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CURATORIAL

Dark Places

Santa Monica Museum of Art, Los Angeles

www.smmao.org

January 21, 2006 - April 22, 2006.

Exhibition/architectural design by servo.

Catalogue

How do we navigate the ambiguous, interconnected territories of social space and media culture? What are the atmospheric, psychosocial, and libidinal-political conditions of urban, suburban, and other territories within and beyond our understanding? "Dark Places" is a new approach to the group exhibition, wherein artworks and architectural projects by a diverse group of 76 international practitioners are digitized, and displayed through an innovative architectural display system. The exhibition is conceived and designed to be mobile, to mutate, and to continuously expand to include new works and cultural materials.

Participants: Acconci Studio, Franz Ackermann, Francis Alys, Michael Ashkin, Jaime Avila Ferrer, Dennis Balk, Matthew Barney, Judith Barry, Thomas Bayrle, Julie Becker, Douglas Blau, Monica Bonvicini, Daniel Bozhkov, Mark Bradford, Troy Brauntuch, Candice Breitz, Francois Bucher, Sophie Calle, Eduardo Consuegra, Jordan Crandall, Teddy Cruz, Jonas Dahlberg, Stephen Dean, Anne Deleporte, Diller + Scofidio, Sam Durant, Anna Gaskell, Douglas Gordon, gruppo A12, Fariba Hajamadi, Pablo Helguera, Noritoshi Hirakawa, Julian Hoeber, Emily Jacir, Christian Jankowski, Vincent Johnson, Mitchell Kane, Joachim Koester, Glenn Ligon, Dorit Margreiter, Fiorenza Menini, John Miller, Muntadas, Paul Myoda, Yoshua Okon, Catherine Opie, Lucy Orta, Hirsch Perlman, Raymond Pettibon, Richard Phillips, Richard Prince, Raqs Media Collective, Miguel Rio Branco, Alexis Rockman, Julian Rosefeldt, Aura Rosenberg, Peter Rostovsky, Sam Samore, Paige Sarlin, Julia Scher, Gregor Schneider, Allan Sekula, Andres Serrano, Nedko Solakov, Doron Solomons, Wolfgang Staehle, Javier Tellez, Anton Vidokle, Eyal Weizman/Nadav Harel, James Welling, Wim Wenders, Judi Werthein, Charlie White, Mans Wrangle, Jody Zellen, Heimo Zobernig.

inSite_05: Art Practices in the Public Domain

Interventions

San Diego/Tijuana

August 27, 2005 – November 13, 2005.

Catalogue

Curatorial advisor/interlocutor to the Artistic Director of the exhibition, and project advising for the participating artists on the development of their site-specific interventions within the border region between San Diego and Tijuana. Moderated multiple artist panel discussions. Participants: Allora &

Calzadilla, Barbosa & Ricalde, Mark Bradford, Bulbo, Teddy Cruz, Christopher Ferreria, Thomas Glassford & Jose Parral, Maurycy Gomulicki, Gonzalo Lebrija, Joao Louro, Rubens Mano, Josep Maria Martin, Itzel Martinez del Canizo, Aernout Mik, Muntadas, Paul Ramirez-Jonas, Simparch, Javier Tellez, Althea Thauberger, Judi Werthein, Mans Wrangle.

Tele[visions]

Kunsthalle Vienna, Austria

October 18, 2001 – January 6, 2002.

Catalogue

An extensive reconsideration of how artists, from multiple cultural situations and ideological perspectives, have explored the phenomenon of television over the past thirty years. “Tele[visions]” features a unique interplay of more than 100 historical and contemporary works, bringing together examples of painting, photography, sculpture, installation, single-channel video, video installations & projections, architecture, as well as satellite television transmissions. The works of 80 international artists are installed within a unique exhibition design that proposes an intersection of media and architecture. Catalogue. Participants: Maike Abetz/Oliver Drescher, Vito Acconci, Ant Farm, Apsolutno, Art Club 2000, Michel Auder, John Baldessari, Martin Beck, Mark Bennett, Ashley Bickerton, Dara Birnbaum, Dike Blair, Candice Breitz, Chris Burden, Miguel Calderon, Sophie Calle, Maurizio Cattelan, Sarah Charlesworth, Larry Clark, Hans-Christian Dany & Christoph Schaefer, Thomas Demand, Jessica Diamond, Jan Dibbets, do-Foundation, Peter Dombrowe, Tracy Emin, Harun Farocki, GALA Committee, General Idea, Nan Goldin, Paul Graham, Grennan and Sperandio, Keith Haring, Astrid Herrmann, Christine Hill, Jonathan Horowitz, Jim Isermann, Sanja Ivekovic, Christian Jankowski, Martin Kippenberger, Alexander Kluge, Barbara Kruger, Sean Landers, Louise Lawler, LOT/EK, Miltos Manetas, Dorit Margreiter, Allan McCollum, John Miller, Antonio Muntadas, Tony Oursler, Nam June Paik, Paper Tiger Television, Philippe Parreno, Zhang Peili, Raymond Pettibon, Daniel Pflumm, Richard Prince, David Reeb, Tobias Rehberger, Pipilotti Rist, Gerwald Rockenschaub, Ursula Rogg, Julian Rosefeldt, Martha Rosler, Christoph Schlingensiefel, Ilene Segalove, Richard Serra, David Shrigley, Laurie Simmons, Michael Smith & Joshua White, Doron Solomons, Wolfgang Staehle, Haim Steinbach, Szuper Gallery, TVTV, Van Gogh T.V., Klaus vom Bruch, Carrie Mae Weems, William Wegman, Olav Westphalen, Mans Wrangle, Joseph Zehrer.

Transmute

Museum of Contemporary Art, Chicago

August 21 - November 7, 1999.

Brochure

Upon the invitation of the MCA Chicago, developed an interpretive re-installation of works from the MCA's collection, challenging the museum's normative approach to historical chronology and thematic organization. Conceived and co-developed, in collaboration with a programmer & web designer, an innovative “Virtual Curator” and “Virtual Artist” interface for the public to reinvent the exhibition within virtual space, utilizing on-site interactive computer kiosks, and a web-based extension. Brochure. Participants: Vito Acconci, John Baldessari, Matthew Barney, Chris Burden, John Coplans, John De Andrea, Jeanne Dunning, General Idea, Gilbert & George, Mona Hatoum, Gary Hill, Jim Isermann, Mike Kelley, Jeff Koons, Barbara Kruger, Charles Long, Rene Magritte, Inigo Mangano-Ovalle, Bruce Nauman, Claes Oldenburg, Tony Oursler, Jorge Pardo, Jack Pierson, Richard Prince, Mel Ramos, Allen Ruppersberg, Ed Ruscha, Andres Serrano, Jim Shaw, Cindy Sherman, Laurie Simmons, Lorna Simpson, Franz West, Liam

Gillick, Grennan & Sperandio, Fariba Hajamadi, Noritoshi Hirakawa, LOT/EK, Miltos Manetas, John Miller and Richard Hoeck, Gerwald Rockenschaub, Sam Samore, Julia Scher, and Mans Wrangle.

