

MICHAEL FRIED

Education:

B.A., English, Summa Cum Laude, Princeton University, 1959. Elected Phi Beta Kappa.

Rhodes Scholar, Merton College, Oxford University 1959-61.

Junior Fellow, Harvard Society of Fellows, 1964-68.

Ph.D., Fine Arts, Harvard University, 1969.

Appointments:

Asst. Professor of Fine Arts, Harvard University, 1968-72.

Assoc. Professor of Fine Arts, Harvard University, 1972-75.

Professor of Humanities and the History of Art, Johns Hopkins University, 1975-.

Acting Chairman, Dept. of the History of Art, Johns Hopkins University, 1979-80.

Director, Humanities Center, Johns Hopkins University, 1982-92; 1999-2005.

J. R. Herbert Boone Professor of Humanities, Johns Hopkins University, 1986-.

Visiting Fellow, Center for the Humanities, Wesleyan University, Fall 1973.

Visiting Professor, School of Criticism and Theory, Northwestern University, June-July

1982.

Visiting Professor, Comparative Literature,
University of Zurich, Spring 1984.

Co-Director with Walter Benn Michaels, NEH
Summer Institute on "American Realism," June-
July 1985.

Directeur d'Etudes Associé, Ecole des Hautes
Etudes en Sciences Sociales, Paris, Spring
1987.

Visiting Professor, Ecole Normale Supérieure,
Paris, Spring 1987.

Co-Director with Ronald Paulson, NEH Summer
Institute on "Text and Image in the 18th
Century," June-July 1988.

Visiting Lecturer, Collège International de
Philosophie, Paris, Spring 1989.

Visiting Professor, School of Criticism and
Theory, Dartmouth College, June-July 1993.

Henry Luce Foundation Fellow in American Art,
Visiting Professor, Department of English and
American Literatures, Harvard University, Fall
1994.

Visiting Professor, School of Criticism and
Theory, Cornell University, June-July 1998.

Department of Education Resident in the History
of Art, American Academy in Rome, Jan.-Apr.
1999.

Directeur d'Etudes Associé, Ecole des Hautes
Etudes en Sciences Sociales, Paris, Spring
2004.

Fellow, Wissenschaftskolleg zu Berlin, 2007-

2008.

Grants, Fellowships, Honors:

Fellowship, American Council of Learned Societies, 1970-71.

Fellowship, John Simon Guggenheim Memorial Foundation, 1973-74.

Fellowship, American Council of Learned Societies, 1977-78.

Fellowship, National Endowment for the Humanities, 1983-84.

Member, American Academy of Arts and Sciences, 1986-2005.

Member, International Association of Art Critics, 1990-.

Member, PEN, 2001-.

Member, American Philosophical Society, 2003-.

Andrew W. Mellon Foundation Distinguished Achievement Award, 2004.

Academy Award in Literature, American Academy of Arts and Letters, 2006.

Corresponding Fellow, British Academy, 2006-.

Honorary Degree, Doctor of Humane Letters, University of Chicago, Oct. 2006.

Chevalier in the Ordre des arts et des lettres, voted but not yet awarded, 2014.

Special Lectures:

Christian Gauss Lectures in Criticism,
Princeton University, Spring 1975.

Bradley Lectures, University of Chicago, Spring
1991.

Una's Lectures, University of California,
Berkeley, Spring 1995.

Tanner Lecture on Human Values, University of
Michigan, November 2001.

A. W. Mellon Lectures in the Fine Arts,
National Gallery of Art, April-May 2002.

Lionel Trilling Seminar, Columbia University,
Fall 2005.

Alexander Lectures, University College,
University of Toronto, March 2008

Two Lectures at the Collège de France, March
2013.

"Selon Michael Fried," a series of lectures by
others, invited by me, Centre Pompidou, Paris,
Fall 2014.

Prizes:

1980 Louis Gottschalk Prize, awarded to by the
American Society for Eighteenth-Century Studies
for the outstanding book of the year on an
eighteenth-century subject.

