

DAVID DEITCHER
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Education:

City University of New York:

Degree: June 1989: Ph.D.
Dissertation: "Educating the Late Modern Artist: From Mnemonics to the Technology of Gestalt"
Advisors: Rosalind Krauss, Linda Nochlin

New York University:

Degrees: June 1977: M.A., Institute of Fine Art
Thesis: "Fantin Latour's *Un Coin de Table*."

Employment:

- 2010 Guest curator: *Alan B. Stone and the Senses of Place* (New York, International Center of Photography, January 28 – May 9, 2010).
- 2009 Guest curator: *Dear Friends: Amerikanska fotografier av män tillsammans, 1840–1918* (Kulturhuset Museum Stockholm, March 21-May 20, 2009).
- 2008 Guest curator: *Alan B. Stone and the Senses of Place* (San Francisco Camerawork, June 5-August 23, 2008).
- 2006-07 Visiting lecturer: Concordia University, MFA Studio Art Program (photography).
- 2003- Core Graduate Faculty: International Center of Photography-Bard College Program in Advanced Photographic Studies.
- 2001: Guest Curator, International Center of Photography (New York): *Dear Friends: American Photographs of Men Together, 1840-1918*.

Selected Reviews:

Richard Rodriguez, "Essay: Dear Friends," *The NewsHour with Jim Lehrer* (April 4, 2001), Public Broadcasting Service.

Holland Cotter, "When Men Could Touch Without Embarrassment," *New York Times* (May 6, 2001), Arts and Leisure, p. 42.

Mark Stevens, "In the Company of Men," *New York Magazine* (May 7, 2001), p. 60.

Jeff Weinstein, "Touching Portraits," *Philadelphia Inquirer* (June 10, 2001), p. E 4.

Clifford Chase, "We Two Boys Together Clinging," *Newsday* (July 8, 2001), p. B 13-14.

John Loughery, "Gay Old Times," *Washington Post* (December 19, 2001), p. C3.

- 1992-2005 Adjunct Professor of Art: The Cooper Union.
- 1997- Core Faculty: MFA in Visual Art Program, Vermont College of Fine Arts.
- 1998-1999: Visiting Professor: Center for Curatorial Studies, Bard College: "Back to the Future: On the Art of the '60s and '70s," and "Art after Modernism: Rethinking the '80s," (graduate seminars).
- 1995-97: Co-producer: *Only Human: HIV-negative Gay Men in the AIDS Epidemic*, an educational documentary about loss and survival.
- 1994-95: Creative Consultant: *The Question of Equality*, a documentary series produced by Testing the Limits for public television with major funding provided by the Independent Television Service and British Channel Four.
- 1992: Visiting Professor of Art History: University of Rochester: "Postmodernism and Differential Space" (graduate seminar).
- 1991: Visiting Critic: California Institute of the Arts: "Social Aesthetics," and "Teaching the Modern Artist" (upper level and graduate seminars).
- 1987: Visiting Instructor of Art History: State University of New York at Old Westbury: "Modernism and Avant-Garde" and "Contemporary Art History," (lecture courses).
- 1983: City College of New York: Visiting Instructor of Art History: "Modernism and Avant-Garde" (graduate seminar).
- 1981: Editorial Associate: *October*.
- 1980-82: School of Visual Arts, New York: Instructor of Art History. "The Social History of Art," (survey of world art).

Publications:

"Alternative Realities" *artforum.com* (<http://artforum.com/inprint/id=25762>) 2010.

"The Other Way," in Ian Berry, ed., *Tim Rollins and K.O.S.: A History* (Cambridge, The MIT Press, 2009), pp. 165-170.

" on Paul Graham," *Artforum*, (May 2009), p. 227.

"Unsentimental Education," in Graham Bader, ed., *Roy Lichtenstein* (October Files, 7, Cambridge, The MIT Press, 2008), pp. 73-102.

"Alan B. Stone, Nostalgia and the Senses of Place," *Camerawork*, (Volume 35, No. 2, Fall/Winter 2008), pp. 8-15.

"The Missing: Pierre Dorion and the Art of Emptiness," *Canadian Art* (Fall 2007), pp.

"Contradictions and Containment," in Julie Ault, ed., *Felix Gonzalez-Torres* (Göttingen, Germany, Steidl Publishers), pp. 317-329.

"How Do You Memorialize a Movement that Isn't Dead?" in Julie Ault, ed., *Felix Gonzalez-Torres* (Göttingen, Germany, Steidl Publishers), pp. 201-203.

