
**ELIZABETH
DEE**

DOUG ASHFORD

Born 1958, Rabat, Morocco
Lives and works in New York, NY

EDUCATION

1981 BFA from The Cooper Union for the Advancement of Science and Art

TEACHING

2014 - present Salzburg International Summer Academy, Salzburg, AT
Course Instructor

2012 - present Yale University, New Haven, CT
Visiting Associate Professor, School of Art, MFA Painting

2001 - present The Cooper Union, New York, NY
Associate Professor (Proportional-Time) School of Art

2013 Parsons School of Design, New York, NY
Visiting Professor, MFA in Fine Arts Program

2013 Fondazione Spinola Banna, Turino, IT
International Workshop Artist

1999 - 2004 Vermont College, Montpelier, VT
Faculty Chair, MFA in Visual Arts Program

1997 Antioch College, Yellow Springs, OH
Visiting Instructor

1993 - 94 Rutgers University, New Brunswick, NJ
Visiting Adjunct Professor, Mason Gross School of Art, Photography
Department

1992 - 2004 Vermont College, Montpelier, VT
Faculty, MFA Program in Visual Arts

1992 - 93 Rhode Island School of Design, Providence, RI
Visiting Instructor, Graduate Program in Sculpture

1989 - 2000 The Cooper Union, New York, NY
Adjunct Instructor/Professor, School of Art

SELECTED SOLO EXHIBITIONS

2017 *Bunker 2*, The Mission Gallery, Swansea, UK

2016 *Next Day II, works by Doug Ashford*, 4th Floor, Wilfried Lentz, Rotterdam, The Netherlands

2015 *Bakersfield CA*, Wilfried Lentz, Rotterdam, The Netherlands

2014 *Doug Ashford, Six Paintings and One Photograph from Saturday, June 25th, 2005*, Bureau
Publik, Copenhagen

2013 *Abstraction as Empathy*, Wilfried Lentz, Rotterdam, The Netherlands
Doug Ashford, Grazer Kunstverein, Graz, Austria, curated by Krist Gruijthuisen

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SELECTED GROUP EXHIBITIONS

- 2018** MAK, Utrecht (*Forthcoming*)
- 2017** *Parapolitics: Cultural Freedom and the Cold War*, Haus der Kulturen der Welt, Berlin
*A Poet*hical Wager*, Museum of Contemporary Art Cleveland, Ohio
In the Abstract, MASS MoCA, Massachusetts
THE STAND, Organized by Prem Krishnamurthy and Anthony Marcellini, PI, New York (US)
- 2016** *Gwangju Biennial*, Gwangju, Korea
Life of forms, Mary Boone Gallery, New York
Dispatches, SECCA, Winston-Salem, N.C.
First Exhibition, Elizabeth Dee, New York
- 2015** *Adventures of the Black Square: Abstract Art and Society*, Whitechapel Gallery, London
Future Light, curated by Maria Lind, part of Ideas for Change, MAK, Vienna Biennale 2015
Eminent Domains (proper names), Robert Miller Gallery, New York
The problem today is not the other but the self, Ludlow 38, New York
Sorry, I've been trying to teach a peacock how to act, Rachel Uffner Gallery, New York
All Watched Over, curated by Tina Kukielski, James Cohan Gallery, New York
Formal Relations, Taymour Grahne Gallery, New York
The School of Kyiv – Kyiv Biennial 2015, curated by Hedwig Saxenhuber and Georg Schöllhammer
*curated by_Joe Scanlan: The * of Love*, Galerie Martin Janda, Vienna
Next Day, Wilfried Lentz, Rotterdam, The Netherlands
Plain Sight, Albertine Monroe-Brown Gallery, Western Michigan University, Kalamazoo, Mich.
- 2014** *We Are Living on a Star*, Henie Onstad Kunstsenter, Oslo, Norway
Homing, Wilfried Lentz, Rotterdam, The Netherlands
Homing II, Wilfried Lentz, Rotterdam, The Netherlands
- 2013** *Artists on art works*, lecture at The Metropolitan Museum of Art, New York
Memphis Social, organized by Tom McGlynn, Beautiful Fields Collective, Memphis, Tenn.
Together Apart, CCA Ujazdowski Castle, Warsaw
- 2012** *Abstract Possible: The Stockholm Synergies*, Tensta Konsthall, Stockholm
Ruptures: Forms of Public Address, 41 Cooper Gallery, The Cooper Union, New York
dOCUMENTA 13, Museum Fridericianum and other locations, Kassel, Denmark
The Air We Breathe, SFMOMA, New York
- 2011** *Sharjah Biennial 10, A Plot for A Biennial*, Sharjah Arts Foundation and other locations, Sharjah, United Arab Emirates
Abstract Possible: The Tamayo Take, Museo Tamayo, Mexico City
- 2010** *Abstract Possible: The Trailer*, Malmö Konsthalle, Malmö, Sweden
- 2006** *When Artists say We*, Artists Space, New York
- 1997** *A Museum for Antioch*, produced in collaboration with students of *The Exhibition as Artistic Medium*, Seminar, Yellow Springs, Ohio
- 1994** *The Label Show: Contemporary Art and the Museum*, The Boston Museum Fine Arts, Boston
- 1988** *Unknown Secrets, Art and The Rosenberg Era*, Palmer Museum of Art; Aspen Museum; and others, Aspen
Constitution, Temple Gallery, Tyler University, (by Group Material), Philadelphia, Pa.

