

Gregory Sholette
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Department of Art, Art History
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EDUCATION

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

ACADEMIC TEACHING APPOINTMENTS

Queens College, Assistant Professor, Department of Art, 1/06/08 to the present.
Geneva University of Art & Design, Theory Seminars, CCC (Critical,Curatorial,Cybermedia) Research Program, 1/07-5/09.
Central European University, Budapest, Theory Seminars, Tranzit Free School/Art Theory/Practice. HU, 10/10-11/08.
The Cooper Union, NY, Adjunct Professor, various semesters: Art Department, 1997, 99, 07, 08.
Malmö Art Academy, Sweden, Seminars, Post-Graduate Critical Studies Program, 4/8-10/07.
Parsons School of Design, Adjunct Professor, Dept. of Art & Design Studies, Fall, 2006,
New York University, Adjunct Professor, Art & Public Policy; Visual Studies Programs, Spring 2005, 06, 07.
Eddin Foundation, Cairo, Egypt, Workshop Seminar for the Contemporary Image Collective (CIC), 12/05.
The School of the Art Institute of Chicago (SAIC),Assistant Professor, Arts Administration & Visual Critical Studies.9/99–5/04.
Colgate University NY, The Distinguished Batza Family Chair in Art and Art History, Spring 2004.
Ramapo State College, NJ, Visiting Professor, Contemporary Arts Department, Fall 1996, 1997.

CLASSES TAUGHT

Introduction to Sculpture, Sculpture I & II, Installation Art (Queens College of Art, The Cooper Union, SAIC.)
3-D Design, Graphic Design (The Cooper Union; Ramapo College.)
Seminars in Contemporary Art History and Theory (Queens College, The Cooper Union; Ramapo, European U.)
Public Interventionist Art and Design (Parsons; NYU; Geneva University; Malmö Art Academy.)
History of Museums, Curating, Arts Administration (SAIC; Colgate University, Eddin Foundation.)
History and theory of Cinema and Experimental Film, and Drawing (Teaching Assistant, UC San Diego, 92-95.)

OTHER PROFESSIONAL EXPERIENCE

Periferic 8, Iasi Romania, co-organized art project for Queens College MFA students,10/08.
New Jersey Institute of Technology, Newark, 4/3/08, outside evaluator for proposed MFA program.
The School of the Art Institute of Chicago, 9/99–5/04, *Chair*, Master of Arts in Arts Administration Program.
REPOhistory, NYC 1999-2000., *CIRCULATION* Project Director.
New Museum of Contemporary Art, NY 1997-98, Curator of Education.
Visual Arts Work Center, Provincetown, Juror for the Winter Fellowships program, MA, 3/20/07.
The Lower Manhattan Cultural Council juror for artist's residency program, 10/10/03.
University of Carolina at Charlotte, Visual Art Program, 4/26-29/03, outside academic evaluator.
The Public Art Fund Inc., 1996-1997, Special Projects Manager.
Swiss Institute New York, Winter 1996, Exhibition Coordinator.
Seattle Arts Commission, 12/94. & 4/95. Juror (public art programs).
Hicks Art Center, Bucks County Community College. 11/18-12/15/84. Exhibition Curator.
Mason Gross School of the Arts Gallery, New Brunswick, NJ, 1982, Exhibition Curator.
PROTOcentrics, owner/operator commercial model-making and three-dimensional prop business), Brooklyn, 1986-91.
REPOhistory (1989-00), Political Art Documentation/Distribution (PAD/D, 1980-88): co-founder artists' collectives.

ACADEMIC AND PROFESSIONAL HONORS

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

Grants

- 2007 Puffin Foundation artists grant received collaboratively with Janet Koenig for "Cannibal Tech," at BMCA.
- 2007 Danish Art Council Grant to co-organize the mini-conference: *Public Address*, NYC, 9/23-28/08.
- 2005 Ford Foundation grant for travel to *Homeworks 3 Conference*, Beirut, Lebanon (November).
- 2005 Yale University grant to attend the conference, *Japanese Art Since 1945* (April).
- 1999 The Smithsonian Institute, Archives of American Art Short-term Visiting Scholars Grant, *Archives of American Art*.
- 1996 National Endowment for the Arts *Organizational Grant* to direct REPOhistory's *CIRCULATION* project (2000).

MEMBERSHIPS IN PROFESSIONAL SOCIETIES

- Member: Critical Art Ensemble Defense Committee (2004-08).
- Member College Art Association (since 1995).
- Member: the International Association of Art Critics (since 2000).
- Member: Radical Art Caucus: (CAA Affiliated Society since 2001).

WORKS IN PROGRESS

BOOKS

- Dark Matter: Radical Social Production and the Missing Mass of the Contemporary Art World*,
Contracted by Pluto Press, (anticipated publishing date, 2010.)