"Vitruvian Woman: Louise Fishman," in Louise Fishman (New York, Cheim & Read, 2006), n.p.

"Round About VFF0302," in *Vincent Fecteau* (New York, Feature, 2005), n.p.

"How Do We Want to be Governed?" *Artforum* (April 2005), pp. 182, 215.

"Against Interpretation," in *Carte grise à Geneviève Cadieux* (Montreal, Dazibao 2005), n.p.

"Spiritual America," *Artforum* (October 2004), pp. 89-90, 278, 281.

"The Last Picture Show," *Artforum* (February 2004), pp. 144.

"Mything Person: MoMA Fails to Unlock Beckmann's Symbol-laded Art" *Time Out New York* (July 31-August 7, 2003), p. 52.

"Arnold Odermatt," *Time Out New York* (May 29-June 5, 2003), p. 67

"Get Real: Two Contemporary Israeli Artists Subvert the Documentary Tradition," *Time Out New York* (April 10-17, 2003), p. 54.

"Tim Rollins Talks to David Deitcher," *Artforum* (April 2003), pp. 78-79, 237-238.

"What Are We Selling Here?" *Artforum* (March 2003), p. 48.

"Stacked," *Time Out New York* (March 13-20, 2003), p. 73.

"Polarity Rules: Reviewing the Whitney Annual/Biennial," in Julie Ault, ed., *Alternate Art New York, 1965-1985* (Minneapolis, University of Minnesota Press, 2002), pp. 201-246.

"On the Occasion of the Gerhard Richter Exhibition at the Museum of Modern Art," *Documents* (Fall 2002), pp. 14-26.

Charles Henri Ford, *Time Out New York* (Jan. 23-30, 2003), p. 48.

David Hammons, *Time Out New York* (Jan. 16-23, 2003), p. 54.

John O'Reilly, *Time Out New York* (October 31-Nov. 7, 2002), p. 53.

Dear Friends: American Photographs of Men together, 1840-1918 (New York, Harry N. Abrams, 2001).

Selected reviews:

Vince Aletti, "Between Friends," *Village Voice* (April 24, 2001), p. 71.
Clifford Chase, "We Two Boys Together Clinging," *Newsday*, July 8, 2001, pp. B13-14.

Holland Cotter, "When Men Could Touch Without Embarrassment," *New York Times* (May 6, 2001), Arts and Leisure, p. 42.

Jeff Weinstein, "Touching Portraits," *Philadelphia Inquirer* (June 10, 2001).

"A Lovesome Thing: The Film Art of Isaac Julien" (catalogue essay), *The Film Art of Isaac Julien* (Anandale-on-Hudson, NY, The Center for Curatorial Studies, Bard College, 2000), pp. 11-23.

"Mary Lum," in *Drawing Papers, II* (catalogue essay), (New York, NY: The Drawing Center, Summer 2000), p. 8

"What Does Silence Equal Now?" Brian Wallis et al. eds. *Art Matters: How the Culture Wars Changed America* (New York, New York University Press, 1999), pp. 92-125.

Robert Bordo at Alexander and Bonin, *Texte zur Kunst*, Spring, 1999

"Nayland Blake: 'Feeder 2 and Corollary,'" *Texte zur Kunst*, (March 1999), pp. 167-171

"Lost and Found," *Wolfgang Tillmans Burg* (Cologne, Benedikt Taschen Verlag, 1998), n.p.

"Looking at a Photograph, Looking for a History," in Deborah Bright, ed., *The Passionate Camera: Photography and Bodies of Desire* (New York, London, Routledge, 1998), pp. 22-36.

"American Interregnum: Notes on Art, Life and Politics Late in the Age of AIDS" (catalogue essay), *AIDS Worlds: Between Resignation and Hope*, ed. Frank Wagner (Geneva, Switzerland, Centre d'Art Contemporain, 1998), pp. 35-42.

"Art, Activism, and Everyday Life," *Documents* (Winter 1998), pp. 30-38.

"Eviction Notice," (review of Rosalyn Deutsche, *Evictions: Art and Spatial Politics*), *Documents* (Winter 1998), pp. 46-54.

"Robert Flynt," *Contact Sheet*, 94, 1998.

"Contradictions and Containment," in Dietmar Elger, ed., *Felix Gonzalez-Torres: Catalogue Raisonné* (Ostfildern-Ruit, Cantz Verlag, 1997), Vol. I, pp.95-110.

