CURRICULUM VITAE

**IVAN GASKELL**

BARD GRADUATE CENTER

**Academic Address Home Address**

Bard Graduate Center 257 Lincoln Street

38 West 86th Street Lexington

New York MA 02421

NY 10024 USA

##### USA T: 781-862-6854

##### T: 212-501-3063 E: gaskellivan@gmail.com

E: ivan.gaskell@bgc.bard.edu

# **Degrees**

B.A. (Hons.) Oxford University (History).

M.A. Oxford University (History).

M.A. London University (History of Art).

M.A. Cambridge University (by incorporation).

Ph.D. Cambridge University (History of Art).

#### Current position

Professor of Cultural History and Museum Studies (full professor, with tenure), Bard Graduate Center, New York City, 2012-.

###### Current ancillary positions

Visiting Fellow, Center for Advanced Study, Ludwig-Maximilian University, Munich, 2021-22.

Research Associate in Anthropology, American Museum of Natural History, New York, 2012-.

Research Associate in North American Ethnology, Peabody Museum of Archaeology and Ethnology, Harvard University, 2011-.

Associate of Kirkland House, Harvard University, 1991-.

###### Previous positions

Margaret S. Winthrop Curator, Harvard Art Museums/Fogg Art Museum, 1991-2011.

Senior Curator of the General Artemas Ward House Museum (Central Administration, Harvard University), 2010-11.

Senior Lecturer (voting member of the Faculty of Arts and Sciences), Harvard University (on Fine Art, subsequently History of Art and Architecture, 1991-2002; on History, 2002-11).

Consultant, Thyssen-Bornemisza Foundation, 1987-91.

Speelman Fellow, member of the Governing Body, and Resident Senior Member of Wolfson College, and member of the Faculty of Architecture and History of Art, Cambridge University, 1983-91.

Research Fellow and Academic Curatorial Assistant (with faculty status), The Warburg Institute, London University, 1980-83.

**Recent fellowships, honors**

*The Oxford Handbook of History and Material Culture* (Oxford University Press, London and New York: 2020) recipient (with co-editor, Sarah Anne Carter) of the Allen G. Noble Book Award of theInternational Society for Landscape, Place, and Material Culture, for best-edited publication, 2021*.*

Visiting Fellow (Museum Research Focus), Centre for Advanced Studies, Ludwig-Maximilian University, Munich (remote owing to COVID-19), 2021-22.

Senior Fellow, Lichtenberg-Kolleg (Institute for Advanced Study in the Humanities and Social Sciences), Georg-August University, Göttingen: permanent summer appointment until the closure of the Institute, 2014-21.

Critic-in-Residence, Hoffberger School of Painting, Maryland Institute College of Art, Baltimore, spring semester 2014.

Beinecke Fellow, Clark Art Institute, Williamstown, Mass., fall semester 2011 (during study leave).

Visiting Clowes Scholar, Indianapolis Museum of Art, 2008.

Senior Fellow, Center for the Study of World Religions, Divinity School, Harvard University, 2003-4 (during study leave).

Visiting Curator for Research, Peabody Museum of Archaeology and Ethnology, Harvard University, 2003-4 (during study leave).

### *Vermeer’s Wager: Speculations on Art History, Theory, and Art Museums* (Reaktion Books, London: 2000) one of three books short-listed in 2002 for the College Art Association’s Charles Rufus Morey Award for best book in the history of art of 2000-2001.

### Christie’s Fellow, Institut Payró, University of Buenos Aires, summer 1999.

Clark Fellow, Clark Art Institute, Williamstown, Mass., summer 1998 (during study leave).

### 

Membership of administrative bodies

D'Annunzio University of Chieti-Pescara: Board of the European Research Council project “The Kinetic Author: Transmediations of Authorship in the Modern Cultural Sphere,” member, 2022-.

Georg-August University, Göttingen: Board of the research project *Sensible Provenienzen: Menschliche Ueberreste aus kolonialen Kontexten* ("Sensitive Provenances: Human Remains from Colonial Contexts"), member, 2018-.

Georg-August University, Göttingen, and Hochschule für Technik und Wirtschaft (University of Applied Sciences), Berlin, and Volkswagen Foundation, Hanover: Board of the research project *Sammeln Erforschen* (“Objects and Disciplines”), member, 2018-.

Metropolitan Museum of Art, New York: American Wing Visiting Committee, member, 2017-.

Georg-August University, Göttingen: Appointment Committee, W3 Professor in the Materiality of Knowledge, member, 2016-17.

Georg-August University, Göttingen: Board of the Lichtenberg-Kolleg (Institute for Advanced Study in the Humanities and Social Sciences), member, 2015-21; acting chair, 2020-21.

Georg-August University, Göttingen: Board of the Centre for Collection Development, member, 2013-22.

Contemporary Aesthetics, Inc. (publisher of *Contemporary Aesthetics*): Board of Directors, 2011- (treasurer, 2011-2018).

Harvard University: Mahindra Humanities Center at Harvard Executive Committee, member, 2005-2011.

Harvard University: Master of Liberal Arts in Museum Studies Advisory Board, member, 2005-2011.

J. Paul Getty Foundation: Collaborative Grants Committee, member, 2004-7.

American Society for Aesthetics: elected trustee, 2004-7, and 2021-24; Annual Conference Program Committee, member, 2001, 2007, 2013; Nominating Committee, member, 2008-11; Feminist Caucus Committee, member, 2014-; Diversity Committee, member, 2016-.

College Art Association: Museums Committee, member, 2000-4; 2015-18.

CODART (International Council for Curators of Dutch and Flemish Art): Committee for Latin America, member, 1999-2011.

The European Fine Art Fair (TEFAF), Maastricht, and New York (founded 2016): Vetting Committee (Old Master Paintings), member, 1995-.

Harvard University: Public Art Residency Committee, chair, 1992-94.

Cambridge Darkroom Gallery, Cambridge (UK): Board of Trustees, member, 1987-91; chair, 1989-91.

Wolfson College, University of Cambridge: Governing Body, member, 1983-87.

Warburg Institute, London University: Common Room Committee, secretary, 1981-82.

## **Current membership of scholarly societies**

American Philosophical Association.

American Society for Aesthetics.

Historians of Netherlandish Art.

International Society for Cultural History.

Association internationale des Critiques d'art.

## **Editorial**

Member, Editorial Board, *Designing in Dark Times* (Bloomsbury Press), 2018-.

Member, Editorial Board, *Cultural Histories of the Material World* (monograph series, Bard Graduate Center), 2008-.

Member, Consulting Committee, *World Art*, 2008-.

Member, Editorial Board, *Contemporary Aesthetics*, 2003-.

Member, Board of Editors, *Word & Image*, 2002-13.

Consulting Editor, *Yishushi Yanjiu* (*The Study of Art History*, Beijing), 2000-.

Consulting Editor, *Journal of the History of Ideas*, 1997-2006.

Contributing Editor, *Res: Anthropology and Aesthetics*, 1995-.

Joint General Editor, *Cambridge Studies in Philosophy and the Arts* (Cambridge University Press ten volume book series), 1988-2000.

### **Conference organization and chairing (since 1993)**

Co-chair and co-organizer, workshop *Rembrandt: Lasting Impressions*, Lichtenberg-Kolleg, Georg-August University Göttingen, 2019 (and paper).

Co-chair and co-organizer, symposium *Conserving Active Matter–Philosophy: Degradation as an Aesthetic Value*, Bard Graduate Center, 2019 (and paper, with A.W. Eaton).

Chair and organizer, session “Ruled by an Orange: Just how Glorious was the Glorious Revolution?” Historians of Netherlandish Art quadrennial conference, University of Ghent, 2018 (and paper).

Chair, whole day session “Methodologies,” symposium *Global Natural History Around 1800: Collections, Media, Actors*, Lichtenberg-Kolleg, Georg-August University Göttingen, 2017.

Co-chair and co-organizer, symposium *Conserving Active Matter*, Bard Graduate Center, 2017.

Co-chair and co-organizer of the American Society for Aesthetics Feminist Caucus Committee 25th Anniversary Workshops, American Society for Aesthetics annual conference, Savannah, 2015.

Chair and organizer, symposium *Revitalizing University Museums*, Bard Graduate Center, 2015.

Co-chair and co-organizer, workshop *History and Material Culture: World Perspectives*, Bard Graduate Center, 2014.

Chair, session “Issues in Contemporary Chinese Art and Aesthetics,” American Society for Aesthetics annual conference, San Diego, 2013.

Chair, session “Aura, Authenticity, and Artistic Reproduction,” American Society for Aesthetics annual conference, St. Louis, 2012.

Chair and organizer, session “Beyond Art,” College Art Association annual meeting, New York, 2011.

Chair, session “Different Pictures, Different Words,” American Society for Aesthetics annual conference, Victoria, B.C., 2010.

Chair, session *Art, Music, and Spectacle in the Age of Rubens*, Harvard Art Museums, 2010.

Chair, session “The Cultural History of Images,” *Exploring Cultural History: An International Conference in Honour of Peter Burke*, Cambridge University, 2007.

Chair and co-organizer, symposium *Crossing Boundaries: Art Museums and Anthropology Museums in Search of Common Ground*, Harvard University Art Museums and Peabody Museum of Archaeology and Ethnology, 2006.

Co-chair and co-organizer, colloquium *After Critique: Art Museums in the World*, Clark Art Institute, Williamstown, Mass., 2004.

Co-organizer and plenary session chair, symposium *Ideals and Ideology: The Art Museum from 1851 to 2001*, Museum of Fine Arts, Boston, 1998.

Chair and organizer, symposium *Modeled in Mud: Baroque Clay Sculpture, its Progeny and Afterlife*, Harvard University Art Museums, 1998.

