

# James Elkins

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## Vita

This document is in Word format to enable anchors and bookmarks.

### Brief bio

James Elkins is E.C. Chadbourne Professor in the Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago. He writes on art and non-art images; his recent books include *On the Strange Place of Religion in Contemporary Art*, *Visual Studies: A Skeptical Introduction*, *What Happened to Art Criticism?* and *Master Narratives and Their Discontents*. He is editing two book series for Routledge: *The Art Seminar* (conversations on different subjects in art theory) and *Theories of Modernism and Postmodernism in the Visual Arts* (short monographs on the shape of the twentieth century); currently he is organizing a seven-year series called the Stone Summer Theory Institute ([imagehistory.org](http://imagehistory.org)). ([jameselkins@fastmail.jp](mailto:jameselkins@fastmail.jp))

### Personal

Born: 10/13/55, Ithaca, New York  
Marital Status: Married (Margaret MacNamidhe)  
Citizenship: USA

### Education

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PhD with honors, University of Chicago, Department of Art, 1984-1989. Dissertation: "Perspective in Renaissance Art and in Modern Scholarship," 6 vols.

MA, University of Chicago, Department of Art, 1984. Thesis: "Hegelianism in the Contemporary Practice of Art History."

MFA, University of Chicago, Committee on Art and Design, 1983. Practice of art and thesis concerning the theory of art education in a studio setting.

BA cum laude, Cornell University, 1977. Honors Thesis: "Gesture in Renaissance Art," 5 vols.

### Areas of Special Interest

Theories of images	Historiography of art history
Non-art images (maps, schemata, heraldry, etc.)	History and theory of perspective
Connections between Renaissance and modernism	Relation of art practice and art history
Connections between science and art	Representations of the body

### Teaching

E.C. Chadbourne Professor in the Department of Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago, 1989-present. (Chadbourne Chair since 1999.)

Visiting Associate Professor, Northwestern University, spring 1996.

Visiting Associate Professor, University of Chicago, spring 1996.

Visiting Associate Professor, University of California at Berkeley, fall 1996.

Visiting Research Scholar, Duke University, fall 2000.

Head of History of Art, University College Cork, Ireland, 2003-6.

### Books

*Non-academic books are marked \**. For the most recent books see also under [Edited Books](#).

*The Poetics of Perspective* (Ithaca, NY: Cornell University Press, 1994).

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\* *The Object Stares Back: On the Nature of Seeing* (New York: Simon and Schuster, 1996).

Paperback edition (New York: Harcourt Brace, 1997).

Excerpt in *Religion, Art, and Visual Culture*, edited by S. Brent Plate (New York: Palgrave, 2002), 40-45.

Excerpt in Czech: "Dívát se jinam a vidět příliš mnoho," *Vizuální Teorie*, edited and translated by Ladislav Kesner, second edition (Prague: H&H, 2005), 351-66. ISBN 80-7319-054-0.

Excerpt in *Re-Enchantment*.

*Our Beautiful, Dry, and Distant Texts: Art History as Writing* (University Park, PA: Penn State Press, 1997).

Paperback edition, with new preface (New York: Routledge, 2000).

German and French excerpts: see articles 45 and 79.

*On Pictures and the Words That Fail Them* (Cambridge: Cambridge University Press, 1998).

\* *What Painting Is* (New York: Routledge, 1998).

Excerpt published in Slovenian as "Brez korakov / Steplessness," *Likovne besede [Art Words]*, translated by Mojca Zlokarnik 55-56 (2001): 90-99.

*Why are Our Pictures Puzzles? On the Modern Origins of Pictorial Complexity* (New York: Routledge, 1999).

*The Domain of Images, On the Historical Study of Visual Artifacts* (Ithaca, NY: Cornell University Press, 1999).

Chapter 1 has appeared in Danish as "Kunsthistorie og billeder, der ikke er kunst," *Periskop* 9 (2000): 49-80.

Chapter 1, excerpt, in *Images: A Reader*, edited by Sunil Manghani, Arthur Piper, and Jon Simons (London: Sage, 2007), 300-303.

Chapter 2 has appeared in Spanish as "La historia del arte como la historia de la cristalografía," in *Archivos de Cultura*, edited by Jorge Blasco Gallardo (Valladolid: Gráficas Verona, 2005): 181-96 + plates. ISBN 84-9718-308-8.

*Xi fang mei shu shi xue zhong de Zhongguo shan shui hua [Chinese Landscape Painting as Western Art History]*, translated from the English by Pan Yaochang and Gu Ling (Hangzhou: Zhongguo

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mei shu xue yuan chu ban she [National Academy of Art],  
1999). ISBN 871019707X

English excerpts from an early version of Chapters 1, 4,  
and 5 in *Stones From Other Mountains*, edited by Jason Kuo  
([ ]): New Academia Publishing, 2008).

*Pictures of the Body: Pain and Metamorphosis* (Stanford: Stanford  
University Press, 1999).

\* *How to Use Your Eyes* (New York: Routledge, 2000).

Excerpt (final chapter) in *The Chronicle of Higher  
Education*, section 2 (November 10, 2000), p. B 17.

Chinese translation, trans. by Ding Ning (Beijing, 2006).  
ISBN 7-108-02356-3.

\* *Pictures and Tears: A History of People Who Have Cried in  
Front of Paintings* (New York: Routledge, 2001).

Chapter reprinted in the *Chronicle of Higher Education*,  
section 2 (November 9, 2001), pp. B7-B10. Online at  
<http://chronicle.com/free/v48/i11/11b00701.htm>.

Unauthorized Chinese translation (Taipei, c. 2004).

Czech translation, [ ], translated by Marketa Blazkova  
(Prague: Academia, forthcoming).

Italian translation, *Dipinti e lacrime* (Milan: Paravia  
Bruno Mondadori Editori, 2007).

Reviewed by Lorenzo Mondo, "E' un quadro così bello  
che viene da piangere," in *La Stampa*, March 9, 2007;  
by Giulio Brotti (see under Interviews); and in  
*Corriere del Ticino* (March 13, 2007).

Korean translation, [ ], translated by [ ] (Geonggi-do,  
Korea: Artbooks Publishing, forthcoming).

*Why Art Cannot be Taught: A Handbook for Art Students* (Urbana,  
IL: University of Illinois Press, 2001).

Korean translation (Seoul: Chaek-Se-Sang, 2006). ISBN 89-  
7013-570-7 03600, [www.bkworld.co.kr](http://www.bkworld.co.kr)

*Stories of Art* (New York: Routledge, 2002).

Korean translation (Seoul: Artbooks, 2005). ISBN 89-898000-  
44-7 03600

*Six Stories from the End of Representation: Images in Painting,  
Photography, Microscopy, Astronomy, Particle Physics, and  
Quantum Mechanics, 1985-2000* (Stanford: Stanford University  
Press), forthcoming.

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*Visual Studies: A Skeptical Introduction* (New York: Routledge, 2003).

Excerpt, in Danish, as "Visual Studies: En skeptisk introduktion," *Passepartout* 24 (2004): 17-36.

