

**Gregory Sholette**  
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## EDUCATION

*The Whitney Museum Independent Studies Program*, Helena Rubinstein Fellow in Critical Studies, NYC, 1995.  
*University of California San Diego*, Visual Art Department, 1992-1995, Master of Fine Arts, CA, 1995.  
*The Cooper Union for the Advancement of Science & Art*, 1977-1979, Bachelor of Fine Arts, NYC, 1979.  
*Bucks County Community College*, 1974-1976, Associate Degree (Fine Arts), Newtown, PA, 1976.

## TEACHING

*Queens College*, Assistant Professor, Department of Art, 2/06/08 to the present.  
*Harvard University*, Visiting Professor, Dept. of Visual & Environmental Studies, Visiting Professor, Spring 2011.  
*Geneva University of Art & Design*, Seminar Leader, CCC: Critical, Curatorial, Cybermedia Research Program (ongoing Spring  
*Tromsø, Art Academy*, Norway, Seminar Leader and final studio critiques, 5/26/09.  
*Central European University*, Budapest, Theory Seminars, Transit Free School/Art Theory/Practice. HU, 10/10-11/08.  
*The Cooper Union*, NYC, Art Department, Adjunct Professor, multiple semesters: 1997, 99, 07, 08.  
*Malmö Art Academy*, Sweden, Seminars, Post-Graduate Critical Studies Program, 4/8-10/07.  
*Parsons School of Design*, Adjunct Professor, Dept. of Art & Design Studies, Fall, 2006.  
*New York University*, Adjunct Professor, Art & Public Policy; Visual Studies Programs, Spring 2005, 06, 07.  
*Eddin Foundation*, Cairo, Egypt, Workshop Seminar for the Contemporary Image Collective (CIC), 12/05.  
*The School of the Art Institute of Chicago*, Assistant Professor, Arts Administration & Visual Critical Studies. 9/99-5/04.  
*Colgate University*, Hamilton, NY, "The Distinguished Batza Family Chair in Art and Art History," Spring, 2004.  
*Ramapo State College*, NJ, Visiting Professor, Contemporary Arts Department, Fall, 1996, 1997.

## SOLO EXHIBITIONS

- 2010 "Mole Light" an installation and printed piece for gallery Plato's Cave, Brooklyn, 10/1 – 10/29  
"The Imaginary Archive," with invited guests, *Enjoy Public Art Gallery*, 6/1-29/10, Wellington, New Zealand.
- 2006 "Gregory Sholette," *Innenausstattung*, 8/13-9/2/06, Hamburg, Germany.
- 2004 "Gregory Sholette: Selected Projects 1980-2003," *The Picker Art Gallery*,  
Colgate University, Hamilton NY. (Catalog with essay by Jeffrey Skoller.)
- 1997 "Little Workers: Collectibles" installation, *Lower East Side Tenement Museum*, NYC.
- 1995 "Souvenirs for the End of the Century," *New Langton Arts*, San Francisco, CA.  
Mixed media installation including sculpture and photography on historical themes.
- 1981 "Art of the Pentagon," window installation for *Printed Matter Bookstore*, curated by Lucy Lippard, NYC.

## GROUP EXHIBITIONS (select since 2006)

- 2010 "Visiting Faculty Exhibition," *Carpenter Center for the Visual Arts*, 8/31/10-9/27/10, Harvard U., MA.  
"Environmental Art Group Show," 1/1/10 – 12/31/10, Santa Fe Art Center, NM.  
"A World Where Many Worlds Fit," *Foreman Art Gallery*, Bishop College, Sherbrooke, Quebec, CA.
- 2009 "Collective Pedagogies and Spatial Politics: REPOhistory," *Centro José Guerrero*, Granada, Spain.
- 2008 "Taipei International Art Biennial, 9/13/08-1/4/09, *Taipei Art Museum*, Taiwan.  
"Art as Gift," *Periferic 8: Biennial for Contemporary Art*, curated by Dora Hegyi Iasi with the Institute for Wishful Thinking, (IWT), 10/03/08-10/18/08, Iasi, Romania. (Catalog available with commissioned essay by artist, <http://perifericbiennial.wordpress.com/2008/10/> .)  
"Still Life with Dead Fascists" miniature site-specific installation for the exhibition, "Unnamable Name," organized by Todd Ayoung, the *Tompkins County Public Library*, Ithaca, NY, 1/18-03/31/08.  
(Exhibition travels to *Copenhagen Main Library*, 9/7/08-12/20/08.)

- “Reading Lenin with Corporations,” *PS122 Art Gallery*, NYC, 9/4/11-10/4/08.
- “Recipe,” video screening at *Work Space*, 9/26-28/08, Newark, NJ.
- “Making Room for Redundancy,” organized by Lars Fischer, Kent Hansen, and Scott Rigby at *Architecture/Common Room 2*, 11/16/07, NYC.
- “Abecedarium for Our Times,” group show at *Apex Art Gallery*, organized by Radhika Subramaniam, NYC.
- 2007 *Cannibal Tech* an installation with Janet Koenig for exhibition “Weather Report: Art and Climate Change,” *Boulder Museum of Contemporary Art*, curated by Lucy R. Lippard, Colorado.
- Summer group exhibition *Stanley Kunitz Common Room/Hudson D. Walker Gallery*, Provincetown, MA.
- “Return of Atomic Ghosts,” screening at *The Other Cinema*, 4/21, San Francisco, CA,.
- 2006 “Surviving Paradise,” an installation with Janet Koenig at *Glyndor Art Gallery, Wave Hill*, The Bronx, NY.
- “Convergencia,” group exhibition at *Centro Cultural e Cali*, 5/20-6/2/06, Bogota, Columbia.
- “Not Sheep: New Urban Enclosures and Commons,” *Artspeak Gallery*, 5/13-20/06, Vancouver, BC.
- “MapQuest,” group exhibition at *PS122 Art Gallery*, curated by Elena SoroKina, NYC.
- Digital video screening at *Basekamp*, Philadelphia, PA, 12/1.
- “Magazine Stand” assorted sketches, *Baltimore Station North Arts and Entertainment District*, MD.
- “Return of Atomic Ghosts,” screening for *State of Emergency*, public windows NYC.
- Digital movie screening created for *The Lower Manhattan Cultural Society*, NYC.
- 2005 “Knock at the Door,” *The Cooper Union* and *Anthology Film Archives*, 10/05.
- 2003 “DSLR-West,” San Francisco, various public locations.
- 2002 “Critical Mass” *The Smart Museum of Art, University of Chicago*, 1 of 4 installations.
- 2001 “Hopscotch” *The Painted Bride Art Center, Philadelphia*. CAA group exhibition.
- “Right 2 Flight,” *Sarah Lawrence College*, art gallery.
- “Strike,” *Wolverhampton Art Gallery*, UK.
- 2000 *CIRCULATION REPOhistory* graphic street decal for various streets and galleries, NYC.
- “Fantastic Voyage,” *Monk Parakeet*, 1600 Blackstone, Chicago.
- “Martha Rosler: Positions in the Life World,” *International Center for Photography*, NYC
- “Carnival in the Eye of the Storm War/Art/New Technologies: KOSOVO” curated by Trebor Scholz, *Pacific North West College of Art*, Portland Oregon.
- 1999 “Mumia 911,” *Rush Arts*, NYC, 9/7-9/12.
- 1998 “Kids Rights: 1, 2, & 3” digital images on 24” X 36” metal street signs in public spaces of NYC.
- 1997 “Little Workers: Collectibles” installation, *Lower East Side Tenement Museum*, NYC.
- 1996 “Counter Culture,” *Exit Art*, NYC 2/24-3/20.
- “Cultural Economies,” with PAD/D, *Drawing Center*.
- 1995 “Boomtown,” Artist-designed public bench graphics, San Diego CA.
- 1994 “disLOCATIONS,” w/ Janet Koenig, *inSITE 94*, Visual Art Center Gallery, San Diego, CA & *Casa De La Cultura*, Tijuana, Mexico, a site-specific installation of miniature dioramas on forgotten histories border area.
- 1992 “Re-Imagining America,” *Randolph Street Gallery*, Chicago, IL.
- “Green Acres,” *Washington University Gallery*, St. Louis, MO. Curator: Martha Rosler.
- “The Other J.P. Morgan,” Site-specific silk-screened metal sign at Exchange Place, NYC (REPOhistory).
- 1991 “Artists of Conscience: 16 years of Social and Political Commentary,” with Janet Koenig, *The Alternative Museum*, NYC, including work by Dennis Adams, Mel Edwards, Leon Golub, Gran Fury, Komar & Melamid, Adrian Piper, Carrie Mae Weems & Pat Ward Williams. (Catalog.)
- “Re-Imaging America,” *Momenta Art Gallery*, Phila.
- 1990 “Artists Respond to AIDS,” *Painted Bride Art Center*, Phila. (Catalog.)
- “The Decade Show,” w/ Group Material (“MASS”), *Studio Museum Of Harlem*, NYC.
- “The Rainforest Show,” Groundwork stencils, *Sundered Ground*, NYC.
- 1989 “If You Lived Here,” *DIA Art Foundation Gallery*, NYC, organized by Martha Rosler. (with a book edited by Brian Wallis & Rosler, New Press, 1998.)
- “Dia De Los Muertos II,” *The Alternative Museum*, NYC.
- 1988 “Committed to Print,” w/Janet Koenig, from the Group Material *Subculture* project, *The Museum of Modern Art*, NYC. (Catalog & traveling exhibition.)
- “Unknown Secrets: Art of the Rosenberg Era,” curated by Nina Felshin and Rob Okun, including work by David Wojnarowicz, Adrian Piper, Sue Coe & others. Traveling exhibition sites

