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CURRICULUM VITAE

Full name: Allan Douglass Coleman

Born: New York City, December 19, 1943

Educational background:

Doctoral studies, New York University; Communications Theory, 1982-1990

M.A., San Francisco State College, California, 1967; English Literature/Creative Writing

B.A., Hunter College (Bronx), NY, 1964; English Literature
Editor-in-Chief, Hunter College *Arrow* (bi-campus newspaper), 1963-64 (Sigma
Tau Delta, English honors society)

Stuyvesant High School, New York, New York, 1960

Professional Memberships

European Society for the History of Photography (ESHPh), 2002—.

PEN American Center, 1980—.

The Authors Guild, 1981—.

National Writers Union (founding member), 1984—.

International Association of Critics of Art (A.I.C.A.), 1984—.

American Society of Journalists and Authors, 1991—.

Literary Agency

Image/World Syndication Services, Staten Island, NY

Publications: Books

Like Father Like Son (Villa Florentine Press, 2007). With Earl M. Coleman.

Spine (Borgå, Finland: Minipress, 2000). With photographs by Nina Sederholm.

A. D. Coleman: A Bibliography of His Writings on Photography and Related Matters from 1968 to 1995 (Tucson, Arizona: Center for Creative Photography, 2000). Edited by Nancy Solomon.

Depth of Field: Essays on Photography, Mass Media and Lens Culture (Albuquerque: University of New Mexico Press, 1998).

The Digital Evolution: Photography in the Electronic Age, Essays, Lectures and Interviews 1967-1998 (Munich: Nazraeli Press, 1998).

Tarnished Silver: After the Photo Boom, Essays on Photography and Related Matters, 1979-1989 (New York: Midmarch Arts Press, 1996)

Critical Focus: Photography in the International Image Community (Munich: Nazraeli Press, 1995).

Looking at Photographs: Animals (San Francisco: Chronicle Books, 1995).

The Photography A-V Program Directory (New York: PMI, Inc., 1980); co-authored with Douglas Sheer and Patricia Grantz.

Light Readings: A Photography Critic's Writings, 1968-1978 (New York: Oxford University Press, 1979; Galaxy Books paperback, 1982; second edition, University of New Mexico Press, 1998).

The Grotesque in Photography: A Critical Survey (New York: Ridge Press/Summit Books, 1977).

Lee/Model/Parks/Samaras/Turner: Five Interviews Before the Fact (Boston: Photographic Resource Center, 1979; second edition, 1997).

Confirmation (Staten Island: ADCO Enterprises, 1975; second edition, 1982).

Carbon Copy (Staten Island: ADCO Enterprises, 1973).

**Publications: Book Introductions/Forewords/Afterwords
(selected list)**

- Paterson II*, George Tice (New York: Quantuck Lane Press, 2006)
- Saga: The Journey of Arno Rafael Minkkinen* (San Francisco: Chronicle Books, 2005). Co-editor/editorial coordinator of this volume.
- From the Photographic Oeuvre 1938-2004*, Robert Hausser (Heidelberg: Edition Braus, 2005)
- The Face of Forgiveness: Salvation and Redemption*, Steven Katzman (New York: powerHouse Books, 2005)
- Ozymandias*, Thomas Kellner (Cardiff: Ffotogallery, 2003)
- Photo Sex: Fine Art Sexual Photography Comes of Age*, edited by David Steinberg (San Francisco: Down There Press, 2003)
- Kiss of Fire*, Barbara Nitke (Heidelberg, Germany: Kehrer Verlag, 2003)
- Kodachrome 1939-1959: The American Invention of Our World*, edited by Els Rijper (New York: Delano Greenidge Editions, 2002)
- Night Chicas*, Hans Neleman (New York: Graphis, 2002)
- Beauty of Darkness*, Connie Imboden (New York/London: Custom & Limited Editions, 1999)
- The Art of Enhanced Photography: Beyond the Photographic Image*, James Luciana, with Judith Watts (Rockport, Maine: Rockport Publishers, 1998)
- Obsessions*, Tony Ward (Zurich: Edition Stemmler, 1998)
- Overtones: Diptychs and Proportions*, Ralph Gibson (Zurich: Edition Stemmler, 1998)
- The Sacred Heart: An Atlas of the Body Seen through Invasive Surgery*, Max Aguilera-Hellweg (Boston: Bulfinch Press/Little, Brown, 1997)
- Photographs: Twenty-Five Years*, Keith Carter (Austin: University of Texas Press, 1997)
- The Last Dream*, Brad Cole (Carmel, CA: Lux/Center for Photographic Art, 1997)
- Photographs*, Robert Stivers (Santa Fe: Arena Editions, 1997)
- Radiant Identities*, Jock Sturges (New York: Aperture Books, 1994)
- Kunst Werk Korper*, Tiziana di Silvestro (Heidelberg: Edition Braus, 1994)
- Charles Gatewood Photographs: The Body and Beyond* (San Francisco: Flash Publications, 1993)
- Out of Darkness*, Connie Imboden (Zurich/Paris: Edition Fotofolie, 1992)
- Jerry Uelsmann: Photo Synthesis* (Gainesville: University Press of Florida, 1992)
- Contacts: Transparent Sea*, Boaz Tal (Tel Aviv, Israel, 1991)
- Fruit Tramps*, Herman Emmet (Albuquerque: University of New Mexico Press, 1989)
- Manuel Alvarez Bravo* (New York: Aperture, 1987)
- Documentia*, f.stop Fitzgerald (San Francisco, CA: Last Gasp, 1987)
- Harry Callahan: Color 1941-1980* (Providence, Rhode Island: Matrix Publications, 1980)
- Lucien Aigner* (New York: ICP Library of Photographers, 1979)
- Land of the Free*, Archibald MacLeish (New York: Da Capo Press, 1977 — reprint edition)
- Theater of the Mind*, Arthur Tress (Dobbs Ferry, NY: Morgan & Morgan, 1976)
- The Sioux and the Apsaroke*, Edward S. Curtis (New York: Harper/Coloophon, 1975)
- Man Ray: Photographs 1920-1934* (New York: East River Press, 1975 — reprint edition)
- First-Class Portraits*, Robert Delford Brown, edited with an introduction by A. D. Coleman (New York: First National Church of the Exquisite Panic Press, 1973)
- Portraits from North American Indian Life*, Edward S. Curtis (New York: Outerbridge and Dienstfrey, 1972; Toronto: New Press, 1972)

