

**Doug Ashford (1958)**

Born in Rabat, Morocco, lives and works in New York (US)

Doug Ashford is an artist, writer and Associate Professor at The Cooper Union in NYC where he has taught design, theory, sculpture, and public art since 1989. Ashford's early art practice (1982 - '96) was as a member of the collective Group Material that produced over 40 installations and public projects. By the mid-eighties the group's projects challenged the art exhibition form and proposed that audiences could be invited to imagine democratic forms, re-assign art's relationship to history and invent new purposes for the museum. The group's work has been recently collected in the book *Show and Tell: A Chronicle of Group Material*, (Four Corners Press, 2010) – edited by Ashford's long time collaborator, Julie Ault. Since 1996, Ashford continued to produce museum and public projects, the most notable production is the book *Who Cares*, (Creative Time, 2006), a publication built from a series of conversations between Ashford and an assembly of other cultural practitioners on public expression, beauty, and ethics. He has lectured internationally at numerous institutes and schools, and a selection of his writing has been collected in a publication produced on the occasion of his solo exhibition at the Grazer Kunstverein in 2013: *Doug Ashford: Writings and Conversations*. His painting work, sporadically produced and originally sequestered from public view, has been recently exhibited; In 2016 he participated in the Gwangju Biennial, 2014-15 his work was shown at *Beyond the Black Square*, Whitechapel Gallery London (UK), *Future Light*, Vienna Biennial, (AT), and *We Are Living on a Star*, Henie Onstad Kunstsenter, Oslo (NO). In 2011-2012 he was part of the travelling show *Abstract Possible* (Malmö, Museo Tamayo, Tensta Konsthall), The Sharjah Biennial *Plot for a Biennial, 2011* and dOCUMENTA13.

**Education**

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

**Teaching**

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

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

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

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

- 2013 *Fondazione Spinola Banna, Turino, IT*  
International Workshop Artist
- 1999 - 2004 *Vermont College, Montpelier, VT*  
Faculty Chair, MFA in Visual Arts Program
- 1992 - 2004 *Vermont College, Montpelier, VT*  
Faculty, MFA Program in Visual Arts
- 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 - 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

#### **Selection of Solo Exhibitions**

- 2016 Next Day II, works by Doug Ashford @ 4th Floor, Wilfried Lentz  
Rotterdam (NL)
- 2015 *Bakersfield CA, Wilfried Lentz Rotterdam (NL)*
- 2014 *Doug Ashford, Six Paintings and One Photograph from Saturday, June 25<sup>th</sup>,  
2005 Bureau Publik, Copenhagen (DK)*
- 2013 *Abstraction as Empathy, Wilfried Lentz Rotterdam (NL)*  
*Doug Ashford, Grazer Kunstverein, Graz (AT),*  
curated by Krist Gruijthuijsen

#### **Selection of Group Exhibitions**

- 2017 Ephemeroptera, The Hand, Brooklyn (US)  
The Times, The FLAG Art Foundation, New York (US)  
Spurensicherung, group show, Wilfried Lentz Rotterdam  
In the Abstract, MASS MoCA (US)  
THE STAND, Organized by Prem Krishnamurthy and Anthony Marcellini,  
P!, New York (US)  
The Ural Industrial Biennial of Contemporary Art, NCCA, Ekaterinburg  
(RU)

