

A QUICK TOUR OF SHOLETTE'S PRIMARY ACCOMPLISHMENTS

(For a deeper dive please see: <https://www.gregorysholette.com/cv-highlights-2018-2022-post-professorship/>)

ARTISTIC and CREATIVE PRACTICES

Dr. [Gregory Sholette](#) has exhibited his art around the world in group and solo exhibitions (see [CV](#) for full list), including most recently the traveling exhibition *Art for the Future*, with his contributed work highlighted at the beginning of this review for [Art in America](#). More artistic practices are found here: <https://www.gregorysholette.com/> older projects are here <https://www.gregorysholette.com/past-projects/> and here are some other stand-out projects:

Sholette's conceptual group project [Imaginary Archive](#) involves a collection of documents about pasts, whose futures never arrived. The installation project has traveled to cities in Germany, Philadelphia, New Zealand, Ireland, Austria, Ireland, Chicago and Ukraine (see link or [CV](#) for additional details).

Similarly, Sholette's co-curated project [It's the Political Economy, Stupid](#), organized with Austrian artist Oliver Ressler, was exhibited at locations in Vienna, Croatia, Serbia, Finland, Greece, NYC, and Chicago (also see the book of the same title published in 2013 by Pluto Press, UK. (see [highlights link](#) or [CV](#) for additional details.)

Sholette was also the co-founder of the following noted artists' collectives:

[Political Art Documentation/Distribution](#) (PAD/D) from 1980 to 1988 whose archives of socially engaged art are now located at the Museum of Modern Art. (Featured in [Hyperallergic](#).)

[REPOhistory](#) which created a half-dozen public art projects involving site-specific street markers "repossessing" lost, forgotten, or suppressed histories of minorities, working class and poor people, children, women and native people from 1989-2000. (Also see [Hyperallergic](#).)

[Gulf Labor Coalition](#) which has protested the construction of a new Guggenheim Museum using the highly exploited labor of migrant workers in the United Arab Emirates of Abu Dhabi from 2010 to 2017. See also this piece in [The Architect's Newspaper](#), 2019.)

In a project related to Gulf Labor Coalition, Dr. Sholette conceptualized and produced the public performance project in Venice, Italy, The [Precarious Workers' Pageant](#) in 2017 (video made by MFA student Setare Arashloo, and see also this [interview](#) about the PWP project.)

- [About Insurrection Redux](#), (short video).
- [About the Jacob Riis Series](#) (short video).
- [About Imaginary Archive](#) (short video).

EDUCATIONAL ACCOMPLISHMENTS

2021 Sholette was co-awarded a half-million-dollar (\$500,000) grant by the [Andrew W. Mellon Foundation](#) for the art and social justice project called [Social Practice CUNY \(SPCUNY\)](#)

Sholette co-directs [SPCUNY](#) with his colleague Professor Chloë Bass, and the project is located in the Center for the Humanities at the Graduate Center of the City University of New York. SPCUNY provides a full second-year tuition for six Queens College MFA students along with \$2000 grants to grad students and other faculty across the entire City University system. In addition, he served as:

- [Curriculum Committee and Resident Professor](#) for **Home Workspace Beirut**, (2010-2014).
- [Curator of Education](#) at **New Museum** (1998) he organized this exhibition: [Urban Encounters](#).

WRITING & SCHOLARLY RESEARCH/PUBLISHING

Sholette was recently awarded a residency as Senior Scholar Fellow at The Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington DC

Sholette's most recent book was selected as a top art book of 2022 by The Art Newspaper:

https://www.theartnewspaper.com/2022/12/06/the-top-art-books-of-2022-as-chosen-by-us?fbclid=IwAR36-7GuJqX6W6_b1mqZmaojzSGDbthuvTl2INLPypIEJoXTtPtGYhT4nkI

It has received several book reviews to date found here: [Reviews of Sholette's New Book \(2022\)](#).

- [About the new book with Andreas Huyssen at Printed Matter](#) (video).

Sholette has penned dozens of chapters for peer reviewed books (both published and Forthcoming, (see [CV](#) for additional details).