- included: Installation Gallery, San Diego; Otis/Parsons Gallery L.A.; Aspen Art Museum, CO.  
 Book & film: THE ROSENBERGS; Collected Visions of Artists & Writers.  
 “100 Years: A History of Lower East Side Artists,” P.P.O.W. Gallery, NYC.  
 “Art and Social Change,” The Mattress Factory, Atlanta, GA.  
 “The Whole World is Watching,” Randolph Street Gallery, Chicago IL. (Catalog.)  
 “Groundwork,” Street stencils, various locations around NYC.
- 1987 “Concrete Crisis,” EXIT Art, NYC.  
 “Power and Money,” Franklin Furnace, NYC.
- 1986 “MASS,” The New Museum, NYC, an installation with Group Material.
- 1985 “Disinformation: the Manufacture of Consent,” The Alternative Museum.  
 Including work by Leon Golub, Alfredo Jaar, Nancy Spero. (Catalog essay by Noam Chomsky.)  
 “Art Against Apartheid,” Paul Robeson Cultural Center, The Pennsylvania State University Black Arts Festival.  
 “Not Just Any Pretty Picture,” PS122 Gallery, NYC.
- 1984 “Artists Call Against US Intervention in Central America,” Barbara Gladstone Gallery, NYC.  
 “The Power of Words,” Franklin Furnace, NYC. Curated by Barbara Kruger.  
 “Found Language,” Franklin Furnace, NYC.  
 “Ecology Show,” 22 Wooster Street Space.  
 “Street Politics: Street Art in the East Village,” Real Art Ways, Hartford Arts Center, Hartford, CT.  
 “PAD/D Not For Sale Project,” w/ Rollins, Wojnarowicz, Coe.
- 1983 “Terminal Show,” Brooklyn, NY, w/ Janet Koenig.  
 “Persuasions,” The Kitchen, NYC, 10/83.  
 “The Lower East Side Salon,” PS122 Gallery, NYC.  
 “Not for Sale: an exhibition against displacement,” El Bohio, NYC.  
 “Subculture,” w/Janet Koenig, Group Material, posters in subway cars, NYC.
- 1981,82 “Key Words for Raymond Williams,” with Group Material, Artists Space, NYC.  
 “The Art of Tyranny,” Civilian Warfare Gallery, NYC.  
 “Re-Direction,” Dance Theater Workshop, NYC.  
 “Beyond Aesthetics,” Mason Gross School of the Arts Gallery, New Brunswick NJ 9/3-9/27.  
 and at the Henry Street Settlement, 10/82 NYC.  
 “Luchar,” Taller Latino Americano Gallery, NYC: an installation with Group Material.  
 “M-5,” Group Material, Posters for an exhibition in city buses, NYC, 1981.  
 “So Take it To The Press,” MoMing Gallery Chicago, IL.  
 “The Consumption Show,” Group Material Gallery, NYC.  
 “Art of the Pentagon,” Printed Matter Bookstore (windows), NYC. Curator, Lucy Lippard.
- 1980 “Art for Zimbabwe,” Just Above Midtown Gallery, NYC.

## PUBLICATIONS

### Books Written

*Dark Matter: Art and Politics in the Age of Enterprise Culture* (Plato Press, London, 2011)

### EDITED VOLUMES

*Collectivism After Modernism*, edited with Blake Stimson, University of Minnesota Press, Minneapolis, MN, 2007.  
 (Serbian translation by Izdavačko preduzeće, CLIO Publishing Company, 2009.)

*The Interventionists: A Manuel for the Creative Disruption of Everyday Life*, with Nato Thompson published as  
 a catalog by the Massachusetts Museum of Contemporary Art and MIT press, Cambridge, MA, 2004, 05, & 06.

### JOURNAL ESSAYS & WRITINGS

“Creative Time: Artists on the News,” interview series for Huffington Post:  
 Activism as Art: Shotgun Shacks Saved Through Art-Based Revitalization, Nov. 22, 2010  
 Artist Shows Supermax Prisons Supercruel, Oct. 31, 2010

“Critical Art Ensemble,” *Grove Art Online*, <http://www.oxfordartonline.com>

“Preview: Tim Rollins and K.O.S.,” *Artforum*, Vol. 47, No. 5, 1/09.

“Preview: Emory Douglass at New Museum,” *Artforum*, Vol. 47, No. 9, 05/09.

*Whither Tactical Media?* special issue co-edited with Gene Ray, *Third Text*, Vol. 22, No. 5, 9/08.

“Minus 273 Celsius,” *Third Text*, Vol. 22; No. 4, 2008. pp. 495-499.

“State of the Union,” *Artforum*, 4/08. pp. 181-192.

“Swampwalls, Dark Matter, and the Lumpen Army of Art,” feature *Proximity* magazine, Chicago, IL., 4/08, pp. 33-43.