Co-chair and organizer, session “For a Political Economy of the Object,” College Art Association annual meeting, Boston, 1998.

Chair and organizer, symposium *Intimacy and Exposure: Renaissance and Baroque Small Bronzes in the Museum Context*, Harvard University Art Museums, 1996.

Chair and co-organizer, symposium *Envisioning Harvard: Art, Thought, Space*, Harvard University Graduate School of Design, 1994.

Plenary session chair, Historians of Netherlandish Art international conference, Boston, 1993.

#### Recent symposium participation and public lectures (selected)

***Symposium and workshop papers given include:***

Museum Fünf Kontinente, Munich: *What Can Museum Anthropology Do in the 21st Century?*, 2022 (paper).

Museo Nacional Thyssen-Bornemisza, Madrid: *Hans Heinrich Thyssen as an Art Collector*, online, 2021 (paper).

Center for Advanced Study, Ludwig-Maximilian University, Munich: *Materiality—Museology—Knowledge*, online, 2021 (paper).

American Society for Aesthetics Eastern Division annual conference, online, 2021 (paper and respondent).

American Society for Aesthetics national annual conference, online, 2020 (respondent).

Bard Graduate Center, New York: Faculty Work-in-Progress Seminar, 2020 (paper).

Hochschule für Technik und Wirtschaft (University of Applied Sciences), Berlin: *Politics of Collecting and Knowledge Production*, 2019 (paper).

American Society for Aesthetics national annual conference, Phoenix, 2019 (respondent).

Solomon R. Guggenheim Museum, New York: *Object Lessons: The Panza Collection Initiative Symposium*, 2019 (symposium respondent and concluding session chair).

American Society for Aesthetics Eastern Division annual conference, Philadelphia, 2019 (paper).

Verband Deutscher Kunsthistoriker national annual conference, Göttingen: *Zu den Dingen!* 2019 (plenary keynote).

San Francisco Art Academy, San Francisco: *Poverty of Sensibility: Art/Education in the 21st Century*, jointly organized by the China Academy of Art, Hangzhou, 2018 (keynote).

Chinati Foundation, Marfa, Texas: Solomon R. Guggenheim Museum Workshop on the Panza Collection Initiative, 2018 (invited participant).

Bard Graduate Center, New York: Faculty Work-in-Progress Seminar, 2018 (paper).

American Society for Aesthetics national annual conference, Toronto, 2018 (paper).

US National Holocaust Memorial Museum, Washington, DC: *Material Culture and the Holocaust*, 2018 (discussant).

Lichtenberg-Kolleg, Georg-August University Göttingen: *Objects and the Formation of (Disciplinary) Knowledge in Universities and Beyond*, 2018 (paper).

Ithaca College, *Primitivism Before/Beyond Modernism*, 2018 (paper).

Instituto de Historia, Pontificia Universidad Católica de Chile, Santiago: *Material Culture*, 2018 (colloquium respondent).

University of Maryland, College Park: *The Philosophy of Portraits*, 2018 (keynote).

American Philosophical Association Western Division annual conference, San Diego, 2018 (respondent).

Oberlin College: *Exploring Beauty and Truth in Worlds of Color: A Conference on Race, Art, and Aesthetics in the 21st Century*, 2017 (paper).

Department of History of Art and King’s College, University of Cambridge: *Collections, Display, and the Agency of Objects*, 2017 (keynote).

Scottish Graduate School for Arts and Humanities, Glasgow: *The Stuff of Research*, 2017 (keynote).

American Society for Aesthetics Eastern Division annual conference, Philadelphia, 2017 (paper).

Museum Fünf Kontinente, Munich: *Provenienzforschung zu ethnologischen Sammlungen der Kolonialzeit*, 2017 (paper).

American Historical Association national annual conference, Denver, 2017 (paper).

Metropolitan Museum of Art, New York, Think Tank: *Reconsidering the American Wing*, 2016 (paper).

American Society for Aesthetics national annual conference, Seattle, 2016 (respondent).

Comité international d’histoire de l’art 34th congress, Beijing, 2016 (session keynote).

China Academy of Art, Hangzhou: *Art History Seminar for CIHA*, 2016 (paper).

American Society for Aesthetics Eastern Division annual conference, Philadelphia, 2016 (respondent).

American Philosophical Association Western Division annual conference, San Francisco, 2016 (paper).

Centre for Research in the Arts, Humanities, and Social Sciences, University of Cambridge: *The Museum as Method: Collections, Research, Universities*, 2016 (concluding keynote).

Radcliffe Institute for Advanced Study at Harvard University, Cambridge, MA: *Laying Up Treasures: The Deep History of Storage, Keeping, and Collecting*, 2016 (paper).

Rhode Island School of Design Museum and the Haffenreffer Museum of Anthropology, Brown University, Providence, RI: *To Search: Investigations of the Virtual and Material Lives of Objects*, 2015 (paper).

Ludwig-Maximilian University, Munich: *Curatopia: Histories, Theories, Practices*, 2015 (paper).

Museum of Archaeology and Anthropology, and Corpus Christi College, University of Cambridge: *The Museum as Method: Collaborative Research Network*, II & III (two meetings, spring and fall), 2015 (papers).

Ashmolean Museum of Art and Archaeology, University of Oxford: *Thinking with Objects: University Museum Collections in Teaching and Research*, 2015 (respondent).

The Hunterian, University of Glasgow: *International University Museum Strategic Development and Exchange Workshop*, 2015 (paper).

Institute of Fine Arts, New York University: *Materiality in Japan: Making, Breaking, and Conserving Works of Art and Architecture*, 2014 (respondent).

Ashmolean Museum of Art and Archaeology, University of Oxford: *Ethics, Museums, and Archaeology*, 2014 (keynote).

College Art Association annual meeting, Chicago: *From Academe to Museum: The Academic as Independent Curator*, 2014 (paper).

Forschungszentrum der Universität Erfurt, Gotha: *Materielle Kulturforschung—eine Zwischenbilanz. Zum epistemischen Gewinn einer neuen Perspektive*, 2013 (colloquium respondent).

Lichtenberg-Kolleg, Georg-August University Göttingen: *Global Approaches to Enlightenment Studies*, 2013 (paper).

Bard Graduate Center, New York City: *Exhibitions, Research, Teaching: The Bard Graduate Center at Twenty*, 2013 (paper).

University of Glasgow, Royal Institute of Philosophy Annual Conference: *Philosophy and Museums: Ethics, Aesthetics, Ontology*, 2013 (keynote).

New York University, Institute for the Humanities: *Vermeer’s Daughter?* 2013 (paper).

American Society for Aesthetics Eastern Division annual conference, Philadelphia, 2013 (paper).

University of Rochester, Visual and Cultural Studies Graduate Conference: *A Matter of Time: Temporalities of Material Culture*, 2013 (keynote).

American Museum of Natural History, New York: *Toward a New Vision of Art and Ethnology in Natural History Museums*, 2013 (invited colloquium participant).

University of Wisconsin-Madison: *Think Tank on Curatorial Studies*, 2013 (paper).

American Society for Aesthetics Eastern Division annual conference, Philadelphia, 2012 (respondent).

Harvard Business School: *Preservation in the Harvard Library: An Unconference*, 2012 (keynote).

Marquette University, Milwaukee, Department of Philosophy: *Unsettled Boundaries: Philosophy, Art, and Ethics, East/West*, 2011 (paper).

University of Cambridge: *Collecting and Scholarship: Netherlandish Art in Cambridge*, 2011 (paper).

London University, Institute of Philosophy: *The State of Aesthetics*, 2011 (paper).

Harvard University Standing Committee on Archaeology: *New Directions in Archaeology*, 2011 (respondent).

University of Cambridge: *The Impact of Idealism: Historical, Social, and Political Thought*, 2010 (paper).

International Society for Cultural History annual conference, Turku (Finland), 2010 (paper).

Weatherhead Center for International Affairs, Harvard University: *Materiality*

*and Cultural Translation: An Interdisciplinary Approach*, 2010 (paper).

Kennedy School of Government, Harvard University: *Representing Americanness:*

*Museums, the Nation, the Globe*, 2010 (respondent).

Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York: *Cultural Histories of the Material World*, 2010 (paper).

American Society for Aesthetics national annual conference, Denver, 2009 (respondent).

King’s College, University of London: *Historical Distance and the Shaping of the Past*, 2009 (paper).

J. Paul Getty Museum, Los Angeles: *Engaging Adult Audiences*, 2009 (keynote).

Dumbarton Oaks Research Library and Collection: *World Visuality*, Washington, DC, 2009 (paper).

College Art Association annual conference, Los Angeles, 2009 (paper).

University of Tokyo Global Center of Excellence: Death and Life Studies: *Miraculous Images in Christian and Buddhist Culture*, 2008 (paper).

Walters Art Museum: *The Public Object: Facing Contemporary Challenges in the Art Museum*, Baltimore, 2008 (respondent and session chair).

School of World Art Studies, University of East Anglia: *World Art: Ways Forward*, Norwich, England, 2007 (paper).

American Society for Aesthetics national annual conference, Los Angeles, 2007 (plenary session chair).

American Philosophical Association Western Division annual conference, San Francisco, 2007 (paper).

University of Barcelona and the Reial Acadèmia de Bones Lletres, *La Historia imaginada: Construcciónes visuales del pasado en la Edad Moderna*, 2006 (paper).

American Society for Aesthetics national annual conference, Milwaukee, 2006 (paper).

College Art Association annual conference, Boston, 2006 (respondent).

University of Victoria: *The* *Ethics of Cultural Appropriation*, 2005 and 2006 (papers, with A.W. Eaton).

American Society for Aesthetics Eastern Division annual conference, Philadelphia, 2005 (paper).

American Society for Aesthetics national annual conference, Miami, 2002 (paper).

