

## GREGORY SHOLETTE

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### EDUCATION

- 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.

### APPOINTMENTS

- 2008 (Spring)-present Queens College: CUNY, Assistant Professor, Sculpture, Department of Art.  
2008– present Geneva University of Art & Design, Annual Seminar Leader, CCC: Critical, Curatorial, Cybermedia Research and Post-Graduate Program.  
2011 (Spring) Harvard University, Visiting Professor of Art Theory, Department of Visual & Environmental Studies.  
2007–2008 The Cooper Union, NYC, Adjunct Professor, Sculpture, 3D Foundation, Art Theory, School of Art.  
2005–2007 New York University, Adjunct Professor, Art and Public Policy and Visual Studies Programs.  
2006 Parsons School of Design, Adjunct Professor, Department of Art and Design Studies.  
2004 Colgate University, Hamilton, NY, Distinguished Batza Family Chair in Art and Art History.  
1999–2004 The School of the Art Institute of Chicago, Chair, Master of Arts in Arts Administration Program, and Assistant Professor of Arts Administration and Visual Critical Studies Programs.  
1997–1999 The Cooper Union, NYC, Adjunct Professor, Sculpture, 3D Foundation, Art Theory, School of Art.  
1996–1997 Ramapo State College, NJ, Visiting Professor Art Theory, and Introduction to Graphics, Art Department.

### INVITED SEMINARS and WORKSHOPS

- 2011 Museo Reina Sofia, Madrid, Spain, seminars “ boundaries of the artistic sphere,” June 14 & 15.  
2009 Tromsø, Art Academy, Norway, Seminar Leader and final studio critiques.  
2008 Central European University, Budapest, Theory Seminars, Transit Free School/Art Theory/Practice.  
2007 Malmö Art Academy, Sweden, Seminars, Post-Graduate Critical Studies Program.  
2005 Eddin Foundation, Cairo, Egypt, Workshop Seminar for the Contemporary Image Collective (CIC).

### CURATING AND ORGANIZING

- 2011 “It’s the Political Economy Stupid,” co-curated exhibition with Oliver Ressler for Erste Stiftung Foundation, Vienna, Austria, March 16–April 25, 2011, and Austrian Cultural Center, NYC, January, 2011.  
2008-present Institute for Wishful Thinking, co-organized with Professor Maureen Connor and QC Graduate Students.  
2007 Publik Address, conference co-organizer with Nis Rømer, and Katarina Stenbeck, Sept. 23–28, NYC.  
1999-2000 Project Director, REPOhistory *CIRCULATION* project (see below).  
1997-1998 Curator of Education, New Museum of Contemporary Art, NY.  
1996-1997 Special Projects Manager, The Public Art Fund, Inc.  
1996 Coordinator for Peter Rindisbacher exhibition, Swiss Institute New York, Winter, 1996.  
1984 Exhibition curator, Hicks Art Center, Bucks County Community College, Nov. 18–Dec 15.  
1982 Exhibition curator, Mason Gross School of the Arts Gallery, New Brunswick, NJ, 1982.  
1980–2000 REPOhistory (1989-00), Political Art Documentation/Distribution (PAD/D, 1980-88):  
co-founder of these two New York City based artists’ collectives (see below).

### Other Arts-Related Employment

- 1986-1991 Owner/Operator of PROTOcentrics, a commercial design and model-making company, Brooklyn NY.

## SOLO EXHIBITIONS

- 2011 “Imaginary Archive: Galway, Chapter Two.” With invited guests. Tulca Art Festival, Galway, Ireland.
- 2010 “Mole Light.” Installation and printed piece. Plato’s Cave, Brooklyn, NY.
- “Imaginary Archive: Wellington Collaboratorium” With invited guests. Enjoy Art Gallery, Wellington, New Zealand.
- 2006 “Gregory Sholette.” Innenausstattung, Hamburg, Germany.
- 2004 “Gregory Sholette: Selected Projects 1980–2003.” Picker Art Gallery, Colgate University, Hamilton, NY.  
Catalog with essay by Jeffrey Skoller.
- 1997 “Little Workers: Collectibles.” Installation. Lower East Side Tenement Museum, NYC.
- 1995 “Souvenirs for the End of the Century.” Mixed-media installation including sculpture and photography on historical themes. New Langton Arts, San Francisco, CA.
- 1991 “Art of the Pentagon.” Window installation for Printed Matter Bookstore, NYC. Curated by Lucy R. Lippard.

## GROUP EXHIBITIONS (select)

- 2011 “Half-Life,” Santa Fe Art Center, NM, 9/12/11–10/16/11.
- “Artists in Residence for the US Government.” With Institute for Wishful Thinking (IWT). Momenta Art, Brooklyn, NY.
- 2010 Visiting Faculty Exhibition. Carpenter Center for the Visual Arts, Harvard University, MA.
- Recipe*. Video screening. “Environmental Art Group Show.” Santa Fe Art Center, NM.
- “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, Taiwan.
- “Art as Gift.” Periferic 8: Biennial for Contemporary Art, Iasi, Romania. Curated by Dora Hegyi Iasi with the Institute for Wishful Thinking (IWT). Catalog with commissioned essay by artist available at: <http://perifericbiennial.wordpress.com/2008/10>.
- Still Life with Dead Fascists*. Site-specific installation for the exhibition “Unnamable Name.” Tompkins County Public Library, Ithaca, NY, and the Copenhagen Main Library, Denmark.
- “Reading Lenin with Corporations.” PS122 Art Gallery, NYC.
- Recipe*. Video screening at Work Space, Newark, NJ.
- “Making Room for Redundancy.” Architecture/Common Room, NYC.
- “Abecedarium for Our Times.” Apex Art Gallery, NYC. Curated by Radhika Subramaniam.
- 2007 *Cannibal Tech*. Installation with Janet Koenig. “Weather Report: Art and Climate Change.” Boulder Museum of Contemporary Art, CO. Curated by Lucy R. Lippard.
- Summer group exhibition. Hudson D. Walker Gallery, Provincetown, MA.
- Return of Atomic Ghosts*. Video screening. The Other Cinema, San Francisco, CA.
- 2006 *Surviving Paradise*. Installation with Janet Koenig. Glyndor Art Gallery, Wave Hill, the Bronx, NY.
- “Convergencia.” Group exhibition. Centro Cultural e Cali, Bogata, Columbia.
- “Not Sheep: New Urban Enclosures and Commons.” Artspeak Gallery, Vancouver, BC.
- “MapQuest.” Group exhibition. PS122 Art Gallery, NYC. Curated by Elena SoroKina
- Assorted sketches and drawings. “Magazine Stand.” Baltimore, MD.
- Recipe*. Video screening. The Lower Manhattan Cultural Society, NYC.
- 2005 “Knock at the Door.” The Cooper Union and Anthology Film Archives, NYC.
- 2003 DSLR-West. Various public locations in San Francisco, CA.
- 2002 “Critical Mass.” One of four installations at the Smart Museum of Art, University of Chicago, IL.
- 2001 “Hopscotch: Associative Leaps in the Construction of Narrative.” CAA group exhibition. Painted Bride Art Center, Philadelphia, PA.
- “Right 2 Flight.” Sarah Lawrence College art gallery, NY.
- “Strike.” Wolverhampton Art Gallery, UK.
- 2000 “CIRCULATION.” REPOhistory graphic street decal for various streets and galleries, NYC.
- “Fantastic Voyage.” Monk Parakeet, Chicago, IL.
- “Martha Rosler: Positions in the Life World.” International Center for Photography, NYC.
- “Carnival in the Eye of the Storm: War/Art/New Technologies: KOSOVO.” Pacific Northwest College of Art, Portland, OR. Curated by Trebor Scholz.
- 1999 “Mumia 911.” Rush Arts, NYC.