- "We, The Feared, Unnamable" *Journal of Aesthetics and Protest*, Issue 6, Vol. 2, No 2, 2008, pp. 300–306.
- "Gregory Sholette:," response to questions on art politics posed by editors," *October*, Winter, No.123, MIT Press, Cambridge, MA, 2008, pp. 135-138. <http://www.mitpressjournals.org/doi/abs/10.1162/octo.2008.123.1.135>).
- "12 Notes on Collectivism" published in English and Croatian in *Continental Drift*, a compendium of writings from the conference Continental Drift (New York City 2005, 06, and NY/Zagreb, 2008), edited by Brian Holmes and Zagreb-based curatorial collective WHW (Who, How, and for Whom), Zagreb, 5/16/08.
- "Disciplining the Avant-Garde: the United States Vs Critical Art Ensemble," published in English and Croatian for a special issue of *Frakcija* magazine, 43-44, Zagreb, Croatia, 2008, pp. 130-138.
- "Twelve notes on collectivism and dark matter " in *Art Lies* magazine, Texas, Issue 56, Summer, 2008, pp. 18,19.
- "Interventionist Art in an Age of Enterprise Culture," published in the special issue "Arte y ~~revolución~~ in the age of enterprise culture," *Brumaria* (journal), Spain, for *Dokumenta 12 Magazine*, Kassel, Germany, Nov 23 2007, pp. 115 – 132.
- "Alternative Economies: Transcript of roundtable discussion" *Art on Paper*, Vol. 11, No. 6, July/August, 2007.
- "Secret Pockets," an interview with Aaron Gatch/Center for Tactical Magic, *Art Papers*, Winter, 2007, pp. 16-19.
- "Civil Disobedience as Art as Civil Disobedience: A conversation between Brian Holmes and Gregory Sholette" from *Art Papers* (Atlanta), Vol. 29, No.5, 2005, pp. 28-31.
- "Dark matter into light: Round-table Discussion," Sholette, Gilbert, Demos, Basualdo, *Art Journal* Fall, 2005, pp. 84-101.
- "Mysteries of the Creative Class: I Have Seen the Enemy and They is Us," *MUTE* magazine (UK), pp. 59-1.
- "Periodizing Collectivism" with Blake Stimson, *Third Text*, (London) Taylor & Francis, 11/04. pp. 573-584.
- "Welcome to the Desert of the Real Art World," book review of *Privatising Culture* by Chin-tao Wu in *The Oxford Art Journal*, number 27, 2004, pp. 257-262
- "REPOhistory's Civil Disturbances NYC: Chronology of a Public Art Project," in *CHAIN*, special issue on *Public Forms*, eds. Jena Osman and Juliana Spahr, Temple University Press, Phila, 2004, pp. 289-295.
- "Dark Matter, Activist Art and the Counter-Public Sphere," excerpts in the *Journal of Aesthetics and Protest* No. 3, Los Angeles, CA., 2004, pp. 12-25.
- "i am NOT my office," Artists Pages in the *CAA Art Journal*, Vol. 62, No. 2, Summer 2003, pp. 82-87.
- "Dark Matter," excerpts in the, *Journal for Northeast Issues*, No 2, Hamburg, Germany, 6/03, p 13-19.
- "Practice in critical times: a conversation with Gregory Sholette, Stephanie Smith, Temporary Services, and Jacqueline Terrassa," by Dan S. Wang, *CAA Art Journal*, Vol. 62, No. 2, Summer 2003, pp. 68-87.
- "Fidelity, Betrayal, Autonomy: In & Beyond the Post-Cold War Art Museum," *Third Text*, Vol. 16, No. 1, Summer 2002, pp. 153-166.
- "Circulation," *CAA Art Journal*, Winter 2000, pp. 38-39.
- "R' We Not Human?," a special section on *REPOhistory's* exhibition, *Civil Disturbances* for the *Fordham Urban Law Journal*, NYC, Vol. XXVII, 1999-2000, pp. 1353-1354.
- "Authenticity Squared: *REPOhistory Circulation*, Anatomy of an Urban Art Project," *New Art Examiner* (Chicago) 12/99, pp. 20-23 & 71-72.
- "Counting On Your Collective Silence: Notes on Activist Art as Collaborative Practice," *Afterimage*, 11/99, pp. 18-20.
- "News from Nowhere: Activist Art & After," *Third Text*, No.45, Winter, 1999, pp. 45-62.  
(Spanish trans. for *Fotografía y activismo*, edited by Jore Luis Marzo, Barcelona, Spain, 2006, pp. 311-341.)
- "Nature as an Icon of Urban Resistance: Anti-gentrification Art in NYC 1979-84," *Afterimage*, Fall 1997, pp. 17-20.

## CHAPTERS IN BOOKS/ANTHOLOGIES

- "Secret Pockets: Aaron Gatch interview," *Dataesthetics Reader*, edited by Stephen Wright, with essays by Nataša Petrešin, Naeem Mohaimen, Gregory Sholette etc. WHW edited Collective Creativity. (Catalogue of the exhibition, published Arkzin, Zagreb, Croatia, 2006, pp. 149-159.)
- "Questions from an Artist Who Reads (and Thinks, Writes, and Speaks)," text for the book *Oliver Ressler: Alternative Economies, Alternative Societies*, preface by Aneta Szlak, published by the Institute of Art/Wyspa Progress Foundation, Gdansk, Poland 2007. (Hungarian and German translated edition, 2008), pp. 11-20.
- "Disciplining the Avant-garde: the United States Vs Critical Art Ensemble," *The Uncertain States of America Reader*, eds. Birnbaum, Sholis, & Horowitz, Serpentine Gallery, London, Sternberg Press, Berlin, 2007, pp 132-144.
- "Dark Matter, Activist Art and the Counter-Public Sphere," *As Radical As Reality Itself*, eds. Hemingway, Leslie, & Beaumont, Peter Lang, Oxford, 2007, pp. 429-457.
- "Heart of Darkness: A Journey into the Dark Matter of the Art World," in the *Visual Worlds Reader*, eds.

John Hall, Blake Stimson, Routledge Press, 2005, pp.116-138.

- “The Folds Of An Institution: Conversation Between Greg Sholette, Cesare Pietroiusti & Brett Bloom,” in *Anarchitexts: Voices from the Global Digital Resistance*, ed. Joanne Richardson, Autonomedia Press, NY 2004.
- “Fidelity, Betrayal, Autonomy: Within and Beyond the Post Cold-War Art Museum,” *Beyond the Box: Diverging Curatorial Practices*, ed. Melanie A. Townsend, Banff Centre Press, Canada, 5/03, pp.123-138.
- “News from Nowhere,” in the book, *Metropolenkultur: Kunst, Kultur und Politik in den Großstädten der 90er Jahre*, ed. Jutta Held, Schriften Der Guernica-Gesellschaft, Weimer, Germany 2000, pp. 227-249.
- “Some Call It Art: From Imaginary Autonomy to Autonomous Collectivity,” in *Dürfen Die Das? Kunst als sozialer Raum, Art/Education/Cultural Work/Communities*, eds. Stella Rollig and Eva Sturm, Verlag Turia & Kant, Wein, Austria, 2002, pp. 161-184.
- “How To Best Serve the New Global Art Matrix,” *Seiteneingänge: Museumsidee & Ausstellungsweisn*, Roswitha Muttenthaler, eds. Herbert Posch, Eva S. Sturm Wein: Turia & Kant, 2000, pp.146-168.
- “Waking Up to Smell of Coffee: Reflections on Art Theory and Practice,” in, *Reimagining America: the Arts of Social Change*, ed. Mark O’Brien & Craig Little, 2nd edition, Phila, New Society Pub, 1990, pp. 25-33. Korean Translation in, *Visual Art & Cultural Politics Series 3: The Map of Contemporary Art, Analyzing the critics, media and systems*, eds. Lee, Youngshul and Chung, Seoul, Korea, 1998.