Publications: Anthologies and Textbooks

Essays anthologized in: *Documenti E Finzioni: Le Monstre Americane Negli Anni Sessanta E Settanta*, edited by Maria Antonella Pelizzari (Turin: Agora Editrice, 2006); *Photography 1900 to the Present*, ed. by Diana Emery Hulick and Joseph Marshall (New Jersey: Prentice-Hall, 1997); *Exploring Language*, Seventh Edition, ed. by Gary Goshgarian (New York: HarperCollins, 1994); *Dialogs: Reading and Writing in the Disciplines*, ed. by Jeffrey Carroll (New York: Macmillan, 1992); *Esthetics Contemporary*, ed. by Richard Kostelanetz (Buffalo, NY: Prometheus, 1989); *Kuvista Sanoin*, ed. by Martti Lintunen (Finnish Museum of Photography, 1984); *Edward Weston Omnibus*, ed. by Beaumont Newhall and Amy Conger (Salt Lake City: Peregrine Smith Books, 1984); *Theorie der Fotografie III, 1945-1980*, ed. by Wolfgang Kemp (Munich: Schirmer/Mosel, 1983); *Teaching Photography*, ed. by Thomas Neff and Tony Frederick (Denver: Univ. of Colorado/Society for Photographic Education, 1981); *Photography in Print: Writings from 1816 to the present*, ed. by Vicki Goldberg (New York: Touchstone/Simon & Schuster, 1981; reprinted, University of New Mexico Press, 1988); *Contemporary Trends* (Chicago: Columbia College, 1976); *Younger Critics of North America*, ed. by Richard Kostelanetz (Fairwater, Wisconsin: Margins Press, 1976).

**Publications: Scholarly/Professional Journals, Encyclopaedias
(selected)**

Afterimage, *Artforum*, *Art in America*, *Art Journal*, *ARTnews*, *Camera Lucida*, *Collier's Encyclopaedia Yearbook* (1972-75), *Contemporary Artists* (1977), *Contemporary Photographers* (1982), *Et cetera: A Review of General Semantics*, *Exposure*, *Extra Camara* (Venezuela), *Focal Encyclopedia of Photography*, 4th ed. (2007); *Fotokritik* (Germany), *Fotologia* (Italy), *Frame/Work*, *Imago* (the Slovak Republic), *Impact of Science on Society* (UNESCO — translated into six languages), *Journal of Contemporary Art*, *Journal of Mass Media Ethics*, *Journal of American Photography*, *Katalog* (Denmark), *LensWork Quarterly*, *Luna Cornea* (Mexico), *New Columbia Encyclopaedia* (1975), *Photo Communiqué* (Canada), *Photoresearcher* (Germany), *Review: Latin American Arts and Literature*, *The Structurist* (Canada), *Visual Sociology Review*.

Publications — Catalogue Essays for Exhibitions (selected)

Edward Steichen: Lives in Photography (2007); *Meditations*, Masumi Hayashi (2007); *(Id)* (2006); *Igor Moukhin: Visions of Contemporary Russia* (2004); *Alain Bourgeois* (2004); *Lili Almog: Bed Sequence* (2002); *Boaz Tal: Allegory/Allegro Non Troppo: Works 1978-2001* (2001); *Vernal Equinox: Martha Madigan, Recent Photograms* (2001); *this is [not] a photograph* (2001); *Photography in Boston: 1955-1985* (2000); *The Social Scene: The Ralph M. Parsons Foundation Photography Collection at the Museum of Contemporary Art, Los Angeles* (2000); *Valdir Cruz: People of the Rainforests* (2000); *Robert Heinecken: Photographer* (1999); *Lloyd Ullberg* (1999); *Exodus from Austria: Emigration of Austrian Photographers 1920-1940* (1998); *Portraits: Dawoud Bey/Wendy Ewald* (1997); *Carl Chiarenza: Photographs 1984-1997* (1997); *Dawoud Bey: Portraits 1975-1995* (1995); *Ralph Gibson: Luminosité Française* (1995); *Wendy Ewald: Projects and Photographs* (1994); *Colombian Photographers in New York* (Colombia, 1993); *Machine Dreams* (London, 1989); *Photographer's Dialogue* (1989); *Scott Hyde* (1989); *Montage* (1988); *El Día de los Muertos/Milagros: Recent Work by Don Anton and Eduardo Oropeza* (1988); *The Mining Town of Morococha: Photographs by Sebastian Rodriguez and Fran Antmann* (1987); *Staten Island Views 1934-1969* (1987); *True Stories and Photofictions* (Wales, 1987); *Ken Friedman* (1985); *John Schulze: In Search of the Elusive Shadow* (1985); *Light Work: Photography Over the '70s and '80s* (1985); *The Sound I Saw: The Jazz Photographs of Roy DeCarava* (1983); *Subjective Vision: The Lucinda W. Bunn Collection of Photographs* (1983); *E. O. Hoppé: 100,000 Exposures* (1982); *Photofusion* (1981); *Extended Realism*, M. R. Kirstel et al (1976); *The Southern Ethic* (1975).