"ACT UP: 1987:1997: A Conversation Between Gregg Bordowitz and David Deitcher," *Springerin*, Fall, 1997.

"Death and the Marketplace," *Frieze*, 29 (July/August 1996), pp. 40-45.

"No Exit: Richard Artschwager, Cady Noland, Hiroshi Sugimoto," *Parkett*, 47 (May 1996), pp. 18-24.

"Lari Pitman," *Out* (August 1996), p. 58.

"A Frank Depiction," (Frank Moore), *Out* (November, 1995), p. 60.

The Question of Equality: Lesbian and Gay Politics in America Since Stonewall (New York, Scribner, 1995).

"Sense and Sentimentality," *Parkett*, No. 44 (1995), pp. 212-216.

"Trust in Doubt," in Robert Flynt and Chris Packard, *Blind Trust* (New York, 1994) n.p.

"The Gay Agenda," *Art in America*, Vol. 82, No. 4 (April 1994), pp. 27-35.

"Of Two Minds," *Purple Prose* 4 (Autumn 1993), pp. 84-87. Reprinted in *Suspension of the Law: Rene Santos: A Retrospective* (New York, Grey Art Gallery, 1994), pp. 11-16.

"Queens in the Reading Room," *Artforum*, vol. 31, no. 9 (May 1993), pp. 14-15.

"Sites of Criticism: A Symposium," *Acme Journal*, vol. 1, no. 2 (1992), pp. 6-36.

"Unsentimental Education: The Professionalization of the American Artist," in Russell Ferguson, ed. *Hand-Painted Pop: American Art in Transition 1955-62* (New York, Rizzoli International Publications, 1992), pp. 95-118.

"The Library in Your Good Hands: Raymond Pettibon," *Artforum* vol. 31, no. 2 (October 1992), pp. 74-79.

"The Everyday Art of Felix Gonzalez-Torres" (catalogue essay), *Felix Gonzalez-Torres* (Stockholm, Magasin 3 Konsthall, 1992), np.

"The Story that Won't Go Away," (review of Oliver Stone's *JFK*), *Artforum*, vol. 30, no. 8 (April 1992), p. 17.

"Art on the Installation Plan," *Artforum*, vol. 30, no. 5 (January 1992), pp. 78-84.

"Out of the Past: The Photography of James Welling" (catalogue essay), *James Welling* (Oslo, Norway, Kunstnernes Hus, 1992), pp. 26-28.

"The Birth of the Viewer" (catalogue essay), *Oeuvres Originales* (Clisson, France, FRAC Garenne Lemot, 1991).

"Sherrie Levine: Rules of the Game" (catalogue essay), *Sherrie Levine* (Kunsthalle Zurich et al., 1991).

"A Newer Frontier: The Smithsonian Revises the Old West," *Village Voice*, June 25, 1991, pp. 39-40.

"Sherrie Levine," *Art + Text*, 39 (May 1991), p. 44.

"Artifacts of the Abyss: Degenerate Art Comes to America," *Village Voice*, March 26, 1991, pp. 47,79.

"Barbara Kruger: Resisting Arrest," *Artforum*, vol. 29, no. 6, (February 1991), pp. 84-91.

Felix Gonzalez-Torres: Blue Jeans and Death by Gun" (catalogue essay), *Cady Noland/Felix Gonzalez-Torres* (Berlin, Neue Gesellschaft für Bildende Kunst, 1990), n.p.

"A Fine Disregard: *High and Low* Keeps the Faith at the Modern," *Village Voice*, October 16, 1990, pp. 99-100.

"Commentary," *Art Issues* (Fall 1990), pp. 18-19.

"Craig Owens: 1950-90," *Village Voice*, July 24, 1990, p. 99.

"Crossover Dreams: Sexuality, Politics and the Keith Haring Line," *Village Voice*, May 15, 1990, pp. 107-111. (Also: "Letters," May 23, 1990, p. 4.)

"Taking Control: Art and Activism" (catalogue essay), *The Decade Show: Frameworks of Identity in the 1980s* (New York, The New Museum of Contemporary Art et al., 1990), pp. 180-197.

"Social Aesthetics," in Brian Wallis, ed., *Democracy: A Project by Group Material* (Seattle, Bay Press, 1990), pp. 13-46.

