

LINDA NORDEN

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Professional Positions

Cornell University, Ithaca, New York

Visiting Professor, Spring 2015; Fall 2016

Malmo Art Academy, Lund University, Malmo, Sweden

Visiting Professor, 2012-

Hunter College, CUNY New York, NY

Adjunct Associate Professor, 2011- 2012

Director, The James Gallery • New York, NY

The Graduate Center, The City University of New York, February 2008

Yale University Department of Art • New Haven, CT

Visiting Professor, Critical Practice, Fall 2007

Harvard University Art Museums • Cambridge, MA

Associate Curator of Contemporary Art, 1998 – 2006

Center for Curatorial Studies and Contemporary Culture at Bard College • Annandale-on-Hudson, NY

Exhibition and thesis advisor, 1998 – Present; Visiting professor, Spring 2008

Assistant Professor in Art History, 1994 – 1998

Marieluise Black Research Fellow, 1992 – 1994

Bard Graduate Center • New York, NY

Visiting Professor in Art History, 1994 – 1995

Columbia University School of the Arts • New York, NY

Visiting Professor in Contemporary Art Criticism, 1996-1997

Catalogue Raisonné Project, Robert Ryman: Paintings, Drawings • New York, NY

Administrator and Editor, 1990 – 1993

International Associates for Contemporary Art, Columbia University • New York, NY

Founder, with Rainer Crone, and Director of Programs, 1987 – 1989

Timken Publishers, Inc. Fine Arts Press • New York, NY

Assistant Editor, Eva Hesse Sculpture (Catalogue Raisonné) and Letters of H.C. Westermann, 1986 – 1987

The Metropolitan Museum of Art • New York, NY

Department of Objects Conservation, 1981 – 1983

Columbia University Teachers College, Department of Art and Education • New York, NY

Instructor in Goldsmithing and Metalwork, 1980 – 1982

Selected Exhibitions and Programs

Concert in the Drain

Rainer Ganahl, Rachel Koblyakov and others perform Hanns Eisler's Fourteen Ways of Considering the Rain (1941) along the L.A. River and at the Schindler Haus, Los Angeles, with screening of the 1929 Joris Ivens' film, Regen, (Rain), for which it was composed. January, 2017.

Local History/Specific Objects

Enrico Castellani, Donald Judd, Frank Stella. With Peter Ballantine and Emilio Steinberger, Dominique Levy Gallery, New York, NY and London, UK. October 30, 2014 – January 5, 2015.

A Horse Walked into a Painting...

David Humphrey at Protocol, Gainesville, Florida. Exhibition: January 2014. Catalogue: July 2014.

Complex Education: Paying Homage

A Presentation by Frances Stark, with an introduction by Linda Norden. PS 1, Long Island City, New York. January 19, 2014.

Pornography in the City

Symposium expanding on "Peeps" exhibition with panelists Douglas Crimp, Jeff Escoffier, Linda Ford, William Kornblum, Rachel Kramer Bussel, Bjarne Melgaard and Melissa Ragona. Moderated by Amy Herzog and Dagmar Herzog. James Gallery, The Graduate Center, CUNY, December 15, 2009.

The Metropolis Between Your Ears

Four projects organized to accompany the 17th International Conference on Romanticism, "Romanticism in the City": New commissions from Peggy Ahwesh, "The Ape of Nature," 2009 and Andrew Lord, "River Road Dance," 2009 and including additional works by Ahwesh and Lord, Paul Chan's "34 Flower Types for Henry Darger", and variously scored versions of Charles Sheeler and Paul Strand's 1921 film "Manhatta". James Gallery, The Graduate Center, CUNY, November 5, 2009 – January 3, 2010.

Silent Pictures

(Abstract comics, novels and film animations.) Curated in collaboration with Patricia Mainardi and Andrei Molotiu and with a related film program curated by Noam Elcott. James Gallery, The Graduate Center, CUNY, September 1 – October 11, 2009.