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- 1987** *Lost Facts*, Minor Injury Gallery, Brooklyn, New York (with students from Boys and Girls High School)
The Castle, Museum Fridericianum, Documenta 8, Kassel, Denmark (by Group Material)
Home, Camera Lucida, Sydney,
Resistance, Anti-Baudrillard, White Columns, New York (by Group Material)
- 1986** *Post-pluralism*, Mission Gallery, New York
Liberty and Justice, The Alternative Museum, New York
MASS, The New Museum, New York; LACE, Los Angeles CA and other locations (by Group Material)
The Public Art Show, Nexus, Atlanta
Seen and Heard, PS 122 Gallery, New York (with students from Boys and Girls High School)
Whose Govt.?, Spectacolor Light Board, The Public Art Fund, New York
Political Art Now, Aspen Art Museum, Aspen
- 1985** *Situations*, The Museum of Modern Art Advisory Service, various locations
Alarm Clock, Festival Hall, London (by Group Material)
20/20, B.K. Smith Gallery, Lake Erie College, Painesville, Ohio
A.D.: The Influence of Christianity on Contemporary Art, WORK Gallery, New York (by Group Material)
Americana, The Whitney Museum of American Art, New York (by Group Material for The Whitney Biennial; catalog)
Disinformation, The Alternative Museum, New York (catalog)
Studio Artists 1984-85, The Clocktower, New York (catalog)
Corners, The Rotunda Gallery, Brooklyn, New York
- 1984** *Motives*, Hallwalls and The Albright Knox Gallery, Buffalo, New York
Selections, Artists' Space, New York (catalog)
Timeline, PS 1, Long Island City, New York (by Group Material for Artists' Call Against US Intervention in Central America)
34: 83-84, The Clocktower, New York (catalog)
Call and Response: Art on Central America, Colby College Museum of Art, Waterville, New York
American Fair, Danceteria, New York
An Exhibition for Artists' Call, WORK Gallery, New York
- 1983** *Persuasions*, The Kitchen, New York
Subculture, The IRT Subway trains of New York (by Group Material)
Looks at Books, ABC NO RIO, New York
Contemporary Perspectives, Center Gallery, Bucknell University, Lewisburg, Pa. (catalog)
Reading History, Printed Matter, New York (solo installation)
Preparing for War, Brooklyn Army Terminal, Brooklyn, New York
Not For Sale, The El Bohio Community Center and surrounding streets, New York
Resistance, Danceteria, New York
Newspace, PS 122 Gallery, New York