- 1998 *Kids Rights: 1, 2 & 3*. Digital images on 24" X 36" metal street signs in public spaces of NYC for REPOhistory project "Civil Disturbances."
- 1996 "Counter Culture." Exit Art, NYC.  
"Cultural Economies: Histories from the Alternative Arts Movement." With PAD/D, Drawing Center, NYC.
- 1995 "Boomtown." Artist-designed public bench graphics, San Diego, CA. Organized by Susan Schuppli.
- 1994 *disLOCATIONS*. Site-specific installation with Janet Koenig on forgotten histories of the border. InSITE '94,
- 1992 "Re-Imagining America." Randolph Street Gallery, Chicago, IL.  
"Green Acres: Neo-Colonialism in the U.S." Washington University Gallery, St. Louis, MO. Curated by Martha Rosler.  
*The Other J.P.Morgan*. Site-specific silk-screened metal sign with REPOhistory. Exchange Place, NYC.
- 1991 "Artists of Conscience: 16 years of Social and Political Commentary." With Janet Koenig, including work by Dennis Adams, Mel Edwards, Leon Golub, Gran Fury, Komar & Melamid, Adrian Piper, Carrie Mae Weems, and Pat Ward Williams. The Alternative Museum, NYC. Catalog.  
"Re-Imagining America." Momenta Art, Philadelphia, PA.
- 1990 "Artists Respond to AIDS." Painted Bride Art Center, Philadelphia, PA. Catalog.  
*MASS*. Installation with Group Material. "The Decade Show: Frameworks of Identity in the 80s." The Studio Museum of Harlem, NYC.
- 1989 *Groundwork*. Street stencils. "Tropical Rainforest Show." Sundered Ground, NYC.  
"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." With 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 A. Okun, including work by David Wojnarowicz, Adrian Piper, Sue Coe and others. Installation Gallery, San Diego; Otis/Parsons Gallery, LA; Aspen Art Museum, CO. Catalog. *The Rosenbergs: Collected Visions of Artists and Writers*. Ed. Rob A. Okun. New York: Universe Books, 1988.  
"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*. Installation with Group Material. The New Museum of Contemporary Art, NYC.
- 1985 "Disinformation: the Manufacture of Consent." Including work by Leon Golub, Alfredo Jaar, and Nancy Spero. The Alternative Museum, NYC. Catalog essay by Noam Chomsky.  
"Art Against Apartheid." Black Arts Festival. Paul Robeson Cultural Center, Pennsylvania State University.  
"Not Just Any Pretty Picture." PS122 Gallery, NYC.
- 1984 "Artists Call Against US 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, NYC.  
"Street Politics: Street Art in the East Village." Real Art Ways, Hartford Arts Center, Hartford, CT.  
"Not For Sale." Organized by PAD/D with Tim Rollins, David Wojnarowicz, Sue Coe, NYC.
- 1983 "Terminal Show." With Janet Koenig. Brooklyn Navy Yard Terminal, NYC.  
"Persuasions." The Kitchen, NYC.  
"The Lower East Side Salon." PS122 Gallery, NYC.  
"Not for Sale." An exhibition against displacement. El Bohio, NYC.  
"Subculture." With Janet Koenig and Group Material. Posters in subway cars, NYC.
- 1982 *Burnt*. "Primer (for Raymond Williams)." With Group Material. Artists Space, NYC.  
*Dis-Pointer*. "The Art of Tyranny." Civilian Warfare Gallery, NYC.  
*The Citi Never Sleeps, But Your Neighborhood Might Be Put To Rest*. "Re-Direction." Dance Theater Workshop, NYC.  
"Beyond Aesthetics." Mason Gross School of the Arts Gallery, New Brunswick, NJ, and the Henry

- Street Settlement, NYC.
- “¡Luchar! An Exhibition for the People of South America.” Installation with Group Material. El Taller Latino Americano Gallery, NYC.
- 1981 “The M-5 Show.” Posters for Group Material exhibition in city buses, NYC.
- “So Take it To The Press.” MoMing Gallery, Chicago, IL.
- “Consumption: Metaphor, Pastime, Necessity.” Group Material Gallery, NYC.
- “Art of the Pentagon.” Printed Matter Bookstore windows, NYC. Curated by Lucy R. Lippard.
- 1980 “Art for Zimbabwe.” Just Above Midtown Gallery, NYC.

#### **PUBLICATIONS** [\* peer reviewed journals and publishing houses]

##### **Books**

- 2011 \* *Dark Matter: Art and Politics in the Age of Enterprise Culture*. London: Pluto Press. New York distributor: Palgrave Macmillan.

##### **Edited Volumes**

- 2007 \* *Collectivism After Modernism*. Edited with Blake Stimson. Minneapolis: University of Minnesota Press. Serbian translation by Izdavačko preduzeće, CLIO Publishing Company, Beograd, 2010.
- 2004 *The Interventionists: A Manual for the Creative Disruption of Everyday Life*. Co-authored with Nato Thompson. Published in conjunction with the exhibition “The Interventionists,” Massachusetts Museum of Contemporary Art, May 29, 2004–March 2005. Cambridge, MA: The MIT Press in association with the Massachusetts Museum of Contemporary Art.

##### **Journals Edited**

- \* *Whither Tactical Media?* special issue co-edited with Gene Ray, *Third Text*, Vol. 22, No. 5, 9/08.

##### **Chapters in Books**

- 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. pp. 27-48.
- 2007 \* “Dark Matter, Activist Art and the Counter-Public Sphere.” *As Radical As Reality Itself: Essays on Marxism and Art for the 21st Century*. Eds. Matthew Beaumont, Andrew Hemingway, Leslie Esther and John Roberts. Oxford: Peter Lang.
- “Disciplining the Avant-garde: the United States Vs Critical Art Ensemble.” *The Uncertain States of America Reader*. Eds. Brian Sholis and Noah Horowitz. Berlin: Sternberg Press in association with the Serpentine Gallery, London.
- “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 and German translated edition, 2008.
- 2006 “Secret Pockets: Aaron Gach interview.” *Dataesthetics Reader*. Ed. Stephen Wright. Published by Arkzin Zagreb, Croatia.
- 2005 \* “Heart of Darkness: A Journey into the Dark Matter of the Art World.” *Visual Worlds Reader*. Eds. John Hall, Blake Stimson. New York: Routledge.
- 2004 “The Folds Of An Institution: Conversation Between Greg Sholette, Cesare Pietroiusti and Brett Bloom.” *Anarchitexts: Voices from the Global Digital Resistance*. Ed. Joanne Richardson. New York: Autonomedia Press.
- 2003 “Fidelity, Betrayal, Autonomy: Within and Beyond the Post Cold-War Art Museum.” *Beyond the Box: Diverging Curatorial Practices*. Ed. Melanie A. Townsend. Banff, Canada: Banff Centre Press.
- 2002 “Some Call It Art: From Imaginary Autonomy to Autonomous Collectivity.” *Dürfen Die Das? Kunst als sozialer Raum, Art/Education/Cultural Work/Communities*. Eds. Stella Rollig and Eva S. Sturm. Wein, Austria: Verlag Turia & Kant.
- 2000 “How To Best Serve the New Global Art Matrix.” *Seiteneingänge: Museumsidee & Ausstellungsweissn*, Eds. Roswitha Muttenthaler, Herbert Posch and Eva S. Sturm. Wein, Austria: Verlag Turia & Kant.
- “News from Nowhere.” *Metropolenkultur: Kunst, Kultur und Politik in den Großstädten der 90er Jahre*. Ed. Jutta Held, Schriften Der Guernica-Gesellschaft. Weimer, Germany: VDG.
- 1990 “Waking Up to Smell of Coffee: Reflections on Art Theory and Practice.” *Reimagining America: the Arts*