ART PROJECTS AND EXHIBITIONS

Documentary installation about *CIRCULATION*, a REPOhistory collective project that I conceived and managed in 2000 for an upcoming exhibition in Grenada Spain at the Centro Jose Guerrero entitled "Collective Pedagogies and Spatial Politics" (*Pedagogías colectivas y políticas espaciales*.)

Sculptural installation and public artwork research on the theme of utopia and post-communism.

ESSAYS, ARTICLES

- "Preview: Tim Rollins and K.O.S.," an exhibition review for Artforum magazine.
- "Speaking Pie to Power," chapter for the book (*Image*)*ining Resistance*, edited by Kirsty Robertson and Keri Cronin, under contract by Wilfrid Laurier University Press, Canada.
- "Critical Transformations in Site Specific Art: 1989 – 2008" essay for the Jamaica Arts Center exhibition catalog, "JamaicaFlux: Windows and Works," 2008.

ORAL PRESENTATIONS IN PREPARATION

- Lecture for University of Southern California's Master of Public Art Studies, February 26th.
- Panelist for "Relocating Art and Its Public," College Art Association Annual Conference, February, 25.
- MFA Seminars, Institute for Research, University of California Santa Barbara, in the Arts, February 23, 24.

OTHER

- "History That Disturbs the Present: Interview about REPOhistory with Gregory Sholette," by Dipti Desai for a chapter in the book, *History as Image, Image as History: Visual Knowledge and History in the Classroom*, Desai, Rachel Mattson, Hamlin, Routledge, forthcoming 2009 <http://www.routledgeeducation.com/books/History-as-Image-Image-as-History-isbn9780415993760>
- Serbian translations of my essay "Some Call It Art," by Dejan Sretenović for the book "Behind the Image," Museum of Contemporary Art, Belgrade, Serbia.

EXHIBITIONS, SCREENINGS, PUBLIC WORKS

SOLO EXHIBITIONS

- 2006 "Gregory Sholette," *Innenausstattung*, Hamburg, Germany, 8/13–9/2/06.
- 2004 "Gregory Sholette: Selected Projects 1980-2003," *The Picker Art Gallery*, Colgate University, Hamilton NY. (Catalog with essay by Jeffrey Skoller.)
- 1995 "Souvenirs for the End of the Century," New Langton Arts, San Francisco, CA.

GROUP EXHIBITIONS (SELECT)