Excerpt, in Russian [Джеймс ЭЗКИНС, «ШЕСТЬ СПОСОБОВ...» "Six Ways to Make Visual Studies More Difficult"], *Topos* 15 (European Humanities University Press, Vilnius, Lithuania, 2007): 26-56.

\* *On the Strange Place of Religion in Contemporary Art* (New York: Routledge, 2004).

Excerpt reprinted in [Re-Enchantment](#).

\* *What Happened to Art Criticism?* (Chicago: Prickly Paradigm Press [distributed by University of Chicago Press], 2003).

Abbreviated translation into Chinese in *Art Museum*, translated by Chen Lei, edited by the Guangdong Art Museum, 2004.

Excerpt in [States of Art Criticism](#), vol. 4 of *The Art Seminar*.

Excerpt, in Spanish, in ["El Cultural,"](#) 23 October 2007.

*Master Narratives and Their Discontents*, with an introduction by Anna Arnar. *Theories of Modernism and Postmodernism in the Visual Arts*, vol. 1. (Cork, Ireland: University College Cork Press; New York: Routledge, 2005).

See below, "Edited books," for others in the series.

## Articles

*In chronological order.*

- 1) "Michelangelo and the Human Form: His Knowledge and Use of Anatomy," *Art History* 7 (1984): 176-86.  
Reviewed in *Leonardo* 18 (1985): 205.  
Reprinted in *Michelangelo: Selected Readings*, edited by William Wallace (New York: Garland, 1999), 652-66.  
In French as "Michel-Ange et la forme humaine. Sa connaissance et son utilisation de l'anatomie," in *l'Anatomie chez Michel-Ange: de la réalité à l'idéalité* edited by Chiara Rabbi-Bernard (Paris: Hermann, 2003), 89-112.
- 2) "Piero della Francesca and the Renaissance Proof of Linear Perspective," *The Art Bulletin* 69 (1987): 220-30.
- 3) "Remarks on the Western Art Historical Study of Chinese Bronzes, 1935-1980," *Oriental Art* 33 (autumn 1987): 250-60.  
Revised version in [\*Our Beautiful, Dry, and Distant Texts: Art History as Writing\*](#).
- 4) "Two Conceptions of the Human Form: Bernard Siegfried Albinus and Andreas Vesalius," *Artibus et historiae* 14 (1986): 91-106.
- 5) "Psychoanalysis and Art History," *Psychoanalysis and Contemporary Thought* 9 (1986): 261-98.
- 6) "Art History Without Theory," *Critical Inquiry* 14 (1988): 354-78.
- 7) "Did Leonardo Develop a Theory of Curvilinear Perspective?—Together with Some Remarks on the 'Angle' and 'Distance Axioms'," *Journal of the Warburg and Courtauld Institutes* 51 (1988): 190-96.  
Reprinted in *Leonardo's Science and Technology: Essential Readings for the Non-Scientist*, edited by Claire Farago (New York: Garland, 1999).
- 8) "'Das Nüßlein beisset auf, Ihr Künstler!'"—Curvilinear Perspective in Seventeenth Century Dutch Art," *Oud Holland* 102 (1988): 257-76.
- 9) Reply to E. H. Gombrich, *Critical Inquiry* 14 (1988): 893.

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- Reply to Gombrich's response to the article "Art History without Theory," no. 6 above.
- 10) "On the *Arnolfini Portrait* and the *Lucca Madonna*: Did Jan Van Eyck Have a Perspectival System?" *The Art Bulletin* 73 (1991): 53-62.
  - 11) "The Case Against Surface Geometry," *Art History* 14 no. 2 (1991): 143-74.
  - 12) "Mannerism: Deformation of the Stage," *Storia dell'Arte* 67 (1989): 257-62.
  - 13) "Clarification, Destruction, Negation of Space in the Age of Neoclassicism" *Zeitschrift für Kunstgeschichte* 56 no. 4 (1990): 560-82.
  - 14) "Comparative Studing [sic] on [sic] Chinese Painting and Eastern [sic] Painting, Written. [sic] by James Elkins Ttranslated [sic] by Feng Lemin" [in Chinese except for the title], *History and Theory of Fine Arts*, Beijing 2 (1991): 103-111.  
Revised version in *Xi fang mei shu shi xue zhong de Zhongguo shan shui hua*.
  - 15) "Uccello, Duchamp: The Ends of Wit," *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft* 36 (1991 [published 1993]): 199-224 and 10 plates.
  - 16) "An Ambilgoly of Painted Meanings," *Art Criticism* 8 no. 2 (1992): 26-35.  
Revised version in *Why Are Our Pictures Puzzles?*
  - 17) "On Modern Impatience," *Kritische Berichte* 3 (1991): 19-34.
  - 18) "On the Impossibility of Stories: The Anti-Narrative and Non-Narrative Impulse in Modern Painting," *Word & Image* 7 no. 4 (1991): 348-64.
  - 19) "Studio Art Critiques as Seductions," *Journal of Aesthetic Education* 26 no. 1 (1992): 105-107.  
Abridged version in *Why Art Cannot be Taught*.
  - 20) "The Snap of Rhetoric: A Catechism for Art History," *SubStance* 68 (1992): 3-16.

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- Revised version in [Our Beautiful, Dry, and Distant Texts: Art History as Writing.](#)
- 21) "Renaissance Perspectives," *Journal of the History of Ideas* 53 no. 2 (April-June 1992): 209-230.
- 22) "On the Conceptual Analysis of Gardens," *Journal of Garden History* 13 no. 4 (1993): 189-98.  
Revised version in [Our Beautiful, Dry, and Distant Texts: Art History as Writing.](#)  
Excerpt in *Landscape Theory*, vol. 6 of *The Art Seminar*.
- 23) "The 'Fundamental Concepts' of Pictures," *The Journal of Speculative Philosophy* 6 no. 2 (1992): 143-151.
- 24) "On the Unimportance of Alchemy in Western Painting," *Konsthistorisk tidskrift* 61 (1992): 21-26.
- 25) "From Copy to Forgery and Back Again," *The British Journal of Aesthetics* 33 no. 2 (1993): 113-20.  
Reprinted in: *Ethics and the Arts*, edited by Alan H. Goldman (New York: Garland Press, forthcoming).
- 26) "On Visual Desperation and the Bodies of Protozoa," *Representations* 40 (1992): 33-56.  
Revised version in *Pictures of the Body*.
- 27) "The Drunken Conversation of Chaos and Painting," *Meaning* 12 (1992): 55-60.
- 28) "The Unease in Art History," *Qui parle* 6 no. 1 (fall/winter 1992): 113-33.  
Revised version in [Our Beautiful, Dry, and Distant Texts: Art History as Writing.](#)
- 29) "Style," article in *The Grove Dictionary of Art* (New York, Grove Dictionaries, 1996).  
Reviewed by Richard Brilliant, in *The Art Journal* 56 no. 2 (1997): 84-85; and by Joseph Rykwert, in *London Times Literary Supplement* (November 1, 1996): 18-19.
- 30) "Abstraction's Sense of History: Frank Stella's *Working Space* Revisited," *American Art* 7 no. 1 (winter 1993): 28-39.

