

**College of Arts  
CURRICULUM VITAE**

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**I. General Information**

A. Education

- 1974 Ph.D. (coursework), Dept. of English, University of Manitoba, Winnipeg,  
(attended 1972-74)
- 1972 M.A. (coursework), Dept. of English, University of Saskatchewan, Saskatoon,  
(attended 1971-72)
- 1971 B.A. (Honours), Dept. of English, University of Saskatchewan, Saskatoon,  
(attended 1967-71)

C. Awards, Honours, Grants

2009 Western Magazine Awards, nomination for Gold Medal in “Column” category, awards ceremony, Vancouver, October, 2010

D. Memberships in Learned and Professional Societies

2010 AICA (Association of International Critics of Art), member since 1995

**II. Scholarly and Creative Activity**

1. Books, Chapters in Books, Catalogue Essays, Selected Interviews in Books

2010 *Body Heat: The Story of the Woodward’s Redevelopment*, Editor. (conducted 25 interviews and wrote the introduction), Blueimprint Press, Vancouver, 348 pages

2010 “An Interview with Leonard Cohen”, *Poetry Criticism*, Volume 109, Gale Publishing.

2010 “Far From the Maddin Crowd”, in *Guy Maddin: Interviews*, edited by D.K. Holm, Conversation with Filmmakers Series, University of Mississippi Press, Jackson, 2010, pp. 3 - 18

- 2010 “Rampant Meanings; Jack Burman’s Photography of Death”, introduction by Martha Hanna, an interview in *The Dead: Photographs by Jack Burman*, Magenta Foundation, unpaginated (3versions, including a trade edition and a boxed edition with print)
- 2010 “Stan Douglas”, entry in *100 Video Artists*, Exit Art, Barcelona, Spain, pp. 182 - 85
- 2010 “The Gate in her Head”, catalogue essay in *Warrior Ridge: New Work by Melanie Authier*, Michael Gibson Gallery, London, Ontario
- 2010 “The Ages of Johnson: an interview with Sarah Anne Johnson”, introduction by Meeka Walsh, Illingworth Kerr Gallery, Alberta College of Art, Calgary, pp. 55 - 75
- 2010 “Pressing a Weight Through Life”, interview with Jon Pylypchuk in *Jon Pylypchuk*, an exhibition at the Blaffer Gallery, the Art Museum of the University of Houston and the Ausstellungeshalle zeitgenossische Kunst, Munster, Germany, pp. 57 – 71
- 2009 *Codex Spero: Selected Writings and Interviews, 1950 - 2008* by Nancy Spero, Edited by Roel Arkessteijn, sections reprinted from three interviews, Roma Publications, Amsterdam, pp. 26 - 32, 34 – 41, 160 - 62
- 2009 “If we know what is good for us”, essay in *James Carl, Do you know what: A Survey, 1990 – 2008*, three-part exhibition at the Justina M. Barnicke Gallery, University of Toronto, the Macdonald Stewart Art Centre, Guelph and the Cambridge Art Galleries, pp. 25 – 33
- 2009 “Boundarylessness” an interview with Eduardo Aquino and Karen Shanski in *Complex Order: intrusions in public space*, Plug In Editions, Plug In ICA, Winnipeg, pp. 8 - 16
- 2009 “Drawing on the Poetics of Deflection” introduction and interview on *Sophie Jodoin’s War Series*, Battat Contemporary, Montreal, bilingual edition, pp. 11 – 24 and pp. 75 - 88
- 2009 “The Performance of Drawing”, essay and interview in *Balint Zsako: Drawings from the Bernardi Collection*, MoCCA (Museum of Contemporary Canadian Art), Toronto, unpaginated
- 2009 “Word Pictures: The Very Rich Collaboration Between Leon Rooke and Tony Calzetta”, introductory folio essay for *How God Talks in His Sleep & Other Fabulous Fictions*, limited edition bookwork in 6 folios with a foldout book sculpture, stories by Leon Rooke, drawings by Tony Calzetta, printed by Dieter Grund at Presswerk Editions, unpaginated, (essay reprinted in *CNQ 77*, (Canadian Notes and Queries)
- 2009 “Selections from an interview with Allan McCollum’, in *Allan McCollum: Works 1980 – 2008*, Luciana Brito Galeria, Sao Paulo, Brazil, bilingual edition, pp. 113 – 14, p. 117
- 2009 “Paint Wrangler: an Interview with Kim Dorland in Two Parts”, Bonelli ArteContemporanea, Mantova, Italy, pp. 7 – 31

