

Dr. Gregory Sholette

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[CV Highlights Webpage](#)

[Reviews of Books](#)

[Select Citations \(after 2018\)](#)

[Google Scholar \(1454 Citations since 2004\)](#)

[Academia.edu \(1,636 papers mention Dr. Sholette\)](#)

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

- 2018-present Professor, Department of Art. Queens College: CUNY.
- 2008-2018 Assistant/Associate Professor, Department of Art. Queens College: CUNY.
- 2013-2021 Associate of the Design and the Public Domain Program at the Graduate School of Design Harvard University.
- 2014-2015 Mellon Fellow, CUNY Graduate Center, The Center for Humanities.
- 2014-Spring Home WorkSpace Program, Ashkal Alwan, Beirut, Lebanon (also member of curriculum committee 2010-2015).
- 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 Distinguished Batza Family Chair in Art and Art History, Colgate University, NY.
- 1999-2004 Associate Professor and Chair, Master of Arts in Arts Administration School of the Art Institute of Chicago.
- 1996-1997 Ramapo State College, NJ Adjunct Instructor, Art Department.

Visiting Faculty

- 2019 Visiting research faculty Geneva University of Art and Design (HEAD) in the CCC- Critical Curatorial Cybermedia TRANS - Research-Based Master Program. April 15 - April 17, 2019.
- 2010 Visiting Faculty, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA.

Service to CUNY

2021 - Present Co-Director of Social Practice CUNY which provides grants to CUNY-wide interdisciplinary arts faculty and students involved in art and social justice and also focuses on developing diverse leadership in the arts. SPCUNY is funded by the Mellon Foundation and located at the Center for the Humanities, CUNY Graduate Center.

2020 -present Faculty member Art & Science Connect Working Group, The CUNY Graduate Center

Service to Queens College

Served on the Queens College Photography Search Committee 2022.

Served on the Queens College Research Advisory Committee 2019.

Created a new Art History course for the Art Dept's new Photo & Imaging Program.

Created the only two existing Pathways CE courses for the Studio Art Dept. (Arts 388 and 333).

Administered and co-managed Social Practice Queens MFA initiative (2010-ongoing).

Advising and Community Service

PhD Advising for:

Stefanos Milkidis, Urban Studies, EES CUNY Grad Center.

Barbara Cueto, University of Amsterdam, the Netherlands.

Raquel Ermida, Fulbright student, Universidade Nova de Lisboa.

Co-Taught Core Seminar in Urban Studies with Cindy Katz at GC EES (Spring 2020 as covid broke out).

Advisory Boards/ Jurying:

Editorial Advisory Board for Field Journal of Socially Engaged Art UCSD (ongoing since 2012, unpaid).

Advisory Team for CETA Arts NEH funded archival project (ongoing since 2020, unpaid):

<https://securegrants.neh.gov/publicquery/main.aspx?f=1&gn=GE-278288-21>

Advisor for the PhD Programme in Artistic Studies - Universidade NOVA De Lisbon (2022, ongoing, unpaid).

Artistic Advisor for People For the American Way <https://www.pfaw.org/> (2021, ongoing, unpaid).

Advisor for the Scientific Committee of the International Seminar on "Art & decoloniali,"

Dept. Visual Art, University of Bordeaux Montaigne, France. (unpaid).

Advisor for the Office of Postartistic Services Advisory Board, Warsaw, Poland (unpaid).

Juror NIAS Fellowship 2022-23: Netherlands Institute for Advanced Study (2021-2022, unpaid)

Advisor to Jova Lynne, director Temple Contemporary Art Space, Tyler School of Art and Architecture, Phila., Pa. (Spring 2022).

Grants and Awards

2023 (Summer), awarded Paul Mellon Bruce Visiting Senior Fellow, Center for Advanced Study in the Visual Arts, The National Gallery, Washington, DC.

2022-2024 \$6,000. PSC-CUNY "B" award to self-publish an art book/graphic novel.

2020-2023 \$530,000. A. W. Mellon Grant to establish the Social Practice CUNY Program at the Graduate Center, 3 years. (A re-granting submission is in progress for \$600,000 informally assured over a 2 year period from 2024-2326.)

2022 £39970.34 SPCUNY in collaboration with Queens Museum, Tate Modern, Middlesex U., London

2018-2019 \$10,000. Regrant: Shelley and Donald Rubin Foundation's new Art and Social Justice Initiative for SPQ.

- 2018** \$10,000. Provost's Research Grant for SPQ urban research project in San Juan Puerto Rico.
- 2016-2017** \$20,000. 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, Center for Humanities, CUNY GC.
- 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. 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).
Ford Foundation grant for travel to Homeworks 3 Conference, Beirut, Lebanon (November).
- 2002** School of the Art Institute of Chicago, Outstanding Faculty Award.
- 2001** School of the Art Institute of Chicago, Multicultural Affairs Award.
- 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).
- 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.
- [Finalist for *Andy Warhol Foundation Writers Grant* 2022]

Exhibition History

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

- 2017** *DARKER* Station Independent Projects, NYC, NY. Jan 7 - Jan 29.
- 2016** *Sholette: New Works: Drawing, Sculpture, Media*, Station Independent Projects, NYC, NY. Nov 5 - Nov 21.
- 2015** *Precarious Workers Pageant*, performance: Venice, Italy with Queens College Social Practice Students and Alumni. Aug 7.
- 2015** *Imaginary Archive: Germany*, White Box Gallery, Zeppelin U., Friedrichshafen, Germany. Oct 12 – Nov 26.
- 2015** *Imaginary Archive: Philadelphia*, Institute of Contemporary Art. Feb 4 - March 2.
- 2014** *Our Barricades*, Station Independent Projects, NYC. Oct 10 – Nov 1.
- 2014** *Imaginary Archive: Kiev*, Visual Culture Research Center, Ukraine. Apr 9 - Apr 23.
- 2013** *Imaginary Archive: Graz*, Rotor Center for Contemporary Art, Graz, Austria. Sept 21 - Nov 2.
- 2013** *Collectibles: Models, Action Figures, Objects* Station Independent Projects, NYC, NY. Aug 28 - Sept 4.
- 2013** *Torrent* digital media and book installation for Printed Matter, Chelsea NY. Feb 28 - Mar 17.
- 2012** *15 Islands for Robert Moses*. Mixed media installation The Queens Museum of Art Panorama, 2011 (?)
- 2010** *Mole Light* installation and printed piece. Plato's Cave, Brooklyn. Oct 1 – Oct 29.
- 2010** *The Imaginary Archive: Galway*. with invited guests, 126 Gallery/Tulca Art Festival, Galway, Ireland.

2010 *The Imaginary Archive*. (With invited guests) Enjoy Public Art Gallery, Wellington, New Zealand. June 1 - 29/10.
2006 *Gregory Sholette, Innenausstattung*, Hamburg, Germany. Aug 13 – Sept 2.
2004 *Gregory Sholette: Selected Projects 1980-2003*, The Picker Art Gallery, Colgate University, Hamilton, NY.
 Colgate University, Hamilton, NY. (With Catalog.)
1997 *Little Workers: Collectibles*, Lower East Side Tenement Museum, NYC.
1995 *Souvenirs for the End of the Century*, New Langton Arts, San Francisco, CA.
1991 *Art of the Pentagon*, Printed Matter Bookstore, NYC.