Publications: Portfolio Introductions

Introductory essays for limited-edition portfolios of original prints by Brassai (1973), Edward S. Curtis (1994), Allen A. Dutton (1980), Chris Enos (1981), Robert Heinecken (1989) and Les Krims (1980); for *House Without Walls* (1992), a fund-raising project for the homeless including work by Cindy Sherman, Eric Fischl, Bruce Weber and others; and for *New York/New York* (1997) and *Passing Torches* (1998), the Mother Jones Documentary Fund Fine Print Portfolios 1997 and 1998, including work by Nan Goldin, Duane Michals, Ralph Gibson, Mary Ellen Mark and others; *Detroit Focus*, 2000.

Publications: Reviews and Essays (selected list)

Other articles have appeared in: *A Critique of America*, *Afterimage*, *Ag*, *American Record Guide*, *American Writer*, *American Visions*, *Aperture*, *Art in America*, *ARTnews*, *Art Press* (France), *Authors Guild Bulletin*, *Between the Lines* (National Writers Union newsletter), *Blackflash* (Canada), *Boston*, *The Boston Phoenix*, *Camera Arts*, *Camera Austria*, *Center Quarterly*, *Chinese Photography*, *Contact Sheet*, *Creative Camera* and *Creative Camera International Year Book* 1975 and 1977 (England), *Dance Pages*, *der Alltag* (Switzerland), *Foto* (Holland), *Fotografisk Tidskrift* (Sweden), *Hamptons COUNTRY*, *Hungry Mind Review*, *Images*, *Ink*, *Infinity*, *LensWork*, *Modern Photography*, *Newsday*, *New York*, *L'Officiel USA*, *Ovo* (Canada), *Parachute* (Canada), *PEN American Center Newsletter*, *Photo/Design*, *Photograph*, *Photographies* (France), *Photography* (China), *The Photo Review*, *Picture*, *Print Letter* (Switzerland), *Satori*, *SHOTS*, *The SoHo News*, *Source* (Ireland), *Technology Review*, *TO: A Journal of Poetry*, *Prose and the Visual Arts*, *Transitions* (Czech Republic), *Tzelum Miktzoe* (Israel), *Untitled*, *Visual* (Spain), *The Washington Post*, *Women Artists News*, *The World & I*.

Publications: Translations

Selected writings have been translated into Arabic, Chinese, Czech, Danish, Dutch, Finnish, French, German, Greek, Hebrew, Hungarian, Italian, Japanese, Korean, Latvian, Norwegian, Polish, Portuguese, Russian, Slovak, Spanish, and Swedish.

They have been published in Austria, Belgium, Canada, China, Colombia, the Czech Republic, Denmark, England, Finland, France, Germany, Hungary, Greece, Holland, India, Ireland, Israel, Italy, Japan, Korea, Mexico, New Zealand, Norway, Poland, Portugal, Russia, Saudi Arabia, Scotland, the Slovak Republic, Spain, Sweden, Switzerland, Venezuela, and Wales.

Publications: Poetry, Fiction, Creative Nonfiction (selected list)

Assembling, *Black Buzzard Review*, *BlackWater Review*, *The Body Inside*, *Cardinal Poetry Quarterly*, *Cover*, *California Quarterly*, *Creative Nonfiction*, *Cross Currents*, *Defined Providence*, *Echo*, *Eidos*, *Fan*, *Fotophile*, *Fuel*, *The Glass Cherry*, *Glassworks*, *Heliotrope*, *Higginsville Reader*, *International Poetry Review*, *Into the Teeth of the Wind*, *Iodine Poetry Journal*, *Koja*, *Lalitamba*, *Lynx*, *Main Street Rag*, *The Maverick Press*, *Medicinal Purposes*, *Memo*, *Minnetonka Review*, *Neologisms*, *Nimrod*, *Old Red Kimono*, *Pacific Review*, *Paramour*, *Parting Gifts*, *Peaky Hide*, *Peilikuva* (Finland), *Poem*, *Poetry Motel*, *Potato Eyes*, *Potpourri*, *Pudding*, *Sanskrit*, *Small Pond*, *SPSM&H*, *Steam Ticket*, *Stoneflower*, *Strong Coffee*, *Switched-on Gutenberg*, *The Tucson Poet*, *Whiskey Island*, *the Widow of the Orchid*, *Urban Desires*.