Historians of Netherlandish Art congress, Antwerp, 2002 (paper).

Clark Art Institute, Williamstown: *The Two Art Histories: The Museum and the University* 2001 (paper).

Comité international d’histoire de l’art 30th congress, London, 2000 (paper).

Musée du Louvre, Paris: *L’avenir des musées*, 2000 (paper).

American Society for Aesthetics national annual conference, Reno, 2000 (paper).

Clark Art Institute, Williamstown: *Art History, Aesthetics, Visual Studies*, 1999 (paper).

***Numerous lectures at universities and museums, recently:***

Lecture, *Museum Values and "the very* form *of matter,"* Lichtenberg-Kolleg, Georg-August University Göttingen, 2021.

Masters Series Lecture, *Still Life, Trompe l'oeil and Vanity*, Toledo Museum of Art, Toledo, Ohio, 2020.

Lecture, *The Artist's Mark*, Lichtenberg-Kolleg, Georg-August University Göttingen, 2019.

Lecture, *The Artist's Mark*, Estonian Graduate School of Cultural Studies, Tallinn University; and graduate seminar, *Works of Art and Mere Real Things*—*Again*, Estonian Academy of Art, Tallinn, 2019.

Lecture, *How I Learned What I Learned*, Instituto de Historia, Pontificia Universidad Católica de Chile, Santiago, 2018.

19th Horst Gerson Memorial Lecture, *Everything or Nothing? What Do University Museums Know?*, University of Groningen, 2017.

Lecture, *Cracking Up with Piet Mondrian*, Art History Seminar, Georg-August University Göttingen, 2017.

Lecture, *Buds, Bugs, and Bird Skulls: Do Such Things Perdure?* The Hunterian, University of Glasgow, 2017.

Lecture, *Everything or Nothing? What Do University Museums Know?* Department of Literature, University of Uppsala, 2017.

Lecture, *To Draw. To Paint*, Department of History of Science and Ideas, University of Uppsala, 2017.

K. Mahipathi Rao Memorial Lecture, *Buds, Bugs, and Bird Skulls: Do Such Things Perdure?* L.V. Prasad Institute, Hyderabad, 2017.

Lecture, *Size matters: Copper Plates and Digital Files in the Production of Netherlandish Prints*, Lichtenberg-Kolleg, Georg-August University Göttingen, 2016.

Lecture, *“A Firm Hand on the Lobster”: Getting Hold of Other People’s Things*, Groningen Museum, Groningen, 2016

Lecture, *Concord Migrations: Thoreau’s Human Movements*, Lichtenberg-Kolleg, Georg-August University Göttingen, 2016.

Lecture, *Joining the Club: A Tongan Presence in New England*, Ethnological Institute, Georg-August University, Göttingen, 2016.

Lecture, *The Power of Tangible Things* (with Laurel Thatcher Ulrich and Sara Schechner), Harvard Museums of Science and Culture, Cambridge, MA, 2015.

Lecture, *Joining the Club*, LASER (Leonardo Art Science Evening Rendezvous), New York City, 2015.

Lecture, *Damage*, Max Planck Institute for History of Science, Berlin, 2014.

Lecture, *Exhibiting the Sacred: The Life of Things*, Hamilton College, 2014.

Faculty Fellows’ Guest Faculty Lecture, *Trompe l‘oeil Troubles*, Center for the Humanities, Washington University, St. Louis, 2013.

Lecture, *Art and* *Science in Mid-Nineteenth-Century New England*, Lichtenberg-Kolleg, Georg-August University Göttingen, 2013.

Ritchie Markoe Scribner ’75 Lecture, *Trompe l‘oeil Troubles*, Department of Art History, New York University, 2013.

Lecture, *Fooled Again: Trompe l’oeil Revisited*, Whale and Star, Miami, Florida, 2012.

Beinecke Fellow’s Lecture, *Art and Science in Mid-Nineteenth-Century New England*, Clark Art Institute, Williamstown, Massachusetts, 2011.

Lecture, *Tangible Things* (with Laurel Thatcher Ulrich), Harvard University/MIT Subway Series in the History of Science, Cambridge, MA, 2011.

Lecture, *Tangible Things* (with Laurel Thatcher Ulrich), John Nicholas Brown Center for Public Humanities and Cultural Heritage, Brown University, Providence, RI, 2010.

Lecture, *Meaning, Making and Use*, Amherst College, Amherst, 2010.

Edward M. and Hermione C. Friend Lecture, University of Alabama, Birmingham, 2009.

Lecture, *Popular Imagery and the Religious Imagination*, Indianapolis Museum of Art, Indianapolis, 2009.

Lecture, Bard Graduate Center for Studies in the Decorative Arts, Design, and Material Culture: Seminar in Cultural History, New York City, 2009.

Lecture, *Rembrandt*, Johns Hopkins University, Baltimore, 2007.

Presidential Initiative Fund for the Humanities Lecture, Case Western Reserve University, Cleveland, 2006.

Lecture, the Annual Max Wasserman Forum in Contemporary Art at the Massachusetts Institute of Technology, Cambridge, 2006.

Lecture, *Edmonia Lewis*, Case Western Reserve University, Cleveland, 2005.

Lecture, *What is a Drawing?*, Hood Museum of Art, Dartmouth College, Hanover, 2004.

Catherine Hoover Voorsanger Memorial Lecture, Cooper-Hewitt, National Design Museum, New York City, 2003.

Slade Lecture, Oxford University, Oxford, 2002.

Annual Interpretation Theory Lecture, Swarthmore College, Swarthmore, 2001.

Felicity Meshoulam Memorial Lecture, National Gallery, London, England, 2001.

### **Selected exhibitions**

### *Rembrandt: Der Künstler, seine Gesellschaft und seine Religion* (Kunstsammlung, Georg-August University, Göttingen): co-organizer (with Martin van Gelderen) forthcoming (2022).

*Sturm der Bilder: Bürger, Moral und Politik in den Niederlanden, 1515-1616* (Lichtenberg-Kolleg, Georg-August University, Göttingen): co-organizer (with Martin van Gelderen), 2016.

*Making a World with One Hundred Things* (Bard Graduate Center): organizer, 2013; also online, http://bgcdml.net/making-a-world-with-a-hundred-things/index, from Jan. 8, 2013.

*Tangible Things: Harvard Collections in World History* (Harvard University Collection of Historical Scientific Instruments, and seven other venues simultaneously within the university): co-organizer (with Laurel Thatcher Ulrich), 2011.

*“I Have a Son to Offer”—An Online Exhibition of American Civil War Artworks in Harvard Collections*, <http://www.artmuseums.harvard.edu/civilwar/>, organizer and author, from Nov. 30, 2007.

“A Public and Patriotic Museum”—Artworks and Artifacts from the General Artemas Ward House (Fogg Art Museum): co-organizer (with Laurel Thatcher Ulrich) and publication author, 2006-7.

Rembrandt and the Aesthetics of Technique (Busch-Reisinger Museum): co-organizer (with William W. Robinson) and publication author, 2006.

Rubens and His Collaborators (Fogg Art Museum): organizer, 2003.

Calming the Tempest with Peter Paul Rubens (Fogg Art Museum): organizer, 2001.

French Art of the Seventeenth Century (Fogg Art Museum): organizer, 2000.

Gian Lorenzo Bernini: Sketches in Clay (Fogg Art Museum): organizer, 1998.

Investigating the Renaissance (Fogg Art Museum): organizer, 1996.

Sublimations: Art and Sensuality in the Nineteenth Century (Fogg Art Museum): organizer, 1996.

Circa 1874: Emergence of Impressionism (Fogg Art Museum): organizer, 1995.

France and the Portrait, 1799-1870 (Fogg Art Museum): organizer, 1995.

Canopy (a public art installation in Harvard Yard by David Ward): co-organizer and publication editor and contributor as part of the Harvard University Public Art Residency, 1994.

What, if Anything, is an Object? (Fogg Art Museum): co-organizer (with Clive Dilnot), 1994.

David Ward: Keepers of Light (Arthur M. Sackler Museum): organizer and publication author, 1993.

An Offbeat Collection of Dutch and Flemish Paintings (Fogg Art Museum): organizer and catalogue author, 1993.

American and British Figurative Art of the Inter-War Years (Fogg Art Museum): organizer, 1992.

Tiepolo in Spain: the Fogg "Aeneas" Sketch Investigated (Fogg Art Museum): organizer, 1992.

John Stathatos: Three Heraclitan Elements (Cambridge Darkroom and international tour): publication author, 1991.

Wynn Ellis of Whitstable (Royal Museum and Art Gallery, Canterbury and the National Gallery, London): organizer and catalogue author, 1990.

Post-Morality (Cambridge Darkroom and Kettle’s Yard): catalogue editor, 1990.

Shadow of a Dream: Contemporary Photo-Works from France (Cambridge Darkroom and national tour): catalogue editor, 1989.

**Courses taught at Bard Graduate Center**

University Museums: Collections and the Uses in Academia, graduate seminar, spring 2022.

Curating Active Matter, graduate seminar, fall 2021 (with Soon Kai Poh).

Oceania: Art and Material Culture, graduate seminar, spring 2018; spring 2020.

Peter Paul Rubens: Designer and Diplomat, graduate seminar, fall 2019.

Curatorial Practice and American Art at the Metropolitan Museum of Art, graduate seminar, spring 2017; fall 2020.

The American Civil War: Art and Material Culture, graduate seminar, spring 2016; fall 2017.

Material Culture: Nineteenth-Century New York, National Endowment for the Humanities Summer Institute, (with David Jaffee and Catherine Whalen), summer 2015.

History and Material Culture: New Directions, graduate seminar, spring 2015; fall 2021.

Approaches to Objects (with Catherine Whalen), obligatory class for all entering Masters and PhD students, fall 2013; fall 2014.

