

CURRICULUM VITAE

Professor Alex Potts

Date of Birth 1 October 1943

Education

- 1965 BA(Hons) in mathematics, physics and chemistry, University of Toronto, Canada: first class
- 1966 Diploma in Advanced Mathematics, University of Oxford
- 1966-9 Research in theoretical chemistry at University of Oxford
- 1970 Diploma in the History of Art, University of Oxford (special subject 'Baudelaire and the Artists of his Time'): distinction
- 1970-3 Registered as a full-time research student in art history at the Warburg Institute, University of London
- 1978 PhD, University of London (thesis title: *Winckelmann's Interpretation of the History of Ancient Art in its Eighteenth Century Context*)

Teaching Appointments

- 1971-3 Part-time Lecturer in the Department of Fine Art, Portsmouth Polytechnic
- 1973-81 Lecturer in the history of art at the University of East Anglia, Norwich
- 1981-9 Senior Lecturer in the history of art at Camberwell College of Arts; from 1984, Principal Lecturer; Acting Head of Department (Art History and Conservation) in 1987 and 1989
- 1984 Guest Professor for one term at the University of Osnabrück, Germany
- 1989-95 Senior Lecturer in the history of art and Head of Art History, Department of Historical and Cultural Studies, Goldsmiths College, University of London
- 1992 Visiting Professor for one month at University of California, Berkeley
- 1993 Visiting Professor for the Spring semester at University of California, Berkeley
- 1994 Visiting Professor for the Summer semester at University of California, Irvine
- 1996-2002 Professor of History of Art, University of Reading; Head of the Department of History of Art 2000-02
- 2002- Max Loehr Collegiate Professor, Department of the History of Art, University of Michigan, Ann Arbor; Chair, Department of the History of Art 2002-7

Fellowships and Awards

1965-8	Rhodes Scholarship
1970-3	Canada Council Postgraduate Fellowship
1979	German Academic Exchange Visiting Fellowship
1988	Visiting Fellowship, Yale Center for British Art, New Haven, Connecticut
1995	Visiting Fellowship, Forschungsschwerpunkt Europäische Aufklärung der Förderungsgesellschaft Wissenschaftliche Neuvorhaben, Potsdam
1999	Visiting Scholar, Center for Advanced Studies in the Visual Arts, National Gallery of Art, Washington
2000	Research grants awarded by The British Academy (£5,000) and The Henry Moore Foundation (£3,500) to cover part of the illustration costs for my book <i>The Sculptural Imagination. Figurative, Modernist, Minimalist</i> (Yale University Press)
2005	Visiting Scholar, Getty Research Institute, Los Angeles
2007	Ailsa Mellon Bruce Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington
2008	Slade Lecturer of Fine Art at the University of Oxford, Hilary Term 2008
2009	Kirk Varnedoe Visiting Professor, Institute of Fine Arts, New York University, Fall Term 2009
2014-5	Member, School of Historical Studies, Institute for Advanced Study, Princeton
2015	Appointed Corresponding Fellow, British Academy
2017	CAA, Distinguished Teacher of Art History Award
2018	Visiting Fellow, Yale Center for British Art (February)

External Examining and Related Academic Activities

Undergraduate

1977-81	Department of Fine Art, Portsmouth Polytechnic
1981	Department of Art History and Theory, University of Essex
1982-6	Department of Graphics, Middlesex Polytechnic
1984-7	Departments of the History of Art, University College, Birkbeck College and Westfield College, University of London
1985-90	Department of the History of Art, Open University (Modern Art and Modernism)
1989-92	Courtauld Institute of Art (Baroque to Romantic)
1995-8	School of World Art Studies and Museology, University of East Anglia
1998-2001	Department of Fine Art, University of Edinburgh
2000-2003	External Assessor for the AA318 course (Art of the Twentieth Century), The Open University

Postgraduate

1989-92	MA in the History of Art, Birkbeck College, University of London
---------	--

1990-3 MA in Art History and Theory, University of Essex
 1991-4 MA in the Social History of Art, University of Leeds
 1992-3 MA in the History of Art, University College, London
 1992-5 MA in the History of Art, University of Sussex
 MA dissertations: Courtauld Institute of Art, University of Kent at Canterbury
 PhD dissertations: University College London, Birkbeck College London, Courtauld
 Institute of Art, University of Essex, Manchester University, Sussex
 University, University of Leeds, Middlesex University, Northwestern
 University and Columbia University

Membership of Professional Bodies and Editorial Activities

1980-8 Editorial Board, *Art History*
 1980-3 Reviews editor, *Art History*
 1981-5 CNAA History of Art and Design Board
 1984- Editor, *History Workshop Journal* (with special responsibility for issue
 21, Spring 1986; issue 23, Spring 1987; issue 32, Autumn 1991 and issue
 52, Autumn 2001)
 1989- Advisory Editorial Board, Oxford Art Journal
 2002-7 Publications Committee, The Getty Research Institute for the History of
 Art and the Humanities
 2006-8 College Art Association Publication Grant Jury
 2006-7 Board of Electors for the Professorship of History of Art, University of
 Oxford
 2008 Getty Foundation Postdoctoral Fellowship Grant Advisory Committee
 2009-11 Pacific Standard Time Advisory Committee, Getty Research Institute
 2012 Member, European Research Council Advanced grants evaluation
 panel (SH5 cultures and cultural production)
 2011-14 AW Mellon Postdoctoral Fellowship Selection Committee, Center for
 Advanced Study in the Visual Arts
 2014-2017 Juror, Nasher Prize, Nasher Sculpture Center
 2016 Art History Review Committee, New York University

Publications

Books

Flesh and the Ideal. Winckelmann and the Origins of Art History, New Haven and
 London: Yale University Press, 1994; reissued in paperback, 2000, 294 pp.
The Sculptural Imagination. Figurative, Modernist, Minimalist, New Haven and London:
 Yale University Press, 2000, 417 pp.
*Experiments in Modern Realism: World Making, Politics and the Everyday in Postwar
 European and American Art*, New Haven and London: Yale University Press,
 2013, 457 pp.

Co-authored/co-edited books

- An Edition of the Ledger of Sir Francis Chantrey, R.A., at the Royal Academy, 1809-1841*, London: The Walpole Society, 1994, 343 pp. Signed catalogue entries discussing and documenting Chantrey's known portrait busts (c. 30,000 words); other aspects of Chantrey's oeuvre covered by A. Yarrington, I. Lieberman and M. Baker.
- Perception and the Senses/Sinneswahrnehmung*, with Therese Fischer-Seidel and Susanne Peters, Tübingen and Basel: Narr Francke, 2004, 261 pp.
- Johann Joachim Winckelmann, *History of the Art of Antiquity*, Los Angeles: Getty Publications, 2005, 448 pp. Author of the introduction (pp. 1-53), and project scholar for the translation by Harry Francis Mallgrave.
- Modern Sculpture Reader*, with Jon Wood and David Hulks, Leeds: The Henry Moore Institute, 2007; reissued by the J. Paul Getty Museum, 2012, 511 pp. Co-editor, author of the 'Introduction: The Idea of Modern Sculpture' (pp. xiii-xxx) and of four introductions to the selected texts.
- Realism in Modern British and American Art*, with Andrew Hemingway, special issue of *Kunst und Politik: Jahrbuch der Guernica-Gesellschaft*, Vol. 19, 2017, 180 pp.