"Gran Fury," in Russell Ferguson ed., *Discourses: Conversations in Postmodern Art and Theory* (Cambridge, MIT Press, 1990), pp. 196-208.

"Art History Against the Grain: A Conversation with Linda Nochlin," *Eau de Cologne*, 3 (1990), p. 95.

"When Worlds Collide" (review of *Image World: Art and Media Culture*, Whitney Museum of American Art), *Art in America*, vol. 78, no. 2 (February 1990), pp. 120-127.

"The United Colors of Benetton," *Artforum*, vol. 28, no. 5 (January 1990), pp. 19-21.

"A Day Without Art," *Village Voice*, December 5, 1989, pp. 125-126.

"Ronald Jones: Metro Pictures," *Artforum*, vol. 28, no. 4 (December 1989), p. 134.

"Artists on a Train" (Andres Serrano), *Village Voice*, October 31, 1989, p. 110.

"Cumulus From America," *Parkett*, No. 21 (September 1989), pp. 140-142.

"1989 Biennial: Whitney Museum of American Art," *Artforum*, vol. 28, no. 1 (September 1989), pp. 143-144.

"How Do You Memorialize a Movement that Isn't Dead?" (Felix Gonzalez-Torres' *Untitled*, 1989), *Village Voice*, June 27, 1989, p. 93.

"Ideas and Emotions" (David Wojnarowicz), *Artforum*, vol. 27, no. 9 (May 1989), pp. 122-127.

"William Olander, 1950-1989," *Village Voice*, April 4, 1989, p. 77.

"The Handmade Readymade," Paul Taylor, ed., *Post-Pop Art* (Cambridge, MIT Press, 1989), pp. 139-157.

"Angola to Vietnam: Unnatural Selection" (Christopher Williams), *Visions*, (Winter 1988), pp. 24-25.

"Wild History" (catalogue essay), *Comic Iconoclasm* (London, Institute of Contemporary Art, 1987), pp. 82-87.

"The Best of Both Worlds" (catalogue essay), in Elizabeth Shepherd, ed., *Picture Taking: Weegee, Walker Evans, Sherrie Levine, Robert Mapplethorpe* (Evanston, Ill., Block Gallery, 1985), n.p.

"Drawing from Memory" (catalogue essay), William Olander, ed., *The Art of Memory/The Loss of History* (New York, The New Museum of Contemporary Art, 1985), pp. 15-21.

"Comic Connoisseurs," *Art in America*, vol. 72, no. 2 (February 1984), pp. 100-107.

"Questioning Authority: Sarah Charlesworth's Photographs," *Afterimage*, vol. 12, nos. 1&2, pp. 14-17.

"Public Works" (catalogue essay), *Art and Social Change* (Oberlin, Ohio, Allen Museum, 1983), pp. 77-81.

"Roy Lichtenstein's Expressionist 'Takes'," *Art in America*, vol. 71, no. 1 (January 1983), pp. 84-89.

"Richard Prince at Metro Pictures," *Art in America*, vol. 70, no. 6 (Summer 1982), p. 144.

"Jennifer Bartlett at Paula Cooper," *Art in America*, vol. 69, no. 4 (April 1981), p. 146.

"Fantin Latour's *Un Coin de Table*," *Arts Magazine*, vol. 52, no. 8 (April 1978), pp. 134-141.

Lectures and Honors:

- 2009 Panelist, *Creative Dialogue: Outcast & Society*, University of Maryland (November 2009).
- 2009 Visiting speaker: "The Viewer as Subject," Theoretical Program, *Fotográfica Bogotá* (May 2009), Colombia.
- 2008 Panelist: *Disfarmer in the World*, Voices on at St. Ann's Warehouse, Brooklyn, NY.
- Panelist, "Public/Private: Community in the Digital Era," in symposium, *What is Real? Photography and the Politics of Truth*, International Center of Photography at the Times Center, New York.
- 2006-07 Recipient: Canada Council, Independent Critics and Curators Grant (Established Artists)
- 2005 Participant: "Part Object Part Sculpture" Symposium (Columbus, Ohio, Wexner Center for the Arts, November 2005.
- 2004-05 Recipient: Canada Council for the Arts, Independent Critics and Curators Grant (Established Artists).
- 2003 Visiting lecturer: Brown University, Providence, RI, "Dear Friends."
- Visiting lecturer: Rhode Island College, Providence, RI, "Dear Friends."
- 2001 Visiting lecturer: Université de Québec à Montréal, "Dear Friends" (benefit for Les Archives gaies du Québec).
- Visiting lecturer: The Advocate Gallery, Los Angeles, CA, "Dear Friends."
- Featured guest: *All in a Weekend* with Shelley Pomerance, CBC Radio, Montreal.
- 2000: Visiting lecturer: Center for Curatorial Studies, Bard College: "The Film Art of Isaac Julien."
- Visiting lecturer: Tyler School of Art, Elkins Park, PA: "The State of (My) Criticism."
- 1999: Participant: David Wojnarowicz symposium, Fales Library, New York University: "On Remembering—but not at the Cost of Forgetting: A David Wojnarowicz Symposium?"