Exterminating Angel

Galerie Ghislaine Hussenot, Paris

March 7, 1998 - May 2, 1998.

Luis Bunuel's film, "Exterminating Angel," functions as an indirect catalyst for an exhibition that invokes reflection upon death, religion, faith, fantasy, class structures, and social relations. Participants: John Baldessari, Andreas Gursky, Cindy Sherman, Elizabeth Peyton, Wolfgang Tillmans, Udomsak Krisanamis, Laura Owens, Nobuyoshi Araki, Martin Kippenberger, Abigail Lane, Guillermo Kuitca, Tony Oursler, Lawrence Weiner, Christopher Wool, Taro Chiezo, Joachim Koester, James Welling, Tobias Rehberger, Yayoi Kusama, Gregory Crewdson, Sharon Lockhart, Miguel Rio Branco, Mat Collishaw, Philip Taaffe, Noritoshi Hirakawa, Karen Kilimnik, Glenn Ligon, Alexis Rockman, Anna Gaskell, Matthew Monahan, Carroll Dunham, Thomas Demand, Raymond Pettibon, Vanessa Beecroft, Dominique Gonzalez-Foerster, Sue Williams.

Heaven-Private View/Public View

P.S. 1 Center for Contemporary Art, Long Island City, NY

October 26, 1997 - February 1, 1998.

Co-curated with Alanna Heiss.

What does heaven mean to us at the end of the 20th Century? Artists from around the world were invited to reflect upon this question, and to create an image in 35mm slide format. The slide images were displayed in a unique exhibition design environment, featuring suspended monocular slide viewers. Participants: Noritoshi Hirakawa, Dennis Hopper, Mabou Mines, Douglas Blau, Franz Ackermann, Candida Alvarez, Art Club 2000, Michel Auder, Dennis Balk, Vanessa Beecroft, Dawoud Bey, Dike Blair, Nayland Blake, Candice Breitz, Vija Celmins, Taro Chiezo, Mat Collishaw, Thomas Demand, Mark Dion, Jeanne Dunning, Olafur Eliasson, Coco Fusco, Liam Gillick, Simon Grennan and Christopher Sperandio, Henrik Hakansson, Lyle Ashton Harris, Dana Hoey, Mary Kelly, Joachim Koester, Jutta Koether, Udomsak Krisanamis, Glenn Ligon, Sharon Lockhart, Ken Lum, Miltos Manetas, John Miller, Mariko Mori, Matt Mullican, Paul Myoda, Hirsch Perlman, Raymond Pettibon, Jack Pierson, Stephen Prina, Pipilotti Rist, Sophie Ristelhueber, David Robbins, Liisa Roberts, Allen Ruppersberg, Sam Samore, Julia Scher, Collier Schorr, Laurie Simmons, Nedko Solakov, Georgina Starr, Brian Tolle, Inez van Lamsweerde, Sergio Vega, James Welling. Seating design: Tobias Rehberger, Dakota Jackson.

aldrift

Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson

October 20, 1996 - January 5, 1997.

Catalogue

"a/drift" was a multidisciplinary exhibition proposing different notions of *cultural drifting* as a means of articulating relationships between the visual arts and aspects of underground/youth & popular cultures over the past thirty years. The show included the work of more than 90 artists from the United States, Canada, Europe and Japan, as well as cultural materials from sources such as film, television, and fashion. Co-developed the exhibition design with Judith Barry and Ken Saylor. Catalog. Participants: Catherine Opie, Vito Acconci, Cindy Sherman, Renee Green, David Cronenberg, Billy Name, Sam Durant, Simon

Grennan & Christopher Sperandio, Doug Aitken, Nan Goldin, Vanessa Beecroft, Adrian Piper, Sam Samore, Dawoud Bey, Cady Noland, Laurie Simmons, Lyle Ashton Harris, Larry Clark, Dana Hoey, Georgina Starr, Nayland Blake, General Idea, Bruce Nauman, Wolfgang Tillmans, Inez van Lamsweerde, Henry Bond, Mark Morrisroe, Elizabeth Peyton, Chris Burden, Sharon Lockhart, Douglas Blau, John Currin, Damien Hirst, Sue Williams, Tamara Fites, Lincoln Tobier, Coco Fusco & Paula Heredia, Jeff Wall, Nicole Eisenman, Collier Schorr, Thomas Ruff, Rirkrit Tiravanija, Karen Kilimnik, Ken Lum, Mike Kelley, Andy Warhol, Daniel Oates, Sean Landers, Jeff Koons, Jack Pierson, Paul McCarthy, Glenn Ligon, John Miller, Gillian Wearing, Spike Jonze, Alex Katz, John Lindell, Sigmar Polke, Piero Manzoni, Gerwald Rockenschaub, Lari Pittman, Beat Streuli, Meyer Vaisman, Gary Simmons, Claes Oldenburg, Jennifer Silitch, Felix Gonzalez-Torres, Raymond Pettibon, Mariko Mori, Stephen Shore, Hirsch Perlman, Jutta Koether, David Robbins, Richard Prince, Stephen Prina, Jason Rhoades, Franz Ackermann, Noritoshi Hirakawa, Charles Long, Steven Parrino, Martin Kippenberger, AC2K (The artist formerly known as Art Club 2000), Robert Longo, Miltos Manetas, Mark Borthwick, Serge Comte, Bernard Joisten, Maurizio Cattelan, Laetitia Benat, Vidya & Jean Michel, and Anders Edstrom. Support provided by the Peter Norton Family Foundation, and the National Endowment for the Arts.

Cathode Ray Clinic #1

Apex Art, New York

May 16 - June 16, 1996.

<http://www.apexart.org/exhibitions/decter.htm>

A counter-curatorial project, in which the Cathode Ray Mission from David Cronenberg's film "Videodrome" functions as the inspiration for the conceptualization of a television clinic for TV-deprived gallery visitors, or those suffering from television addiction. Rather than selecting artworks, conceived a television-viewing platform, which was developed & manufactured with the New York-based design team, Big Room.

Screen

Friedrich Petzel Gallery, New York

January 19, 1996 - February 24, 1996.