Material Culture: Nineteenth-Century New York, National Endowment for the Humanities Summer Institute, (with David Jaffee, Catherine Whalen, Bernard Herman), summer 2013.

Damage, Decay, Conservation, graduate seminar, spring 2013; spring 2014; fall 2015; fall 2016 (with Jessica Walthew); spring 2022 (with Soon Kai Poh).

Tangible Things: Observing, Collecting, Sorting, graduate seminar, fall 2012.

Thinking with Things in North America, graduate seminar, spring 2012.

Also, independent study courses with individual graduate students; qualifying paper (thesis) advising for MA candidates; and dissertation advising for PhD candidates.

**Courses taught at Harvard**

Tangible Things: Harvard Collections in World History (with Laurel Thatcher Ulrich), undergraduate course in General Education, spring 2011.

Harvard Collections in World History (with Laurel Thatcher Ulrich), Graduate Seminar in General Education, fall 2009.

Confronting Objects, Interpreting Culture: Interdisciplinary Perspectives on North America (with Laurel Thatcher Ulrich), conference course/research seminar, spring 2002; spring 2003; fall 2005; fall 2006; fall 2008; fall 2010.

Peter Paul Rubens (1577-1640), Scholar, Diplomat, Artist, conference course/research seminar, spring 2005, and fall 2007.

Confronting Rubens, graduate seminar, spring 2000.

Confronting Bernini, graduate seminar, spring 1997.

Collecting and Curatorship: The Art Museum in Context, graduate seminar, spring 1993; spring 1995; and spring 1996.

Seventeenth-Century Dutch Art: Creation, Commerce and Critical History (with William W. Robinson), graduate seminar, spring 1994.

Also, reading courses with individual undergraduate and graduate students in the Departments of History, History of Art and Architecture, and the Harvard Divinity School; and membership of dissertation advising committees for graduate students in the Departments of History, American Studies, History of Art and Architecture, and Sociology.

**Online Course**

HarvardX (Harvard University MOOC): *Tangible Things: Discovering History through Artworks, Artifacts, Scientific Specimens, and the Stuff Around You* (with Laurel Ulrich, Sarah Anne Carter, and Sara J. Schechner), 2012 onward.

**Current research**

Long-term project on the aesthetics of degradation and aging.

Continuing work on cultural encounter between hegemonic and subaltern communities.

Continuing work on philosophy of museums.

Continuing engagement with the material cultures of Oceania and Native North America.

Continuing engagement with seventeenth-century Dutch and Flemish visual culture.

**Personal**

Dual nationality: U.K. and U.S. citizen; married (Jane Whitehead), one son (Leo Gaskell, b. 1992).

**PUBLICATIONS**

Books (sole author)

*The Thyssen-Bornemisza Collection: Seventeenth-century Dutch and Flemish Painting*, London: Sotheby’s Publications/Philip Wilson Ltd., 1990.

*Vermeer’s Wager: Speculations on Art History, Theory, and Art Museums*, London: Reaktion Books, 2000.

*Everything or Nothing? What Do University Museums Know?*, Groningen: Gerson Lectures Foundation, 2017.

*Paintings and the Past: Philosophy, History, Art*, London and New York: Routledge, 2019.

Book (joint author)

*Tangible Things: Making History through Objects* (with Laurel Thatcher Ulrich, Sara J. Schechner, Sarah Anne Carter, and photographs by Samantha S.B. van Gerbig), Oxford and New York: Oxford University Press, 2015.

**Books (edited volumes)**

*The Language of Art History* (Cambridge Studies in Philosophy and the Arts 1), Cambridge and New York: Cambridge University Press (editor, with Salim Kemal), 1991 (Mandarin Chinese edition, Beijing, 2008).

*Landscape, Natural Beauty and the Arts* (Cambridge Studies in Philosophy and the Arts 2), Cambridge and New York: Cambridge University Press (editor, with Salim Kemal), 1993.

*Explanation and Value in the Arts* (Cambridge Studies in Philosophy and the Arts 3), Cambridge and New York: Cambridge University Press (editor, with Salim Kemal), 1993 (second edition, 2010).

*Canopy/ David Ward/ A Work for Voice and Light in Harvard Yard: with a poem by Seamus Heaney and texts by Parveen Adams and Ivan Gaskell*, Cambridge, Mass.: Harvard University Arts Museums & The Office for the Arts, (editor and contributor) 1997.

*Nietzsche, Philosophy and the Arts* (Cambridge Studies in Philosophy and the Arts 8) Cambridge and New York: Cambridge University Press (editor, with Salim Kemal and Daniel W. Conway), 1998.

*Vermeer Studies* (Studies in the History of Art 55), Washington D.C.: National Gallery of Art, and New Haven and London: Yale University Press (editor, with Michiel Jonker, and author of the introduction, “Valuing Vermeer,” and “Vermeer and the Limits of Interpretation”), 1998.

*Sketches in Clay for Projects by Gian Lorenzo Bernini: Theoretical, Technical, and Case Studies*, Cambridge, Mass.: Harvard University Art Museums (editor, with Henry Lie, and author of “An Economy of Seventeenth-Century Clay Sculptors’ Models,” and “Conclusion”), 1999.

*Performance and Authenticity in the Arts* (Cambridge Studies in Philosophy and the Arts 9), Cambridge and New York: Cambridge University Press (editor, with Salim Kemal), 1999 (second edition, 2010).

*Politics and Aesthetics in the Arts* (Cambridge Studies in Philosophy and the Arts 10), Cambridge and New York: Cambridge University Press (editor, with Salim Kemal), 2000 (second edition, 2010).

*Sturm der Bilder: Bürger, Moral und Politik in den Niederlanden, 1515-1616*, Göttingen: Verlag der Kunst (editor, with Martin van Gelderen), 2016.

*The Oxford Handbook of History and Material Culture*, London and New York: Oxford University Press (editor, with Sarah Anne Carter), 2020.

Articles in refereed journals

“Gerrit Dou, his Patrons and the Art of Painting,” *Oxford Art Journal* 5: 1, 1982, pp. 15-23.

“Transformations of Cervantes’s *La Gitanilla* in Dutch Art,” *Journal of the Warburg and Courtauld Institutes* 45, 1982, pp. 263-270.

“Vermeer, Judgment and Truth,” *The Burlington Magazine* 126, 1984, pp. 557-561.

“Photography and Art—What Next?” *Apollo* 130, 1989, pp. 155-158.

“Tiepolo in Madrid: The Fogg’s *Aeneas* Sketch Investigated,” *Bulletin of the Harvard University Art Museums* 1: 2, 1992-93, pp. 55-70.

“Writing (and) Art History: Against Writing,” *The Art Bulletin* 78, 1996, pp. 403-406.

“Being True to Artists,” *Journal of Aesthetics and Art Criticism* 61: 1, 2003, pp. 53-60.

“Diptychs—What’s the Point?” *Journal of Aesthetics and Art Criticism* 64: 3, 2006, pp. 325-332.

“Museums—Crossing Boundaries” (with Jeffrey Quilter), *Res: Anthropology and Aesthetics* 52, 2007, pp. 5-7.

“Rembrandt’s Genius, Wittgenstein’s Warning,” *Res: Anthropology and Aesthetics* 52, 2007, pp. 97-106.

“The Riddle of a Riddle,” *Contemporary Aesthetics* 6, 2008

http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=504

“*Jesus Christ as the Divine Mercy* by Eugeniusz Kazimirowski: The Most Influential Polish Painting of the Twentieth Century?” *Ars: Journal of the Institute of Art History of Slovak Academy of Sciences* 42: 1, 2009, pp. 81-91.

“Encountering Pacific Art,” *Journal of Museum Ethnography* 21, 2009 (special issue: *Encounters with Polynesia: Exhibiting the Past in the Present*, ed. Karen Jacobs), pp. 202-210.

“In Search of Christian Miraculous Images in the Age of Mechanical Reproduction, and Beyond,” *Death and Life and Visual Culture* II: *Miraculous Images in Christian and Buddhist Culture*, special issue of the *Bulletin of Death and Life Studies* (University of Tokyo) 6, 2010, pp. 60-75.

“Display,” *Material Religion* 7: 1, 2011, pp. 34-41. Republished in *Key Terms in Material Religion*, ed. S. Brent Plate, London: Bloomsbury Academic, 2015, pp. 63-69.

“Spilt Ink: Aesthetic Globalization and Contemporary Chinese Art,” *British Journal of Aesthetics* 52, 2012, pp. 1-16.

“Museums and Philosophy—of Art, and Many Other Things,” *Philosophy Compass* 7, 2012, pp. 74-102.

“A Role for Empathy in Decolonizing Aesthetics: Unlikely Lessons from Roger Fry,” *Contemporary Aesthetics* 17, 2019 https://www.contempaesthetics.org/newvolume/pages/article.php?articleID=870

“Race, Aesthetics, and Shelter: Towards a Postcolonial Historical Taxonomy of Buildings,” *Journal of Aesthetics and Art Criticism* 77: 4, 2019, pp. 379-390.

“Works of Art and Mere Real Things—Again,” *British Journal of Aesthetics* 60, 2020, pp. 131-149 (nominated for the 2022 American Philosophical Association's Arthur S. Danto/American Society for Aesthetics Prize).

"Against Theory—Again (Though with Reservations)," *Contemporary Aesthetics* 20, 2022 https://contempaesthetics.org/2022/01/27/against-theory-again-though-with-reservations/

Chapters in edited volumes

“Tobacco, Social Deviance and Seventeenth-Century Dutch Art,” *Holländische Genremalerei in 17.Jahrhundert*, ed. Henning Bock and Thomas W. Gaehtgens (*Jahrbuch preussischer Kulturbesitz*, Sonderband 4), Berlin: Gebr. Mann, 1987, pp. 117-137. Republished as “Tobacco, Social Deviance, and Dutch Art in the Seventeenth Century” in *Looking at Seventeenth-Century Dutch Art: Realism Reconsidered*, ed. Wayne Franits, Cambridge: Cambridge University Press, 1997, pp. 68-77.