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PUBLISHED ESSAYS

- 2013** "Writings and Conversations by Doug Ashford", edited by Krist Gruijthuijsen. Graz: Grazer Kunstverein and Mousse Publishing, 2013
"Empathy and Abstraction (Excerpts)" published on the occasion of the exhibition *Traditions*, at Marres Center for Contemporary Culture and Grazer Kunstverein, June 2013
- 2012** "Sometimes We Say Dreams When We Want to Say Hopes, or Wishes, or Aspirations" in *Interiors*, Burton, Johanna; Cooke, Lynne; McElheny, Josiah, eds. Sternberg Press/CCS Bard, 2012. pp 88-109.
"AIDS Timeline" #032 of 100 Notes – 100 Thoughts, dOCUMENTA 13, 2012. (with Julie Ault).
"Group Material: Abstraction as the Onset of the Real" in *Performing the Curatorial; Within and Beyond Art*. Lind, Maria, ed. Sternberg Press, Berlin. 2012. pp 46-59.
- 2011** "The Boy in the Park, or, The Miniature and The Model" (third printing) in *Jochen Klein*, Schwenk, Bernhart and Tillmans, Wolfgang, eds. Hatje Cantz Verlag, Germany, pp. 221-5.
- 2010** "An Artwork is a Person" in *Show and Tell: A Chronicle of Group Material*, Ault, Julie, ed., Four Corners Books, London, pp. 220-5.
- 2009** "Group Material: une memoria de la abstraccion como matriz de lo real" in *Los Nuevos Productivismos*, Autonomous University of Barcelona. pp. 109-129.
"The Miniature and the Model, On the Paintings of Jochen Klein" (second printing of this article) *Artscape Magazine*, #00, Feb/March 2009. pp. 6-11.
- 2008** "HaHa as a Catalyst for Collective Memory" in *With Love From Haha, Essays and Notes on a Collective Practice*. White Walls Inc, Chicago, Il, 2008. pp. 10-19.
- 2007** "Rebellion Without A Goal, On the Work of Sharon Hayes" in *After Before The Near Future*. Hernandez, Sophia, ed. Art in General, NYC, 2007. pp. 21-5.
- 2006** "Finding Cythera: Disobedient Art and New Publics." in *Who Cares*, Creative Time, Inc., pp. 15-20.
"Aesthetic Insurgency", in *System Error: War is a Force that Gives us Meaning*, exhibition cat. Siena. pp. 99-119.
"Group Material: On Democracy." in *Participation*, Bishop, Claire, ed. Whitechapel, London; MIT, Cambridge. p. 135.
- 2005** "Notes for A Public Artist." *Public Space Anthology*, Copenhagen University, pp.112-20.
- 2001** "Notes on the Pedagogical Importance of Failure", essay on MFA education and the Vermont College Program, Education, Information, Entertainment, Ute Meta Baur, Ed.; Editions Selene, Vienna, 2001.
- 2000** "Airport Photos", essay on the emotional economy of photography, *The Saint Ann's Review*, Brooklyn, NY, Vol.1 No.1, 2001. pp 145-8.
- 1998** "The Exhibition as Artistic Medium", annotated documentation of seminar taught at Antioch and the exhibitions that resulted from it. *Art Journal*, Vol. 57, No. 2, Summer 1998.
"A Boy in the Park, or, The Miniature and the Model", essay on the relationship between Jochen Klein's paintings and the work he did with Group Material, in the book *Jochen Klein*, Wolfgang Tilmans, ed., Walter Koenig Publications, Cologne, 1998.
- 1997** "Democracy is Empty", interview with Mierle Laderman-Ukeles, *Documents*, no. 10, Fall 1997. New York, NY. pp. 23-30.
"Notes for a Public Artist", essay on the nature of community based art practices and their appropriation by urban renewal agendas, in the exhibition catalogue *Public Art is*

Everywhere, Hamburg, Germany: Kunstverein in Hamburg and Kulturbelohde of Hamburg, pp.110-125, 1997.

"The Monument Lover", essay on loitering as a model for artistic practice, in *Offentlicher Raum*, Helmut Draxler, ed., Verlag Anton Pustet, Salzburg, 1997.

"storage/displayed," review of an installation by Martin Beck for *Texte zur Kunst*, Cologne, 1997.

1991 "A Project by Group Material", artists' project, *Art Journal*, Vol. 50, No. 3, 1991, pp. 38-39.