1990 Charles C. Eldredge Prize, awarded
annually by the National Museum of American Art
for outstanding scholarship in the field of
American art.

2000 Prix Littéraire Etats-Unis/France awarded

annually by the Association France-Amériques to a book by an American that contributes to mutual understanding between the two cultures.

2010 American Publishers Award for Professional and Scholarly Excellence (The PROSE Awards) in Art History & Criticism.

Editorial and Other Positions: (past and present)

Member, editorial board, Critical Inquiry, Eighteenth-Century Studies, Modern Language Notes, Studies in Romanticism, The Eighteenth Century: A Journal of Theory and Interpretation, Word and Image, Raritan.
Member, board of directors, English Institute, School of Criticism and Theory. Member, Comité Scientifique, Collège International de Philosophie, Paris. Member, Board of Advisers, Einstein Forum, Potsdam. Editorial board, nonsite.org.

Books:

Morris Louis, New York: Harry N. Abrams, Inc., 1971.

Powers (poems), London: The Review, 1973.

Absorption and Theatricality: Painting and Beholder in the Age of Diderot, originally Berkeley: University of California Press, 1980; new edition, Chicago and London: University of Chicago Press, 1987. Awarded 1980 Gottschalk Prize. French translation: La Place du spectateur: esthétique et origines de la peinture moderne, Paris: Gallimard, 1990. Russian translation in progress.

Realism, Writing, Disfiguration: On Thomas Eakins and Stephen Crane, Chicago and London:

University of Chicago Press, 1987. Awarded 1990 Charles C. Eldredge Prize.

Courbet's Realism, Chicago and London: University of Chicago Press, 1990. French translation: Le Réalisme de Courbet: esthétique et origines de la peinture moderne II, Paris: Gallimard, 1993. Spanish translation: El realismo de Courbet, Madrid: A. Machado Libros, 2003. Portuguese translation in progress.

To the Center of the Earth (poems), New York: Farrar, Straus & Giroux, 1994.

Manet's Modernism, or, The Face of Painting in the 1860s, Chicago and London: University of Chicago Press, 1996. French translation: Le Modernisme de Manet: esthétique et origines de la peinture moderne III, Paris: Gallimard, 2000. Awarded Prix Littéraire Etats-Unis/France 2000.

Art and Objecthood: Essays and Reviews, Chicago and London: University of Chicago Press, 1998. French translation: Contre la théâtralité: Du minimalisme à la photographie contemporaine, Paris: Gallimard, 2007. Chinese translation, 2013.

Menzel's Realism: Art and Embodiment in Nineteenth-Century Berlin, London and New Haven: Yale University Press, 2002. German translation: Menzels Realismus: Kunst und Verkörperung im Berlin des 19. Jahrhunderts, Munich: Wilhelm Vink, 2008.

The Next Bend in the Road (poems), Chicago and London: University of Chicago Press, 2004.

Why Photography Matters as Art as Never Before, London and New Haven: Yale University Press, 2008. French translation: Pourquoi la photographie aujourd'hui a forced'art (Paris: Hazan, 2013). German translation forthcoming

2014. Korean and Chinese translations in preparation.

The Moment of Caravaggio, Princeton and London: Princeton: Princeton University Press, 2010. Winner of the 2010 American Publisher's Award for Professional and Scholarly Excellence (The PROSE Awards) in Art History & Criticism. French translation in preparation.

Four Honest Outlaws: Sala, Ray, Marioni, Gordon, London and New Haven: Yale University Press, 2011.

Flaubert's "Gueuloir": On Madame Bovary and Salammbô, London and New Haven: Yale University Press, 2012.

Another Light: "Géricault's Romanticism" and Other Essays, forthcoming from Yale University Press, 2014.

Selected Essays and Articles:

Three American Painters, catalogue with introductory essay for an exhibition of paintings by Kenneth Noland, Jules Olitski, and Frank Stella at the Fogg Art Museum, Harvard University, Apr.-June 1965.

