

## CURRICULUM VITAE

### **IVAN GASKELL**

#### BARD GRADUATE CENTER

#### **Address**

Bard Graduate Center  
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#### **Degrees**

B.A. 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 positions**

Professor of Cultural History, and of Museum Studies, and Curator and Head of the Focus Project, Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York City, 2012-  
Associate of the 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, Harvard University (on Fine Art, subsequently History of Art and Architecture, 1991-2002; on History, 2002-11)  
*[A Senior Lectureship is a secondary appointment with full faculty voting rights in the Harvard University Faculty of Arts and Sciences for persons with a principal appointment in another unit of the university.]*  
Consultant, Thyssen-Bornemisza Foundation, 1987-91  
Speelman Fellow 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 [Faculty] Curatorial Assistant, The Warburg Institute, London University, 1980-83

### Recent fellowships, honors

- 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, 1999
- Clark Fellow, Clark Art Institute, Williamstown, Mass., summer 1998 (during study leave)

### Membership of administrative bodies

- Harvard University: Mahindra Humanities Center at Harvard Executive Committee, member, 2005-
- Harvard University: Master of Liberal Arts in Museum Studies Advisory Board, member, 2005-
- J. Paul Getty Foundation: Collaborative Grants Committee, member, 2004-7
- American Society for Aesthetics: elected trustee, 2004-7; Annual Conference Program Committee, 2001, 2007; Nominating Committee, 2008-
- College Art Association: Museums Committee, member, 2000-4
- CODART (International Council for Curators of Dutch and Flemish Art): Committee for Latin America, member, 1999-2011
- 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

### Editorial

- Member, External 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-
- Consulting Editor, *Yishushi Yanjiu (The Study of Art History*, Beijing), 2000-
- Consulting Editor, *Journal of the History of Ideas*, 1997-2006
- Member, Editorial Board, and 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)

- 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)**

*Conference papers given include:*

- Harvard Business School: *Preservation in the Harvard Library: An Unconference*, 2012 (plenary address)
- 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 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 annual conference, Los Angeles, 2007 (plenary session chair)  
American Philosophical Association annual conference, San Francisco, 2007 (paper)  
University of Barcelona and the Reial Acadèmia de Bones Lletres, *La Historia imaginada: Construcciones visuales del pasado en la Edad Moderna*, 2006 (paper)  
American Society for Aesthetics 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 conference, Philadelphia, 2005 (paper)  
American Society for Aesthetics 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 30<sup>th</sup> congress, London, 2000 (paper)  
Musée du Louvre, Paris: *L'avenir des musées*, 2000 (paper)  
American Society for Aesthetics annual conference, Reno, 2000 (paper)  
Clark Art Institute, Williamstown: *Art History, Aesthetics, Visual Studies*, 1999 (paper)

*Numerous lectures at universities and museums, recently:*  
Lecture *Foiled Again: Trompe l'oeil Revisited*, Whale and Star, Miami, Florida, 2012  
Lecture *Science and Art 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), Brown University, John Nicholas Brown Center for Public Humanities and Cultural Heritage, 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  
Bard Graduate Center for Studies in the Decorative Arts, Design, and Material Culture: Seminar in Cultural History, New York City, 2009  
Lecture on Rembrandt, Johns Hopkins University, Baltimore, 2007  
Presidential Initiative Fund for the Humanities Lecture, Case Western Reserve University, Cleveland, 2006  
Lecture at the Annual Max Wasserman Forum in Contemporary Art at the Massachusetts Institute of Technology, Cambridge, 2006  
Lecture on Edmonia Lewis, Case Western Reserve University, Cleveland, 2005  
Lecture on Drawings, 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**

- 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

### **Course taught at the Bard Graduate Center**

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

### **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, 1995, and 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, History of Art and Architecture, and Sociology

### Current research

Books in preparation: *Tangible Things* (with Laurel Thatcher Ulrich, Sara Schechner, Sarah Anne Carter, and Samantha van Gerbig); *The Museum of Big Ideas*; the *Oxford Handbook of History and Material Culture*

Long-term project on the aesthetics of degradation

Continuing work on the consequences of cultural encounter

Continuing long-term engagement with seventeenth-century Dutch and Flemish visual culture

## PUBLICATIONS

### Books

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

*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)

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

### Contributions to books

"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 Baretts, 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 Ciencia 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 67<sup>th</sup> 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, 2<sup>nd</sup> 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: Construcciones 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

### Articles in 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

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

“Photography and art—what next?” *Apollo* 130, 1989, pp. 155-158

“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

"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

"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

"Being true to artists," *Journal of Aesthetics and Art Criticism* 61: 1, 2003, pp. 53-60

"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

"Cézanne's painted remainder," *The Antioch Review* 64: 2, 2006, pp. 248-255

"Diptychs—what's the point?" *Journal of Aesthetics and Art Criticism* 64, 3, 2006, pp. 325-332

"Editorial: 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>

"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)

"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 (special issue: *Key Words in Material Religion*), pp. 34-41

"Profile: Charles LeDray," *artUS*, 2010-11, 3, pp. 54-57; also *West 86<sup>th</sup>* 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/>.

"Spilt Ink: Aesthetic globalization and contemporary Chinese art," *British Journal of Aesthetics* 52, 2012, pp. 1-16

#### **Museum 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 Bundesrepublik Deutschland, Bonn, 2001

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