“Spain and The Netherlands in the Seventeenth Century,” *Art of the Western World*, ed. Denise Hooker, London: Boxtree, 1989, pp. 244-269 (French edition: *Histoire de l’art en occident*, trans. Stan Barets, Paris: Flammarion, 1990, pp. 244-269).

“Pieter Jansz. Saenredam and the Great Church of ’s-Hertogenbosch,” *Bilder und Bildersturm im Spätmittelalter und in der frühen Neuzeit*, ed. Bob Scribner and Martin Warnke (Wolfenbütteler Forschungen 46), Wiesbaden: O. Harrassowitz, 1990, pp. 249-261.

“History of Images,” *New Perspectives on Historical Writing*, ed. Peter Burke, Oxford: Polity Press, 1991, pp. 168-192. Second, revised, edition as “Visual History,” 2001, pp. 187-217.

“A Seascape by Jacob van Ruisdael and its Nineteenth-Century Owners,” *Shop Talk: Festschrift in Honor of Seymour Slive*, ed. Cynthia Schneider, et al., Cambridge, Mass: Harvard University Art Museums, 1995, pp. 78-83.

“The Curator’s Role: A View from the Department of Paintings and Sculpture,” James Cuno, et al., *Harvard’s Art Museums: 100 Years of Collecting, Cambridge*, Mass: Harvard University Art Museums; New York: Abrams, 1996, pp.156-161.

“Historia, historia del arte y museos. ¿Una conversación a tres bandas?,” *En la Encrucijada de la Cienzia Histórica Hoy el Auge de la Historia Cultural*, ed. V. Vázquez de Prada, et al., Pamplona: Ediciones Universidad de Navarra, 1998, pp. 99-109.

“The Image of Vanitas: Efflorescence and Evanescence,” Kristen Lippencott, with Umberto Eco, E.H. Gombrich, et al., *The Story of Time*, London: Merrell Holberton, 1999, pp. 186-189.

Entries in *A Decade of Collecting: Recent Acquisitions by the Harvard University Art Museums*, Cambridge, Mass: Harvard University Art Museums, 2000, pp. 46-50, 52.

“A Variety of Objects, from Tools to Art: A Template for Collectors,” *The International Fine Art Fair, The Seventh Regiment Armory, Park Avenue at 67th Street, New York City*, London: International Fine Art Fair Ltd., 2000, pp. 12-21.

“Les musées des beaux-arts et le beau,” *L’avenir des musées: Actes du colloque organisé au musée du Louvre*, ed. Jean Galard, Paris: Réunion des Musées Nationaux, 2001, pp. 503-519.

“Some Responsibilities of Art Museum Scholars,” *Artists/Intellectuals/Institutions*, University of California at Berkeley, 2002: <http://www.bampfa.berkeley.edu/bca/conference.html>

“Magnanimity and Paranoia in the Big Bad Art World,” *The Two Art Histories: The Museum and the University*, ed. Charles W. Haxthausen, Williamstown, Mass: Clark Art Institute, and New Haven and London: Yale University Press, 2002, pp. 14-24.

“Recollections of Rembrandt’s *Jeremiah*,” *Art History, Aesthetics, Visual Studies*, ed. Michael Ann Holly and Keith Moxey, Williamstown, Mass: Clark Art Institute, and New Haven and London: Yale University Press, 2002, pp. 175-186.

“Rembrandt van Rijn and Gerrit Dou: An Evolving Relationship?” *Rethinking Rembrandt*, ed. Alan Chong and Michael Zell, (Fenway Court 30), Boston and Zwolle: Isabella Stewart Gardner Museum and Waanders, 2002, pp. 107-119.

“Tradesmen as Scholars: Interdependencies in the Study and Exchange of Art,” *Art History and its Institutions: Foundations of a Discipline*, ed. Elizabeth Mansfield, London and New York: Routledge, 2002, pp. 146-162.

“Beauty,” *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff, 2nd edition, Chicago and London: Chicago University Press, 2003, pp. 267-280.

“Sacred to Profane and Back Again,” *Art and its Publics: Museum Studies at the Millennium*, ed. Andrew McClellan, Oxford and Malden: Blackwell, 2003, pp. 149-162.

“Diptychs—What’s the Point?” *Essays in Context: Unfolding the Netherlandish Diptych*, ed. John Hand and Ron Spronk, Cambridge, Mass.: Harvard University Art Museums, and New Haven, Conn. and London: Yale University Press, 2006, pp. 201-213.

“After Art, Beyond Beauty,” *Inspiration and Technique: Ancient to Modern Views on Beauty and Art*, ed. John Roe and Michele Stanco, Oxford and New York: Peter Lang, 2007, pp. 311-334.

“El Ayuntamiento de Amsterdam: ¿poder político o poder del arte?” *La Historia imaginada: Construcciónes visuales del pasado en la Edad Moderna*, ed. Joan Lluís Palos and Diana Carrió-Invernizzi, Madrid: Centro de Estudios Europa Hispánica, 2008, pp. 65-81.

“Ethical Judgments in Museums,” *Art and Ethical Criticism*, ed. Garry L. Hagberg, Oxford and Malden, Mass.: Wiley-Blackwell, 2008, pp. 229-242.

“Some Cherokee and Chitimacha Baskets: Problems of Interpretation,” *Iconographies Without Texts*, ed. Paul Taylor (Warburg Institute Colloquia Series 13), London: Warburg Institute and Turin: Nino Aragno Editore, 2008, pp. 175-193.

“Do Subaltern Artifacts Belong in Art Museums?” (with A.W. Eaton), *The Ethics of Cultural Appropriation*, ed. James O. Young and Conrad Brunk, Oxford and Malden, Mass.: Wiley-Blackwell, 2009, pp. 235-267.

“Kuba Textiles in a Subversive Role,” *Emil Bosshard, Paintings Conservator (1945-2006): Essays by Friends and Colleagues*, ed. Maria de Peverelli, Marco Grassi, and Hans-Christoph von Imhoff, Florence: Centro Di, 2009, pp. 60-71.

“Museum Display, an Algonquian Bow, and the Ship of Theseus,” in *Cultural Histories of the Material World*, ed. Peter N. Miller, Ann Arbor: University of Michigan Press, 2013, pp. 59-73.

“Historical Distance, Historical Judgment,” in *Rethinking Historical Distance*, ed. Mark Salber Phillips, Barbara Caine, and Julia Adeney Thomas, New York and London: Palgrave Macmillan, 2013, pp. 34-44.

“‘Making a World’: The Impact of Idealism on Museum Formation in Mid-Nineteenth-Century Massachusetts,” in *The Impact of Idealism: The Legacy of Post-Kantian German Thought*, gen. ed. Nicholas Boyle, and Liz Disley, vol. 3: *Aesthetics and Literature*, ed. Christoph Jamme and Ian Cooper, Cambridge: Cambridge University Press, 2013, pp. 245-263.

“Being True to Rubens,” in *Art, Music, and Spectacle in the Age of Rubens*, ed. Anna Knaap and Michael Putnam, Doornik/Turnhout: Brepols, 2014, pp. 241-260.

“The Life of Things,” *The* *International Handbook of Museum Studies:* *Museum Media*, ed. Michelle Henning (*International Handbooks of Museum Studies*, 4 vols., ed. Sharon Macdonald and Helen Rees Leahy), Oxford: John Wiley, 2015, pp. 167-190.

“Perception,” (Ivan Gaskell and Daan Roosegaarde in conversation, text by Alexander Mayhew), *Tête à Tête: Four Conversations*, ed. Madelon Strijbos, Helvoirt: TEFAF, 2016, pp. 8-17.

“Art and Beyond: Some Contemporary Challenges for Art and Anthropology Museums,” *Re-Mix*, ed. Selma Holo and Mari-Tere Álvarez, Oakland: University of California Press, 2016, pp. 95-99.

“The Museum of Big Ideas,” *Philosophy and Museums: Essays on the Philosophy of Museums*, ed. Victoria S. Harrison, Anna Bergqvist, and Gary Kemp (Royal Institute of Philosophy Supplement 79), Cambridge: Cambridge University Press, 2016, pp. 55-75. Polish translation by Ewa Klekot, "Muzeum wielkich idei," *Zbiór Wiadomości do Antropologii Muzealnej* 6, 2019, pp. 29-52.

“Size Matters/Größenordnungen: Kupferplatten und Digitaldatien in der Produktion von niederländischen Drucken,” in *Sturm der Bilder: Bürger, Moral und Politik in den Niederlanden, 1515-1616*, ed. Ivan Gaskell and Martin van Gelderen, Göttingen: Verlag der Kunst, 2016, pp. 15-23.

“Fooled Again: Trompe l’Oeil Revisited,” *Cambridge and the Study of Netherlandish Art:   
The Low Countries and the Fens*, ed. Meredith M. Hale, Doornik/Turnhout: Brepols, 2016, pp. 99-106.

“People and Things—Things and People,” *Provenienzforschung zu ethnologischen Sammlungen der Kolonialzeit*,ed. Larissa Förster, Iris Edenheiser, Sarah Fründt, and Heike Hartmann, Berlin: Open-Access-Publikationsserver der Humboldt-Universität, 2018: https://edoc.hu-berlin.de/handle/18452/19783

“Aesthetic Judgment and the Transcultural Apprehension of Material Things,” *Social Aesthetics and Moral Judgment: Pleasure, Reflection and Accountability*, ed. Jennifer McMahon, London and New York: Routledge, 2018, pp. 161-179.

