

Heather Diack Professional Publications

(* denotes invited)

BOOKS AND MONOGRAPHS:

Documents of Doubt: The Photographic Conditions of Conceptual Art. (Sole-authored book, peer-reviewed) (Minneapolis, MN: University of Minnesota Press, 2020). (296 pages). *In press*. *Expected date of publication: May 2020*. [Supported by a Wyeth Foundation for American Art / College Art Association Publication Grant, 2018-2019.]

Global Photography: A Critical History (London, UK: Bloomsbury Press, Spring 2019). (Peer-reviewed) *In press*. *Expected date of publication: June 2020*. (368 pages). [Co-authored with Erina Duganne and Terri Weissman]

SPECIAL JOURNAL ISSUES:

Beyond the Pictures Generation: Reassessing Critical Models for 1980s Photography, Special Journal Issue of *Photographies*, issue 10.3, eds. Heather Diack and Erina Duganne (London, U.K.: Taylor and Francis, Autumn 2017) (Peer-reviewed). (117 pages).

EXHIBITIONS CATALOGUES:

Blasted Allegories: Photography as Experience, ed. Heather Diack, exh. cat. (Coral Gables: Lowe Art Museum, 2016). (35 pages).

Photography Collected Us: Photography Through the Lens of the Malcolmson Collection, exh. cat. (Toronto: University of Toronto Art Centre, 2012). (Sole-authored). (44 pages).

PEER-REVIEWED JOURNAL ARTICLES AND BOOK CHAPTERS:

*"Keeping a Straight Face: Photography and the Performance of Conceptual Art," *Photography Performing Humor*, eds. Mieke Bleyen and Liesbeth Decan, Lieven Gevaert Series (Leuven, Belgium: Leuven University Press, 2019) 144-158.

*"Knot Again: Pratfall as Praxis in the Work of Bruce Nauman," *Bruce Nauman: A Contemporary*, ed. Eva Ehninger (Basel, Switzerland: The Laurenz Foundation, 2019) 27-54. Published in conjunction with Bruce Nauman retrospective, *Disappearing Acts: Bruce Nauman, 1964-2018*, held at Schaulager, Basel and The Museum of Modern Art, New York, 2018-2019. (Includes German translation: "Wiederholungszwang: Un-Fall als Praxis im Werk von Bruce Nauman").

*“« À nous deux, nous formons une multitude » Les relations au sein de la « famille humaine » conceptuelle de Douglas Huebler,” *L'art de Douglas Huebler*, eds. Christophe Viart, Alexander Streitberger, and Anaël Lejeune (Rennes, France: Presses Universitaires de Rennes, 2018) 139-152.

“Not Just Pictures: Reassessing Critical Models for 1980s Photography,” *Beyond the Pictures Generation: Reassessing Critical Models for 1980s Photography*, Special Journal Issue of *photographies*, 10.3 (London, U.K.: Taylor and Francis, Autumn 2017) 235-243. [co-authored with Erina Duganne].

*“Clouded Judgment: Conceptual Art and Photography,” *Photography and Doubt*, eds. Andrés Zervigón and Sabine Kriebel (London: Routledge Books, 2016) 218-236.

*“Indecisive Moments: Proliferation and the Passerby in Conceptual Photography,” *The “Public” Life of Photographs*, ed. Thierry Gervais (Cambridge, Mass. and Toronto, Canada: M.I.T. Press and Ryerson Image Center, 2016), 219-245.

*“Hand Over Fist: A Chronicle of Cold War Photography,” *Visual Studies*, Vol. 30, No. 2, eds. Thy Phu, Sarah Bassnett, Andrea Noble, (London: Routledge, 2015) 182-194.

“Sleepless Nights: Contemporary Art & the Culture of Performance,” eds. Jennifer Fischer and Jim Drobnick, *Public Issue 45: Art and Civic Spectacle*, Spring 2012: 8- 22.

“Humour as Conceptual Critique: A Historic Repression and a Contemporary Legacy,” eds. Dominic Hardy, Annie Gérin, Jean-Philippe Uzel, *REVUE D’ART CANADIEN/CANADIAN ART REVIEW (RACAR)*, Special Issue: Humour in the visual arts and visual culture: practices, theories and histories / L’humour dans les arts et la culture visuels : pratiques, théories et histoires (Spring 2012): 75-86.