### Articles and Catalog Essays

- 2010 "Creative Time: Artists on the News." Interview series for Huffington Post: "Activism as Art: Shotgun Shacks Saved Through Art-Based Revitalization." Nov. 22, 2010. "Artist Shows Supermax Prisons Supercruel." Oct. 31, 2010.  
\* "Critical Art Ensemble." *Grove Art Online*. <http://www.oxfordartonline.com>.
- 2009 "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 "Gifts of Resistance." Commissioned essay for the exhibition catalog *Periferic 8: Art as Gift*, Biennial for Contemporary Art. Curator: Dora Hegyi Iasi, Romania. <http://neme.org/main/887/periferic-8>.  
\* "Minus 273 Celsius." *Third Text*. Vol. 22, No. 4.  
"State of the Union." *Artforum*. April 2008.  
"Swampwalls, Dark Matter, and the Lumpen Army of Art." (Feature). *Proximity Magazine*. No. 7, Spring/Summer 2008.  
"We, The Feared, Unnamable." *Journal of Aesthetics and Protest*. Issue 6.  
\* "Gregory Sholette." Response to questions on art and politics posed by editors. *October*. No. 123, Winter 2008. <http://www.mitpressjournals.org/doi/abs/10.1162/octo.2008.123.1.135>.  
"12 Notes on Collectivism." *Continental Drift*. A compendium of writings published in English and Croatian from the conference *Continental Drift* (NYC 2005, 2006; NYC/Zagreb 2008). Eds. Brian Holmes and Zagreb-based curatorial collective WHW (What, How, and for Whom?).  
"Disciplining the Avant-Garde: the United States Vs Critical Art Ensemble." Published in English and Croatian for a special issue of *Frakcija* magazine. No. 43-44. Zagreb, Croatia.  
"Twelve notes on collectivism and dark matter." *Art Lies: A Contemporary Art Quarterly*. Issue 56, Summer 2008.  
"Dark Matter." *Dictionary of War*. Taipei Arts Museum.  
"Unnamable Name." Exhibition catalog. Apex Art, New York: Blackout Ink Press.
- 2007 "Interventionist Art in an Age of Enterprise Culture." *Arte y revolución in the age of enterprise culture*. Eds. Brumaria collective (Spain) for the Documenta 12 Magazines project, Kassel, Germany.  
"Alternative Economies: Transcript of roundtable discussion." *Art on Paper*. Vol. 11, No. 6, July/August.  
"Secret Pockets." Interview with Aaron Gatch/Center for Tactical Magic. *Art Papers*. Winter, 2007.
- 2006 "12 Notes on Collectivism." Reprinted in Korean and English by Vik Van Der Pol for the book +82, published by Insa Art Space, pp. 42-47.
- 2005 "Civil Disobedience as Art as Civil Disobedience: A conversation between Brian Holmes and Gregory Sholette." *Art Papers*. Vol. 29, No.5.  
\* "Dark matter into light: Round-table Discussion." Gregory Sholette, Chris Gilbert, T. J. Demos, and Carlos Basualdo. *Art Journal*. Fall 2005.  
"Mysteries of the Creative Class: I Have Seen the Enemy and They Is Us." *MUTE* magazine. Vol.1 #29.
- 2004 *Dark Matter and the Counter-Public Sphere*. Exhibition brochure. "Cram Session 02: Dark Matter." Baltimore Museum of Art. Curated by Chris Gilbert.  
"Insouciant Art collectives?" Letter to the Editor. *Artforum*. Summer 2004.  
"REPOhistory's Civil Disturbances NYC: Chronology of a Public Art Project." *CHAIN*. Special issue on Public Forms. Eds. Jena Osman and Juliana Spahr. Philadelphia, PA: Temple University Press.  
"Dark Matter, Activist Art and the Counter-Public Sphere." Excerpts. *Journal of Aesthetics and Protest*. No. 3.  
\* "Periodizing Collectivism." Co-authored with Blake Stimson. *Third Text*, November 2004. Translated into Swedish in *Glänta* magazine, Winter, 2006.  
"Some Call It Art." Excerpts for catalog exhibition *Area Collaborativa*. Gallery Skuc, Ljubljana, Slovenia.
- 2003 \* "Practice in critical times: a conversation with Gregory Sholette, Stephanie Smith, Temporary Services, and Jacqueline Terrassa." Dan S. Wang. *CAA Art Journal*. Vol. 62, No. 2, Summer 2003.  
"Dark Matter." Excerpts. *Journal for Northeast Issues*. No 2. Hamburg, Germany.
- 2002 "REPOhistory: Anatomy of an Urban Art Collective." *Programming Künstlerhaus Bremen: 1999–2001*. Ed. Dorothee Richter. Nurnberg, Germany: Verlag Für Moderne Kunst.  
\* "Fidelity, Betrayal, Autonomy: In & Beyond the Post-Cold War Art Museum." *Third Text*, Vol. 16, No. 1, Summer 2002.

- 2001 “Dangerous Liaisons: Dan Peterman’s Universal Lab and the University of Chicago,” for the exhibition catalog *Dan Peterman, Plastic Economies, Standard Kiosk (Chicago) Works and Projects* ed. Lynne Warren, published by Museum of Contemporary Art, Chicago, 2004, *republished from the book Dan Peterman: 7 Deadly Sins And Other Stories*, by Stephen Berg, Kunstverein Hannover, Germany.
- 2000 “R’ We Not Human?” Special section on *REPOhistory’s* exhibition “Civil Disturbances.” *Fordham Urban Law Journal*. Vol. XXVII, 1999–2000.
- 1999 “Authenticity Squared: REPOhistory Circulation, Anatomy of an Urban Art Project.” *New Art Examiner*, Vol. 27, No. 4.  
 “Counting On Your Collective Silence: Notes on Activist Art as Collaborative Practice.” *Afterimage: The Journal of Media Arts and Cultural Criticism*. Vol. 27, No. 3, Nov/Dec 1999.
- \* “News from Nowhere: Activist Art & After,” *Third Text*, No. 45, Winter 1999.
- 1998 *Urban Encounters*. Exhibition brochure. The New Museum of Contemporary Art, NYC.  
 “What is Visible Knowledge?” Exhibition brochure. Co-authored with C. Hernandez. The New Museum of Contemporary Art, NYC.
- 1997 “Nature as an Icon of Urban Resistance: Artists, Gentrification and New York City’s Lower East Side, 1979–1984.” *Afterimage: The Journal of Media Arts and Cultural Criticism*. Vol. 25, No. 2, Sept/Oct 1997.  
 “Keeping Track of the Joneses.” Exhibition brochure. Co-authored with R. Lampkins-Fielder. The New Museum of Contemporary Art.  
 “Red River: Take Two,” Catalog essay for exhibition *Red River Crossings: Contemporary Native Artists Respond to Peter Rindisbacher (1806-1834)*. Published by The Swiss Institute, NYC.
- 1995 “Interview of the artist Susan Schuppli.” *Front Magazine*. Vancouver, Canada. Autumn 1995.
- 1992 “A note about REPOhistory as collective practice.” Forward to exhibition catalog, *Choice Histories: Framing Abortion*. REPOhistory. Artists Space, NYC.
- 1984 “Shake It Up: Some Thoughts on Deconstruction and Art.” PAD/D: Political Art Documentation & Distribution. *UPFRONT*. No. 9, Fall 1984.
- 1982 “Not-Misinformation.” Exhibition Brochure published by the Mason Gross School of the Arts.  
 “Why There Is No Economic Support For Political Art?” Co-authored with Lucy R. Lippard. *Alliance for Cultural Democracy Newsletter*, No. 23, July/Aug. 1982.

#### Reviews in Journals and Magazines

- 2010 “Pale Riders: How a Band of Radical Outsiders Briefly Stole the New York City Art World (for the Better).” Review of Group Material book *Show & Tell* and Tim Rollins & K.O.S. *Oxford Art Journal*. Vol 33, No. 3, Winter 2010.  
 “The Political Economy of International Art: A Report on the 11th Istanbul Biennial,” Review of the Istanbul Biennial for the publication *The Arts Politic*, No. 2. Winter 2010. *Online*.
- 2009 “Preview: Emory Douglas at New Museum.” *Artforum*. Vol. 47, No. 9.  
 “Culture Corps.” Review of *Art Workers*, by Julia Bryan-Wilson. *Bookforum*, Sept/Oct/Nov 2009.
- 2007 “Cryptozoology.” Exhibition review. *Art Papers*, Vol. 31, No. 1.
- 2006 “A Rose is a Rose is a Rose.” Review of Hans Haacke’s memorial for Rosa Luxemburg. *Artforum*. Nov. 2006.  
 “Report From Beirut: Days of Culture, Days of Siege.” Co-authored with Rasha Salti. *Afterimage: The Journal of Media Arts and Cultural Criticism*. Vol. 34, No. 2, Sept/Oct 2006.  
 “Status Stolen.” Review of work by artist Perry Bard. *CAA Art Journal*. June 2006.
- 2005 “Where have all the leftists gone?” Review of *Artists on the Left*, by Andrew Hemingway. *CAA Art Journal*. Dec. 2005.
- 2004 “Welcome to the Desert of the Real Art World.” Review of *Privatising Culture*, by Chin-tao Wu. *Oxford Art Journal*. No. 27.
- 2001 “Affirmation Of The Curatorial Class: The Seventh Havana Biennial (Séptima Bienal de La Habana).” *Afterimage: The Journal of Media and Cultural Criticism*. Vol. 28, No. 5, March/April 2001.
- 1998 “Wide Open.” *Afterimage: The Journal of Media and Cultural Criticism*. Report on arts funding, censorship and the NEA. Vol. 26, No. 3, Nov/Dec 1998.
- 1997 “Archives of the Street.” *Afterimage: The Journal of Media and Cultural Criticism*. Vol. 24, No. 6, May/June 1997.  
 “Caution Alternative Space.” *Parachute: revue d’art contemporain*. Montréal, Canada. Winter, No. 85.
- 1996 “On the Ruins of Theory.” Review of *On the Museum’s Ruins*, by Douglas Crimp. *Oxford Art Journal*. Vol. 19, No. 1.