2008 *The Winnipeg Alfabestiary*, edited by Meeka Walsh, introduction by William Wegman, 26 artist's biographies, BorderBooks, Winnipeg, pp. 76 – 101

2008 “The Palette of Collected Knowledge”, an interview and introduction in *Wanda Koop: Green Zone*, City Press, Winnipeg, unpaginated

2008 “Arteriality: Channeling Body, Space and Mind” and “Arterial Motives: ARTery Artists in Conversation” (interviews with Michael Campbell, David Hoffos, C. Wells, Karen Aguilera Skvirsky, John Will, Anne Troake, Micah Lexier, and Bill Viola), *ARTery*, The Prairie Art Gallery, Grande Prairie, Alberta, unpaginated

## 2. Interviews (published in magazines)

2010 “Working Towards Affection: an interview with Robert Longo”, introduction by Meeka Walsh, *Border Crossings*, volume 29, number 3, pp. 28 - 48

2010 “The Art of Being What It Doesn't Have To Be: an interview with Ed Pien”, *Border Crossings*, volume 29, number 3, pp. 74 - 89

2010 “Addicted to Drawing: an interview with Alison Norlen”, *Border Crossings*, volume 29, number 3, pp. 56 - 73

2010 “The Gallery of Ingenious Inventions: an interview with Marcel Dzama”, *Border Crossings*, volume 29, number 2, pp. 24 - 41

2010 “Marcel Barbeau: The Colour of Change”, combined article and interview, *Border Crossings*, volume 29, number 2, pp. 42 - 55

2010 “Graham Cracklings: Rodney Graham's Conceptual Energy”, *Border Crossings*, volume 29, number 1, pp. 20 - 37

2010 “The Beautiful Trap: Janine Antoni's Body Art”, *Border Crossings*, volume 29, number 1, pp. 38 – 54

2009 “Dan Graham: Mirror Complexities”, *Border Crossings*, volume 28, number 4, pp. 20 – 36

2009 “(Subject to Change) Lawrence Weiner and the Contingencies of Language”, *Border Crossings*, volume 28, number 4, pp. 38 – 53

2009 “The Thread of Painting: an interview with Ghada Amer”, *Border Crossings*, volume 28, number 3, pp. 24 – 37

2009 “The Visual Gate: Entering the Place of Painting, an interview with Will Gorlitz”, *Border Crossings*, volume 28, number 3, pp. 38 – 51

- 2009 “Making Connections, Taking Connections Apart: an interview with Krisjanis Kaktins-Gorsline”, *Border Crossings*, volume 28, number 3, pp. 72 – 82
- 2009 “Brilliant Rejects: an interview with Allison Schulnik”, *Border Crossings*, volume 28, number 3, pp. 84 – 91
- 2009 “Tributary Art: a conversation with Andre Ethier”, *Border Crossings*, volume 28, number 3, pp. 92 - 99
- 2009 “Manifold Singularity: an interview with Roni Horn”, *Border Crossings*, volume 28, number 2, pp. 22 – 37
- 2009 “Every Frame A Photograph: an interview with Shirin Neshat”, *Border Crossings*, volume 28, number 1, pp. 24 - 39
- 2009 “Attentive Contradictions: The Photographic World of Philip-Lorca diCorcia”, *Border Crossings*, volume 27, number 4, pp. 28 – 47
- 2009 “Secret Sharer: an interview with Raymonde April”, *Border Crossings*, volume 27, number 4, pp. 58 - 71
- 2008 “An Artist Walks Into A Bar: an interview with Theo Sims”, *Border Crossings*, volume 27, number 3, pp. 121 – 31
- 2008 “Domesticating the Prairie: an interview with Jennifer Stillwell”, *Border Crossings*, volume 27, number 3, pp. 142 - 53

### 3. Interviews (public and broadcast)

- 2010 *John Kissick: A Nervous Decade*, interview with the artist for a traveling survey exhibition of paintings organized by KWAG (the Kitchener Waterloo Art Gallery) and the Kelowna Art Gallery, Kelowna, B.C.
- 2010 “Inspired: an onstage interview with Francoise Sullivan”, in conjunction with an exhibition of paintings in honour of her being awarded the 2008 Iskowitz Prize, AGO, Toronto
- 2010 “The Woodward’s Project: A Public Form”, moderator for a six person discussion about urban renewal in Vancouver, Simon Fraser University, Vancouver
- 2009 “Ice Fishing in Gimli: A Conversation with Rob Kovitz”, Plug In ICA, Winnipeg