Exhibition catalogue

- Sir Francis Chantrey 1781-1841*, London: National Portrait Gallery, 1981. The exhibition was held at the National Portrait Gallery, London and the Mappin Art Gallery, Sheffield

Articles

- 'Ethanol Hydrate', co-authored with D. W. Davidson, *Journal of Physical Chemistry*, Vol. 69, 1965, pp. 996-1000
- 'Political Attitudes and the Rise of Historicism in Art Theory', *Art History*, 1978, pp. 191-213.
- 'Style and Politics under Louis XIV', *Newsletter for the Society of Seventeenth Century Studies*, 1979, pp. 36-44.
- 'Greek Sculpture and Roman Copies I: Anton Raphael Mengs and the Eighteenth Century', *Journal of the Warburg and Courtauld Institutes*, 1980, pp. 150-73.
- 'Die Skulpturenaufstellung in der Glyptothek', in G. Leinz and K. Vierneisel (eds.), *Glyptothek München 1830-1980*, Munich, 1980, pp. 258-83.
- 'British Romantic Art through German Eyes', in W. Sauerländer (ed.), *"Sind Briten Hier?" Relations between British and Continental Art 1680 -1880*, Munich, 1981, pp. 181-206.
- 'The Public and the Private Image in Chantrey's Portrait Busts', in C. Binfield (ed.), *Sir Francis Chantrey: Sculptor to an Age*, Sheffield, 1981, pp. 51-82.
- 'Chantrey as the National Sculptor of Nineteenth-Century England', *Oxford Art Journal*, November 1981, pp. 17-27.
- 'Architecture and the New Right', *History Workshop Journal*, Autumn 1981, pp. 159-62.
- 'Winckelmann's Construction of History', *Art History*, Vol. 5, 1982, pp. 388-407.

- 'Dance, Politics and Sculpture', *Art History*, 1987, pp. 91-109.
- 'Picturing the Modern Metropolis. Images of London in the Nineteenth Century', *History Workshop Journal*, Autumn 1988, pp. 28-56.
- '"Constable Country" between the Wars', in R. Samuel (ed.), *Patriotism : The Making and Unmaking of British National Identity*, Vol. III, *National Fictions*, London, 1989, pp. 160-186.
- 'Natural Order and the Call of the Wild', *Oxford Art Journal*, Vol. 13, No. 1, 1990, pp. 12-33.
- 'The verbal and visual in Winckelmann's analysis of style', *Word and Image*, July-September 1990, pp. 226-240.
- 'Beautiful Bodies and Dying Heroes: Images of Ideal Manhood in the French Revolution', *History Workshop Journal*, Autumn 1990, pp. 1-21.
- 'Vie et mort de l'art antique : historicité et beau idéal chez Winckelmann', in E. Pommier (ed.), *Winckelmann : la naissance de l'histoire de l'art à l'époque des lumières*, Paris, 1991, pp. 9-38. This volume was also published in German by the Winckelmann Gesellschaft.
- 'Schinkel's Architectural Theory', in M. Snodin (ed.), *Karl Friedrich Schinkel: A Universal Man*, London: Victoria and Albert Museum, 1991, pp. 47-55.
- 'Male Phantasy and Modern Sculpture', *Oxford Art Journal*, Vol. 15, No. 2, 1992, pp. 38-47.
- 'Walter Pater's Winckelmann', *Zeitschrift des Deutschen Vereins für Kunstgeschichte*, Vol. 46, 1992, pp. 67-73.
- 'De Winckelmann à David : la figuration visuelle des idéaux politiques', in R. Michel (ed.) *David contre David*, Paris, 1993, Vol. 2, pp. 647-70.
- 'Dolls and Things: The reification and disintegration of sculpture in Rodin and Rilke', in J. B. Onians (ed.), *Sight and Insight. Essays on art and culture in honour of E.H. Gombrich at 85*, London, 1994, pp. 354-78.
- 'Carving and the Engendering of Sculpture: Adrian Stokes on Barbara Hepworth' in D. Thistlewood (ed.), *Barbara Hepworth Reconsidered*, Liverpool, 1996, pp. 43-52.
- 'Sign' in R. Nelson and R. Shiff (eds.), *Critical Terms for Art History*, Chicago, 1996, pp. 17-30; reissued in paperback 2002.
- 'Paradoxes of the Sculptural', in I. Cole (ed.), *Carl Andre and the Sculptural Imagination*, Oxford, 1996, pp. 54-65.
- 'Sans tête, ni bras, ni jambes: la description du Torse du Belvédère de Winckelmann', in J.-M. Poinot (ed.), *La Description*, Archives de la Critique d'Art, Châteaugiron, 1997, pp. 19-33.
- 'The Impossible Ideal. Romantic conceptions of the Parthenon sculpture in early nineteenth-century Britain and Germany' in A. Hemingway and W. Vaughan (eds.), *Art in Bourgeois Society, 1790-1850*, Cambridge, 1998, pp. 101-122.
- 'The Minimalist Object and the Photographic Image' in G.A. Johnson (ed.), *Sculpture and Photography. Envisioning the Third Dimension*, Cambridge, 1998, pp. 181-198.
- 'Michael Baxandall and the Shadows in Plato's Cave', *Art History*, Vol. 21, No. 44, December 1998, pp. 531-45; also in A. Rifkin (ed.), *About Michael Baxandall*, Oxford, 1999, pp. 69-83.
- 'Walter Pater's unsettling of the Apollonian ideal' in M. Biddiss and M Wyke (eds.), *The Uses and Abuses of Antiquity*, Bern, 1999, pp. 107-126.