“‘Nobody can commit photography alone’: Early Photoconceptualism and the Limits of Information,” *Afterimage: journal of media arts and cultural criticism*, Vol. 38.4 (January-February 2011): 14-19.

“Activating Exodus: The Art of Melissa Shiff,” *Afterimage: journal of media arts and cultural criticism*, Vol. 36.7 (Fall 2006): 58-62.

“Too Close to Home: Rethinking Representation in Martha Rosler’s Photomontages of War,” *Prefix Photo 14* (Fall/Winter 2006): 56-69.

“Seeing is Not Believing: Art, Mimesis, and Caravaggio’s Tempting Touch,” *Contrapposto*, University of Toronto Fine Art History Journal, 2003: 17-25.

EXHIBITION CATALOGUE ESSAYS:

*“A Relative Medium,” *Jasmine Justice: Fact Tricks*. (Waldkraiburg, Germany: Haus der Kultur Stadische Galerie Waldkraiburg, 2016). n.p. [617 words]

*“Liliane Tomasko and the Texture of Light,” *Liliane Tomasko: Mother-Matrix-Matter*, ed. Jill Deupi (Miami, FL.: Lowe Art Museum, 2015): 8- 9.

*“Facts of Matter: Regarding the Altarity of Contemporary Photography,” *Altarations: Built, Blended, Processed*, eds. Rod Faulds and Jeanie Griebel (Boca Raton: Florida Atlantic University Gallery, 2015): 7-9.

*“Amnesia and Abstraction: Lowell Bradshaw’s Recent Paintings,” *Lowell Bradshaw: No Signal*, (Chatham, Ontario: Thames Art Gallery, 2015): n.p. [1187 words].

*“Body of Evidence: The Modernisms of Manuel Alvarez Bravo,” *Pan American Modernism: Avant-Garde Art in Latin America and in the U.S.*, ed. Nathan Timpano (Miami: Lowe Art Museum, 2013) 52-73.

“Distance Makes the Heart Grow Fonder,” *The Make Station*, exh. cat. *Gallery 44 centre for contemporary photography*, June 5- July 4, 2009. n.p. [1146 words].

“Strike a Pose: The Diaspora of Brendan Fernandes’ *Decoy*.” Catalogue essay for exhibition *Decoy* at *Artspace*, Peterborough, Ontario, 2007. n.p. [863 words].

ART CRITICISM / REVIEWS:

“Teresita Fernández: Elemental” at Perez Art Museum Miami, October 18, 2019 -February 9, 2020. Forthcoming *Artforum.com*, November 2019.

*[Exhibition and catalogue review] *This Place*, Norton Museum of Art, curator: Charlotte Cotton. *caa.reviews* (published October 13, 2016). <http://www.caareviews.org/reviews/2731>

*[Book review] Lisa Saltzman, *Daguerreotypes: Fugitive Subjects, Contemporary Objects* (University of Chicago Press, 2015), *History of Photography* no. 40:3 (2016): 358-359.

“Shannon Ebner: A Public Character” at Institute of Contemporary Art Miami, *Artforum.com*, December 2015. <https://www.artforum.com/picks/ica-institute-of-contemporary-art-miami-56341>

“Egan Frantz” at Michael Jon Gallery, Miami, *Artforum.com*, December 2014. <https://www.artforum.com/picks/egan-frantz-49358>

“Dispatch: War Photographs in Print, 1854-2008,” curated by Thierry Gervais at Ryerson Image Center, Toronto. *Artforum.com*, October 2014. <https://www.artforum.com/picks/dispatch-war-photographs-in-print-1854-2008-48757>

“Urbes Mutantes: Latin American Photography 1944-2013” curated by Alexis Fabry and María Wills at International Center of Photography, New York, NY. *Miami Rail*, Fall 2014. In print and online. <https://miamirail.org/reviews/urbes-mutantes-latin-american-photography-1944-2013/>

“Richard Hamilton” curated by Mark Godfrey, Paul Schimmel and Vicente Todolí with Hannah Dewar. Exhibition organized by the Museo Nacional Centro de Arte Reina Sofía in collaboration with Tate Modern, at Tate Modern, London, UK. *Miami Rail*, Summer 2014. In print and online. <https://miamirail.org/reviews/richard-hamilton/>