Periodicals: Formal Relationships

Regular columnist for: *Photonews* (Germany, 10x/year), 1998-2002; the *Star Reporter* (Staten Island, NY), 1997-2002; *La Fotografía* (Spain, monthly), 1996-98; *Fotografi* (Sweden, monthly), 1997-98; *Foto Journal* (Hungary, monthly), 1995-96; *Fotografie* (Czech Republic, monthly), 1995-96; *Photography in New York*, 1992-2003 (bi-monthly); *British Journal of Photography*, 1991-93; *Camera & Darkroom* (monthly), 1990-95; *European Photography* (Germany, quarterly), 1989—; *Photo Metro*, 1989-97 (bi-monthly); *Clichés* (Belgium, monthly), 1989-90; the *New York Observer*, 1988-97 (bi-weekly); *Lens' On Campus* (1982-87, bi-monthly); *Camera 35* (1975-82, monthly); the "Arts & Leisure" section of the *New York Times* (1970-74, bi-weekly); *Popular Photography* (1969-74, monthly); the *Village Voice* (1968-73, weekly).

Self-published: *C: The Speed of Light*, bi-monthly newsletter on the Internet, at <http://nearbycafe.com>, 1995—.

Board of Directors, *The Photo Review*, 1985-2003. **Board of Advisors,** *Frame/Work*, 1988—; *Polaroid Newsletter for Photographic Education*, 1983-85. **Editor-at-Large,** *Blind Spot*, 1998—. **Contributing Editorships:** *Camera Arts*, 2005—; *Luna Cornea* (Mexico) 1994—; *Cover*, 1991-92; *Perspektief* (Holland), 1990-92; *Juliet* (Italy), 1990—; *European Photography* (Germany), 1982—; *Clichés* (Belgium), 1989-90; *Lens' On Campus* (1982-87); *Photoshow* (1980-82); *Camera 35* (1975-82). **Consulting Editor,** *Camera Lucida*, 1979-83. **Founding Editor:** *VIEWES: A New England Journal of Photography*, 1979-1980; Advising Editor, 1980-81; Editor Emeritus, 1981—.

Grants, Awards, and Fellowships

Council for the Arts and Humanities of Staten Island (COAHSI), New Works Grant, for "Where the Hearth Is," 2007.

Kulturpreis of the German Photographic Society (DGPh), 2002.

Council for the Arts and Humanities of Staten Island (COAHSI), Junefest Performance Grant, for multimedia version of *Spine*, 2001.

Honorable Mentions, 1996 Kraszna-Kraus Photography Book Awards, for *Critical Focus* and *Tarnished Silver*.

Ansel and Virginia Adams Distinguished Scholar-in-Residence, Center for Creative Photography, University of Arizona, Tucson, AZ, Winter 1996-97.

Travel Grant, Ministry of Foreign Affairs, Ambassade de France, for travel to France, Summer 1996.

The International Center of Photography's 12th Annual Infinity Award, for Writing on Photography in 1995, for *Critical Focus: Photography in the International Image Community* (Munich: Nazraeli Press, 1995).

Fulbright Senior Scholar, lecturer/researcher, University of Gothenberg, Sweden, Winter-Spring 1994, for research towards a cultural history of the lens from 1550-1840.

Guest Scholar, J. Paul Getty Museum, Santa Monica, CA, Fall 1993, for research towards a cultural history of the lens from 1550-1840.

Golden Light Award, Best Photographic Monograph, Maine Photographic Workshops, 1992, awarded as author of introduction to *Jerry Uelsmann: Photo Synthesis* (Gainesville: University Press of Florida, 1992).

Erna and Victor Hasselblad Foundation Grant (Sweden), 1991, for research towards a cultural history of the lens from 1550-1840.

Reva and David Logan Grant in Support of New Writing on Photography, 1990, for an essay on Marion Palfi.

Chicago '78 Certificate of Excellence "for distinguished achievement in the communicating arts," awarded to the book *The Grotesque in Photography* (Ridge Press/Summit Books, 1977).

Art Critic's Fellowship, National Endowment for the Arts, 1976-77, for a study of the grotesque in photography.

Conferences, Colloquia and Symposia (selected)