- 2016      Gwangju Biennial, Gwangju (KR)  
 Life of forms, Mary Boone Gallery, New York (US)  
 Dispatches, SECCA, Winston-Salem, NC (US)  
 First Exhibition, Elizabeth Dee, New York (US)
- 2015      *Adventures of the Black Square: Abstract Art and Society*, Whitechapel  
 Gallery, London (UK)  
*Future Light*, curated by Maria Lind, part of Ideas for Change, MAK,  
 Vienna Biennale 2015 (AT)  
*Eminent Domains (proper names)*, Robert Miller Gallery, New York (US)  
*The problem today is not the other but the self*, Ludlow 38, New York (US)  
*Sorry, I've been trying to teach a peacock how to act*, Rachel Uffner  
 Gallery, New York (US)  
*All Watched Over*, Curated by Tina Kukielski, James Cohan Gallery, NY  
*Formal Relations*, Taymour Grahne Gallery, NY (US)  
*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 (AT)  
*Next Day*, Wilfried Lentz Rotterdam (NL)  
*Plain Sight*, Albertine Monroe-Brown Gallery, Western Michigan  
 University, Kalamazoo (US)
- 2014      *We Are Living on a Star*, Henie Onstad Kunstsenter, Oslo (NO)  
*Homing*, Wilfried Lentz Rotterdam (NL)  
*Homing II*, Wilfried Lentz Rotterdam (NL)
- 2013      *Artists on art works*, lecture at The Metropolitan Museum of Art, New York  
*Memphis Social*, organized by Tom McGlynn, Beautiful Fields Collective,  
 Memphis Tennessee (US)  
*Together Apart*, CCA Ujazdowski Castle, Warsaw (PL)
- 2012      *Abstract Possible: The Stockholm Synergies*, Tensta Konsthall, Stockholm  
 (SE)  
*Ruptures: Forms of Public Address*, 41 Cooper Gallery, The Cooper Union,  
 New York (US)  
 dOCUMENTA 13, Museum Fridericianum and other locations, Kassel  
 (DE)  
*The Air We Breathe*, SFMOMA, New York (US)

- 2011 Sharjah Biennial 10, A Plot for A Biennial, Sharjah Arts Foundation and other locations. Sharjah (AE)  
*Abstract Possible: The Tamayo Take*, Museo Tamayo, Mexico City (MX)
- 2010 *Abstract Possible: The Trailer*, Malmö Konsthalle (SE)
- 2006 *When Artists say We*, Artists Space, New York (US)
- 1997 *A Museum for Antioch*, produced in collaboration with students of The Exhibition as Artistic Medium, Seminar, Yellow Springs, OH (US)
- 1994 *The Label Show: Contemporary Art and the Museum*, The Boston Museum of Fine Arts, Boston (US)
- 1988 *Unknown Secrets, Art and The Rosenberg Era*, Palmer Museum of Art; Aspen Museum; and others, Aspen (US)  
*Constitution*, Temple Gallery, Tyler University, (by Group Material) Philadelphia, PA (US)
- 1987 *Lost Facts*, Minor Injury Gallery, Brooklyn (US) (with students from Boys and Girls High School)  
*The Castle*, Museum Fridericianum, Documenta 8, Kassel (DE), (by Group Material)  
*Home*, Camera Lucida, Sydney, NSW (AU)  
*Resistance*, Anti-Baudrillard, White Columns, New York (US), (by Group Material).
- 1986 *Post-pluralism*, Mission Gallery, New York (US)  
*Liberty and Justice*, The Alternative Museum, New York (US) MASS, The New Museum, New York; LACE, Los Angeles CA and other locations (US) (by Group Material)  
*The Public Art Show*, Nexus, Atlanta (US)  
*Seen and Heard*, PS 122 Gallery, New York (US) (with students from Boys and Girls High School)  
*Whose Govt.?*, Spectacolor Light Board, The Public Art Fund, New York (US)  
*Political Art Now*, Aspen Art Museum, Aspen (US)
- 1985 *Situations*, The Museum of Modern Art Advisory Service, various locations.  
*Alarm Clock*, Festival Hall, London (UK) (by Group Material)  
*20/20*, B.K. Smith Gallery, Lake Erie College, Painesville, OH (US)

*A.D.: The Influence of Christianity on Contemporary Art*, WORK Gallery, New York (US) (by Group Material)  
*Americana*, The Whitney Museum of American Art, New York (US) (by Group Material for The Whitney Biennial; catalog)  
*Disinformation*, The Alternative Museum, New York (US) (catalog)  
*Studio Artists 1984-85*, The Clocktower, New York (US) (catalog)  
*Corners*, The Rotunda Gallery, Brooklyn (US)