Group Exhibitions

2022 - 2023 *Art For The Future: Artists Call and Central American Solidarities* Tufts University Art Gallery, Boston; University of New Mexico Art Museum, Santa Fe; DePaul Art Museum, Chicago. “Insurrection Redux,” commissioned sculpture, mixed media.
2022 *Kafala: Slavery in the Arabian Peninsula*, exhibition with Matt Greco at APEX Art Gallery, NYC, NY, curated by Clark Stoeckley. September. <https://apexart.org/clark.php>
2022, *Summer School: Art, Education & Radical Resistance*, ABC No Rio, August, 2022.
<http://www.abcnorio.org/events/summerschool.html>
2022 *Group Show #2*, February. <http://akexperiments.org/photos/>
2021 *Prototypes*, Featured Artwork: “Columbus is Dead: Long Live Duchamp!” photomontage. Portland Or. August 25 - October 9.
<https://www.travelportland.com/event/37583671969823/>
2021 *Group Show #2*, Featured Artwork: “Rubber Bullets” ink drawing. Usagi NY Project Space Gallery, NYC. February 4 - 17.
2019 *RE:WORKING LABOR*, Featured Artwork: “The Last Meeting (Reworked/Resurrected)” faux bronze bas relief. Sullivan Galleries, School of the Art Institute of Chicago. September 20 - November 27.
<https://sites.saic.edu/reworkinglabor/projects/gregory-sholette/>
2018 *Lost in Europe*, group exhibition at Open Space Gallery, Vienna, Austria. October 19 - November 9.
2018 *Have We Met? Dialogues on Memory and Desire*, STAMPS Gallery University of Michigan. September 21 - November 18.
2016 *Martha Rosler: If You Can't Afford To Live Here M-O-OVE*, Mitchel Innes & Nash Gallery, New York, NY. June 7 - July 9.
2016 *The Contingent Space of Work* (with Matt Greco), MIT School of Architecture, Keller Gallery April 7 - May 6.
2016 *A Project for a Revolution in New York*, Tompkins County Public Library, Ithaca, NY, (catalog). February 5 - April 8.
2016 *Before the Court* (with Matt Greco), Nadež da Petrović Memorial Gallery, Čačak, Serbia. September 24 - November 1
2016 *Making Use; Life in Postartistic Times* (with Matt Greco), Museum of Modern Art, Warsaw, Poland. February 2 - May 1
2015 *56th Venice Biennale* as core member of the artists' collective “Gulf Labor Coalition,” Venice, Italy. May 6 - November 22.
2015 *Vertical Reach*, ArtSpace, New Haven, Connecticut. February 20 - May 2.
2015 *Respond*, Smack Mellon exhibition space, Brooklyn, NY. January 17 - February 22.
2014 *52 Weeks of Gulf Labor*, Featured Artwork: "Saadiyat Island Workers Quarters Collectible." A 3D Print multiple “shop-dropped” at Guggenheim Museum’s Gift Shop, Made in collaboration with Matt Greco. November 24.
2014 *Rebel City* curated by Miguel Amado for ADN platform, Barcelona, Spain. May 24 – October 25.
2014 *Critical Machines*, AUB Gallery, Beirut, Lebanon. March 6 - July 26.
2013 *Dear Art*, Featured Artwork: “50 Unrealized Projects.” Moderna Galerija Museum, Ljubljana, Slovenia. Sept 28 –Dec 8.
2013 *Art in Labor*, "Exposed Pipe" sound sculpture. Byblos Bank Art Gallery, Beirut, Lebanon. May 10 - May 25,
2013 *Silhouette*, Featured Artwork: “Therefore I am,” Blackburn 20/20 space, Elizabeth Foundation, NYC. March 1 - March 30.
2012 *iDrone*, for gallery@calit2, University of California, San Diego, CA. October 18 - November 14.
2012 *Half-Life*. Two Person exhibition at the Santa Fe Art Center, NM, Major Publications. September 12- October 16.
2012 *Ruptures*, Featured Artwork: “REPOcommons.” The Cooper Union #42 Art Gallery, NYC. September 4 - October 13.
2012 *Capital Offense*, Featured Artwork: “Lenin Visa Card.” Beacon Art Gallery, Los Angeles, CA. January 1 - March 11.
2011 *Hip Hop Hope– 9/11 Ten Years Later* (2-Person exhibition), Santa Fe Art Center, Santa Fe, NM. September 12 - October 31.
2012 *Living As Form*, Featured Artwork: “The Teeth of the Archive,” a Creative Time project, Essex Street Market, NYC.
2011 *Artists in Residence for the US Govt.*, with The Institute for Wishful Thinking (IWT). Momenta Art, Brooklyn. April 8 - May 1
2010 *Visiting Faculty Exhibition*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA.

2010 *A World Where Many Worlds Fit*, Foreman Art Gallery, Bishop College, Sherbrooke, Quebec, Canada.
2009 *Collective Pedagogies and Spatial Politics: REPOhistory*, Centro José Guerrero, Granada, Spain.
2008 *Counter-Globalization Action Figure*, Taipei International Art Biennial, Taipei Art Museum, Taipei, Taiwan.
2008 *Periferic 8: Biennial for Contemporary Art*, Featured Artwork: “Art as Gift,” Iasi, Romania. Curated by Dora Hegyi Iasi with the Institute for Wishful Thinking (IWT). Catalog with commissioned essay by artist (see above and Box # 4.)
2008 *Unnamable Name*, Featured Artwork: “Still Life with Dead Fascists,” site-specific installation. Tompkins County Public Library, Ithaca, NY, and the Copenhagen Main Library, Denmark.
2008 *Recipe*, video screening at Work Space, Newark, NJ.
2007 *Weather Report: Art & Climate Change*, artwork: “Cannibal Tech,” w/J. Koenig. Boulder Museum. Curator Lucy R. Lippard.
2007 *Return of Atomic Ghosts*, video screening, The Other Cinema, San Francisco, CA.
2006 *Survive, Thrive, Alive*, exhibition installation “Surviving Paradise” w/ J. Koenig, Glyndor Art Gallery, Wave Hill, the Bronx, NY.
2006 *Convergencia*, Centro Cultural e Cali, Bogota, Colombia.
2006 *Not Sheep: New Urban Enclosures and Commons*, Artspeak Gallery, Vancouver, BC, Canada.
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.
2001 *Right 2 Flight*, Sarah Lawrence College, art gallery.
2001 *Strike*, Wolverhampton Art Gallery, UK.
2000 *CIRCULATION REPOhistory*, graphic street decal for various streets and galleries, NYC.
2000 *Fantastic Voyage*, Monk Parakeet, 1600 Blackstone, Chicago.
2000 *Martha Rosler: Positions in the Life World*, International Center for Photography, NYC
2000 *Carnival in the Eye of the Storm War/Art/New Technologies: KOSOVO*, Pacific N. 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.
1996 *Cultural Economies*, with PAD/D, Drawing Center.
1995 *Boomtown*, Artist-designed public bench graphics, San Diego CA.
1994 *disLOCATIONS*, with 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.
1992 *Green Acres*, Washington University Gallery, St.Louis, MO. Curator: Martha Rosler.
1992 *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 Mel Edwards, Leon Golub, Gran Fury, Adrian Piper, Carrie Mae Weems & Pat Ward Williams. (Catalog.)
1991 *Re-Imaging America*, Momenta Art Gallery, Philadelphia, PA.
1990 *Artists Respond to AIDS*, Painted Bride Art Center, Phila. (Catalog.)
1990 *The Decade Show*, with Group Material (“MASS”), Studio Museum Of Harlem, NYC.
1990 *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.)
1989 *Dia De Los Muertos II*, The Alternative Museum, NYC.
1988 *Committed to Print*, with Janet Koenig, from the Group Material Subculture project, The Museum of Modern Art, NYC. (Catalog & traveling exhibition.)
1988 *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.
1988 *100 Years: A History of Lower East Side Artists*, P.P.O.W. Gallery, NYC.
1988 *Art and Social Change*, The Mattress Factory, Atlanta, GA.
1988 *The Whole World is Watching*, Randolph Street Gallery, Chicago IL. (Catalog.)
1988 *Groundwork*, Street stencils, various locations around NYC.

1987 *Concrete Crisis*, EXIT Art, NYC.
1987 *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.)
1985 *Art Against Apartheid*, Paul Robeson Cultural Center, The Pennsylvania State University Black Arts Festival.
1985 *Not Just Any Pretty Picture*, PS122 Gallery, NYC.
1984 *Artists Call Against US Intervention in Central America*, Barbara Gladstone Gallery, NYC.
1984 *The Power of Words*, Franklin Furnace, NYC. Curated by Barbara Kruger.
1984 *Found Language*, Franklin Furnace, NYC.
1984 *Ecology Show*, 22 Wooster Street Space.
1984 *Street Politics: Street Art in the East Village*, Real Art Ways, Hartford Arts Center, Hartford, CT.
1984 *PAD/D Not For Sale Project*, w/ Rollins, Wojnarowicz, Coe.
1983 *Terminal Show*, Brooklyn, NY, w/ Janet Koenig.
1983 *Persuasions*, The Kitchen, NYC, 10/83.
1983 *The Lower East Side Salon*, PS122 Gallery, NYC.
1983 *Not For Sale: An Exhibition Against Displacement*, El Bohio, NYC.
1983 *Subculture*, with Janet Koenig, Group Material, posters in subway cars, NYC.
1982 *Key Words for Raymond Williams*, with Group Material, Artists Space, NYC.
1982 *The Art of Tyranny*, Civilian Warfare Gallery, NYC.
1982 *Re-Direction*, Dance Theater Workshop, NYC.
1982 *Beyond Aesthetics*, Mason Gross School of the Arts Gallery, New Brunswick NJ 9/3-9/198; Henry Street Settlement, 10/82 NYC.
1982 *Luchar*, Taller Latino Americano Gallery, NYC: an installation with Group Material.
1981 *M-5*, Group Material, Posters for an exhibition in city buses, NYC, 1981.
1981 *So Take it To The Press*, MoMing Gallery Chicago, IL.
1981 *The Consumption Show*, Group Material Gallery, NYC.
1981 *Art of the Pentagon*, Printed Matter Bookstore (windows), NYC. Curator, Lucy Lippard.
1980 *Art for Zimbabwe*, Just Above Midtown Gallery, NYC.

Curating/Organizing (for collective activist art projects see below)

2016 Guest online curator e-Flux Conversation: *Strike Art: Contemporary Art & the Post-Occupy Condition*, Spring, 2016.

2011-2014 Co-Curated travelling exhibition “It’s the Political Economy, Stupid” with Oliver Ressler

- Gallery Nova, Zagreb, Croatia, 3/14-5/10, 2014
- Gallery 400, University of Illinois, Chicago, 11/1–12/14, 2013
- Center for Cultural Decontamination, Belgrade, Serbia, 9/30–10/6, 2013
- Pori Art Museum, Pori, Finland 1/1-5/26, 2013
- Thessaloniki Center of Contemporary Art, Thessaloniki, Greece, 6/27–10/14, 2012
- Austrian Cultural Forum New York, New York, NY 1/24– 4/12, 2012
- Open Space – Zentrum für Kunstprojekte, Vienna, Austria 3/16–4/25, 2011

1997-1998 Curator of Education, New Museum of Contemporary Art, NYC. Exhibitions with brochures include:

- Urban Encounters;
- Keeping Track of the Joneses with co-organizer Raine Lampkins-Fielder;
- Whose History is it Anyway? with co-organizer Claudia Hernandez

1996 Co-curator for Peter Rindisbacher exhibition with staff of the Swiss Institute New York, Winter, 1996

1984 Exhibition curator Not-Misinformation, Hicks Art Center, Bucks County Community College, Nov. 18–Dec 15

1982. Exhibition curator Not-Misinformation, Mason Gross School of the Arts Gallery, Rutgers U., New Brunswick, NJ.

Publishing

Books [Titles indicated with * are peer reviewed]

2025 * *Backstories of Activist Art* (provisional title), MIT Press (contracted).