Presentations at: "Edward Steichen and his contemporaries," Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, June 2008; Photo Imaging Education Association (PIEA) national conference (keynote address), Canberra and Sydney, April 2006; "Celebrating Helmut Gernsheim," Reiss-Engelhorn Museen, Mannheim, Germany, October 2003; 13th Annual Sensual & Erotic Art Exhibition/Lifestyles Convention (keynote address), Las Vegas, August 2003; European Society for the History of Photography, Maastricht, the Netherlands, November 2002; "Encontros da Imagem," Braga, Portugal, May 2002; "Digital Art Symposium" (keynote address), Willamette University, Salem, OR, February 2002; European Society for the History of Photography, Vienna, June 2001; "Edward Sherriff Curtis," Musée de l'Elysée, Lausanne, Switzerland, June 2001; Photo Educators Forum (keynote lecture), Toronto, May 2001; "Evaluating the Photography of Fact," New York University, December 2000; "Getting Focussed: Perspectives on Photography in Boston: 1955-1985" (keynote address), DeCordova Museum and Sculpture Park, Lincoln, MA, November 2000; 14th Annual National Conference on Liberal Arts and the Education of Artists, School of Visual Arts, NYC, October 2000; World Press Photo Awards Days (keynote address), Amsterdam, April 2000; "Evaluating Today's Art Photography," New York University, December 1999; Society for Photographic Education National Conference, Tucson, AZ, March 1999; College Art Association National Conference, Los Angeles, CA, February 1999; Society for Photographic Education, Southeast Regional conference (keynote address), October 1997; Art History Graduate Students Association (AHGSA), University of Arizona, Tucson, AZ, February 1997 (keynote address); Fotosynthesis, San Antonio, TX, October 1995; "Evaluating Photography Today," New York University, June 1995; "A Fotografia na Arte Contemporanea," University of Santiago de Compostela, Spain, September 1994; "Natura Lumen," Peri Photo Centre, Turku, Finland, April 1994; "Images Across Boundaries: History, Use and Ethics of Photographs of American Indians," Laboratory of Anthropology/Museum of Indian Arts and Culture, Santa Fe, New Mexico, April 1993; Intercambio '93, University of Puerto Rico, San Juan, 1993; "Recent Documentary and Photojournalism" and "New Forms, New Genres, New Responses" (AICA USA session), College Art Association, Seattle WA, 1993; "The Photographic Dimension: Contemporary Strategies in the Arts," FotoARCO '92, Madrid, Spain, February 1992; "Photography: Object/Idea/Theory," the J. Paul Getty Museum, April 1991; "Examining Postmodernism: Images/Premises," New York University, March 1991; "Photography, Culture and Society in the 1960s: The Transformations of A Medium," University of Rochester and IMP/GEH, Rochester, NY, November 1990; "Pleasure/Politics: the Fourth Annual Lesbian, Bisexual and Gay Studies Conference," Harvard University, October 1990; Photography Sesquicentennial Project, Philadelphia, PA, May 1990; "Photography and the Cultural Climate," University of Michigan, School of Art, November 1989 (keynote address); Seventh International Conference on Culture and Communication, Temple University, Philadelphia, October 1989; "150 Years of Photography," Goteborg, Sweden, September 1989 (keynote address); "The Other Side of Photography: Profiles of Education," Gerrit Rietveld

Conferences, Colloquia and Symposia (cont'd)

Academy, Amsterdam, Holland, August 1989; "The Role and Significance of the Image in Contemporary American Culture," Adelphi University, February 25, 1989; "Les Multiples Invention de la Photographie," Cerisy la Salle, France, September 1988; International Photography Congress, Rockport, ME, August 1987 and 1988; "Talking Pictures," Holocene Foundation/*Photo Communique*, Toronto, October 1987; Sixth International Conference on Culture and Communication, Temple University, Philadelphia, October 1986; "For Interpretation — Hermeneutics Across Disciplines," Adelphi University, April 5, 1986; Media Ecology Conference, Saugerties, NY, October 1984; "Criticism and Photography: 2," Fotografis, Staatliches Landesbank, Vienna, Austria, October 1981; "Exposure 81: Earth, Water and Space," National Photography Instructors Association, Los Angeles, October 1981; "Criticism and Photography: 1," Fotografis, Staatliches Landesbank, Vienna, Austria, June 22, 1980; Society for Photographic Education (keynote address, Asilomar, CA, 1978; various other national and regional conferences); "Transitions and Translations of Photographic Response," George Eastman House, February 1971.

Most of these papers have been published in volumes of proceedings or other periodicals.

Lectures and Panels (selected)

Museums

Alternative Museum, New York; Australian Centre for Photography, Sydney; Baltimore Museum of Art; M. H. deYoung Museum, San Francisco (organized and moderated a two-day, three-panel symposium); Center for Creative Photography, Tucson, AZ; J. Paul Getty Museum, Santa Monica, CA; Haggerty Museum of Art, Milwaukee; Hasselblad Center for Photography, Gothenberg, Sweden; Indianapolis Museum of Art; High Museum of Art, Atlanta, GA; International Center for Photography, NY; International Museum of Photography at George Eastman House, Rochester, NY; Maison Européenne de la Photographie, Paris, France; Moderna Museet, Stockholm, Sweden; Musée de l'Elysée, Lausanne, Switzerland; Museet for Fotokunst, Odense, Denmark; Museum of Contemporary Art, Chicago; Museum of Contemporary Photography, Chicago; Museum of Photography, Antwerp, Belgium; National Gallery of Australia; New Museum of Contemporary Art, NY; Oakland Museum, CA; Peabody Essex Museum, Salem, MA; Portland Art Museum, Oregon; Reiss-Engelhorn Museen, Mannheim, Germany; Reykjavik Museum of Photography, Iceland; St. Louis Art Museum; San Francisco Museum of Modern Art; Seattle Art Museum, WA; Smithsonian Institute, Washington, DC; Tel Aviv Museum of Art, Israel; Toledo Museum of Art, OH; Vancouver Art Gallery; Wadsworth Athenaeum, Hartford, CT; Whitney Museum of American Art, NY.