## CATALOGS, NEWSLETTERS, EXHIBITION BROCHURES, & MISCELLANEOUS WRITINGS

- Dictionary of War, Taipei Arts Museum, (updated essay “Dark Matter”), 2008, pp 252 – 29.
- “Critical Transformations in Site Specific Art: 1989–2008” essay for the Jamaica Arts Center exhibition catalog, “JamaicaFlux: Windows and Works,” 2009, pp. 12-20.
- “Gifts of Resistance,” commissioned essay for catalog Periferic 8: Art as Gift, Biennial for Contemporary Art, Curator: Dora Hegyi Iasi ROMANIA 10/03/08-10/18/08, pp. 129-137. <http://neme.org/main/887/periferic-8>
- A Guide to Democracy in America, contributing author, pub. by Creative Time inc., NYC, 2008, p 74.
- Unnamable Name, exhibition catalog with essay “About the Library: The Fine Art of Camouflage” by art historian Jelena Stojanovic, Blackout Ink Press, (forthcoming, April, 2008).
- Art In The Contested City: A Conference, essay for the exhibition catalog, The Pratt Institute, 9/3/06.
- “12 Notes on Collectivism” reprinted in Korean and English by Vik Van Der Pol, Insa Art Space, 2006, pp. 42-47.
- “Dark Matter and the Counter-Public Sphere,” exhibition brochure Cram Session 02: Dark Matter organized by Chris Gilbert for the Baltimore Museum of Art, 11/04.
- Insouciant Art collectives?*, a Letter to the Editor, Artforum Summer Issue, 2004.
- “Dangerous Liaisons: Dan Peterman’s Universal Lab and the University of Chicago,” excerpted in, *Dan Peterman, Plastic Economies, Standard Kiosk (Chicago) Works and Projects* ed. Lynne Warren, published by Museum of Contemporary Art, Chicago, 2004, p15-17 ; and in *Dan Peterman: 7 Deadly Sins And Other Stories*, catalog by Stephen Berg, Kunstverein Hannover, Germany, 10/01, pp. 70-75.
- “Some Call It Art,” excerpted in *Area Collaborativa*, Gallery Skuc, Ljubljana, Slovenia, 2004.
- “REPOhistory: Anatomy of an Urban Art Collective,” *Programming Kunstlerhaus Bremen: 1999-2001*, Dorothee Richter, ed., Künstlerhaus; Bremen, Germany. Verlag Für Moderne Kunst Nurnberg, 2002, pp. 21-30.
- “Urban Encounters,” New Museum of Contemporary Art Exhibition brochure. July-Sept, 1998.
- “What is Visible Knowledge?” Exhibition Brochure w/C. Hernandez, New Museum of Contemporary Art, 4/98.
- “Keeping Track of the Joneses,” Exhibition Brochure w/R. Lampkins-Fielder, The New Museum, 11/97.
- “Red River: Take Two,” *Red River Crossings: Contemporary Native Artists Respond to Peter Rindisbacher (1806-1834)*, catalog, The Swiss Institute New York, NYC, 1997.
- Interview of the artist Susan Schuppli, Front magazine, Vancouver, Canada, 10/95, pp. 18-21.
- “A note about REPOhistory as collective practice,” forward to catalog, *Choice Histories: Framing Abortion*, REPOhistory, Artists Space, NYC, 11/6-11/7/92, p 3.
- “Shake It Up: Some Thoughts on Deconstruction and Art,” UPFRONT No. 9, PAD/D: Political Art Documentation & Distribution, NYC, Fall 1984, p 35.
- “Not-Misinformation,” Exhibition Brochure for Rutgers University Cultural Newsletter, Mason Gross School of the Arts, Rutgers, NJ, 1982.
- “Why There Is No Economic Support For Political Art,” w/ Lucy R. Lippard, Alliance for Cultural Democracy Newsletter, No. 23, July-Aug, 1982, p 1.

## ARTIST’S BOOKS (SELF-PUBLISHED. SELF-DESIGNED LIMITED EDITIONS)

- disLOCATIONS*, installation brochure produced in collaboration with Janet Koenig for *Insite 94 Biennial*, black white, folded offset, San Diego, CA & Tijuana Mexico, 1995.
- The Citi Never Sleeps, But your Neighborhood May Be Put to Rest*, photocopy, spray-paint, NYC, 1979.
- Bikini Atoll: A History Lesson*, a saddle-stitched offset booklet, NYC, 1979.

## INTERVIEWS (of me)

- Interview for the book *History as Art: Art as History: Contemporary Art and Social Studies Education*, by Dipti Desai, Jess Hamlin, and Rachel Mattson, Routledge Press, October, 2009.
- “An Interview with Gregory Sholette,” by C.A.M.E.L. artists’ collective, (online only): <http://www.c-m-l.org/?q=node/40>
- “Snip...Snip...Bang, Bang...” online video interview by Martin Krenn at: <http://www.martinkrenn.net/newyork.htm>
- “Organizing as Fetish” by N. Lampert, PROMPT journal, *Chicago Artists’ Coalition* 10/08, pp.15-27.
- “Specters of Collectivism: A Conversation between Gregory Sholette and Elena Sorokina,” *Moscow Art Magazine*, No. 61, June/July 2006. <http://xz.gif.ru/numbers/61-62/temnaya-materiya/>
- “Gregory Sholette,” interview by Miklós Erhardt for *Exindex* magazine, Budapest, and online at: <http://www.exindex.hu/>

and in the book *With or Without Me*, Agency for Contemporary Exchange, 2006, pp62-69.

“CRUMB interviews Gregory Sholette and Nato Thompson,” by Ele Carpenter, 2005, (online only):

“Group Work,” by *Temporary Services*, New York: Printed Matter Books, 2007, pp. 76-83.

## REVIEWS OF OTHERS' EXHIBITIONS AND SCHOLARLY WORKS

Review of Group Material book Show & Tell and Tim Rollins & K.O.S for Oxford Art Journal, Winter, 2010

Review of the Istanbul Biennial for the publication *The Arts Politic*, Issue No. 2, Winter, 2010 (online).

“Culture Corps,” review of Julia Bryan-Wilson’s book “Art Workers,” Bookforum, Sept/Oct/Nov 2009, p15.

“Cryptozology” exhibition review Art Papers (Atlanta), Vol. 31, No. 1, 2007, pp. 42-43.

“A Rose is a Rose is a Rose” on Hans Haacke’s memorial for Rosa Luxemburg, Artforum, Nov. 2006, pp. 99-100.

“Report From Beirut: Days of Culture, Days of Siege” with Rasha Salti Afterimage, Sept/Oct, 2006, pp. 10-13.

“Status Stolen,” review of work by artist Perry Bard, CAA Art Journal (AJ), June, 2006, pp. 6-7.