- 1984 *Motives*, Hallwalls and The Albright Knox Gallery, Buffalo (US)  
*Selections*, Artists' Space, New York (US) (catalog)  
*Timeline*, PS 1, Long Island City (U) (by Group Material for Artists' Call Against US Intervention in Central America.)  
*34: 83-84*, The Clocktower, New York (US) (catalog)  
*Call and Response: Art on Central America*, Colby College Museum of Art, Waterville (US)  
*American Fair*, Danceteria, New York (US)  
*An Exhibition for Artists' Call*, WORK Gallery, New York (US)
- 1983 *Persuasions*, The Kitchen, New York, (US)  
*Subculture*, The IRT Subway trains of New York (US) (by Group Material)  
*Looks at Books*, ABC NO RIO, New York, (US)  
*Contemporary Perspectives*, Center Gallery, Bucknell University (US) (catalog)  
*Reading History*, Printed Matter, New York (US) (solo installation)  
*Preparing for War*, Brooklyn Army Terminal, Brooklyn (US)  
*Not For Sale*, The El Bohio Community Center and surrounding streets, New York (US)  
*Resistance*, Danceteria, New York (US)  
*Newspace*, PS 122 Gallery, New York (US)

#### **Selected Artist Talks, Lectures, Public Presentations, Panels**

- 2015 Lecture, "Stanley Picker Lectures: Doug Ashford," Institute of Contemporary Arts, London, UK  
 Lecture, "Painting a Non-Human Being," International Summer Academy, Salzburg, AT  
 Lecture, "Doug Ashford: Big Ideas," Whitechapel Gallery, London, UK  
 Panelist, "Abstract Art and Society," Whitechapel Gallery, London, UK

- 2014      Lecture, "Painting a Non-Human Being For Living as Form," Carpenter Center for the Visual Arts, Harvard University, Boston, MA  
 Lecture, "What we may know from abstract painting," Oslo National Academy of the Arts (KHIO), Oslo, NO  
 Public conversation, "Doug Ashford and Mathias Danbolt," Bureau Publik, Copenhagen, DK  
 Lecture, "Painting a Non-Human Being." Meadows School of the Arts, SMU, Dallas, TX  
 Artist lecture, School of Visual Arts, New York, NY  
 Public Conversation, Doug Ashford with Elizabeth Thomas, "Not My Outside World." University of the Arts, Philadelphia, PA  
 Visiting Artist, School of Art and Design at Purchase College, SUNY. NY
- 2013      Museum tour and lecture, "Artists on Artworks," The Metropolitan Museum of Art, New York, NY  
 Lecture, "What we may know from abstract painting," International Summer Academy, Salzburg, AT
- 2012      Seminar/Lecture, Independent Curators International, The Curatorial Intensive, New York, NY  
 Lecture, "What we may know from abstract painting," Tensta Konsthall, Stockholm, SE  
 Artist lecture, Malmo Art Academy, Malmo, SE  
 Lecture/performance, "A Riot is the Language of the Unheard," The Cooper Union, New York, NY
- 2011      Public Conversation with Angelo Bellfatto, "Sometimes We Say Dreams..." *The Propositions Series*, The New Museum, New York, NY  
 Visiting Artist/Lecturer, The Royal Institute of Art, Stockholm, SE
- 2010      Panelist, "Art and the Social: Exhibitions of Contemporary Art in the 1990s," Tate Britain, London, UK  
 Artist Talk, Konstfack, University College of Arts, Crafts and Design, Stockholm, SE  
 Artist Talk, Malmo Art Academy, Malmo, SE  
 Panelist, "Performing the Curatorial," Gothenburg University, Gothenburg, SE  
 Visiting Artist/Lecturer, The Royal Institute of Art, Stockholm, SE