2009 “T at Three”, onstage interviews with artists and curators on consecutive days, including Sky Glabush, Monica Tap, Natalka Husar, Jeffrey Spalding, Jeanie Riddle and David Liss, introduced by Meeka Walsh, TIAF (Toronto International Art Fair)

2009 “The Woodward’s Project: an interview with architect Gregory Henriquez, Manitoba Association of Architects, Winnipeg

2009 “An Interview with Janine Antoni”, Perimeter Institute, Artists Talk Series, co-sponsored by KWAG and The Perimeter Institute

2009 “An Interview with Katrin Plavcek”, *Symposium on Painting and Translation*, University of Guelph, organized by Professor Monica Tap

2009 “An interview with Shirin Neshat”, Perimeter Institute, Artists Talk Series, co-sponsored by KWAG and The Perimeter Institute

#### 4. Conferences, Invited Lectures and Symposia

2010 *Timeland: 2010 Alberta Biennial of Contemporary Art*, moderator for panel with Richard Rhodes, Candace Hopkins, Andrew Hunter and Nancy Tousley, Art Gallery of Alberta, Edmonton

2010 “Pop Life: Is it Kitsch or is it Art?”, a debate with Blake Gopnik, art critic of *The Washington Post*, moderated by Carol Off and introduced by David Franklin, Deputy Director of the National Gallery, in connection with *Pop Life: Art in a Material World*, National Gallery, Ottawa

2010 “Multi Mutu”, moderating a panel with Dionne Brand and Allyson Mitchell on Wangechi Mutu, in connection with *This You Call Civilization*, an exhibition at the AGO, Toronto

2010 “The Art of Collecting Art”, a conversation with David Urban as part of the symposium *The Automatiste Revolution: International Resonances*, Albright Knox Gallery, Buffalo, N.Y.

2010 Introduction for Iwona Blazwick, Fourth Annual Shenkman Lecture, University of Guelph

2010 “Iconoclasm, Blasphemy and Censorship in the Art of Ghada Amer and Shirin Neshat”, paper given at the *International Juried Symposium on Contemporary Art and Religion*, Concordia University, Montreal

2010 “The Snake That Eats Its Own Tale: Censorships in the Art of Shirin Neshat and Ghada Amer”, Art History Visiting Speaker’s Series, University of Guelph, Series Coordinator Professor John Potvin

2009 “The Dilemma of Art Criticism”, an address at the Annual Conference of the AGAVF (L’Association des groupes en arts visuels francophones), Winnipeg

2009 “The Junkman Cometh: Jon Pylypchuk and the Saving Art of Impoverishment”, lecture at The Blaffer Gallery, University of Houston, Texas

2009 “Their Winnipeg: Pages from a Magazine’s History, Part the First”, online essay for *The Border Crossings Study Centre*, a traveling archive and exhibition, with essays by Meeka Walsh and Cliff Eyland, Gallery 1.1.1., University of Manitoba, Winnipeg (traveling to Illingworth Kerr Art Gallery, Calgary and La maison rouge, Paris)

2009 “Illuminations: Shadow Notes”, panel moderator for a conversation about music and photography with Ralph Gibson, Andy Summers and Danny Clinch, The Luminato Festival, Jackman Hall, AGO, Toronto

2009 Introduction for Roni Horn, Third Annual Shenkman Lecture, University of Guelph

2009 “Here, Now or Nowhere: A Critic’s Response”, a discussion with Robin Laurence about the exhibition curated by Micah Lexier, The Prairie Art Gallery, Grande Prairie, Alberta

## 5. Curating

2009 “The Phoenix Art: The Renewed Life of Contemporary Painting”, group exhibition including Melanie Authier, Beth Stuart, Jeremy Hof, Matthew Brown, Martin Golland, Krisjanis Kaktins-Gorsline, Mark Igloliorte, Jean-Francois Lauda, Melanie Rocan and Nathalie Thibault, Galerie Simon Blais, Montreal, (November 11 to December 24, 2009)

## 6. Reviews

2008 – 2009. The following films have been reviewed in my regular film column in *Border Crossings: The T.A.M.I. Show*, directed by Steve Binder, *You, the Living*, directed by Roy Andersson, *For the Love of Movies: The Story of American Film Criticism*, directed by Gerald Peary, *End of the Line*, directed by Rupert Murray, *Act of God*, directed by Jennifer Baichwal, *Black House*, directed by Farough Farrokhzad, the Films of Robert Frank, and the Films of Deco Dawson

## 7. Other Professional Activities

2011 The Kingston Prize, one of three jurors for the National Portrait Competition (along with Toronto artist Nataalka Husar and gallerist and curator, Marina Cutler from Montreal)