“Where have all the leftists gone?,” review of “Artists on the Left,” by Andrew Hemingway, AJ, Dec. 2005.

“Welcome to the Desert of the Real Art World,” book review of *Privatising Culture* by Chin-tao Wu in The Oxford Art Journal, number 27, 2004, pp. 257-262.

“Affirmation Of The Curatorial Class: The Seventh Havana Biennial (Séptima Bienal de La Habana),” p 11. Afterimage. The Journal of Media and Cultural Criticism, Rochester, NY. March/April, 2001, pp. 6-8.

“Archives of the Street,” book review, Afterimage, June 1997, p 11.

“Caution Alternative Space,” Parachute: revue d’art contemporain, Montréal, Canada, 1/97, pp. 63-65.

“On the Ruins of Theory,” book review, “On the Museum’s Ruins” by Douglas Crimp, Oxford Art Journal, Oxford University Press Vol. 19, No. 1, 1996, pp. 121-124.

“Lessons Out of School,” book review of *Finding Arts Place* by N. Paley, Afterimage, NY. 10/96, p 13.

## REVIEWS (of my art exhibitions and books \*)

Amery, Mark, “Come Together,” Dominion Post, Wellington, New Zealand, 6/24/10.

\* Lundh, Johan, “Collective Conscious,” review of *Collectivism After Modernism*, Fillip 7, Vancouver, BC, Winter 08.

Lyons, Jessica, QC Professors and Grad Students Exhibit in Romania, Queens Courier, 11/12/08.

\* Miller, Keith, Art Review: *Collectivism After Modernism*, Times Literary Supplement, 10/22/08 & 10/29/08.

Mahler, Matthew, “Students, Professors Take Part in International Art Biennial,” Knight News, QC, 11/12/08.

Review of essay “Disciplining the Avant-Garde,” Seans’s Critical Studies Reviews, 9/08 (online):

<http://seanscriticalstudiesreview.blogspot.com/>

\* Petruniak, Roman CAA Reviews, *Collectivism After Modernism*, (online), <http://www.caareviews.org/reviews/1141>

Weinberg, Lauren, “All’s fair: Version:08 promises an Art War cease-fire” Time Out Chicago, issue No. 164, 4/17-23/08 <http://www.timeout.com/chicago/articles/art-design/28524/all-fair>

Greenwood, Warren, “Conceptual Ithaca,” exhibition review of *Unnamable Name*, Ithaca Times (online), 3/12/08. [http://www.zwire.com/site/news.cfm?newsid=19383802&BRD=1395&PAG=461&dept\\_id=459876&rfti=6](http://www.zwire.com/site/news.cfm?newsid=19383802&BRD=1395&PAG=461&dept_id=459876&rfti=6)

\* James, Sarah, “Sholette, Gregory and Stimson, Blake (eds) *Collectivism After Modernism*...” book review Art Monthly, 2007, No. 38, p 310. <http://www.artmonthly.co.uk/letters.htm>

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\* Barber, John F., “The Interventionists...” (book review), Leonardo online, 07/21/06.

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Younge, Gary, “Art becomes the next suspect in America's 9/11/04 paranoia in Buffalo,” The Guardian, UK,

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Wang, Dan S., *Downtime at the Experimental Station*, Pamphlet published by Temporary Services, Chicago, 04.

Sebring, Bill, "State of the Art: Political Art," review Cram Session 2: Dark Matter, Baltimore Mag., 11/04.

Dechter, Gadi, "What's it All About?" review Cram Session 2: Dark Matter, CityPaper (Balt.), 11/10/04.

Cotter, Holland, "Doing Their Thing, Making Art Together," The New York Times, 1/19/03.

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Wilson, Michael, "reMATERIAL: Dialectical Histories," *CIRCA* number 98, Winter 2001, pp. 20-23.

Glahn, Philip, "Public Art: Avant-Garde Practice & the Possibilities of Critical Articulation," Afterimage: 12/00.

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*ABC No Rio Dinero: The Story of a Lower East Side Art Gallery*, eds. A, Moore, M. Miller, NY," 1985,pp. 27,128, & 132.

Gaba, Daniel, "Amid holiday Joy, Memories of Misfortune," New York Times, 12/22/96, p. C 11.

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Knauer, Lisa Maya. " "Images of Labor" serves up art and soup," *The Guardian* (USA), 44:4.13 11/91, p 20.

Stratton, Margaret. "Images in Action," Rev. of *Reimaging America: The Arts of Social Change*, Eds. Mark O'Brien & Craig Little. *Afterimage*, 4/91.

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Jacobson, Kurt. "Second City thirsts: on the Windy City's taste for political theater and polemical art," rev. of "Unknown Secrets..." The Independent, London, 6/25/90, p 18.

Hamilton, Megan. "True Colors: Pictures Worth 300 Words?" exhibition review of "The Race: Do We All Get There at the Same Time?" SCHOOL No. 33, City Paper Baltimore, MD. 3/90, p 22.

Halperen, Max. "Reexamining History: The Art of the Rosenberg Era," Spirit Square Magazine. Charlotte NC. Fall 1990, p 31.

Raven, Arlene. "Suffer the Little Children." Rev. of "Dia De Los Muertos II," Village Voice, 10/24/89, p 98.

Redell, Holly. "Diversion When You Least Expect It," rev. GROUNDWORK, New York Newsday, 12/18/89, p 23.

Atkins, Robert. "Scene & Heard," Village Voice, 6/27/89, p 95.

Rev. of "Street Stencils of the Lower East Side," Henry Street Settlement, Artforum, 5/89, p 153.

Trend, David, Rev. of "Committed to Print" at MoMA, Afterimage, photo of Group Material "Subculture" Project, Sholette & Koenig poster included, 4/88, p 20.

Raven, Arlene, "Here Comes the Neighborhood," review of "100 Years: A Tradition of Social and Political Art on the Lower East Side," PPOW Gallery, Village Voice, 7/5/88, p 5.

Hess, Elizabeth. "Presumed Guilty," review of "Unknown Secrets: Art and the Rosenberg Era," Hillwood Gallery, NY, Village Voice, No. 27, 9/88, p 100.

Trend, David. "Living with Contradictions," review of "Concrete Crisis: Urban Images of the 80's," Exit Art, NYC. Afterimage, Summer 1987, p 27.

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#### CATALOGS, BOOKS, ESSAYS INCLUDING THE ARTIST'S WORK

*Transducers: Collective Pedagogies and Spatial Politics*, ed. Rodrigo & Collados, Barcelona, Spain, 2010, pp 101-104.

*Taipei Biennial Exhibition Catalog*, with essays Manray Hsu and Vasif Korun, 2008, pp. 113-114.

*Weather Report: Art and Climate Change*, exhibition catalog published by Boulder Museum of Contemporary Art, with essays by Lucy R. Lippard and Stephanie Smith, September, 2007, pp.. 72, 73.

*Survive, Thrive, Alive*, exhibition catalog, Glyndor Gallery, the Bronx, 2006, pp. 10-11.

Macphee, Josh, *Stencil Pirates: A Global Study of the Street Stencil*, Soft Skull Press, NY, 2004, p 71.

New Observations, "Of Hermes and History," guest editor Todd Ayoun, Summer 1999, p 34-35.

Social Text, Spring issue 1999. (Graphic art work for cover of journal.)

Lippard, Lucy R. *Lure of the Local*, Seattle, New Press, 1997, p 195.