"Shape as Form: Frank Stella's New Paintings," Artforum 5 (Nov. 1966) 18-27. Rpt. in New York Painting and Sculpture: 1940-1970, ed. Henry Geldzahler, New York, Metropolitan Museum of Art.

"The Achievement of Morris Louis," Artforum 5 (Feb. 1967) : 34-40. Catalogue essay for a retrospective exhibition of Louis' work (Los Angeles, Boston, St. Louis).

"Art and Objecthood," Artforum 5 (June 1967): 12-23. Rpt. in Minimal Art: A Critical

Anthology, ed. Gregory Battcock; in The Grand Decade of American Abstraction: Modernist Art 1960 to 1970, ed. E. A. Carmean, Jr.; and in numerous other collections. Translated into many languages.

"Anthony Caro," catalogue essay for an exhibition of his sculptures at the Hayward Gallery, London, Jan.-Mar. 1969.

"Manet's Sources: Aspects of His Art, 1859-1865," Artforum 6 (Feb. 1968): 28-79.

"Recent Work by Kenneth Noland," Artforum 7 (Summer 1969): 36-37.

"Thomas Couture and the Theatricalization of Action in 19th-Century French Painting," Artforum 8 (June 1970): 36-46.

"Caro's Abstractness," Artforum 9 (June 1971): 38-39. Rpt. in Richard Whelan and Others, Anthony Caro.

"Larry Poons's New Painting," Artforum 10 (Mar. 1972): 50-52.

"Toward a Supreme Fiction: Genre and Beholder in the Art Criticism of Diderot and His Contemporaries," New Literary History 6 (Spring, 1975): 543-85.

"Absorption: A Master Theme in Eighteenth-Century French Painting and Criticism," Eighteenth-Century Studies 9 (Winter 1975-76): 139-77.

"Absorption and Theatricality: Painting and Beholder in the Age of Diderot," Studies on Voltaire and the Eighteenth Century 154 (1976): 753-77.

"Anthony Caro: Table Sculptures, 1966-77," Catalogue essay for a travelling exhibition

organized by the British Council, 1977.

"The Beholder in Courbet: His Early Self-Portraits and Their Place in His Art," Glyph: Johns Hopkins Textual Studies, no. 4 (1978): 85-129.

"Representing Representation: On the Central Group in Courbet's Studio," Allegory and Representation: Selected Papers from the English Institute, 1979-80, ed. Stephen J. Greenblatt (Baltimore: Johns Hopkins University Press, 1981): 94-127. Rpt. in Art in America 69 (Sept. 1981): 127-33, 168-73.

"Painter into Painting: on Courbet's After Dinner at Ornans and Stonebreakers," Critical Inquiry 8 (Summer 1982): 619-49.

"How Modernism Works: A Reply to T. J. Clark," Critical Inquiry 9 (June 1983): 217-34.

"The Structure of Beholding in Courbet's Burial at Ornans," Critical Inquiry 9 (June 1983): 635-83. Translated as "La struttura dell'approccio visivo nell' <Enterrement à Ornans> di Courbet," Comunita (Dec. 1984): 337-91.

"Painting Memories: On the Containment of the Past in Baudelaire and Manet," Critical Inquiry 10 (Mar. 1984): 510-42.

"Courbet's Metaphysics: A Reading of The Quarry," MLN 99 (1984): 787-815. Also in Reconstructing Individualism: Autonomy, Individuality and the Self in Western Thought, ed. Thomas C. Heller, Morton Sosna, and David Wellbery (Stanford: Stanford University Press, 1986): 76-105.

"Realism, Writing and Disfiguration in Thomas Eakins' Gross Clinic," Representations, no. 9 (Winter 1985): 33-104.

"Forget It: A Response to Richard Shiff," Critical Inquiry 12 (Winter 1986): 449-52.

"Antiquity Now: Reading Winckelmann on Imitation," October, no. 37 (Summer 1986): 87-97.