- 2008 Taipei International Art Biennial, "A World Where Many Worlds Fit," 9/13/08-14/09.
<http://www.taipeibiennial.org/2008/TBArtists/ArtistName.aspx?Language=iWtQXTY5yepbYP0ReEQvxxIHCrdRaeW>
- Periferic 8: Art as Gift, Biennial for Contemporary Art, Curator: Dora Hegyi Iasi with the Institute for Wishful Thinking, (IWT), Iasi, Romania 10/03/08-10/18/08. (Catalog available with a commissioned essay by the artist, <http://perifericbiennial.wordpress.com/2008/10/>)
- "Still Life with Dead Fascists" a miniature site-specific installation for the exhibition, Unnamable Name, organized by Todd Ayoun, the Tompkins County Public Library, Ithaca, NY, 1/18-03/31/08.
(Online catalog at <http://www.unnameable.com/>, exhibition travels to Copenhagen Main Library, 9/7-12/20/08.)
- "Reading Lenin with Corporations," PS122 Art Gallery, NYC, 9/411-10/4/08. <http://www.ps122gallery.org/0108.php>
- "Recipe," video screening for program 1800 FRAMES | Take4: The Video State of the Global Union, Work Space, Newark, NJ. 9/26-28/08 <http://filas.biz/city-without-walls-1800-frames-take4-the-video-state-of-the-global-union/>
- "Making Room for Redundancy," organized by Lars Fischer. Kent Hansen. Scott Rigby at Architecture/Common Room 2, with additional participation by Olga Kopenkina. Sara Reisman., and Anton Vidokle, NYC, 11/16/07
- "Abecedarium for Our Times," Apex art gallery, organized by Radhika Subramaniam, 6/12/08.
<http://www.apexart.org/exhibitions/comeout/subramaniam.htm>
- 2007 Cannibal Tech an installation with Janet Koenig for exhibition "Weather Report: Art and Climate Change," Boulder Museum of Contemp. Art, Curated by Lucy R. Lippard, 9/14.
Summer.group exhibition Stanley Kunitz Common Room,/Hudson D. Walker Gallery, Provincetown, MA.
- "Historical Revisionism," screening, The Other Cinema, San Francisco, CA, 4/21
- 2006 Surviving Paradise, an installation with Janet Koenig at Wave Hill, The Bronx.
- "Convergencia," Centro Cultural e Cali, Bogata, Columbia, 5/20-6/2/06.
- "Not Sheep: New Urban Enclosures and Commons," Artspeak Gallery, Vancouver, BC, 5/13-20/06.
- "MapQuest," PS122 Art Gallery, curated by Elena SoroKina, Sept. 2006
- "Flash on the Screen," screening Basekamp, Philadelphia, PA. Dec. 1
- "Magazine Stand" assorted sketches, Baltimore Station North Arts and Entertainment District.
Return of Atomic Ghosts, digital film, State of Emergency, public windows NYC, June & Sept.
Recipe digital film, Lower Manhattan Cultural Society, September.
- 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 Member, group exhibition.
- "Right 2 Flight," Sarah Lawrence College, art gallery.
- "Strike," Wolverhampton Art Gallery, UK.
- 2000 CIRCULATION REPOhistory graphic street decal for various streets and galleries, NYC.
- "Fantastic Voyage," Monk Parakeet, 1600 Blackstone, Chicago.
- "Martha Rosler: Positions in the Life World," International Center for Photography, NYC
- "Carnival in the Eye of the Storm War/Art/New Technologies: KOSOVO" curated by Trebor Scholz,
Pacific North West College of Art, Portland Oregon.
- 1999 "Mumia 911," Rush Arts, NYC, 9/7-9/12.
- 1998 "Kids Rights: 1, 2, & 3" digital images on 24" X 36" metal street signs in public spaces of NYC.
- 1997 "Little Workers: Collectibles" installation, Lower East Side Tenement Museum, NYC.
- 1996 "Counter Culture," Exit Art, NYC 2/24 - 3/20
- "Cultural Economies," with PAD/D, Drawing Center
- 1995 "Boomtown," Artist-designed public bench graphics, San Diego CA.
- 1994 "disLOCATIONS," w/ Janet Koenig, inSITE 94, Visual Art Center Gallery, San Diego, CA & Casa De La Cultura, Tijuana, Mexico. Site-specific installation of miniature dioramas on forgotten histories border area.
- 1992 "Re-Imagining America," Randolph Street Gallery, Chicago, IL..