- 'Louise Bourgeois - Sculptural Confrontations', *Oxford Art Journal*, Vol. 22, No. 2, 1999, pp. 37-53.
- 'Pungent Prophecies of Art: Symonds, Pater and Michelangelo' in J. Pemble (ed.), *John Addington Symonds. Culture and the Demon Desire*, Basingstoke: Macmillan Press and New York: St. Martin's Press, 2000, pp. 102-121.
- 'Visual Obsessions: Cross-Currents in German and British Studies of Eighteenth-Century Art' in S. Peters, M. Biddiss and I. F. Roe (eds.), *The Humanities in the New Millennium*, Tübingen and Basel: Narr Francke, 2000, pp. 237-55.
- 'The Classical Ideal on Display', *Ricerca di Storia dell'Arte*, Vol. 72, 2000, pp. 29-36.
- 'Sculpture and Installation', *Oxford Art Journal*, Vol. 24, No. 2, 2001, pp. 5-24.
- 'Art Works, Utterances and Things', in D. Arnold and M. Iversen (eds.), *Art and Thought*, Oxford: Blackwell Publishing, 2003, pp. 91-110.
- 'Space, Time and Situation', in Jason Gaiger and Paul Wood, *Art of the Twentieth Century: a Reader*, New Haven and London: Yale University Press, 2003, pp. 174-88 (reprinted from *The Sculptural Imagination. Figurative, Modernist, Minimalist*).
- 'Modern Perceptions of Sculpture: the Contingencies of Viewing, the Fixity of Form', in Therese Fischer-Seidel, Susanne Peterotts (eds.), *Perception and the Senses/Sinnerwahrnehmung*, Tübingen and Basel: Narr Francke, 2004, pp. 143-161.
- 'Tactility: the interrogation of medium in art of the 1960s', *Art History*, Vol. 27, No. 2, 2004, pp. 283-304.
- 'Autonomy in Post-war Art, Quasi-heroic and Casual', *Oxford Art Journal*, Vol. 27, No.1, 2004, pp. 43-59.
- 'Eros in Piccadilly: monument and anti-monument', in David J. Getsy (ed.), *Sculpture and the Pursuit of a Modern Ideal in Britain c. 1880-1930*, Aldershot and Burlington, VT: Ashgate, 2004, pp. 105-139.
- 'Disparities between Part and Whole in the Description of Works of Art', in John Bender and Michael Marrinan (eds.), *Regimes of Description. In the Archive of the Eighteenth Century*, Pala Alto, CA: Stanford University Press, 2005, pp. 130-50.
- 'Sculpture and the Everyday Life of Things', in *Rachel Whiteread Sculpture*, London: Gagosian Gallery, 2005, pp. 11-20.
- 'Personages Imperfect and Persistent', in *David Smith Personages*, New York: Gagosian Gallery, 2006, pp. 7-19.
- 'Dan Flavin: "in ... cool white" and "infected with a blank magic"', in Jeffrey Weiss (ed.), *Dan Flavin: New Light*, New Haven and London: Yale University Press, 2006, pp. 1-24.
- 'Robert Rauschenberg and David Smith: Compelling Contiguities', *The Art Bulletin*, Vol. LXXXIX, No. 1, March 2007, pp. 148-159.
- 'Basedow, Chodowiecki und die visuelle Ordnung von Aufklärungsidealen', in Ursula Goldenbaum and Alexander Kosenina (eds.), *Berliner Aufklärung Kulturwissenschaftliche Studien*, Vol. 3, Hamburg: Wehrhahn Verlag, 2007, pp. 87-117.
- 'Hybrid Sculpture', in Francis Morris, ed., *Louise Bourgeois*, London: Tate Publishing, 2007, pp. 256-265.

- 'Subjectivity, Civic Ideals, and Figures of Ideal Manliness: Representations of Masculinity in Late Victorian British Sculpture', in Stefan Dudink, Karen Hagemann and Anna Clark (eds.), *Representing Masculinity: Male Citizenship in Modern Western Political Culture*, New York: Palgrave Macmillan, 2007.
- 'Stokes and the architectural basis of the sculptural', in Stephen Bann (ed.), *The Coral Mind: Adrian Stokes's Engagement with Art History, Criticism, Architecture, and Psychoanalysis*, University Park: Penn State Press, 2007, pp. 13-36.
- 'Muñoz's sculptural theatre: "the gap in-between is the territory of meaning"', in Sheena Wagstaff, ed., *Juan Muñoz*, London: Tate Publishing, 2008, pp. 111-119.
- 'The Aesthetics of Non Art: writing the happening' in Eva Meyer-Hermann, Andrew Perchuk, and Stephanie Rosenthal (eds.), *Allan Kaprow - Art as Life*, Los Angeles: Getty Research Institute, 2008, pp. 20-31.
- 'Colors of Sculpture', in Roberta Panzanelli, Eike Schmidt and Kenneth Lapatin (eds.), *The Color of Life: Polychromy in Sculpture from Antiquity to the Present*, Los Angeles: Getty Publications, 2008, pp. 78-97.
- 'Disencumbered Objects', *October*, No. 124, Spring 2008, special issue on 'Postwar Italian Art', pp. 169-189.
- 'The Art Work, The Archive, and the Living Moment', in Michael Ann Holly and Marquard Smith, eds., *What is Research in the Visual Arts? Obsession, Archive, Encounter*, Williamstown: The Sterling and Francine Clark Institute, 2008, pp. 119-137.
- 'Giacometti and the basis of sculpture', in Peter Read and Julia Kelly (eds.), *Giacometti: Critical Essays*, Aldershot: Ashgate Publishing, 2009, pp. 129-149.
- 'The Romantic Art Work', in Beth Hinderliter, Seth McCormick and others (eds.), *Communities of Sense. Rethinking Aesthetics and Politics*, Durham and London: Duke University Press, 2009, pp. 51-78.
- 'Moment and Place: Art in the Arena of the Everyday', in Lynne Cooke and Karen Kelly (eds.), *Max Neuhaus: Times Square, Time Piece Beacon*, New York: DIA Art Foundation and New Haven and London: Yale University Press, 2009, pp. 45-57.
- 'New Brutalism and Pop', in Mark Crinson and Clair Zimmerman (eds.), *Neo-avant-garde and Postmodern: Postwar Architecture in Britain and Beyond*, New Haven and London: Yale University Press, 2010, pp. 29-52.
- 'Abstraction and Image Making in David Smith's Sculpture', in Carol Eliel, ed., *David Smith: Cubes and Anarchy*, Los Angeles: Los Angeles County Museum of Art, 2011, pp. 117-141.
- 'Michael Podro: 1931-2008', *Proceedings of the British Academy*, 2012, Vol. 172, pp. 251-72.
- 'Realism, Brutalism, Pop', *Art History*, Vol. 35, No.2, April 2012, pp. 288-313; reissued in Lisa Tickner and David Peters Corbett, eds., *British Art in the Cultural Field 1939-69*, Chichester: Wiley-Blackwell, 2012, pp. 91-115.
- 'Postwar art and the psychoanalytic imaginary', in Barbara Taylor and Sally Alexander, eds., *Clio's Dream: Encounters between Psychoanalysis and History*, Basingstoke: Palgrave, 2012, pp. 265-81.
- 'Caro in the 1960s and the Persistent Object of Sculpture', *The Sculpture Journal*, Vol. 12, No. 2, 2012, pp. 51-62.