“Lessons Out of School.” Review of *Finding Art’s Place: Experiments in contemporary education and culture*, by Nicholas Paley. *Afterimage: The Journal of Media and Cultural Criticism*. Vol. 24, No. 2, Sept/Oct 1996.

### Interviews Given

- 2011 Inside the Artist’s Studio, <http://blog.art21.org/2011/05/27/inside-the-artists-studio-gregory-sholette/>
- 2009 Interview for *History as Art: Art as History: Contemporary Art and Social Studies Education*. Dipti Desai, Jess Hamlin, and Rachel Mattson. New York: Routledge.
- 2008 “An Interview with Gregory Sholette.” Interview by C.A.M.E.L. artists collective. <http://www.c-m-l.org/?q=node/40>.
- “Snip, Snip...Bang, Bang.” Interview by Martin Krenn. <http://martinkrenn.net/newyork.htm>.
- 2007 PAD/D Interview by Temporary Services. *Group Work*. New York: Printed Matter Books.
- 2006 “Specters of Collectivism: A Conversation between Gregory Sholette and Elena Sorokina.” *Moscow Art Magazine*. No. 61, June/July 2006. <http://xz.gif.ru/numbers/61-62/temnaya-materiya>.
- “Gregory Sholette.” Interview by Miklós Erhardt. *Exindex* magazine. Budapest, Hungary. Online: <http://www.exindex.hu>. Also published in *With or Without Me, Agency for Contemporary Exchange*.
- 2005 “CRUMB interviews Gregory Sholette and Nato Thompson.” Interview by Ele Carpenter. [www.crumbweb.org/getInterviewDetail.php?id=26&op=3](http://www.crumbweb.org/getInterviewDetail.php?id=26&op=3).

### Artists Books and Publications

- 1994 *disLOCATIONS*. Installation brochure produced in collaboration with Janet Koenig for InSITE’94 Biennial. Black-and-white, folded offset. San Diego, CA & Tijuana Mexico.
- 1979 *Bikini Atoll: A History Lesson*. Saddle-stitched offset booklet. NYC.
- 1978 *The Citi Never Sleeps, But Your Neighborhood May Be Put To Rest*. Photocopy, spray-paint. NYC.

### ART IN CATALOGS AND PUBLICATIONS (select)

- 2010 *Transducers: Collective Pedagogies and Spatial Politics*. Ed. Javier Rodrigo & Antonio Collados. Chicago: Half Letter Press. pp. 101-04.
- 2008 *Taipei Biennial Exhibition Catalog*. Essays by Manray Hsu; Vasif Korun. Taipei Fine Arts Museum, pp. 113-14.
- 2007 *Weather Report: Art and Climate Change*. Exhibition catalog with essays by Lucy R. Lippard and Stephanie Smith. Boulder, CO: Boulder Museum of Contemporary Art. pp. 72-3.
- 2006 *Survive, Thrive, Alive*. Exhibition catalog. New York: Glyndor Gallery publisher. pp. 10-11.
- 2004 *Stencil Pirates: A Global Study of the Street Stencil*. Josh Macphee. New York: Soft Skull Press. p. 71.
- 2003 \*“i am NOT my office.” Artists Pages. *CAA Art Journal*. Vol. 62, No. 2, Summer 2003. pp. 82-87.
- 1999 “Of Hermes and History,” *New Observations*. Guest editor Todd Ayoung. Summer 1999. pp. 34-35. *Social Text*. Spring 1999. Graphic art work for cover of journal.
- 1997 *Lure of the Local*. Lucy R. Lippard. Seattle: New Press. p. 195.
- 1995 Sally Yard, “Tagged Turf in the Public Sphere.” *InSITE 94*. Exhibition catalog. San Diego: Installation Gallery, CA. pp. 40-43.
- 1992 *Choice Histories: Framing Abortion*. REPOhistory. Exhibition catalog. Artists Space, NYC.
- 1991 *If You Lived Here: the City in Art, Theory, & Social Activism: A Project by Martha Rosler (Dia Art Foundation Discussions in Contemporary Culture No. 6)*. Ed. Brian Wallis. Seattle: Bay Press. p. 91. *Artists of Conscience: 16 Years of Social and Political Commentary*. Exhibition catalog. New York: The Alternative Museum. p. 46.
- Reimaging America: A Voices of Dissent Project*. Exhibition catalog. Momenta Art, Philadelphia, PA. pp. 13-14.
- 1990 *Words: Artists respond to AIDS*. Exhibition catalog. Henry Street Settlement, NYC, and The Painted Bride Art Center, Philadelphia. p. 26.
- 1988 *Committed to Print*. Exhibition catalog. With Janet Koenig, as part of Group Material’s “Subculture” project. Curated by Deborah Wye. New York: The Museum of Modern Art. p. 18. *The Whole World Is Still Watching*. Exhibition catalog. Randolph Street Gallery, Chicago. p. 34.
- 1985 *Disinformation: The Manufacture of Consent*. Exhibition catalog. Curated by Geno Rodriguez. New York: The Alternative Museum. p. 48.

- Shelly Rice, "Words and Images: Artists Books as Visual Literature." *Artists Books: A Critical Anthology and Sourcebook*. Ed. Joan Lyons. Rochester, NY: Peregrine Books. p. 75.
- 1984 Lucy R. Lippard, "Trojan Horses: Activist Art and Power." *Art After Modernism: Rethinking Representation*. Ed. Brian Wallis. New York: The New Museum of Contemporary Art. p. 341.
- 1982 *Get the Message: A Decade of Art for Social Change*. Lucy R. Lippard. New York: Dutton Books. p. 203.
- Art of Tyranny*. Exhibition catalog. New York: Civilian Warfare Gallery. p 10.