- "Green Acres," Washington University Gallery, St.Louis, MO. Curator: Martha Rosler.
- "The Other J.P.Morgan," Site-specific silk-screened metal sign at Exchange Place, NYC. For REPOhistory: Lower Manhattan Sign Project (catalog with essay by Lucy Lippard, 30 pages).

- 1991 "Artists of Conscience: 16 years of Social and Political Commentary," with Janet Koenig, The Alternative Museum, NYC. Including work by Dennis Adams, Mel Edwards, Leon Golub, Gran Fury, Komar & Melamid, Adrian Piper, Carrie Mae Weems & Pat Ward Williams. Catalog. "Re-Imaging America," Momenta Art Gallery, Phila. PA.
- 1990 "Artists Respond to AIDS," Painted Bride Art Center, Phila., PA. Catalog.
 "The Decade Show," w/ Group Material ("MASS"), Studio Museum Of Harlem, NYC.
 "The Rainforest Show," Groundwork stencils, Sundered Ground, NYC.
- 1989 "If You Lived Here," DIA Art Foundation Gallery, NYC. Curated by Martha Rosler.
 (with a book edited by Brian Wallis & Rosler, New Press, 1998.)
 "Dia De Los Muertos II," The Alternative Museum, NYC.
- 1988 "Committed to Print," w/Janet Koenig, from the Group Material *Subculture* project, The Museum of Modern Art, NYC. Catalog & traveling exhibition.
 "Unknown Secrets: Art of the Rosenberg Era," curated by Nina Felshin and Rob Okun, including work by David Wojnarowicz, Adrian Piper, Sue Coe & others. Traveling exhibition sites included: Installation Gallery, San Diego; Otis/Parsons Gallery L.A.; Aspen Art Museum, CO.
 Book & film: THE ROSENBERGS; Collected Visions of Artists & Writers.
 "100 Years: A History of Lower East Side Artists," P.P.O.W. Gallery, NYC.
 "Art and Social Change," The Mattress Factory, Atlanta, GA.
 "The Whole World is Watching," Randolph Street Gallery, Chicago IL. Catalog.
 "Groundwork," Street stencils. Various locations around NYC.
- 1987 "Concrete Crisis," EXIT Art, NYC.
 "Power and Money," Franklin Furnace, NYC.
- 1986 "MASS," The New Museum, NYC. An installation with Group Material.
- 1985 "Disinformation: the Manufacture of Consent," The Alternative Museum.
 Including work by Leon Golub, Alfredo Jaar, Nancy Spero, Catalog essay by Noam Chomsky.
 "Art Against Apartheid," Paul Robeson Cultural Center, The Pennsylvania State University Black Arts Festival.
 "Not Just Any Pretty Picture," PS122 Gallery, NYC.
- 1984 "Artists Call Against U.S. Intervention in Central America," Barbara Gladstone Gallery, NYC.
 "The Power of Words," Franklin Furnace, NYC. Curated by Barbara Kruger.
 "Found Language," Franklin Furnace, NYC.
 "Ecology Show," 22 Wooster Street Space.
 "Street Politics: Street Art in the East Village," Real Art Ways, Hartford Arts Center, Hartford, CT.
 "PAD/D Not For Sale Project," w/ Rollins, Wojnarowicz, Coe.
- 1983 "Terminal Show," Brooklyn, NY, w/ Janet Koenig.
 "Persuasions," The Kitchen, NYC, 10/83.
 "The Lower East Side Salon," PS122 Gallery, NYC.
 "Not for Sale: an exhibition against displacement," El Bohio, NYC.
 "Subculture," w/Janet Koenig, Group Material, posters in subway cars, NYC.
- 1981,82 "Key Words for Raymond Williams," with Group Material, Artists Space, NYC.
 "The Art of Tyranny," Civilian Warfare Gallery, NYC.
 "Re-Direction," Dance Theater Workshop, NYC.
 "Beyond Aesthetics," Mason Gross School of the Arts Gallery, New Brunswick NJ 9/3-9/27 and at the Henry Street Settlement, 10/82 NYC.
 "Luchar," Taller Latino Americano Gallery, NYC: an installation with Group Material.
 "M-5," Group Material, Posters for an exhibition in city buses, NYC.1981
 "So Take it To The Press," MoMing Gallery Chicago IL.
 "The Consumption Show," Group Material Gallery, NYC.
 "Art of the Pentagon," Printed Matter Bookstore (windows), NYC. Curator, Lucy Lippard
- 1980 "Art for Zimbabwe," Just Above Midtown Gallery, NYC.

