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Education

- (2017) PhD, School for Heritage and Memory Studies, University of Amsterdam, The Netherlands.
- 1996 Helena Rubinstein Fellow in Critical Studies, the Whitney Museum Independent Studies Program, NYC.
- 1995 Master of Fine Arts (MFA) Visual Art, University of California, San Diego, CA.
- 1979 Bachelor of Fine Arts (BFA) the Cooper Union for the Advancement of Science & Art, NYC.
- 1976 Associate Degree, Fine Arts, Bucks County Community College, Newtown, PA.

Teaching

- 2008-present Associate Professor, Department of Art. Queens College: CUNY.
- 2013-present Associate of the Design and the Public Domain Program at the Graduate School of Design Harvard University.
- 2014-present Mellon Fellow, CUNY Graduate Center, The Center for Humanities.
- 2014-Spring Home WorkSpace Program, Ashkal Alwan, Beirut, Lebanon.
- 2013-Spring CUNY Graduate Center, Department of Art History.
- 2008–2012 Geneva University of Art & Design, Seminar Leader, Critical, Curatorial, Cybermedia Research Prog.
- 2010-Spring Harvard University's Visual and Environmental Studies Program.
- 2007–2008 The Cooper Union, NYC, Adjunct Professor, Sculpture, 3D Foundation, Art Theory, School of Art.
- 2004 The Batza Family Chair in Art and Art History.

Major Publications [* Peer Reviewed]

- (2018) *An Introduction to the Principles and Practices of Teaching Social Practice Art*. Co-Ed. (in-press: Skyhorse Publishers.)
Merciless Aesthetic, selected published essays, WHW Press, Serbia, Croatia (in English & Croatian: *in press*).
- 2017 * *Delirium & Resistance: Art Activism & the Crisis of Capitalism*. (Contracted by Pluto Press 10/27/2015).
- 2013 *It's The Political Economy, Stupid*, with Oliver Ressler, Pluto Press.
- 2011 * *Dark Matter: Art and Politics in the Age of Enterprise Culture*. London: Pluto Press.
- 2008 * *Whither Tactical Media?* special issue co-edited with Gene Ray, *Third Text*, Vol. 22, No. 5, 9/08.
- 2007 * *Collectivism After Modernism*. Ed. with Blake Stimson. Minneapolis: University of Minnesota Press.
Serbian translation by Izdavačko preduzeće, CLIO Publishing Company, Beograd, 2010.
- 2004 *The Interventionists: A Manual for the Creative Disruption of Everyday Life*. Co-author Nato Thompson.
The MIT Press /MASS MoCA: 2nd printing 2004, 3rd printing 2006. (Published in conjunction with the exhibition "The Interventionists," Massachusetts Museum of Contemporary Art, May 29, 2004–March 2005.)

Chapters in Books (recent, select)

- "From Proto-Academy to Home Workspace Beirut..." *Future Imperfect: Contemporary Art Practices and Cultural Institutions in the Middle East*. Anthony Downey, ed., (Sternberg Press, *In Press*, 2016)
- * "Public Art in a Post-Public World." *A Companion to Public Art*, ed.s Knight; Senie, Wiley-Blackwell, 2016. pp 245-250.
"Art Out of Joint..." *High Culture/Hard Labor*, ed. Andrew Ross, OR Books, 2015, pp 64-85.
"Occupy The Art World?" for the book *ECONOMY Art, Production, and the Subject in the 21st Century*, edited by Angela Dimitrakaki and Kirsten Lloyd, Liverpool University Press, 2015, pp 174-185.
"Occupology, Swarmology, Whateverology: the city of (dis)order verses the people's archive,"
Critical Digital Studies Reader. ed.s Marilouise & Kroker, U. of Toronto Press, Canada, 2013. pp 283-292.
(First published online for the College Art Association Art Journal, Internet edition, Winter 2011/2012.)
"Ellipses and Détente." *Beyond the Aesthetic and Anti-Aesthetic*, ed. J. Elkins, Penn. St. U. Press, 2013. pp. 139-142.
"From radical solidarity to "whatever" collectivism..." for *In The Name of Art, (sous la dir de)*, ed.s K. Schneller & V. Theodoropoulou V. Paris, Publications de la Sorbonne, 2013. pp. 225–236.