2022 *The Art of Activism and the Activism of Art*, Lund Humphries, London, Sept. 2022. (178 pages.)

2017 * *Delirium & Resistance: Art Activism & the Crisis of Capitalism*. Pluto Press/U. of Chicago, 2017. (256 pages.)

2017 *Merciless Aesthetic/Nemilosrdna estetika*, selected published essays, WHW Press, Serbia, Croatia. (204 pages, with half in Croatian.)

2011 * *Dark Matter: Art and Politics in the Age of Enterprise*. Culture London, Pluto Press, 2011. (256 pages. A highly cited book that has been reprinted several times and translated into Spanish, Turkish, and is currently being translated into Portuguese with an anticipated publication date of 2023.)

Edited Multi-Authored Collections (pdfs available at: [CV Highlights Webpage](#))

2018 *Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art*. Sholette, Bass, SPQ co-eds. ((336 pages in total: my essay is 5000 words, plus 42 additional commissioned essays and other contributions.)

2013 *It's The Political Economy, Stupid*, with Oliver Ressler, Pluto Press. (192 pages: 2000 word essay co-written with Oliver Ressler, plus 9 commissioned essays.)

2007 * *Collectivism After Modernism*. Ed. with Blake Stimson. Minneapolis: University of Minnesota Press. Serbian translation by Izdavačko preduzeće, CLIO Publishing Company, Beograd, 2010. (304 pages: 4900 word introductory essay co-written with Blake Stimson, plus 10 commissioned essays.)

2004 *The Interventionists: A Users' Manual for the Creative Disruption of Everyday Life*. Co-author Nato Thompson. The MIT Press /MASS MoCA: 2nd printing 2004, 3rd printing 2006. (153 pages: 4000 word essay by me, plus 3 commissioned essays, 100 color illustrations).

Guest Edited Multi-Author Journal Publications

2019

Optimism of the Will: 2018 FIELD Reports on the Global Resistance to Neo-Reactionary Nationalism, FIELD journal of socially engaged art, Issue 12/13, online only, 2019. (My essay is 2000 words, plus 30 commissioned essays with illustrations.)

2008

* *Whither Tactical Media?* special issue co-edited with Gene Ray, *Third Text*, Vol. 22, No. 5, 9/08. (An 8000 word essay by me written in collaboration with Gene Ray, plus 15 commissioned essays with illustrations.)

Chapters in Books [Chapters indicated with * are Refereed]

Forthcoming

* "A Collectography of PAD/D, a 1980s Activist Art Collective" [The Routledge Companion to Art and Activism in the Twenty-First Century](#). Shipley, Lesley E. and Mey-Yen Moriuchi, (eds). New York: Routledge, (2023). pp 21-35.

* "The Courbet Conundrum, and the Phantom Archive of Activist Art" *The Routledge Companion to Marxist Art History*. Tijen Tunali and Brian Winkenweder (eds). New York: Routledge, (forthcoming, 2023).

* "Performing Exceptionalism: Notes on art, class, and labor in the writings of Ben Davis, Dave Beech, Leigh Claire le Berge, Hans Abbing, Pierre-Michel Menger and Carol Duncan." *The Routledge Companion to Art and Capitalism*. Child, D. (ed). New York: Routledge, (forthcoming).

* "Performing Resistance. Repurposing the phantom archive of activist art as a horizon yet to come." *The Routledge Companion to Performance Art* Jennie Klein and Natalie Loveless (eds). New York: Routledge, (forthcoming).

2021

Gregory Sholette, "Boicot, barricadas e instituciones paródicas. De la crítica institucionalizada a las paradojas de la resistencia en un mundo del arte desnudo" (Boycotts, Barricades and Parodic Institutions: from Institutional Critique to the Paradoxes of Resistance in a Bare Art World), in ¡Abajo el muro! Arte, neoliberalismo y emancipación después de 1989. A. López Cuenca, R. Bermúdez, T. Valdovinos (eds.) Ciudad de México/Guadalajara: MUAC-UNAM/ITESO, 2021. pp. 36-51.

"l'amour/ c'est la résistance/c'est la guerre, on art's long, torturous romance with high culture" (That is Love/That is Resistance/That is War, on Art's Long, Torturous Romance with High Culture), essay for the book *Resistance Anew: Artworks, Culture & Democracy* edited by Bernard Fibicher 2021. pp. 105-115
<https://www.barnesandnoble.com/w/resistance-anew-bernard-fibicher/1140683178>

Gregory Sholette, "Lavoratori dell'arte, lavoratori dell'arte, che avete fatto? Dalla dematerializzazione dell'arte alla materializzazione del lavoratore creativo neoliberale 1968-1977" (Art Worker, Art Worker, what have you done?: from the dematerialization of art, to the materialization of the neoliberal creative worker, 1968-1977), in Ilenia Caleo, Piersandra Di Matteo, Annalisa Sacchi (eds.), *In fiamme. La performance nello spazio delle lotte [1967-1979]*, Venice, Bruno, 2021, pp. 361-371.

2019

"Privilege as Form," chapter for the book *Critique in Practice: Renzo Martens' Episode III: Enjoy Poverty*, Anthony Downey editor, Sternberg Press, 2019. pp 328-303
<https://www.sternberg-press.com/product/critique-in-practice-renzo-martens-episode-iii-enjoy-poverty/>

2016

* "Public Art in a Post-Public World." for *Blackwell Companion to Public Art* John Wiley and Sons, Inc. edited by Cher Krause Knight and Harret F. Senie, pp 230-250.

2015

* "Occupy the Art World? Notes on a Potential Artistic Subject," featured in 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.

2014

"Documenting" for the book *Truth is Concrete: A Handbook for Artistic Strategies in Real Politics*, edited by Steirischer Herbst and Florian Malzcher, Sternberg Press, Berlin, Germany, 2014. pp. 202-203.

2013

* "The Academy from Below?" In the book *Contestations: Learning From Critical Experiments in Education*, Tim Ivison and Tom Vandeputte, Bedford Press, United Kingdom, (in press) 2013. pp 43-61.

"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.

"Squatting Bruce Barber's Sentences" for *Littoral Art and Communicative Action: Writings by Artist Bruce Barber*, edited by Marc James Léger, Canada: Common Ground Publishers, 2013. pp. 129-137.

2012

* “Occupology, Swarmology, Whateverology: the city of (dis)order verses the people's archive,” (reprint) *Critical Digital Studies Reader*. eds. 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.)

2011

* “Speaking Pie to Power.” *Imagining Resistance: Visual Culture and Activism in Canada*. Eds. J. Keri Cronin and Kirsty Robertson. Waterloo, Canada: Wilfrid Laurier University Press. 2011. pp. 27-48.

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.

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“Not Cool Enough to Catalog,” essay for the catalog publication *Peace Press Graphics 1967-1987: Art in the Pursuit of Social Change*. Carol Wells, Ilee Kaplan, Long Beach : University Art Museum, California State University: Los Angeles : Center for the Study of Political Graphics, 2011, p. 91-107.

2008

“Critical Transformations in Site Specific Art: 1989–2008.” Catalog essay for the Jamaica Arts Center exhibition catalog, *Jamaica Flux: Workspaces & Windows 2007*, Eds. Heng-Gil Han and Aniko Erdosi, Jamaica Art Center publication. 2008. pp. 18-25.

“Gifts of Resistance.” Commissioned essay for the exhibition catalog *Periferic 8: Art as Gift*, Biennial for Contemporary Art. Curator: Dora Hegyi, Vector Association. Iasi, Romania. 2008. pp. 129-137.

“Questions from an Artist Who Reads (and Thinks, Writes, and Speaks).” *Oliver Ressler: Alternative Economies, Alternative Societies*, preface by Aneta Szlak. Gdansk, Poland: Art/Wyspa Progress Foundation. Hungarian/German trans. 2008. pp. 11-20.

2007

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[Debatty, Regine “Art as Social Action. An Introduction to the Principles and Practices of Teaching Social Practice Art”](#) Book Review of Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art by Sholette, Gregory, and Bass Chloë. We Make Money Not Art, 30 May. 2018: <https://we-make-money-not-art.com/book-review-delirium-and-resistance-activist-art-and-the-crisis-of-capitalism/>.

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[Spillane, Sunny. “Review of Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art”](#) Book Review of Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art by Sholette, Gregory, and Bass Chloë. National Art Education Association, Studies in Art Education: A Journal of Issues and Research 2019, Volume 60, Issue 3, 252–254 DOI: <https://doi.org/10.1080/00393541.2019.1640574>

Delirium and Resistance: Activist Art and the Crisis of Capitalism (Pluto, 2017)

[Delirium and Resistance Activist Art and the Crisis of Capitalism](#)

Sholette, Gregory, et al. *Delirium and Resistance Activist Art and the Crisis of Capitalism*. Pluto Press, 2017.