- 'Realism and Materialism in Postwar European Art', in Warren Carter, Barnaby Haran and Frederic J. Schwartz, eds., *Re/New Marxist Art History*, London: Art/Books, 2013, pp. 400-418.
- 'Paolozzi's Pop New Brutalist World', *Tate Papers*, Issue 21, April 2014, <http://www.tate.org.uk/research/publications/tate-papers/paolozzis-pop-new-brutalist-world>
- 'The Image Valued "As Found" and the Reconfiguring of Mimesis in Postwar Art', in Paul Duro, ed., *Art History*, Vol. 37, No.4, 2014, Special Issue: Theorizing Imitation in a Global Context, Paul Duro ed., pp. 784-805.
- 'Realism and Class Politics in Postwar Italy', in Norbert Schneider and Alexandra Axtmann, eds., *Die Wirklichkeit der Kunst*, special issue of *Kunst und Politik: Jahrbuch der Guernica-Gesellschaft*, 'Die Wirklichkeit der Kunst', Vol. 16, 2014, pp. 65-76.
- 'Melvin Edwards' Sculptural Intensity', in Catherine Craft, ed., *Melvin Edwards: Five Decades*, Dallas: Nasher Sculpture Center, 2015, pp. 47-57.
- 'Visual Conditions of Pictorial Meaning', in Peter Mack and Robert Williams, eds., *Michael Baxandall, Vision and the Work of Words*, Farnham, Surrey: Ashgate, 2015, pp. 9-24.
- 'A Divided Legacy: Ernst Gombrich's English Translation of the German Tradition of Critical Art History', in Uwe Fleckner and Peter Mack, eds., *The Afterlife of the Kulturwissenschaftliche Bibliothek Warburg*, Berlin and Boston: Walter de Gruyter, 2015, pp. 165-74.
- 'The Persistence of Sculpture', in Craig Garrett, ed., *Martin Puryear*, New York: Matthew Marks Gallery, 2016, pp. 6-32.
- 'Henry Moore's Public Sculpture in the US: the collaborations with I.M Pei', in, Penelope Curtis, Martina Droth and Anthony Hudek, eds., *British Sculpture Abroad: 1945-2000*, *British Art Studies*, Issue 3, Fall 2016: <http://www.britishartstudies.ac.uk/issues/issue-index/issue-3/moore-usa>
- 'Asger Jorn: Stalingrad, no man's land or the mad laughter of courage', in Andrew Hemingway and Norbert Schneider, eds., *Icons of 20th -Century Political Art*, special issue of *Kunst und Politik: Jahrbuch der Guernica-Gesellschaft*, Vol. 18, 2016, pp. 85-94.
- 'Modern Sculpture in the Public Sphere – Joan Miró and Eduardo Chillida', in Robert Lubar and Maria Malet, eds., *Miró and Twentieth-Century Sculpture*, Barcelona: Fundació Joan Miró de Barcelona / Universitat Oberta de Catalunya, 2016, pp. 102-117
- 'Delineation and Proliferation in Dubuffet's Drawing', in Isabelle Dervaux, ed., *The Drawings of Dubuffet*, 2016, pp. 33-41.
- 'Sculpture in Photography', in Sarah Hamill and Megan Luke, eds., *Photography and Sculpture: The Art Object in Reproduction (Issues & Debates)*, Los Angeles: Getty Research Institute, 2016, pp. 261-9.
- 'Sculpture – The Figure in Space in Time', in Frances Morris, Lena Fritsch, Catherine Grenier and Mathilde Lecuyer ed., *Alberto Giacometti*, London: Tate Publishing, 2017, pp. 89-97.
- 'The Social, Real and Imagined, in Stanley Spencer's Figurative Art', in Andrew Hemingway and Alex Potts, eds., *Realism in Modern British and American Art*,

special issue of *Kunst und Politik: Jahrbuch der Guernica-Gesellschaft*, Vol. 19, 2017, pp. 27-41.

'Social Theory and the Realist Impulse in Nineteenth-Century Art', *Nonsite*, Issue 27, Feb. 11, 2019, <https://nonsite.org/article/social-theory-and-the-realist-impulse-in-nineteenth-century-art>

Forthcoming articles and essays

'Impressionism and Naturalism in Germany: The Competing Aesthetic and Ideological Imperatives of a Modern Art', In André Dombrowski, ed., *The Wiley Blackwell Companion to Impressionism*, Chichester: John Wiley & Sons, 2019 (7,150 words)

'Figuration and Social Space', in Leigh Arnold, ed., *Elmgreen and Dragset*, Dallas: Nasher Sculpture Center, 2019 (4,600 words)

'Sculpture and Spatial Environment', in Martina Droth, ed., *Henry Moore/Bill Brandt*, New Haven and London: Yale University Press, 2020 (2.300 words)

'Like Life: Sculpture, Color, and the Body' by Luke Syson, Sheena Wagstaff, Emerson Bowyer, and Brinda Kumar', *Art Bulletin*, September 2019 (3,000 words)

Essays and reviews

'A Man of Taste's Picturesque', *Oxford Art Journal*, Spring 1982.

'The Sir Edwin Landseer Lutyens Exhibition', *History Workshop Journal*, Autumn 1982, pp. 173-6

'Eye Witnesses of the Falklands War', *History Workshop Journal*, Spring 1983, pp. 192-5.

'The Landscape of Reaction : Richard Wilson and his Critics' (with Neil McWilliam), *History Workshop Journal*, Autumn, 1983, reprinted in F. Borzello and A.L. Rees (eds.), *The New Art History*, London, 1986, pp. 106-119.

'A German Art History', *The Burlington Magazine*, 1985, pp. 900-3.

'Pradier in Geneva : an Erotic Exchange and Mart', *The Burlington Magazine*, 1986, pp. 377-81.

'Difficult Meanings', *The Burlington Magazine*, 1987, pp. 29-32.

'Tony Carter: Things and Forms', *The Burlington Magazine*, October 1989, pp. 724-6.

'Johann Tischbein the Elder', *The Burlington Magazine*, May 1990, pp. 375-6.

'Like the Face of the Moon', *The Burlington Magazine*, July 1991, pp. 473-5.

'A Quiet Catastrophe of Mind and Matter', in C. Esche (ed.), *Tony Carter*, Kettle's Yard, Cambridge, 1991

'A Fine Disregard. What makes Modern Art Modern by Kirk Varnedoe', *The Burlington Magazine*, June 1991, p. 395

'Anton Raphael Mengs', *The Burlington Magazine*, August 1993, pp. 575-6.

'Father of Formalism', *Times Literary Supplement*, 11 Nov. 1994, p. 10.

'German Romanticism', *The Burlington Magazine*, December 1994, pp. 856-8.

'Emulation. Making Artists for Revolutionary France by Thomas Crow', *The Burlington Magazine*, October 1995, pp. 694-6.

'Grand Tour. The Lure of Italy in the Eighteenth Century', *History Workshop Journal*, Spring 1997, pp. 214-7.

'Roubiliac and the Eighteenth-Century Monument. Sculpture as Theatre by Malcolm Baker and David Bindman', *The Burlington Magazine*, Dec. 1997, pp. 879-881.