- 2009 Moderator, symposia in conjunction with *Free as Air and Water*, The Cooper Union, New York, NY  
 Panelist, “The New Productivists,” Museu D’Art Contemporani de Barcelona (MACBA), Barcelona, ES  
 Panelist, “1980’s Think Tank,” Harvard Art Museum, Cambridge, MA  
 Participant, “Transpedagogy,” Contemporary Art and the Values of Education, MOMA, New York, NY  
 Panelist, “Tainted Love,” La Mama Galleria, New York, NY
- 2008 Lecturer and Panelist, “Disruptions: The Political in Art Now,” Museum of Contemporary Art, Chicago, IL  
 Panelist, “Protest and Survive, The Legacy of Collective Action” PS1/MOMA, (in conjunction with *WACK! Art and the Feminist Revolution*), Queens, NY  
 Visiting Lecturer, Open Practice Committee, Department of Visual Arts at the University of Chicago, IL
- 2007 Visiting Lecturer, Critical Issues Seminar, MFA in Visual Arts, Columbia University, New York, NY  
 Visiting Artist/Lecturer, Syracuse University, College of Visual and Performing Arts, Syracuse, NY
- 2005 Co-organizer, Moderator and Panelist, “Who Cares,” Creative Time, New York, NY (three organized conversations on beauty and ethics published into a book of the same title, 2006)  
 Panelist, “A Conversation with Critical Art Ensemble,” City University, New York, NY  
 Respondent, “The Impact of Patriot Act on Art,” 2005 CAA Conference, Atlanta, GA  
 Visiting Artist/Lecturer, The School of The Museum of Fine Arts Boston, Boston, MA
- 2004 Visiting Artist/Lecturer, The Museum of Fine Arts, Glassell School, Core Program, Houston, TX  
 Visiting Artist/Lecturer, Yale University, School of Art, Sculpture MFA, New Haven, CT
- 2003 Visiting Artist/Lecturer, Universidad Politécnico de Valencia, Valencia, ES  
 Visiting Artist/Lecturer, Yale University, School of Art, New Haven, CT

- 2002 Visiting Lecturer, Bard Center for Curatorial Studies,  
Annandale-On-Hudson, NY  
Visiting Lecturer, School of the Arts, MFA in Visual Art Program,  
Columbia University, New York, NY  
Visiting Artist/Lecturer, The Merz Academy, Stuttgart, DE
- 2001 Symposia Participant, *Encuentros de Arte Publico*, Universidad Politécnica  
de Valencia, Valencia, ES  
Visiting Lecturer, MFA Program, Purchase College, New York, NY
- 2000 Symposia Participant, *Education, Information, Entertainment*, Academy of  
Fine Arts, Vienna, AT  
Visiting Lecturer, MFA in Visual Arts Columbia University, New York, NY
- 1999 Visiting Lecturer, Maryland Institute College of Art, Baltimore, MD  
Visiting Lecturer, University of California, Art History Dept.,  
Los Angeles, CA
- 1998 Lecturer, “Public Showings,” Conference on public culture and issues of  
display, University of Wisconsin, Milwaukee, WI  
Visiting Artist/Lecturer, University of Hamburg, School of Art, Hamburg  
Kunstsverein, Hamburg, DE
- 1997 Panelist, “Public Art is Every Where,” Kuturbelohde Hamburg and the  
Kunstverein Hamburg, DE  
Visiting Artist/Lecturer, The University of Montana, Fine Arts program,  
Missoula, MT (with Group Material)
- 1996 Panelist, *Point of Entry, public art projects of the Three Rivers Arts  
Festival*, Pittsburgh, PA (with Group Material)  
Visiting Artist/Lecturer, The University of Illinois at Chicago, School of Art  
and Design, Critic in Residence, Chicago, IL  
Panelist, *Conversations on Culture*, Conversations at the Castle, Arts  
Festival, Atlanta, GA  
Visiting Lecturer, New York University, Fine Arts Program, New York, NY
- 1995 Visiting Artist/Lecturer, Nova Scotia College of Art and Design, Halifax,  
CA (with Group Material)  
Visiting Artist/Lecturer, Carnegie Mellon University, The School of Art,  
Pittsburgh, PA



- 1994 Visiting Artist/Lecturer, University of California at San Diego, MFA Program, San Diego, CA (with Group Material)  
Participant, *Summer Projekt im Kunstverein Munchen*, Munich, DE (with Group Material)  
Lecturer, "Lead, Follow or Get Out of the Way," Kunstlerhaus, Stuttgart, DE  
Visiting Lecturer, California Institute of the Arts, Valencia, CA (with Group Material)