1990 "Group Material's AIDS Timeline", *Afterimage*, *Art & Auction*, *Art in America*, *Art New England*, *ARTFORUM*, *Arts*, *Contemporanea*, *High Performance*, *October*, *Parkett and Shift*, Dec. 1990, (for Day Without Art 1990).

"Group Material", artist pages, *Artpapers*, January/February 1990. Atlanta, GA, pp. 38-9.

BIBLIOGRAPHY

- 2015** Rich, Sarah K. "Adventures of the Black Square: Abstract Art and Society 1915-2015," *Artforum*, April 2015. pp 246-7.
Iwona Blazwick (ed.), *Adventures of the Black Square, Abstract Art and Society 1915 - 2015*, Whitechapel Gallery UK.
Durch 12, 2015 (Grazer Kunstverein). "Democracy is Empty, A conversation between Doug Ashford and Mierle Laderman Ukeles." (Originally published in *Documents*, no.10, Fall 1997).
Durch 12, 2015 (Grazer Kunstverein), "A conversation between Eva Berendes and Doug Ashford."
Grace, Claire. "Group Material, AIDS Timeline, 1989 - THE ARTIST AS CURATOR #4." *Mousse Magazine* 45. 2015.
Schwendener, Martha. "Review: 'All Watched Over' Contemplates Art's relationship to Technology." *New York Times* 16 July 2015.
- 2014** Stockwell, Craig. "Doug Ashford, Writings and Conversations." *Brooklyn Rail*, March 2014. 4.
Grace, Claire. "Spoils of the Sign: Group Material's Americana." *October* 150 (Fall 2014): 133-160.
Hansen, Toni and Merit Paasche. *We Are Living on a Star*. Oslo: Sternberg Press, 2014.
A Chronicle of Interventions. London: Tate Modern, London; San Jose: TEOR/eTica, 2014
- 2013** Lind, Maria. "New Objectivity. Maria Lind Talks with Doug Ashford", *ArtForum*, March 2013. pp 147-8.
Lind, Maria et. al. *Abstraction. Documents of Contemporary Art*, MIT Press, 2013.
Contemporary Art Daily, review on show at Grazer Kunstverein, Dec 24.
- 2012** Christov-Bakargiev, Carolyn. *dOCUMENTA 13: The Book of Books*, 2012. (exhibition cat. 1/3) Kassel, Germany.
Scharer, Eva. "Doug Ashford," *dOCUMENTA 13: The Guidebook*, 2012. (exhibition cat. 2/3) Kassel, Germany.
Sholette, Gregory. "After OWS: Social Practice Art, Abstraction and the Limits of the Social." *E-flux Journal*, #31, 01/2012.
Grace, Claire. "Doug Ashford: Six Moments in 1967," *Photoworks Magazine*, May – October, 2012. Brighton, UK. pp. 44-49.
Molesworth, Helen, ed. *This Will Have Been: Art :Love and Politics in the 1980's*. (exhibition cat.) MCA Chicago/Yale University.