“Nina Katchadourian: Seat Assignment” at Cecilia Brunson Projects, London, UK. *Artforum.com*, May 2014. <https://www.artforum.com/picks/nina-katchadourian-46559>

“Yael Bartana: Inferno” at Perez Art Museum Miami, *Artforum.com*, January 2014. <https://www.artforum.com/picks/yael-bartana-45083>

“Permission to be Global: Latin American Art from the Ella Fontanals-Cisneros Collection” *Miami Rail*, Spring 2014: 62-64. Print and online. <https://miamirail.org/reviews/permission-to-be-global-latin-american-art-from-the-ella-fontanals-cisneros-collection/>

_____. Chinese translation reprinted in *Numero China* (June 2014): 40-43.

“Deferred Archive” at Cisneros Fontanals Art Foundation (CIFO), Miami, *Artforum.com*, October 2013. <https://www.artforum.com/picks/cisneros-fontanals-art-foundation-cifo-43346>

“Dawoud Bey: Picturing People” at North Miami Museum of Contemporary Art, Miami, *Artforum.com*, August 2013. <https://www.artforum.com/picks/museum-of-contemporary-art-north-miami-42602>

“Martin Kippenberger: Sehr Gut” at Hamburgerbahnhof, Berlin, GR. *Artforum.com*, August 2013. <https://www.artforum.com/picks/martin-kippenberger-42191>

“Mapping Conceptualism: The Centre Does Not Hold,” *Hunter & Cook*, no. 10 (Fall 2011): 32-37.

“Annie MacDonell: *Beside the midnight lake* at Katherin Mulherin Gallery,” *C magazine for Contemporary Art*, no. 108 (Winter 2010): 44-45.

[Book review] Maria Tippett, *Portrait in Light and Shadow: The Life of Yousuf Karsh* (Yale University Press, 2007), *University of Toronto Quarterly: A Canadian Journal of the Humanities* (Issue 79.1, Winter 2009/2010): 447-448.

“Allan Ruppersberg: California Love,” *Hunter & Cook*, no. 06 Summer 2010: 22-25.

“The Indecisive Moment: On Douglas Huebler,” *Hunter & Cook*, no. 04 Winter 2010: 67-69.

[Book review] "Operating Without a License," review of *Appropriation: Documents of Contemporary Art* ed. David Evans. (Cambridge: MIT Press, 2009), *Afterimage: journal of media arts and cultural criticism*, Vol. 36.6 (May-June 2009): 36-37.

"Erwin Wurm: Ethics and Equilibrium," review of UQAM exhibition in *Canadian Art* magazine (Spring 2009): 100-101.

"Bruce Nauman: Still Contemporary," feature article for 53rd Venice Biennale issue, *C magazine for Contemporary Art*, no. 102 (Summer 2009): 12-17.

"Sign Language as Politics," (ex. review of *'infinitu et contini: repeated histories, reinvented resistance'* at Smack Mellon, Brooklyn, New York, Nov. 17- Dec. 30, 2007), *Afterimage: journal of media arts and cultural criticism*, Vol. 35.5 (March-April 2008): 17-18.

"Of Constellations and Incantations: Jennifer Murphy's *The Mirrored Heart with the Sun in its Mouth* (2007)," feature article in *Ducts.org*, Issue 20 (Winter 2008).

<http://www.ducts.org/content/art-gallery/of-constellations-and-incantations-jennifer-murphy-s-the-mirrored-heart-with-the-sun-in-its-mouth-2007/>

"Point and Shoot Brendan Fernandes Takes Aim," feature article in *Ducts.org*, Issue 19 (Summer 2007). http://ducts.org/06_07/html/art_gallery/fernandes.html

"*Stranger than Fiction: The Delicate Art of Faking History*," 2005; available on-line at <http://www.danielehrenworth.com/words.html>.

"Patrice Duhamel: La vie materielle," *Livret de programmation, centre des arts actuels SKOL* Fall 2005 (Skol: Montréal): 54-57.

"The MOMA and Militarism," *Broken Pencil* magazine, (May 2005) 21-23.

"Galleries without Borders," *Hive* magazine, issue 4 (Summer 2004) 14-15.

"Persona" catalogue essay for *Centre of Attention* exhibition, (Toronto: tête-à-tête artist collective, 2004). np. [1367 words].