- 'Bruce Nauman', *Burlington Magazine*, July 1998, pp. 498-500.
- 'Carl Andre and Alison Wilding', *The Burlington Magazine*, Dec. 1998, pp. 848-50.
- 'Carl Andre', *The Burlington Magazine*, Sept. 2000, pp. 582-4.
- 'Alberto Giacometti', *The Burlington Magazine*, Nov. 2001, pp. 718-20.
- 'Round Table: Tate Modern' with B. Fer, A. Hudek, M. Nixon, M., and J. Stallabrass, *October 98*, Fall 2001, pp. 3-25.
- 'Art on the Line', *The Burlington Magazine*, March 2002, pp. 176-8.
- 'Eva Hesse', *The Burlington Magazine*, March 2003, pp. 237-9.
- 'Johann Joachim Winckelmann', in C. Murray (ed.), *Key Writers on Art: From Antiquity to the Nineteenth Century*, Routledge: London, 2003, pp. 127-33.
- 'Peter (Lazlo) Peri', in P. Curtis (ed.), *Sculpture in 20th-century Britain*, Henry Moore Foundation: Leeds, 2003, pp. 274-6.
- 'Less is Moore? Or Henry Moore Unbound', *Art History*, Vol. 28, No.1, 2005, pp. 123-8.
- 'Random Order: Robert Rauschenberg and the Neo-Avant-Garde by Branden Joseph', *Art Bulletin*, Vol. 87, No. 1, March 2005, pp. 168-70.
- 'Maurice Merleau-Ponty' in Diarmud Costello and Jonathan Vickery (eds.), *Art: key contemporary thinkers*, Berg: Oxford and New York, 2007, pp. 132-5.
- 'The Enduringly Ephemeral', Tate Papers, Autumn 2007:
www.tate.org.uk/research/tateresearch/tatepapers/07autumn
- Michael Podro Obituary, *The Guardian*, April 3rd, 2008, p.34
- 'Preface', in Charles Harrison, *Since 1950: art and its criticism*, New Haven and London: Yale University Press.
- 'Michael Baxandall: art historian and intellectual', *The Times*, August 27th, 2008;
Obituary Michael Baxandall (1933-2008), *The Burlington Magazine*, pp. 32-3.
- 'László Moholy-Nagy: Light Prop for an Electric Stage. 1930' and 'Paul Klee: Fire in the Evening. 1929' in Barry Bergdoll and Leah Dickerman (eds.), *Bauhaus 1919-1933 Workshops for Modernity*, New York: The Museum of Modern Art, 2009, pp. 274-7, 302-5.
- 'Winckelmann, Johann Joachim (1717-1768)', in Anthony Grafton, Glenn W. Most and Salvatore Settis (eds.), *The Classical Tradition*, Cambridge, Mass.: Harvard University Press, 2010, pp. 985-7.
- 'Anthony Caro: Early One Morning', in Penelope Curtis and Keith Wilson, eds., *Modern British Sculpture*, London: Royal Academy Publications, 2011, pp. 178-83.
- 'Edward Kienholz's Roxy's', in Rebecca Peabody and others, eds., *Pacific Standard Time: Los Angeles Art 1945-1980*, Los Angeles: The Getty Research Institute and the J. Paul Getty Museum, 2011, pp. 121-3.
- John Gage Obituary, *The Guardian*, February 25, 2012, p.44
- 'Mimesis', *Art Bulletin*, Vol. XCV, No. 2, June 2013, pp. 209-11.
- 'Seeing the Ancients', review of Robin Osborne *The History Written on the Classical Body*, *History Workshop Journal*, Issue 76, Autumn 2013, pp. 281-90.
- 'Realism after Modernism: The Rehumanization of Art and Literature by Devin Fore', *caa.reviews*, Nov. 6, 2013, <http://www.caareviews.org/reviews/2017>
- 'Michael Baxandall' and 'Modern Sculpture', in Michael Kelly, ed., *Encyclopedia of Aesthetics*, Oxford: Oxford University Press, 2014.

- 'Doris Salcedo: Poetic Gravitas', *Patron: Art/Culture /Design*, February/March 2016, pp. 52-9.
- 'Alex Potts in Conversation with Lily Cox-Richard: The Stand (Possessing Powers)', in Michael Hatt and Martina Droth, eds., 'The Greek Slave by Hiram Powers', special issue of *Nineteenth Century Art Worldwide*, Volume 15, issue 2, Summer 2016: <http://www.19thc-artworldwide.org/index.php/summer16/potts-in-conversation-with-lily-cox-richard-the-stand-possessing-powers>
- 'Realism in the Age of Impressionism. Painting and the Politics of Time by Marnin Young', *H-France Review*, Vol. 16, No. 142, July 2016, pp.1-6: <http://www.h-france.net/vol16reviews/vol16no142potts.pdf>
- 'Introduction', in Luiz Martins, *The Long Roots of Formalism in Brazil*, Leiden and Boston: Brill, 2018, pp. 1-12
- 'Sculpture as Architectonic Embodiment', review of Penelope Curtis, *Sculpture: Vertical, Horizontal, Closed, Open* (2017), *Art History*, Vol. 42, Issue1, February 2019, pp. 189-92

Conference Papers, Research Seminars and Lectures

Selected conference and research papers

- 'British Romantic Art through German Eyes' at the symposium 'Relations between British and Continental Art 1680-1880', Munich, 1980.
- 'British Art and the Spanish Civil War' at the symposium 'Der Spanische Bürgerkrieg und die Bildende Künste' organised by the Guernica-Gesellschaft, Osnabrück, 1987.
- 'Picturing the Modern Metropolis' at the annual conference of the Society of Interdisciplinary Nineteenth-Century Studies, Boston, 1988.
- 'De Winckelmann à David: la figuration visuelle des idéaux politiques' at the symposium 'David contre David', Louvre, Paris, 1989.
- 'Vie et mort de l'art antique. Historicité et Beau Idéal chez Winckelmann' at the Winckelmann symposium organised by the Louvre, Paris, 1989.
- 'The Violences of the Ideal Male Nude' at the session 'Denaturalising the Nude', College Art Association Annual Conference, New York, 1990.
- 'Canova and the Redefinition of Sculptural Aesthetics' at the conference on Canova's Three Graces, Victoria and Albert Museum, 1990.
- 'The Male Body and the Sublime: Problems in Images of Ideal Manhood in the Enlightenment', at the Conference 'The Constructed Body', Institute for the Humanities, University of Michigan, Ann Arbor, February 1991.
- 'Sculpture and the Mythology of Unmediated Viewing' at the session 'The Viewer in the Frame', Association of Art Historians Annual Conference, London, March 1991.
- 'Eros - the New Masculinity', History Workshop 25, Ruskin College, Oxford, November 1991
- 'Walter Pater's Winckelmann. The Greek Ideal and its Discontents', at the session 'Homosexuality and the Practices of Art History', College Art Association Annual Conference, Seattle, February 1993.

- 'The Reification of Desire - the sculpture of Max Ernst', University Museum, University of California, Berkeley, March 1993.
- 'The Greek Ideal and Its Discontents: Pater, Winckelmann', at the conference 'Walter Pater and the Culture of Fin-de-Siècle', University of Kent at Canterbury, July 1994.
- 'Aby Warburg's Enlightenment', at the conference 'Desiderata der Aufklärungsforschung' organised by the Forschungsschwerpunkt Europäische Aufklärung der Förderungsgesellschaft Wissenschaftliche Neuvorhaben, Berlin, September 1994.
- 'Sans tête, bras et jambes: la description du Torse du Belvédère de Winckelmann', at the conference 'La Description' organised by the Archives de la critique d'art at the University of Rennes, December 1994.
- 'Stokes on Hepworth. Carving and the Impossibility of Sculptural Embodiment', at the conference 'Re-Presenting Barbara Hepworth', Tate Gallery Liverpool, October 1994.
- 'Basedow, Chodowiecki, and the visual figuration of Enlightenment ideals', at the conference 'Programmatic Iconography: Continuity and Change' organised by the Forschungsschwerpunkt Europäische Aufklärung der Förderungsgesellschaft Wissenschaftliche Neuvorhaben, Berlin, February 1995.
- 'Ideal Bodies and Winckelmann's Troubled Dream of Greek Antiquity' at the National Gallery of Art, Washington, April 1995.
- 'Canova and the Reformulation of Sculptural Aesthetics' at the conference 'Surpassing the Ancients? Canova and his reputation', Victoria and Albert Museum, May 1995.
- 'Winckelmann: Impulses of the Flesh and Ideal Form' in the series of talks 'Medicine and the Muses' organised by the Wellcome Institute for the History of Medicine, London, May 1995.
- 'The Minimalist Object and the Photographic Image' at the conference 'Sculpture and Photography. Envisioning the Third Dimension', University College, London, June 1995.
- 'Empirical Particular and Evocative Whole in Winckelmann's Descriptions of Antique Statuary' at the Conference 'Regimes of Description: in the archive of the eighteenth century' organised by the Stanford Seminar on Enlightenment and Revolution, Stanford University, California, January 1996.
- 'Idea Becomes Thing: Brancusi's Awkward Modernist Objects' at the session 'Art History and the Matter of Art', College Art Association Annual Conference, Boston, February 1996.
- 'The Organism and the Work of Art' at the conference 'Changing Organisms - The History of Art', Thomas Reid Institute, University of Aberdeen, March 1996.
- 'Paradoxes of the Sculptural' at the symposium 'Carl Andre and the Sculptural Imagination', Museum of Modern Art, Oxford, June 1996.
- 'Robert Morris - the Random Effects of Theory' at the Robert Morris symposium, Henry Moore Centre for the Study of Sculpture, Leeds, June 1997.
- 'Donald Judd - Sensations and Specific Objects' at the conference 'Sculpting Words', University College, London, June 1997.