1980

PUBLICATIONS

EDITED VOLUMES

Whither Tactical Media? a special issue of the journal edited with Gene Ray, 9/08. Third Text, Vol. 22, Issue 5, (140 pages.).

Collectivism After Modernism, edited with Blake Stimson. University of Minnesota, 2007. (Serbian translation 2009).

The Interventionists: A Manual for the Creative Disruption of Everyday Life, with Nato Thompson published as a catalog by the Massachusetts Museum of Contemporary Art and distributed by MIT press, 2004. (Reprinted in 2005 and 2006.)

JOURNAL ESSAYS

- "Minus 273 Celsius," Third Text, Vol. 22; No. 4, 2008. pp. 495-499.
- "State of the Union," Artforum, 4/08. pp. 181-192.
- "Swampwalls, Dark Matter, and the Lumpen Army of Art," feature Proximity magazine, Chicago, IL., 4/08, pp. 33-43.
- "We, The Feared, Unnamable" Journal of Aesthetics and Protest, Issue 6, Vol. 2, No 2, 2008, pp. 300-306.
- "Gregory Sholette:," a response to questions on art and politics posed by the editors," October, Winter, No.123, MIT Press, 2008, pp. 135-138. <http://www.mitpressjournals.org/doi/abs/10.1162/octo.2008.123.1.135>).
- "12 Notes on Collectivism" published in English and Croatian in Continental Drift, a compendium of writings from the conference Continental Drift (New York City 2005, 06, and NY/Zagreb, 2008), edited by Brian Holmes and the Zagreb-based curatorial collective WHW (Who How and for Whom) Collective, Zagreb, 5/16/08.
- "Disciplining the Avant-Garde: the United States Vs Critical Art Ensemble," published in English and Croatian for a special issue of Frakcija magazine, 43-44, Zagreb, Croatia, 2008, pp 130-138.
- "Twelve notes on collectivism and dark matter" in Art Lies magazine, Texas, Issue 56, Summer, 2008, pp. 18,19.
- "Interventionist Art in an Age of Enterprise Culture," published in the special issue "Arte y revolución in the age of enterprise culture," Brumaria (journal), Spain, for Dokumenta 12 Magazine, Kassel, Germany. Nov 23 2007, pp. 115 – 132.
- "Alternative Economies: Transcript of roundtable discussion" Art on Paper, Vol. 11, No. 6, July/August, 2007.
- "Secret Pockets," an interview with Aaron Gatch/Center for Tactical Magic, Art Papers, Winter, 2007. Pp. 16-19.
- "Civil Disobedience as Art Art as Civil Disobedience: A conversation between Brian Holmes and Gregory Sholette" from Art Papers (Atlanta), Vol. 29, No.5, 2005, pp. 28-31.
- "Dark matter into light: Round-table Discussion," Sholette, Gilbert, Demos, Basualdo, Art Journal Fall, 2005. pp 84-101.
- "Mysteries of the Creative Class: I Have Seen the Enemy and They is Us," MUTE magazine (UK), pp 59-1.
- "Periodizing Collectivism" with Blake Stimson, Third Text, (London) Taylor & Francis, 11/04. pp. 573-584.
- "Welcome to the Desert of the Real Art World," book review of Privatising Culture by Chin-tao Wu in The Oxford Art Journal, number 27, 2004. pp 257-262
- "REPOhistory's Civil Disturbances NYC: Chronology of a Public Art Project," in CHAIN, special issue on Public Forms. Eds. Jena Osman and Juliana Spahr. Temple U. Philadelphia,2004. pp 289-295.
- "Dark Matter, Activist Art and the Counter-Public Sphere," excerpts in the Journal of Aesthetics and Protest #3, Los Angeles, CA., 2004. pp 12-25.
- "i am NOT my office," Artists Pages in the CAA Art Journal, Vol. 62, No. 2, Summer 2003. pp 82-87.
- "Dark Matter," excerpts in the, Journal for Northeast Issues, No 2, Hamburg, Germany, 6/03, p 13-19.
- "Practice in critical times: a conversation with Gregory Sholette, Stephanie Smith, Temporary Services, and Jacqueline Terrassa," by Dan S. Wang, CAA Art Journal, Vol. 62, No. 2, Summer 2003, pp 68-87.
- "Fidelity, Betrayal, Autonomy: In & Beyond the Post-Cold War Art Museum," Third Text, Vol. 16, no. 1, Summer 2002, pp 153-166.
- "Circulation," CAA Art Journal, Winter 2000, pp 38-39.
- "R' We Not Human?," a special section on REPOhistory's exhibition, Civil Disturbances for the Fordham Urban Law Journal, NYC, Vol. XXVII, 1999-2000, pp 1353-1354.
- "Authenticity Squared: REPOhistory Circulation, Anatomy of an Urban Art Project," New Art Examiner (Chicago) 12/99, pp 20-23 & 71-72.
- "Counting On Your Collective Silence: Notes on Activist Art as Collaborative Practice," Afterimage, 11/99. pp 18-20.
- "News from Nowhere: Activist Art & After," Third Text, #45, Winter, 1999. pp 45-62. (and translated into Spanish for the book Fotografía y activismo, edited by Jore Luis Marzo, Barcelona, Spain, 2006, pp 311-341.
- "Nature as an Icon of Urban Resistance: Anti-gentrification Art in NYC 1979-84". Afterimage, Fall 1997. pp 17-20.

CHAPTERS IN BOOKS/ANTHOLOGIES

- "Secret Pockets: Aaron Gatch interview," Dataesthetics Reader, edited by Stephen Wright, with essays by Nataša Petrešin, Naeem Mohaimen, Gregory Sholette etc. WHW edited Collective Creativity, catalogue of the exhibition, published Arkzin, Zagreb, Croatia, 2006, pp 149-159.
- "Questions from an Artist Who Reads (and Thinks, Writes, and Speaks)," text for the book Oliver Ressler: Alternative Economies, Alternative Societies, preface by Aneta Szlak, published by the Institute of Art/Wyspa Progress Foundation, Gdansk, Poland 2007. (Hungarian and German translated edition, 2008), pp 11-20.
- "Disciplining the Avant-garde: the United States Vs Critical Art Ensemble," The Uncertain States of America Reader, eds. Birnbaum, Sholis, & Horowitz. Serpentine Gallery, London, Sternberg Press. Berlin, 2007, pp 132-144.