Journal and Catalog Essays, Reviews, Interviews (recent, select)

- “Right on the Ash: The Traumatic Palette of Wafaa Bilal,” essay for *Wafaa Bilal: 168.01*, Art Gallery Windsor, 2016.
- * “Merciless Aesthetic: Activist Art as the Return of Institutional Critique...” Field Journal, June 2016.
Guest online curator e-Flux Conversation: *Strike Art: Contemporary Art and the Post-Occupy Condition*, Spring, 2016.
Special Issue: Living Labor: Marxism and Performance Studies. Ed. Joshua Lubin-Levy and Aliza Shvarts, *Women and Performance, a journal of feminist theory* 26: 3-4 (Updated reprint of published essay for Spring 2017).
 - * “That Which Must Not Be Named,” bk. Rev. Bosteels/ Shukaitis, *Critical Inquiry*, Vol. 42, Issue 4, 2016, pp 998-1001.
Interview with me by artist Annika Lundgren for the Swedish art journal *Paletten*, no 10, February 2016, pp 20-26.
 - * “Usership” by Stephen Wright, a book review for *College Art Association Art Journal*, Volume 74, Issue 1, 2015
 - * “Delirium and Resistance after the Social Turn,” Field Journal, Issue #1, April, 2015.
“Bertolt Brecht” by Philp Glahn, a book review *Brooklyn Rail*, July 15, 2014.
“Stefanos Tsivopoulos and the Fiscal Unconscious.” Catalog essay for History Zero, 55th Venice Biennial, The Greek Pavilion, Hellenic Republic Ministry of Education and Religious Affairs, 2013. pp. 66-75.
October Magazine, Special Issue: “Questions about Occupy Movement,” #142, MIT Pub., Fall, 2013. pp. 68-72.
“Artists, Embrace your Redundancy.” Intro. to G. Sholette’s “Dark Matter,” *Manifesta Journal* #15 2012. pp 36-37.
“After OWS: Social Practice Art, Abstraction, and the Limits of the Social.” e-flux info. 31. January, 2012. pp 24-32.
 - * “Come on Comrades, Lets Occupy the Museum. Again.” *Texte Zur Kunst*, # 85/3/2012. pp. 174-180.
“Come to the light you activist artists: the promise lies ahead! (still).” *Invisible Agent Magazine*, transcript of 2010 CAA presentation organized by Prof. Susan Ryan, LSU, Issue 12.1 2012. pp 36-38.
“Culture Corps.” A book review of *Art Workers*, by Julia Bryan-Wilson. *Bookforum*, Sept/Oct/Nov 2009. pp.15

Solo Exhibitions/Projects/Performances (including Conceptual/Participatory Projects)

- 2017 “DARKER” Station Independent Projects, NYC, NY: January 7-29.
- 2015 “Precarious Workers Pageant,” performance: Venice, Italy w/Queens College Social Practice Students/Alumni, 8/7/2015.
“Imaginary Archive: Germany,” White Box Gallery, Zeppelin U., Friedrichshafen, Germany, 10/12–11/26, 2015.
“Imaginary Archive: Philadelphia,” Institute of Contemporary Art, Feb 4-March 2, 2015.
- 2014 “Our Barricades,” Station Independent Projects, NYC, October 10 – November 1st, 2014.
“Imaginary Archive: Kiev,” Visual Culture Research Center, Ukraine, April 9-23, 2014.
- 2013 “Imaginary Archive: Graz,” Rotor Center for Contemporary Art, Graz, Austria, 9/21-11/2, 2013.
“Collectibles: Models, Action Figures, Objects” Station Independent Projects, NYC, NY, 8/28-9/4, 2013.
“Torrent” digital media and book installation for Printed Matter, Chelsea NY, 2/28-3/17, 2013.
- 2012 “15 Islands for Robert Moses.” Mixed media installation The Queens Museum of Art Panorama, 2011
- 2010 “The Imaginary Archive: Galway.” (With invited guests) 126 Gallery/Tulca Art Festival, Galway, Ireland.
“Mole Light.” Installation and printed piece. Plato’s Cave, Brooklyn, NY.
“The Imaginary Archive.” (With invited guests) Enjoy Public Art Gallery, Wellington, New Zealand.
- 2004 “Gregory Sholette: Selected Projects 1980–2003.” Picker Art Gallery, Colgate University, Hamilton, NY. (Catalog).