## LECTURES, PANELS AND PRESENTATIONS

- 2011 Speaker. Teorija koja Hoda alternative space, Belgrade, Serbia, June 16.  
 Speaker. Gallery Nova, Zagreb, Croatia, June 18).  
 Speaker. Politiques Et Initiatives Memorielles Et Pratiques Artistiques (PIMPA), Geneva, Switzerland, June 23.  
 Speaker. B\_Books cultural center, Berlin, Germany, June 27.  
 Keynote speaker. "In the Name of Art," Institut National d'Histoire de l'Art. Sorbonne University, Paris, France, May 30.  
 Speaker. "Electronic Art on the Waterways," Boston Harbor, sponsored by the University of Massachusetts, April 22.  
 Speaker, "Make History Now," for the Lower Manhattan Cultural Council, Seaport Museum New York, March 9.  
 Lecturer, "Dark Matter," The Carpenter Center, Harvard University, Feb. 24.  
 Panelist and Respondent, "Dark Matter of the Art World," Parts 1 & 2, chaired and organized by historian Susan Ryan based on my research and writings, College Art Association Annual Conference, NYC, Feb. 10 & 12.
- 2010 Panelist, Historical Materialism Conference, University of London, UK, Nov. 12.  
 Lecturer, Govett-Brewster Art Gallery. New Plymouth, New Zealand, July 29.  
 Keynote Presentation, Wellington Collaboratorium Seminar, Victoria U., School of Design, New Zealand, July 25.  
 Lecturer, Victoria University of Wellington, School of Art History, New Zealand, July 10.  
 Panelist, "The Model," Sligo Art Center, Ireland, May 28.  
 Moderator and presentation, session on art and education, Home Works 5, Beirut, Lebanon, April 27.  
 Panelist, Art and Activism conference, MACBA, Barcelona, Spain, March 11.  
 Lecturer, California College of Art, Visual & Critical Studies, March 3.  
 Lecturer, UC Davis Humanities Institute, University of California, Davis, March 2.  
 Seminar, UC Berkeley, Department of Film Studies, San Francisco, California, March 1.  
 Session Co-Chair, "Collectivism after Collapse," College Art Association, Chicago, Feb 11.  
 Panelist, "Pedagogy of the Periphery," Three Walls Art Gallery, Chicago, Feb. 10.
- 2009 Panelist, "Re-Membering Loisaída," Latino Studies Department, Brooklyn College CUNY, Nov. 18.  
 Panel Participant, "Cultural Agencies," opening of the 11th Istanbul Biennial, Istanbul, Turkey, Sept. 11.  
 Seminar presentation, CUNY Graduate Center, guest of Professor Claire Bishop, Sept. 22.  
 Speaker: "Creative Time Summit: Revolutions in Public Practice," speaker, NY Public Library, Oct. 24.  
 Public Lecture, Soho in Ottakring, Vienna, Austria, May 31.
- 2008 Guest classroom seminar for Carrie Lambert-Beatty, Department of Visual and Environmental Studies, Harvard University, Nov. 24.  
 Guest classroom seminar, "Art and activism," for Heather Peterson, Steinhart School, NYU, Nov. 12.  
 Lecturer, "Dictionary of War: Taipei Edition," Taipei Fine Arts Museum, Taiwan, Oct. 24.  
<http://www.dictionaryofwar.org/>.  
 Guest classroom lecture, for undergraduate art students in the class of Matei Bejenar, Iasi Romania, Oct. 8.  
 Public Lecture, Central European University, Budapest Hungary, Oct. 9.  
 Plenary Speaker, Visible Memories Conference, Syracuse University, Oct. 3  
 Moderator, "Signs of Change Symposium" Exit Art, Sept. 9.  
 Lecturer, New York State College of Ceramics and the School of Art & Design at Alfred University Sept. 4.  
 Panelist, "The Future of Visual Culture," Cultural Studies Association Conference, NYU, May 24.  
 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, May 2.  
 Keynote Speaker, VersionFest: DARK MATTER, a multi-media exhibition and public program based upon the ideas of Gregory Sholette, (April 17–27), lecture at Viaduct Theater, Chicago, April 20.  
 Moderator, "Collaboration + Context," the third in a series of four roundtable discussions entitled "Tracing the Index," organized by Index of the Disappeared (Chitra Ganesh + Mariam Ghani), Art in General, NYC, March 26. <http://www.kabul-reconstructions.net/index/aig.html>



- Participant, roundtable discussion, "Democracy in America," produced by Creative Time, NYC, March 13.  
 Guest Lecturer for Debra Levine's seminar, "Radical Street Performance," Undergraduate Drama Program, New York University, Feb 14.
- 2007 Guest Artist final reviews, Jeanne Jaffe's Undergraduate Sculpture, University of the Arts, Philadelphia, Dec. 10–11.  
 Lecturer, Contemporary Arts First Year Topics, Ramapo State College, Mahwah, New Jersey, Nov. 19.  
 Lecturer, Overgaden Institut for Samtidskunst, Copenhagen, May 12.  
 Public Lecture, "Interventionist Art in the Age of Enterprise Culture," SIGNAL art center, Malmö, Sweden, May 8.  
 Guest Speaker, "Activist Publishing," for *Art on Paper* magazine, Books Fair, The Tunnel, NYC, Aug. 3.  
 Lecturer: La Casa Encendida, Brumaria collective, Madrid, Spain, Jan. 23.
- 2006 Speaker, Constant Capture Conference, University of Milwaukee, WI, April 21 & 22.  
 Moderator, Vera List Center for Art & Politics, "Taking Back the Dollar: Alternative Economies," June 2.
- 2005 Discussant, Reading Group at 16 Beaver Street, NYC, Dec. 15.  
 Lecturer, Townhouse Gallery & CRC collective, Cairo, Egypt, Nov. 27.  
 Lecturer, University of Plymouth, *School of Art and Performance*, Exeter, England, Nov. 16.  
 Lecturer, Institute of Contemporary Interdisciplinary Art (ICIA), Bath, England, Nov. 12.  
 Lecturer, University College, London, November 11.  
 Lecturer and studio visits, Newport School of Art, Newport, South Wales, Nov. 8–9.  
 Lecturer, Courtauld Institute of Art, Contemporary Art Research Forum, Nov. 7.  
 Lecturer, Winchester School of Art, England, Nov. 5.  
 Lecturer, WHW collective, Zagreb, Croatia, Nov. 3.  
 Lecturer, Central St. Martins, London, Oct. 27.
- 2004 Lecturer, Baltimore Museum of Art, Cram Session 02: Dark Matter, Nov. 6.  
 Speaker, one day conference: "Visual Culture In The Era Of Global War," New York Univeristy, Oct. 10.  
 Discussant, Reading Group at 16 Beaver Street, NYC, April 4.  
 Lecturer, Trafo Gallery, Budapest, Hungary, April 1.  
 Speaker, Massachusetts Museum of Contemporary Art, Sept. 11.  
 Lecturer, with Brian Holmes, Penn State College of Arts and Architecture, Penn State University, March 3.  
 Speaker, "Temporary Transformations: Public Art as Social Action," College Art Association Annual Conference, Seattle, WA, Feb. 19.  
 Speaker, "In The Face Of Others," The Lower Manhattan Cultural Council, Jan 14.  
 Lecturer, Colgate University, Department of Art and Art History, Jan. 13.
- 2003 Lecturer, The Pond, San Francisco, CA, Oct. 5.  
 Moderator, Version03, digital activism conference, Museum of Contemporary Art, Chicago. April 19.  
 Co-Chair: Collectivism After Modernism w/Blake Stimson, College Art Association, Chicago, 02/03.
- 2002 Respondent, "The Informal Arts," Columbia College Center for Arts Policy, Chicago, June 20.  
 Respondent, "anti-symposium," Smart Museum of Art, Chicago, April 26..  
 Panelist, University of Chicago Cultural Policy Workshop, April 18.  
 Lecturer, "Marxism and Visual Art Now," University College London, UK, April 11.  
 Speaker, "Beyond the Gallery: Art in Public Spaces," Cape Technikon, South Africa, March 15.
- 2001 Lecturer, "Visual Worlds," Conference at UC Davis Center for History, Society, and Culture, Oct. 27.  
 Guest of the Irish Art Council, Critical Voices Series, Galway Art Center, Ireland, July 15–25.  
 Lecturer, "REPOhistory: Anatomy of an Urban Art Collective," University of Lüneburg; Künstlerhaus Bremen; and at b\_books, Berlin, May 27–30.
- 2000 Lecture and studio visits, Oberlin College, OH, March 8–10.  
 Panelist: The Second International Curatorial Summit, Banff Canada, Aug. 15.  
 Panelist: National Association of Arts Organizations, Brooklyn, NY, July. 10.  
 Lecturer: "Side Entrances & Ways of Exhibiting," Museum im Kopf, Wein, Austria, Centrum für Gegenwartskunst Oberösterreich, Linz, Austria, March 25.
- 1999 Respondent to presentation by Lucy R. Lippard, Chicago Cultural Center, Oct. 22.  
 Lecturer, the Modern Voices Series, Brooklyn Museum of Art, June 5.  
 Speaker, "History Happened Here," with REPOhistory, the Municipal Art Society, NYC, May 22.  
 Panelist, "Culture & Barbarism: Images of Labor in Art," College Art Association, LA, CA, Feb. 12
- 1998 Speaker, "Civil Disturbances in Public Art," with Mark O'Brien, the Cooper Union, Sept. 16.  
 Lecturer, Ein Stück Österreich: 150 Jahre Die Presse, Historisches Museum der Stadt Wein, June 8.