- “Dark Matter, Activist Art and the Counter-Public Sphere,” As Radical As Reality Itself, eds. Hemingway, Leslie, & Beaumont. Peter Lang, Oxford, 2007, pp 429-457.
- “Heart of Darkness: A Journey into the Dark Matter of the Art World,” in the Visual Worlds Reader, eds. John Hall, Blake Stimson. Routledge Press, 2005, pp.116-138.
- “The Folds Of An Institution: Conversation Between Greg Sholette, Cesare Pietroiusti & Brett Bloom,” in *Anarchitexts: Voices from the Global Digital Resistance*, ed. Joanne Richardson. Autonomedia Press, NY 2004.
- “Fidelity, Betrayal, Autonomy: Within and Beyond the Post Cold-War Art Museum,” *Beyond the Box: Diverging Curatorial Practices*, ed. Melanie A. Townsend, Banff Centre Press, Canada, 5/03, pp.123-138.
- “News from Nowhere,” in the book, *Metropolenkultur: Kunst, Kultur und Politik in den Großstädten der 90er Jahre*, Ed. Jutta Held. Schriften Der Guernica-Gesellschaft, Weimer, Germany 2000, pp. 227-249.
- “Some Call It Art: From Imaginary Autonomy to Autonomous Collectivity,” in *Dürfen Die Das? Kunst als sozialer Raum, Art/Education/Cultural Work/Communities*, Eds. Stella Rollig and Eva Sturm, Verlag Turia & Kant, Wein, Austria, 2002, pp. 161-184.
- “How To Best Serve the New Global Art Matrix,” *Seiteneingänge: Museumsidee & Ausstellungsweism*, Roswitha Muttenthaler, eds. Herbert Posch, Eva S. Sturm Wein: Turia & Kant, 2000, pp.146-168.
- “Waking Up to Smell of Coffee: Reflections on Art Theory and Practice,” in, *Reimagining America: the Arts of Social Change*. Ed. Mark O’Brien & Craig Little. 2nd ed. Phila., New Society Pub., 1990, pp. 25-33. Korean Translation in, *Visual Art & Cultural Politics Series 3: The Map of Contemporary Art, Analyzing the critics, media and systems*, eds. Lee, Youngshul and Chung, Seoul, Korea, 1998.

CATALOGS, NEWSLETTERS, EXHIBITION BROCHURES, & MISCELLANEOUS WRITINGS

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

ARTIST'S BOOKS (SELF-PUBLISHED, SELF-DESIGNED LIMITED EDITIONS)

disLOCATIONS, installation brochure produced in collaboration with Janet Koenig for *Insite 94 Biennial*, black white, folded offset, San Diego, CA & Tijuana Mexico, 1995.

The Citi Never Sleeps, But your Neighborhood May Be Put to Rest, photocopy, spray-paint, NYC, 1979.

Bikini Atoll: A History Lesson., saddle-stitched offset booklet, NYC, 1979.

INTERVIEWS

"An Interview with Gregory Sholette," by C.A.M.E.L artists' collective, (online only): <http://www.c-m-l.org/?q=node/40>

"Snip..Snip..Bang, Bang..." online video interview by Martin Krenn at: <http://www.martinkrenn.net/newyork.htm>

"Organizing as Fetish" by N. Lampert, *PROMPT* journal, *Chicago Artists' Coalition* 10/08, pp.15-27.

"Specters of Collectivism: A Conversation between Gregory Sholette and Elena Sorokina,"

Moscow Art Magazine, #61, June/July 2006. <http://xz.gif.ru/numbers/61-62/temnaya-materiya/>

"Gregory Sholette," interview by Miklós Erhardt for *Exindex* magazine, Budapest, and online at: <http://www.exindex.hu/> and in the book *With or Without Me*, *Agency for Contemporary Exchange*, 2006, pp62-69.

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

<http://www.crumbweb.org/getInterviewDetail.php?op=3&sublink=&id=26&fromSearch=1>

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

EXHIBITIONS CURATED BY OTHERS INSPIRED BY WRITINGS ABOUT "DARK MATTER"

"Dark Matter: A Visual Response to the Writings of Gregory Sholette," organized by Pasqualina Azzarello with Queens College students for Superfine exhibition space, Brooklyn, NY 5/13/08.

"VersionFest:DARK MATTER," a multi media exhibition and public program various locations, Chicago, 4/17-27/08.

"2007 Newport Annual," organized by Micki McGee she was "reminded of an idea that has been advanced by artist and critic Gregory Sholette..." Newport Art Museum newsletter, Spring 1977. RI.

"Cram Session 02: Dark Matter," organized by Chris Gilbert for the Baltimore Museum of Art, 1/10-28/04.

REVIEWS (OF OTHERS' EXHIBITIONS, SCHOLARLY WORKS)

"Cryptozoology" exhibition review *Art Papers* (Atlanta), VOL 31; no. 1, 2007; pp. 42-43.

"A Rose is a Rose is a Rose" on Hans Haacke's memorial for Rosa Luxemburg, *Artforum*, Nov. 2006.pp 99-100.