“Display Displayed,” *The Agency of Display: Objects, Framings and Parerga*, ed. Johannes Grave, Christiane Holm, Valérie Kobi, and Caroline van Eck, Dresden: Sandstein Verlag, 2018, pp. 22-44.

“History of Things,” *Debating New Approaches in History*, ed. Marek Tamm and Peter Burke, London: Bloomsbury, 2019, pp. 217-232, 239-246.

“Concord Migrations,” *Cultural Heritage, Ethics and Contemporary Migrations*, ed. Cornelius Holtorf, Andreas Pantazatos, and Geoffrey Scarre, London and New York: Routledge, 2019, pp. 89-109.

“Joining the Club: A Tongan *‘akau* in New England,” *Curatopia: Museums and the Future of Curatorship*, ed. Philipp Schorch and Conal McCarthy, Manchester: Manchester University Press, 2019, pp. 176-190.

“For the Union Dead: Memorial Hall at Harvard University, and the Exclusion of the Confederate Fallen,” *Philosophical Perspectives on Ruins, Monuments, and Memorials*, ed. Jeanette Bicknell, Jennifer Judkins, and Carolyn Korsmeyer, London and New York: Routledge, 2019, pp. 262-274.

"Portraiture Portrayed,” in *Portraits and Philosophy*, ed. Hans Maes, London and New York: Routledge, 2019, pp. 9-23.

"Making Knowledge Claims in the Eighteenth-Century British Museum," in *The Oxford Handbook of History and Material Culture*, ed. Ivan Gaskell and Sarah Anne Carter, London and New York: Oxford University Press, 2020, pp. 200-221.

"Living or Dead," in Luca Del Baldo, *The Visionary Academy of Ocular Mentality: Atlas of the Iconic Turn*, Berlin and Boston: De Gruyter, 2020, pp. 187-190.

"Harvard, History, and a House Museum," in *LaurelX: A Non-Traditional Festschrift in Celebration of Laurel Thatcher Ulrich*, ed. Christopher Allison, John Bell, and Sarah Ann Carter, Cambridge, MA: Harvard University Archives, 2020: https://projects.iq.harvard.edu/laurelx/history-harvard-and-house-museum-ivan-gaskell

“Cracking Up with Piet Mondrian,” in *Proceedings of the 34th World Congress of Art History, Beijing, 2016*, Beijing: Commercial Press, 2020, Vol. 3, pp. 201-206.

"Active Matter: Some Initial Philosophical Considerations" (with A.W. Eaton) in *Conserving Active Matter*, ed. Peter N. Miller and Soon Kai Poh, Chicago: University of Chicago Press, 2022, pp. 51-64.

"Toward an Aesthetics of Degradation" (with A.W. Eaton) in *Conserving Active Matter: Essays*, New York: Bard Graduate Center, 2022: https://exhibitions.bgc.bard.edu/cam/files/2022/03/Ivan-Gaskell-and-A.-W.-Eaton\_Toward-an-Aesthetics-of-Degradation.pdf

Museum and gallery publications, including exhibition catalogues

Contributions to *European Paintings 1550-1800*, exhibition catalogue, ed. Donald Garstang, Colnaghi, New York, 1985, pp. 10-15.

Contributions to *Collection for a King: Old Master Paintings from the Dulwich Picture Gallery*, exhibition catalogue, ed. Giles Waterfield, National Gallery of Art, Washington D.C. & Los Angeles County Museum of Art, 1985-86, pp. 74, 106, 118.

Contributions to *Gothic to Renaissance: European Painting 1300-1600*, exhibition catalogue, ed. Donald Garstang, Colnaghi, London & New York, 1988, pp. 132-137.

“Intimations of Mortality” in *Death* (Cambridge Darkroom and Kettle’s Yard Joint Open Exhibition), exhibition catalogue, ed. Hilary Gresty and Mark Lumley, 1988, pp. 3-7.

Introduction to (and editing of) *Shadow of a Dream: Contemporary Photo-works from France*, exhibition catalogue (with texts by Véronique Pittolo and Alain Renaudo), Cambridge Darkroom (and U.K. national tour), 1989.

“Loss of Eden” in *Singular Visions: Recent Landscapes by Five Artists* (Andy Goldsworthy, Christopher Le Brun, Sandra Masterson, Michael Porter, Terry Shave), exhibition catalogue, ed. Claire Stracey and Kate Eustace, Mead Gallery, Warwick University, 1989, pp. 4-5 (exhibition also at Pomeroy Purdy Gallery, London, 1990).

*From Moment to Moment*, a boxed set of artists’ postcards with an essay by Ivan Gaskell published to accompany a season of time-based media events and exhibitions at the Cambridge Darkroom, May-June, 1990.

*Post-Morality*, exhibition catalogue, Cambridge Darkroom and Kettle’s Yard, Cambridge, 1990 (editor).

*Rembrandt, his Pupils and Rivals*, Dulwich Picture Gallery (gallery guide), 1990.

*Dutch Landscape Painting*, Dulwich Picture Gallery (gallery guide), 1990.

*National Gallery Master Paintings from the Collection of Wynn Ellis of Whitstable*, exhibition catalogue, Royal Museum and Art Gallery, Canterbury, and the National Gallery, London, 1990.

“Incredibility Escapes Recognition: Thoughts on *Three Heraclitean Elements*” in *John Stathatos, “Three Heraclitean Elements,”* exhibition catalogue ed. Claire MacDonald, Cambridge Darkroom (and European tour), 1991.

*David Ward: Keepers of Light*, Harvard University Art Museums Gallery Series, no. 7, Cambridge, Mass., 1993.

*An Offbeat Collection of Dutch and Flemish Paintings. The Netherlandish Pictorial Tradition: Representations and Iconographies*, exhibition catalogue, Fogg Art Museum, Harvard University Art Museums, 1993.

Contributions to *From Van Dyck to Goya. Old Master Paintings in the Carmen Thyssen-Bornemisza Collection*, exhibition catalogue, Museo de Bellas Artes de Castellón, 2001.

Contributions to *Landscapes from Brueghel to Kandinsky. The Exhibition in Honour of the Collector Baron Hans Heinrich Thyssen-Bornemisza*, exhibition catalogue, Kunst- und Ausstellungshalle der Bundesrepubllik Deutschland, Bonn, 2001.

“Museums, Nature, and Artifice” in *Nature and Nation: Vaster than Empires*, exhibition catalogue, ed. Anne Eggebert and Polly Gould, The London Institute, London and Hastings Museum and Art Gallery, 2003, pp. 35-44.

“Ary Scheffer” in *A Private Passion: 19th-Century Paintings and Drawings from the Grenville L. Winthrop Collection*, Harvard University, exhibition catalogue, ed. Stephan Wolohojian, with the assistance of Anna Tahinci, Musée des Beaux-Arts, Lyons, National Gallery, London, and Metropolitan Museum of Art, New York, 2003, pp. 302-304.

Contributions to *Carmen Thyssen-Bornemisza Collection*, I, ed. Javier Arnaldo, Madrid: Museo Thyssen-Bornemisza, 2004.

“Rembrandt, Ingenuity, and Skill,” in *Rembrandt and the Aesthetics of Technique*, ed. Ivan Gaskell and William W. Robinson, Harvard University Art Museums Gallery Series, no. 52, Cambridge, Mass, 2006.

*“A Public and Patriotic Museum”:* *Artworks and Artifacts from the General Artemas Ward House* (with Laurel Thatcher Ulrich), Harvard University Art Museums Gallery Series, no. 53, Cambridge, Mass., 2006.

“I Have a Son to Offer”—An Online Exhibition of American Civil War Artworks in Harvard Collections, <http://www.artmuseums.harvard.edu/civilwar/>, live Nov. 30, 2007 onwards.

“A Nietzschean Encounter,” in *The Wanderer: Foreign Landscapes of Enrique Martínez Celaya*, exhibition catalogue, Museum of Biblical Art, New York, 2010, pp. 50-64.

“A Kick in the Groin,” in *Patricia Olynyk: Probe*, exhibition catalogue, Bruno David Gallery, St. Louis, 2014, pp. 6-8.

**Bard Graduate Center Focus Project Publications: Forewords**

Erin L. Hasinoff, *Confluences: An American Expedition to Northern Burma 1935*, New York: Bard Graduate Center, 2013.

Ann Marguerite Tartsinis, *An American Style: Global Sources for New York Textile and Fashion Design, 1915–1928*, New York: Bard Graduate Center, 2013.

Nicola Sharratt, *Carrying Coca: 1,500 Years of Andean Chuspas*, New York: Bard Graduate Center, 2014.

David Jaffee, *Visualizing Nineteenth-Century New York*, New York: Bard Graduate Center, 2014 (digital publication: http://visualizingnyc.org/foreword/).

Kimon Keramidas, *The Interface Experience - A User's Guide*, New York: Bard Graduate Center, 2015.

Hanna Hölling, *Revisions—Zen for Film*, New York: Bard Graduate Center, 2015.

Shawn C. Rowlands, *Frontier Shores: Collection, Entanglement, and the Manufacture of Identity in Oceania*, New York: Bard Graduate Center, 2016.

François Louis, *Design by the Book: Chinese Ritual Objects and the* Sanli Tu, New York: Bard Graduate Center, 2017.

David Jaffee, *New York Crystal Palace 1853*, New York: Bard Graduate Center, 2017 (digital publication: http://http://crystalpalace.visualizingnyc.org/digital-publication/foreword/).

Urmila Mohan, *Fabricating Power with Balinese Textiles*, New York: Bard Graduate Center, 2018.

Georgios Boudalis, *The Codex and Crafts in Late Antiquity*, New York: Bard Graduate Center, 2018.