2010 Selected nominator for painters to be included in *Vitamin P2*, published by Phaidon Press, London, UK

2010 Tenure and promotion assessments for University of Western Ontario (2 occasions and two separate departments) and the University of Toronto

2010 Member, Shenkman Lecture Committee, Guelph (since 2006)

2010 Manitoba Arts Council Jury, Departures Program and Riding Mountain Park Residency, (2 day jury), Winnipeg

2009 Nominator (along with Jessica Bradley) for the first Arts Award for Excellence for a Visual Arts Organization, \$75,000 prize, Imperial Tobacco, Montreal

#### 8. College and University

2010 – 11 Advisory Board, Trans Canada Institute, University of Guelph, Director, Professor Smaro Kambourelli

#### 9. Community

2010 “The Woodward’s Project: Lessons for Winnipeg”, a presentation sponsored by the Winnipeg Right to Housing Coalition, The United Way and the Winnipeg Chamber of Commerce, Winnipeg

2010 “Noblesse Prestige: The Woodward’s Project and the Shine of Urban Redevelopment”, presentation at the CPTA National Valuation and Legal Symposium, Toronto

2010, introduction for the exhibition of finalists for The Kingston Prize, Waddington’s, Toronto

2009 “The Current State of Art Criticism”, panel discussion following screening of *For the Love of Movies: the Story of American Film Criticism*, Cinematheque, Winnipeg

2009 Advisory Board, KWAG (Kitchener/Waterloo Art Gallery (with Bruce Ferguson and Edward Burtynsky), Gallery Director, Alf Bogusky

2009 “Conversation with Sarah Maple”, The Drake Hotel, co-sponsored by the Drake and the AGO, Toronto

2009 Onstage Interview with Margaret Atwood about *Payback: Death and the Shadow Side of Wealth*, Guelph, Ontario

## 10. Work in Progress

2012 Curating an exhibition for the Prairie Art Gallery, Grande Prairie, Alberta

2012 Combined interview and essay for a book on David Alexander, to be published by McGill-Queen's University Press, in conjunction with an exhibition at the Kelowna Art Gallery, Kelowna

2011 Curator for the 2011 KWAG Biennial, Kitchener Waterloo Art Gallery

2011 "Face to Face", Painter to Critic, a conversation with Kim Dorland, University of Ottawa

2011 An essay on the drawings of Marcelle Ferron for an exhibition catalogue at Galerie Simon Blais, Montreal

2010 *Wanda Koop: Selected Interviews and Criticism*, Editor and written introduction, Winnipeg Art Gallery, in conjunction with *Wanda Koop: On the Edge of Experience*, a survey exhibition co-mounted by the WAG and The National Gallery, Ottawa

2010 A catalogue interview with Monica tap and David Garneau for an exhibition of their work, Dunlop Art Gallery, Regina

## **IV. Teaching**

### 1. Courses Taught

#### b) Graduate

2010 FINA 6651 and 6652, *Pairings 2: Transitions in Contemporary Art*, Graduate Seminar, winter semester

2009 FINA 6651 and 6652, *Pairings: Transitions in Contemporary Art Practice*, Graduate Seminar, winter semester

### 2. Supervision

#### b) Graduate

#### i) Supervisory Committee

2009 – 2010 Nadja Pelkey, Chair, Supervisory Committee

2009 – 2010 Ryan Park, Member, Supervisory Committee

2008 – 09 Hyang Cho, MFA, Member, Supervisory Committee



2008 – 09 Katie Brennan, MFA, Member, Supervisory Committee

ii) Other

2009 Supervising series of interviews done by MFA students with artists from the Visiting Artist's Programme, SOFAM. Includes consultation about interviews beforehand and working with the graduate student on editing the interviews afterwards.

3. Teaching Statement

I have indicated in my course outlines (which accompany this submission) a number of the ideas and intentions surrounding my approach to teaching the graduate seminar in critical writing, so there's no point in going over them again. But it is worth pointing out that I have made a shift to concentrate on the practice of writing. I like to think we are pushing the act of writing into the realm of the art of writing. At least that is the measure of our aspiring selves. Whether it comes close to describing our realized selves is a central question, and one that can only be answered through the quality of the writing itself. Since you can't write anything worthwhile without having thought about it in a serious way, I take for granted that the discussion of theory and art-making central to our graduate program in general, and this seminar in particular, has gone on before we get to the special case of writing down (and then re-writing) what we think.