<http://adaweb.walkerart.org/influx/decter/screen.html>

Video catalogue

Screen proposed intersections between "fields of vision" engendered by traditionally unrelated, even antithetical, activities: contemplating paintings, and watching television. The installation of paintings was photographed, the images digitized, and then edited into a deadpan video catalogue that emphasized elements of the installation method (as well as iconographic, pictorial and thematic interconnections between works). Along with the actual paintings, this video was presented on monitors in the gallery, along with a monitor transmitting normal cable television (equipped with remote control for visitors). A web-specific project for "Screen" was conceived for, and co-designed with, ada web, and can now be viewed at the Walker Art Center's website. Video catalogue. Participants: Richard Artschwager, John Currin, Nicole Eisenman, Gaylen Gerber, Peter Halley, Mary Heilmann, Peter Hopkins, Alex Katz, Byron Kim, Jutta Koether, Bill Komoski, Udomsak Krisanamis, Jonathan Lasker, Glenn Ligon, Allan McCollum, John Miller, Laura Owens, Jorge Pardo, Elizabeth Peyton, Lari Pittman, Sigmar Polke, Richard Prince, Gerhard Richter, Matthew Ritchie, Alexis Rockman, Gary Simmons, Rudolf Stingel, Philip Taaffe, Luc Tuymans, Chris Wilder, Sue Williams, Christopher Wool.

Don't Look Now

Thread Waxing Space, New York, NY

January 22 - February 26, 1994.

Catalogue

The opening sequence of Nicolas Roeg's film "Don't Look Now" functioned as the catalyst for this exhibition project. More than 60 international artists, musicians and writers were invited to produce a work (in 35mm slide format) addressing the relationship between private and public identity: identity as exterior/interior projection. Within a darkened architectural structure designed and constructed for the exhibition, the slides were projected (from individual projector units) onto screens, creating a frieze of glowing images. Catalog. Participants: Hilton Als, Judith Barry & Ken Saylor, Ashley Bickerton, Douglas Blau, Henry Bond, Sarah Charlesworth, Mark Dion, Orshi Drozdik, Jeanne Dunning, Jimmie Durham, Kate Ericson & Mel Ziegler, Daniel Faust, Peter Fischli & David Weiss, Andrea Fraser, Aki Fujiyoshi, General Idea, Liam Gillick, Robert Gober, Dominique Gonzalez-Foerster, Felix Gonzalez-Torres, Dan Graham, Renee Green, Federico Guzman, Fariba Hajamadi, Peter Halley, David Hammons, Ronald Jones, Ilya Kabakov, Tom Kalin, On Kawara, Mike Kelley, Jon Kessler, Martin Kippenberger, Jutta Koether, Sean Landers, Glenn Ligon, Ken Lum, J Mascis, Marlene McCarty, John Miller, Matt Mullican, Paul Myoda, Philippe Parreno, Theresa Pendlebury, Raymond Pettibon, Michelangelo Pistoletto, Lari Pittman, Stephen Prina, David Reed, Jason Rhoades, David Robbins, Alexis Rockman, Andrei Roiter, Allen Ruppersberg, Julia Scher, Annabelle Selldorf, Lorna Simpson, Sonic Youth, Haim Steinbach, Jessica Stockholder, Samantha Taylor-Wood, Lynne Tillman, Rirkrit Tiravanija, Rosemarie Trockel, Lawrence Weiner, Fred Wilson, Andrea Zittel, Heimo Zobernig.

(C)Overt

P.S.I Contemporary Art Center, Long Island City, NY

January 17 - March 6, 1988.

Catalogue

Participants: Julia Scher, Richard Baim, Peter Fischli & David Weiss, Richard Tuttle, and others.

[In the position of Program Coordinator/Assistant Curator]

Juxtapositions: Recent Sculpture from England and Germany

P.S.I Contemporary Art Center, Long Island City, NY

April 26 - June 21, 1987.

Co-curated with Alanna Heiss.

Catalogue

Participants: Tony Cragg, Isa Genzken, Richard Deacon, Harald Klingelholler, Anish Kapoor, Reiner Ruthenbeck, Bill Woodrow, Thomas Schutte.

[In the position of Program Coordinator/Assistant Curator]

Affiliations: Recent Sculpture and Its Antecedents

Whitney Museum of American Art at Fairfield County Branch, Stamford, Conn.

June 28 - August 24, 1985.

Catalogue

Participants: Richard Artschwager, Louise Bourgeois, Tom Butter, John Duff, David Finn, Eva Hesse, Bryan Hunt, Donald Judd, Steve Keister, Mel Kendrick, Jeff Koons, Chris MacDonald, John McCracken, John Monti, Robert Morris, Bruce Nauman, Isamu Noguchi, Joel Otterson, Richard Prince, Scott Richter, Theodore Roszak, Joel Shapiro, Judith Shea, Richard Stankiewicz, Richard Tuttle, Steve Wood.
[Organized as a Museum/Critical Studies Fellow in the Whitney Museum Independent Study Program, 1984-1985]

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(Reviews of curatorial/exhibition projects)

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Steve Sem-Sandberg, article on "Tele[visions]" exhibition at Kunsthalle Vienna, *Svenska Dagbladet*, Stockholm, October 23, 2001, Kultur section, page 3. (photos).

Rachel Withers, International Shorts: Previews, *Artforum International*, September 2001, page 96 (preview of "Tele[visions]" exhibition, Kunsthalle Vienna).

Florian Zeyfang, article on "Tele[visions]" exhibition at Kunsthalle Vienna, *Telepolis- Magazin der netzkultur*, 12.4.01, <http://www.heise.de/tp/deutsch/inhalt/sa/11268/1.html>

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Roberta Smith, "Finding Art in the Artifacts of the Masses," article on exhibition, "a/drift," *The New York Times*, Arts & Leisure (section 2), December 1, 1996, pp. 43 & 46. (photos)

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Howard Halle, review of exhibition "Cathode Ray Clinic," *TimeOut New York*, June 1996, page 26. (photo)

Peter Schjeldahl, column on exhibition "Screen," *The Village Voice*, February 13, 1996, page 77. (photo)

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Martin Pesch, review of Acme Journal #3: Cultural Permissions, *Zitty Magazine* (Berlin, Germany), December 1994, page 227 (photo).

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Roberta Smith, review of exhibition "Don't Look Now," *The New York Times*, February 25, 1994, page C22.

Elizabeth Hess, review of exhibition "Don't Look Now," *The Village Voice*, February 22, 1994, page 84.

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Helena Papadopoulos, review of exhibition "Don't Look Now," *Flash Art International* May/June 1994, page 80 (photo).

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Negotiating Convivial Dispersals, essay for exhibition, "Waves In Particles Out" at the Centre for Contemporary Arts, Glasgow, Scotland, October 24, 1997-December 5, 1997.

General Idea: the sensuous whiteness of life's interruptions, essay for General Idea exhibition at The Arts Club of Chicago, April 4, 1997 - May 27, 1997.

On Kawara: The Difference of Repetition, in "On Kawara: Whole and Parts, 1964-1995," book published by Les Presses du Reel, on the occasion of the On Kawara retrospective at Le Nouveau Musee/Institut d'Art Contemporain, Villeurbanne, France, November 8, 1996 - February 1, 1997. Japanese translation in On Kawara retrospective at the Museum of Contemporary Art, Tokyo (dates of exhibition, January - February 1998).

Catherine Opie: Into the Surface of Things, Hanatsubaki Magazine, on the occasion of Catherine Opie exhibition at The Ginza Artspace, Shiseido Co., Tokyo, Japan, January-February 1997.