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- 31) "The Failed and the Inadvertent: The Theory of the Unconscious in the History of Art" *International Journal of Psycho-Analysis* 75 part 1 (1994): 119-32.  
Revised version (2001) online at [www.academyanalyticarts.org/elkins.htm](http://www.academyanalyticarts.org/elkins.htm).
  - 32) "A Hagiography of Bugs and Leaves: on the Dishonesty of Pictured Religion," *Journal of Information Ethics* 2 no. 2 (1993). 53-70.  
Reprinted in *Religion and the Arts* 1 no. 3 (1997): 73-88.
  - 33) "Art History and the Criticism of Computer-Generated Images," *Leonardo* 27 no. 4 (1994): 335-42 and color plate.  
Also in electronic format in *SIRS Renaissance*, CD-ROM (Boca Raton, FL: Social Issues Research Series, 1995).
  - 34) "On Monstrously Ambiguous Paintings," *History and Theory* 32 no. 3 (1993): 227-47.  
Revised version in *Why Are Our Pictures Puzzles?*
  - 35) "What Really Happens in Pictures? Misreading with Nelson Goodman," in *Word & Image* 9 no. 4 (1993): 349-62.  
Revised version in *The Domain of Images*.
  - 36) "The Question of the Body in Mesoamerican Art," *Res* 26 (1994): 113-24.
  - 37) "Parallel Art History / Studio Program," *The Art Journal* (1995): 54-57.
  - 38) "There are No Philosophic Problems Raised by Virtual Reality," *Computer Graphics* 28 no. 4 (1994): 250-54.
  - 39) "Art Criticism," article in *The Grove Dictionary of Art* (New York, Grove Dictionaries, 1996).
  - 40) "Marks, Traces, Traits, Contours, Orli, and Splendores: Nonsemiotic Elements in Pictures," *Critical Inquiry* 21 (1995): 822-60.  
Revised version in *Pictures and the Words That Fail Them*.
  - 41) "Different Horizons for the Concept of the Image," *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft* 43 no. 1 (1998): 29-46.  
Revised version in *Pictures and the Words That Fail Them*.

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- 42) "Between Picture and Proposition: Torturing Paintings in Wittgenstein's *Tractatus*," *Visible Language* 30 no. 1 (1996): 73-95.  
Revised version in *The Domain of Images*.
- 43) "On the Impossibility of Close Reading: The Case of Alexander Marshack," *Current Anthropology* 37 no. 2 (1996): 185-226.  
An abridged version, without the responses and ensuing discussion, appears in [\*Our Beautiful, Dry, and Distant Texts: Art History as Writing\*](#).
- 44) "Art History and Images that are Not Art," *The Art Bulletin* 77 no. 4 (1995): 553-71.  
Forthcoming, in Danish, in *Periskop: Forum for kunsthistorisk debat*.
- 45) "Histoire de l'art et pratiques d'atelier," translation of "Why Art Historians should Draw: The Case for Studio Experience," *Histoire de l'art* 29-30 (1995): 103-112.  
Revised version of a chapter in [\*Our Beautiful, Dry, and Distant Texts: Art History as Writing\*](#). See also essay no. 79.
- 46) "Why Are Our Pictures Puzzles? Some Thoughts on Writing Excessively," *New Literary History* 27 no. 2 (1996): 271-90.  
Revised version in *Why Are Our Pictures Puzzles?*
- 47) "Is It Still Possible to Write a Survey of Art History?" *Umeni* (Prague) 43 (1995): 309-16.  
Revised version in *Stories of Art*.
- 48) "La Persistance du 'tempérament artistique' comme modèle: Rosso Fiorentino, Barbara Kruger, Sherrie Levine," *Ligeia* 17-18 (October 1995/June 1996): 19-28.
- 49) "What Are We Seeing, Exactly?," contribution to a forum on digital images, *The Art Bulletin* 79 no. 2 (1997): 191-98.  
Response to a letter to the editor, by Charles Rhyne: "Digital Culture and Art History: High-Quality Images are Available Now," *The Art Bulletin* 80 no. 1 (1998): 194.  
Revised version in [\*Visual Practices Across the University\*](#).
- 50) "A Thought Experiment, For a Book to be Called *Failure in Twentieth-Century Art* [critical review of David Carrier's

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- work],” *Journal of Aesthetic Education* 32 no. 4 (1998): 43-51.
- 51) “Logic and Images in Art History,” response to Peter Galison’s *Image and Logic*, in *Perspectives on Science* 7 no. 2 (1999): 151-80.
- 52) “On Some Useless Images [in Physics],” *Visual Resources* 17 (2001): 147-63.  
Revised version in *Six Stories from the End of Representation*.
- 53) “Why it Is Not Possible to Write the Art History of Non-Western Cultures,” translated into Chinese by Ding Ning, in *Mei yuan/Journal of the Lu Xun Academy of Fine Arts* (Beijing) 3 (2002): 56-61.  
Reprinted in English and Slovenian in *Minulost’v Prítomnosti: Súčasné umenie a umeleckohistorcké myty / The Past in the Present: Contemporary Art and Art History’s Myths*, edited by Ján Bakos (Bratislava: Nadácia-Centrum Súčasného Umenia, 2002 [sic: 2003]), 229-55.
- 54, 55) “What is the Difference Between the Body’s Inside and Its Outside?” and “The Limits of Phenomenology: On the Inconceivable and the Unrepresentable in Skin and Membrane Metaphors,” in *The Imagination of the Body and the History of Bodily Experience*, edited by Shigehisa Kuriyama (Kyoto: International Research Center for Japanese Studies, 2001), 9-16, 261-67.
- 56) “The End of the Theory of the Gaze,” in *Knowing Bodies, Feeling Minds: Embodied Knowledge in Arts Education and Schooling*, edited by Liora Bresler (Kluwer, forthcoming.)  
Revised version in Spanish: “El final de la teoría de la mirada,” translated by Noelia García Pérez, in *Debats* 79 (2002-3): 76-89.
- 57) “The Most Interesting Things That Can be Done with Representation [essay for the artist *Vik Muñoz*],” [ ].  
Reprinted on the Saatchi Gallery website, May 2007.
- 58) “What Does Peirce’s Sign System Have to Say to Art History?” *Culture, Theory, and Critique* 44 no. 1 (2003): 5-22.
- 59) “Preface to the book *A Skeptical Introduction to Visual Culture*,” *Journal of Visual Culture* 1 no. 1 (2002): 93-99.

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Revised version in *Visual Studies: A Skeptical Introduction*.