Paul Stirton, *Jan Tschichold and the New Typography: Graphic Design between the World Wars*, New York: Bard Graduate Center, 2019.

Book and exhibition reviews

“The Imagery of Incitement” (review article), *Art History* 5, 1982, pp. 366-370.

“Art for the Oligarchs” (review article), *Art History* 6, 1983, pp. 236-241.

John Michael Montias, *Artists and Artisans in Delft*, 1982 in *Oxford Art Journal* 6: 1, 1983, pp. 67-68.

Christopher White, *The Dutch Pictures in the Collection of Her Majesty The Queen*, 1982 in *Oxford Art Journal* 6: 1, 1983, pp. 68-69.

John Rowlands, *Hercules Segers*, 1979 in *Art International* 26: 4, 1983, pp. 59-61.

Michael Kitson, *Rembrandt*, 1982 in *Art International* 26: 5, 1983, pp. 87-88.

“The Van Eyck Problem” (review article), *Apollo* 120, 1984, pp. 145-147.

“Cornelis Ploos van Amstel” (review article), *Print Quarterly* 1, 1984, pp. 283-285.

Svetlana Alpers, *The Art of Describing*, 1983 in *Oxford Art Journal* 7: 1, 1984, pp. 57-60.

Alison McNeil Kettering, *The Dutch Arcadia: Pastoral Art and its Audience in the Golden Age*, 1983 in *Apollo* 121, 1985, pp. 356-357.

Edgar Wind, *The Eloquence of Symbols: Studies in Humanist Art*, ed. Jaynie Anderson, 1983 in *British Journal of Aesthetics* 25, 1985, pp. 79-81.

Eric Jan Sluyter, *De “Heydensche Fabulen” in de Noordnederlandse Schilderkunst*, 1985 in *The Burlington Magazine* 128, 1986, pp. 612-613.

“The Catalogue of Dutch Paintings in the National Gallery of Ireland” (review article), *Irish Arts Review* 3: 4, 1986, pp. 56-57.

Michael Baxandall, *Patterns of Intention*, 1985 in *British Journal of Aesthetics* 27, 1987, pp. 188-190 (with Salim Kemal).

“No Easy Route to Pathos: John Goto, *Terezín*,” *Creative Camera* November 1988, p.36.

Simon Schama, *The Embarrassment of Riches*, 1987 in *The Burlington Magazine* 130, 1988, pp. 636-637.

“Choice Silver: Hannah Collins at the Institute of Contemporary Arts, London,” *Creative Camera* March 1989, p. 36.

“Flickering Flexions: Marie-Jo Lafontaine at the Fruitmarket Gallery, Edinburgh,” *Creative Camera* August-September 1989, pp. 58-59.

Hans Belting, *The End of the History of Art?*, 1987 in *British Journal of Aesthetics* 29, 1989, pp. 182-185.

“Richard Layzell, *The Revolution –You’re In It!*” (nine day performance work commissioned by Kettle’s Yard for the 1989 Cambridge Festival), *Performance* 59, winter 1989-90, pp. 77-79.

“Arnhem Internationaal Audio Visual Experimenteel Festival (AVE)” (festival review), *Performance* 60, spring 1990, pp. 64-66.

“Epic Intimacies: Craigie Horsfield at the Frith Street Gallery,” *Creative Camera* April-May 1990, pp. 47-48.

“Birmingham’s Civic Pride goes Dutch” (exhibition review: *Images of a Golden Age; Dutch Seventeenth-Century Paintings*, Birmingham City Museum and Art Gallery), *Apollo* 131, 1990, p. 47.

Eric Jan Sluijter et. al., eds., *Leidse Fijnschilders: van Gerrit Dou tot Frans van Mieris de Jonge, 1630-1760*, 1988 in *The Burlington Magazine* 132, 1990, p. 48.

“Dutch Painters of High Finish” (exhibition review: *De Hollandse Fijnschilders*, Rijksmuseum, Amsterdam), *The Burlington Magazine* 132, 1990, pp. 228-230.

“State of the Art Frans Hals” (exhibition review: *Frans Hals*, Royal Academy of Arts, London), *Apollo* 131, 1990, pp. 262-264.

“The Real Thing” (exhibition review: *Fake? The Art of Deception*, British Museum, London), *Apollo* 132, 1990, pp. 109-110.

John Michael Montias, *Vermeer and his Milieu: a Web of Social History*, 1989 in *The Burlington Magazine* 132, 1990, pp. 724-725.

“Rembrandt’s Landscape” (review of Cynthia P. Schneider, *Rembrandt’s Landscapes*, 1990 in *Apollo* 133, 1991, pp. 58-59.

Alison McNeil Kettering, *Drawings from the Ter Borch Studio Estate*, 1988 in *The Burlington Magazine* 133, 1991, p. 122.

Kathleen Preciado, ed., *Retaining the Original: Multiple Originals, Copies and Reproductions*, 1989 in *British Journal of Aesthetics* 31, 1991, pp. 179-182.

“Rembrandt’s Self Portrayed?” (review of H. Perry Chapman, *Rembrandt’s Self-Portraits*, 1990) in Apollo 133, 1991, pp. 362-363.

“A Tangle of Glances: Sharon Kivland in Birmingham,” *Creative Camera* June-July 1991, pp. 48-49.

“Drawn by Rembrandt? Reflections on Exhibitions and Attributions” (exhibition review: *Drawings by Rembrandt and his Circle*, British Museum, London), *Apollo* 136, 1992, pp. 55-56.

Daniel Arasse, *Vermeer: Faith in Painting*, 1994 in *The Burlington Magazine* 137, 1995, p. 468.

Douglas Crimp, *On the Museum’s Ruins*, 1993 (and other books on museums and collecting) in *The Art Bulletin* 77, 1995, pp. 673-675.

Christiane Hertel, *Vermeer: Reception and Interpretation*, 1996 in *The Burlington Magazine*, 140, 1998, pp. 209-210.

Victor I. Stoichita, *The Self-Aware Image: An Insight into Early Modern Meta-Painting*, 1997 in *The Burlington Magazine* 140, 1998, pp. 570-571.

“Washington, London and The Hague: Gerrit Dou” (exhibition review: *Gerrit Dou, 1613-1675: Master Painter in the Age of Rembrandt*, National Gallery of Art, Washington, DC), *The Burlington Magazine* 142, 2000, pp. 533-535.

E. de Jongh, *Questions of Meaning: Theme and Motif in Dutch Seventeenth-Century Painting*, 2000 in *The Burlington Magazine* 142, 2000, p. 707.

“New York and London: *Vermeer and the Delft School*” (exhibition review: *Vermeer and the Delft School*, Metropolitan Museum of Art, New York, and National Gallery, London), *The Burlington Magazine* 143, 2001, pp. 452-455.

Cynthia Freeland, *But Is It Art? An Introduction to Art Theory*, 2001 in *American Society for Aesthetics Newsletter* 22: 2, 2002, pp. 4-6.

“Anish Kapoor: Past, Present, Future” (exhibition review: *Anish Kapoor: Past, Present, Future*, Institute of Contemporary Art, Boston), *artUS* 24/25, 2008, p. 26.

“Shepard Fairey” (exhibition review: *Shepard Fairey: Supply and Demand*, Institute of Contemporary Art, Boston), *artUS* 26, 2009, pp. 42-43.

“Laylah Ali” (exhibition review: *Laylah Ali: Notes/Drawings/Untitled Afflictions*, DeCordova Museum and Sculpture Park, Lincoln, Mass.), *artUS* 26, 2009, p. 44.

“Abelardo Morell” (exhibition review: *Abelardo Morell: Pictures in Pictures*, Bonni Benrubi Gallery, New York), *artUS* 26, 2009, p. 69.

“The Singularity of Sculpture” (review of: Roberta Panzanelli, ed., *Ephemeral Bodies*, 2008, and Jacqueline Lichtenstein, *The Blind Spot*, 2008), *Oxford Art Journal* 32, 2009, pp. 303-306.

“Icons of the Desert” (exhibition review: *Icons of the Desert: Early Aboriginal Paintings from Papunya*, Fowler Museum of Cultural History, Los Angeles), *artUS* 27, 2009, pp. 38-39.

“Acting Out” (exhibition review: *Acting Out: Social Experiments in Video*, Institute of Contemporary Art, Boston), *artUS* 27, 2009, p. 62.

“This is Killing Me” (exhibition review: *This Killing Me*, Massachusetts Museum of Contemporary Art, North Adams, Mass.), *artUS* 27, 2009, pp. 64-65.

David Carrier, *A World Art History and its Objects*, 2008 in *Journal of Aesthetics and Art Criticism* 68: 1, 2010, pp. 65-68.

“Sacred Spain” (exhibition review: *Sacred Spain: Art and Belief in the Spanish World*, Indianapolis Museum of Art, 2009-2010), *Material Religion* 6, 2, 2010, pp. 263-265.

“Taro Shinoda” (exhibition review: *Taro Shinoda: Lunar Reflections*, Isabella Stewart Gardner Museum, Boston), *artUS* 28, 2010, p. 72.

“Karen Glaser” (exhibition review: *Karen Glaser: Dark Sharks/Light Rays*, Griffin Museum of Photography, Winchester, Mass.), *artUS* 29, 2010, p. 53.

“Charles Sandison” (exhibition review: *Charles Sandison: Figurehead*, Peabody-Essex Museum, Salem, Mass.), *artUS* 30, 2010, p. 72; also published in the online edition of *West 86th*: http://www.west86th.bgc.bard.edu/notes-from-the-field/freeport-no-001.html

“Xu Bing” (exhibition review: *Xu Bing: Background Story 7*, British Museum, London), *artUS* 32, 2012, p. 15; also published in *West 86th*: online, August 22, 2011: http://www.west86th.bgc.bard.edu/notes-from-the-field/xu-bing.html

“Rothko in Britain” (exhibition review: *Rothko in Britain*, Whitechapel Gallery, London), *artUS* 32, 2012, pp. 22-23; also published in *West 86th* online, November 11, 2011: http://www.west86th.bgc.bard.edu/notes-from-the-field/rothko-in-britain.html

“Per Kirkeby” (exhibition review: *Per Kirkeby: New Paintings*, Michael Werner, New York), *artUS* 32, 2012, p. 45.