Thomas Demand: Take away the apparent order established through systems of cultural distinction, and things begin to fall apart in the loveliest ways imaginable, essay for Thomas Demand exhibition, Le Channel, Galerie de l'ancienne poste, Calais, France, December 7, 1996 - February 1997.

The Telegenic Classroom: confluences of entertainment, education, and distraction, for "Liqueur," a publication of the Forum Stadtpark, Graz, in the Styrian Autumn Festival, October/November 1996.

an invitation has been extended... {or, some of my favorite things}, catalogue essay for "Nach Weimar" exhibition, Schlossmuseum, Kunstsammlungen zu Weimar, Germany, June 22 - August, 1996. Published by Edition Cantz.

Screen, video catalogue for exhibition, "Screen," Friedrich Petzel Gallery, New York, January 19, 1996 - February 24, 1996.

Unmistakably Art, Anything But Art: Zobernig's Subversive Doubt, catalog essay for Heimo Zobernig exhibition, Wiener Secession, Vienna, Austria, July - September, 1995.

Visionary Pragmatism & The Triumph of Chameleon Aesthetics, catalog essay for the exhibition "Nutopi" (with Clay Ketter, Dan Peterman, Rirkrit Tiravanija, Jeffrey Wisniewski, Andrea Zittel), Rooseum Center for Contemporary Art, Malmo, Sweden, June 3 -August 27, 1995.

Die Verwaltung des kulturellen Widerstands and Kritische Foren: Die Organisation von Oppositionalität {German translations of previously published materials in *Texte zur Kunst* and *Acme Journal*} in *Fundus Bucher: Im Zentrum der Peripherie: Kunstvermittlung und Vermittlungskunst in den 90er Jahren*, edited by Marius Babias (Verlag der Kunst, Dresden-Basel, G+B Fine Arts Verlag, GmbH, 1995).

Allegory Out of Bounds: Paul Myoda's Scary Monsters and Super Creeps, catalog essay for Paul Myoda exhibition at the Center for Curatorial Studies at Bard College, Annandale-on-Hudson, New York, April 9 - May 14, 1995, and Friedrich Petzel Gallery, New York, NY, April 22 - May 27, 1995.

An Inside-Out Life: The Conversation as Fiction, catalog essay for Andrei Roiter exhibition, Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, Connecticut, January 7 - March 5, 1995.

Place and Placelessness: The Rockenschaub Return, catalog essay for Gerwald Rockenschaub exhibition, Landesmuseum, Linz, Austria, January - March, 1995.

The Context Has Always Been There: An Abridged Version, catalog essay for the exhibition, "Mapping: A Response to MoMA," American Fine Arts Gallery, New York, NY, January 21 - February 18, 1995.

La Stupidite Comme Destin: Culture Americaine De L'Idiotie, (translation and reprinting of *Stupidity as Destiny: American Idiot Culture*, originally published in *Flash Art International*, no. 178, October 1994), in *Omnibus* no. 11, January 1995, Paris.

The Age of Sublime Stupidity, catalog essay for exhibition "Esprit D'Amusement," Grazer Kunstverein/Stadtmuseum, Graz, Austria, October - November, 1994.

The Context Has Always Been There, essay in book-catalog for the exhibition "Kontext Kunst" (curator: Peter Weibel), Neue Galerie am Landesmuseum, Graz, Austria, October 1994. Published by DuMont.

Gerwald Rockenschaub: Kunst - Kontext - Kritik, essay in catalog for Gerwald Rockenschaub exhibition (curator/editor: Chantal Mouffe), Wiener Secession, Vienna, Austria, July 15 - August 21, 1994.

Haim Steinbach: an interview, in Haim Steinbach, catalogue published by Ritter Klagenfurt, Klagenfurt, Austria, Summer/Fall 1994.

Fariba Hajamadi: The Invention of Disappearance, catalog essay for Fariba Hajamadi exhibition, Musee Municipal de la Roche-sur-Yon, April - June 1994.

Walter Obholzer's Art: The Original Pleasure, Purloined, essay for Walter Obholzer exhibition, Salzburger Kunstverein, Salzburg, Austria, February 11 - April 4, 1994.

Don't Look Now, essay for exhibition "Don't Look Now" (curator: Joshua Decker), Thread Waxing Space, New York, January 22 - February 26, 1994.

The Bricoleur's History: A Catalogue of Questions, Propositions, Definitions, essay for exhibition "Fontanelle: Kunst in (x) Zwischenfallen," Kunstspeicher Potsdam, June 26 - September 5, 1993. Published by Reison Verlag.

Criticizing the Guggenheim, edited transcripts of inaugural Critics' Forum for the "Salon Series," in Guggenheim Magazine, The Solomon R. Guggenheim Museum, Publications Department, New York, Summer 1993.

The Theatrics of Dissemination: A General Idea Model, in "General Idea's Fin de Siècle," a retrospective touring to the Kunstverein Stuttgart, Centre d'Art Santa Monica, Kunstverein in Hamburg, The Power Plant in Toronto, Wexner Center for the Arts in Columbus, and the San Francisco Museum of Modern Art, 1992-1994.

Inheriting Difference, for the exhibition "Inheritance," Los Angeles Contemporary Exhibitions (LACE), May 22 - June 21, 1992.

The Fractious Hybrid State (of Things), in the book for the exhibition, "The Hybrid State," Exit Art, New York, November 2, 1991 - January 25, 1992.

Jon Tower: The Analytics of Doubt, in "Problems and Solutions: Surveying the Work of Jon Tower," Herron Gallery: Indianapolis Center for Contemporary Art, October 17 - November 20, 1992.

The Catastrophe of Meaning, in the exhibition publication, "Andrea Fisher," Gimpel Fils Gallery, London (April 2 - May 9, 1992); Technical College, Barrow-in-Furness (May 25 - June 30, 1992); The Brewery Arts Centre, Cumbria.

Corporeal Archive, in the catalog/book "Alexis Rockman," John Post Lee Gallery, New York, September 1991.

Critical Entertainments, for the exhibition "Julia Wachtel: OPTIONS 41," Museum of Contemporary Art, Chicago, Illinois, March 23 - April 13, 1991.

Critical Interface: The Newspaper and Cultural Production, for the exhibition "Mark Dion," Real Art Ways, Hartford, Connecticut, June - August 1991.

A Genealogy of Signs: David Diaó's Metahistoricist Redactions, for the exhibition "David Diaó," Museum voor Hedendaagse Kunst Het Kruithuis, 's-Hertogenbosch, Netherlands (January 21 - March 11, 1990); Provinciaal Museum voor Moderne Kunst, Oostende, Belgium (May 18 - July 2, 1990).

Isa Genzken in the publication for the "Australian Biennial 1988," Art Gallery of New South Wales, Australia, Summer 1988.

