Armando
 Miguez. Waypoint Gallery, Marfa, Texas (during Open House weekend).
[“FROM HERE,”](#) MFA Thesis Exhibition, Tufts University Art Gallery.
[“water marks”](#) film (wall projection), Kingston Gallery project room, Boston.
- 2005 [“Traces: The Agnes Martin Obituary Project,”](#) 511 Gallery project room, NYC.
[“Opening Lines,”](#) bf ANNEX, South End artists' district, Boston.

Portfolio publications

- 2015 [“5 Asemic Works from Karen Schiff,”](#) online portfolio, *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 *Nød Magazine*, an art and literary journal from the University of
 Calgary (issue #17, April/May 2014, with the special theme “Symbol”).
[“Unsaid,”](#) portfolio of drawings in “Quiet, Please: On Silences and Acts of Silencing,” a
 special issue (#29) of the e-journal, *History and Theory: the Protocols*, Bezalel Art
 Academy, Jerusalem, Israel.

Selected group exhibitions

- 2016 [“Scribing the Void,”](#) ODETTA, Brooklyn, NY.
[“NOMENCoLoRATURE,”](#) Centotto, Brooklyn, NY.
[“Recurrence,”](#) Mandeville Gallery, Union College, Schenectady, NY.

- 2015
 “[Peregrinations, Constellations](#),” Schema Projects, Bushwick, Brooklyn (Curator: Jeanne Heifetz)
 “[bound / unbound](#),” dm contemporary, New York, NY
 “[Type of Abstraction](#),” curated by Patricia Zarate, Key Projects, Queens, NY
 “[Asemic: Art, Graphics and Photography](#),” curated by Michael Jacobson, The Spiral, Malta
- Birgu,
 “[of / on / about / paper](#),” dm contemporary, New York, NY
 “[GOING BIG](#),” Central Booking, New York, NY
- 2014
 “[Art = Text = Art: Private Languages / Public Systems](#),” SUNY/Buffalo, Buffalo, NY. Invited speaker for the associated symposium, “The Sexuality of Words.”
 “[Summer Show](#),” Hverfisgallerí, Reykjavik, Iceland.
 “[L/inked: a collaboration between artists, insects, and oak trees](#),” Miranda Arts Project Space, Port Chester, NY.
- 2013
 “[Art = Text = Art](#),” Hafnarbog Museum, Hafnorfjörður, Iceland.
 “[Winter Reading: Lines of Poetry](#),” Diane Birdsall Gallery, Old Lyme, CT. Curator.
 “[Summer Group Show](#),” dm contemporary, New York, NY.
- 2012
 “[11th National Drawing Invitational: New York, Singular Drawings](#),” Arkansas Art Center, Little Rock, AR (Curator: Charlotta Kotik, Curator Emerita of Contemporary Art, Brooklyn Museum).
 “[Art = Text = Art](#),” Zimmerli Art Museum, Rutgers University, New Brunswick, NJ.
 “[Notations: Contemporary Drawing as Idea and Process](#),” Mildred Lane Kemper Art Museum, Washington University, St. Louis, MO (Curator: Meredith Malone).
[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 Museum of Art, Katonah, NY.
 “[Art = Text = Art](#),” University of Richmond Art Museums, Richmond, VA.
 “[Works on Paper II](#),” Danese Gallery, New York, NY.
- 2010
 “Paperworks,” b.j.spoke gallery, Huntington, NY.
 “[Works on Paper](#),” Danese Gallery, New York, NY.
 “[Papel\(es\)](#),” Galería Astarté, Madrid, Spain.
 Armory Show art fair, New York, NY (also 2011, 2012).
- 2009
 “[New York: New Drawings, 1946-2007](#),” Museo de Arte Contemporáneo Esteban Vicente, Segovia, Spain.
 “Crossing Borders,” Björn Ressle Gallery, New York, NY.
 “[Strange Loops](#),” Mills Gallery, Boston Center for the Arts, Boston, MA.
 “[Drawings that Work](#)” (21st Annual Drawing Show), Mills Gallery, Boston Center for the Arts, Boston, MA (Juror: Andrew Stein Rafferty, RISD).
 “Art of the Northeast,” Silvermine Guild Art Center, CT (Juror: Douglas Dreishpoon, Chief Curator, Albright-Knox Art Gallery, Buffalo). Juror’s Prize.
 “small works,” 80 Washington Square East Galleries, New York University, New York, NY (Juror: Daniel Ferris, Director, Stephen Haller Gallery)