Curating And Organizing (recent)

Co-Curated “It’s the Political Economy, Stupid” with Oliver Ressler, Austrian Cultural Forum, NY: 1/23-4/22/12: **Travels:** University of Cincinnati Reed Art Gallery 2/15-4/10/2016; NeMe Space, Limassol, Cyprus 10,11,2014-06,12,2014; Gallery Nova Zagreb, Croatia 3/13-4/25, 2014; Center for Cultural Decontamination, Belgrade, Serbia, 9/30-10/6/13; Gallery 400, Chicago, IL 11/1-12/14, 2013; Contemporary Art Center, Thessaloniki, Greece: 6/27-10/14, 2012; Pori Art Museum, Finland: 1/1-/26, 2013; and Erste Stiftung Foundation, Vienna, Austria: 3/16–4/25, 2011. (*See books below.)

Group Exhibitions (recent, select)

- 2016 *Martha Rosler: If You Can’t Afford To Live Here M-O-OVE*, Mitchel Innes & Nash Gallery, NY, NY 6/7-7/9.
A Project for a Revolution in New York, Tompkins County Public Library, Ithaca, NY, 2/5-4/8/2016 (catalog).
The Contingent Space of Work (with Matt Greco), MIT School of Architecture, Keller Gallery 4/7-5/6, 2016.
Before the Court (with Matt Greco), Nadež da Petrović Memorial Gallery, Čačak, Serbia, 11/23-

- 2015 *Making Use; Life in Postartistic Times* (with Matt Greco), Museum of ModernArt, Warsaw, Poland 2/2-5/1/2016.
56th Venice Biennale as core member of the artists' collective Gulf Labor Coalition, Venice, Italy, 5/6–11/22, 2015.
Vertical Reach, ArtSpace, New Haven, Connecticut, 2/20-5/2, 2015.
Respond, Smack Mellon, Brooklyn, NY, Jan. 17 – Feb. 22, 2015.
- 2014 "Saadiyat Island Workers Quarters Collectible." A 3D Print multiple "shop-dropped" at Guggenheim Museum's Gift Shop, November 24, 2013 Made in collaboration with Matt Greco for *52 Weeks of Gulf Labor*.
Rebel City curated by Miguel Amado for ADN platform, Barcelona, Spain. 5/24–10/25, 2014.
- 2013 "Exposed Pipe" a sound sculpture for the Byblos Bank Art Gallery, Beirut, Lebanon. 5/10-5/25 – 2013.
"50 Unrealized Projects" for "Dear Art," *Moderna galerija Museum*, Ljubljana, Slovenia, 11/29–2/24, 2012/
2013. "iDrone," for "gallery@calit2" at University of California San Diego, CA, 10/18–11/14, 2012.
"REPOcommons," for the exhibition "Ruptures" at The Cooper Union #42 Art Gallery, NYC, 9/4-10/13, 2012.
- 2012 "Half-Life." Two Person exhibition at the Santa Fe Art Center, NM, September 12-October 16.

Reviews (of my art or writing, recent, select)

