

Dr. Richard Shiff

Modern and Contemporary Art of Europe and America
Department of Art and Art History
University of Texas at Austin

Office: DFA 2.106
Phone: 512-471-7547
Mail Code: D1300
Email: rshiff@mail.utexas.edu

Education:

-Harvard College, 1961-1965, BA, 1965, Architectural Sciences.
-Yale Graduate School, 1966-71. MA, 1969. PhD, 1973, in History of Art.

Major Post-doctoral Fellowships:

-Getty Senior Research Grant, 1996-97.
-John Simon Guggenheim Fellowship, 1985-86.
-National Humanities Center Fellow, Spring 1986.
-Mellon Fellow in the Humanities, University of Pennsylvania, 1979-80.

Selected Publications:

Books:

Cézanne and the End of Impressionism: A Study of the Theory, Technique, and Critical Evaluation of Modern Art (Chicago: University of Chicago Press, 1984).

Critical Terms for Art History [co-edited with Robert S. Nelson] (Chicago: University of Chicago Press, 1996). Second, expanded edition: (Chicago: University of Chicago Press, 2003).

Barnett Newman: A Catalogue Raisonné [co-authored with Carol C. Mancusi-Ungaro and Heidi Colman-Freyberger] (New York: Yale University Press, 2004).

Doubt (New York: Routledge, 2007).

Recent Journal Articles, Essays, Book Chapters:

"Risible Cézanne," in Eik Kahng, ed., The Repeating Image in French Painting from David to Matisse (Baltimore: Walters Art Museum, 2007), 127-71.

"Force of Myself Looking," in Gary Garrels, ed., Plane Image: A Brice Marden Retrospective, (New York: Museum of Modern Art, 2006), 28-75.

"Die Zwei Seiten eines jeden Augenblicks" ["Two Sides to Every Instant"], in Carla Schulz-Hoffmann, ed., Baselitz Remix (Munich: Pinakothek der Moderne, 2006), 31-48.

"Willem de Kooning: Same Change," in Karen Painter and Thomas Crow, eds., Late Thoughts: Reflections on Artists and Composers at Work (Los Angeles: Getty Research Institute, 2006), 36-53.

"Something Is Happening," Art History 28 (November 2005): 752-82.

"It Shows," in Madeleine Grynsztejn, ed., The Art of Richard Tuttle (San Francisco: San Francisco Museum of Modern Art, 2005), 253-76.

"Preference without a Cause," in Joan Rothfuss, ed., Past Things and Present: Jasper Johns since 1983 (Minneapolis: Walker Art Center, 2003), 12-27.

"Digitized Analogies," in Hans Ulrich Gumbrecht and Michael Marrinan, eds., Mapping Benjamin: The Work of Art in the Digital Age (Stanford: Stanford University Press, 2002).

"Realism of Low Resolution: Digitisation and Modern Painting," in Terry Smith, ed., Impossible Presence: Surface and Screen in the Photogenic Era (Chicago: University of Chicago Press, 2001), 124-56.

"Autonomy, Actuality, Mangold," in Richard Shiff, Robert Storr, Arthur Danto, Nancy Princenthal, and Sylvia Plimack Mangold, Robert Mangold (London: Phaidon, 2000), 21-73.

"Mark, Motif, Materiality: The Cézanne Effect in the Twentieth Century," in Felix Baumann, Evelyn Benesch, Walter Feilchenfeldt, and Klaus Albrecht Schröder, eds., Cézanne: Vollendet -- Unvollendet (Ostfildern-Ruit: Hatje Cantz, 2000), 99-123.

"L'expérience digitale: Une problématique de la peinture moderne," trans. Jean-François Allain, Les Cahiers du Musée national d'art moderne 66 (Winter 1998): 50-77.

"Homeopathic Criticism," Common Knowledge 7 (Winter 1998): 4-13.

"Closeness," in Naomi Salaman and Ronnie Simpson, eds., Postcards on Photography [exh. cat.] (Cambridge: Cambridge Darkroom, 1998): 11-36.

"Breath of Modernism (Metonymic Drift)," in Terry Smith, ed., In Visible Touch: Modernism and Masculinity (Chicago: University of Chicago Press, 1997), 184-213.

"Willem de Kooning: Painting's Potential," in Willem de Kooning: Paintings 1983-84 [exh. cat.] (New York: Matthew Marks Gallery, 1997), 7-17.

"On Passing Through Skin: Technology of Art and Sensation," Public 13 (1996): 14-31.

Seminars:

- Post-Structuralism, Critical Theory, and the Visual Arts
- Art Criticism, Theory, and Contemporary Art