Colleges, Universities, and Art Institutes

American Cultural Center, Prague, Czech Republic; Arizona State University, Tempe; Bennington College, VT; Brooklyn College, NY; Buffalo State University, NY; Cleveland State University, OH; Colorado State University; Columbia College, Chicago; Corcoran School of Art, Washington, DC; Cornell University, NY; Duke University, Durham, NC; Finch College, NY; Goddard College, VT; Gothenburg University, Sweden; Hampshire College, MA; Harvard University, Cambridge, MA; Kansas City Art Institute, MO; Luxun Academy of Fine Arts, China; Maryland Institute, College of Art, Baltimore; New School for Social Research, NY; New York University; Northwestern University, Chicago; Nykarleby Swedish School of Art, Finland; Ohio State University; Ohio University; Parsons School of Design, NY; Philadelphia College of Art; Pratt Institute, Brooklyn, NY; Queensland University of Technology, Australia; Rhode Island School of Design, Providence; Rice University, Houston, TX; Rochester Institute of Technology, NY; Rutgers University, NJ; Ryerson Polytechnic Institute, Toronto; San Francisco State University; School of the Art Institute of Chicago; School of Visual Arts, NY; Syracuse University, NY; Temple University, Philadelphia; Tufts University; University of Arizona, Tucson; University of Art and Design, Helsinki, Finland; University of British Columbia, Vancouver; U.C.L.A.; University of Copenhagen, Denmark; University of Delaware, Newark; University of Iowa, Iowa City; University of Miami; University of Massachusetts, Boston; University of Michigan; University of Missouri-St. Louis; University of Newark, Delaware; University of New Hampshire; University of Nevada-Las Vegas; University of North Carolina, Chapel Hill; University of Oklahoma, Tulsa; University of Oregon, Eugene; University Art Museum, University of Queensland, Australia; University of Saskatchewan, Saskatoon, Canada; University of Washington, Seattle; University of Western Sydney, Australia; Visual Studies Workshop, Rochester, NY; Wellesley College, MA; York University, Toronto; Yale University, New Haven.

Teaching

Full Courses

Tyler School of Art, Philadelphia, PA; Visiting Lecturer, graduate seminar, Fall 2002

Massachusetts College of Art, Boston; Visiting Lecturer, senior seminar, Fall 1998

Tyler School of Art, Philadelphia, PA; Visiting Lecturer, graduate seminar, Fall 1998

University of the Arts, Philadelphia, PA; Visiting Lecturer, senior seminar, Fall 1997-Spring 1998

New York University, Fall 1978-Spring 1990, Spring 1992-Spring 1993; Adjunct Assistant Professor, Department of Photography, Tisch School of the Arts (BFA program); during this period, also conducted several doctoral-level seminars in the Department of Cinema Studies, TSOA, NYU

San Francisco Art Institute, Fall 1982; Visiting Lecturer

Montclair State College, New Jersey, Spring 1979; Visiting Lecturer (history of photography)

New School for Social Research, NY, 1970-71, 1979-81; member of the faculty (course in history and practice of photography criticism)

University of California Extension, San Francisco, Spring 1974, Fall 1982; Instructor (course in history and practice of photography criticism)

Maryland Institute, College of Art, Baltimore, 1971-73; Visiting Lecturer (graduate seminar)

Pratt Institute, Brooklyn, 1971-72; Instructor (course in history of photography)

Full-semester Residencies

Gothenberg University, Sweden, Spring 1994; Fulbright Senior Scholar, lecturer/researcher program

Photography Sesquicentennial Project, Philadelphia, PA, Spring 1990; Critic-in-residence

International Center for Photography, NY, Spring 1979; Critic-in-residence (under an National Endowment for the Arts grant)

Center for Photographic Studies, Louisville, KY, Spring 1977; Critic-in-residence (under a National Endowment for the Arts grant)

Teaching (cont.)**Short Residencies, Seminars, and Workshops (selected list)**

Adult Institutes in the Arts, Oklahoma Arts Institute, Oklahoma City (Photography Scholar); Apeiron Workshops, NY; Arizona State University, Tempe; Bezalel Institute, Mt. Scopus, Jerusalem, Israel; California State University, Long Beach; Center for Exploratory and Perceptual Arts, Buffalo, NY; Center for Photography in Woodstock; Centre d'enseignement professionnel de Vevey, Switzerland (2002-04); Colorado State University; Fotoseptiembre, Centro de la Imagen, Mexico City; Centro di Ricerca e Archiviazione della Fotografia, Spilimbergo, Italy; Friends of Photography, Carmel, CA; Fotohogskolan, Gothenberg University, Sweden; Memphis Brooks Museum of Art, Memphis, TN; Nathan Mayhew Seminars, Vineyard Haven, MA; National Writers Union, New York City; New York University; Ohio State University, Columbus; Nykarleby Swedish School of Art, Finland; Penland School of Crafts, NC; The Photographers Gallery/Saskatchewan Museums Association, Saskatoon, Canada; Photographic Resource Center, Boston; Prague House of Photography, Czech Republic; Rencontres Internationales de la Photographie, Arles, France, ("State of the Art," co-taught with Ralph Gibson); San Francisco Art Institute; San Francisco Museum of Modern Art; School of the Art Institute of Chicago; South Florida Photographic Workshops, Boca Raton; University of California, San Diego; University of Nevada, Las Vegas (1991 and 2001); University of Oregon, Eugene; Utah State University; Visual Studies Workshop, Rochester, NY.

Other Professional Activities (selected)

Service in professional organizations: Delegate, New York Local, National Writers Union, 1999-2000; Executive Vice-President and Membership Committee Chair, International Association of Art Critics (A.I.C.A.) USA, 1987-92; member, Program Committee, International Photography Congress, Maine Photography Workshops, 1987-9; Founder and chair, Ad Hoc Committee on Censorship & Freedom Of Vision, Society for Photographic Education, 1982-5; member, Freedom To Write Committee, PEN American Center, 1981-3.

