

MAX KOZLOFF

Born: June 21, 1933, Chicago

Lives in New York. NY

EDUCATION

The University of Chicago (The College), B.A., 1953; Art History, M.A. 1956-8)

Institute of Design, Chicago, 1953

The Art Institute of Chicago, 1953

Institute of Fine Arts, New York University, 1959-63

TEACHING

University of Chicago, Downtown Center, 1958-59

Cooper Union, New York, 1959-60

Washington Square College, New York University, 1960-61

American Federation of the Arts, Workshop

In Art Criticism, New York, 1965

Queens College, City University of New York, 1968-69

Indiana University, 1970

California Institute of the Arts, Burbank, 1971

University of New Mexico, Albuquerque, 1976

Yale University, 1978

Chicago Art Institute, 1981

Philadelphia College of Art, 1983

University of California, San Diego, 1984

University of New Mexico, Albuquerque, 1985

University of California, Los Angeles, 1988

School of Visual Art, New York, (Masters Program In Photography and Related Media, 1989-2000

Yale University, 2005

WRITING

Art Column, The Nation, 1961-68

New York Correspondent, Art International, (Lugano), 1961-64

Associate and Contributing Editor, Artforum, 1963-74

Editorial Position: Executive Editor, Artforum, 1974-76

CONTRIBUTIONS TO JOURNALS

Commentary, Partisan Review, Encounter, Art News, Art In America, Film Quarterly, Film Culture, Sight and Sound, New York Herald Tribune, Revue des Arts (Paris), Aperture, Artforum, Light/Vision (Australia), Plurale (Mexico), European Photography (Germany), Creative Camera (London), Parkett (Zurich), Closeup, Vogue, American Art, Canadian Art, New York Times, Los Angeles Times, Art On Paper, Parnassus Poetry In Review, Museum of Contemporary Art, Los Angeles

Numerous Essays for book monographs, including John Gutmann, Leon Levinstein, Peter Hugar, Larry Fink, Saul Leiter, Philip Perkiss, Jessica Dimmock, Frank Paulin, Charles Traub

BOOKS

Jasper Johns, Abrams, 1969

Jasper Johns, Abrams. (new text), 1972

Renderings, Critical Essays on a Century of Modern Art, Simon and Schuster, 1969

Cubism/Futurism, Charterhouse, 1972

Photography and Fascination, Addison House, 1979

The Privileged Eye, University of New Mexico Press, 1987

Duane Michals, Now Becoming Then, Twelvetreets Press, 1991

Lone Visions Crowded Frames, University of New Mexico Press, 1994

Cultivated Impasses Essays on the Waning of the Avant-garde, Marsillio, 2000

New York Capital of Photography, Jewish Museum, New York, and Yale University Press, 2002

New Yorkers as Seen by Magnum Photographers, Photographers, Powerhouse, 2003

The Theatre of the Face Portrait Photography Since 1900, Phaidon, 2007;

French Edition: Le Jeu du Visage, Phaidon, 2008

Vermeer, A Study Contrasto, 2010

New York Over the Top, Contrasto, 2013

Saul Leiter Early Black and White, Steidl, 2014

A Carnival of Mimics, powerHouse Books, 2020

HONORS, AWARDS, GRANTS, FELLOWSHIPS:

Pulitzer Fellowship in Critical Writing (Paris), 1962

Fulbright Fellowship, Paris, 1962-63

Frank Jewett Mather Award for Art Criticism, 1965

Ingram-Merril Award for Art Criticism, 1966

Guggenheim Fellowship in the History of Critical Writing, 1968

NEA Grant for Art Criticism, 1973

The Reva and Dave Logan Grant for Writing on Photography, 1983

NEA Grant for Critical Writing, 1984

The International Center of Photography Prize for Excellence in Writing on Photography, 1990

PHOTOGRAPHY

ONE PERSON

Holly Solomon Gallery, New York, 1977

White Gallery, Tel Aviv, 1978

Holly Solomon Gallery, New York, 1979

University Art Gallery, University of Colorado,
Boulder, 1980

University Art Gallery, Florida State University Tallahassee, 1980

Holly Solomon Editions, New York, 1981

Jeb Gallery, Providence, 1981

Fleming Museum, University of Vermont, 1981

Marlborough Gallery, New York, 1982

Consejo Mexicano de la Fotografía, Mexico City, 1986

Architectural Association, London, 1987

P.P.O.W. Gallery, New York, 1993

Centre for Photography as an Art Form, Bombay, 1996

First International Biennial of Modern Art, Buenos Aires, 1999

New York Means Business, Higher Pictures, New York, 2011

New York Over the Top, Steven Kasher Gallery, New York, 2103

Max Kozloff: Critic and Photographer, Art Institute of Chicago, 2013

Max Kozloff: The Music of Faces," Steven Kasher Gallery,
New York, NY, 2015

GROUP SHOWS

University Art Museum, University of New Mexico, 1978

Farbwerke, Kunstgewerbe Museum, Zurich, 1979

Photo Facts and Opinions, Addison Gallery of American
Art, Andover, Mass. 1981

Lichtbildnisse, Das Portrat in der Fotografie, Rheinische Landmuseum,
Bonn, 1982

Color as Form: A History of color photography, International Museum of
Photography, 1982

Four American Artists, Zabriskie Gallery, Paris, 1983

Hecho en Latino America, Casa de las Americas, Havana, 1984

City Lights, Goldsmith College, London, 1987

Mexico Seen Through Foreign Eyes, Rufino Tamayo Museum,
Mexico City, 1993

Hope, The National Arts Club, New York, 1997

Crossed Purposes (with Joyce Kozloff), The Butler Institute of American Art, Youngstown, Ohio, 1999, plus 7 other venues, concluding at the Sidney Mishkin

Gallery, Baruch University, New York, 2000

Carnival in Brooklyn West Indian Labor Day Parade, Brooklyn Public Library, 2002

Proximities, University of Southern Alabama, Mobile, 2002

The End is Nigh, Higher Pictures, New York, 2007

Brooklyn Photographs, BRIC, Brooklyn, NY, 2017

PHOTOGRAPHS PUBLISHED PORTFOLIOS

Camera (Zurich), Cover and portfolio, Jan. 1979

Hecho en Latino America, Catalogue of Exhibition, Mexico City, 1982 (portfolio)

American Photographer, March, 1986

Creative Camera, London, April, 1987, portfolio

Artforum, November, 1991--Luna Park, a portfolio

Mexico Seen Through Foreign Eyes, (two images), Norton, 1993

Photographers International, Tapei, February, 1995, portfolio--South India

About Faces Portraits of Jewish Artists, Culture Front, February, 1997

India's Streets, Culture Front, Summer, 1997

PAINTING

ONE PERSON

The Atmospherics of Interruption, DC Moore Gallery, New York, New York, 2019