- 60) "Four Ways of Measuring the Distance Between Alchemy and Contemporary Art," *Hyle* 9 no. 1 (2003): 105-18.  
Russian translation (2008), journal of the Department of Philosophy, St. Petersburg State University, translated by Vitaliy Morozov.
- 61) "From Bird-Goddesses to *Jesus 2000*: A Very, Very Brief History of Religion and Art," *Thresholds* [MIT] 25 (2002): 76-83.  
Includes an exchange with Caroline Jones.  
Reprinted in *Faith*, exh. cat., edited by James Hyde (Hartford CT: Real Art Ways, 2005-2006), 79-90.
- 62) "Ako je možné písať o svetovom umení?" ["How is It Possible to Write About the World's Art?"] *Ars* [Bratislava] 2 (2003): 75-91, with English summary provided by the editors.
- 63) "Words and Images Most Severely Distorted," *Circa* [Dublin] 204 (2003): 55-57.
- 64) "The State of Irish Art History," *Circa* [Dublin] 106 (2003): 56-59.  
[www.recirca.com/backissues/c106/arthistory.shtml](http://www.recirca.com/backissues/c106/arthistory.shtml).  
In Slovenian as "Stanje umetnostne zgodovine na irskem," translated by Tina Košak, *Umetnostna kronika* 15 (2007): 31-34.  
See also no. 80.
- 65) "What Have We Inherited? [on the place of Joyce in contemporary art]" in Christa-Mia Lerm Hayes, *Joyce in Art: Visual Art Inspired by James Joyce* (Dublin: Lilliput, 2004), 325-29.
- 66) "Two Forms of Judgement: Forgiving and Demanding (The Case of Marine Painting)," *Journal of Visual Art Practice* 3 no. 1 (2004): 37-46.
- 67) "Preface" to Eduardo Kac, *Telepresence and Bio Art: Networking Humans, Rabbits, and Robots* (Ann Arbor MI: University of Michigan Press, 2005).

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- 68) "Why Nothing Can Be Accomplished in Painting, And Why It Is Important To Keep Trying," *Circa* 109 (2004): 38-41.
- 69) "Theoretical Remarks on Combined Creative and Scholarly PhD Degrees in the Visual Arts," *Journal of Aesthetic Education* 38 no. 4 (2004): 22-31.
- 70) "The Very Theory of Transgression: Bataille, *lingchi*, and Surrealism," *Australian and New Zealand Journal of Art* 5 no. 2 (2004): 5-19.  
Revised version published as: "The Most Intolerable Photographs Ever Taken," in *The Ethics and Aesthetics of Torture: Its Comparative History in China, Islam, and Europe*, edited by Timothy Brook and Jérôme Bourgon (London: Rowman and Littlefield, forthcoming).
- 71) "Harold Edgerton's Rapatronic Photographs of Atomic Tests," *History of Photography* 28 no. 1 (2004): 74-81.  
Revised version of an exhibition catalog essay (New York: Roth Horowitz, c. 2003).
- 72) "What Do We Want Photography to Be? [reply to Michael Fried's "Barthes's *Punctum*]" *Critical Inquiry* 31 no. 4 (2005): 938-56.
- 73) "Afterword: On Beyond Research and New Knowledge," in *Thinking Through Art: Reflections on Art As Research*, edited by Katy Mcleod and Lin Holdridge (London: Routledge, 2005), 241-47.  
On PhD programs in visual art. This is an abbreviated version of the text in *Printed Project* (under Edited Books).
- 74) "Einige Gedanken über der Unbestimmtheit der Darstellung [On the Unrepresentable in Pictures]," in *Das unendliche Kunstwerk: Von der Bestimmtheit des Unbestimmten in der ästhetischen Erfahrung*, edited by Gerhard Gramm and Eva Schürmann (Berlin: Philo, 2006), 119-40. ISBN 978-3-86572-632-2
- 75) "Una nota sulle 'prospettive' non-occidentali," in *Orienti e Occidenti della Rappresentazione*, edited by Agostino de Rosa (Venice: Il Poligrafo, 2005), 249-53. [Unillustrated excerpt from "The Visual: How it is Studied"] ISBN 88-7115-446-0

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- 76) "Afterword" to *Discovering Chinese Painting: Dialogues With Art Historians*, edited by Jason Kuo, second edition (Dubuque, IO: Kendall/Hunt Publishing, 2006), 249-56.
- 77) "Naïfs, Faux-Naïfs, Faux Faux-Naïfs, Would-Be-Faux-Naïfs: There is No such Thing as Outsider Art," in *Inner Worlds Outside*, exh. cat., edited by John Thompson (Dublin: Irish Museum of Modern Art, 2006), 71-79.
- 78) "Can We Invent a World Art Studies?" in a book on world art studies, edited by Wilfried van Damme and Kitty Zijlmans (Leiden, forthcoming).
- 79) "Warum Kunsthistoriker malen lernen sollten—ein Plädoyer für Werkstatterfahrung," in *Subjekt und Medium in der Kunst der Moderne*, edited by Michael Lüthy and Christoph Menke (Zurich and Berlin: Diaphanes, 2006), 87-114.  
Revised version of a chapter in [Our Beautiful, Dry, and Distant Texts: Art History as Writing](#); expanded version of essay no. 45.
- 80) "The State of Irish Art History Revisted," *Circa* 116 (summer 2006), and "Response" [to eight letters responding to the original essay, by Joan Fowler, Lucy Cotter, Maeve Connolly, Mia Lerm Hayes, Róisín Kennedy, Rosemarie Mulcahy, Sheila Dickinson, and Siún Hanrahan], *Circa* 118 (winter 2006): 45-47.  
See also no. 64.
- 81) "Über die Unmöglichkeit des *close reading*," in *Was aus dem Bild fällt: figuren des Details in Kunst und Literatur, Friedrich Teja Bach zum 60. Geburtstag*, edited by Edith Fatcher, Stefan Neuner, Wolfram Pichler, and Ralph Ubl (Munich: Wilhelm Fink, 2007), 107-40.  
Abdridged version of chapter 3 in [Our Beautiful, Dry, and Distant Texts: Art History as Writing](#), which is in turn abridged from article no. 43. This version has introductory material on the contemporary interest in close readings and details.
- 82) "Writing About Modernist Painting Outside Western Europe and North America," in *Compression vs. Expansion: Containing the World's Art*, edited by John Onians (New Haven: Yale University Press, 2006), 188-214.

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- 83) "Camera Dolorosa [excerpt from the work in progress of the same title]," *History of Photography* 31 no. 1 (2007): 22-30.
- 84) "Is Anyone Listening?" [one-page assessment of the debates in [Photography Theory](#)] *Photofile* 80 (winter 2007): 80.
- 85) "Ten Reasons to Mistrust the New PhD in Studio Art," *Art in America* (May 2007): 108-9.
- 86) "Is There a Canon in Art History?" in *Partisan Canons*, edited by Anna Brzyski (Durham NC: Duke University Press, 2007).
- 87) "The Mottled Discourse of Chinese Studies," response to Jonathan Hay, "The Mediating Work of Art." In a set of "Interventions," *The Art Bulletin* 89 no. 3 (2007). Hay's essay is pp. 435-59; my response, pp. 482-86.
- 88) "Photography Between History and, Well," in *Three Hours Between Planes*, exh. cat. (Chicago Cultural Center / Hochschule für Grafik und Buchkunst, Leipzig, 2008).
- 89) "What Place Does Adolph Gottlieb Have Today?" in *Adolph Gottlieb*, exh. cat. (New York: PaceWildenstein, 2008).