Boards of Directors/Advisors: Foundation for the Exhibition of Photography (Minneapolis, MN), 2004-08; International Advisory Committee, European Society for the History of Photography (ESHPh), 2000—; PhotoAmericas (Portland, OR), 2000-04; Board of Trustees, Staten Island Institute for Arts & Sciences, 1994-95; Mother Jones International Fund for Documentary Photography, 1988—; International Association of Art Critics (A.I.C.A.) USA, 1987-93; Center for Photography in Woodstock, 1982-91; Los Angeles Center for Photographic Studies, 1982—; Friends of Imogen Cunningham, 1983—; NOVA/Image Resource Center, Cleveland, 1983-85; Society for Photographic Education, 1982-85; Photographic Resource Center, Boston, MA, 1979-83 (Honorary Member, 1983—).

Founder, Publisher and Executive Director, The New Eyes Project, an online resource for those who teach photography to young people, at <http://k12photoed.org>, 2005—.

Founder, Publisher and Executive Director, The Photography Criticism CyberArchive, an online repository of historical and contemporary writings on photography by many authors, at <http://photocriticism.com>, 2003—.

Founder, Publisher and Executive Director, The Nearby Café, a multi-subject electronic magazine, at <http://nearbycafe.com>, 1995—.

Founder and organizer, Conference on Photography Criticism (three sessions held: Educational Alliance, NY, NY, April 1976; Visual Studies Workshop, Rochester, NY, April 1977; Apeiron Workshops, Millerton, NY, December 1977; reports and partial proceedings published in various periodicals).

Vice-President, Photography Media Institute, Inc., New York, 1977-85.

Series Advisor, Da Capo Press/Center for Visual Communication Photography Reprint Series, 1975-77 (oversaw facsimile reprint editions of *Say, Is This the U.S.A.?* and *North of the Danube* by Caldwell and Bourke-White; *Land of the Free* by MacLeish; and *Camera Notes*).

Other Professional Activities (cont'd)

Exhibit curator: "Saga: The Journey of Arno Rafael Minkkinen, Photographs 1970-2005" (See+ Gallery, Beijing, 2008); "China: Insights" (Fred Jones Jr. Museum of Art, Univ. of Oklahoma, 2008, and other venues through 2012; co-curated with Gu Zheng, Fudan University, Shanghai); "Saga: The Journey of Arno Rafael Minkkinen, Photographs 1970-2005" (Lianzhou International Photo Festival, China, 2006); "Saga: The Journey of Arno Rafael Minkkinen, Photographs 1970-2005" (DeCordova Museum and Sculpture Park, Lincoln, MA, and other venues through 2009; co-curated with Todd Brandow); "Within Living Memory: A Rosebank Timeline," Garibaldi-Meucci Museum/Snug Harbor Cultural Center, Staten Island, New York, 1995; "Testimonies: Photography and Social Issues," Houston Fotofest, February-March 1990 and Appalachian State College, 1991; "Julio Mitchel," Photo Center Gallery, Tisch School of the Arts, New York University, March 1986; "Michael Martone: Manipulated Images 1959-1984," Photo Center Gallery, Tisch School of the Arts, New York University, 1985; "The Erotic in Photography: Contemporary Trends," Cameravision, Los Angeles, December 1982; "Silver Sensibilities: Roy DeCarava, Allen A. Dutton, M. Richard Kirstel, Michael Martone, Julio Mitchel," Snug Harbor Cultural Center, Staten Island, NY, fall 1980, and Catskill Center for Photography, spring 1982; "Decade: Bob Adelman, Abigail Heyman, M. Richard Kirstel, Julio Mitchel, Beuford Smith, Jan van Raay," Foto Gallery, NYC, fall 1979, Focus Gallery, San Francisco, spring 1980, San Juan, Puerto Rico, fall 1980; "The Grotesque In Photography," University of Bridgeport Art Gallery, fall 1977, and Neikrug Galleries, NYC, spring 1978 (subsequently a traveling exhibit under the auspices of Art Resources of Connecticut); "Critic's Choice: Images from the Collection of A. D. Coleman," University of Bridgeport Art Gallery, November 1976.

Consultancy: Philadelphia Sesquicentennial Project, 1989-90; Polaroid Corporation, 1983-87; International Photography Congress, Maine Photography Workshops, 1987-88; U.S. Government, Boston District Attorney's Office, 1982; New York University, 1977; WXXI-TV, Rochester, NY, 1980; other clients.

Juror: Prix du livre, Rencontres Internationales de la Photographie, Arles, France, 1989, 1994, 2000.