Reviews

[Brynjolson, Noni. Review: “Gregory Sholette, Delirium and Resistance: Activist Art and the Crisis of Capitalism.”](#) Book Review of Delirium and Resistance: Activist Art and the Crisis of Capitalism, by Gregory Sholette. FIELD: A Journal of Socially Engaged Art Criticism, Accessed 19 Aug. 2022 <https://field-journal.com/issue-9/book-review-gregory-sholette-delirium-and-resistance-activist-art-and-the-crisis-of-capitalism-london-pluto-press-2017>.

[Castellano, Carlos Garrido. Review: “Activism against Nostalgia and Self-Defeatism.”](#) Book Review of Delirium and Resistance: Activist Art and the Crisis of Capitalism, by Gregory Sholette. Afterall, 21 Feb. 2018. Accessed 19 Aug. 2022 <https://www.afterall.org/article/activism-against-nostalgia-and-self-defeatism-gregory-sholette-delirium-and-resistance-activist-art->.

[Coombs, Gretchen. “Gregory Sholette: Delirium and Resistance: Activist Art and the Crisis of Capitalism.”](#) Book Review of Delirium and Resistance: Activist Art and the Crisis of Capitalism, by Gregory Sholette. The Brooklyn Rail, 2 Oct. 2017, Accessed 19 Aug. 2022 https://brooklynrail.org/2017/10/art_books/Delirium-and-Resistance-Activist-Art-and-the-Crisis-of-Capitalism.

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It's The Political Economy, Stupid (Pluto Press, 2012)

Sholette, Gregory, and Oliver Ressler. *It's the Political Economy, Stupid: The Global Financial Crisis in Art and Theory*. Pluto Press, 2013.

Reviews

[Placentile, Milena. Review: It's the Political Economy, Stupid.](#) Review of *It's the Political Economy, Stupid!*, the book by Gregory Sholette and Oliver Ressler. *Canadian Dimension*, no. September/October 2013, 8 Sept. 2013, <https://canadiandimension.com/articles/view/its-the-political-economy-stupid> Accessed 3 Sept. 2022.

[Porcheron, Pascal. Review: The Grim Dance.](#) Review of *It's The Political Economy, Stupid: The Global Financial Crisis in Art and Theory*, the book by Gregory Sholette and Oliver Ressler. *Review 31*, <http://review31.co.uk/article/view/121/the-grim-dance> Accessed 3 Sept. 2022.

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It's The Political Economy, Stupid (Traveling Exhibition 2011 - 2016).

2011-2016, A cycle of exhibitions curated by Oliver Ressler and Gregory Sholette. *It's The Political Economy, Stupid* was presented in the following art institutions: Open Space, Open Systems, Vienna (AT), 2011, Austrian Cultural Forum, New York (US), 2012, Centre of Contemporary Art, Thessaloniki (GR), 2012, Pori Art Museum, Pori (FI), 2013, Center for Cultural Decontamination, Belgrade (RS), 2013, Gallery 400, University of Illinois at Chicago (US), 2013, Galerija Nova, Zagreb (HR), 2014, NeMe Arts Centre, Limassol (CY), 2014, DAAP Galleries, University of Cincinnati, Cincinnati (US), 2016,

Exhibition Reviews

[Cavaluzzo, Alexander. Review: It's the Political Economy, Stupid.](#) Review of *It's the Political Economy, Stupid*, the exhibition by Oliver Ressler and Gregory Sholette. *Hyperallergic*, 13 Feb. 2012, <https://hyperallergic.com/46867/its-the-political-economy-stupid-austrian-cultural-forum-ny/> Accessed 3 Sept. 2022.

[Foumberg, Jason. Review: It's the Political Economy, Stupid/Gallery 400.](#) Review of *It's the Political Economy, Stupid!*, the exhibition by Oliver Ressler and Gregory Sholette. *Newcity Art: Visual Art Culture of Chicago and Beyond*, 19 Nov. 2013, <https://art.newcity.com/2013/11/19/review-its-the-political-economy-stupidgallery-400/> Accessed 3 Sept. 2022.

[Markus, David. Review: It's the Political Economy, Stupid.](#) Review of *It's the Political Economy, Stupid*, the exhibition by Oliver Ressler and Gregory Sholette. *Art in America*, 27 Mar. 2012, <https://www.artnews.com/art-in-america/aia-reviews/its-the-political-economy-stupid-61191/> Accessed 3 Sept. 2022.

[Simon, Joshua. Review: It's The Political Economy, Stupid!](#) Review of *It's The Political Economy, Stupid*, the exhibition by Oliver Ressler and Gregory Sholette. *Springerin*, no. 2/2012, Feb. 2012, <https://www.springerin.at/en/2012/2/review/its-the-political-economy-stupid/> Accessed 3 Sept. 2022.

[Vlidi, Vladimir Jeric. Review: It's the Political Economy, Stupid!](#) Review of *It's the Political Economy, Stupid!*, the exhibition by Oliver Ressler and Gregory Sholette. *LatinArt.com*, 30 Sept. 2013, <https://www.latinart.com/> Accessed 3 Sept. 2022.

Dark Matter: Art and Politics in the Age of Enterprise Culture (Pluto, 2010)

[Sholette, Gregory. *Dark Matter: Art and Politics in the Age of Enterprise Culture*. Pluto Press, 2010.](#)

Book Reviews

[Barber, Bruce. Review, "The Art World's Dark Matter".](#) Book Review of Dark Matter: Art and Politics in the Age of Enterprise Culture, by Gregory Sholette. Reviews in Cultural Theory, vol. 3, no. 2, 2012, pp. 6–13, <http://reviewsinculture.com/wp-content/uploads/legacy/reviews/92-RCT322012BarberSholette.pdf> Accessed 19 Aug. 2022.

[Beech, Dave Review: Dark Matter: Art and Politics in the Age of Enterprise Culture.](#) Book Review of Dark Matter: Art and Politics in the Age of Enterprise Culture, by Gregory Sholette. The Journal of Modern Craft, March 2012 5:1, 115-118, Accessed 19 Aug. 2022. DOI: [10.2752/174967812X13287914145712](https://doi.org/10.2752/174967812X13287914145712)

[Gogarty, Larne Abse. "Dark Matter."](#) Book Review of Dark Matter: Art and Politics in the Age of Enterprise Culture by Gregory Sholette. Art Monthly, March 2011. p 35.

[Hankwitz, Molly. Review of Dark Matter by Gregory Sholette: Mass Artistic Resistance to the Neoliberalization of Everyday Life.](#) Book Review of Dark Matter: Art and Politics in the Age of Enterprise Culture, by Gregory Sholette. Otherzine, no. 25, 2013, <http://www.othercinema.com/otherzine/dark-matter-by-gregory-sholette-mass-artistic-resistance-to-the-neo-liberalization-of-everyday-life/> Accessed 19 Aug. 2022.

[Landgraff, Amber. Review: Dark Matter: Art and Politics in the Age of Enterprise Culture.](#) Book Review of Dark Matter: Art and Politics in the Age of Enterprise Culture, by Gregory Sholette. C Magazine, no. 110, Summer 2011, pp. 52–53. Accessed 19 Aug. 2022.

[Léger, Marc James. Review: "Revenge of the Surplus."](#) Book Review of Dark Matter: Art and Politics in the Age of Enterprise Culture, by Gregory Sholette. Monthly Review, vol. 63, no. 8, 2012, pp. 49–54 Accessed 19 Aug. 2022.

[Lloyd, Richard. "Into the Dark."](#) Book Review of Dark Matter: Art and Politics in the Age of Enterprise Culture by Gregory Sholette. College Art Association Art Journal, Winter, 2011., pp 121-123.

[Mirzoeff, Nicholas. "What Matters,"](#) Book Review of Dark Matter: Art and Politics in the Age of Enterprise Culture by Gregory Sholette. Afterimage: Journal of Media and Cultural Criticism, #38.6, 2011. P 36. Collectivism After Modernism: The Art of Social Imagination after 1945 (Stimpson, Blake and Sholette eds)[University of Minnesota Press, 2006](#)

[Glahn, Philip. Book review](#) of Stimpson, Blake, and Gregory Sholette, eds. Collectivism after modernism: the art of social imagination after 1945. U of Minnesota Press, 2007. Bomb Magazine, The Interventionists: Users Manual for the Creative Disruption of Everyday Life (Thompson and Sholette eds, co-designers) [MIT Press, 2004 \(first edition, also 2005, 2006\)](#)

Lectures, Presentations & Speaking Engagements (invited unless marked *)

2022

November 14 CUNY Art & Science Connect program and screening Graduate Center (in person)

<https://artscienceconnect.gc.cuny.edu/event/the-art-of-un-war-a-screening-discussion-with-krzysztof-wodiczko/>

October 19 International Conference on Art and Identity Policies (CIAPI 2022), Spain University of Murcia (in person).

<https://www.um.es/arteypoliticasdeidentidad/congreso/>

Sept 15 Art of Activism/Activism of Art, [Book Launch at The Showroom, London Sept 15](#) (in person).