- “Orchard Street Shul Cultural Heritage Artists Project,” John Slade Ely House, New Haven, CT.
- [AIDS Benefit Invitational Exhibition](#), Barbara Krakow Gallery, Boston.
- 2008 “[Winter Salon: Works on Paper](#),” Björn Ressel Gallery, New York, NY.
- “[Disarmory](#),” New York, NY (obituary piece in newspaper at Armory Show).
- 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, Long Island, NY.
- “New Directions ’07” national juried exhibition, Barrett Art Center, Poughkeepsie, NY (Juror: José Luis Blondet, Dia Art Foundation).
- “small works,” Washington Square East Gallery, New York (Juror: Jim Kempner, Jim Kempner Fine Arts).
- “Dyscalculia” print portfolio, Southern Graphics Print Council.
- 2006 “Boston Young Contemporaries,” 808 Gallery, Boston University (Jurors: Kiki Smith, Gideon Bok, Laura Donaldson)
- “Drawing Now,” 511 Gallery project room, Chelsea, NYC.
- “Calm,” Lillian Immig Gallery, Emmanuel College, Boston.
- 2005 [AIDS Benefit Invitational Exhibition](#), Barbara Krakow Gallery, Boston.
- “The Dictionary Project,” Brickbottom Gallery, Somerville, Massachusetts.

Performances and public art projects

- 2016 “God Talk” performance at “Words and []: A Durational Conference of Art and Thought,” School of Making Thinking, Montreal, QC.
- Untitled (Stone Painting)* installation/performance with Elisabeth Frieberg (Stockholm), placing 1,512 pebbles on the paving stones of Coenties Slip, NYC.
- “Listen” song publicized by Take Back The Night, Reveal Heal, and other non-profits.
- 2015 Performance at an Open Mic in the East Village, New York, NY.
- 2013 Response to Conference of Theoretical Theater, Glasshouse Projects, Brooklyn, NY.
- Song + “God Talk” performance at “Visual Artists Read” night, The Dalloway, NYC.
- 2012 100 minutes of meditation as part of “Open Cage” centenary tribute to John Cage, Eyebeam, NYC.
- 2011 Singer-songwriter performance at “Buzz 91” pop-up exhibition, Brooklyn, NY.
- 2009 Writer/performer, “Lamentations” video by Shalom Gorewitz, as part of the Cultural Heritage Artists Project to benefit the Orchard Street Shul in New Haven, CT (see <https://www.youtube.com/watch?v=z3h_RRGv_vU>)
- 2008 “God’s Eyes Over the Chapel,” campus workshop and public art project, Andover-Newton Theological Seminary, Newton Centre, MA
- 1991-2007 Singer-songwriter performances, alone and with others, various cities and venues.

Art honors and awards

- Finalist, Arts Writers Grant Program, Creative Capital / Andy Warhol Foundation, for a project about Agnes Martin, 2014 contest.
- Juror’s Prize, 40th Annual “Art of New England” Juried Regional Exhibition, Silvermine Guild Art 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, MA, January 2008.

Bartlett Travel Grant, School of the Museum of Fine Arts, Summer 2006 (to New Mexico).
 Drawing Award, School of the Museum of Fine Arts, 2005.
 Finalist, Fulbright Fellowship to Israel, academic year 2003-04.
 Roswell Award for “Most Cosmic in Show,” “To Your Credit” regional exhibition, Eastern New Mexico University at Roswell, Spring 2002.
 Finalist, Fulbright Fellowship to England, academic year 2001-02.
 External Fellow, “Books and the Imaginary” NEH Research Institute, Dartmouth College, January-March 1997. The only graduate student in this group of faculty researchers.