In 2007 and 2008 I picked an idea and a subject as our point of departure into contemporary aesthetics. We considered the gap between art and life as one idea, and then the way the body has been deployed in current practice as our second. These were compelling ideas with which to grapple and the students seemed to enjoy the encounter, but it became clear to me that there was a certain trap in looking at a subject so directly. As the seminars developed, I found that the students ended up concentrating on one or two artists to make their points. It seemed logical to follow their lead and construct the course around the possibility of using a pair of artists to investigate an idea or a way of making art.

The solution has been what I call "Transitions", a way of framing art inside the practice of a pair of artists to see how they extend (or make apostate) the work of previous practitioners. The frame set the limits of the discussion and anything inside it was fair game. So when we looked at the evolution of documentary photography we started with Robert Frank and paired him with Philip-Lorca diCorcia as a way of talking about how documentary has changed. I attempted to choose artists for the pairings who were having major shows, since there was usually a considerable amount of criticism around the exhibitions or books. When we looked at Frank it was during the anniversary year of the publication of *The Americans* and the consequent re-issuing of his previous books and films by Steidl; in that same year diCorcia published and exhibited *Thousand*, his remarkable book of polaroids on a myriad of subjects.

I mentioned that I decided to emphasize writing in the seminar, which meant that we also privileged reading. In each seminar the grads were asked to supply (in advance so they could be read prior to the class) a critical article, as well as an interview, with the artist they chose to

discuss. So each class involved a discussion of the work and the work on the work, as it were. I took another lead from the grads; they articulated a serious interest in the interview as a form of discourse, and since it has been the focus of my critical practice, I was delighted to move it to the centre of our discussions. It turned out to be an extremely fruitful and productive emphasis. One graduate actually chose to construct an interview with himself for his Thesis Support Paper, and the results were, in my estimation, a better and clearer explanation of his art than he could have achieved using more conventional critical forms. What was exciting for me as a teacher was to have the interests (in some cases, even passions) of the graduate students shape the seminar. I am after a highly engaged collegiality and I think we got close to it this year.

Another thing happened that was quite accidental. In one seminar we were discussing the violence and grandeur of language in combination with the quotidian and I thought a way to set the tone for the discussion was to read a poem that uses poetry's special concentration of language to address these qualities and their possibly unstable contingencies. I thought I should restrict my choices to poems about art, relying on a sort of meta-poetics. I brought in Robert Hass's "Against Botticelli" from his book *Praise*, and W. H. Auden's masterful poem, "Musee des Beaux Arts", which talks about Breughels' Fall of Icarus, and opens with the lines, "About suffering they were never wrong/ The old masters." The students loved it and I continued to open each seminar with a poetic meditation, or put more bluntly, with some poetry to chew on. At the end of the year in the final class when we talked candidly about what worked and didn't work over the course of the semester, I asked whether they thought the idea of poetry belonged in the seminar. The consensus was that it not only belonged but that it should be expanded to deal with any poem, and not just a poem about art. I'm sticking with that idea in this year's seminar.

I listened to and read with interest the comments made by the students about the class and will incorporate their suggestions, especially about giving an earlier sense of how they are doing. I am again designing a new course, which I have done since coming to Guelph. It is a way of keeping me interested and on my critical toes,. Teaching in SOFAM's Graduate Program is an honour and a challenge. The quality of the faculty and their continuing achievements are admirable and the students have come to expect a high degree of excellence in the classes they take from them. It's my aim to match that excellence.

One final thing. It is not always easy living in two places, in my case Winnipeg and Guelph. But when the travel, the distance, and the inability to put my hands on the book or catalogue I know I have but is in the place other than where I am, when these things come to the foreground, I remember Northrop Frye's smart observation, "the centre is where you are". So I am lucky to be in two centres and able to do what I can to make them central. I have encouraged artists and students to write in the places where I have some influence and I have been unapologetic in my commitment to write about them in those same places. The fortunate thing about the faculty at Guelph is that they are so highly regarded across the country that it would be conspicuous were they not looked at by art critics whose job is to bring the best to the attention of the most. When I curated a show in 2009 of ten of the finest young painters from across Canada for a show celebrating the 20th anniversary of Galerie Simon Blais in Montreal, I put in three of our recent MFA graduates. Of the three, two were singled out in a review in *frieze*, the highly respected international art magazine. I will continue to curate exhibitions and will continue to include only the best. Given that standard, my guess is that Guelph artists will find their way into many future exhibitions.

#### 4. Course Materials

Graduate Seminar descriptions submitted separately.

Robert Enright, C.M.

Date: August, 15, 2010