July 4 - 5, "Summer Seminar" for the Fire Station Artists' Studios, Dublin, Ireland. <https://visualartists.ie/advert/artist-course-fsas-summer-seminar-2022-the-art-of-activism-and-the-activism-of-art/>

June 27 presentation at documenta , 15, Kassel, Germany (in person) for Tania Bruguera's Hannah Arendt Institute of Artivism, <https://documenta-fifteen.de/en/calendar/nuestra-semana-en-la-habana-con-los-artistas-del-futuro-de-cuba/>

June 10 - 15: Summer Seminar and Lecture, Cittadellarte - Fondazione Pistoletto, Italy (in person),

<https://www.cittadellarte.it/unidee/activity.html?id=146>

June 1, Lisbon, Portugal Lecture for NOVA de Lisboa Institute of Art History - CASt Research Group,

<https://institutodehistoriadaarte.com/2022/05/18/open-lecture-gregory-sholette-1-june/>

May 22 - July 1: Summer Seminar and Lecture during residency at Sirius Art Center, Cobh, Ireland (in person), <https://www.e-flux.com/announcements/468031/fiona-kelly-partisan-social-club-karen-power-gregory-sholette/>

April 23 “Art for the Future” Roundtable discussion at Tufts University, Boston, <https://happeningnext.com/event/andquotart-for-the-futureandquot-opening-tour-artist-roundtable-eid4sntq0g9pc1>

April 4 (posted) Interview podcast with Marco Baravalle for the [Institute of Radical Imagination](https://archive.org/details/gregory-sholette-no-land-ahoy-drifting-conversations-on-radical-art), <https://archive.org/details/gregory-sholette-no-land-ahoy-drifting-conversations-on-radical-art>

April 4 Thomas Mann House LA, <https://trust.vatmh.org/> (Online). Video recording: <https://www.youtube.com/watch?v=VtSpb2KdA1A>

March 31 - April 1: Reykjavík Art Museum, Iceland /School lecture and studio visits (in person), <https://listasafnreykjavikur.is/en/events/talk-series-gregory-sholette> <https://is.usembassy.gov/u-s-embassy-reykjavik-sponsors-art-talk-series/>

March 24, Yale Library [Art & Protest](#) “Wither Art Activism?” with Dr. Kim Charnley (Online).

March 9, Guest speaker, Public Humanities Workshop at Columbia University

2021

December 11, Guest Speaker, Park Armory presentation for Carrie Mae Weems exhibition [Land of Broken Dreams](#) (scroll to 49:30 seconds into video), <https://www.youtube.com/watch?v=VSdtl4t2VVg>

October 22, Guest Speaker, Wheaton College <https://wheatonpassthemic.wordpress.com/>

May 20 - 21, Keynote Speaker: Art and Human Rights International Conference, Lisbon, Portugal, <http://www.sharing4good.org/article/art-and-human-rights-%E2%80%8Binternational-co>

March 9, guest speaker, Public Humanities Workshop at Columbia University (in person).

October 22, Pass the Mic! Podcast presentation with Professor Chloë Bass “Create, Curate. Care Friday,” for Wheaton College, MA (online), <https://wheatonpassthemic.wordpress.com/>

May 6, Organizer and moderator of: From Spaces of Resistance to the Architecture of Repair. Bard Graduate Center NYC (online): Gregory Sholette, Nandini Bagchee, Libertad Guerra, and Todd Ayoung, <https://www.theclementecenter.org/calendar/bu3xkyu31u4sa28117u38a6hrkve3b>

April 2021 Guest Speaker, Cittadellarte – Fondazione Pistoletto, Italy, <https://www.artandeducation.net/announcements/380754/open-call-for-unidee-2021-groundwork-for-embedded-arts-practice> (online)

March 26, Artists for Artists Pedagogical Platform Master Class, <https://www.afamasterclass.org/>

March, “Take the Tate Quiz” lecture for Earth & Environmental Studies (EES), Graduate Center CUNY.

2020

November 26, Bahia, Brazil RESISTÊNCIAS POÉTICAS: ARTE, CRÍTICA E DIREITOS HUMANOS, Brazilian Association of Art Critics /AICA (online), [RESISTÊNCIAS POÉTICAS](#)

November 19, “An Introduction to Social Practice Art with Chloe Bass, Heng-gil Han,” presentation for the symposium A Place for Everyone, Gyeongnam Art Museum, Changwon, South Korean, (online), [An introduction to Social Practice Art with Chloe Bass, Heng-gil Han](#)

November 14, the CENTER, Sante Fe NM for their Photography 20/20 series: “Meta-Photo Projects: Jacob Riis, Edward Steichen, Lewis Hine” (online), [Meta-Photo Projects](#)

November 4, Middlesex University UK: “Imaginary Archive: A Ten-Year Overview” in conversation with Loraine Leeson and Anne Robinson, (online), [Imaginary Archive: A Ten Year Overview](#)

November 2, Panelist for “Arts and Culture in the ‘New Normal’” The Arab Fund for Arts and Culture, Beirut, Lebanon (online), [Arts and Culture in the ‘New Normal’](#)

November 1, Keynote for Frei-Raum Festival, (online), https://vimeo.com/494773038?embedded=true&source=vimeo_logo&owner=6393109

October 29, “Five Devilish Definitions” (online) for The Venice Biennale in Pandemic Times (online),

<http://www.forumartecontemporanea.it/focus-ii-the-venice-biennale-in-pandemic-times>

October 26, a “Bunker Talk” for Manchester School of Art in conversation with Dr. Gulsen Bal (online), [In conversation with Dr Gregory Sholette — Postgraduate Curating Platform](#), [Gregory Sholette – Bunker Talk #31](#)

October 14, “Artists Responses to Covid 19” for *Beyond the Now* program, Plymouth, UK (online), [Artists Responses to Covid 19](#)

October 7, “Hasta Que No Fue/Until It Wasn’t” presentation given for Cátedra Plural hosted by the Colombian-American Cultural Center in Cali, Colombia, (online), [Hasta Que No Fue/Until It Wasn't](#)

June Galway Ireland, “Survival Is Not Enough” in conversation with Megs Morley (online). [Survival is Not Enough! Megs Morley and Gregory Sholette in conversation](#)

June Galway Ireland, “Histories that Disturb the Present,” Plenary Speaker Arts and Society Conference (online)“[Histories that Disturb the Present.](#)”

May 3, Organizer and moderator for “Data & Democracy: Francesca Bria and Hito Steyerl” Art Science Connect, The Graduate Center, CUNY. (online) [Data & Democracy: Francesca Bria and Hito Steyerl](#)

2019

October 7, Lecturer, "Authoritarianism on the Continuum: Complicity, Opposition and Dissent" at the Kupferberg Holocaust Center at Queensborough Community College.

September 26 and October 2, Lecturer, “Down with the Wall! Art and emancipation since 1989.” MUAC (Museo de Arte Contemporáneo at (UNAM), the Philosophy Department at Universidad Iberoamericana in Mexico City.

July 13, Lecturer, Summer Session Institute of Contemporary Art, Virginia Commonwealth University.

June 25, Conversation with artists Zina Saro Wiwa and Andrea Carlson, Creative Time Summit X, NYC.

June 8, Video Lecture for Symposium inspired (in part) by my book *Dark Matter* at The Kitchen, NYC.

May 30 - June 1, Lecturer, “UnConference, Art, Design, Technology, Cities,” Nicosia, Cyprus.

February 21, Lecturer, *Sonic Acts Festival*, Amsterdam.

2018

November 29, Lecturer, Maryland Institute College of Art (MICA) Baltimore, Maryland.

November 28, Conversation with Nandini Bagchee about her book *Counter-Institution*, Loisaida Center.

November 9, Panelist, Stamps School of Art & Design, University of Michigan.

October 12, Moderator and Presenter, ReWorking Labor Symposium, School of the Art Institute of Chicago.

April 4, Lecturer, Berkeley University Art Museum and Pacific Film Archives.

March 1, Lecturer, Harvard University Graduate Design Program. Public lecture and graduate student project critiques.

March 2, public lecture, “Four Decades of Art Activism,” University of Massachusetts, Boston, March 2nd, 2018.

February 10, Public lecture, “Bare Art World,” Washington Project for the Arts, Washington DC, Feb. 10, 2018.

February 7, Lecturer, University of Virginia Arts Council *Art & Activism Speakers Series*. Public lecture focused on confederate monuments controversy.

January 2, Lecturer, MASSART “CityLab,” Massachusetts College of Art and Design.

2017

Guest Seminar leader for the Instituto Artivismo, Havana Cuba, Dec. 20 to 23, 2017.

“Art as Social Action,” Keynote, Nat. College of Art & Design, Dublin, Ireland, Nov. 17, 2017.

Panelist, Vera List Center for Art and Politics, The New School, Nov 4, 2017.

Keynote Lecture, Northwest Pacific Art College, Graduate Symposium, Oct. 7, 2017.

Keynote Address, 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.

"Artistic Critique, Pedagogy & Judgment AFTER the Social Turn," Presentation, "Art School Critique 2.0," Teachers College Columbia University, NYC, Nov 18, 2016.

Panelist, Int. Symposium on Contemporary Art Theory (SITAC) #13, Mexico City, 9/30-10/1, 2016.

"Dark Matter: What is Missing in Art and Politics...", Guest Lecturer and public interview by Katherine Waugh, Skibbereen Arts Festival, West Cork, Ireland, 7/27/2016.

"Curator. Seriously. What?" Guest Lecturer, "Performative Curating," Fire Station Artists Residency, Dublin, Ireland, 7/21, 2016.

Panelist, "Acting Out: On the Body Politic," Athens Biennial, Athens Greece, 4/16, 2016.