#### Edited books

The most recent books are underlined.

Series editor, *Theories of Modernism and Postmodernism in the Visual Arts*, 5 vols. (Cork, Ireland: University College Cork Press; New York: Routledge, 2005-2010).

Vol. 1: Elkins, *Master Narratives and Their Discontents*, with an introduction by Anna Arnar. (See above, under "Books")

Vol. 2: Stephen Bann, *Ways Around Modernism* (New York: Routledge, 2007), with an introduction by Margaret MacNamidhe.

Vol. 3: Richard Shiff, *Doubt* (New York: Routledge, 2008), with an introduction by Rosie Bennett.

Vol. 4: Joseph Koerner, *Last Experiences of Painting*, with an introduction by Elena Calvillo.

Vol. 5: Pamela Lee, *Title to be announced*, with an introduction by Johanna Burton.

Series editor, *The Art Seminar*, 6 vols. (NY: Routledge, 2005-2008).

Vol. 1: *Art History versus Aesthetics* (New York: Routledge, 2005), with an Introduction by Robert Gero, Afterwords by Jay Bernstein and Marc Redfield, and assessments by Arthur Danto, Thierry De Duve, Diarmuid Costello, Andrew Benjamin, Stephen Melville, Adrian Rifkin, Paul Crowther, Wendy Steiner, John Hyman, Richard Woodfield, Anna Dezeuze, Keith Moxey, Matthew Rampley, and about twenty others. Contains the essay "Why Don't Art Historians Attend Aesthetics Conferences?"

Vol. 2: *Photography Theory* (New York: Routledge, 2006), with an introduction by Sabine Kriebel, an Afterword by Walter Benn Michaels, and contributions by Joel Snyder, Margaret Iversen, Jan Baetens, Liz Wells, Geoffrey Batchen, Carol Squiers, Michael Leja, Margaret Olin, Abigail Solomon-Godeau, Johan Swinnen, Steve Edwards, Rosalind Krauss, Alan Trachtenberg, Diarmuid Costello, Victor Burgin, Graham Smith, Anne McCauley, Walter Benn Michaels, and others. See also the [review](#).

Vol. 3: *Is Art History Global?* (New York: Routledge, 2006), with an Afterword by Shelly Errington, and contributions by Friedrich Teja Bach, Cao Yiqiang, Shigemi Inaga, Craig Clunas, Suman Gupta, David Carrier, Matthew Rampley, Keith Moxey, Andrea Giunta, Sandra Klopper, Barbara Stafford, Charlotte Bydler, Thomas DaCosta Kaufmann, Mariusz Bryl, Keith Moxey, Suzana Milevska, Shelly Errington, David Summers, and others. Includes a reprint of the [review of David Summers's book](#).

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Vol. 4: *States of Art Criticism*, co-edited with Michael Newman, with contributions by Stephen Melville, Dave Hickey, Irit Rogoff, Ted Cohen, Guy Brett, Katy Deepwell, Joseph Masheck, Peter Plagens, Julian Stallabrass, Alex Alberro, Whitney Davis, Abigail Solomon-Godeau, and others.

Includes a partial reprint of [What Happened to Art Criticism?](#)

Vol. 5: *Renaissance Theory*, co-edited with Robert Williams, with an Introduction by Rebecca Zorach and contributions by Stephen Campbell, Fredrika Jacobs, Matt Kavalier, Michael Cole, Claire Farago, Alessandro Nova, and others.

Contains a Preface to [Streams into Sand](#).

Vol. 6: *Landscape Theory*, co-edited with Rachael DeLue, with contributions by Rachael DeLue, Yvonne Scott, Minna Törmä, Denis Cosgrove, Rebecca Solnit, Anne Whiston Spirn, David Hays, Michael Gaudio, Jacob Wamberg, Michael Newman, Jessica Dubow, and others.

Includes an abridged revision of ["On the Conceptual Analysis of Gardens."](#)

Vol. 7: *Re-Enchantment*, co-edited by David Morgan, with contributions by Thierry de Duve, Boris Groys, Wendy Doniger, Kajri Jain, and others.

Contains an excerpt from [On the Strange Place of Religion in Contemporary Art](#).

Editor, *Visual Literacy* (NY: Routledge, 2008).

With contributions by W.J.T. Mitchell, Jonathan Crary, Jon Simons, and Barbara Stafford, and others.

Editor, *Visual Practices Across the University*, with contributions by 35 scholars (Munich: Wilhelm Fink Verlag, 2007).

Editor, *Visual Cultures* (forthcoming—publisher not yet determined).

Essays on visuality and literacy in different nations,

Editor, *The New PhD in Studio Art*, no. 4 in the occasional series called *Printed Project* (Dublin: Sculptor's Society of Ireland, 2005).

With three essays (one by Timothy Emlyn Jones) and 3,000-word extracts from eight PhD dissertations done in Sydney, Canberra, Hobart, and London.

Co-editor, with Jessica Dubow, *Pictures Lost in a Sea of Prose: Images in the Work of W.G. Sebald* (forthcoming—publisher not yet determined).

Co-editor, with Maria Pia Di Bella, *Representations of Pain* (forthcoming—publisher not yet determined).

Selected book reviews, catalogues, miscellaneous  
*Newest first.*

"Time and Place," catalog essay for the exhibition *Time and Place* (Macroom, Co. Cork, Ireland, August 2006), 8-14.

Letters to James Cahill. In *Stones From Other Mountains*, edited by Jason Kuo ([ ]), forthcoming.

"Distance and Drawings, Four Letters from a Correspondence between James Elkins and John Berger," in *Berger on Drawing*, edited by Jim Savage (Aghabullogue, Co. Cork, Ireland: Occasional Press), 105-18. [www.occasionalpress.net](http://www.occasionalpress.net)

Review of Victoria Newhouse, *Art and The Power of Placement*, in *New York Times Book Review* (Sunday, May 8, 2005, 22).

"Three Questions for the New York School," in *Modern American Painting From the NYU Art Collection*, exh. cat. (Cork, Ireland: Glucksman Gallery, 2004), 11-18.

Review of David Summers, *Real Spaces*, in *The Art Bulletin* 86 no. 2 (2004): 373-80.

Reprinted in [Is Art History Global?](#)

Letter on the state of art history, *Chronicle of Higher Education*, September 19, 2003, B4.

"Visual Culture: First Draft," review of *Iconoclash!*, edited by Bruno Latour and Peter Weibel, in *Art Journal* 62 no. 3 (2003): 104-107.

Review of Alberto Manguel, *Reading Pictures* (Toronto: Knopf Canada, 2000), in *Letters in Canada* 72 no. 1 (2002-2003): 362-63.