Rosler, Martha & Brian Wallis, *If You Lived Here: the City in Art, Theory, & Social Activism*, *Dia Art Foundation*: Seattle Bay Press, 1991, p 91.

Yard, Sally "Tagged Turf in the Public Sphere," *inSITE 94*,catalog Installation Gallery, San Diego, CA, 95, pp. 40-43.

*Choice Histories: Framing Abortion*, REPOhistory catalog from project at Artists Space, NYC, 6/11-7/11/92.

*Artists of Conscience: 16 Years of Social and Political Commentary*, exhibition catalog, The Alternative Museum, NYC, 11/6/91 – 1/25/92, Koenig & Sholette, photo, p 46.

*Words: Artists respond to AIDS*, Henry Street Settlement NYC. 12/1/89-1/8/90, and The Painted Bride Art Center, Phila, 11/6-12/8/90, photo & text, p 26. (Exhibition catalog.)

*Committed to Print*, exhibition catalog, Curated by Deborah Wye, The Museum of Modern Art, NYC, 1/31-4/19/88, w/Janet Koenig, from Group Material's "Subculture," photo, p 18.

*Art of Tyranny*, exhibition catalog, Civilian Warfare Gallery, NYC, 10/15-23/82, p 10.

*Reimagining America: A Voices of Dissent Project* Momenta Art Gallery, Phila, 1/3-2/2/91, photo & text, pp. 13 -14. (Exhibition catalog.)

*The Whole World Is Still Watching*, exhibition catalog, Randolph Street Gallery, Chicago, 8/26-10/1/88, p 34.

*Disinformation: The Manufacture of Consent*, exhibition catalog, curated by Geno Rodriguez, Alternative Museum, NYC, 3/2-30/85, illustration, p 48.

*Artists Books: A Critical Anthology & Sourcebook*, ed. Joan Lyons, Peregrine Books, Rochester, NY, 1985, "Words and Images: Artists" Books as Visual Literature," by Shelly Rice, p 75.

*Art After Modernism: Rethinking Representation*, ed. B. Wallis, New Museum of Contemporary Art, 1984, See Lucy R. Lippard, "Trojan Horses: Activist Art and Power," p 341.

Lippard, Lucy R. *Get the Message* New York 1984, Dutton Books, photo, p 203.

#### **ORAL PAPERS, LECTURES, PANELS, AND ADDRESSES**

Panelist, Historical Materialism Conference, University of London, UK, 11/12/10.

Lecturer Govett-Brewster Art Gallery. New Plymouth, New Zealand (NZ), 7/29/10.

Keynote Presentation for Wellington Collaboratorium Seminar, Victoria U. School of Design, NZ, 7/25/10.

Lecturer, Victoria University of Wellington, School of Art History, NZ, 7/10/10.

Panelist for "The Model," Sligo Art Center, Ireland, 5/28/10.

Moderator and presentation for session on art and education at Home Works 5, Beirut, Lebanon, 4/27/10.

Panelist Art and Activism conference MACBA, Barcelona, Spain, 3/11/10.

Lecturer, California College of Art (CCA), Visual & Critical Studies, 3/3/10.

Lecturer, UC Davis Humanities Institute, University of California, Davis, 3/2/10.

Seminar, UC Berkeley, Dept. of Film Studies, San Francisco, California, 3/1/10.

Panelist "Pedagogy of the Periphery," Three Walls Art Gallery, Chicago, 2/10/10.

Session Co-Chair, "Collectivism after Collapse," College Art Association, Chicago, 2/11/10.

Panelist for "Re-Membering Loisaída," *Latino Studies Department, Brooklyn College CUNY*, 11/18/09

Panel Participant "Cultural Agencies", opening of the 11th Istanbul Biennial, Istanbul, Turkey, 9/11/09.

Seminar presentation, CUNY Graduate Center, guest of Prof. Claire Bishop, September, 9/22/09.

Speaker: "Creative Time Summit: Revolutions in Public Practice," speaker, NY Public Library, 10/24/09

Public Lecture, Soho in Ottakring, Vienna, Austria 5/31/09.

Classroom Seminar for Carrie Lambert-Beatty, Dept. Visual & Environmental Studies, Harvard University, 11/24/08.

"Art and activism," guest classroom seminar, for Heather Peterson Steinhart School, NYU 11/12/08, NYU.

Lecturer, "Dictionary of War: Taipei Edition," Taipei Fine Arts Museum, Taiwan, 10/24/08 <http://www.dictionaryofwar.org/>

Class lecture, undergraduate art students in the class of Matei Bejenar, Iasi Romania, 10/8/10.

Public Lecture, Central European University, Budapest Hungary, 10/9/08.

Panelist, The Future of Visual Culture, Cultural Studies Association Conference, NYU 5/24/08

Plenary Speaker, Visible Memories Conference, Syracuse University, 10/3/08.

Moderator "Signs of Change Symposium" Exit Art, 9/25/08.

Keynote Speaker, VersionFest:DARK MATTER, a multi media exhibition and public program that was based upon the ideas of Gregory Sholette, (4/17-27/08), lecture at Viaduct Theater, Chicago, 4/20/08.

Graduate Seminar for Studies in the History and Practices of Exhibition Rhea Anastas and Tatjana von Prittwitz, the Center for Curatorial Studies, (CCS) Bard College, Annandale-on-Hudson, NY, 5/2/08.

Lecturer, New York State College of Ceramics/School of Art & Design at Alfred University 9/4/08

Moderator "Collaboration + Context," the third in a series of four roundtable discussion's entitled Tracing the Index, organized by Index of the Disappeared (Chitra Ganesh + Mariam Ghani): Art in General, NYC, 3/26/08. <http://www.kabul-reconstructions.net/index/aig.html>

Participant roundtable discussion "Democracy in America," produced by Creative Time inc., NYC, 3/13/08.

Guest Lecturer Debra Levine's seminar "Radical Street Performance," Undergraduate Drama Program, 2/14/08.

Guest Artist final reviews, Jeanne Jaffe's Undergraduate Sculpture, University of the Arts, Phila, 12/10-11/08

Lecturer Contemporary Arts First Year Topics, Ramapo State College, Mahwah, New Jersey, 11/19/07.

Lecturer, Overgaden - Institut for Samtidskunst, Copenhagen 5/12/07

Public Lecture, Interventionist Art in the Age of Enterprise Culture SIGNAL art center, Malmö, Sweden, 5/8/07.

Guest Speaker, "Activist Publishing," for Art on Paper magazine, Books Fair 8/3/07 The Tunnel, NYC

Lecturer: La Casa Encendida, Brumaria collective, Madrid, Spain, 1/23/07

Speaker: University of Milwaukee, Constant Capture Conference, WI, 4/21 & 22, 2006

Moderator: Vera List Center for Art & Politics, "Taking Back the Dollar: Alternative Economies," 6/2/06.