- Donovan, Thom. "5 Questions for Contemporary Practice with Doug Ashford.", 2012, on blog.art21.org.
- "Documenta13", *Metropolis M*, June/July 2012
- 2011** DiQuinzio, Apsara, ed. *The Air We Breathe*, (exhibition cat.) San Francisco Museum of Modern Art. pp. 86-7. (essay by Eileen Myles)
- Green, Allison. "Citizen Artists: Group Material," *Afterall*, #26, Spring 2011. pp.16-25.
- Grace, Claire. "Counter-Time: Group Material's Chronicle of US Intervention in Central and South America," *Afterall*, #26, Spring 2011. pp. 26-37.
- 2010** Ault, Julie, ed. *Show and Tell: A Chronicle of Group Material*, Four Corners Books, London.
- Decemvirale, John; Lotz, Antonia; Smith, Eve, eds. *Solo Show*, Royal College of Art, London, interview w/ Doug Ashford, pp. 183-6.
- 2009** Thomas, Elizabeth ed. *Matrix/Brekeley: A Changing Exhibition of Contemporary Art*, interview w/ Doug Ashford, and Allison Smith, pp. 270-277.
- 2008** Mohaiemen, Naeem. *Collectives in Atomised Time: Doug Ashford and Naeem Mohaiemen*, Idensitiat, Catalonia. 2008. pp. 39-85.
- Larson-Walker, Lisa. "Democracy When?" interview w/ Doug Ashford. *New City Paper*, Chicago, Il, Oct 23, 2009. p. 16.
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- 2007** Kurtz, Steve. "Doug Ashford", *BOMB Magazine*. Spring 2007. pp. 78-9.
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- 2006** Ashford, Doug, Wendy Ewald, Nina Felshin, and Patricia C. Phillips. "A Conversation on Social Collaboration" *Art Journal*, Summer 2006. pp. 58-82
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- 2005** Bishop, Claire. *Installation Art, A Critical History*, Routledge, London. 2005. pp. 110-13, 115.
- 2003** Cameron, Dan. Interview, w/ Group Material, *Artforum*, April 2003, p.198.
- 2001** Lavin, Maud. *Clean New World*, MIT, Cambridge, 2001. pp. 94-107.
- Pearson, Jesse. Interview with Doug Ashford, *Index Magazine*, April/May 2001, pp.94-100.
- 2000** Finklepearl, Tom. *Dialogues in Public Art*, MIT, Cambridge, 2000. pp. 419-20.
- Cochrane, Gail and Verzotti, Georgio. *Dire AIDS: Art in the Age of AIDS*. Edizione Charta, Milano. pp. 38, 74-75.
- 1999** Philips, Lisa. *The American Century: Art & Culture 1950-2000*, W.W.Norton & The Whitney Museum of American Art, New York, 1999. pp. 288, 290-92, 293, 355.
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- 1997** Pearlman, Jeanne (ed.). *Three Rivers Arts Festival: Points Of Entry*, Ram Publications, Santa Monica, 1997 pp. 22-26, 52-63.
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- 1996** Kwon, Miwon. "Three Rivers Arts Festival: Pittsburgh, PA." *Documents*, no. 7. and reprinted in *Texte zur Kunst*, Fall 1996.
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- 465.
- 1995** Avgikos, Jan. "Group Material Timeline: Activism as a Work of Art," in *But is It Art?*; Nina Felshin, ed.; Bay Press, Seattle. 1995, pp. 85-116.
Lacy, Suzanne. *Mapping the Terrain: New Genre Public Art*, Bay Press, Seattle, 1995. pp. 223-4.
- 1994** Romer, Stefan. "Markets of Resistance", *Kunstforum*, Bd. 125, Jan./Feb., 1994, pp. 384-5.
Market, (catalog to the exhibition), designed by Group Material, Kunstverein in Munchen, Munich. 1994.
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- 1993** Trevor Fairbrother and Kathryn Potts, "Group Material," *In and Out of Place: Contemporary Art and the American Social Landscape*, (exhibition catalog), The Museum of Fine Arts, Boston, 1993, pp. 40-47.
Group Material: Democracy, Copyshop: Kunstpraxis & Politische Offentlichkeit - Ein Sampler von Burobert, Edition ID-Archive: Berlin, 1993, pp. 69-72.
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Dezell, Maureen. "Propping Up the Wall", *The Boston Phoenix*, October 2, 1993, p.2.
"Group Material: AIDS Timeline," From *Media to Metaphor: Art About AIDS*, Independent Curators Incorporated, (exhibition cat.), NYC, 1993, pp. 9-17.
- 1992** Shamash, Diane. (ed.) "Group Material: Cash Prize," In *Public: Seattle 1991*, (catalog), Seattle Arts Commission, 1992, pp. 8, 39.
Atkins, Robert & Sokolowski Thomas R. (ed.) From *Media to Metaphor, Art About AIDS*, (exhibition cat.), Independent Curators Inc., NYC 1992, pp. 9-17.
- 1991** Wooster, Ann Sargent. "Cube With a View," *Afterimage*, Oct., 1991, pp. 15-16.
"Group Material," *Bijutsu Techo Monthly Art Magazine*; Vol. 43, No. 647, Tokyo 1991 pp. 176-188.
1991 Biennial Exhibition, (exhibition cat.) Whitney Museum of American Art, March 1991, pp. 46-47; 127.
Brown, Elizabeth A. *Social Studies: 4+4 Young Americans*, (catalog to the exhibition), Allen Memorial Art Museum, Oberlin. Oct. 1991.
"Upcoming in October In Public: Seattle, 1991; Group Material," (interview by Doug Lauen), *Seattle Arts*, Vol. 14, No. 10, October 1991, pp. 8-9.
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- 1990** Wallis, Brian, ed. *Democracy, A Project by Group Material*, Bay Press, Seattle. 1990.
The Decade Show, (catalog to the exhibition), The Museum of Contemporary Hispanic Art, The New Museum of Contemporary Art, and The Studio Museum in Harlem, p. 30.
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Appley, John. "Collective Artwork Is Focus of '4+4' Exhibit," *The Plain Dealer*, October 26, 1990.
Miller-Keller, Andrea. "Group Material, AIDS Timeline (Hartford, 1990)", (brochure to the *Matrix Exhibition* series), Wadsworth Atheneum, Hartford, CT, Sept. 1990.