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

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ORAL PAPERS, LECTURES, PANELS, AND ADDRESSES

Classroom Seminar for Carrie Lambert-Beatty, Dept. Visual & Environmental Studies, Harvard University, 11/24/08.
“Art and activism,” guest classroom seminar, for Heather Peterson Steinhart School, NYU 11/12/08, NYU.
Lecturer, “Dictionary of War: Taipei Edition,” Taipei Fine Arts Museum, Taiwan, 10/24/08 <http://www.dictionaryofwar.org/>
Class lecture, undergraduate art students in the class of Matei Bejenar, Iasi Romania, 10/8/10.
Public Lecture, Central European University, Budapest Hungary. 10/9/08.
Panelist, The Future of Visual Culture, Cultural Studies Association Conference, NYU 5/24/08
Plenary Speaker, *Visible Memories Conference*, Syracuse University, 10/3/08.
Moderator “Signs of Change Symposium” Exit Art, 9/25/08.
Keynote Speaker, *VersionFest:DARK MATTER*, a multi media exhibition and public program that was based upon the ideas of Gregory Sholette, (4/17-27/08), lecture at Viaduct Theater, Chicago, 4/20/08.
Graduate Seminar for Studies in the History and Practices of Exhibition Rhea Anastas and Tatjana von Prittwitz, the Center for Curatorial Studies, (CCS) Bard College, Annandale-on-Hudson, NY, 5/2/08.
Lecturer, New York State College of Ceramics/School of Art & Design at Alfred University 9/4/08
Moderator “Collaboration + Context,” the third in a series of four roundtable discussion’s entitled *Tracing the Index*, organized by Index of the Disappeared (Chitra Ganesh + Mariam Ghani): Art in General, NYC, 3/26/08. <http://www.kabul-reconstructions.net/index/aig.html>
Participant roundtable discussion “Democracy in America,” produced by Creative Time inc., NYC, 3/13/08.
Guest Lecturer Debra Levine’s seminar “Radical Street Performance,” Undergraduate Drama Program, 2/14/08.
Guest Artist final reviews, Jeanne Jaffe’s Undergraduate Sculpture, University of the Arts, Phila. 12/10-11/08
Lecturer Contemporary Arts First Year Topics, Ramapo State College, Mahwah, New Jersey, 11/19/07.
Lecturer, Overgaden - Institut for Samtidskunst, Copenhagen 5/12/07
Public Lecture, *Interventionist Art in the Age of Enterprise Culture* SIGNAL art center, Malmö, Sweden, 5/8/07.
Guest Speaker, “Activist Publishing,” for Art on Paper magazine, Books Fair 8/3/07 The Tunnel, NYC
Lecturer: La Casa Encendida, Brumaria collective, Madrid, Spain, 1/23/07
Speaker: University of Milwaukee, *Constant Capture Conference*, WI, 4/21 & 22, 2006
Moderator: Vera List Center for Art & Politics, “Taking Back the Dollar: Alternative Economies,” 6/2/06.
Lecturer: Trafo Gallery, Budapest, Hungary, 4/1/05
Lecturer: Townhose Gallery & CRC collective, Cairo, Egypt, 11/27/05
Lecturer: WHW collective, Zagreb, Croatia, 11/3/05
Lecturer: Central St. Martins, London, 10/27/05
Lecturer: Newport School of Art, (with studio visits), Newport, South Wales, Nov. 8th & 9th 2005
Lecturer: Winchester School of Art, England, 11/5/05
Lecturer: Institute of Contemporary Interdisciplinary Art (ICIA), Bath, England, 11/12/05
Lecturer: University of Plymouth, *School of Art and Performance*, Exeter, England 11/16/05
Lecturer: University College London, November 11/11/05
Lecturer: Courtauld Institute of Art, *Contemporary Art Research Forum*, 11/7/05
Lecturer: Baltimore Museum of Art, Cram Session 02: Dark Matter, 11/6/04.
Speaker: “Visual Culture In The Era Of Global War,” New York University, 10/21/04.
Discussant: Reading Group at 16 Beaver Street, NYC, 12/15/03 & 4/2/04.
Speaker: Massachusetts Museum of Contemporary Art, 09/11/04.
Lecturer: with Brian Holmes at Penn State: Penn State College of Arts and Architecture, 3/16/04.
Speaker: *Temporary Transformations: Public Art as Social Action*, College Art Association Seattle, 02/19//04.
Speaker: *In The Face Of Others*, The Lower Manhattan Cultural Council 1/14/04.
Lecturer: Colgate University, Department of Art and Art History, 01/13/04.
Lecturer: The Pond, San Francisco, CA, 10/05 /03.
Moderator: V3: digital activism conference, Museum of Contemporary Art, Chicago. 4/19/03.
Co-Chair: Collectivism After Modernism w/Blake Stimson, College Art Association, Chicago, 02/03.
Respondent: “The Informal Arts’ Columbia College Center for Arts Policy, Chicago 6/20/02.
Respondent: “anti- symposium,”. Smart Museum of Art, Chicago 4/26/02.
Panelist: University of Chicago Cultural Policy Workshop, 4/18/02.
Lecturer: “Marxism and Visual Art Now.” University College London, UK, 4 /11/02.
Speaker: “Beyond the Gallery: Art in Public Spaces,” Cape Technikon, South Africa. 3/15/02.