- Moderator/Curator, "Sounding Off: Art Activism in the 90s," New Museum, NYC, Sept. 10.  
 Lecturer, "Site Specificity and Street Art," The Heard Museum of Art, Gainesville Florida, April 3.  
 Co-chair, with Professor Blake Stimson, "Aesthetics to Politics, New York ca. 1975," College Art Association Annual Conference, Toronto, Canada, Feb. 11.
- 1997 Panelist, American Studies Association Conference, Washington DC. Nov. 22.  
 Panelist, "Minimalism/Post-Minimalism." Association d'Art des Universités du Canada Annual Conference, McGill University, Montreal, Quebec, Nov. 9.
- 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, Oct. 18.  
 Guest Speaker, "The Public Re-mappings of REPOhistory," the Headlands Center for the Arts; and the San Francisco Art Institute, Sausalito CA, July 18.  
 Guest Speaker, "Critical Transformations of Site-Specificity from Tilted Arc to REPOhistory," The Whitney Museum of American Art Annual Symposium, NYC, May 29.
- 1995 Panelist, "Public Art of Re-Collection," National Assembly of Local Arts Agencies Conference, San Jose, CA, June 1.
- 1991 Speaker, "The New Demographics," with Tomie Arai, Betti-Sue Hertz, and Tom Finkelppearl. Artists Talk on Art: Critical Dialogues in the Visual Arts, SoHo 20 Gallery, NYC, Nov. 1.
- 1989 Guest: "The Eleventh Hour," Host Bob Lypsite, WNET Channel 13, NYC, interview and debate on the 1989 Whitney Biennial with guests Kenny Scharf, Ivan Karp, Richard Armstrong, May 4.
- 1982 Panelist: "Art as Social and Political Act," The Mason Gross School for the Arts, Rutgers, NJ, in honor of the 20<sup>th</sup> Anniversary of the Graduate Program, with Martha Rosler, Juan Sanchez & others, Sept. 5.  
 Moderator, panel on NYC alternative art collectives, PAD/D conference "February 26<sup>th</sup> 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, February 26-27.

## GRANTS AND AWARDS

- 2011-2012 PSC-CUNY Grant. \$3130.44 (Continued web development of <http://darkmatterarchives.net> .)
- 2010-2012 Rockefeller Foundation Grant. "Co-PI." \$175,000 (Social Practice collaboration with Queens Museum of Art.)
- 2010 PSC-CUNY Grant. \$3650.00 (Research and materials for *Imaginary Archive*, Wellington, New Zealand.)
- 2009 PSC-CUNY Grant. \$3465.00 (Web development of <http://darkmatterarchives.net> .)
- 2007 Puffin Foundation Artists Grant. \$500. (Received with Janet Koenig for *Cannibal Tech* at BMCA.)  
 Danish Art Council Denmark–New York Focus Fund Grant. \$10,000 (Co-organizing Publik Address conference).
- 2005 Ford Foundation. \$2,900. (Travel and Research Grant for Beirut and Egypt.)  
 Yale University \$ 250. (Travel grant to attend the conference Japanese Art Since 1945.)
- 2004–2005 Print Magazine's The Big Event Competition Alt Pick Graphic Design USA Award. (For collaborative book design award shared with Nato Thompson and Arjen Noordeman: *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.
- 1999 The Smithsonian Institute Short-term Visiting Scholars Grant. \$2,000. (Research at Archives of American Art.)
- 1996 National Endowment for the Arts Organizational Grant. For REPOhistory's "CIRCULATION" project \$ 12,000.
- 1995 The Helena Rubinstein Foundation Critical Studies Fellow, Whitney Independent Studies Program.
- 1990 Artists Space Grant. \$500. (To help initiate REPOhistory's Lower Manhattan Sign Project.)
- 1982 The Creative Artists Public Service Grant (CAPS). \$1,200. (For individual art practice.)

## Reviews and Mentions of My Artwork, Curating, and Other Cultural Activities

- 2011 Review of Institute for Wishful Thinking (IWT) project at Momenta Arts. *The New Yorker*, May 2 Issue. p.12.
- 2010 Amery, Mark. "Come Together." *Dominion Post*. Wellington, New Zealand. June 24, 2010. p. 15.
- 2008 Lyons, Jessica. "QC Professors and Grad Students Exhibit in Romania," *Queens Courier*. Nov. 12, 2008.  
*Online:* <http://www.queenscourier.com/articles/2008/11/12/entertainment/buzz/news03.txt>
- Mahler, Matthew. "Students, Professors Take Part in International Art Biennial." *Knight News*, QC. Nov. 11, 2008. p. B1
- "Presents of Mind." Discussion IWT in Romania. *FYI, Queens College Faculty & Staff News*. Nov. 2008. p. 6-7.
- Greenwood, Warren. "Conceptual Ithaca." *Ithaca Times*. March 12, 2008. P. 41. *Online:*  
[http://www.ithaca.com/arts\\_and\\_entertainment/article\\_0bd39877-e61a-525f-8b3f-18c65c20c879.html](http://www.ithaca.com/arts_and_entertainment/article_0bd39877-e61a-525f-8b3f-18c65c20c879.html)