Television and Radio Appearances (selected)

- "Vídsjá," Ríkisútvarpid/RUV, Reykjavík, October 3, 2007.
- StudioTulsa with Rich Fishe(NPR): KWGS, Tulsa, University of Tulsa, October 20, 2006.
- Charlotte Talks with Mike Collins (NPR): A. D. Coleman and Denise Bethel, 90.7 WFAE, Charlotte, NC, September 26, 2006.
- PC Talk/Mac Edition: A. D. Coleman Interviewed by Harris Fogel, WPEN 950 AM, Philadelphia, June 15, 2003.
- "Morning Canada," CBC, June 1999.
- "Good Morning, America," October 1997 – program on William Clift.
- "Over Easy," Radio Metropolis, Prague, Czech Republic, July 23, 1994.
- BBC-TV, London: "For Love or Money," November 1990; "The Late Show," September 1991, March 1992.
- WHYY-FM, Philadelphia, "Radio Times," November 1990.
- Channel 4-TV (London), October, 1990.
- WCBS-TV: Ted Koppel's "Night Watch," August 2, 1990.
- National Public Radio (NPR): "Performance Today," nationally syndicated weekday arts show, commentary 1989; other NPR programs, 1989—.
- Paragon/Group W Cable TV, New York: "The Jeffrey Seigel Show," October 6, 1986; January 13, May 18, and July 20, 1987.
- WERE/WCPN/WCSB/WGAR/WGCL radio, AM & FM, Cleveland, May 30, 1986.
- WBAI-FM, New York: Nov. 8, 1976; January 28, 1978; "A Way of Seeing," August 8, 1981.
- Blue Danube Radio, Vienna, Austria, July 1980 and July 1981.
- PBS (national), "Edward Steichen," Nov. 19, 1980.
- Bavarian Radio, July 1980.
- WENS-TV, Cleveland: "The Dorothy Fuldheim Report," Oct. 1979.
- WNYC-TV, New York: Casey Allen, "In and Out of Focus," on *The Grotesque in Photography*, Feb. 1, 1978.
- National Public Radio (NPR), Washington, DC, May 20, 1975.
- WCBS-TV (national), "Edward Curtis" on "Camera Three," Feb. 16, 1975.
- WBNS-TV, Columbus, OH, Feb. 10, 1975.
- WSB-TV, Atlanta, GA, "Today in Georgia," Jan. 18, 1974.
- WNET-TV, New York — "The 51st State," Jan. 10, 1974.
- CTV, Toronto, "Canada AM," Dec. 7, 1972.
- CBC, Toronto, "This is Robert Fulford," Dec. 7, 1972.

Film Appearances

Keith Carter, 2006, directed by John Spellos.

The True Meaning of Pictures: Shelby Lee Adams' Appalachia, 2002, directed by Jennifer Baichwal.

Last Supper, 1991, directed by Robert Frank, with Zorah Lampert and Taylor Mead; speaking role.

W. Eugene Smith: Photography Made Difficult, 1989, directed by Kirk Morris.

Conversations with Roy DeCarava, 1983, directed by Carroll Parrott Blue.

The Woman Behind the Image: Photographer Judy Dater, 1981, directed by John A. Stewart.

Steichen . . . A Century in Photography, 1980, directed by Chris Zimmerman.

Interviews — Published

Shenzhen Economic Daily, January 29, 2007 (in Chinese).

The Photo Review, Vol. 18, nos. 3 and 4, Summer/Fall 1995.

PHOTOpaper (no issue no. or date), 1994.

Photo Metro, Vol. 11, issue 104, December/January 1992/93.

Center Quarterly (Catskill Center for Photography), Vol. 7, no. 2, Winter 1985-86.

Blackflash, Vol. 2, no. 4, Winter 1984-85 (Saskatchewan, Canada).

Cinema Studies (New York University), Vol. 1, no. 3, Summer 1984.

Contact: The Education Newsletter (International Center of Photography), Vol. 1, no. 6, Winter 1984.

Philadelphia Photo Review, Vol. 7, no. 3, Fall 1983.

New Art Examiner, Summer 1983.

San Francisco Camerawork Newsletter, Vol. 9, no. 3, October 1982.

Professional Women Photographers Times, Vol. 1, no. 3, Fall/Winter 1981.

Art Visions: A Publication for the Visual Arts (Winter Park, Florida), Vol. 1, no. 2, Spring 1981, and Vol. 1, no. 4, Fall 1981.

Photography Between Covers: Interviews with Photo-Bookmakers, by Thomas Dugan (Rochester, NY: Light Impressions, 1979).

Impressions 19, June 1978 (Canada).

Minority Photographers Newsletter, issues 39-44, Jan.-Oct. 1974.

Camera 35, Vol. 16, no. 2, March 1972.

New York Photographer, No. 3, August 1971.

Interviews — Audiotaped/Videotaped

Video Data Bank, Art Institute of Chicago, 1977
Maryland Institute, College of Art, November 12, 1983

Biographical References

Contemporary Authors, 1978—.
International Contemporary Arts Directory (London: St. James Press, 1985).
International Who's Who of Contemporary Achievement, 1984
International Authors and Writers Who's Who, 11th ed., 1988; 12th ed., 1991.
MacMillan Biographical Encyclopaedia of Photography, edited by Turner Browne and Elaine Partnow (New York: MacMillan, 1982).
Men of Achievement, 9th ed., 1982, and 11th ed., 1985.
Who's Who in American Art, 14th, 16th, 19th, 21st, 23rd editions.
Who's Who in the East, 1984-85, 1989, 1990, 1992, 1995-96.
Who's Who in America, 47th edition (1992).
Who's Who in the Media and Communications, 1st edition (1997).
The Writers Directory (London: St. James Press), 1986-88, 1988-90, 1992-94 editions.

Archives

Papers archived at Center for Creative Photography, Tucson, AZ (archive established 1995).

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