"Courbet's `Femininity'," in the catalogue for the exhibition, Courbet Reconsidered, The Brooklyn Museum of Art, 1988, pp. 43-53.

"Salons," in A New History of French Literature, ed. Denis Hollier (Cambridge: Harvard University Press, 1989), pp. 476-81.

"Almayer's Face: On `Impressionism' in Conrad, Crane, and Norris," Critical Inquiry 17 (Autumn 1990): 193-236.

"Response to Bill Brown," Critical Inquiry 18 (Winter 1992): 403-10.

"Malerei und Betrachter: Jacques Louis Davids Blinder Belisarius," in Wolfgang Kemp, ed., Der Betrachter ist im Bild: Kunstwissenschaft und Rezeptionsästhetik (Berlin and Hamburg, 1992): 208-37.

"Manet in His Generation: The Face of Painting in the 1860s," Critical Inquiry 19 (Autumn 1992): 22-69.

"Anthony Caro, Midday," Artforum 32 (Sept. 1993): 138-39.

"Baby at Play (1876)," in John Wilmerding, ed., Thomas Eakins and the Heart of American Life, exhib. cat., London: National Portrait Gallery, 8 Oct. 1993-23 Jan. 1994: 82-83.

"David et l'antithéâtralité," David contre David, ed. Régis Michel, 2 vols. (Musée du Louvre, 1994), I:199-227.

"Impressionist Monsters: H. G. Wells's The Island of Doctor Moreau," in Frankenstein and Monstrosity, ed. Stephen Bann (London: Reaktion Books, 1994).

"Between Realisms: From Derrida to Manet," Critical Inquiry 21 (Autumn 1994): 1-36.

"Géricault's Romanticism," Géricault, ed. Régis Michel, 2 vols. (Musée du Louvre, 1996), II:641-56.

"Thoughts on Caravaggio," Critical Inquiry 24 (Autumn 1997): 13-56.

"Joseph Marioni," Artforum 37 (Sept. 1998): 149.

"Optical Allusions" (on Jackson Pollock), Artforum 37 (April 1999): 97-101, 143-46.

"Caillebotte's Impressionism," Representations, no. 66 (Spring 1999): 1-51. Reprinted in Norma Broude, ed., Gustave Caillebotte and the Fashioning of Identity in Impressionist Paris (New Brunswick, NJ and London: Rutgers University Press, 2002), pp. 66-116.

"Commitments" (a contribution to the Presidential Forum organized by Edward Said at the 1999 annual MLA convention), Profession 2000: 12-20.

"James Welling's Lock," in James Welling: Photographs 1974-1999, exhib. cat. (Columbus, OH: Wexner Center for the Arts, The Ohio State University, 6 May-13 Aug. 2000; Baltimore: The Baltimore Museum of Art, 10 Sept.-10 Dec. 2000; Los Angeles: The Museum of Contemporary Art, 6 May-26 Aug. 2001), pp. 25-28.

"Response to Caroline A. Jones," Critical Inquiry 27 (Summer 2001): 703-05.

"Roger Fry's Formalism," The Tanner Lectures on Human Values, 24 (Salt Lake City: The University of Utah Press, 2004), 1-40.

"Being There" (on two pictures by Jeff Wall), Artforum 43 (Sept. 2004): 53-54.

"Without a Trace" (on Thomas Demand), Artforum 43 (Mar. 2005): 199-203.

"Barthes's 'Punctum,'" Critical Inquiry 31 (Spring 2005): 539-74.

"Jeff Wall, Wittgenstein, et le quotidien," tr. Gaëlle Morel, Les Cahiers du Musée national d'art moderne 92 (été 2005): 4-27.

"Espoir," in La Parenthèse du moderne, Actes du colloque 21-22 mai 2004 (Paris, 2005), 59-70.

"World Mergers" (on Luc Delahaye), Artforum 44 (Mar. 2006): 63-66.

"Absorbed in the Action" (on Douglas Gordon and Philippe Parreno's film "Zidane: A Twenty-First Century Portrait"), Artforum 45 (Sept. 2006): 333-35, 398.

