

dr. Gregory Sholette

[Most entries included here are since my last CV for promotion was submitted in November of 2014.

All entries prior to my last promotion are presented in a lighter shade of type.]

Education

- 2017 (4/21) PhD, Amsterdam School for Heritage, Memory and Material Culture, 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.
2014-2016 Mellon Fellow, CUNY Graduate Center, The Center for Humanities.
2014 Home WorkSpace Program, Ashkal Alwan, Beirut, Lebanon.

Major Publications [* Peer Reviewed]

- (2018) *An Introduction to the Principles and Practices of Teaching Social Practice Art*. Co-Ed. (in-press: Skyhorse Publishers.)
2017 * *Delirium & Resistance: Art Activism & the Crisis of Capitalism*. Pluto Press/U. of Chicago, 2017.
Merciless Aesthetic, selected published essays, WHW Press, Serbia, Croatia, 2017.
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 * JOURNAL EDITING: *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)

- "The Collective Bad," in *Collective Good / Collaborative Efforts* Geir Haraldseth and Michael Birchall, eds.
Stavanger, Norway: Rogaland Kunstsenter, (forthcoming 2017).
"What do Artists Want?, Re-reading Carol Duncan's 1983 essay Who Rules the Art World" in 2017" in *Who Runs the Artworld: Money, Power & Ethics*, Brad Buckley & John Conomos eds., Libri Publishing, (forthcoming, 2017).
"From Proto-Academy to Home Workspace Beirut..." *Future Imperfect: Contemporary Art Practices and Cultural Institutions in the Middle East*. Anthony Downey, ed., (Sternberg Press, 2016) pp190-204.
* "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.

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

- "Naturals not in it: Documenta 14, Disinvestment Cycles and other Disasters." *Contemporary Art Showcase Athens* (Online Greek art news journal), Sept. 03, 2017
"Venice Biennale – meet the activists repurposing the global art show," *Political Critique* (Online Polish news journal), July 26, 2017.
"The Ghost Ship Fire and the Paradox of a "Creative City,"" *Hyperallergic* (online), Dec. 28, 2016.
"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.
"Swampwalls: Dark Matter and the Lumpen Army of Art." *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), pp 172-183.

- * “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.

Reviews of my work (since last promotion)

“Dark Matter Games,” *Artforum*, Best of 2017. (Forthcoming, December 2017 Issue.)
Gretchen Combs reviews *Delirium and Resistance* for the *Brooklyn Rail*, Oct. 5, 2017.
Mel Evans, “The Point is to Change It” op-ed/Bk. Rev. *Delirium and Resistance*, *Frieze.com*, July, 2017.
Regine Debatty reviews *Delirium and Resistance* for *We Make \$\$\$ney Not Art*, Aug. 21, 2017.
Daniel Larkin, “Dark Matter as a Metaphor for Arts Activism,” review of my solo exhibition at Station Independent Projects for *Hyperallergic*, Jan. 25, 2017.

Interviews given (since last promotion)

Interview for the journal *Transactions* #2 (online, print edition forthcoming), Dublin, Ireland, March, 2017.
“Dark Matter Games,” interview Sholette, Szreder, Fischer by M. Baravalle: *OPERA/VIVA*, 5/10/2017.
“Gregory Sholette’le Söyleşi,” interview with Cihan Küçük, *SKOP* (Online Turkish cultural journal.) 11/13/2016.
Interview with me by artist Annika Lundgren for the Swedish art journal *Paletten*, no 10, Feb. 2016, pp 20-26.

Exhibitions, Performances, Installations (since last promotion)

- 2017 “DARKER” ink wash drawing series, Station Independent Projects, NYC, January 7-29.
- 2015 “Precarious Workers Pageant,” performance piece, with Queens College Social Practice Students/Alumni, Venice, Italy, 8/7/2015.
“Imaginary Archive:” White Box Gallery, Zeppelin U., Friedrichshafen, Germany, 10/12–11/26, 2015.
“Imaginary Archive: Philadelphia,” Institute of Contemporary Art, Feb 4-March 2, 2015.

Group Art Exhibitions (since last promotion)

- 2017 *Dark Matter Games*, video animation at S.a.L.E. Docks Independent Cultural Center, Venice, Italy, Summer.
RISE. Walsh Art Gallery, Sept 5 to Sept. 29, Seton Hall University, NJ, 2017.
Cultural Hijack, *International School of Architecture ARCHIP*, Prague, Czech Republic, June 23 to Sept. 9.
- 2016 *A Project for a Revolution in New York*, site-specific group exhibition curated by Todd Ayoung, with a catalog by Jelena Stojanovic at the Tompkins County Public Library, Ithaca, NY 02/5 to 3/12,
Making Use: Life in Postartistic Times group exhibition at the Museum of Modern Art, Warsaw, Poland, February 2 to May 1st 2016.
Martha Rosler: If You Can’t Afford To Live Here M-O-OVE, Mitchel Innes & Nash Gallery, NYC, 6/7-7/9.
The Contingent Space of Work (with Matt Greco), MIT School of Architecture, Keller Gallery, 4/7-5/6.
Before the Court (with Matt Greco), Nadež da Petrović Memorial Gallery, Čačak, Serbia, 11/24 to 12/1.
- 2015 The 56th Venice Biennale invited to participate by curator Okwui Enwezor as core member of the a 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.

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.)

