

MIGUEL ABREU GALLERY

GARETH JAMES

Gareth James works in abstractions disguised as pictures or language. The diverse materials that comprise his work—bicycle parts, inner tubes, plexiglas, bubblewrap, insertions into and excerpts from print publications, and film segments lifted from Antonioni and Lars von Trier—are united, as signs unmoored from their referents, by their difficult relations with representation. Topology, abstraction, formalism, capitalism, and low-level criminality are conceits that run the course of his project.

Drawing, in its expanded sense, is central to James's body of work. "The problem of drawing on a piece of paper is not what to draw, but the fact that it has two sides," he states. Thus, his early origami-based sculptures, a blank advertisement that appeared in the summer 2006 edition of *Artforum*, his Janus-faced collaboration with Storm van Helsing, and an indecipherable diagram on a blackboard could all be brought into drawing's conceptual orbit. Like a Möbius strip, such works travel from the "inside" to the "outside" and back again while remaining tied to a constant, uninterrupted surface.

For James, each exhibition proposes new possibilities of formalization—that is, the becoming-intelligible of something previously inchoate—that are in turn taken up by subsequent exhibitions. A triad of exhibitions that unfolded across three locations between 2008 and 2011, beginning with the theft of a bicycle and continuing with a symptomatic reading of the mysterious diagram in the background of a 1978 portrait of Althusser, illustrate this principle. Ultimately, the bicycle is not returned to its owner, despite the availability of information that could lead to its repossession, and the diagram is deemed incomprehensible, due to the lack of information surrounding its production. Information, or lack thereof, could lead to the dissolution of the artwork ("Hey, that's not art, that's my bike!"), or its constitution.

"It becomes necessary," the artist writes, "to insist once again on operating with functions that are not yet 'semiotically' formed, and matters that are not yet 'physically' formed—to work ahead of the forms and substances, expressions and contents a work will distribute. Thus it is important to say that the exhibition is not organized around the artist's subjective not-knowing (who cares if the artist is honest about that kind of thing or not?) but around the forms of activity that are possible on the edges of the hole produced by a truth as it comes to rupture the previous settlement of knowledge."

Gareth James (b. 1970, London) attended the Slade School of Fine Art at the University College London before completing the Whitney Independent Study Program in 1998. His work has been featured in solo exhibitions at Miguel Abreu Gallery, American Fine Arts, Elizabeth Dee Gallery, Galerie Christian Nagel, and elsewhere. In 2013, he was included in the group exhibitions Materials and Money and Crisis (curated by Richard Birkett, MUMOK, Vienna), Plaisance (curated by Fionn Meade, Midway Contemporary Art, Minneapolis), and Looking Back / The 7th White Columns Annual (White Columns, New York). Previously, he appeared in Notations: The Cage Effect Today (Hunter College / Times Square Gallery, New York, 2012), The Medium of Contingency (Thomas Dane Gallery, London, 2011), and in group exhibitions at the Museum of Modern Art, Portikus (Frankfurt), Artists Space (New York), The Institute of Contemporary Art (Philadelphia), Sculpture Center (New York), the Center for Curatorial Studies at Bard College (Annandake-on-Hudson, NY), PSi (New York), and Greene Naftali (New York).

James currently teaches in the Department of Art History, Visual Art, and Theory at the University of British Columbia, and previously held teaching positions at Cooper Union and Columbia University's School of Visual Arts, was a visiting artist at the Whitney Independent Study Program, Cornell University, New York University, the School of the Art Institute of Chicago, the Milton Avery Graduate School of the Arts at Bard College, the School of Visual Arts, the Städelschule (Frankfurt), and has lectured at the Museum of Modern Art, the Dia Art Foundation, Sculpture Center, and the Contemporary Art Gallery (Vancouver). He has contributed writing to Artforum, Texte zur Kunst, and the collaborative novel Reena Spaulings, among other publications. James was a founding member of Orchard, a cooperatively organized exhibition and event space (2005-2008) and, with Cheyney Thompson and Sam Lewitt, Scorched Earth, a periodical and event space dedicated to questions of drawing (2005-2006).

James is represented by Miguel Abreu Gallery (New York) and Galerie Nagel Draxler (Berlin and Cologne).