Lecturer: "Visual Worlds," Conference at UC Davis Center for History, Society, and Culture, 10/27/01.
 Guest of the Irish Art Council, Critical Voices Series, Galway Art Center, Ireland, 7/15 –7/25/01.
 Lecturer: "REPOhistory: Anatomy of an Urban Art Collective," University of Luüneburg; Kuünstlerhaus
 Bremen; *montagsPRAXIS* at b. books, Berlin, 5/27-30/01.
 Lecture and studio visits: Oberlin College, Ohio, March 8/10/00.
 Panelist: The Second International Curatorial Summit, Banff Canada, 8/00.
 Panelist: National Association of Arts Organizations, Brooklyn, NY 7/00.
 Lecturer: "Side Entrances & Ways of Exhibiting," Museum im Kopf, Wein, Austria, Centrum für
 Gegenwartskunst Oberösterreich, Linz, Austria, 3/25/00.
 Respondent: to presentation by Lucy R. Lippard, Chicago Cultural Center, 10/22/99.
 Lecturer: The Modern Voices Series, Brooklyn Museum of Art, 6/5/99.
 Speaker: "History *Happened Here*," with REPOhistory, The Municipal Art Society, NYC 5/22/99.
 Panelist: "Culture & Barbarism: Images of Labor in Art," College Art Association, LA, CA, 2/99.
 Speaker: "Civil Disturbances in Public Art," w/Mark O'Brien, The Cooper Union, 9/16/98.
 Lecturer: *Ein Stück Österreich: 150 Jahre Die Presse*, Historisches Museum der Stadt Wein, 6/8/98.
 Moderator/Curator: *Sounding Off: Art Activism in the 90s*, New Museum, NYC, 9/10/98.
 Lecturer: "Site Specificity and Street Art," The Heard Museum of Art, Gainesville Florida, 4/3/98.
 Co-chair, with Professor Blake Stimson of session: "Aesthetics to Politics, New York ca. 1975,"
College Art Association Annual Conference, Toronto, Canada, 2/98.
 Panelist: American Studies Association Conference, Washington DC. Nov. 1997.
 Panelist: "Minimalism/Post-Minimalism." Association d'Art des Universités du Canada Annual
Conference, McGill University, (Montreal Quebec, 11/9/97.
 Guest Speaker: "REPOhistory: Critical Geographies of the Street," with Lisa Knauer & Mark O'Brien,
The Buell Center for the Study of American Architecture, Columbia University, 10/18/6.
 Guest Speaker: "The Public Re-mappings of REPOhistory," The Headlands Center for the Arts; and
The San Francisco Art Institute, Sausalito CA, 7/18/96..
 "Critical Transformations of Site-Specificity from Tilted Arc to REPOhistory," The Whitney Museum of
American Art Annual Symposium, (New York City, 5/29/96.
 Panelist: "The Public Art of Re-Collection: A Commemorative Art Symposium: *At the African Burial*
Ground." The National Assembly Local Arts Agencies Annual Conference, San Jose 6/10/95.
 Speaker: "The New Demographics." NYC, with Tomie Arai, Betti-Sue Hertz, & Tom Finkelppearl.
ArtistsTalk On Art: Critical Discourse on Art, 11/1/91.
 Guest: "The Eleventh Hour," Host Bob Lypsite, WNET Channel 13. Interview & debate on 1989
 Whitney Biennial. Guests: Kenny Scharf, Ivan Karp, Richard Armstrong, 5/4/89 NYC.
 Panelist: "Art as Social and Political Act," The Mason Gross School for the Arts, Rutgers, NJ.
 in honor of 20th Anniversary of the Graduate Program, with Martha Rosler, Juan Sanchez & others, 9/82.
 Moderator: alternative art collectives, PAD/D conference, Union 1199, Bread and Roses auditorium, local 1199 3/82.

SERVICE TO QUEENS COLLEGE, CUNY

Provost's Strategic Plan Committee, Graduate MFA Committee; Department Website Committee,

SERVICE TO THE PROFESSIONAL COMMUNITY

Supervised MA Curatorial Thesis Zoe Taleporos California College of Art

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

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

Board President, Conjunction Arts, NYC (2003-05).

Board Member The Swiss Institute New York (1999-02).

Board Member, College Art Association (2001-05), activities included:

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

COLLECTIVE PRACTICES

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

REPOhistory PROJECTS INCLUDED:

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

Choice Histories (1992) A collaborative installation at Artists Space on the history of abortion. Educational Projects (ongoing) REPOhistory has collaborated with the Hudson River Middle School and the Leadership Secondary School to develop multimedia community history projects.

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

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

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

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

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

SELECTED REPOhistory BIBLIOGRAPHY

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- Kolker, Robert. "See You in Court," *Time Out New York* 5/ 28-6/4/98, p 45.
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