Two Shows: Peeps/Pistoletto

"Pistoletto:" Photographs of the artist's 'mirror paintings' (based on new research by Romy Golan); "Peeps:" Vintage peep-show pornography from the 1960s and 1970s and pornography-based contemporary art (part of ongoing research by Amy Herzog). Installation conceived by the artist Pierre Huyghe. James Gallery, The Graduate Center, CUNY, May 15 – July 12, 2009.

Walk-by Movies

(Evening video programming visible from the street.) James Gallery, The Graduate Center, CUNY, March 2 – April 5, 2009.

Great Issues Forum: Power

Peggy Ahwesh and Eileen Myles in conversation. James Gallery, The Graduate Center, CUNY, March 3, 2009.

Writing in the Dark

Three-part series of interdisciplinary evening performances, readings and lectures. Organized by Andrew Fitch and John Cottner in collaboration with Wayne Koestenbaum. James Gallery, The Graduate Center, CUNY, February – April, 2009.

People Weekly

Seven exhibitions changing bi-weekly, including six artist's projects by: Thomas Torres Cordova, Barbara Kruger, Daniel Joseph Martinez, Yunhee Min and William Pope. L., among others, and a group show, "What You Wish For." Organized to inaugurate the revised CUNY James Gallery. James Gallery, The Graduate Center, CUNY, February – October, 2008.

2008 Biennial

Advisor, with Thelma Golden and Bill Horigan. Whitney Museum of American Art, New York, NY.

2007 UK New Contemporaries

UK-wide competition exhibition, juried with Nigel Cooke and Michael Landy. Walsall and London, UK, 2007.

Equal, That Is, to the Real Itself

Marian Goodman Gallery, Summer 2007.

Pedro Reyes: Codex/Ad Usum

with Jose Falconi, David Rockefeller Center for the Study of Latin American Art, Harvard University. Department of Visual and Environmental Studies. November – December, 2006.

Nominally Figured

Works collected by the Fogg's Department of Contemporary Art, 1998 - 2006. Harvard University Art Museums, June 2006 – January 2007.

Sharon Lockhart: Pine Flat

with Bruce Jenkins (Harvard University Film Archive). Sala Rekalde, Bilbao, Spain, December 14, 2005; Walker Art Center, April 2006 – July, 2006; Harvard University Art Museums, August 26, 2006 – December 6, 2006. Fully illustrated catalogue, with essays Kathy Holbrecht, Linda Norden, and Frances Stark. (Related symposium: "Setting up the Document," organized in conjunction with Harvard's Film Study Center, December 2005.)

Quantum Grids

Sol LeWitt, Yayoi Kusama, Cai Guo-Qiang and Fred Tomaselli. Sert Gallery, Harvard University Art Museums, September 2005 – March 2006.

Ed Ruscha: Course of Empire (Venice)

U.S. Pavilion, 2005 Venice Biennale. Commissioner, with consulting curator, Donna DeSalvo. June 4 – October 6, 2005. Re-presented at the Whitney Museum of American Art, November 17, 2005 – January 28, 2006. Fully illustrated catalogue with essays by Joan Didion, Norden/DeSalvo, and Frances Stark.

This is Not a Time for Dreaming

An original film and live performance commissioned by the Harvard University Art Museums in collaboration with the Harvard University Graduate School of Design and Department of Visual and Environmental Studies. Co-curator, Scott Rothkopf. November 18, 2004 – April 16, 2005. Stage structure by Michael Meredith. (Originally titled Huyghe + Corbusier: Harvard Project.) "Storybuilding," exhibition essay by Norden and Rothkopf. A textbook documenting the project development and production, with essays by Meredith, Norden, Rothkopf and photo documentation by Huyghe, is forthcoming.