"Fields of Vision" (on Jules Olitski), Artforum 45 (Apr. 2007): 55-56.

"Jeff Wall, Wittgenstein, and the Everyday," Critical Inquiry 33 (Spring 2007): 495-526

"David/Marat: The Self-Portrait of 1794," in David after David. Essays on the Later Work, ed. Mark Ledbury (New Haven and London: Yale University Press, 2007), pp. 191-203.

"Michael Fried in Conversation with Stephen Shore," in Michael Fried, Christy Lange, and Joel Sternfeld, Stephen Shore (London and New

York, 2007), pp. 9-34.

"Willard Boepple," Artforum 47 (Feb. 2009): 191-92.

"Anri Sala's After Three Minutes (2007)," in Purchase not by Moonlight: Anri Sala, exh. cat. (Miami and Cincinnati, 2008-09), pp. 75-86.

"Why Anti-Theatricality Still Matters," Texte zur Kunst 19, Heft 74 (June 2009): 57-60 (in German), 101-02 (in English).

"Conversation" (with Charles Ray), in Charles, Ray, catalogue, New York: Matthew Marks Gallery, 2009, pp. 45-55.

"Living in America" [on Mitch Epstein's American Power], Artforum 48 (Jan. 2010): 43.

"Contemporary Photography and the Anti-theatrical Tradition. An Interview with Michael Fried" by Yoshiaki Kai, photographers' gallery press no. 9 [Tokyo], 2010: 10-51.

"Michael Schmidt. Haus der Kunst," Artforum 49 (Oct. 2010): 288-89.

"Sonnenuntergang: On Philippe Parreno's June 8, 1968," in Philippe Parreno Films: 1987-2010, exh. cat. (London, 2010-11), pp. 133-44. Also published online at nonsite.org.

"Beerdigung" [on Emma's burial in Madame Bovary] in Arsen bis Zucker. Flaubert-Wörterbuch, ed. Barbara Vinken, Cornelia Wild (Berlin, 2010), pp. 21-27.

"Reply to Naef and Mulhall," British Journal of Aesthetics 51 (Jan. 2011): 99-101.

"Luc Delahaye. Galerie Nathalie Obadia," Artforum 49 (Apr. 2011): 228.

"Stephen Waddell," in Stephen Waddell, Hunt and Gather (photographs) (Göttingen, 2011), n.p.

"Sala with Schiller: World, Form, and Play in Mixed Behaviour," in Anri Sala, exh. cat. (London, 2011), pp. 97-104, and online at nonsite.org.

"Another Light: Douglas Gordon's k.364: A Journey by Train," in Douglas Gordon, exh. cat. (Frankfurt, 2011), pp. 106-17. French translation in Les Cahiers du Musée d'Art Moderne, no. 120 (Summer 2012): 73-91.

"Meeting Stanley Cavell," MLN 126 (2011): 937-42.

"Species of Places: Robert Adams's Poetic Portraits of Ordinary America" [review of Adams, The Place We Live: A Retrospective Selection of Photographs, 1964-2009], Bookforum 19, issue 1 (Apr./May 2012): 30-31.

"A Riff in Time: Anri Sala's Le Clash (2010) and Tlatelolco Clash (2011)," in Anri Sala, exh. cat. (Paris, 2012): 97-104.

"An Encounter," in Frank Stella: The Retrospective. Works 1958-2012, exh. cat. (Wolfsburg, 2012-13): 280-81.

"Thomas Demand's Pacific Sun," in Thomas

Demand: Animations, exh. cat. (Des Moines and Montreal, 2012-13): n.p.

"`A Blankness to Run at and Dash Your Head Against': On Conrad's The Secret Agent," ELH 79 (2012): 1039-71.

"Anthony Caro's Park Avenue Series" and "Anthony Caro at the Museo Correr," two catalogue essays published by Gagolian Gallery, London, 2013. Also online at nonsite.org, issue #10.