Transfigured Structures: Jackie Winsor's New Sculpture in the catalogue for "Jackie Winsor," Margo Leavin Gallery, Los Angeles, November 21 - December 23, 1987.

Sculptural Transgressions: Observing Paradigms of Cultural Experience, in "Juxtapositions: Recent Sculpture from England and Germany," P.S. 1, The Institute for Art and Urban Resources, L.I.C., New York, April 26 - June 21, 1987.

Affiliations: Recent Sculpture and Its Antecedents, in the catalogue for "Affiliations: Recent Sculpture and Its Antecedents," Whitney Museum of American Art at Fairfield County Branch, June 28 - August 24, 1985. Curatorial project for the Whitney Museum Independent Study Program.

TEACHING

University of Southern California

Roski School of Fine Arts

Master of Public Art Studies Program

Director and Assistant Professor

Los Angeles, California

2007-Present

Graduate Courses:

- *Forum: The Next Public Sphere*
- *Forum: The End and Beginning of the Public Sphere and Public Space*
- *Directed Research: Allan Kaprow 'Happening' re-activation (in conjunction with MOCA LA exhibition)*
- *Public Space, the Public Realm and Public Art: Zones of Friction and Non-Friction*
- *Public Space, the Public Realm and Public Art: Cities and Other Territories*
- *Theorizing the Public Realm*
- *Practicum (Curatorial)*

Bard College

Graduate Program in Curatorial Studies

Center for Curatorial Studies

Annandale-on-Hudson, New York

Visiting Graduate Faculty

Graduate Committee & Graduate Advising

2003-2007

Graduate Courses:

- *City-as-Site: Curating Public Domains*
- *Exhibition-as-Document*
- *City-Space and the Museum: Urban-based Curatorial Strategies of Consolidation, Synergy, Dispersal*

School of the Art Institute of Chicago

Chicago, Illinois

Visiting Professor of Art History
Interdisciplinary Graduate Advisor
2002-2006

Graduate Courses:

- *Artist as Urban/Suburban Geographer*
- *To the Museum and Beyond*
- *Curatorial Practice*

School of Visual Arts

New York, NY
Adjunct Professor of Art History, Criticism & Theory.
1992-2007

Undergraduate Courses:

- *Postmodernism*
- *Ideas in Art*

Art Center College of Design

Pasadena, CA
Visiting Faculty, Graduate Studies Program.
1995-1999

Graduate Courses:

- *Speculative Territories: curatorial practice and urban space*
- *Theories of Construction*
- *Turn it On: Television as Cultural Display*

University of California, Los Angeles

Los Angeles, CA
Department of Art
Visiting Assistant Professor
1997

Course (Undergraduate & Graduate):

- *Issues in Contemporary Art*
- *Graduate advising & studio crits*

New York University

Graduate School of Art
New York, NY
Visiting Assistant Professor of Critical Studies and Art Theory
1991-1997

Graduate Courses:

- *Art Theory and Criticism*
- *The Re-Definition of Art*

Bennington College

Bennington, Vermont
Assistant Professor of Art History, Theory, Criticism

1991-1995

Undergraduate and Graduate Courses:

- *20th Century Art History*
- *Art Theory & Criticism*
- *Special-topic Seminars*

MAGAZINE-EDITORIAL AFFILIATIONS

U.S. Correspondent: *Flash Art International* (New York/Milan)

1991- 2003.

40 reviews (500 words each); 10 articles (1500 words each); 6 interviews (1500 words each).

U.S. Correspondent: *NU/Siksi Magazine* (Stockholm, Sweden)

1996- 2003.

12 columns & articles (1,000 words each)

MAGAZINE-CONTRIBUTOR

Artforum International (New York, NY)

1993-Present

50 reviews (700 words per review); 5 articles (2,000 words per article).

Afterall Journal (Los Angeles/London)

2006-present

2 articles (4,000 words each)

Parkett (New York/Zurich)

2003

1 article (2,000 words)

Texte zur Kunst (Cologne & Berlin, Germany)

1991-1995

4 articles (2500 words each)

Arts Magazine (New York, NY)

1985-1991

40 review columns (1750 words each); 5 articles (2,000 words each)

Purple Prose (Paris, France)

1991-1996

7 articles (1,000 words each)

Art + Text (Los Angeles, CA)

1999

1 article (1500 words)

Trans journal (New York, NY)

1998-1999

2 articles (2,000 words each)

Lusitania journal (New York, NY)

1992

1 article (3,000 words)

Forum International (Antwerp, Belgium)

1993

1 article (2500 words)

Additional short texts (1989-1994) for: *Documents* (Paris, France), *Galleries* (Paris, France), *Artscribe International* (London, England), *Art in America* (New York, NY), and *Contemporanea* (New York/Turin).

EDITOR & PUBLISHER

Acme Journal

From 1991 to 1994, *Acme Journal* functioned as a critical, non-profit journal on the arts, devoted to multi-ideological perspectives. Co-editor with John Miller for issue #1, sole editor for issues #2 and #3. *Acme Journal* received support from The National Endowment for the Arts, The Peter Norton Family Foundation, with sponsorship from NYFA.

- *Acme Journal* #1 (Spring 1992): Contributors included: Nicolas Bourriaud, Adrian Dannatt, Susan Hapgood, John Miller, Klaus Ottmann, David Pagel, Jerome Sans, Peter Schjeldahl, Nancy Spector, Robert Storr, Olivier Zahm, and others.
- *Acme Journal* #2 (Autumn 1992): "Sites of Criticism," based around a two-part symposium organized by Decker with the New Museum, and presented at the Drawing Center. "Critical Forums: The Organization of Oppositionality" included Judith Barry, Papo Colo, David Deitcher, Isabella Graw, Brian Wallis, Dan Walworth and Fred Wilson. "Practices: The Problem of Division of Cultural Labor" included Gregg Bordowitz, Coco Fusco, Felix Gonzalez-Torres, Renee Green, Peter Halley, Silvia Kolbowski, Calvin Reid, and Mary Anne Staniszewski.
- *Acme Journal* #3 (1994): "Cultural Permissions," probed the inner workings of the art system, and featured texts by contributors such as Kinshasha Holman Conwill, Michael Corris, Stephan Dillemoth, Peter Fend, Thelma Goldin Jutta Koether, Vasif Kortun, John Miller, Robert Nickas, Geno Rodriguez, Franklin Sirmans, Rirkrit Tiravanija, Laura Trippi, Benjamin Weil, Olivier Zahm, and others.

SYMPOSIA AND LECTURES

University of Southern California

Los Angeles, CA

April 6, 2009

Participation and Friction: Rethinking Art and Architecture as Public Culture (Architecture, Design Art: Strategies for Survival)

A 'Visions and Voices' event

Organizer and moderator: Joshua Decter.

Panelists: Teddy Cruz, Marjetica Potrc, and Krzysztof Wodiczko.

The Swiss Institute

New York, NY

March 21, 2009

Re-Gift

Panelists: John Miller, Nicolas Guagnini, and Joshua Decter.