Panelist, "Art-Estate: Town Hall," M. Rosler exhibit M. Innes & Nash Gallery, NYC, June 14, 2016.

"Delirium and Resistance," Guest Lecturer, What, How & for Whom (WHW), Seminar, Zagreb, Croatia, 7/8-9/2016

Panelist, "Strijd: Art, Activism and the University," BAK (basis voor actuele kunst) Utrecht, the Netherlands, 5/18.2016.

2015

"Do we need a Turing Test?," Presentation, Superconversations: Machines that Matter, e-flux space, NYC, 12/11/2015.

"Aesthetics of Politics" Lecturer, Center for Curatorial Studies, Bard College, NY, 11/30/2015.

Organizer, Moderator, Speaker "Precarious Workers Rights," CUNY Grad. Center, 11/19/2015.

"Precarious Workers of the (Art) World Unite!," Lecturer, Neuberger Collegium, Dept. of Art History, U. of Chicago, 10/8/2015

Panelist "An Evening with Gulf Labor," Vera List Center, New School, NY, 10/3/2015.

Participating researcher and lecturer, Transformative Art Production and Coalition-Building, 2015

Panelist representing SPQ Queens, Creative Time Boys & Girls HS, Bed-Stuy, NY, 11/14-15, 2015.

Panelist representing Gulf Labor at 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.

"Useful" art?," for the conference "Writing Art & Creating Back," University of Amsterdam Dept. of Art history, 6/5, 2015.

"Double City," lecturer, "Performing Resistance," conference, Gothenburg, Sweden, 5/29-6/4, 2015.

"Imaginary Archive," Lecturer, "Studies in the Art Market" Zeppelin University, Fallenbrunnen, Germany 5/15-19/2015.

"Activist Art Reloaded," Lecturer, "What can we do with art (history)?," Dept. of Art history, U. of Amsterdam, 5/14/2015.

"Ford To City: Drop Dead," Lecturer, University of Akron, Myers School of Art, Ohio, 4/3/2015.

"Image Wars," Guest Lecturer, College of Design, Architecture, Art and Planning University of Cincinnati, Ohio, 3/11/2015.

"Interventionism," Lecturer Dept. of Art, Art History, Duke University, NC, 1/28-30, 2015.

2014

Master Class: School of Visual Communication: Kiev, Ukraine, Visiting Faculty art department. 4/24, 2014.

Master Classes: École supérieure des beaux-arts: Visiting Faculty art department. 4/14-15, 2014

* Panelist Open Engagement/International Studio & Curatorial Program, Brooklyn, NY May 16, 2014.

Featured Guest speaker “Mocking’ the Institution(s)” Palais de Tokyo Art Club, Paris, France, 4/18, 2014.

* Session Chair, "Roadside Picnic: Experiments Art & Science Fiction," CAA Conf. Chicago, Feb.14, 2014.

Keynote for conference “What is to be Done (After Graduation),” Museum of Fine Arts, Boston. 1/29/2014.

Lecture for the Harvard University Graduate School of Design, Cambridge, MA. 1/29/2014.

2013

Lecture for Columbia University’s Master of Fine Arts Program, 11/26. 2013.

Panelist/Moderator U. Illinois, Gallery 400 re: It’s The Political Economy, Stupid, Chicago, 11/2, 2013.

Moderator for opening panel, “Making a Place,” Creative Time Summit, 10/25, 2013.

Keynote "Collective Action Archive," seminar, Purchase C., 9/11, 2013.

Speaker for panel, “Art, Activism, Critique,” Historical Materialism Conference, NYU, 4/26, 2013.

Moderator, “The People's Panel: Pickled Bohemia Redux” Vera List Center, New School, NY, 5/17, 2013.

Keynote, Cultural Hijack conference, Royal Institute of British Architects, London, 5/25/13.

Studio Critiques and public lecture, New Paltz State University of New York, 4/23-4/25, 2013.

Studio Critiques, public lecture, Art/Art History Department, Louisiana State University, 4/9-4/12, 2013.

* Panelist CAA, NYC “Assembly Instructions Included: Balancing Structure & Freedom,” 2/16, 2013.

Guest evaluator, Melissa Rachleff Burt’s Visual Arts Administration thesis seminar, NYU, 2/1, 2013.

2012

Art gallery presentation, “gallery@calit2” at University of California San Diego, 11/1, 2012.

Lecture presentation for “Trade School,” Parsons School of Art, 10/22, 2012.

Keynote for “Institutions by Artists,” Emily Carr U. of Art & Design, Vancouver, Canada, 10/12 -2012.

Keynote for “Truth is Concrete” conference organized by Steirischer Herbst, Graz, Austria, 9/21, 2012.

Lecture, Maryland Institute of Art, Baltimore, MD, 7/12, 2012.

Seminar Leader: Moscow Curatorial Summer School, State U. for the Humanities, Russia, 7/2-21, 2012.

Lecture, Limerick, City Gallery of Art, Limerick, Ireland, 6/21, 2012.

Artist’s Workshop “Occupying the Imaginary Archive,” Fire Station Studios, Dublin, Ireland, 6/19–2012.

Moderator for the panel “Fix-It-Yourself: The Art of Creating Revolutionary Economic Models," organized by the Whitney Museum Independent Study Program, at The Kitchen, 6/16, 2012.

* Lecture MIT: Massachusetts Institute of Technology Dept. of Art & Tech., Cambridge, MA, 5/11, 2012

Workshop, Fire Station Artists’ Studios, Dublin, Ireland, “Occupying Imaginary Archive,” 6/19 & 20, 2012.

MFA Colloquium lecture for Purchase College Art Department, 4/19, 2012

Lecture Cornell University, Art Dept. Herbert F. Johnson Museum of Art (& studio visits), 4/12 & 13, 2012.

Lecture and book launch at Ashkal Alwon Home Workspace, Beirut, Lebanon, 3/12, 2012.

Lecture, Parsons School of Art Arnold and Sheila Aronson Gallery, NY, 3/7, 2012.

Panel Moderator: "It's the Political Economy Stupid," Austrian Cultural Center, New York, 1/23, 2012

2011

Seminars, Museo Reina Sofia, Madrid, Spain: "boundaries of the artistic sphere." 7/14-15, 2011

Lecture on art, labor, and activism with guest Andrew Hemingway, Abrams Art Center, NY, 12/4, 2011.

* Lecture Galway Art Museum, Nov. 5th; (and day-long workshop) Tulca Arts Festival, Ireland, 11/7, 2011.

Keynote Speaker, Homework Conference, Art Gallery Of Windsor, Canada, 10/21/22, 2011.

Lecture University of Buffalo (SUNY) Visual Studies Series, and classroom seminar, 10/10/11, 2011

Speaker. Gallery Nova, Zagreb, Croatia, 6/18, 2012.

Speaker. Teorija koja Hoda alternative space, Belgrade, Serbia, 6/16, 2012.

Speaker. Politiques Et Initiatives Memorielles Et Pratiques Artistiques, Geneva, Switzerland, 6/23, 2011.

Speaker. B_Books cultural center, Berlin, Germany, June 27. 2011.

Keynote "In the Name of Art," Institut National d'Histoire de l'Art. Sorbonne U., Paris, France, 5/30, 2011.

Speaker. "Electronic Art on the Waterways," Boston Harbor, sponsor the U. of Massachusetts, 4/22, 2011.

Speaker, "Make History Now," for Lower Manhattan Cultural Council, Seaport Museum, NY, 3/9, 2011..

Lecturer, "Dark Matter," The Carpenter Center, Harvard University, 2/ 24, 2011.

* Panelist/Respondent, "Dark Matter of the Art World," Parts 1 & 2, chaired and organized by UL art historian Susan Ryan based on my research, College Art Association Annual Conference, NYC, 2/10 & 2/12. 2011.

2010

Panelist, Historical Materialism Conference, University of London, UK, 11/12, 2010.

Lecturer, Govett-Brewster Art Gallery. New Plymouth, New Zealand, 7/29, 2010.

Keynote, Wellington Collaboratorium Seminar, Victoria U., School of Design, New Zealand, 7/25, 2010.

Lecturer, Victoria University of Wellington, School of Art History, New Zealand, J7/10, 2010.

Panelist, "The Model," Sligo Art Center, Ireland, 5/28, 2010.

Moderator and presentation, session on art and education, Home Works 5, Beirut, Lebanon, 4/27, 2010

Panelist, Art and Activism conference, MACBA, Barcelona, Spain, 3/11, 2010.

Lecturer, California College of Art, Visual & Critical Studies, 3/3, 2010.

Lecturer, UC Davis Humanities Institute, University of California, Davis, 3/2, 2010.

Seminar, UC Berkeley, Department of Film Studies, San Francisco, California, 3/1, 2010.

* Session Co-Chair, "Collectivism after Collapse," College Art Association, Chicago, 2/11, 2010.

Panelist, "Pedagogy of the Periphery," Three Walls Art Gallery, Chicago, 2/10, 2010.

2009

Master Classes/ Studio Critiques, Tromsø, Art Academy, Norway: Spring, Visiting Professor, Spring 2009.

Panelist, "Re-Membering Loisaída," Latino Studies Department, Brooklyn College CUNY, 11/ 18, 2009.

Panelist, "Cultural Agencies," opening of the 11th Istanbul Biennial, Istanbul, Turkey, 11/ 11, 2009.

Seminar presentation, CUNY Graduate Center, guest of Professor Claire Bishop, 11/ 22, 2009.