Romancing the Wreck/Looking Away

Tacita Dean, Chris Marker, Cai Guo Qiang, Alexander Sokorov, Fiona Tan, H.C. Westermann. Organized with Bruce Jenkins, Harvard Film Archive. Sert Gallery, Harvard University Art Museums, Summer 2003.

Marking Time

Maria Marshall, Sam Samore, Matt Saunders and Terry Smith. Sert Gallery video corridor, Fall/Winter 2002 – 2003.

Wolfgang Tillmans: Still Life

Advisor: organized by Benjamin Paul, Ph.D. candidate, History of Art & Architecture, Harvard University. Harvard University Art Museums, October 25, 2002 – February 23, 2003.

Some Chromes

Lynda Benglis, Rudolf de Crignis, Roni Horn, Jim Jarmusch, Sol Le Witt, Morris Louis, Joseph Marioni, Richard Tuttle. Harvard University Art Museums, October 5, 2002 – January 25, 2003.

Mohawk Hudson Regional Biennial

Albany Institute for Art and History, summer 2002.

Extreme Connoisseurship

What works, or How to Proceed? On the encounter with the object in post-medium art. In three parts: Part I: David Hammons, Bruce Nauman, Bridget Riley, Paul Morrison; Tacita Dean, Gabriel Orozco; Roni Horn, Donald Judd. Part II: Bas Jan Ader, Marcel Broodthaers; Barbara Kruger, Paul McCarthy, and Yvonne Rainer. Part III: Sol LeWitt, Adrian Piper, Rudolph Stingel, Richard Tuttle, Bill Viola. Harvard University Art Museums, December 2001 – April 2002.

Mel Bochner: Conceptual Photography 1965-68

Advisor: organized by Scott Rothkopf, Ph.D. candidate, History of Art & Architecture, Harvard University. Harvard University Art Museums, April 15 – June 15, 2002.

Beyond Decorum: The Photographs of Iké Udé

Advisor. Organized by Lauri Firstenberg and Mark Bessire for the Institute of Contemporary Art at the University of Maine, Portland, 1999-2000. Sert Gallery, Harvard University Art Museums, Summer 2001.

John Wesley: Love's Lust

Harvard University Art Museums, January – February, 2001.

Boston Project: Plan in Progress

Tadashi Kawamata, with Joe MacDonald, Graduate School of Design, Harvard University, Jeff Keough, Massachusetts College of Art, and students from Harvard University, Massachusetts College of Art, Brandeis University, Massachusetts Institute of Technology, and the University of Tokyo. Sert Gallery. Harvard University Art Museums, March – June, 2001.

Cognitive Landscape, Ineffable Space

Spring 2000 – Fall 2002. Project: Exterior wall painting by Paul Morrison; sound work by James Walsh.

Landmark Pictures

Ed Ruscha, Andreas Gursky, Bernd and Hilla Becher. Busch Reisinger Museum and Sert Gallery. Harvard University Art Museums, January – March 2000 (Part I); June – July 2000 (Part II).

Color and Information

Project: Terry Winters, with works by Jasper Johns, Jackson Pollock, Frank Stella. Harvard University Art Museums, July 1999 – January 2000.

Chuck and Agnes

A study installation. Chuck Close and Agnes Martin. Harvard University Art Museums, spring 1999.

Similia/Dissimilia

Co-curator with Rainer Crone. Dusseldorf Kunsthalle, Dusseldorf, Germany Spring 1987 and Columbia University Wallach Art Gallery, Castelli Gallery, Sonnabend Gallery, Fall 1987.

Selected Publications

On "Rudzienko"

Interview with Sharon Lockhart, Gallery TPW, Toronto, September 2016, in conjunction with the Toronto International Film Festival.

In Vitro (Pierre Huyghe's Hosts and Clouds)

Afterall, Winter 2017.

Ed Ruscha's Course of Empire

(Catalogue Raisonne entry, Ed Ruscha Paintings, 2017.)

Monkey Grammarian

in Laura Owens, New York: Skira Rizzoli, 2016.