Artist’s residencies

Yaddo, Saratoga Springs, NY, Winter 2014 (including fellowship support); Winter 2012.
 Helene F. Wurlitzer Foundation, Taos, NM, Spring 2014; Spring 2012.
 Anderson Ranch Arts Center, Snowmass Village, CO, Fall 2011.
 Luce Center, Wesley Theological Seminary, Washington, DC, Spring 2008.
 Edward F. Albee Foundation, Montauk, Long Island, September 2007.
 Harwood Museum of Art, Taos, New Mexico, Winter-Spring 2007.
 Jentel Arts Foundation, Sheridan, Wyoming, July 2006.
 Vermont Studio Center (Artist’s Fellowship), Johnson, VT, June 2004.

Press

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,” art blog post, May 17, 2015.
 Susan Happersett, “[Karen Schiff at BravinLee Programs](#),” fibonaccisusan.com blog, March 15, 2015.
 Andrew Knutson, “[A Definition in Gowanus](#),” blog post on <artinlimbo.com>, October 22, 2013.
 Raymond E. Mingst, “[Gowanus Open Studios 2013](#),” blog post on <curiousmatter.org>, October 21, 2013.
 “[Artists on the same page in Old Lyme exhibit](#),” Amy Barry, review of “Winter Reading: Lines of Poetry,” *The Day* (Old Lyme, CT: 2/2/13).
[Conversation \(about Laid Line Drawings\) with Wynn Kramarsky and Rachel Nackman](#), incl. audio clip, as part of “Notations: Contemporary Drawing as Idea and Process” exhibition website (March 2012).
 John Priestley, “[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).
 David Fischer, “[New Works by Francis Ashworth, Karen Schiff, and Camomile Hixon](#),” *HIGHSNOB, CURATED, SELECTISM*, August 7, 2011.
 “Drawing the invisible, speaking the ineffable,” Anna Kim on Karen Schiff, <artequalstext.com/karen-schiff/>
 “De la cosa a la trama,” Javier Rubio Nombrot, *ABC* (Madrid, week of March 20-26, 2010): arts supplement.
 “[Drawings by Karen Schiff](#),” blog post on “Carnegie Mellon Print/Draw,” 10 September 2009.
 Interview with Wynn Kramarsky: “Der Prozess hat mich interessiert: der Sammler Werner H. Kramarsky im gespräch mit Reinhard Ermen,” *Kunstforum International* Bd. 196 (April – Mai 2009): 176-81.
 “Nueva York: El Papel de las Últimas Vanguardias” exhibition articles in Spanish newspapers, January 2009.
 “Artist Karen Schiff Hosts Open Studio,” *The Taos News* (*Tempo* magazine section), 19 April 2007: S20-22. (See <taosnews.com/weekly> to link to the archives.)
 “Obits Turned to Art,” *The Taos News* (*Tempo* magazine section), 22 March 2007: S20-22.
Desenhos [drawings]: A–Z, Colecao Madeira Corporate Services collection catalogue, December 2006: 231.
 “Divine Inspiration,” Lisa Kozan, *artMatters* (SMFA alumni magazine), Fall 2006: 10-11.
 “Emerging Talent: Boston Young Contemporaries,” James Foritano, *artscope*, July-August 2006: 27.
 “Mary Lang: *groundless* and Karen Schiff: *water marks*,” Susan Mulski, *Art New England* (April/May 2006): 36.
 “Three Shows Shake Up Summer Art Doldrums,” Cate McQuaid, *Boston Globe* (Aug. 20, 2004): C14.