- 2007 Reed, Rachel. "Dark Matter: Lumpen's annual Version fest back for year eight." *Chicago Weekly*, April 16, *Online*.  
Hood, Grace. "The Global Warming Debate." Cover story. *Boulder Weekly*. Nov. 9, 2007. p. 1.
- 2006 Cotter, Holland. "Mapquest." *The New York Times*. Art in Review. Sept. 29, 2006. *Online*.
- 2004 Gopnik, Blake. "'Dark matter': A Ray of Hope for Alternative Art." *Washington Post*. Nov. 14, 2004. p. 1.  
McNatt, Glenn. "Next big thing clues lurk in 'dark matter.'" Exhibition review. *Baltimore Sun*. Nov. 9, 2004. *Online*.  
Younge, Gary. "Art becomes the next suspect in America's 9/11 paranoia in Buffalo." *The Guardian UK*. *Online*.  
Rosler, Martha. "Out of the Vox: Martha Rosler on art's activist potential." *Artforum*, Sept. 1, 2004. pp. 218-219.  
Cotter, Holland. "Hometown of Utopia and Discontent." *New York Times*. Critics Notebook. July 23, 2004. *Online*.  
Wang, Dan S. *Downtime at the Experimental Station*. Pamphlet published by Temporary Services, Chicago.  
Sebring, Bill. "State of the Art: Political Art." Review Cram Session: Dark Matter. *Baltimore mag.*, Nov. 2004. *Online*.  
Dechter, Gadi. "What's it All About?" Review Cram Session: Dark Matter. *Baltimore City Paper*. Nov. 10, 2004. *Online*.  
"Gregory Sholette introduced by Martha Rosler." *Art on Paper*. Vol. 9, No.1, Sept/Oct 2004. p. 42.
- 2003 Cotter, Holland. "Doing Their Thing, Making Art Together." *The New York Times*. Jan. 19, 2003. *Online*.
- 2002 "CriticalMass." *Indepth Arts News*, AbsoluteArts.Com. *Online*: [absolutearts.com/artsnews/2002/04/24/29862.html](http://absolutearts.com/artsnews/2002/04/24/29862.html).  
Barber, Bruce and Jeff Dayton-Johnson. "Marking the Limit: Re-framing a Micro-Economy for the Arts." On Circulation project, *Parachute*. No.106, April/May/June 2002. pp. 34-35.
- 2001 Wilson, Michael. "reMATERIAL: Dialectical Histories." *CIRCA*. No. 98, Winter 2001. pp. 20-23.
- 2000 Glahn, Philip. "Public Art: Avant-Garde Practice and the Possibilities of Critical Articulation." *Afterimage: The Journal of Media Arts and Cultural Criticism*. Vol. 28, No. 3, Nov/Dec 2000. pp. 10-12.  
Miller, Paul D. (AKA DJ Spooky). "Blood Money." *ArtByte*. Oct. 2000. pp. 30-32.
- 1999 Lippard, Lucy R. *On The Beaten Track*. Seattle: New Press. p. 94.
- 1998 Cotter, Holland. "Urban Encounters." Review of curated exhibition at New Museum.  
*New York Times*. Aug. 14, 1998. p. B34.  
Carr, C. "From Boho to Soho: Artists Collectives Have a Reflective Moment," Review of curated exhibition at New Museum. *Village Voice*, August 4, 1998. p. 50.
- 1996 Gaba, Daniel. "Amid Holiday Joy, Memories of Misfortune." *New York Times*. Dec. 22, 1996. p. C 11.  
*San Diego Daily Transcript*. Supplement. Sept. 1994. p. 28.
- 1992 Lippard, Lucy R. "Anti-Amnesia." *Z Magazine*. Vol. 5, No. 12, Dec. 1992. pp. 63-66.  
Dubner, Stephen J. "Other People's History." *New York Magazine*, June 22, 1992, p 22.
- 1991 Knauer, Lisa Maya. "'Images of Labor' serves up art and soup." *The Guardian (USA)*, Nov. 13, 1991, p. 20.
- 1990 Dieckmann, Katherine. "Paper Chase." Review of *Reimaging America: The Arts of Social Change*. Eds. Mark O'Brien and Craig Little. *Village Voice Literary Supplement*. Nov. 1990, p. 22.  
Jacobson, Kurt. "Second City Thirsts: On the Windy City's Taste for Political Theater and Polemical Art." Review of "Unknown Secrets." *The Independent*. June 25, 1990. p. 18.  
Hamilton, Megan. "True Colors: Pictures Worth 300 Words?" Review of "The Race: Do We All Get There at the Same Time?" at School 33 Art Center. *Baltimore City Paper*. March 1990. p 22.  
Halperen, Max. "Reexamining History: The Art of the Rosenberg Era." *Spirit Square Magazine*. Charlotte, N.C. Fall 1990. p. 31.
- 1989 Redell, Holly. "Diversion When You Least Expect It." Review of *Groundwork*. *New York Newsday*. Dec. 18, 1989. p. 23.  
Raven, Arlene. "Suffer the Little Children." Review of "Dia De Los Muertos II." *Village Voice*. Oct. 24, 1989. p. 98.  
Atkins, Robert. "Scene & Heard." *Village Voice*. June 27, 1989. p. 95.  
Review of "Street Stencils of the Lower East Side" at the Henry Street Settlement. *Artforum*, May 1989. p.153.
- 1988 *The Rosenbergs: Collected Visions of Artists and Writers*. Ed. Rob A. Okun. New York: Universe Books. Plate 18.  
Trend, David. Review of "Committed to Print" at MoMA. *Afterimage: The Journal of Media Arts and Cultural Criticism*. Vol. 25, No. 5, March/April 1988. P. 20.  
Raven, Arlene. "Here Comes the Neighborhood." Review of "100 Years: A Tradition of Social and Political Art on the Lower East Side" at the PPOW Gallery. *Village Voice*. July 5, 1988. p. 5.  
Hess, Elizabeth. "Presumed Guilty. Review of "Unknown Secrets: Art and the Rosenberg Era" at the Hillwood Gallery, NY. *Village Voice*. No. 27. Sept. 27, 1998. p. 100.  
Trend, David. "Living with Contradictions." Review of "Concrete Crisis: Urban Images of the 80s" at Exit Art, NYC. *Afterimage: The Journal of Media Arts and Cultural Criticism*. Vol. 15, No. 1, Summer 1987. p. 27.  
Hess, Elizabeth. "Rent Destabilization." review of "Concrete Crisis: Urban Images of the 80s" at Exit Art,

- NYC. *Village Voice*. March 17, 1987. P. 86.
- 1985 *ABC No Rio Dinero: The Story of a Lower East Side Art Gallery*. Eds. Alan Moore and Marc Miller. 1985. pp. 27, 128, & 132.
- 1984 Lippard, L. R. "Cool Wave." Review of "Found language." at Franklin Furnace. *Village Voice*. July 10, 1984. p. 69.
- Whitesell, Steve. Radio Review of "Found Language." at Franklin Furnace. *Arts Extra*. WBAI, NYC. July 6.
- 1983 Neumaier, Diane. "Appropriating the Corporate Image." *Obscura: Magazine of the Los Angeles Center for Photographic Studies*. Vol. 2, No. 5. 1983. p. 36.
- Lippard, Lucy R, "Too Close to Home." Review of "Not For Sale." *Village Voice*. June 14, 1983. p. 94.

### Reviews of My Books, Papers, and Writings

- 2011 Mirzoeff, Nicholas. "What Matters." Review of *Dark Matter* (London: Pluto Press, 2011).  
*Afterimage: The Journal of Media Arts and Cultural Criticism*. Vol. 38, No. 6, May/June 2011.
- Gogarty, Larne Abse. Review of *Dark Matter* in *Art Monthly* (London). March 11, p. 344.
- Landgraff, Amber. Review of *Dark Matter* in *C Magazine*, Summer 2011, p. 52.
- Bauwens, Michel. Book of the Week. Review of *Dark Matter*, P2P Foundation, Book of the Week. *Online*.  
 January 3, 2011. <http://blog.p2pfoundation.net/?s=sholette>
- Lauppe, Patrick W. "Greg Sholette Discuss the Artistic Underworld." *The Harvard Crimson*. February 28. And *Online*.
- 2008 Petruniak, Roman. "CAA Reviews: Collectivism After Modernism." July 16, 2008. <http://www.caareviews.org/reviews/1141>.
- Lundh, Johan. "Collective Conscious." Rev. *Collectivism After Modernism*. *Fillip*. No. 7. Vancouver, BC. Winter 2008.
- Miller, Keith, Art Review: *Collectivism After Modernism*, Times Literary Supplement, Oct. 22 & Oct. 29, 2008.
- "Gregory Sholette: Disciplining the Avant-Garde." *Seans's Critical Studies Reviews*. Sept. 15, 2008.  
<http://seanscriticalstudiesreview.blogspot.com/2008/09/gregory-sholette-disciplining-avant.html>.
- Weinberg, Lauren. "All's fair: Version:08 promises an Art War cease-fire." *Time Out Chicago*. No. 164,  
 April 17–23, 2008.
- 2007 James, Sarah. "Collectivism After Modernism, eds Blake Stimson and Gregory Sholette." Book  
 review. *Art Monthly*. No. 38. p. 310.
- Kastner, Jens. "Blake Stimson und Gregory Sholette (Hg.): Collectivism after Modernism." *Springerin*,  
 Austria. Nov. 20, 2007.
- Baetens, Jan. Review of *Collectivism After Modernism*. *Leonardo On-Line*. Sept. 2007.
- Cufer, Eda. Review of *Collectivism After Modernism*. *Artforum*. Summer 2007.
- Glahn, Philip. Review of *Collectivism After Modernism*. *Bomb Magazine*. Spring 2007.
- 2006 Van Tomme, Niels. "We don't need another hero!" *Provisions Library Review*.  
<http://provisionslibrary.com/?p=519>
- Barber, John F. "The Interventionists: User's Manual for the Creative Disruption of Everyday Life." Book  
 review. *Leonardo On-Line*. July 21, 2006.
- Genocchio, Benjamin. "Indoor Freshness to Rival the Gardens." *New York Times*. April 23, 2006.
- 1991 Stratton, Margaret. "Images in Action." Review of *Reimaging America: The Arts of Social Change*. in  
*Afterimage: The Journal of Media Arts and Cultural Criticism*. Vol. 18, No. 9, April 1991. pp 15-16.

### WORK IN PROGRESS

- Preparing a one-person installation for Queens Museum of Art opening February 5, 2012.
- Preparing a new work for the exhibition "Living As Form" at Essex Street Market in Manhattan, Sept. 23.
- Preparing a Two-Person Exhibition and lecture for the Santa Fe Art Institute, August 12 to September 30<sup>th</sup>.
- Research essay on 1960s graphic protest art for a Getty Foundation sponsored catalog essay to be published by  
 the Center for the Study of Political Graphics, Los Angeles.
- Continued work on archival website: *darkmatterarchives.net* with support from a PSC-CUNY grant.
- Preparations for second iteration of installation project Imaginary Archive for the Tulca Arts Festival, Galway,  
 Ireland, November, 2011. (The first version of project was produced in June 2010 for Enjoy Public Art  
 Gallery in Wellington, New Zealand and also partially supported by at PSC-CUNY grant.)
- Preparations for a solo art exhibition/public art project in New York City next Spring are also underway.