West of Rome/The Standard Hotel Downtown Art Series

Los Angeles, CA

March 1, 2009

Panelists: Barbara Kruger, Emi Fontana, Joanne Heyler, and Joshua Decter.

College Art Association

Los Angeles, CA

February 25, 2009

Mitigating the Obvious Culture and the Search for Broader Humanity: Bridging the Gap between Us and Them

Panelists: Edgar Arceneaux, David Platzker, Cindy Bernard, Stephen Saiz, and Joshua Decter.

University of Southern California

Los Angeles, CA

February 2, 2009

Participation and Friction: Rethinking Art and Architecture as Public Culture (Art and Architecture in the Public Sphere of Cities)

A 'Visions and Voices' event

Organizer and moderator: Joshua Decter.

Panelists: Anne Pasternak, Doug Aitken, Peter Zellner.

New York University

New York, NY

November 19, 2008

Executive Masters of Strategic Urban Studies Program (the Netherlands School of Public Administration, The Hague).

Keynote lecture:

The New City: Creation, Conflict and Governance of a new Public Domain

SCI-Arc

Los Angeles, CA

November 15, 2008

The City after the Economy

Panelists: Eric Owen Moss, Kevin Ratner, Stephanie Smith, David Bergman, Rene Peralta, Peter Zellner,

Amale Andraos/Dan Wood, and Joshua Decter.

The Farmlab Public Salon
Los Angeles, CA
March 7, 2008
Lecture: *How to be 'Situational'*

Artissima International Conference
Turin, Italy
November 10, 2007
Lecture: "Curating Friction"

The Cooper Union
New York, NY
May 12 & 13, 2007

The Situational Drive:

Complexities of Public Sphere Engagement

Organizer and moderator: Joshua Decter.

A partnership with inSite San Diego/Tijuana & Creative Time, New York, this conference examined interrelated questions of public domain, urban 'interventions' in relation to distinct processes of urban development, and the complexities of organizing exhibition projects within city space.

Participants: Dennis Adams, Doug Aitken, Doug Ashford, Judith Barry, Ute Meta Bauer, Mark Beasley, Teddy Cruz, Center for Urban Pedagogy, Tom Eccles, Peter Eeley, Gelitin, Maarten Hajer, Mary Jane Jacob, Vasif Kortun, Laura Kurgan, Rick Lowe, Markus Miessen, France Morin, Antonio Muntadas, Kyong Park, Michael Rakowitz, Paul Ramirez Jonas, Osvaldo Sanchez, Saskia Sassen, Allen Sekula, Shuddhabrata Sengupta, Javier Tellez, Nato Thompson, Anthony Vidler, Anton Vidokle, Judi Werthein, Krzysztof Wodiczko, and Mans Wrangle.

College Art Association Conference 2007
New York, NY
February 14, 2007
Lecture: *The Responsibilities of the Urban Curator.*

Art/Basel/Miami Beach
December 9, 2006
Panel discussion at launch of inSite_05 Interventions book, *[Situational] Public.*
Moderator: Joshua Decter.
Panelists: Mark Bradford, Allora & Calzadilla, Judi Werthein.

Hessel Museum/Center for Curatorial Studies, Bard College
November 12, 2006
Panel discussion for Inaugural Collection exhibition, *Wrestle.*
Moderator: Joshua Decter.
Panelists: Ute Meta Bauer, Molly Nesbit, Vasif Kortun, Tom Eccles, Trevor Smith

Situations- Arnolfini Gallery
Bristol, England

October 4, 2006

Project Reunion: inSite_05: San Diego/Tijuana

Participants: Osvaldo Sanchez, Artistic Director, Javier Tellez, Omar Foglio/Bulbo, Claire Doherty, Joshua Decter, and Anders Kreuger (moderator).

V SITAC- Impertinent Dialogues

Fifth edition of the International Symposium on Contemporary Art Theory

Mexico City, Mexico

August 31, 2006

Transitory Agencies, Situational Engagements, and Sustainable Collaborations:

Re-Claiming the City as Public Domain

Keynote Speaker

LOOP: Video feedback

Barcelona, Spain

May 21, 2006

Lecture on exhibition, *Dark Places*

“A Phantasmagoria of Multiple, Simultaneous, Looped Curatorial Scripts”

Vienna Art Week

Museumsquartier, Vienna

April 7, 2006

The Question of the City

Organizer and moderator: Joshua Decter.

Panelists: Nelson Brissac, Charles Esche, Hou Hanru, Vasif Kortun, Anne Pasternak, Osvaldo Sanchez.

Santa Monica Museum of Art

The Architecture of Display: new approaches to exhibition design

Los Angeles, CA

February 15, 2006

Organizer and moderator: Joshua Decter.

Panelists: Greg Lynn, Greg Lynn FORM, Angewandte Wien and UCLA, Joseph Rosa, John H. Bryan Curator of Architecture and Design, The Art Institute of Chicago, and David Erdman.

Santa Monica Museum of Art

Illuminating Dark Places: artists discuss a new model for a group exhibition

Los Angeles, CA

January 24, 2006

Organizer and moderator: Joshua Decter.

Panelists: Mark Bradford, Jordan Crandall, Julia Scher, James Welling, Måns Wrangé, and David Erdman.

InSite_05 San Diego/Tijuana, Interventions

October 23, 2005

Moderator: Joshua Decter.

Panelists: Osvaldo Sanchez, Carmen Cuenca, Tania, Donna Conwell.

InSite_05 San Diego/Tijuana Interventions

September 25, 2005

Moderator: Joshua Decter.

Panelists: Chris Ferreria, Maurycy Gomulicki, Itzel Martinez de Canizo, Javier Tellez.

InSite_05 San Diego/Tijuana Interventions

August 27, 2005

Moderator: Joshua Decter.

Panelists: Bulbo Collective, Mark Bradford, Paul Ramirez Jonas, Judi Werthein, Mans Wrangle.

InSite_05 San Diego/Tijuana Conversations

November 5-7, 2003

Discussant in a symposium addressing issues of *Luminal Flows/Coursing Flows*, in the border regions between San Diego, California and Tijuana, Mexico. Participants included: Ute Meta Bauer, Judith Barry, Teddy Cruz, Mari Carmen Ramirez, and Hou Hanru.

Bunker Sztuki Center for Contemporary Art

Krakow, Poland

October 2002

Polyphony of Voices

Co-moderator of conference session (organized by Adam Budak) on the theme of curatorial strategies, artists, and the institution.

Also-moderator of panel entitled "The Institution without the Institution," with Catherine David, Jan Hoet, Aaron Betsky, Iara Boubouva, and Jorg Heiser.

The Americas Society

New York

September 27, 2002

Reclaiming the Airwaves for Experimental Television: Fantasy or Possibility?