- 1998: Visiting lecturer, Williams College: "The Names Project AIDS Memorial Quilt in Context."
- 1996: Moderator: "In/Exclusivity: Culture and Community in the Sexual Minorities Movement," The Brew House, Pittsburgh, PA.
- Participant: "Alternative: Not a Destination," symposium accompanying exhibition, "Cultural Economies: Histories from the Alternative Arts Movement, NYC," curator Julie Ault, The Drawing Center, New York: "Death and the Marketplace."
- 1995: Participant: symposium accompanying Ross Bleckner and Felix Gonzalez-Torres exhibitions, Solomon R. Guggenheim Museum, New York.
- 1995: Visiting Critic: Carnegie Mellon University, Pittsburgh.
- 1994: Participant: "Masculinity and Photography," Brian Wallis moderator, National Graduate Seminar, American Photography Institute, Tisch School of the Arts, New York University.
- 1994: "The Everyday Art of Felix Gonzalez-Torres." Public lecture at the Hirshhorn Museum in conjunction with *Felix Gonzalez-Torres: Traveling*, Amada Cruz, Ann Goldstein, curators.
- 1993: Guest Lecture: Barnard College, "The Gay Agenda."
- Visiting Critic: MFA in Visual Art Program, Vermont College, Montpelier
- Visiting Critic: Tyler School of Art, Philadelphia, Penn.
- 1992: Participant: "Sites of Criticism," symposium co-sponsored by the New Museum of Contemporary Art and *ACME Journal*.
- Guest Lecture: Museum of Contemporary Art, Los Angeles, "Unsentimental Education: Training the Late Modern Artist"
- 1991: Visiting Critic: Association Francaise d'Action Artistique, Paris, Clisson, Bordeaux and Nice, sponsored by the French Ministry of Cultural Affairs.
- Guest Lecturer: U.C.L.A., "Art in the Context of AIDS."
- 1990: Panelist: "The Power of the Art Critic," organized by *Art in America*, Chicago Art Expo.
- Panelist: "The Canon: Issues of Inclusion, Exclusion and Dissolution," organized in conjunction with *The Decade Show* by The New Museum of

Contemporary Art, The Museum of Contemporary Hispanic Art, and The Studio Museum of Harlem.

Guest Lecturer: Art Center School of Design, Pasadena, CA.

Guest Lecturer: Otis/Parsons School of Design, Los Angeles, Ca.

Guest Lecturer: California Institute of Art, Valencia, Ca.

Guest Lecturer: Museum of Contemporary Art, Los Angeles.

- 1989: Panelist: "Andy Warhol in Context," College Art Association Annual Conference, San Francisco. "The Handmade Readymade."
- 1987: Guest Lecturer: "The Expressionist `Impulse,'" The Museum of Modern Art, New York.
- 1986: Panelist: "Is History Just Another Lost Cause?" The New Museum of Contemporary Art, in conjunction with the exhibition *The Art of Memory/The Loss of History*.
- 1985: Keynote Speaker: "History, Reminiscence and Conversation: New Perspectives on Teaching Art," Pratt Institute, Brooklyn, "From Memory to the Obstruction of History: Teaching the Modern Artist."
- 1982, 83: Guest Lecturer: New York University: "Roy Lichtenstein's Expressionist 'Takes'" and "Pop Art and Postmodernism."
- 1982: Fellow: Swann Foundation for Cartoon and Caricature.
- 1981: Guest Lecturer: Metropolitan Museum of Art: "Manet's *Bar at the Folies Bergère*."
- 1980: Participant: The Frick Symposium: "The Perils of Revisionism or: How We Came to See the Art of Pinkney Marcus-Simons."
- Forthcoming:

Once More, with Feeling (tentative title): a collection of new and previously published essays from the late 1980s through the recent past.