Sholette's research is referenced in over two-dozen scholarly publications since 2018 (journals and books) that, since 2004, now number a total of 1454 according to Google Scholar.

Sholette's thesis about the invisible "Dark Matter" of the art world has gained widespread traction across a range of disciplines from the obvious specializations of Contemporary Art, Design, Art History, Education, Museum Studies, and Cultural and Visual studies, but also the fields of Music, Theater and Performance Studies, Urban Studies, Anticolonialism, Legal Studies, Economics and even appear in a volume on the History of Money.

References to his concept of cultural Dark Matter range widely, from scholarship generated in the US, UK and Europe, to Latin America, Eastern Europe, and the Middle East.

Sholette is currently working on a newly contracted book for MIT Press about the backstories of contemporary art activism and socially engaged art.

Sholette is co-author of these books:

- *The Interventionists* with Nato Thompson and others (from MIT Press, 2004)
- *Collectivism After Modernism* with Blake Stimson (University Minnesota Press, 2007)
- *It's The Political Economy, Stupid* with Oliver Ressler (from Pluto Press, UK, 2013)

Sholette is the sole author of these books:

- *The Art of Activism and the Activism of Art* (Lund Humphries, UK, 2022, trans Italian, 2023)
- *Delirium and Resistance: Activist Art and the Crisis of Capitalism* (Pluto Press, UK, 2017).
- *Merciless Aesthetic/Nemilosrdna estetika*, (WHW Press: Croatia, English & Croatian, 2016).
- *Dark Matter: Art and Activism in the Age of Enterprise Culture* (Pluto Press, UK, 2011).

PUBLIC AND ACADEMIC PRESENTATION LOCATIONS (see [CV](#) for additional details).

Sholette is frequently asked to lecture about his art and his research around the world and around the united states at universities and at museums and other cultural spaces including for among other locations:

- Taipei Fine Arts Museum, Taiwan
- Townhouse Gallery, Cairo, Egypt
- Home Work Space/Ashkal Alwan, Beirut, Lebanon
- Cape Peninsula University of Technology, South Africa
- Instituto Artivismo, Havana, Cuba,
- School of Visual Communication: Kyiv, Ukraine
- Central European University, Budapest, Hungary
- Soho in Ottakring, Vienna, Austria
- SIGNAL Art Center, Malmö, Sweden
- Reykjavík Art Museum, Iceland
- Tromsø, Art Academy, Norway
- BAK (basis voor actuele kunst) Utrecht, the Netherlands
- University of Amsterdam Dept. of Art History, the Netherlands
- Geneva University of Art & Design, Switzerland
- Documenta 15, Kassel, Germany
- Palais de Tokyo Art Club, Paris, France
- Institut National d'Histoire de l'Art. Sorbonne U., Paris, France
- La Casa Encendida, Madrid, Spain
- Museo Reina Sofia, Madrid, Spain
- MACBA, Barcelona, Spain
- University of Murcia, Spain
- NOVA de Lisboa Institute of Art History, Portugal
- Creative Time Summit, Venice Biennial, Venice Italy
- University of Nicosia, Cyprus.
- Athens Biennial, Athens Greece
- Art History Department, The University College London, England
- Courtauld Institute of Art, London, England
- Royal Institute of British Architects, London
- Galway Arts Center & Sirius Arts Center, Cobh, Ireland
- Fire Station Artists' Studios, Dublin, Ireland
- Govett-Brewster Art Gallery. New Plymouth, New Zealand
- Victoria University of Wellington, School of Art History, New Zealand
- McGill University, Montreal, Canada
- University of Michigan (STAMPS Gallery)
- University of Chicago
- Harvard University's Graduate Design Program
- The Graduate Center of CUNY
- Bard Graduate Center, and Bard Center for Curatorial Studies
- Massachusetts Museum of Contemporary Art
- University of Florida, Gainesville
- University of Virginia Arts Council
- Washington Project for the Arts, DC
- Northwest Pacific Art College
- Dept. of Art, Art History, Duke University
- New York University
- Columbia University MFA Program, Teachers College Columbia University
- Vera List Center for Art and Politics, The New School