Guest presenter, "Conversation Circles"

Moderator of discussion with Jeff Folmsbee (Producer, EGG, on PBS), Christine Hill, Mel Chin, John Miller, Michel Auder, Miguel Calderon, Matthieu Laurette, and Judith Barry.

<http://www.americas-society.org/as/art/circles/decter%202.htm>

MAK, Museum of Applied and Contemporary Art

Vienna, Austria

May 10, 2001

"The Discursive Museum."

Panelists: Vito Acconci, Hans Ulrich Obrist, Dejanov & Heger, Lynne Cooke, Marina Abramovic, Bazon Brock, James Cuno, Herbert Muschamp, Joshua Decter, and others.

Eyebeam Atelier, New York and University of California, San Diego

October-November 2000.

Revisioning Television.

On-line conference on the future of television and art.

www.eyebeam-television.ucsd.edu/

Capc Musee d'Art Contemporain de Bordeaux

Bordeaux, France
September 19, 2000

Presumed Innocent

Panelists: Carsten Holler, Jean-Charles Massera, Stephanie Moisdon, and Joshua Decter.

College Art Association Conference

Los Angeles, California

February 12, 1999

Who Chooses: Reconfiguring Curatorial Practice

Panelists: Lydia Yee, Tom Finkelparl, Betti-Sue Hertz,
Laura Hoptman, Renee Green, and Joshua Decter.

7th Annual International Forum on Contemporary Art, FITAC VII

Guadalajara, Mexico

September 8, 1998

Art and Textuality

Panelists: Ken Lum, Lynne Tillman, Peter Wollen, Coco Fusco, Andrea Fraser, Sylvere Lotringer, Gregg
Bordowitz, Joshua Decter, and others.

17th International Sculpture Conference/International Sculpture Center

Chicago, Illinois

May 20, 1998

Film and Video, Time and Space

Panelists: Chrissie Iles (moderator), Liisa Roberts, Joan Jonas, and Joshua Decter.

Moderna Museet

Stockholm, Sweden

May 23, 1998

Art Magazines- Can You Trust Them

Moderator: Joshua Decter.

Panelists: Sara Arrhenius (Index), Helena Kontova (Flash Art), Matthew Slotover (Frieze), John Peter
Nilsson (Siksi). Sponsored by Cultural Capital of Europe 1998, and the Swedish AICA.

Center for Contemporary Art, Kitakyushu

Kitakyushu, Japan

July 1997

Lecture & seminar on "a/drift" exhibition.

The Renaissance Society at the University of Chicago

Chicago, Illinois

May 1996

Planned Obsolescence

Organizers: Suzanne Ghez and Hamza Walker.

Panelists: Ann Goldstein, Kathryn Hixson, Mark Wigley, and Joshua Decter.

School of Visual Arts

New York, NY

March 1996

Strange Days are Here: Painting into Media Culture toward Painting, and Beyond

Organizer and moderator: Joshua Decter.

Panelists: Lari Pittman, David Ross, Peter Schjeldahl, Benjamin Weil.

Hirsch Farm Project

Chicago, Illinois; Hillsboro, Wisconsin

July 1995

Conviviality: Flirtation, Displeasure and the Hospitable in the Visual Arts

Organizers: Mitchell Kane and Francoise-Claire Prodhon.

A week long discussion program on art and culture.

Participants: William Brahm, Stephen Prina, Laurent Joubert, Lee Paterson, Skall, and Joshua Decter.

Kunstverein Graz/Stadtmuseum

Graz, Austria

October 1994

Amusement Subculture

Lecture in conjunction with the "Esprit D'Amusement" exhibition at the Grazer Kunstverein/Stadtmuseum during the *steirisher herbst 94* cultural festival.

School of Visual Arts

New York, NY

October 1994

The Age of Sublime Stupidity

Organizer and moderator: Joshua Decter.

Panelists: Jan Avgikos, Stephen Prina, Robert Nickas, Olivier Zahm, Daniel Oates, Glenn O'Brien.

Kunstlerhaus Stuttgart

Stuttgart, Germany

November 1993

Radical Chic

Organizer: Ute Meta Bauer.

Speakers: Michael Corris, Milada Slizinska, Gavin Jantjes, Renate Lorenz, Sabeth Buchmann, Dara Birnbaum, and Joshua Decter.

The Americas Society

New York, NY

November 1993

Fugitive Anxiety: The Implications of Nomadic Cultural Production

Organizer: Sandra Antelo-Suarez.

Panelists: Carlos Basualdo, G. Roger Denson, Deborah Esch, Meyer Vaisman, and Joshua Decter.

L'Ecole Des Beaux Arts

Paris, France

October 1993

Lectures on Art Criticism

Speakers: Olivier Zahm, Frank Perrin, Liam Gillick, Nicolas Bourriaud, Joshua Decter, and others.

Solomon R. Guggenheim Museum
New York, NY
January 1993
Salon Series: Critic-izing the Guggenheim
Organizer and moderator: Nancy Spector.
Panelists: John Miller, Deborah Drier, Jan Avgikos, Lawrence Weiner, and Joshua Decter.

School of Visual Arts
New York, NY
November 1992
Transgressions Within the White Cube: Re-Considering Inter-Relationships Between Site, Object, Installation, Identity and the Socio-Political
Organizer and moderator: Joshua Decter.
Panelists: Mark Dion, Renee Green, Sean Landers, Lois Nesbitt, and Julia Scher.

The New Museum & The Drawing Center
New York, NY
March 1992
"Sites of Criticism."
Panel #1 : Critical Forums: The Organization of Oppositionality
Co-organizer and co-moderator: Joshua Decter.
Panelists: Judith Barry, Andrea Fraser, Papo Colo, David Deitcher, Isabelle Graw, Brian Wallis, Dan Walworth, Fred Wilson.
Panel #2 : Practices: The Problem of Divisions of Cultural Labor
Co-organizer and moderator: Joshua Decter.
Panelists: Gregg Bordowitz, Coco Fusco, Andrea Fraser, Felix Gonzalez-Torres, Renee Green, Peter Halley, Silvia Kolbowski, Calvin Reid, Mary Ann Staniszewski.

New York University, Graduate School of Art
New York, NY
November 1991
Transculturalism and the Hybridization of Identity
Organizer and moderator: Suzanne Anker.
Panelists: Jutta Koether, Saul Ostrow, Jeanne Silverthorne, and Joshua Decter.

School of Visual Arts
New York, NY
October 1991
Faith in Painting
Organizer and moderator: Jan Avgikos.
Panelists: Christopher Wool, Mary Heilman, Gaylen Gerber, and Joshua Decter.

GUEST CRITIC, VISITING LECTURER, RESIDENCIES (SCHOOLS)

Cornell University (New York City studios)
Department of Architecture
Guest Critic for Krzysztof Wodiczko's class
November 10, 2006

Academy of Fine Arts, Vienna
Lecture on Curatorial Projects
April 5, 2006

ISCP (International Studio & Curatorial Program, New York, NY)
November & December 2005
Studio critiques of residents.