Gross Product

in Jason Rhoades: Pea Roe Foam, Ed. Lucas Zwirner and Dylan Kenny. New York: David Zwirner Books, 2016.

The Content Lies Elsewhere

in Torbjorn Rodland, Henie Onstad Kunstenter, Hovikodden, Norway, 2015

Only the Lonely

in Jordan Wolfson Ecce Homo/le Poseur, REDCAT Los Angeles and S.M.A.K. Ghent, Verlag der Buchhandlung Walther Konig, Koln 2013

Under the Penone Tree, Ideas of Nature: Thinking Giuseppe Penone

c. 2012. Unpublished essay.

For Colored Kids, When the Rainbow is Not Enough

in Ryan Trecartin, Any Ever, New York: Rizzoli. 2012.

Much Commotion in a Notion: Joachim Koester's 'To Navigate, in a genuine way, in the unknown...'

2009. SMAK, Ghent, and If I Can't Dance, I Don't Want to be Part of Your Revolution, Amsterdam. Fall, 2011.

"Matrix McCracken,"

ARTFORUM, October 2011.

Frances Stark: Selections from the Grunwald Collection

UCLA Hammer Museum, October, 2010.

Guilty

in Fred Tomaselli, Edited by Ian Berry. Berlin: Prestel Verlag, 2010.

Comic Twist

Review of John Wesley, Prada Foundation, Venice, summer 2009. ARTFORUM, September 2009.

People "Weekly"

Barbara Kruger, Yunhee Min, Linda Pollack, Thomas Torres Cordova, Daniel Joseph Martinez, Lucien Castaing-Taylor. James Gallery, New York, October 2008.

What You Wish For

Barbara Kruger, Rachel Mason, William Pope.L, Art Spiegelman, Meredith James and Jacques Louis Ramon Vidal, William Klein. James Gallery, New York, October 2008.

Ant Farm; The Colored Glass Wedges: Entries on Roni Horn

Tate Modern, London and The Whitney Museum of American Art, New York, 2009-10.

Nomadic Vision: In memory of Rudolf de Crignis, 1943 - 2006.

Peter Blum Gallery, May 2008.

Robert Gober at the Schaulager: The Art of Memory

ARTFORUM, October 2007.

Amy Sillman: The Elephant in the Painting

ARTFORUM, February 2007.

Reading Sarah Sze

Sarah Sze, New York: Abrams, Winter 2007.

Passages (Memorial tribute: Jason Rhoades)

ARTFORUM, October 2006.

Enter Susannah (Cecily Brown's "Girls Eating Birds")

Jeff Fleming, "Cecily Brown," The Des Moines Art Center, Iowa, summer 2006; MFA Boston, fall 2006.

Staging Sincerity: On Bas Jan Ader's Search for the Miraculous

In ARTLIES, (Houston, Texas), special issue "On Sincerity." March 2006.

What Painting Can Contain: Cy Twombly's A Gathering of Time

In "Cy Twombly: A Gathering of Time," Gagosian Gallery, New York, 2003.

"Malraux' Miniatures and Joseph Kosuth's Curatorial Conceits"

A reading of Joseph Kosuth's project for the Isabella Stewart Gardner Museum exhibition: "Conceptual Art as Curatorial Practice. Artist, Curator, Collector: James McNeill Whistler, Bernard Berenson and Isabella Stewart Gardner – Three Locations in the Creative Process." Invited lecture, Spring 2002.

Fall Like a Bird (Representation as Replay in the Sculptural Installations of Jason Rhoades)

Unpublished essay for Rhoades' Installation at the Kunsthistorische Museum, Vienna. Summer 2001.

Passive Expressive (John Welsey's painting)

Parkette, Fall 2001.

Desperate Form (On Claus Oldenberg's "Drum Set")

Pop Art: The John and Kimiko Powers Collection, Gagosian Gallery, 2001.