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- Bulka, Michael. "Your Message Here", *New Art Examiner*, Summer 1990. p.39.
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- Staniszewski, Mary Ann, "The New Activism", *Shift*, Vol. 3, No.1, 1989, pp. 9-11.
- Wilson, Beth . "Political (Mono)culture," *Fad Magazine*, February 1989, No.12, p. 52
- Hess, Elizabeth. "Safe Combat in the Erogenous Zone," *The Village Voice*, January 10, 1989, p. 79.
- Levin, Kim "It's Called Denial," *The Village Voice*, January 17, 1989, p. 87.
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- 1988** Trend, David. "Back to School," *Afterimage*, December 1988, pp. 18-19.
- Des Emblemes Commes Attitudes*, (catalog to the exhibition), Ecole Superieure D'Expressions Plastiques, Tourcoing, Belgium. November 1988.
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- 1985-87** Brenson, Michael. "When the Show Dwarfs the Art", *The New York Times*, July 5, 1987.
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- documenta 8*, (catalog to the exhibition), documenta GmbH., Kassel, Germany, 1987.
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- Jones, Ronald. (essayist). *The Public Art Show* (catalog to the exhibition), Jan. 1986.
- Brenson, Michael. "Art: PS 1 Show," *The New York Times*, Nov. 1985.
- 1985 Biennial Exhibition* (catalog to the exhibition), Whitney Museum of American Art, NY, March 1985, pp. 46-47; 127.
- Lawson, Thomas & Morgan, Susan. (essayists) *Contemporary Perspectives* (catalog to the exhibition), Bucknell University, Oct. 1984.
- Miller, Marc & Moore Alan. (eds.) *ABC NO RIO DINERO*, Collaborative Projects, New York, N.Y. pp. 22, 27, 133, 135.
- Chomsky, Noam & Herman, Edward S. (essayists) *Disinformation: The Manufacture of Consent*, (catalog to the exhibition), The Alternative Museum, NY, March 1985, p. 10.

EXHIBITIONS, INSTALLATIONS AND PUBLIC PROJECTS BY GROUP MATERIAL (SELECTED)

- 1996** *Brochure*, a redesigned publicity program for the Three Rivers Arts Festival, for *Points of Entry: A Community Based Public Art Project*, Pittsburgh, PA, Spring 1996
- 1994** *Market*, The Kunstverein in Munich with subway project; publication, Spring 1994, (catalog) *Campaign*, Centre D'Art Contemporania Santa Monica, Barcelona, Catalan, April - September 1994. (organized for *In Public*, catalog)
- 1993** *Tomorrow*, The San Diego Museum of Contemporary Art, October - December 1993
Democracy Wall, Boston, The Museum of Fine Arts, Boston, October, 1993
January 1994 (organized for *In and Out of Place*, catalog)
- 1991** *Cash Prize*, Advertisements in *The Seattle Post-Intelligencer*, November 1991 (organized for *In Public: Seattle*, catalogue)
AIDS Timeline (New York, 1991), The Whitney Museum, NYC, April - November 1991 (organized for the Whitney Biennial, catalog)
Collaboration, The Allen Memorial Art Museum, Oberlin, OH, October, 1990 -January, 1991 (organized for *Social Studies: 4+4 Young Americans* catalogue)
- 1990** *AIDS and Insurance*, a public installation on bus advertising space produced for Real Art Ways, Hartford, CT, September-November, 1990
AIDS Timeline (Hartford, 1990), Matrix Gallery, The Wadsworth Atheneum, Hartford, CT,