"Nine Modes of Interdisciplinarity in Visual Studies," reply to Mieke Bal, "Visual Essentialism and the Object of Visual Culture," *Journal of Visual Culture* 2 no. 2 (2003): 232-37. In Spanish in *Estudio visuales*, [ ].

"Rapatronic Photographs of Atomic Tests," in *After and Before: Documenting the A-Bomb* (New York: PPP Editions, 2003).

"Ten Reasons Why E.H. Gombrich is Not Connected to Art History," posted on the Gombrich website, at [www.gombrich.co.uk/](http://www.gombrich.co.uk/) under "Forum."

Review of David Hockney, *Secret Knowledge* (New York: Viking, 2001), on the College Art Association review site at [www.caareviews.org/hockney.html](http://www.caareviews.org/hockney.html)

Review of the N.Y.U. conference on David Hockney's book *Secret Knowledge*, in *Circa* 99 (spring 2002): 38-39. Online at [recirca.com/backissues/c99/elkins.shtml](http://recirca.com/backissues/c99/elkins.shtml)

"Who Owns Images: Science or Art?" review of an MIT conference, "Image and Meaning," June 2001, in *Circa* 97 (2001): 36-37, online here: [recirca.com/backissues/c97/elkins.shtml](http://recirca.com/backissues/c97/elkins.shtml)

James Elkan, "The Transcendence of Art: An Essay on the Epileptic Autistic Pakistani Artist Sadia Sheikh, and Her Great- Great- Great- Grandfather," exh. cat. (Lahore, Pakistan: Lahore Businessmen Association for Rehabilitation of Disabled, 2002).

"Renouncing Representation," essay in *Marco Breuer: Tremors, Ephemera*, exh. cat. (New York: Roth Horowitz, 2000).

Review of *Picturing Science, Producing Art*, edited by Caroline Jones and Peter Galison, in *Isis* 97 no. 9 (2000): 318-19. (Version truncated by *Isis*.)

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Review of *Theories of Art Today*, edited by Noël Carroll, *Journal of Aesthetic Education* 35 no. 2 (2001): 119-21.

Review of Steven Mansbach, *Modern Art in Eastern Europe*, in *The Art Bulletin* 82 no. 4 (2000): 781-85.

"Response [to Anthony Alofsin's letter regarding the review of Mansbach's *Modern Art in Eastern Europe*]," *Art Bulletin* 84 (2002): 539.

Review of Rosalind Krauss, *Bachelors*, on the College Art Association review site.

Review of Hans Belting, *The Germans and Their Art: A Troublesome Relationship*, on the College Art Association review site.

Review of Thomas Crow, *The Intelligence of Art*, on the College Art Association review site.

Review of Dawn Ades, *Dalí's Optical Illusions*, on the College Art Association review site.

Review of Eileen Reeves, *Painting the Heavens: Art and Sciences in the Age of Galileo* (Princeton, 1997), in *Zeitschrift für Kunstgeschichte* 62 (1999): 580-85.

"Precision, Misprecision, Misprision," Reply to Thierry de Duve, in *Critical Inquiry* 25 no. 1 (1998): 169-80.

"Real Disquietude / Un verdadero desasosiego," exh. cat. for Pablo Helguera, *Estacionamientos (Parking Zones)* (Mexico City: Talleria espacio cultural, 1998).

Reply to LeRoy McDermott, "Self-Representation in Upper Paleolithic Female Figurines," in *Current Anthropology* 37 no. 2 (1996): 255-58.

"What do We Want Pictures to Be?" *Critical Inquiry* 22 (1996): 590-602.

Reply to Mieke Bal's response to no. 40 above.

"What is Alchemical History?" *Konsthistorisk tidskrift* 64 no. 1 (1995): 51-53.

Reply to Didier Kahn's response to the article, no. 24 above.

"Reply to Roger Malina," *Leonardo* [     ].

Reply to Malina's response to the article, no. 33 above.

Review of Hal Foster, *Compulsive Beauty* (MIT, 1993), *The Art Bulletin* 76 no. 3 (1994): 546-48.

Reply to Ellen Handler Spitz (responding to the review, above), *The Art Bulletin* 77 no. 2 (1995): 342-43.

"Before Theory," review of Whitney Davis, *Masking the Blow* (Berkeley, 1992), *Art History* 16 no. 4 (1993): 647-72.

Review of Barbara Stafford, *Body Criticism* (MIT, 1991), *The Art Bulletin* 74 no. 3 (1992): 517-520.

Review of Martin Kemp, *The Science of Art* (Yale, 1990), *Zeitschrift für Kunstgeschichte* 54 no. 4 (1991): 597-601.

"Signs of Religion," exh. cat., School of the Art Institute of Chicago, Gallery 2, fall 1991.

"Castillon's Problem," *Journal of Recreational Mathematics* 22 no. 3 (1991), 224.

Interviews, etc.  
*Newest first.*

Interview on *Bad at Sports* (July 2007), posted December 2007, on the 2007 Stone Summer Theory Institute: [badatsports.com](http://badatsports.com).

Minna Törmä, "Miten kirjoittaa taiteesta globaalissa maailmassa? [in Finnish]" *Taida* 3 (2007): 16-18.

Interview, with David Morgan, on religion and art, on *Bad at Sports*, posted April 2007, podcast <http://badatsports.com>.

Giulio Brotti, "L'arte di piangere, un lusso ormai per pochi," *L'eco di Bergamo* (March 14, 2007), 30.

Interview on *Bad at Sports*, posted January 2007, podcst at <http://badatsports.com/blog/?p=86>.

Conversation on *Why Art Cannot be Taught*, held at Cork Caucus, Cork, Ireland, 2005. Forthcoming in [ ].

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Robert Nash, online interview, posted January 24, 2006.  
Available at  
[http://www.bigredandshiny.com/issues/issue35/pdf/7\\_QUESTIONS\\_WITH\\_8183555.pdf](http://www.bigredandshiny.com/issues/issue35/pdf/7_QUESTIONS_WITH_8183555.pdf)

Robert Williams, [essay on my work], in *Art: Key Contemporary Thinkers*, edited by Diarmuid Costello and Jonathan Vickery, forthcoming, c. 2007.

Luigi Prestinzenza, interview for CPA, Channelbeta, Canale d'Informazione sull'Architettura Contemporanea, September 2004.  
<http://www.b-e-t-a.net/~channelb/interviews/index.html>

Robert Lozar, "In popolnoma pozabim, kdo sem / And I Completely Forget Who I Am [in Slovenian]," *Likovne Besede* (Ljubljana) 63-64 (2003) 81-93.

Deanna Isaacs, "Critical Condition [interview about *The Visual Art Critic*]," *Chicago Reader* (December 6, 2002), section 2, p. 22.

Tom Valeo, "In the Eye of a Ruthless Beholder: James Elkins Sees Where Artists Go Wrong," *Citytalk* [Chicago], April 1, 2002.

Interview about *Pictures and Tears*, on the NPR program "The Connection," December 13, 2001.

Interview about *How to Use Your Eyes*, on the NPR program "The Connection,"  
February 7, 2001.