Lecturer: Trafo Gallery, Budapest, Hungary, 4/1/05

Lecturer: Townhose Gallery & CRC collective, Cairo, Egypt, 11/27/05

Lecturer: WHW collective, Zagreb, Croatia, 11/3/05

Lecturer: Central St. Martins, London, 10/27/05

Lecturer: Newport School of Art, (with studio visits), Newport, South Wales, Nov. 8<sup>th</sup> & 9<sup>th</sup> 2005

Lecturer: Winchester School of Art, England, 11/5/05

Lecturer: Institute of Contemporary Interdisciplinary Art (ICIA), Bath, England, 11/12/05

Lecturer: University of Plymouth, School of Art and Performance, Exeter, England 11/16/05

Lecturer: University College London, November 11/11/05

Lecturer: Courtauld Institute of Art, Contemporary Art Research Forum, 11/7/05

Lecturer: Baltimore Museum of Art, Cram Session 02: Dark Matter, 11/6/04.

Speaker: "Visual Culture In The Era Of Global War," New York University, 10/21/04.

Discussant: Reading Group at 16 Beaver Street, NYC, 12/15/03 & 4/2/04.

Speaker: Massachusetts Museum of Contemporary Art, 09/11/04.

Lecturer: with Brian Holmes at Penn State: Penn State College of Arts and Architecture, 3/16/04.

Speaker: Temporary Transformations: Public Art as Social Action, College Art Association Seattle, 02/19/04.

Speaker: In The Face Of Others, The Lower Manhattan Cultural Council 1/14/04.

Lecturer: Colgate University, Department of Art and Art History, 01/13/04.

Lecturer: The Pond, San Francisco, CA, 10/05 /03.

Moderator: V3: digital activism conference, Museum of Contemporary Art, Chicago. 4/19/03.

Respondent: "The Informal Arts" Columbia College Center for Arts Policy, Chicago 6/20/02.

Respondent: "anti- symposium," Smart Museum of Art, Chicago 4/26/02.

Panelist: University of Chicago Cultural Policy Workshop, 4/18/02.

Lecturer: "Marxism and Visual Art Now," University College London, UK, 4 /11/02.

Speaker: "Beyond the Gallery: Art in Public Spaces," Cape Technikon, South Africa, 3/15/02.

Lecturer: "Visual Worlds," Conference at UC Davis Center for History, Society, and Culture, 10/27/01.

Guest of the Irish Art Council, Critical Voices Series, Galway Art Center, Ireland, 7/15 -7/25/01.

Lecturer: "REPOhistory: Anatomy of an Urban Art Collective," University of Luüneburg; Künstlerhaus Bremen; montagsPRAXIS at b\_books, Berlin, 5/27-30/01.

Lecture and studio visits: Oberlin College, Ohio, March 8/10/00.

Panelist: The Second International Curatorial Summit, Banff Canada, 8/00.

Panelist: National Association of Arts Organizations, Brooklyn, NY 7/00.

Lecturer: "Side Entrances & Ways of Exhibiting," Museum im Kopf, Wein, Austria, Centrum für

Gegenwartskunst Oberösterreich, Linz, Austria, 3/25/00.  
 Respondent: to presentation by Lucy R. Lippard, Chicago Cultural Center, 10/22/99.  
 Lecturer: The Modern Voices Series, Brooklyn Museum of Art, 6/5/99.  
 Speaker: "History Happened Here," with REPOhistory, The Municipal Art Society, NYC 5/22/99.  
 Panelist: "Culture & Barbarism: Images of Labor in Art," College Art Association, LA, CA, 2/99.  
 Speaker: "Civil Disturbances in Public Art," w/Mark O'Brien, The Cooper Union, 9/16/98.  
 Lecturer: *Ein Stück Österreich: 150 Jahre Die Presse*, Historisches Museum der Stadt Wien, 6/8/98.  
 Moderator/Curator: *Sounding Off: Art Activism in the 90s*, New Museum, NYC, 9/10/98.  
 Lecturer: "Site Specificity and Street Art," The Heard Museum of Art, Gainesville Florida, 4/3/98.  
 Co-chair, with Professor Blake Stimson of session: "Aesthetics to Politics, New York ca. 1975,"  
College Art Association Annual Conference, Toronto, Canada, 2/98.  
 Panelist: American Studies Association Conference, Washington DC. Nov. 1997.  
 Panelist: "Minimalism/Post-Minimalism." Association d'Art des Universités du Canada Annual Conference, McGill University, (Montreal Quebec, 11/9/97).  
 Guest Speaker: "REPOhistory: Critical Geographies of the Street," with Lisa Knauer & Mark O'Brien,  
The Buell Center for the Study of American Architecture, Columbia University, 10/18/6.  
 Guest Speaker: "The Public Re-mappings of REPOhistory," The Headlands Center for the Arts; and  
The San Francisco Art Institute, Sausalito CA, 7/18/96.  
 "Critical Transformations of Site-Specificity from Tilted Arc to REPOhistory," The Whitney Museum of American Art Annual Symposium, (New York City, 5/29/96).  
 Panelist: "The Public Art of Re-Collection: A Commemorative Art Symposium: *At the African Burial Ground*," The National Assembly Local Arts Agencies Annual Conference, San Jose 6/10/95.  
 Speaker: "The New Demographics," NYC, with Tomie Arai, Betti-Sue Hertz, & Tom Finkelpearl.  
ArtistsTalk On Art: Critical Discourse on Art, 11/1/91.  
 Guest: "The Eleventh Hour," Host Bob Lypsite, WNET Channel 13, interview & debate on 1989  
 Whitney Biennial. Guests: Kenny Scharf, Ivan Karp, Richard Armstrong, 5/4/89 NYC.  
 Panelist: "Art as Social and Political Act," The Mason Gross School for the Arts, Rutgers, NJ.  
 in honor of 20th Anniversary of the Graduate Program, with Martha Rosler, Juan Sanchez & others, 9/82.  
 Moderator: panel on NYC alternative art collectives, PAD/D conference, Union 1199, Panelists: Alan Moore:  
 ABC No Rio Gallery; Tim Rollins: Group Material; Stefen Eins: COLAB (Collaborative Projects) & Fashion Moda  
 gallery, Bread and Roses auditorium, local 1199 HHWC, 3/82.

## ACADEMIC AND PROFESSIONAL HONORS

2005 Ford Foundation grant for travel to Homeworks 3 Conference, Beirut, Lebanon (November).  
 2004 & 05 Print Magazine: Alternated Pick, The Big Event Competition; Graphic Design USA Award.  
 (A collaborative design award shared with Nato Thompson and Arjen Noordeman for the book  
 The Interventionists: A Users Manual for the Creative Disruption of Everyday Life.)  
 2002 School of the Art Institute of Chicago, Outstanding Faculty Award.  
 2001 School of the Art Institute of Chicago, Multicultural Affairs Award.  
 1995 The Helena Rubinstein Foundation, (Whitney Independent Studies Program), New York.  
 1990 Artists' Space Grant ( a grant that helped initiate REPOhistory collective, see below), New York.  
 1982 The Creative Artists Public Service Grant (CAPS), New York.

## GRANTS

2010 – 2012 Co-author and recipient of a 2010 Rockefeller Foundation grant with professors Priestly and Conner,  
 together with the Queens Museum of Art to research and develop artists' residency program and social art practice  
 curriculum. (Award is \$175,000 over 2 years: Oct. 1, 2010 ending Sept. 30, 2012).  
 2010 PSC-CUNY GRANT (# 63600-00 41) for ongoing art production and installation.  
 2009 PSC-CUNY GRANT (#62192-00 40) for developing <http://darkmatterarchives.net>  
 2007 Puffin Foundation artists grant received collaboratively with Janet Koenig for "Cannibal Tech," at BMCA.  
 2007 Danish Art Council Grant to co-organize the mini-conference: Public Address, NYC, 9/23-28/08.  
 2005 Yale University grant to attend the conference, Japanese Art Since 1945 (April).