- 'In Sicknes and in Health" Phantasies of bodily purity in the nineteenth century', at the symposium 'Art. Ethnicity and Illness', Wellcome Institute, London, December 1997
- 'Alfred Gilbert's Eros: Monument and Anti-Monument' at the session 'Beyond the Genre', College Art Association Annual Conference, Toronto, February 1998.
- 'Symonds and Pater on Michelangelo's Desire' at the John Addington Symonds symposium, University of Bristol, April 1998; under the title 'Michelangelo as Model for Symonds and Pater' at the Yale Centre for British Art and Department of History of Art, Yale University, New Haven, Connecticut, March 1999; and under the title 'Michelangelo as Model for Pater and Symonds' as a Thomas Harris Memorial Lecture at the Courtauld Institute of Art, London.
- 'Louise Bourgeois - Sculptural Confrontations' at a conference on Louise Bourgeois organised by the Serpentine Gallery and the Courtauld Institute of Art, November 1998.
- 'The Sculptural Imagination. From Modernist to Minimalist' at the Centre for Advanced Studies in the Visual Arts, National Gallery of Art, Washington, March 1999, at the Courtauld Institute of Art, London, March 1999, and at the Department of Fine Art, Harvard University, Cambridge, Mass., February 1999.
- 'Canova and the Situation of Sculpture in the Late Enlightenment' at the Department of History of Art, Duke University, Durham, North Carolina, March 1999.
- 'Fried's Embodied Pictorial Modernisms' at the conference 'What Was Modernism (and Why Won't It Go Away)?', San Francisco Museum of Modern Art, California, April 1999.
- 'The Formal Logic of the Sculptural in Fry and Stokes' at the conference 'Bloomsbury and Modernism', Tate Gallery, London, January 2000.
- 'The Antiquity and Modernity of Sculpture', Harn Eminent Scholar Lecture, Harn Museum of Art, University of Florida, March 2000.
- 'The Classical Ideal on Display', at the conference 'Viewing Antiquity: The Grand Tour, Antiquarianism and Collecting', Getty Research Institute for the History of Art and the Humanities, Los Angeles, California, September 2000.
- 'Sculptural Aesthetics and Late Enlightenment Understandings of Sense Perception', at the conference 'Sinneswahrnehmung (Perception and the Senses)', Heinrich-Heine-Universität Düsseldorf, September 2000.
- 'Sculpture and Installation', at the conference 'Installation Art', Tate Modern, London, October 2000.
- 'The Formal Logic of the Sculptural in Fry and Stokes', at the conference 'Bloomsbury and Modernism', Tate Gallery, 2000
- 'From Object to Installation – Forms of Spectacle in Modern Western Sculpture', University of Michigan, Ann Arbor, March 2001.
- 'The Vicissitudes of Style in Modern Art History', at the conference 'The Practice of Style: Literature and the Visual Arts from Weimar Classicism to the Present', Penn Humanities Forum, University of Pennsylvania, Philadelphia, March 2001.
- 'Donald Judd – Specific Objects and Frames of Viewing', for the Getty Research Institute (Los Angeles) Research Trip to the Chinati Foundation, Marfa, Texas, March 2001.

- 'Minus Objects: the situation of sculpture in the 1960s' at the conference 'Sculpture between Object and Image', University of Michigan, Ann Arbor, September 2001.
- 'Louise Bourgeois and Sculpture as Scenario', at the conference 'In the Public Eye: Louise Bourgeois and Public Art', Williams College Museum of Art, Williamstown, Massachusetts, October 2001.
- 'Henry Moore: A Monolith in the Unstable Field of Modern Sculpture', at the symposium on Henry Moore, National Gallery of Art, Washington, November 2001.
- 'Sculpture in the 1950s and 1960s and the psychic economies of late capitalism', at 'Marxism and the Visual Arts Now: an international conference', University College, London, April 2002.
- 'Eva Hesse's Expanded Expansions' at the Eva Hesse symposium, San Francisco Museum of Modern Art, April 2002.
- 'The Ambiguous Facticity of the Sculptural Object' at the Viewing Sculpture workshop, J. Paul Getty Museum and Getty Research Institute, Los Angeles, May 2002.
- 'Adrian Stokes and the Architectural Basis of the Sculptural', at the 'Adrian Stokes Centenary Conference', University of Bristol, June 2002.
- 'Postwar Consumerism and Sculpture in the Public Arena', at the conference 'Sculpture in Architecture: 1850 to the present', Courtauld Institute of Art, London, November 2002.
- 'Tactility: the hypostatizing and disappearance of medium specificity' at the conference 'Mediators: Medium and its Messages', Boston University and Isabella Stewart Gardner Museum, March 2003; also at the session 'Disappearance', Association of Art Historians annual conference, University of London, April 2003.
- 'Autonomy, heroic and casual' at the conference 'Communities of Sense: Re-thinking Aesthetics in Practice', Columbia University, New York, April 2003.
- 'Autonomy in post-war art, quasi-heroic and casual', Northwestern University, May 2003.
- 'Subjectivity, Civic Ideals and Figures of Ideal Masculinity in Late Victorian Sculpture' at the conference 'Negotiating Citizenship: Concepts and Representations of Masculinity in the Creation of Modern Western Political Culture', University of Trier, July 2003.
- 'Fantasies of autonomy and self-dissolution in fin-de-siècle sculpture' (M. Viktor Leventritt Lectures) at the conference 'Medardo Rosso and Modern Art', Harvard University Art Museums, Cambridge, MA, October 2003.
- 'Between Commitment and Consumerism: Art in Post-War Europe and America' (Silberberg Lecture Series), Institute of Fine Art, New York, January 2004; and Harvard University, Department of History of Art, March 2004.
- 'Post-War Sculpture in the Public Arena: the Real and the Imaginary' (Lecture series sponsored by the Center for the Humanities at Dartmouth College), Hood Museum of Art, Dartmouth College, February 2004.
- 'The Public Value of Incongruity – Moore and Oldenburg in the 1960s and 1970s' at the session 'Sculpture/City/Architecture/Museum', Association of Art Historians annual conference, Nottingham, April 2004