Margaret Corcoran, "Open to Criticism," *Circa* 94 (2000): 26-29, online version at  
<http://www.recirca.com/backissues/c94/jelkins.shtml>

Rick Kogan, "20/20 Insight: An Art Institute Professor Finds Worlds of Meaning in the Mundane," *Chicago Tribune Sunday Magazine*, cover story, 8 October 2000.

Scott Heller, "A Maverick Art Historian Examines his Field's Idiosyncracies and Blind Spots," *Chronicle of Higher Education* (June 25, 1999): A17-18.

Tamara Bissell, "Interview with James Elkins," *Umeni* (Prague) 46 no. 1-2 (1998): 145-52.

### Completed Book Manuscripts

*What Heaven Looks Like*, 185 pp. in MS, 53 color illus. Completed August 1996. Not currently under review.

*The Surface of the Body, Based on the Work of Michelangelo Buonarroti*, 400 pp. in MS., 300 illus. Completed October 1987. In hibernation.

*Chinese Landscape Painting as Western Art History*, 220 pp. Completed fall 2006.

### Works in Progress

Current projects:

*Fascination*, projected in 300 pp.

*Success and Failure in Twentieth-Century Painting*, projected in 200 pp.

*World Painting, 1900-2000*, projected in 250 pp.

*Camera Dolorosa: Meditations on Photography*, projected in 250 pp., 170+ illus.

Shelved:

*The Meaning of the Studio: Art History and the Labor of Painting*, projected in 300 pp.

*Streams into Sand: Connections between Renaissance and Modern Painting*, 280 pp. in MS, about 40 illus. [Abandoned](#).

*Anthology of The Nearly Crazy (Logic and Its Loss: How the Arts Avoid Making Sense, And the Sciences Make Too Much of It)* projected in 400 pp.

*The Drunken Conversation of Science and Painting*, projected in 250 pp.

*The A B C of Seeing*, projected in 200 pp.

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*How the Visual Is Studied*, a textbook projected in 500 pp.

*Thirty Modest Proposals for Curators of Natural History Museums*, projected in 200 pp.

Selected lectures, colloquia, visiting lectureships, etc.

*Newest last. The list is incomplete after c. 2005.*

"The Anti-Splendor: On the Failure of Theories of Pictorial Realism," session on theory chaired by Joel Snyder, CAA, Chicago, February 1992.

"Visualizing Space Before and After Computers," joint session of the American Historical Association and the History of Science Society, chaired by Barbara Stafford, Washington, D.C., December 1992.

"The Question of the Mesoamerican Body," response to the session "Thinking Through the Mesoamerican Body," chaired by Cecilia Klein, CAA, Seattle, February 1993.

"Art History as the History of Crystallography," Princeton University Workshop in the History of Science, session on "Scientific Knowledge as Visual Art," Princeton, April 1993.

"The Final Barrier to Theory: What can Art History Say to Studio Practice?" session on "Revisionism and the Teaching of Art History," chaired by Martin Rosenberg, CAA, New York, February 1994.

"The Limits of Interdisciplinarity," invited lecture and workshop, Center for Creative Studies, Detroit, May 1994.

"Schemata for the Schema: 17 Notes Toward a History of the Concept," session on "Making the Visual Visible: Current Issues in Visual Practices and Science Studies," chaired by David Kaiser, at a joint meeting of the History of Science Society, the Society for the Social Study of Science, the Philosophy of Science Association, and the Society for the History of Technology, New Orleans, October 1994.

"Questions of Intersection: Positioning Replies to Art History, Aesthetics, and Philosophy," session on "A Dialogue on

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Aesthetics: Exploring the Boundaries of Philosophy, Art History, and Aesthetics," chaired by Peg Brand, CAA, San Antonio, February 1995.

"*Modi* versus *exempla*: Notes Toward a Classification of Renaissance Perspective Methods," in conference on "Linear Perspective—The First Century," chaired by Jehane Kuhn, Dibner Institute for Science and Technology, MIT, May 1995.

"The Concept of Aesthetic Alienation, From an Art Historical Standpoint," session on Jay Bernstein's *The Fate of Art*, American Society for Aesthetics, St. Louis, October 1995.

Chair, session on "The Concept of the Image in the History of Science," CAA, Boston, February 1996.

"On the Penchant for Hidden Images" and "The Puzzle Model of Meaning," invited lecture and seminar, Duke University, fall 1995.

"The Limits of Phenomenological Criticism: Metaphors in Visual Art and Medical Illustration," paper for symposium on "Economies of the Senses," University of Chicago, April 1996.

"Why Don't Art Historians Attend Aesthetics Conferences?" lecture at the American Society for Aesthetics, Montréal, October 1996.

On the internet in the *International Yearbook of Aesthetics*, 2000, edited by Richard Woodfield, <http://davinci.ntu.ac.uk/iaa/iaa4/je.htm>.

"On the Available Principles for Comparing Chinese and Western Painting," session on cultural comparisons chaired by Stanley Abe, CAA, 1997.

"Art History and the Limits of Phenomenology," Colorado State University, April 1997.

"Why Simple Pictures Aren't Interesting," SUNY Albany, April 1997.

"The Concept of Appropriate Explanation," author's session, with commentary by Roald Hoffmann, Society for Literature and Science, Pittsburgh, November 1997.

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Repeated at: colloquium on visual analysis, Salt Lake City, March 1998.

"Wittengstein's Picture Theory," invited lecture, University of South Carolina, December 1997.

"There is Nothing but the Gaze," invited lecture, colloquium on vision, Irvine, May 1998.

Two weeks of invited lectures, Department of Art History and Theory, National Academy of Fine Arts, Hangzhou, China, May-June 1998.

Response to Peter Galison's *Image and Logic*, Society for the Sociological Study of Science, Halifax, Nova Scotia, October 1998.

"Report on a Book on the History of People Who Have Cried in Front of Paintings," Prague, Czech Republic (guest speaker in Petr Wittlich's seminar), October 1999.

Repeated at Duke University, November 2000.

"What is the Difference Between the Body's Inside and Its Outside?" Foreign keynote speaker, International symposium on representations of the body, Nichibunken, Kyoto, January 2000.

A video of the lecture is available on the Nichibunken site,

[http://www.nichibun.ac.jp/graphicversion/int\\_relay/library\\_e.html](http://www.nichibun.ac.jp/graphicversion/int_relay/library_e.html).

"On the Limits of Phenomenology in Art Historical Interpretations of the Body," International symposium on representations of the body, Nichibunken, Kyoto, January 2000.

Repeated at the Einstein-Forum (conference "Quel corps?" co-chaired by Hans Belting), Potsdam, Germany, November 2000; University of Wisconsin at Madison, March 2001. Originally "The Inconceivable and the Unrepresentable: Skin and Membrane Metaphors from Grünewald to Sömmerring," Columbia University Institute for Research on Women and Gender, conference on "The Material of Culture in Early Modern Europe," chaired by Jean E. Howard, New York City, May 1994.