1999 The Smithsonian Institute, Archives of American Art Short-term Visiting Scholars Grant, Archives of American Art.

1996 National Endowment for the Arts Organizational Grant for REPOhistory's CIRCULATION project (2000).

## SERVICE TO THE COLLEGE

MFA Chair: Summer 2010 to Summer 2011.

Organized 3 MFA exhibitions in Manhattan, Spring 2008 & 2011.

BFA Chair: Fall 2009 – Spring 2010.

Organized Senior Projects exhibition for art gallery.

Administered the Dale Ann Horn Prize undergraduate student studio art award.

Developed PLAS course for studio art (Arts 185).

Independent Studies with 3 graduate students, Spring 2010.

Evening Advisor, 2009.

Department Directory updates CAA for Studio, Spring 2010.

Strategic Planning Committee (2009 – ongoing.)

Department Website Committee (2009 – ongoing.)

Senate, Alternate Delegate (2009 – ongoing.)

Co-organized with Professor Connor Graduate student exhibition for *Periferic 8*: Iasi, Romania, Spring 2008.

## SERVICE TO PROFESSION

Advisory and Planning Board Member of new Beirut Art Academy, Spring 2011 - ongoing

Individual dissertation mentoring 2 visiting PhD Students from European U., Budapest, Spring & Summer, 2011.

Individual thesis mentoring of MFA student from Vermont College of the Fine Arts, Fall, 2010.

Individual thesis mentoring of MA student from New York University, Gallatin Division, Winter, 2011.

Peer review reader for 2 College Art Association Art Journal articles, Fall, 2010.

Peer review evaluator for a contemporary art history book to be published by Duke University Press, Spring 2010.

Grant evaluator for Social Sciences & Humanities Research Council Canada, Spring 2010.

Mentor for MA Thesis Curatorial Studies student, California College of Art, San Francisco, CA, Spring, 2010.

Mentor for PhD student, Whitney Museum Independent Studies Program, Spring 2009.

Mentor for MA Thesis Curatorial Studies student, California College of Art, San Francisco, CA, Fall 2008.

Juror: Visual Arts Work Center, Provincetown, Winter Fellowships program, MA, 3/20/07.

Juror: The Lower Manhattan Cultural Council, Artist's Residency Program, 10/10/03.

Co-Chair: Collectivism After Modernism w/Blake Stimson, College Art Association, Chicago, 02/03.

Juror: Seattle Arts Commission, public art program commission competition, 12/94 & 4/95.

Board Member and advising College Art Association (2001-present), activities included:

*Member of the Board of Directors, Chair of the Exhibition Committee Task Force, member of the 2005-2010 Strategic Planning Task Force, member Transparency and Communication Task Force, member Annual Conference Committee, member Nominating Committee, member Frank Jewitt Mather Award Committee.*

## OTHER PROFESSIONAL EXPERIENCE

Periferic 8, Iasi Romania, co-organized art project for Queens College MFA students, 10/08.

New Jersey Institute of Technology, Newark, 4/3/0, outside evaluator for proposed MFA program.

The School of the Art Institute of Chicago, 9/99–5/04, *Chair*, Master of Arts in Arts Administration Program.

REPOhistory, NYC 1999-2000, *CIRCULATION* Project Director.

New Museum of Contemporary Art, NY 1997-98, Curator of Education.

University of Carolina at Charlotte, Visual Art Program, 4/26-29/03, outside academic evaluator.

The Public Art Fund Inc., 1996-1997, Special Projects Manager.

Swiss Institute New York, Winter 1996, exhibition coordinator.

Hicks Art Center, Bucks County Community College, 11/18-12/15/84, exhibition curator.

Mason Gross School of the Arts Gallery, New Brunswick, NJ, 1982, exhibition curator.

PROTOcentrics, (commercial model-making business), Brooklyn NY, 1986-91, Owner/Operator.  
REPOhistory (1989-00), Political Art Documentation/Distribution (PAD/D, 1980-88): co-founder artists' collectives.

## MEMBERSHIPS IN PROFESSIONAL SOCIETIES

Member: Critical Art Ensemble Defense Committee (2004-08).  
Member College Art Association (since 1995).  
Board President, Conjunction Arts, NYC (2003-05).  
Board Member The Swiss Institute New York (1999-02).  
Member: the International Association of Art Critics (since 2000).  
Member: Radical Art Caucus: (CAA Affiliated Society since 2001).

## ORGANIZING AND COLLECTIVE ART PRACTICES

2009: Institute for Wishful Thinking with Maureen Conner, Andrea De Felice, Matthew Mahler, Susan Kirby, Nathania Rubin, John Pavlou: <http://www.theiwt.com/IWThome.htm>

2007: Conference Co-organizer for "Publik Address" September 23 – 28, New York City:

A one-week conference on public art involving Danish and American-based participants Kristina Ask, Kenneth A. Balfelt, Kirsten Forkert, Ayreen Anastas & Renée Gabri, Sharon Hayes, Ashley Hunt, Annika Lundgren, Rikke Luther, Åsa Sonjasdotter, Daniel Tucker, Doug Ashford, Not An Alternative, and the Center for Urban Pedagogy. The project was co-organized with Nis Rømer, and Katarina Stenbeck and funded by the Danish Art Council's Denmark-New York Focus Fund. [http://publik.dk/public\\_address/index.html](http://publik.dk/public_address/index.html)

1989: Founding member REPOhistory the artists collective, (1989–2000), a New York City-based public art & activist collective that was made up of artists, writers, media-artists, and scholars. Principle goal of group is to: "retrieve and re-locate absent or overlooked historical narratives at specific sites throughout the New York area." REPOhistory's public art projects sought to re-claim the past and represent it as a multi-layered narrative that includes those who have been marginalized or disenfranchised because of class, race, gender or sexuality in order to provoke critical and multiple readings of the past.

### REPOhistory PROJECTS INCLUDE:

The Lower Manhattan Sign Project (1992) A series of 39 metal signs hung on lamp-posts throughout the Financial District marking New York's original slave market, a 19th century abortionist Madame Restell, the original coastline of the city, and other little known histories of New York.

Choice Histories (1992) A collaborative installation at Artists Space on the history of abortion.

Educational Projects (ongoing) REPOhistory has collaborated with the Hudson River Middle School and the Leaders Secondary School to develop multimedia community history projects.

Queer Spaces (1994) An installation of historical markers commemorating gay and lesbian history, including New York's landmark gay civil rights bill, and legendary transvestite Marsha P. Johnson.

Entering Buttermilk Bottom (1995) A sign project that marks the birth, life, and disappearance of a decades-old black Atlanta neighborhood bulldozed in the early 1960's under the aegis of urban renewal.

Civil Disturbances (1998) Street signs commemorating important legal rights battles fought, won and occasionally lost in New York City, including wheel-chair access on street corners and ware-housing of immigrants.

CIRCULATION (1999-2000) a public project that maps the routes used for the transportation of blood through the city while unfolding the dense cultural metaphors that surround this seemingly "natural" substance.

Co-founder of Political Art Documentation/Distribution, (PAD/D: 1980-1988).

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