Bezalel Art Academy (Jerusalem, Israel)
July 2005
Critique of graduating student exhibition

The University of California, San Diego
October/November 2003
Graduate studio visits.

The University of Chicago (Chicago, IL)
April 2003
Lecture and graduate studio visits.

The School of the Art Institute of Chicago (Chicago, IL)
September & November 2002
Lecture and graduate studio visits.

Konstfack University College of Art (Stockholm, Sweden)
November 2001
Two-week graduate seminar for curatorial program.

The School of the Art Institute of Chicago (Chicago, IL)
September & November, 2001
Mini-seminar and studio crits in graduate painting program.

Bezalel Art Academy (Jerusalem & Tel Aviv, Israel)
May 2001
Conducted week-long seminar in graduate program, and studio crits.

California College of Arts and Crafts (CCAC) (San Francisco, CA)
July 2000
Conducted week-long seminar in the graduate program, and studio crits.

Glassell School of Art, Museum of Fine Arts (Houston, Texas)
December 1999

Konstfack School of Art (Stockholm, Sweden)
May 1998

Goldsmith's College of Art (London, England)
November 1997

Manchester University (Manchester, England)
November 1997

UIC, The University of Illinois at Chicago (Chicago, IL)
October 1997

School of The Art Institute of Chicago (Chicago, IL)
February 1997
Studio crits in graduate sculpture department.

Brown University, Dept. of Art (Providence, R.I.)
September 1996

Art Center College of Design (Pasadena, CA)
Winter 1991, Spring 1992,
Summer 1993, Summer 1995

California Institute of the Arts (Valencia, CA)
Spring 1992, Winter 1996

University of British Columbia (Vancouver, B.C., Canada)
Winter 1995

Emily Carr College of Art (Vancouver, B.C., Canada)
Winter 1995

Otis Art Institute (Los Angeles, CA)
Winter 1996

Bard College, Center for Curatorial Studies (Annandale-On-Hudson, NY)
Fall 1995

Yale University, Graduate School of Art (New Haven, CT)
Winter 1992, Fall 1994, Spring 1996

Rhode Island School of Design (Providence, R.I.)
Winter 1993, Winter 1996

Parsons School of Design (New York, NY)
Fall 1992, Spring 1994, Spring 1996, Fall 1996

Hunter College, C.U.N.Y. (New York, NY)
Spring 1993

U.C.L.A. (Los Angeles, CA)
Spring 1992, Spring 1996

Ohio State University (Kent, Ohio)
Summer 1991

VISITING LECTURER (MUSEUMS/CULTURAL INSTITUTIONS)

The Art Institute of Chicago Museum (Chicago, Illinois)
May 2002

Art Gallery of Ontario (Toronto, Canada)
December 1997

The Banff Centre for the Arts (Alberta, Canada)
November 1997

Cubitt Studios and Gallery (London, England)
November 1997

Depot: Art and Discussion at the Messepalast/Museumsquartier (Vienna, Austria)
October 1994, April 1996

Grazer Kunstverein/Stadtmuseum (Graz, Austria)
October 1994

Whitney Museum of American Art (New York, NY)
February 1994

San Francisco Museum of Modern Art (San Francisco, CA)
July 1993

Wexner Center for the Visual Arts (Columbus, Ohio)
May 1993

Sotheby's Education Program (New York, NY)
October 1993

The Power Plant (Toronto, Canada)
March 1993

Kunstlerhaus Stuttgart (Stuttgart, Germany)
November 1993

COMMITTEES

Center for Curatorial Studies, Bard College
Curatorial Excellence Award Committee
2006-2007

Art in General, New York
Advisory Committee
2006-2007

Apex Art, New York
Exhibition Selection Committee
2002-2003

ArtPace. Foundation for Contemporary Art/San Antonio
International Artist-in-Residence Program.
1999-2000

International Studio Artist Program, P.S. 1 Contemporary Art Center
Other committee members: Louise Neri, Carlos Basualdo, Jan Avgikos, Robin Kahn.
1997-98

Aldrich Award Selection Committee Member, Aldrich Museum
(Recipient: Robert Gober)
Other committee members: Chuck Close, Joel Dictrow, Carol Goldberg, Claudia Gould, Michael Govan,
Kay Larson, Ann Philbin, Bruce Nauman, Lynn Zelevansky.
1996

WEB PROJECTS & BLOGS

Who Belongs [W]here?

Blog framework for **inSite_05 Interventions** exhibition project.

June 1 – July 15, 2005

Participants: Magali Arriola, Irit Rogoff, Bulbo Collective, Christian Rattemeyer, Mark Tribe, Charles Esche.

iCurator

www.icurator.org

Co-developed multifunction website with artist Mitchell Kane, launched October 2000. Within the Popular Criticism section, focused on articulation of “Liquid Platform,” a proposal for a critical reevaluation of curatorial practice.

{Inactive site.}

Transmute

www.mcachicago.org/transmute

Interactive concept by Joshua Decter.

Produced in collaboration with the Museum of Contemporary Art, Chicago, 1999, for the “Transmute” exhibition.

Strange Days

http://adaweb.walkerart.org/context/events/strange_days/strange.html

Based upon panel discussion organized by Joshua Decter for the School of Visual Arts, New York. Participants: Lari Pittman, David Ross, Peter Schejldahl, Benjamin Weil. Produced in collaboration with ada web, 1997.

Screen

<http://adaweb.walkerart.org/influx/decter/screen.html>

Interactive concept by Joshua Decter. Produced in collaboration with ada web, 1996.

CD-ROM PROJECT

The Stockholm Syndrome

Curated by Mans Wrangle

Essay by Joshua Decter

Produced by MU ab in partnership with Stockholm – Cultural Capital of Europe, 1998/99. Participants: Academy Training Group, Eija-Liisa Ahtila, Chris Burden, Thomas Demand, Stan Douglas, Maya Eizin, Renee Green, John Grimmonprez, Abigail Lane, Shirin Neshat, Ricardo De Oliveira, Julia Scher, Jorgen Svensson, Knut Asdam.

ART CONSULTING

AutoWerke

BMW North America

Curatorial consultant for BMW’s “AutoWerke” photo commission project, 1999-2001.

Project description: 10 artists invited to explore BMW’s global corporate car culture, and to produce a new artwork based upon a year-long investigation. Participating artists: Glenn Ligon, Catherine Opie, Gillian Wearing, Inez van Lamsweerde, Beat Streuli, Todd Eberle, Sharon Lockhart, Noritoshi Hirakawa, Paul Seawright, and Wolfgang Tillmans. Book of the project published by Edition Hatje Cantz in 2000, and exhibition of the project presented at the Deichtorhallen, Hamburg, November 2001 – February 2001.

EDUCATION

Bachelor of Arts, Art History, SUNY College at Purchase, Purchase, New York, 1984

Whitney Museum Independent Study Program, Helena Rubenstein Museum & Critical Studies Fellow, 1985