- 'Minimalism and Junk' at the conference 'Structures and Systems: Minimal Art in the United States', Getty Research Institute, Los Angeles, May 2004.
- 'Dan Flavin: "in...cool white" and "infected with a blank magic"', at the conference on Dan Flavin, National Gallery of Art, Washington, October 2004.
- 'Crisis and Hiatus in Post-War Artistic Culture', keynote address at the graduate student symposium 'Dating Ourselves: Innovation and Fatigue in the Visual Field', University of Southern California, Los Angeles, March 2005; also University of California, Irvine, April 2005.
- 'Art and Junk Culture' at the conference 'Ruins of Modernity, University of Michigan, Ann Arbor, March 2005; also at the Getty Research Institute, Los Angeles, April 2005.
- 'Henry Moore and Claes Oldenburg: Public Monuments in an Anti-Monumental Age', Yale Center for British Art, November 2005; keynote talk at the conference 'Place/Displacement: Sculpture and Social Space', Nasher Museum of Art at Duke University, February 2006.
- 'Art and the Substance of Things in Merleau-Ponty and Sartre', at the session 'Merleau-Ponty and the Visual Arts', College Art Association Annual Conference, Boston, February 2006.
- 'Assemblages, Signals, Metaphors – "Humorous and Profound"', at the conference 'Abstraction Across Media: David Smith', Tate Modern, London, November 2006.
- 'Against Misunderstood Realism' at the session 'History and Class Consciousness and Art History', Association of Art Historians Annual Conference, Belfast, April 2007.
- 'The Art Work, The Archive, and the Living Moment', at the conference 'What is Research in the Visual Arts? Obsession, Archive, Encounter', Sterling and Francine Clark Institute, Williamstown, April 2007.
- 'The Romantic Art Work', Wayne Craven Lecture, University of Delaware, May 2007.
- 'The conscious unconscious in post-war painting', Psychoanalysis and History Seminar, Institute of Historical Research, University of London, June 2007.
- 'Laocoon and the Impurities of Sculpture', Henry Moore Institute, Leeds, June 2007.
- 'Art and Non-Art: the Conditions of Modern Realism', Frank Davis Lecture, Courtauld Institute of Art, London, October 2007; Street Hall Lecture, Yale University, November 2007.
- 'Art and Non-Art in the Mid-Twentieth Century', Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, November 2007; University of East Anglia, Norwich, March 2008.
- 'The value of incongruity: Henry Moore's and Claes Oldenburg's public sculpture', Princeton University, March 2008.
- 'The Anti-Aesthetic and the Commitment to Art: Vernacular Modernism in Post-War Europe', keynote talk, Mid-Atlantic Symposium, organised jointly by the University of Maryland and the Center for Advanced Study in the Visual Arts, National Gallery, Washington, March 2008; University College, London, March 2008.
- 'Re-use and assemblage c. 1955-1965', at the symposium 'L'art de la reprise. Remplois, détournements et assemblages à travers l'histoire', Musée du Louvre, Paris, May 2008.

- 'Twombly's freewheeling painting: mark making, scripting and dispersal', at the symposium 'Cy Twombly: New Perspectives', Tate Modern, London, June 2008.
- 'Joseph Beuys and Asger Jorn: formations of a political art', University of Virginia, November 2008; and at Johns Hopkins University, April 2009.
- 'Classical sculpture and the Romantic Imaginary – Canova and modern reinterpretation of the antique', Musée du Louvre, January 2009.
- 'Sculpture "as found": the reality of incongruity', at the session 'Cubes and Anarchy: David Smith, Geometry, and Mid-century Sculpture', College Art Association annual conference, Los Angeles, February 2009.
- 'Formations of totality and modern critical realism', at the session 'What's the "social" in the social history of art', Association of Art Historians annual conference, April 2009.
- 'Twombly's Classical Imaginary' at the conference 'The Modernity of Ancient Sculpture', Bristol University, Bristol Institute of Greece, Rome, and the Classical Tradition, July 2009.
- 'Hesse's Experimental Assemblage' at the conference 'Eva Hesse Studiowork' at the Fruitmarket Gallery, Edinburgh, October 2009.
- 'Anthony Caro's Early One Morning in Context', at a workshop organised by the Yale Center for British Art, December 2009.
- 'New Brutalism and Pop', keynote talk at the conference 'New Approaches to British Art 1939-1969' at the Courtauld Institute of Art, London, June 2010.
- 'Hybrid Practices and Political Art', University of Utah, October 2010.
- 'Painting and the Material Substance of Things', at the conference 'The Material Imagination from Antiquity to Modernity', University of St. Andrews, Scotland, November 2010.
- 'Revisiting Nineteenth-Century Realism', at the conference 'The Long Nineteenth Century: Time, History, Culture', Yale University, November 2010.
- 'Conflicting Transatlantic Perspectives on Modern Sculpture' at the conference 'The New British Sculpture: Reviewing the persistence of an idea', Henry Moore Institute, Leeds, UK, February 2011.
- 'Joseph Beuys and Asger Jorn: Formations of a Political Art', University of Minnesota, Minneapolis, October 2011.
- 'Gail Day's *Dialectical Passions*', at the session 'Dialectical Passions: Negation in Postwar Art and Theory', Eighth Historical Materialism Annual Conference, London, November, 2011.
- 'Maurizio Cattelan - A kind of realism...', at the symposium 'Hyperrealism in Modern and Contemporary Art', Solomon R. Guggenheim Museum, December 2011.
- 'The Framing of the Sculptural in the 1983 *Sculpture Show*', in the session 'Sculpture and its Exhibition Histories', Association of Art Historians annual conference, Milton Keynes, March 2012.
- 'The public value of incongruity – Moore and Oldenburg in the 1960s and 1970s', *Sponenburgh Lecture*, University of Oregon, April 2012.
- 'Dialectical Passions', at the 'Historical Materialism Toronto' conference, York University, Toronto, May 2012.
- 'Painterly Envisaging and the Subject of Painting', at the conference 'Visual Interests: The Intellectual Legacy of Michael Baxandall', Warburg Institute, May 2012.

- 'Hybrid Practices and Political Art - Asger Jorn, Joseph Beuys and the counterculture of the 1950s and 1960s', *Annual Patrons' Circle Lecture*, Ohio State University, October 2012.
- 'Caro in the Nineteen Sixties and the Persistent Object of Sculpture', Yale Center for British Art, New Haven, November 2012.
- 'Postwar Painting and the Generative Possibilities of Materiality', in the session 'Transmaterialities: Materials, Process, History', College Art Association Annual Conference, February 2013.
- 'The Image "as found": mimesis in modern art', in the series 'Theorizing Imitation in a Global Context', Humanities Institute, University of Rochester, April 2013.
- 'Paolozzi's Pop New Brutalist World', Rothenstein Lecture, Tate Britain, London, November 2013.
- 'Realism and Class Politics in Postwar Italy', at the conference 'Das Realismus-Problem in der Kunstgeschichte der Nachkriegszeit', Institut für Kunst- und Baugeschichte, Karlsruhe, November 2013; and at the Historical Materialism annual conference, London, November 2013
- 'Gombrich's English Translation of the German Tradition of Critical Art History', at the conference 'Das Nachleben der Kulturwissenschaftlichen Bibliothek Warburg', Universität Hamburg, Kunstgeschichtliches Seminar, Warburg-Haus, Hamburg, December 1933.
- 'Sculpture and Photography', plenary wrap-up at the workshop 'Photography's Mediation of Sculpture', Getty Research Institute, Los Angeles, January 2014.
- 'Materiality and Painting in Dubuffet', at the Museum Research Consortium Workshop on Jean Dubuffet, Museum of Modern Art, New York, January 2014
- 'Materiality and World in Postwar Painting', at the conference 'Materiality in Postwar Art', The Menil Collection, Houston, May, 2014; also given as a public lecture at the University of Missouri, November, 2014.
- 'Sculpture in Photography', at the symposium 'Photography and Sculpture: The Art Object in Reproduction', Getty Research Institute, Los Angeles, November 2014.
- 'Naturalism in the Nineteenth Century – pictorial truth and social reality', School of Historical Studies, Institute for Advanced Study, Princeton, November 2014.
- 'Naturalism - Pictorial Truth and Social Reality', Department of History of Art, University of Pennsylvania, January 2015.
- 'Lukács and Hauser: Historical Materialist Perspectives on Modern Art and Literature', at the session 'The Budapest Sunday Circle and Art History: Lukács, Mannheim, Antal, Hauser, Balázs, and the Critique of Culture', CAA annual conference, February 2015.
- 'Sculpture and Modern Conceptions of an Ancient Greek Ideal', Program in European Cultural Studies, University of Princeton, February 2015.
- 'Naturalism and Picturing the Social in Nineteenth-Century Art', University of California, Irvine, April 2015 and Rutgers University, April 2015.
- 'Early Modern Picturing of the Social and Nineteenth Century Realism', Early Modern Seminar, Institute for Advanced Study, Princeton, May 2015.
- 'Max Liebermann: Social Awareness and Pictorial Form', History of Art Seminar, Institute for Advanced Study, Princeton, June 2015.