Curating and event production

- Creator and Moderator, "[Agnes Martin: a roundtable discussion of new scholarship](#)," Parsons The New School for Design, NYC, February 2015. Organized and advertised this event, which was free and open to the public during the annual conference of the College Art Association (which will be in New York).
- Creator and organizer, "[How Art & Design Activism Changed AIDS for You, and How It Still Can](#)," [panel discussion](#) and [Tom Sokolowski](#) keynote ("The Red Ribbon that Changed the World: 25 Years of AIDS activism and Day With(out) Art"), as part of campus-wide "[Reckoning With AIDS](#)" programming for World AIDS Day and the 25th anniversary of Day With(out) Art, Parsons / The New School for Design, December 2014.
- Curator, "Winter Reading: Lines of Poetry," Diane Birdsall Gallery, Old Lyme, CT, January-February 2013. Six artists (not counting me) from around the country. Also organized an artist's dialogue event, "Inscriptions," and coordinated all printing and publicity for the exhibition.
- Organizer and Producer, "Watermark," April 2000. Two-week outdoor site-specific dance residency with Philadelphia's Leah Stein Dance Company, at Clemson University, Clemson, SC.
- Organizer and Producer, site-specific performance piece, Leah Stein, Brooks Center Courtyard, Clemson University, April 7-10, 1999, in conjunction with a conference on "Creativity and Values."
- Curator, "ARCHItextURE: Experiencing Books as Buildings." Philadelphia Art Alliance, 18th and Rittenhouse Square, July 12 August 24, 1997. Also organized a panel discussion called "The Writing on the Wall: Words in Art and Architecture" with artists from two local shows. Reviewed in *Philadelphia Weekly* and the local *City Paper*.
- Curatorial Assistant, "Doing Time: Creative Responses to Incarceration by Philadelphia-Area Inmates." Levy Gallery, Moore College of Art and Design. Philadelphia, September 1995 (Winnet Internship in Community Service). Richard Torchia and Todd Gilens, Curators.

Writings about art

- "Consideration (as an Alternative to Critique)," essay in *Reframing the Critical* anthology, edited by Pamela Frazer and Roger Rothman, Bloomsbury Press. in process.
- Review of Maryam Jafri's "Economy Corner" exhibition at P!, Lower East Side, *Art in America*, forthcoming in Summer 2016 issue.
- "[Peace Beyond Words: 'Tower of Babel' at Schema Projects](#)," review of group exhibition in Bushwick, *Hyperallergic Weekend*, 5/14/16.
- "[Square Dance of Joy](#)" (on Agnes Martin), *Tate Etc. issue 34* (Tate Modern members' magazine, London), 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, *Wallscrewler.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, *Wallscrewler.com*, 5/15/15.
- Introductory text for *Wallscrewler* blog (of pithy writings by artists on art), *Wallscrewler.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.
 Monday: "[An essay on my title](#)" (on visual-verbal themes in "Visual / Poetry")
 Tuesday: "[A visit with James Siena, writer-type](#)" (on Siena's new typewriter drawings)
 Wednesday: "[Words that must somehow be un-said](#)" (on Edward Hirsch, Cy Twombly, & Sol LeWitt)
 Thursday: "[Poets in the project rooms](#)" (on exhibitions by poets in New York galleries)
 Friday: "[Poetry, painting, and chicken scratch](#)" (on calligraphic arts of the East and West)
- "[Tauba Auerbach: Dimensional Slippages](#)," *Art in Print*, May/June 2014.

- [“Slow Reveal”](#) (featured book review about *Agnes Martin: Paintings, Writings, Remembrances* by Arne Glimcher, Phaidon, 2012), *Art in America*, June/July 2013.
- [“Beyond Thinking”](#) (part of a forum in response to critic Nancy Princenthal’s prompt, “Have Words Won?”), *The Brooklyn Rail*, March 2013.
- [“Agnes Martin, Under New Auspices”](#) (review of *Agnes Martin* critical anthology, ed. by Lynne Cooke et al., Yale/Dia, 2012), *Art Journal*, Fall 2012.
- [“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 (September 2, 2011), October 2011.
- Hyperlinked catalogue entries for Sol LeWitt, Stefana McClure, and Edwin Rudl, [Drawn/Taped/Burned: Abstraction on Paper](#), January 2011.
- [“Sarah Sze: Notepad,”](#) caareviews.org (College Art Association), October 27, 2010.
- [“Elsewhere and Otherwise: The Conceptual Strategy of the Cultural Heritage Artists Project,”](#) catalogue essay, John Slade Ely House, New Haven, CT, December 2009 – January 2010.
- [“Letter from Segovia,”](#) *The Brooklyn Rail*, May 2009, page 44
(see < <http://www.brooklynrail.org/2009/05/artseen/letter-from-segovia>>).
- 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* (Autonomea and Critical Art Ensemble, 2006) 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.