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September-November 1990. (publication)

Democracy Poll, a public installation on subway billboards, electronic billboard, insert to newspaper produced with the Neue Gesellschaft fur Bildende Kunst, Berlin, June-July 1990

Your Message Here, an exhibition on billboard spaces throughout the city produced in collaboration with Randolph St. Gallery, Chicago, IL, March- June 1990.

AIDS Timeline, Matrix Gallery, University Art Museum, University of California at Berkeley, November 1989-January 1990. (publication)

1989 *Shopping Bag*, (distributed in local shops and department stores) Kunsthalle in Hamburg, Germany, October 1989. (organized for *D&S Ausstellung*, catalogue)

Unisex, The Lesbian and Gay Community Center, New York, June 1989. (organized for *The Center Show*)

AIDS and Democracy, Neue Gesellschaft fur Bildende Kunst, Berlin, January 1989.

(organized for *Vollbild, AIDS*, a traveling exhibition, catalogue)

1988 *Democracy*, The Dia Art Foundation, New York, September 1988-January 1989 (for full documentation see *Democracy: A Project by Group Material*, Brian Wallis, Ed. Bay Press, 1991.

Inserts, Advertising supplement to the Sunday *New York Times*, New York, May 1988.

1987 *The Castle*, Museum Fridericianum, Kassel, Germany, June 1987. (organized for *documenta 8*, catalogu)

Constitution, Temple University Gallery, Philadelphia, PA, October 1987.

Resistance- Anti-Baudrillard, White Columns, New York, February 1987. (publication)

1986 *Arts and Leisure*, The Kitchen, New York City, May 1986.

Liberty and Justice, The Alternative Museum, New York City, February 1986.

1985 *Alarm Clock*, Festival Hall, London, England, November 1985. (organized for The Other America)

Messages to Washington, The Washington Project for the Arts, Washington, D.C., September 1985

MASS, traveling exhibition: Hallwalls, Buffalo, NY (1985); Spaces, Cleveland, Ohio; The New Museum, New York City; Studio Museum in Harlem, New York City

Democracy Wall, Chapter Arts Centre, Cardiff Wales, May 1985.

Americana, The Whitney Museum of American Art, New York City, March 1985. (organized for the Whitney Biennial, catalog)

EXHIBITIONS, INSTALLATIONS AND PUBLIC PROJECTS ON GROUP MATERIAL BY OTHERS, 2000-2012 (SELECTED)

- *A History of Irradiated Material*, Raven Row, London UK. February 25 to May 2, 2010 (catalogue)

- *Generating Archive / Revisiting Group Material's AIDS Timeline*, Center for Curatorial Studies, Bard College. Annandale-on-Hudson NY. March 8 – April 5 2009.

- *Democracy in America: The National Campaign*, Creative Time, New York NY. September 2008 (catalog)

- *Flashback: Revisiting the Art of the Eighties*, Kunstmuseum Basel, Winter 2006, (catalogue)

- *The People's Choice*, Isola Art Center. Milan. Spring 2006

- *Bright Lights Big City*, David Zwirner Gallery, New York, NY. Summer 2003

ELIZABETH DEE

- *Micropolitics*, EACC, Castello de Plana, Spain. Spring 2003. (catalogue)
- *AIDS Timeline, The Magazines*, organized for Dire Aids, Promotrice delle Belle Arte, Turino, Italy, Spring 2001 (publication)
- *Antagonisms*, Casos d'estudi, Museu D'Art Contemporani de Barcelona (MACBA), Summer 2001.
- *AIDS Timeline, The Magazines*, organized for democracy! Royal College of Art, London, Spring 2001. (catalogue)
- *Around 1984*, P.S.1 Contemporary Art Center, Long Island City, NY. Summer 2000.

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