### Published Essays

- 2013 "Writings and Conversations by Doug Ashford", edited by Krist Gruijthuisen. 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

- 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", Art Forum, 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, 2102. (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, Idensitat, Catalonia. 2008. pp.39-85.  
Larson-Walker, Lisa. "Democracy When?" interview w/ Doug Ashford. New City Paper, Chicago, IL, Oct 23, 2009. p. 16.  
Thompson, Nato, ed. A Guide to Democracy in America. Creative Time Books, NYC, 2008. pp.23, 28-31, 40-43.
- 2007 Kurtz, Steve. "Doug Ashford", BOMB Magazine. Spring 2007. pp. 78-9.  
Stimson, Blake and Sholette, Gregory, eds. Collectivism After Modernism. Univ. of Minnesota, Minneapolis, 2007. pp. 10, 133, 206-7, 247.
- 2006 Ashford, Doug, Wendy Ewald, Nina Felshin, and Patricia C. Phillips. "A Conversation on Social Collaboration" Art Journal, Summer 2006. pp. 58-82  
Ashford, Doug, et.al. Who Cares, produced by Creative Time and DAP.  
Kaiser, Philipp, Ed. Flashback, (exhibition cat.) Basel, Switzerland. 2006. pp. 111-12.
- 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, Giorgio. 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.  
Riemschneider, Burkhard & Grosenick, Uta. eds. Art at the Turn of the Millennium, Taschen, Cologne and New York, 1999. pp. 198-201.

- 1997 Pearlman, Jeanne (ed.). "Three Rivers Arts Festival: Points Of Entry", Ram Publications, Santa Monica, 1997 pp.22-26, 52-63.  
 Haditirto, Rania. "From Fetish to Exhibit," The Antioch Record, June 20, 1997.  
 Kwon, Miwon. "One Place After Another: Notes On Site Specificity," October 80, Spring 1997. p. 108.
- 1996 Kwon, Miwon. "Three Rivers Arts Festival: Pittsburgh, PA." Documents, no. 7. and reprinted in Texte zur Kunst, Fall 1996.  
 Sandler, Irving. Art of the Post-Modern Era, Western Press, Boulder, 1996. pp. 219-20, 377, 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.  
 Temin, Christine. "Art that Makes an Exhibition of Itself", The Boston Globe, April 27, 1994, pp. 61, 66-7.
- 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.  
 "The Therapeutic State," self published by the artists' collaborative Critical Art Ensemble, 1993.  
 McQuaid, Cate. "Sense of Place," The Boston Phoenix, October 22, 1993, p.22.  
 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.  
Reisman, David. "Looking Forward. Activist Postmodern Art," Tema Celeste Art Magazine, Jan/Feb. 1991, pp. 58-62.
- 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.  
Schwendenwien, Jude. "AIDS Timeline Mixes Matches Ideas," The Hartford Courant, November 4, 1990. p. G6.  
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.  
Cullinan, Helen. "Oberlin Project Rally Passes 1st Round," The Plain Dealer, September 8, 1990.  
Rizzo, Frank. "An Education About AIDS," The Hartford Courant, September 7, 1990. sec. C, pp.1,3.  
Bulka, Michael. "Your Message Here", New Art Examiner, Summer 1990. p.39.  
"Hingehen Und Schauern", Prinz (Berlin), June 1990, p. 10.  
Porges, Maria F. "Group Material", Shift , Vol. 4, No. 1, 1990.  
Berkson, Bill. "AIDS Timeline", Artforum , March 1990, p.168.