- Vladimir Hunhak Štula, "It's the Political Economy, Stupid," *Politička misao*, Croatia, 6/2016, pp 230-232.
"Encountering the Counterinstitution" review of teaching at Home Workspace, Beirut, Lebanon, Ibrazz.org, 7,2015.
Meier, Allison, "Revisiting a 1992 Sign Project that Acknowledged NYC's Lost Histories," Hyperallergic, 9/4, 2015.
"Recommended" It's The Political Economy, Stupid, Gallery 400, Chicago, *Newcity Art* (online), 11/19,2014.
Hankwitz, Molly, "Dark Matter...Artistic Resistance to Neoliberal Life," *The Other Cinema Zine* 9/20, 2013.
Powhida, William, "It's the Political Economy, Stupid..." book review, Hyperallergic, 7/8, 2013.
Patrick, Martin, "It's the Political Economy..." book review, Art Monthly, No. 366, 2013. p. 366.
Léger, Marc James, "Post-Marxist Aesthetics Anyone?," ITPES book review, *Afterimage*, 40.6, Spring, 2013.
Parziale, Joe, "Imagined Islands in QMA Panorama." *New York Daily News*, March 29, 2012, Queens Section, p.1.
Chung, Jen, "15 New Islands Created." *The Gothamist*, 2/17, 2012. (Online).
"Towering Habitat, Greg Sholette 15 Islands for Robert Moses," *Mythological Quarter*, March 30, 2012. (Online)
Barber, Bruce, "The Art World's Dark Matter," *Reviews in Cultural Theory*, V.3, # 2, 8/15/2012
Stimson, Blake, "Taste Matters." *Oxford Art Journal*, Vol. 35, Issue 2, May, 2012, pp. 292-295.
Beech, Dave review of "Dark Matter...Sholette." *Journal of Modern Craft*, 5.1, May 9, 2012, pp. 115-118.
Loyd, Richard, "Into the Dark." *College Art Assoc. Art Journal*, Vol. 70, No.4, Winter, 2012. pp. 121-123.
Szczelkun, Stefan "The Dark Arts," *MUTE magazine*, UK, February 2012.
Léger, Marc James, "Revenge of the Surplus." *Monthly Review*, Vol. 63, No. 8, January 2012, pp. 49-54.
Simon, Joshua, "The Cunning of Reason." *Springerin – Hefte für Gegenwartskunst*, Band XVIII, Heft 2, 2012.
Donovan, Thom, "A Spectacular Form for Collective Action," *Lalit Kala Cont. Art Journal*, India, Feb., 24 2012.
Markus, David, "It's the Political Economy, Stupid." *Art in America*, March 2012, pp. 117-118.
Shuster, Robert, "It's the Political Economy, Stupid." - Best in Show for The Village Voice, Feb. 2012. p. 22.
Mirzoeff, Nicholas. "What Matters." Review of "Dark Matter," *Afterimage*, Vol. 38, No. 6, May/June 2011. p. 36.
Petruniak, Roman. "CAA Reviews: Collectivism After Modernism." July 16, 2008. Online.
Miller, Keith, Art Review: *Collectivism After Modernism*, *Times Literary Supplement*, Oct. 22 - 29, 2008. p. 37.
Baetens, Jan. Review of *Collectivism After Modernism*. *Leonardo*, Vol. 41, No. 3, June 2008. pp. 291-293.

Lectures (recent, select)

- 2016 Panelist, International Symposium on Contemporary Art Theory (SITAC) #13, Mexico City, 9/30-10/1, 2016.
Guest Lecturer and public interview by Katherine Waugh, Skibbereen Arts Festival, West Cork, Ireland, 7/27/2016.
Guest Lecturer, "Performative Curating," workshop at Fire Station Artists Residency, Dublin, Ireland, 7/21, 2016.
Panelist, "Art-Estate," Town Hall panel for Martha Rosler exhibition Mitchel Innes & Nash Gallery, NYC, June 14, 2016.
Guest Lecturer, What, How & for Whom (WHW), Seminar in Zagreb, Croatia, 7/8-9/2016.
Panelist, "Strijd: Art, Activism and the University," BAK (basis voor actuele kunst) Utrecht, Holland, 5/18.2016.
Panelist, "Acting Out: On the Body Politic," Athens Biennial, Athens Greece, 4/16,2016.
- 2015 Presentation, Superconversations: Machines that Matter seminar, e-flux space, NYC, 12/11/2015.
Guest Lecturer, Center for Curatorial Studies, Bard College, NY, 11/30/2015.