Selected speaking engagements

- “Artworks, Writing, and (Marriage) Proposals,” Alva Noë’s workshop on “Art, Philosophy, Writing, and Speech,” Society for Artistic Research annual conference, The Hague, Netherlands, April 2016.
- Invited participant, Homage to Dore Ashton, Cooper Union, New York, NY, December 2015.
- 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, May 2015.
- Artist’s talk, “Peregrinations, Constellations,” Schema Projects, Brooklyn, NY, March 2015.
- “Agnes Martin: a roundtable discussion of new scholarship,” Parsons The New School for Design, NYC, February 2015 (moderator, including introductory remarks).
- “Articulate Anti-Articulation,” invited presentation on illegible handwriting in art, SUNY/Buffalo, “The Sexuality of Words” symposium, November 2014, convened by Jonathan David Katz for his curated “Art=Text=Art: Private Lives / Public Systems” exhibition, SUNY/Buffalo, November 2014.
- “The Sign and the Meaning,” 3-artist slide lecture organized by Charlotta Kotik, BMCC, New York, 2013.
- “The Sky Is Never Empty: Spatial Activation in Gothic Illuminations and in Today’s Imagination,” Society for Textual Studies annual conference, Loyola University of Chicago, 2013.
- “Consideration as an Alternative to Critique,” panel on “Critiquing Criticality,” CAA annual conference, New York, February 2013.

- “Inscription: an artists’ dialogue about art, writing, and the poetic impulse,” panel organizer, moderator, and participant, 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,” symposium for the University of Chicago Special Collections Library symposium, “On the Edge: Medieval Margins and the Margins of Academic Life,” 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).
- “‘What for?’ Di(e)ter Rot(h)’s Challenges to Book Arts Criticism in *246 Little Clouds*,” Contemporary Artists’ Book Conference, MoMA/P.S.1, Queens, NY, November 2010.
- Pecha Kucha session, Contemporary Artists’ Book Conference, MoMA/P.S.1, Queens, NY, November 2010.
- “Art and the Echoes of Spirituality,” artist’s panel, John Slade Ely House, New Haven, CT, January 2010.
- Artist-in-Residence slide lecture, Wesley Theological Seminary, Washington, DC, March 2008.
- Slide lecture, Harwood Museum of Art, Taos, NM, (opening event for the Harwood Museum’s annual Agnes Martin birthday weekend), March 2007.
- “water marks” screening, 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.
- Guest lecturer, School of the Museum of Fine Arts, Post-Baccalaureate program, April 2005.
- Panelist, discussion with film director Todd Solondz, Museum of Fine Arts, Boston, March 2005.

Collections

Institutional:

Colby College Museum of Art, Waterville, ME
 List Art Center, Brown University, Providence, RI
 MCS Collection of Contemporary Drawing, Portugal
 Boston Public Library
 The Drawing Center Viewing Program, New York

Personal:

Werner H. and Sarah-Ann Kramarsky, New York
 Lucy Lippard, art critic, New Mexico
 Frank Purcell, Tamarind Institute Board of Directors, California/New Mexico
 Ted Kooser, 2006 U.S. Poet Laureate, Lincoln, Nebraska
 Marguerite Hoffman, Dallas
 Frank Williams and Keris Salmon, New York and Wellesley
 Private collections across the U.S. and in Europe