Speaker: "Creative Time Summit: Revolutions in Public Practice," NY Public Library, 10/ 24, 2009.

Public Lecture, Soho in Ottakring, Vienna, Austria, 5/ 31, 2009.

2008

Guest seminar leader, Dept. of Visual & Environmental Studies. Harvard University, 11/ 24 2008.

Master Classes, Central European U.: Budapest, Tranzit Free School/Art Theory/Practice Fall 2008.

Guest classroom seminar, "Art and activism," for Heather Peterson, Steinhart School, NYU, 11/ 12, 2008.

Moderator, "Signs of Change Symposium" Exit Art, 11/ 9, 2008.

Lecturer, NY State College of Ceramics and School of Art & Design at Alfred University 11/ 4, 2008.

Lecturer, "Dictionary of War: Taipei Edition," Taipei Fine Arts Museum, Taiwan, 10/ 24, 2008.

Classroom lecture, for undergraduate art students in the class of Matei Bejenar, Iasi Romania, 10/ 8, 2008.

Public Lecture, Central European University, Budapest Hungary, 10/ 9, 2008.

Plenary Speaker, Visible Memories Conference, Syracuse University, 10/ 3, 2008.

Panelist, "The Future of Visual Culture," Cultural Studies Association Conference, NYU, 5/24, 2008.

Graduate Seminar, for Studies in the History and Practices of Exhibition, Center for Curatorial Studies, (CCS) Bard College, Annandale-on-Hudson, NY, 5/2, 2008.

Keynote Speaker, VersionFest: DARK MATTER, a multi-media exhibition and public program based upon the ideas of Gregory Sholette, (April 17–27), lecture Viaduct Theater, Chicago, 4/20, 2008.

Moderator, "Collaboration + Context," the third in a series of four roundtable discussions entitled, Tracing the Index, organized by Index of the Disappeared. Art in General, NYC, 3/26, 2008.

Participant, roundtable discussion, "Democracy in America," produced by Creative Time, NYC, 3/13, 2008.

Guest Lecturer, seminar, "Radical Street Performance," Undergraduate Drama Program, NYU., 2/14, 2008.

2007

Master Classes, Malmö Art Academy, Sweden: Post-Graduate Critical Studies Program. Spring 2007.

Guest Artist final reviews, Undergraduate Sculpture, University of the Arts, Philadelphia, 12/10–11, 2008.

Lecturer, Contemporary Arts 1st Year Topics, Ramapo State College, Mahwah, New Jersey, 11/ 19, 2007.

Guest Speaker, "Activist Publishing," Art on Paper magazine, Books Fair, The Tunnel, NYC, 8/3, 2007.

Lecturer, Overgaden Institut for Samtidskunst, Copenhagen, 5/12, 2007.

Public Lecture, "Interventionist Art..." SIGNAL art center, Malmö, Sweden, 5/ 8, 2007.

Lecturer: La Casa Encendida, Brumaria collective, Madrid, Spain, 1/23, 2007.

2006

Speaker, Constant Capture Conference, University of Milwaukee, WI, 4/21 & 4/22, 2006. Moderator, Vera List Center for Art & Politics, "Taking Back the Dollar: Alternative Economies," 6/2, 2006.

2005

Discussant, Reading Group at 16 Beaver Street, NYC, 12/15, 2005.

Lecturer, Townhouse Gallery & CRC collective, Cairo, Egypt, 11/ 27, 2005.

Lecturer, University of Plymouth, School of Art and Performance, Exeter, England, 11/ 16, 2005. Lecturer, Institute of Contemporary Interdisciplinary Art (ICIA), Bath, England, 11/12, 2005. Lecturer, University College, London, 11/11, 2005.

Lecturer and studio visits, Newport School of Art, Newport, South Wales, 11/ 8–9, 2005. Lecturer, Courtauld Institute of Art, Contemporary Art Research Forum, 11/ 7, 2005. Lecturer, Winchester School of Art, England, 11/ 5, 2005.

Lecturer, WHW collective, Zagreb, Croatia, 11/ 3, 2005.

Lecturer, Central St. Martins, London, 8/ 27, 2005.

2004

Lecturer, Baltimore Museum of Art, Cram Session 02: Dark Matter, 11/ 6, 2004.

Speaker, one day conference: "Visual Culture In The Era Of Global War," New York University, 11/10, 2004. Discussant, Reading Group at 16 Beaver Street, NYC, 4/4, 2004.

Lecturer, Trafo Gallery, Budapest, Hungary, 4/1, 2004.

Speaker, Massachusetts Museum of Contemporary Art, 11/ 11, 2004.

Lecturer, with Brian Holmes, Penn State College of Arts and Architecture, Penn State University, 3/3, 2004. Speaker, "Temporary Transformations: Public Art as Social Action," CAA Conference, Seattle, WA, 2/ 19, 2004. Speaker, "In The Face Of Others," The Lower Manhattan Cultural Council, 1/14, 2004.

Lecturer, Colgate University, Department of Art and Art History, 1/13, 2004.

2003

Lecturer, The Pond, San Francisco, CA, 10/ 5, 2003.

Moderator, Version03, digital activism conference, Museum of Contemporary Art, Chicago. 4/19, 2003.

Co-Chair: Collectivism After Modernism w/Blake Stimson, College Art Association, Chicago, 02/03, 2003.

2002

Respondent, "The Informal Arts," Columbia College Center for Arts Policy, Chicago, 6/20, 2002.

Respondent, "anti-symposium," Smart Museum of Art, Chicago, 4/ 26, 2002. Panelist, University of Chicago Cultural Policy Workshop, 4/18, 2002.

Lecturer, "Marxism and Visual Art Now," University College London, UK, 4/11, 2002.

Speaker, "Beyond the Gallery: Art in Public Spaces," Cape Technikon, South Africa, 3/15, 2002.

2001

Lecturer, "Visual Worlds," Conference at UC Davis Center for History, Society, and Culture, 10/ 27, 2001.

Guest of the Irish Art Council, Critical Voices Series, Galway Art Center, Ireland, 7/15–25, 2001. Lecturer, "REPOhistory: Anatomy of an Urban Art Collective," University of Lüneburg; Künstlerhaus Bremen; and at b_books, Berlin, 5/27–30, 2001.

2000

Panelist: The Second International Curatorial Summit, Banff Canada, 8/ 15, 2000.

Panelist: National Association of Arts Organizations, Brooklyn, NY, 7/ 10, 2000.

Lecturer: "Side Entrances & Ways of Exhibiting," Museum im Kopf, Wein, Austria, 3/26/2000. Lecturer: Centrum für Gegenwartskunst Oberösterreich, Linz, Austria, 3/25, 2000.

Lecture and studio visits, Oberlin College, OH, 3/8–10, 2000.

1999

Respondent to presentation by Lucy R. Lippard, Chicago Cultural Center, 10/ 22, 1999.

Lecturer, the Modern Voices Series, Brooklyn Museum of Art, 6/5, 1999.

Speaker, "History Happened Here," with REPOhistory, the Municipal Art Society, NYC, 5/22, 1999. Panelist, "Culture & Barbarism: Images of Labor in Art," College Art Association, LA, CA, 3/12, 1999

1998

Speaker, "Civil Disturbances in Public Art," with Mark O'Brien, the Cooper Union, 10/ 16, 1998.

Moderator/Curator, "Sounding Off: Art Activism in the 90s," New Museum, NYC, 9/ 10, 1998. Lecturer, Ein Stück Österreich: 150 Jahre Die Presse, Historisches Museum der Stadt Wien, 6/8, 1998.

Lecturer, "Site Specificity and Street Art," The Heard Museum of Art, Gainesville Florida, 4/3, 1998. Co-chair, with Professor Blake Stimson, "Aesthetics to Politics, New York ca. 1975," College Art Association Annual Conference, Toronto, Canada, 2/11, 1998.

1997

Panelist, American Studies Association Conference, Washington DC. 11/ 22, 1997.

Panelist, "Minimalism/Post-Minimalism." Association d'Art des Universités du Canada Annual Conference, McGill University, Montreal, Quebec, 11/ 9, 1997.

1996

Guest Speaker, "REPOhistory: Critical Geographies of the Street," with Lisa Knauer and Mark O'Brien, The Buell Center for the Study of American Architecture, Columbia University, 10/ 18, 1997.

Guest Speaker, "The Public Re-mappings of REPOhistory," Headlands Center/San Francisco AI, Sausalito CA, 7/18, 1997.

Guest Speaker, "Critical Transformations of Site-Specificity from Tilted Arc to REPOhistory," The Whitney Museum of American Art Annual Symposium, NYC, 5/29, 1997.

1995

Panelist, "Public Art of Re-Collection," National Assembly of Local Arts Agencies Conference, San Jose, CA, 6/1, 1995.

1991

Speaker, "The New Demographics," with Tomie Arai, Betti-Sue Hertz, and Tom Finkelpearl. Artists Talk on Art: Critical Dialogues in the Visual Arts, SoHo 20 Gallery, NYC, 11/ 1, 1991.

1989

Guest: "The Eleventh Hour," Host Bob Lypsite, WNET Channel 13, NYC, interview and debate about the 1989 Whitney Biennial with guests Kenny Scharf, Ivan Karp, Richard Armstrong, 5/ 4, 1989.