- Organizer, Moderator, Speaker “Gulf Labor and Precarious Workers Rights,” CUNY Grad. Center, 11/19/2015.
 Lecturer, Neuberger Collegium, Dept. of Art History, University of Chicago, 10/8/2015
 Panelist “An Evening with Gulf Labor,” Vera List Center for Art and Politics, New School, NY, 10/3/2015.
 Participating researcher and lecturer, Transformative Art Production and Coalition-Building,
 Nova Kino / Nova Hotell, Cicignons plass, Trondheim, Norway, 9/5-6, 2015.
 Presenter representing SPQ Queens College, Creative Time Boys & Girls HS, Bed-Stuy, NY, 11/14-15, 2015.
 Presenter representing Gulf Labor at the Creative Time Summit, Venice Biennial, Venice Italy, 8/12/2015.
 Panel moderator for 56th Venice Biennial, Venice Italy with Gulf Labor Coalition, 8/5/2015.
 Keynote speaker, “Writing Art & Creating Back,” conference U. of Amsterdam Dept. of Art history, 6/5, 2015.
 Lecturer, “Performing Resistance,” conference, Gothenburg, Sweden, 5/29-6/4, 2015.
 Lecturer, “Studies in the Art Market“ Zeppelin University, Fallenbrunnen, Germany 5/15-19/2015.
 Lecturer, “What can we do with art (history)?,” Dept. of Art history, University of Amsterdam, 5/14/2015.
 Guest Lecturer, University of Akron, Myers School of Art, Ohio, 4/3/2015.
 Guest Lecturer, College of Design, Architecture, Art and Planning University of Cincinnati, Ohio, 3/11/2015.
 Guest Lecturer/Visiting Artist, Dept. of Art, Art History, Duke University, NC, 1/28-30, 2015.
- 2014 Master Class: School of Visual Communication: Kiev, Ukraine, Visiting Faculty studio art department. 4/24, 2014
 Master Classes: École supérieure des beaux-arts: Visiting Faculty workshop studio art department. 4/14-15, 2014.
 Featured Guest speaker “About ‘Mocking’ the Institution(s)...” Palais de Tokyo Art Club, Paris, France, 4/18, 2014.
 Session Chair “Roadside Picnic: Experiments in Art and Science Fiction,” CAA Conference Chicago, 2/14, 2014.
 Lecture for the Harvard University Graduate School of Design, Cambridge, MA. 1/29/2014.
 Keynote lecture “What is to be Done (After Graduation),” School- Museum of Fine Arts, Boston. 1/29/2014.
- 2013 Lecture for Columbia University’s Master of Fine Arts Program, 11/26. 2013.
 Moderator for opening panel, “Making a Place,” Creative Time Summit, 10/25, 2013.
 Speaker for panel, “Art, Activism, Critique,” Historical Materialism Conference, NYU, 4/26, 2013.
 Keynote lecture, Cultural Hijack Conference, Royal Institute of British Architects, London, 5/25, 2013.
- 1012 Keynote Speaker for “Institutions by Artists,” Emily Carr U. of Art & Design, Vancouver, Canada, 10/12 -2012.
 Keynote Speaker for “Truth is Concrete” conference organized by Steirischer Herbst, Graz, Austria, 9/21, 2012.
 eminar Leader: Moscow Curatorial Summer School, State University for the Humanities, Russia, 7/2-21, 2012.
 Lecturer Cornell University, Art Dept. Herbert F. Johnson Museum of Art (& studio visits), 4/12 & 13, 2012.
- 2011 Seminars, Museo Reina Sofia, Madrid, Spain: Visiting Professor “boundaries of the artistic sphere.” 7/14-15, 2011
 Afterword for the book, *Revolution as an Eternal Dream: the Exemplary Failure of the Madame Binh Graphics Collective*, by Mary Patten, Half Letter Press, Chicago, 2011. pp 66-71.

Grants and Awards

- 2016-2017: \$20,000. The Shelley and Donald Rubin Foundation’s new Art and Social Justice Initiative for SPQ.
 2015-2016: \$30,000. The Shelley and Donald Rubin Foundation’s new Art and Social Justice Initiative for SPQ.
 2014-2016: \$20,000. A. W. Mellon Fellowship, Public Engagement & Collaborative Research, CUNY Grad. Center.
 2014-2015: Santo Foundation Individual Artist Award, \$1,000.
 2013-2014: CECArtsLink \$5,000. (for Imaginary Archive: Kyiv, Ukraine exhibition scheduled for Spring 2014.)
 2013-2014: PSC-CUNY Grant \$3130.44. (Research assistance for iDrone and Imaginary Archive #66016-44.)
 2010–2012: Rockefeller Foundation Grant “Co-PI” \$175,000. (Social Practice collaboration with Queens Museum.)
 2010-2009: PSC-CUNY Grant \$3650.00. (Research for Imaginary Archive: Wellington, New Zealand #63600-41.)
 2007 Puffin Foundation Artists Grant: \$500. (Received with Janet Koenig for Cannibal Tech at BMCA..)
 2007 Danish Art Council Denmark–NYC Focus Fund: \$10,000 (Co-organizing *Publik Address* conference).
 2005 Ford Foundation: \$2,900. (Travel and Research Grant for Beirut and Egypt.)