- 'Eduardo Chillida and Henry Moore: Public Sculpture as Artistic and Ideological Object', at the conference 'Form-Material-Space: Eduardo Chillida and his Contemporaries', University of Frankfurt, July 2015
- 'Reinterpretation of the Figure in Modern Sculpture', Philbrook Museum of Art, Tulsa, Oklahoma, September 2015.
- 'Nineteenth Century Realism and the Picturing of the Social in Early Modern Art', Anita Glass Lecture, Brown University, February 2016.
- 'Modern sculpture in the Public Sphere – Joan Miró and Eduardo Chillida', at the symposium 'Miró and Twentieth Century Sculpture', CaixaForum, Madrid, April 2016.
- 'Giacometti's Sculpture – the figure in space and time', public lecture and seminar, Pilkington Visiting Professorship, University of Manchester, October 2016.
- 'Homelessness and Siting – Chillida and Moore', at the conference 'Homeless Sculpture', University of Manchester, October 2016.
- 'Dwan and Kienholz – a tableau of the 1960s art world', at the conference 'From Los Angeles to New York: The Dwan Gallery, 1959–1971', National Gallery of Art, Washington DC, November 2016.
- 'Winckelmann: Historicity and Multiple Temporalities in the Art of Antiquity', at the conference 'Winckelmann: The Transalpine Fantasy of Modern Paganism', Deutsches Haus, New York University, December 2016.
- 'Neue Sachlichkeit: An International Realism, at the conference 'Vagaries of Objectivity (Launen der Sachlichkeit)', University of Michigan, January 2017/.
- 'Medardo Rosso's Madame X', at the Medardo Rosso Study Day, Pulitzer Arts Foundation, St. Louis, February 2017.
- 'Temporality in Modern Sculpture', at the conference 'Physical Information', Bloomberg Space London, UK, April 2017.
- 'Temporality in Modern Sculpture', Sponenburgh Lecture, Department of History of Art, University of Oregon, Eugene, May 2017.'
- 'Visual Art and the Politics of the Social', at the conference 'Visualizing the Social', University of Michigan Museum of Art, September 2017.
- 'Andrew Hemingway's *Landscape between Ideology and the Aesthetic* and Luiz Martins' *The Conspiracy of Modern Art*', *Historical Materialism* conference, London, November 2017.
- 'Class, Labour and the Visualizing of the Social', Department of History of Art, University of Leeds, UK, November 2017
- 'Visualizing Labour and Social Class', Sterling Library, Yale University, Feb. 2018
- 'Class, Labour and Visualizing the Social', Department of the History of Art, Yale University, March 2018
- 'Sculptural Realism – Figurative and Environmental' at the symposium 'Like Life: Sculpture, Color, and the Body'. Metropolitan Museum of Art, April 2018
- 'Winckelmann: Historicity and Multiple Temporalities in the Art of Antiquity', at the conference 'Ideals and Nations: New perspectives on the European reception of Winckelmann's Aesthetics', Christ Church College, Oxford University, June 2018; also at the Classical Receptions Workshop, University of Michigan, March 2019
- 'Social Realism, Class Politics and Pastoral in Later Victorian Art', Yale Center for British Art, January 2019. Opening lecture for the exhibition at the Center

Series of lectures/seminars

- 'Spectacle and Knowledge - ways of visualising society and the natural world in the eighteenth century and Romantic period'. Six public lectures. The Durning-Lawrence Lectures, University College London, Autumn 1984.
- '(Male) Phantasy and Modern Sculpture. Psychic and ideological formations of the sculptural from eighteenth-century classicism to twentieth-century Minimalism'. Four research seminars given to the Department of the History of Art, University of California, Berkeley, April 1992.
- 'The Reconfigured Art Work c.1945-1965: between commitment and consumerism'. Two public lectures and research seminar. The Mary C. Stoddard Lectures in the History of Art, Department of History of Art, University of California, Berkeley, September 2005.
- 'Art and Non-Art in the mid-twentieth century: between commitment and consumerism'. Three public lectures. The Teetzel Lectures, University College, University of Toronto, October 2006.
- 'Art and Non-Art: Experiments in Modern Realism 1945-1965'. Eight public lectures, and four supporting seminars. Slade Lectures, University of Oxford. January-March 2008.
- 'Experiments in Modern Realism c.1940-1965: Painting and the Substance of Things, Assemblage and Totality, Hybrid Practice and Political Art'. Three public lectures. Kirk Varnedoe Memorial Lectures, Institute of Fine Arts, New York University, October-November 2009

Conferences/conference sessions organised or moderated

- 'British Sculpture', Association of Art Historians, 1980.
- 'The Effectiveness of Images', Association of Art Historians, 1985.
- 'The Artist's I - Autobiography and Ideology' (with Lisa Tickner), Association of Art Historians, 1987.
- 'Towards a Modern Art World: Art in Britain c.1715- 1880' (member of organising committee), conference sponsored by the Paul Mellon Centre for Studies in British Art, held at the Tate Gallery, London, 1989.
- 'Art in Revolution/Art after Revolution' (with Maria Gough), University of Michigan Museum of Art, September 2003.
- 'Antiquity after Winckelmann' (moderator), Getty Research Institute, Los Angeles, December 2005.
- 'A Sculptor's Eye: David Smith and Photography' (moderator), Solomon R. Guggenheim Museum, New York, March 2006.
- 'Commitment and Consumerism: Artistic Culture in Europe at the mid-20th Century', co-organiser with Kent Minturn, College Art Association annual conference, Chicago, February 2010.
- 'Visualizing the Social', co-organiser with Alex Fraser and Grant Mandarino, University of Michigan Museum of Art, September 2017.

Current Research

I am currently researching and writing a book on how labour and social class were visualized in the realist and naturalist art of the later nineteenth century. The project develops out of earlier work I have done on changing formations of realism and the engagement with social and political issues in modern art.