Michael Hall with Clare Gifford, *The Harold Samuel Collection: A Guide to the Dutch and Flemish Pictures at the Mansion House*, 2012 in *Historians of Netherlandish Art Review of Books*, Nov. 2013, pp. 48-49 (posted July 15, 2013): http://www.hnanews.org/hna/bookreview/current/nl\_samuel0713.html

“Chris Burden: Extreme Measures” (exhibition review: *Chris Burden: Extreme Measures*, The New Museum, New York), *West 86th* online, November 21, 2013: http://www.west86th.bgc.bard.edu/exhibition-reviews/chris-burden-extreme-measures.html

Peter Brunt, Nicholas Thomas, Sean Mallon, Lissant Bolton, Deirdre Brown, Damian Skinner, and Susanne Küchler, *Art in Oceania: A New History*, 2013 in *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 21: 2, 2014, pp. 281-283.

Constantine Sandis, ed., *Cultural Heritage Ethics: Between Theory and Practice*, 2014 in *The Philosophical Quarterly* 65, 2015, pp. 564-567.

“After Midnight” (exhibition review: *After Midnight: Indian Modernism to Contemporary India, 1947/1997*, Queens Museum, New York), *West 86th* online, April 7, 2015: http://www.west86th.bgc.bard.edu/notes-from-the-field/after-midnight.html

Jean-Paul Martinon, ed., *The Curatorial: A Philosophy of Curating*, 2013 in *Journal of Aesthetics and Art Criticism* 73, 2015, pp. 208-210.

“Brandbilder” (exhibition review: *Brandbilder: Kunstwerke als Zeugen des Zweiten Weltkriegs*, Niedersächsischen Landesmuseum Hannover), *West 86th* online, July 18, 2015: http://www.west86th.bgc.bard.edu/notes-from-the-field/brandbilder-kunstwerke.html

“Krieg” (exhibition review: *Krieg: eine archäologische Spurensuche*, Landesmuseum für Vorgeschichte, Halle-an-der-Saale), *West 86th* online, June 7, 2016: http://www.west86th.bgc.bard.edu/notes-from-the-field/krieg-eine-arch-ologische-spurensuche.html

Karina H. Corrigan, Jan van Campen, and Femke Diercks, with Janet C. Blyberg, eds., *Asia in Amsterdam: The Culture of Luxury in the Golden Age* (exh. cat. Rijksmuseum, Amsterdam, October 17, 2015-January 17, 2016; Peabody Essex Museum, Salem, MA, February 27-June 5, 2016) in *Historians of Netherlandish Art Review of Books*, June, 2016 (posted June 9, 2016): https://hnanews.org/hnar/reviews/asia-amsterdam-culture-luxury-golden-age/

“Found” (exhibition review: *Found: An Exhibition Curated by Cornelia Parker*, The Foundling Museum, London), *West 86th* online, June 30, 2016: https://www.west86th.bgc.bard.edu/exhibitionnotes/found/

“The Altenberg Altar” (exhibition review: *Schaufenster des Himmels: Der Altenberger Altar und seine Bildausstattung*, Städel Museum, Frankfurt), *The Burlington Magazine* 158, 2016, pp. 761-762.

“Mine Eyes Have Seen The Glory” (review of: John Harvey, *The Poetics of Sight*, 2015),

*Essays in Criticism* 67, 2017, pp. 79-86.

Sabine Marienberg and Jürgen Trabant, eds., *Bildakt at the Warburg Institute*, 2014, in *The Burlington Magazine* 159, 2017, p. 53.

“Béla Tarr—Till the End of the World” (exhibition review: *Béla Tarr—Till the End of the World*, EYE Filmmuseum, Amsterdam), *West 86th online*, March 16, 2017: http://www.west86th.bgc.bard.edu/notes-from-the-field/bela-tarr-end-of-the-world.html

Michiel Jonker and Ellinoor Bergvelt, *Dutch and Flemish Paintings: Dulwich Picture Gallery*, 2016, in *Historians of Netherlandish Art Reviews*, May, 2018: https://hnanews.org/hnar/reviews/dutch-and-flemish-paintings-dulwich-picture-gallery/

“Phyllida Barlow-tilt” (exhibition review: *Phyllida Barlow-tilt*, Hauser & Wirth New York, 22nd Street), *West 86th online*, November 20, 2018:

http://www.west86th.bgc.bard.edu/exhibitionnotes/phyllida-barlow-tilt/

"Fast Fashion: Die Schattenseiten der Mode" (exhibition review: *Fast Fashion: Die Schattenseiten der Mode + Slow Fashion: Alternativen*, Museum Europäischer Kulturen, Berlin), *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 26:2, 2019, pp. 340-342.

"New Galleries of Dutch and Flemish art, Museum of Fine Arts, Boston from 20th November 2021" (exhibition review: Museum of Fine Arts, Boston), *The Burlington Magazine* 164, 2022, pp. 195-198.

“The Brutish Museums” (review of Dan Hicks, *The Brutish Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution*, 2020), *West 86th online*, April 6, 2022: https://www.west86th.bgc.bard.edu/bookreviews/brutish-museums/

"America's Virtues" (review of Glenn Adamson, *Craft: An American History*, 2021), *Zeitschrift für Kunstgeschichte* 85, 2022, pp. 422-426.

**Articles in various serial publications**

“Rooted Sorrows,” *Creative Camera*, Jan. 1989, pp. 18-19.

“Cambridge Darkroom: The Chairman’s Tale,” *Creative Camera* Oct. 1989, p. 31 (special issue on the fifth anniversary of the Cambridge Darkroom).

“Free State: Ivan Gaskell in Conversation with Tim Brennan,” *Performance* 60, spring 1990, pp. 30-35.

“Contemporary Art and the Department of Paintings & Sculpture,” *Harvard University Art Museums Review* 2: 2, spring 1993, p. 3.

“Salim Kemal Remembered,” *American Society for Aesthetics Newsletter* 20: 1, 2000, pp. 4-5.

“The Imperative of History: Comments on the Clark Symposium ‘Institutionalizing the Aesthetic,’” *CAI: Journal of the Clark Art Institute* 2, 2001, pp. 45-49.

“Interdisciplinary Perspectives: Harvard’s Mystery Seminar,” *The Catalogue of Antiques and Fine Art, Autumn*, 2002, pp. 198-201.

“Interview with Ivan Gaskell,” *Essential Vermeer*, June 17, 2003: http://www.essentialvermeer.com/interviews\_newsletter/ivan\_gaskell\_interview.html#.VcJbIMZVhBd

“Cézanne’s Painted Remainder,” *The Antioch Review* 64: 2, 2006, pp. 248-255.

“Costume, Period Rooms, and Donors: Dangerous Liaisons in the Art Museum,” *The Antioch Review* 62: 4, 2004, pp. 615-623.

“Interdisciplinary Aesthetics,” *American Society for Aesthetics Newsletter* 25: 1, 2005, pp. 1-3.

“Interdisciplinary Aesthetics,” *Folly*, May, 2008, pp. 3-8

<http://www.follymag.com> (revised version of the article in *American Society for Aesthetics Newsletter* 25: 1, 2005).

“Clara Darden: Brief Life of an Overlooked Artist, c. 1829-1910,” *Harvard Magazine* July/August 2010 (and online: http://www.harvardmagazine.com/2010/07/vita-clara-darden)

“Profile: Charles LeDray,” *artUS* 30, 2010, pp. 54-57; also, *West 86th* online, February 1, 2011: http://www.west86th.bgc.bard.edu/exhibition-reviews/gaskell-charles-ledray.html

“De Kooning Roundtable: David Carrier, David Cohen, Ivan Gaskell, Jennifer Riley, and Joan Waltemath, Moderated by Stephen Maine,” *Artcritical*, October 16, 2011: <http://artcritical.com/2011/10/16/de-kooning-roundtable/>

“Gallery Charm,” *Brooklyn Rail*, April 2013, p. 29.

“Art, Theory, Poetry, and an Airplane above some Trees,” *Brooklyn Rail*, February 2014, p.

“University and College Museums: Some Challenges,” *The Antioch Review* 74: 2, 2016, pp. 228-236.

"Göttinger Dämmerung," *Merkur*, March 17, 2022: https://www.merkur-zeitschrift.de/.../goettinger-daemmerung/

**Accepted for publication, in the press, submitted, and under contract**

“Angesicht zu Angesicht mit Rembrandt,” in *Rembrandt: Der Künstler, seine Gesellschaft und seine Religion*, ed. Ivan Gaskell and Martin van Gelderen, Göttingen: Verlag der Kunst, forthcoming.

“Aesthetics, Ontology, and a Museum Acquisition,” Aesthetic Literacy: A Book for Everyone, 3 vols, ed. Valery Vinogradovs, Melbourne: Mont Publishing, forthcoming.

"A Seventeenth-Century Likeness of Rembrandt and the Limits of Connoisseurship," *Bloomsbury Contemporary Aesthetics* 2, ed. Darren Hudson Hick, London: Bloomsbury, accepted for publication.

"'To build still more deliberately': Architectural Reconstruction and the House that Thoreau Built," in *The Routledge Companion to the Philosophy of Architectural Reconstruction*, ed. Lisa Giombini and Zoltán Somhegyi, London and New York, accepted for publication.