Administration, Curating & Related Professional Experience

Board Member, The College Art Association (Elected Position: 2000-2005)
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*.

Chair, Master of Arts in Arts Administration School of the Art Institute of Chicago (1999-2004)
Introduced three new required classes in critical theory, interdisciplinary collaboration, and computer graphics/technology. Established a successful partnership with De Paul University's Graduate Public Services Program to deliver the business curriculum to the MAAA. Program awarded the International Association for Professional Art Advisors (IAPAA) in Nov. 03. Graduates include a Fellow at the Ford Foundation and senior administrative positions at Exit Art, the Seattle Art Museum, the Museum of Contemporary Art in Chicago, the Massachusetts Museum of Contemporary Art, Wexner Center Media Arts Department", The Light Factory NC, Videotage in Kowloon, Hong Kong and Project 304 Bangkok, Thailand.

Curator of Education, New Museum of Contemporary Art, (1997-1998)
Directed the Education Department; developed interactive exhibitions; managed the New Museum's High School Arts Program; organized gallery talks; reported to the trustees; and raised funds for programs; supervised staff of two associates, seven artist instructors, and three interns.

Special Projects Manager at The Public Art Fund Inc. (1996-1997)

Project Coordinator: Exhibition, "Red River Crossings: Contemporary Native American Artists Respond to Peter Rindisbacher (1806-1834.)" with catalog for the Swiss Institute, NY. (1996).

Owner & Operator, PROTOcentrics, a commercial prop and model-making business. (1986-1991)
Clients included IBM, Polaroid, AT&T, Avon International, Mattel Toys, Xerox Corporation.

1989: Founding member of REPOhistory the artists collective, (1989–2000).

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

Sholette Bio

*dr. Gregory Sholette is a New York-based artist, writer, activist and founding member of three noted art collectives: Political Art Documentation/Distribution (PAD/D: 1980-1988), REPOhistory (1989-2000), and Gulf Labor Coalition (2006-Present). The PAD/D Archive is now available to scholars at the MoMA; REPOhistory began as a study group of artists, scholars, teachers, and writers focused on public signage exploring the politics of history within NYC; and Gulf Labor's research into the intersection of precarious labor and high art was recently featured at the 2015 Venice Biennial. His major publications include *Delirium and Resistance: Activist Art and the Crisis of Capitalism* (Pluto Press: 2017), *Dark Matter: Art and Politics in an Age of Enterprise Culture* (Pluto Press: 2010); and his edited collections include *It's The Political Economy*, *Stupid* co-edited (with Oliver Ressler) Pluto Press: 2014; *Collectivism After Modernism* (with Blake Stimson) University of Minnesota Press: 2006, and *The Interventionists* (with Nato Thompson) distributed by MIT: 2004. He has contributed to such journals as *FIELD*, *Eflux*, *Critical Inquiry*, *Texte zur Kunst*, *October*, *CAA Art Journal* and *Manifesta Journal* among other publications. Sholette's recent solo exhibition *DARKER* at Station Independent Projects in NYC consisted of large ink wash drawings addressing current political emergencies, meanwhile *Dark Matter Games* was a counter-Venice Biennial project at S.a.L.E-Docks based on his research and writings. Other recent exhibitions include *Imaginary Archive* at the Institute of Contemporary Art, University of Pennsylvania (2014), and *the White Box* at Zeppelin University, Germany (2015), and the collaborative performance *Precarious Workers Pageant* premiered in Venice on August 7, 2015. Sholette holds a PhD in History and Memory Studies from the University of Amsterdam, The Netherlands (2017), he is a graduate of the Whitney Independent Study Program in Critical Theory (1996), Graduate of University of California San Diego (1995), and The Cooper Union School of Art (1979), and was a Andrew W. Mellon Fellow at the Center for the Humanities at the Graduate Center, CUNY (2014-2016), and is today an Associate of the Art, Design and the Public Domain program at the Graduate School of Design Harvard University, served as a Curriculum Committee member of Home Workspace Beirut education program, and is an Associate Professor in the Queens College Art Department, City University of New York where he helped establish and co-directs the new MFA Concentration in Social Practice Queens (SPQ).*

<https://www.tumblr.com/blog/gregsholette>

<http://darkmatterarchives.net>

<http://www.socialpracticequeens.org/>