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"Optics, Skill, and the Fear of Death," paper presented at the N.Y.U. conference on David Hockney's book *Secret Knowledge*, December 2001. Online at:  
<http://webexhibits.org/hockneyoptics/post/elkins2.html>

"The Unrepresentable: Concepts of the Sublime in Painting, Astrophysics, Genetics, and Particle Physics," Sofia, Bulgaria, October 1999.

Repeated at Blagoevgrad, Bulgaria; Prague, Czech Republic; and Budapest, Hungary; all October 1999; Duke University, February 2000; Gustavus Adolphus College, Minnesota, February 2000; University of Illinois at Urbana-Champaign, spring 2000; Rhodes College, Memphis, March 2000; Bucknell University, March 2000; Rhodes College, Memphis, April 2000; University of Pennsylvania, April 2000; University of Victoria, British Columbia, October 2000; University of Western Washington at Bellingham, October 2000; University of South Carolina at Columbia, November 2000; conference "Das Bild," Berlin, Akademie der Künste, Berlin, November 2000; Stanford University, February 2001; University of Maryland at College Park, April 2001; Yale University, April 2001; Modern Art Museum, Ljubljana, January 2003; University of California at Santa Barbara, March 2005. Version given at *Ikon* conference, University of Ulster, Belfast, May 2005.

"How Close Can We Come to Admitting We're Really Writing Mostly About Ourselves?" CAA session on social art history, chaired by Marc Gotlieb, Thomas Crow as respondent, February 2000.

"On the Limits of Writing the Art History of Non-Western Cultures," invited lecture, Getty Center, March 2000.

Repeated at the Second Clark Conference, chaired by John Onians, April 2000; University of Washington at Seattle, October 2000; Duke University December 2000; and for Richard Vinograd's seminar on Chinese painting, Stanford University, February 2001.

"How Much of the World is Behind the Times in Painting?" CIHA conference, London, 2000, session chaired by Cao Yiqiang and Craig Clunas.

Repeated at the Vancouver Art Gallery, October 2000; Bratislava, January 2003.

"Two Case Studies of the 'Two Cultures': Transgenic Art, and Ultramicroscopy," invited lecture, Karlsruhe, Germany, November 2000.

Repeated at the University of Illinois Center for Advanced Study seminar and symposium on *The Domain of Images*, Urbana-Champaign, April 2001.

"The Most Intolerable Photos Ever Taken: A Brief History of the Chinese Photographs of *lingchi*," invited lecture, "The Ethics and Aesthetics of Chinese Torture," University of Toronto, March 2001

Repeated at the University of Wisconsin, April 2001; Cranbrook Art Academy, November 2003. Modified versions given at the Edinburgh College of Art, c. 2004; Royal College of Art, London, spring 2004; University of Akron, September 2005; Cornell University, September 2005.

"Parallels Between Teaching Art and Music in the Baroque," plenary lecture, Richmond VA, April 2001.

"Limits of Narrative in the Visual Arts," invited lecture, symposium on "Narrative at the Outer Limits," Santa Barbara, May 2001.

"Two Ways of Looking at Ceramics," keynote speech, NCECA (ceramics conference), Kansas City, March 2002.

"What Is Visual Literacy? And Who Has It?" invited lecture, Literacy Conference, Humanities Center, Harvard University, April 2002.

Repeated at MALBA, Buenos Aires, June 2002; Exploratorium, San Francisco, August 2002; Brown University / Rhode Island School of Design, October 2002; University of Vienna, January 2003; Guggenheim NYC, February 2003; Worcester State College, March 2003; University of Colorado, March 2003.

The Exploratorium version is at

<http://www.exploratorium.edu/seeing/webcast/elkins.html>

Talks on the Visual Literacy conference and related topics: Art School, Tartu, Estonia, May 2005.

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"Writing About World Art: Philosophic and Political Problems," three invited lectures, given at Mohile Parikh Centre for the Performing Arts in Mumbai, and at the Sanskriti Foundation in Delhi, November 2003; revised versions repeated at University of Minnesota at Minneapolis, fall 2005; University of East Anglia, May 2006; University Stockholm, November 2006; Poznań University, November 2006; and Leiden University, November 2006.

"Why Art Historians Should Paint [or Draw]," keynote speech, National Council of Arts Administrators, Memphis, November 2003.

Repeated as the Peter Fuller Memorial lecture, Tate Modern, May 2004; symposium on painting, Guelph University, October 2004; Akademie der Künste, Berlin, June 2005; and at the University of Vienna, May 2006 (as part of a day-long workshop on drawing).

"Problems Posed for Film Theory [by scientific images]," *Cinema and Technology* conference, plenary, Lancaster University, May 2005.

Talks on *What Happened to Art Criticism?*: University of Illinois at Champaign-Urbana, c. 2003; Academy of Art, Oslo, May 2005; Dun Laoghaire, Dublin, spring 2004; Northwestern University, July 2005; Universidad Iberoamericana, October 2007.

"Two Ends of the Emblem," plenary talk, International Society for Emblem Studies, Chicago, July 2005.

"Problems with the Project *Chinese Landscape Painting as Western Art History*," and debate with Jim Cahill, University of Maryland at College Park, November 2005.

"Four Models of First-Year Art Education, and Why They are Incompatible," keynote talk, AICAD conference, Pennsylvania Academy of Fine Arts, November 2005.

Repeated at RISD, October 2006; and at the Institute for Doctoral Studies in Visual Art (headed by George Smith), Spianochia, Tuscany, May 2007.

"Issues Raised by the Critical Reception of *The Object Stares Back*," Longwood University, Farmville, Virginia, December 2005; University of Kent, May 2006.

Two day-long seminars on visual studies, at the European Humanities University, Vilnius, Lithuania, January 2006.

"Five Connections between Religion and Contemporary art,"  
University of Malta, May 2, 2006.

Repeated at Kraków University, November 2006; Lipscomb  
University, Nashville, c. 2006; University of Toronto, c.  
2006; Westmont College, Santa Barbara, c. 2006; MIT, April  
2007; School of the Visual Arts, New York, October 2007.

"Can Paintings [or Drawings] Think?" invited lecture, Van Eyck  
Academy, Maastricht, April 2006.

Repeated at a conference on drawing, Tate Britain, May  
2006; and at the Institute for Doctoral Studies in Visual  
Art (headed by George Smith), Spannocchia, Tuscany, May  
2007.

"Report on a Book Written Against Barthes's *Camera lucida*,"  
invited lecture, Rodchenko School of Photography, Moscow, June  
2007.

"Farewell to Visual Studies," AAH, Belfast, spring 2007.

Repeated at the Moscow State Humanities University, June  
2007.

"Is Art History Global?" University of Minnesota at Minneapolis,  
c. 2006.

Repeated as a plenary talk at the AAH, Belfast, spring 2007.

"Limits of Landscape Theory," Albert-Ludwigs-Universität  
Freiburg, November 2007.

"*Kunstwissenschaft* is to Art History as *Bildwissenschaft* is to  
Visual Studies," Institute for Art History and Musicology,  
University of Utrecht, November 2007