Paul Morrison

University of California – Los Angeles Hammer Museum, Fall 2000.

The Critic, She...: Some Thoughts on Lucy R. Lippard as Critic

Sniper's Nest: Art That Has Lived, with Lucy R. Lippard, Center for Curatorial Studies, Bard College, Fall 1995.

The Raw, The Cooked, and the Calendar: Rethinking the Grid as Gendered...

Margaret Priest: To View from Here, Art Gallery of Hamilton Ontario, 1996.

The Life of Forms: On Dale Chihuly's Baskets

Chihuly Baskets, Portland Press, 1994.

Not Necessarily Pop: Cy Twombly in America

In Hand-Painted Pop: American Painting in Transition, Los Angeles Museum of Contemporary Art and Rizzoli, New York, 1992.

Getting to 'Ick': To Know What One is Not

Eva Hesse: A Retrospective, Yale University Press, New Haven Connecticut, 1992. (Reprinted in Eva Hesse, IVAM Centre Julio Gonzalez, Valencia, Spain and Galerie Nationale de Jeu de Paume, Paris, France, 1993.)

Cy Twombly

Carnegie International 1988, The Carnegie Museum of Art, Pittsburgh, 1988.

Similia/Dissimilia

Castelli Gallery, Sonnabend Gallery and Wallach Art Gallery, Columbia University, New York. Essays on Carel Balth, Francesco Clemente and Roni Horn in Similia/Dissimilia, New York: Rizzoli, 1987.

Chihuly: Glass Work

Bickford/Foremost, Providence, 1982.

Awards

International Association of Art Critics (New England): Best Architecture and Design Exhibition.

First Place, 2005: Huyghe + Corbusier: Harvard Project

International Association of Art Critics: Best thematic show outside New York.

First Place, 2002: Extreme Connoisseurship

Marieluise and Richard Black Research Fellow, Center for Curatorial Studies and Art in Contemporary Culture at Bard College, Annandale-on-Hudson, New York, 1992 – 1993.

Lane Cooper [Whiting] Dissertation Fellowship, Columbia University, GSAS, 1989 – 1990.

Chester Dale Fellow, Department of Twentieth Century Art, The Metropolitan Museum of Art, New York, NY, 1988 – 1989.

Andrew W. Mellon Fellow, Department of Twentieth Century Art, The Metropolitan Museum of Art, New York, NY, 1987 – 1988.

President's Fellow, Columbia University, GSAS, Department of Art History, 1983 – 1984.

Teaching assistant/fellowship, Columbia University, GSAS, Department of Art History, 1983 – 1986.

Education

Columbia University, New York, NY, Graduate School of Arts and Sciences, Department of Art History

M.A., 1981; M.Phil, 1986; ABD (Thesis: "Cy Twombly's Narcissus")

Brown University, Providence, RI

B.A. in Art History & Studio Art, 1976.

Additional Activities

Honorary Board Member, HiArt/TimeIn Kids, New York, New York, 2012-

Thesis advisor, Bard Center for Curatorial Studies, 1998 - 2010.

Visiting Critic, Yale, 2007; RISD, 2008; School of the Museum of Fine Arts (Boston, MA) 2000 - 2006; Massachusetts College of Art, Master's program, final project critiques, 2002 - 2007 .

Curator: student thesis exhibition, Department of Visual and Environmental Studies, Harvard University. 2001, 2002.

Charter member, Steep Rock Foundation Board. 2004 - 2010.

Sponsor, Doris Salcedo, artist residency, Fall 2002 and member, Faculty Advisory Committee, Center for the Study of World Religions, Harvard Divinity School.

Charter Member, Advisory Board, The Gallery at Green Street, Boston. Publicly funded exhibition space for contemporary art, Boston, MA.

Advisor, Cambridge Public Art Fund: Selection of artist to participate in the extension and renovation of the Broadway branch of the Cambridge Public Library. (Liam Gillick, awardee.)