"Stephen Crane at the Peabody Library," occasional publication, The Sheridan Libraries, Johns Hopkins University, 2013.

"Constantin Constantius Goes to the Theater," MLN 128, no. 5 (Dec. 2013), Comparative Literature Issue, 1019-37.

"Passages: Anthony Caro, 1924-2013," Artforum 52, no. 6 (Feb. 2014): 51-54.

"Charles Ray's Figurative Sculptures," catalogue essay for Charles Ray, exh. cat. (Basel and Chicago, 2014-15), forthcoming.

Poems (since 1994):

"The End of History," The Paris Review 42 (Spring 2000): 130.

"Le Déjeuner sur l'herbe," "The Curvature of the Earth," The Southern Review 37 (Spring

2001): 270-72.

"A Summer Night," "Greek Restaurant," Raritan
21 (Summer 2001): 121-22.

"`The Earthquake in Chile'," "Gisèle
Lestranger," "Due North," "A Hawk Chasing a
Pheasant," "The Hilltop," "Kafka's Drawings,"
"A Night at the Opera," "Phèdre," "Tsvetayeva's
Letters," "Full Moonlight," American Poetry
Review 31 (May/June 2002): 35-36.

"The Next Bend in the Road," The New Republic
226 (May 20, 2002): 45.

"The Tunnel," London Review of Books 25
(Feb. 6, 2003): 34.

"The Visitor from the Future," "Freud's
Sacrifice," "Noa Noa," "The Wound," Salmagundi,
nos. 137-38 (Winter-Spring 2003): 75-78.

"The Death of Jacques Derrida" and "The
Message," Critical Inquiry 31 (Spring 2005):
747-48.

"The Death of Albert Camus," The Threepenny
Review, no. 102 (Summer 2005): 19.

"Unfurled," in About Stephen Bann, ed. Deborah
Cherry (Oxford and Malden, Mass., 2006), p. 31.
First published as vol. 28, issue 5 of Art History.

"The Message," "The Death of Jacques Derrida,"
and "Macintosh," Critical Inquiry 33 (Winter
2007): 424-26.

"The Fallen Jockey," The Threepenny Review,
no. 108 (Winter 2007): 28.

"Nineteen Fifty-Nine," "Carol's Absence," "Clem at

Home," "The Dancers," "Noland's Passion," "The Invention of Spray Painting," and "Revelation," Critical Inquiry 34 (2008), Special Issue for W.J.T. Mitchell: 184-90.

"The Life of the Mind," in Babel: Für Werner Hamacher, ed. Aris Fioretis (Basel/Weil am Rhein, 2009), pp. 177-78.

"An Earlier Life," The Threepenny Review, no. 121 (Spring 2010): 9.

"The Divergence," "An Essay in Aesthetics," "Akmatova Looks Up," nonsite.org, issue #2, 2010.

"In the Kupferstichkabinett," "From Michael Schmidt's Frauen," "The Prince of Homburg," nonsite.org, issue #10, 2013.

Exhibitions Organized:

Three American Painters: Kenneth Noland, Jules Olitski, Frank Stella, Fogg Art Museum, Harvard University, 1965.

Morris Louis, County Museum of Art, Los Angeles, City Art Museum, St. Louis, and the Museum of Fine Arts, Boston, 1966-67.

Anthony Caro, Hayward Gallery, London, 1969.

Menzels extremer Realismus, Alte Nationalgalerie, Berlin, 6th Berlin Biennale, June-August, 2010

Books on M.F.:

Refracting Vision: Essays on the Writings of Michael Fried, ed. Jill Beaulieu, Mary Roberts, Toni Ross (Sydney, Australia, 2000).

Work in Progress:

After Caravaggio, four chapters & a coda on painters such as Bartolomeo Manfredi, Valentin de Boulogne, Jusepe de Ribera, Nicolas Régnier, Cecco del Caravaggio, and Guercino. Basically finished, notes remain to be done.

Almayer's Face: A Study in Literary Impressionism, a book-length study of English and American writers between 1890 and 1914.