- 1989 Hegewiisch, Katerina. "Mut zer Kleinen Geste", Frankfurter Allegemeine, (Frankfurt) December 12, 1989.  
 "Group Material", Wolkenkratzer Art Journal no.6, November/December 1989.  
 Drobnick, Jim. "Dialectical Group Materialism", Parachute, (interview) Oct/Nov/Dec 1989, pp. 29-31.  
 Helfand, Glen. "AIDS Reality Enters Art," Artweek, November 30, 1989. p. 1.  
 Bonetti, David. "AIDS Timeline Gives Hard Facts With Visual Flair", The San Francisco Examiner, November 24, 1989. p. C11.  
 Helfand, Glen. "Brave New Material", San Francisco Weekly, November 22, 1989. pp. 1,13.  
 Moormon, Margaret. "The Great Art Education Debate", Artnews, Summer 1989, p. 124.  
 Denson, G. Roger, "Group Material, 'Education and Democracy'", Artscribe, May, 1989, pp.84-85.  
 Jones, Bill. "Graven Images", Arts Magazine, May 1989. pp.73-7.  
 Trend, David. "Beyond Resistance", Afterimage, April 1989.  
 Staniszewski, Mary Ann. "Arte, SIDA y Activism", Lapiz, February 1989. pp.18-19.  
 Decker, Joshua. "Group Material", Flash Art, March/April 1989, p. 111.  
 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  
 Olander, William. "Material World", Art in America, Jan 1989, pp. 123-128,167.  
 Spector, Nancy. "Democratic Vistas", Artscribe, Nov/Dec 1988, p. 10.  
 "Vollbild, AIDS," (catalog to the exhibition), NGBK, Berlin, January 1989.
- 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.  
 Alaton, Salem. "NY Artists Get Vocal About Politics", The Toronto Globe, October 20, 1988.  
 Critical Art Ensemble. "Group Material, An Interview", Art Papers, Sept/Oct 1988. pp. 23-29.



Smith, Roberta. "Working the Gap Between Art and Politics," *The New York Times*, September 25, 1988, p. 33.

Wye, Deborah. "Committed to Print", (catalog to the exhibition), *The Museum of Modern Art*, Jan. 1988, pp. 8,18,106.

- 1985- '87 Brenson, Michael. "When the Show Dwarfs the Art", *The New York Times*, July 5, 1987.
- Isaak, Jo-Anna. "Documenta 8," *Parachute*, December/January/February 1987-88, p.30.
- Wood, William "A Circular Insanity," *Vanguard*, September/October 1987, pp. 21-28.
- "Anti-Baudrillard," *File Magazine*, #28 part 1, 1987, pp. 109-119.
- Sherlock, Maureen. "Documenta 8: Profits, Populism and Politics," *The New Art Examiner*, October 1987, pp. 22-25.
- Marmar, Nancy. "Documenta 8: The Social Dimension?" *Art in America*, September 1987.
- "documenta 8", (catalog to the exhibition), *documenta GmbH., Kassel, Germany*, 1987.
- Jones, Ronald "Group Material," *Flash Art*, May 1987.
- "Constitution", (catalog to the exhibition), designed by Group Material, *Temple University, Philadelphia, PA*.
- Miller, John "Baudrillard and His Discontents," *Artscribe*, May 1987.
- Fisher, Jean. "Group Material," *Artforum*, October 1986.
- "Liberty and Justice," exhibition catalog, *The Alternative Museum*, May 1986.
- "Arts and Leisure," exhibition catalog, self published by Group Material, February 1985.
- Brunner, Helen, ed. "WPA Document", *Washington Project for the Arts*, May 1986, p.69.
- Artists/Teachers Concerned, (eds.), "Seen and Heard, (catalog to the exhibition), April 1986, p.3.
- Tillmann, Lynn. "Group Material" (interview), *The Village Voice*, Oct. 15, 1986.
- 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." catalog)
- 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, 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", catalog)  
Unisex, The Lesbian and Gay Community Center, New York, June 1989. (organized for "The Center Show")  
AIDS and Democracy, Neue Gesellschaft für Bildende Kunst, Berlin, January 1989. (organized for "Vollbild, AIDS" a traveling exhibition, catalog)
- 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, catalog)  
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 (catalog)
- 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
- Micropolitics, EACC, Castello de Plana, Spain. Spring 2003. (catalog)
- 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. (catalog)
- Around 1984, P.S.1 Contemporary Art Center, Long Island City, NY. Summer 2000