### Courses Taught

- 2011 Dark Matter: Art, Politics, and Resistance in an age of Age of Enterprise Culture. Harvard University, VES.
- 2011 Contemporary Art in a Global Society. QC: ARTS 185 (PLAS).

- 2010 Senior Projects. QC Arts 391.  
Contemporary Art in a Global Society. QC: ARTS 185 (PLAS).
- 2009 Contemporary Art Issues. QC Arts 119-A.  
Sculpture II & III. QC Arts 283/284.  
Senior Projects. QC Arts 391.
- 2008 Contemporary Art Issues. The Cooper Union School of Art.  
2D Design. (Foundation Studio Course.) The Cooper Union School of Art.
- 2007 Contemporary Interventionist Art in the Age of Enterprise Culture. NYU.  
Contemporary Art Issues. The Cooper Union School of Art.  
Sculpture. (Advanced Studio Course.) The Cooper Union School of Art.
- 2006 Contemporary Interventionist Art in the Age of Enterprise Culture. NYU.  
Contemporary Interventionist Art in the Age of Enterprise Culture. Parsons.
- 2005 Contemporary Interventionist Art in the Age of Enterprise Culture. NYU.
- 2004 Museums, Arts Organization & Cultural Policy, Colgate University.  
Critical Issues in Contemporary Culture, Colgate University.  
Extreme Arts Administration. School of the Art Institute of Chicago.
- 2003 Extreme Arts Administration. School of the Art Institute of Chicago.
- 2002 Beyond the Museum, School of the Art Institute of Chicago.
- 2000 Introduction to Arts Administration, School of the Art Institute of Chicago.
- 1999 2D Design. (Foundation Studio Course.) The Cooper Union School of Art.
- 1997 2D Design. (Foundation Studio Course.) The Cooper Union School of Art.
- 1996 Introduction to Graphics, Ramapo State College Art Department.
- 1996 Critical Art Theory, Ramapo State College Art Department.

#### **Courses Developed** (select)

- Becoming Insect: contemporary studio art, social theory, and swarm politics, Queens College, Fall 2011.
- Dark Matter: Art, Politics, and Resistance in an age of Age of Enterprise Culture. Art theory seminar developed for Harvard, Visual and Environmental Studies Program, undergraduate studio and graduate students.
- Contemporary Art in a Global Society. PLAS course introducing aspects of sculpture developed for QC Art Dept.
- Contemporary Interventionist Art in the Age of Enterprise Culture. Seminar on art activism developed for NYU, Art & Public Policy Program.
- Extreme Arts Administration. Arts management seminar focused on alternative forms of cultural organizing developed and cross-listed for both Arts Administration Program and Visual and Cultural Studies Program, School of the Art Institute of Chicago.
- Museums, Arts Organization & Cultural Policy. Museum studies seminar developed for Colgate University Art and Art History Department.
- Critical Issues in Contemporary Culture. Art theory seminar developed for Colgate University Art and Art History Department.

#### **Mentoring** (select)

- European University, Budapest: Member, Dissertation Committee, PhD Philosophy student Alina Asavei. Spring, 2011.
- New York University: Chair, Thesis Committee, MA student Libertad Guerra. Gallatin Division. Winter, 2011.
- Vermont College of the Fine Arts: Principal Mentor, Thesis Committee, MFA student Mallary Johnson. Fall, 2010.
- Whitney Museum Independent Studies Program mentor PhD Art History student, Julie Motz. Spring 2009.
- California College of Art, San Francisco, CA  
External Mentor, MA Visual Studies Student, Matthew Rana. Spring, 2010.  
External Mentor, MA Thesis Curatorial Practice student Zachary R. Scholz. Fall 2008.  
External Mentor, MA Thesis Curatorial Practice student Zoe Taleporos, California College of Art.

#### **PROFESSIONAL SERVICE**

- 2011–PRESENT Curriculum Committee member for Home Workspace Program art program, Beirut, Lebanon.
- 2011 Peer-reviewed reader report for a book proposal submitted to Manchester University Press, UK, Winter.
- 2010 Peer-reviewed reader reports for two College Art Association Art Journal articles, Fall, 2010.  
Peer-reviewed report for contemporary art history book for Duke University Press, Spring, 2010.

- 2004–2008 Grant evaluator for Social Sciences & Humanities Research Council Canada, Spring 2010.  
 Member, Critical Art Ensemble Defense Committee.
- 2007 Conference Co-organizer for Publik Address, Sept. 23–28, NYC, 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](http://publik.dk/public_address/index.html).
- 2003 Juror, Visual Arts Work Center, Provincetown, Winter Fellowships program, MA, March 20.  
 Juror, the Lower Manhattan Cultural Council, Artist's Residency Program, Oct 10.  
 Outside academic evaluator, University of Carolina at Charlotte, Visual Art Program. April 26–29.  
 Outside evaluator for proposed MFA program, New Jersey Institute of Technology, Newark, April 3-15.

## CITY UNIVERSITY OF NEW YORK AND QUEENS COLLEGE SERVICE

### Queens College Service

- 2009–PRESENT Member, Strategic Planning Committee.

### Queens College Art Departmental Service

- 2010–2011 MFA Chair. Summer 2010–Summer 2011.  
 Co-organized MFA exhibition and College Art Association exhibitions in Manhattan. Spring 2011.  
 Organized Faculty Exhibition for College Art Association related Venue, NYC. Feb. 2011.
- 2009–PRESENT Department Website Committee including annual updates on faculty bios.
- 2009–PRESENT Alternate Delegate, Faculty and Student Senate.
- 2009–2010 BFA Chair. Fall 2009–Spring 2010.  
 Organized Senior Projects exhibition for Klapper At Gallery, September.  
 Administered the Dale Ann Horn Prize undergraduate student studio art award, September.
- 2010-present Department Directory updates for studio for College Art Association published listing. Spring 2010.  
 Independent Studies with three graduate students. Spring 2010.
- 2009 Developed first PLAS Studio Course for Queens College (Arts 185).
- 2009 Evening Advisor.
- 2008 Co-organized MFA exhibition in Manhattan. Spring 2008.  
 Co-organized with Professor Connor and graduate student exhibition for *Periferic 8*: Iasi, Romania. Spring 2008.

## MEMBERSHIPS IN PROFESSIONAL SOCIETIES

- 2000–PRESENT Member, the International Association of Art Critics.
- 2001–PRESENT Member, Radical Art Caucus (CAA Affiliated Society).
- 1995–PRESENT Member, College Art Association.
- 2003–2005 Board President, Conjunction Arts, NYC.
- 2001–2004 Board Member, College Art Association, and ongoing advising activities including:  
 Chair of the Exhibition Committee Task Force; member of the 2005-2010 Strategic Planning Task Force; member of the Transparency and Communication Task Force; member of the Annual Conference Committee; member of the Nominating Committee; member of the Frank Jewitt Mather Award Committee.
- 1999–2002 Board Member, The Swiss Institute, New York.

## ORGANIZING PUBLIC ART GROUPS AND EVENTS

### 1989 Founding member REPOhistory the artists collective

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

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- 2004 Miles, Malcolm, Tim Hall, and Iain Borden. Eds. *The City Cultures Reader*. London and New York: Routledge. p 201.
- 1999 Cruz, Teddy, Anne Boddinton. *Architecture of the Borderlands*. Hoboken, NJ: J. Wiley & Sons, Academy Editions. p. 6: *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.
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- 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.
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- 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.
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- 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)

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

- 2001 Lippard, Lucy R. "Iligams Estrets, Espais separates: l'art Multicultural en un Momen Decisiu." *ArtNexus*.

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- 1989 “Street Stencils of the Lower East Side.” *Artforum*. May 1989.
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- 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.