Lectures (recent, select)

- 2017 Guest Seminar leader, *Instituto Artivismo*, Havana Cuba, Dec. 20 to 23, 2017.
Keynote, National College of Art and Design, Dublin, Ireland, Nov. 17, 2017.
Panelist, Vera List Center for Art and Politics, The New School, Nov 4, 2017.
Keynote, Northwest Pacific Art College, Graduate Symposium, Oct. 7, 2017.
Keynote, Yorkshire/Humber Visual Arts Network, Hull, UK, September 30, 2017.
Symposium about my new book, *The Showroom* (art center), London, UK, Sept. 27, 2017.
- 2016 Panelist “What Now: The Artist-Writer as Activist-Critic,” e-flux auditorium, NYC, Dec. 12, 2016.
Presentation, “Art School Critique 2.0,” Teachers College Columbia University, NYC, Nov 18, 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.
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
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.
Guest Lecturer/Visiting Artist, Dept. of Art, Art History, Duke University, NC, 1/28-30, 2015.

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.)

Statement by Candidate (11/01/2017)

My continued interdisciplinary practice as artist, writer and teacher continues to draw on diverse fields from drawing and sculpture and media, to critical theory, pedagogy and cultural studies. This is what I call an expanded social practice, (though it might also be described as a “hyphenated” role of artist-scholar-instructor) and often involves collaboration with other artists, organizers, researchers, or sometimes other citizens, or non-professionals.

Since receiving tenure in September of 2015 I have been active in the areas of teaching, scholarship and service to Queens College and CUNY. In order to heighten my research and pedagogical capacities I used my 2016 sabbatical leave to complete a PhD dissertation that I had for several years already been engaged in at the University of Amsterdam . On April 21, 2017 I successfully defended my dissertation for the School for Heritage and Memory Studies (AHM) to become a Doctor of Philosophy while standing before a robed panel of seven interrogators from the field's of art history and critical theory. The central chapters of my dissertation were then published as a new book entitled *Delirium and Resistance: Activist Art and the Crisis of Capitalism* by Pluto Press (UK) and distributed by the University of Chicago here in the US. (The book, as opposed to the thesis, contains a preface written by noted writer Lucy R. Lippard, as well as an introduction by Plymouth University-based art historian Kim Charnley.) To date the book has received three solid reviews in *Frieze*, *Brooklyn Rail* and the online blog *We Make \$\$\$oney Not Art*. (* Links to these and most other activities are available through the online site: http://www.gregorysholette.com/?page_id=3324)

Teaching remains central to my practice as a whole because it is in the classroom and through interaction with students that I grow intellectually and artistically. Since receiving tenure I have focused on more undergraduate studio instruction in the areas of drawing and sculpture; developed ARTS 333, the first CUNY approved Pathways studio art related course (although after much effort ARTS 182, another studio course, has still not been approved); I have supervised a dozen graduate students on their independent research (ARTS 172); and I designed and shepherded through approval a new, 24 credit, New York State approved Advanced Certificate in Critical Social Practice that currently has two enrolled candidates. Also, while on sabbatical leave, I wrote a grant proposal for The Shelley and Donald Rubin Foundation's newly created Art and Social Justice initiative and was awarded \$30,000. to be used for Social Practice Queens (SPQ). Since then the grant has been refunded (at \$20,000. this past year) and we currently await news about the new round. (Altogether, SPQ has raised over \$60,000 from foundations with the majority of those funds being funneled into student art projects.)

Just about two weeks after officially receiving tenure I was awarded an A. W. Mellon Fellowship, Public Engagement & Collaborative Research for the CUNY Graduate Center. With course release time provided as well as funds for a community-based art project I conceived of a collaborative art event and then recruited former SPQ graduates as well as (then) current MFA students to work on it with me. Together we developed a performance piece complete with sculptural props and music entitled *Precarious Worker's Pageant* that took place in Venice, Italy during the 56th Biennale in August of 2015. (Click to see project a short documentary about PWP by MFA Setare S. Arashloo, who is now an SPQ Certificate student.)

The pageant project also coincided with my official participation in the Venice Biennial as a member of Gulf Labor Coalition, a social justice arts and culture group I have been working with since 2010. Other exhibitions of note include *Imaginary Archive*, a continuously enlarging collection of mostly fictional documents created by myself and other invited participants, that was the inaugural show for a new art gallery at Zeppelin University in Germany, as well as part of a three-person exhibition at the Institute of Contemporary Art in Philadelphia. But perhaps most significantly since tenure was "Darker," my third solo exhibition held at Station Independent Projects gallery on the Lower East Side of Manhattan. Featuring a suite of large, ink wash drawings many based on snap-shots I took of public demonstrations the exhibition received an excellent review linking my art to my writings (*Hyperallergic*, Jan. 15, 2017).

Finally, I am enthusiastic to report on a new textbook that I co-edited along with my colleague Chloë Bass and our SPQ students that is due out this coming spring. *Art as Social Action* is both a general introduction to and an illustrated, practical textbook for the field of social practice, an art medium that has been gaining popularity in the public sphere. The volume features over forty contributions from noted artists, teachers and theorists within the emerging field of social practice art, and includes essays by me, Chloë and several Queens College students and alumni. With the introduction of this book Queens College Art Department will continue to be a leading institution within this developing cultural sector, and it is in no small part thanks to the strong and leading role that the City University of New York plays within the humanities and within public education that the opportunity for these positive outcomes has arisen. Still, there is more to be accomplished. *Discimus ut serviamus*