1982

Panelist: "Art as Social and Political Act," The Mason Gross School for the Arts, Rutgers, NJ, in honor of the 20th Anniversary of the Graduate Program, with Martha Rosler, Juan Sanchez & others, 9/ 5, 1982.

Moderator, panel on NYC alternative art collectives, PAD/D conference "February 26th Movement," Bread and Roses Auditorium with panelists Alan Moore (ABC No Rio Gallery), Tim Rollins (Group Material), Stefen Eins (COLAB and Fashion Moda gallery), Bread and Roses auditorium, Local Union 1199 HHWC, 2/26-27. 1982.

Collective Organizing and Activist Public Art Projects

1989-2000

Founding member REPOhistory the artists' collective, NYC

REPOhistory (1989–2000) was a New York City-based public art collective that was made up of visual artists, writers, media-artists, and scholars. The principle goal of REPOhistory was to: "retrieve and re-locate absent or overlooked historical narratives at specific sites throughout the New York area..." The group's public art projects sought to re-claim the unknown past and represent these narratives 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. The legacy of this group and its work has become a key thread in the theory and practice of social art. My roles in REPOhistory included theorist, project manager, production advisor, and fundraiser. In addition, the final REPOhistory project entitled CIRCULATION was conceived by me and co-managed by me with Tom Klem and website development coordinated by Jim Costanzo (NYC, 2000).

Selected Bibliography for REPOhistory artists' collective

2008

Thompson, Nato. Experimental Geography: Radical Approaches to Landscape, Cartography, and Urbanism, in the Daniel Tucker Map Archive section, Melville House publishers. p 150.

2004

Miles, Malcolm, Tim Hall, and Iain Borden. Eds. The City Cultures Reader. London and New York: Routledge. p

2001

"Hopscotch" The Painted Bride Art Center, Philadelphia. CAA group exhibition.

"Right 2 Flight," Sarah Lawrence College Art Gallery, NY.

"Strike," Wolverhampton Art Gallery, UK.

1999

Cruz, Teddy, Anne Boddinton. Architecture of the Borderlands. Hoboken, NJ: J. Wiley & Sons, Academy Editions. p. 65.
Fordham Urban Law Journal. Special section on "Civil Disturbances" project. XXVI, No. 5. pp. 1299-1370.

1998

Auyoung, PoYin. "Sign Bites." Index of Contemporary Art & Culture. Sweden. No. 23, Winter 1998. pp. 36-39.

Elliot, Stuart W. "Some Legal History Still Being Overturned." *New York Times*. City Section. Nov. 15, 1998. p 5. "Signs of Victory for RepoHistory." *Municipal Art Society Newsletter*. Oct. 1998.

Penchaszdeh, Nicolas. "Cusa gran polemica carteles de la ciudad." *el Diario*. Aug. 6, 1998. pp. 1, 3. Tomasky, Michael. "Rudy's Rules of Order." *New York Magazine*. June 22, 1998. p 34.

Seifman, David. "Furor over sign claiming 'racist quotas' in housing." *New York Post*. Aug. 9, 1998. p. 3. Shattuck, Kathryn. "Speaking Out" *New York Times*. Footlights. Aug. 4, 1998. p. E1.

Goldblatt, David. "Urban Encounters." *New York Magazine*. Choice Art Pick. Aug. 3, 1998. p. 74. Gonzalez, David. "Lampposts As a Forum For Opinion." *New York Times*. Metro. May 20, 1998. p. B1. Cohen, Billie. "Guerrilla Tactics." *Time Out New York*. Around Town. July 23-29, 1998. p. 65.

Kolker, Robert. "See You in Court." *Time Out New York*. May 28–June 4, 1998. p. 45. Rogers, Josh. *Downtown Express*. May 12, 1998. p. 24. Also Aug. 4, 1998. p 29.

1995

Fox, Catherine. "City Site Works..." *The Atlanta Journal-Constitution*. Review of Welcome to Buttermilk Bottom, an NEA funded public art project in Atlanta, GA. Sept. 19, 1995. C7-8.

1994

Lippard, Lucy R. "The Lower Manhattan Sign Project: REPOhistory, 6/27/92–6/30/93." Lower Manhattan Cultural Council catalog essay. p 17.

Muschamp, Herbert. "Designing a Framework for Diversity." Review of Queer Spaces project. *New York Times*. June 19, 1994. p. 34.

Sullivan, Ann C. "Design Community Celebrates Gay Rights." Includes reproductions of REPOhistory "Queer Spaces" street signs. *Architecture*. Vol. 83, No. 8, Aug. 1994. p. 24.

1992

Lippard, Lucy R. "Anti-Amnesia." Review of REPOhistory's Lower Manhattan Sign Project. *Z Magazine*. Vol. 2, No. 12, Dec. 1992. pp. 63-66.

Tarkington, Melissa. "Art Signs Challenge 'History'." *New York Newsday*. June 26, 1992. p. 23. Huntoon, Siri. "Sign City." *Art News*. Vol. 91, No. 8, Oct. 1992. p. 17.

"Choices: What's hot around town." *New York Newsday*. June 26, 1992. p. 62.

Dubner, Stephen J. "Others People's History." *New York Magazine*. June 22, 1992. p. 22. Raven, Arlene. "A Summer Art Sampler." *The Village Voice*. Aug. 4, 1992. p. 94. REPOhistory bibliography continued

Schleicher, Bill. "Signs of Times Past." *Public Employee Press*. Vol. 33 No. 15, Nov. 1992. Newspaper of District Council 37, AFSCME, AFL-CIO. pp. 16-17.

Webber, Diane. "Repossessing History: A Sign Project Tells Untold Stories." *Downtown Express*. June 22, 1992. p. 11.

Kimmelman, Michael. "Sculpture, Sculpture Everywhere." *New York Times*. Weekend. July 3, 1992. p. C22.

"Street Conscience." *LDC Debt Report: American Banker Newsletter*. Developing Countries' Debt. July 13, 1992. p. 12. Graves, Donna, and Lydia Mathews. "Evacuations Through Community History." *Artweek*. Aug. 20, 1992. pp. 4-5. Atkins, Robert. "Scene & Heard." *The Village Voice*. July 7, 1992. p. 86.

Rothstein, Mervyn. "Signs of Olden Times Bring History to the Streets." *New York Times*. June 25, 1992. p. B3. Holloway, Lynette. "Art and History Prove a Volatile Mix." *New York Times*. Metro. Aug. 27, 1992. p. B3. Harris, Elise. "No Choice." Review of "Choice History." *QW (Queer Weekly)*. July 12, 1992. p. 42.

1980

Political Art Documentation/Distribution (PAD/D: 1980-1988, NYC) PAD/D (1980-1988) was a cultural organization co-founded by myself, Lucy R. Lippard, Jerry Kearns, and other individuals in an attempt to link visual artists with progressive political causes while developing an archive of socially engaged art work that is now housed at the Museum of Modern Art in New York City.

Selected Political Art Documentation/Distribution (PAD/D) Bibliography

2014

Morgan, Tiernan. "Art in the 1980s: The Forgotten History of PAD/D." Hyperallergic online, April 17, 2014.

2001

Lippard, Lucy R. "Iligams Estrets, Espais separats: l'art Multicultural en un Momen Decisiu." ArtNexus. Nexus, Fundació Caixa Catalunya, 2001, pp. 6-25. p. 19.

1989

"Street Stencils of the Lower East Side." Artforum. May 1989.

1984

Owens, Craig. "Commentary: The Problem with Puerilism." Art In America. Summer 1984. pp. 162-163.

Whitbeck, Doris. "New York's Artists Show Work at Real Art Ways." The Hartford Courant. Sept. 24, 1984. p. E1. Sleeper, Jim.

"This Neighborhood Is Not For Sale." City Limits magazine. June/July 1984. pp. 16-22.

Garber, Stuart. "Where Goes the Neighborhood?" UPFRONT. No. 9, Fall 1984. pp. 13-16.

1983

Lippard, Lucy R. "Too Close to Home." Village Voice, June 14 1983. p. 94.

Koenig, Janet. "Not For Sale: A Project Against Displacement." UPFRONT. No. 6-7, Summer 1983. p. 3.

BIO

Gregory Sholette is a New York-based artist, writer, activist and curator of Imaginary Archive: a peripatetic collection of documents speculating on a past whose future never arrived. His art and research theorize and document issues of collective cultural labor, activist art, and counter-historical representation. Sholette received his PhD from the University of Amsterdam, the Netherlands in 2017, and is a graduate of the Whitney Independent Study Program in Critical Theory (1996); UC San Diego Visual Art Program (MFA: 1995); and The Cooper Union (BFA: 1979), he is also co-founder of several art collectives including Political Art Documentation/Distribution (1980-1988); REPOhistory (1989-2000); and Gulf Labor Coalition (2010 ongoing), as well as the author of the books *Delirium and Resistance: Activist Art and the Crisis of Capitalism* (2017); *Dark Matter: Art and Politics in the Age of Enterprise Culture* (2011); *Art As Social Action* (with Chloë Bass: 2018), and the forthcoming study, *The Art of Activism and the Activism of Art* from Lund Humphries (2022). Dr. Sholette is an associate of the Art, Design and the Public Domain program of Harvard University's Graduate School of Design, and along with his colleague Chloë Bass, Sholette co-directs Social Practice CUNY (SPCUNY), a new, Andrew W. Mellon Foundation-funded art and social justice initiative linking several MFA programs across CUNY and located in the Center for Humanities, at the Graduate Center, City University of New York.