MIGUEL ABREU GALLERY

GARETH JAMES

Born in London, United Kingdom, 1970
Lives and works in Vancouver, Canada

EDUCATION

1998

Whitney Museum of American Art, Independent Study Program, New York

1992

B.A., Slade School of Fine Art, University College London, UK

SOLO EXHIBITIONS

2011

Human Metal, Miguel Abreu Gallery, New York

2009

As Yet Untitled / When a Financial Institution Collapses There Is No Spectacular Outpouring of Gold / Glass Transition Temperature, Elizabeth Dee Gallery, New York

2008

The Real is that which always comes back to the same place: Broadway between 101st and 102nd Streets, New York, NY 10025
March 21, 2008, Galerie Christian Nagel, Cologne, Germany

2006

Dead Unconscious Desire, Galleria Franco Soffiantino, Torino, Italy

Break Even, collaboration with Nicolás Guagnini (together with Alejandro Cesarco, Rodney Graham, Jutta Koether, Guillermo Kuitca, Seth Price, Nancy Spero, and Lawrence Weiner), Andrew Roth Gallery, New York

Late Night Legal Formalities, collaboration with David Joselit, Elizabeth Dee Gallery, New York

2005

Blue Movie (one more time... this time with feeling), Elizabeth Dee Gallery, New York

2004

Get Real Estate, American Fine Arts, New York

2003

LARS VON TRIER, collaboration with Gardar Eide Einarsson, American Fine Arts, New York

2001

wRECONSTRUCTION, American Fine Arts, New York

1998

NEW YORK CITY, MWMWM, New York

The Department of Revolutionary Everlasting Material, The Wolfsonian, Miami Beach, FL

Jamen, with Kristine Kemp, Overgarden Institute of Contemporary Art, Copenhagen, Denmark

1992

Abbreviation. Abbrev., W139 Gallery, Amsterdam, The Netherlands

1991

Post Festum, with Tim Brennan, Hôtel du Ville, Béthunè, France

GROUP EXHIBITIONS

2020

Ride off like a cowboy into your sunset, Aguierre, Mexico City, Mexico

2016

Vancouver Special: Ambivalent Pleasures, Vancouver Art Gallery, Vancouver, Canada

The Lasting Concept, Curated by Rob Halverson, Portland Institute for Contemporary Art, Portland, OR

2015

Collected by Thea Westreich Wagner and Ethan Wagner, Whitney Museum of American Art, New York, NY

Party Beuys: what comes after farce, Andrea Meislin Gallery, New York

Halmos: INCUBATORACCELERATOR, curated by Kristen Chappa, Art In General, New York

2013

and Materials and Money and Crisis, curated by Richard Birkett, MUMOK, Vienna, Austria

D'un discours qui ne serait pas du semblant / Actors, networks, theories, Curated by Vincent Bonin, Concordia University, Montréal, Canada

Plaisance, curated by Fionn Meade, Midway Contemporary Art, Minneapolis, MN

Undrawn Drawings: Works on Paper, organized by Olivier Renaud-Clement, Galerie Hussenot, Paris, France

Looking Back / The 7th White Columns Annual, selected by Richard Birkett, White Columns, New York

2012

Notations: The Cage Effect Today, Hunter College / Times Square Gallery, New York

Out-of-__, organized by Leila Khastoo, Michael Benevento, Los Angeles, CA

2011

Art|Basel|Miami Beach - Galleries, Miguel Abreu Gallery, Miami, FL

New York to London and Back: The Medium of Contingency, Thomas Dane Gallery, London, UK (cat.)

2010

Novel, Dépendance Gallery, Brussels, Belgium

Negation, Subtraction, Dissolution, Kantor Gallery, Los Angeles, CA

So Be It: Interventions in Printed Matter, Andrew Roth Gallery, New York

Summer Show, Hotel Gallery, London, UK

2009

Compass in Hand: Selections from the Judith Rothschild Foundation Contemporary Drawings Collection, Museum of Modern Art, New York

Frottage, Miguel Abreu Gallery, New York

Abstraction and Materialist Praxis in Contemporary Photography, Guinea Kunstraum Hoey-Wasow, Rhinebeck, NY

No Bees, No Blueberries, Harris Lieberman Gallery, New York

Breaking New Ground Underground, Stonescape, CA

Collatéral, (Storm van Helsing) Le Confort Moderne, Poitiers, France

2008

Falling right into Place: The Fold in Contemporary Art, Kunstmuseen Krefeld, Germany (cat.)

Looking Back: The White Columns Annual, selected by Jay Sanders, White Columns, New York

2007

Regroup Show, Miguel Abreu Gallery, New York

Shandyismus: Autorschaft als Genre, curated by Helmut Draxler, Secession, Vienna (cat.)

All Mirrors are Broken curated by Anthony Huberman, Galerie LH, Paris, France

Shandyismus: Autorschaft als Genre, Kunsthau Dresden, Städtische Galerie für Gegenwartskunst, Germany (cat.)

In The Poem About Love You Don't Write The Word Love, Overgarden Institute of Contemporary Art, Copenhagen, Denmark (cat./ book)

For the People of Paris, Sutton Lane Gallery, Paris, France (cat.)

Conditions of Display, The Moore Space, Miami, FL (cat.)

Make Your Own Life: Artists In & Out of Cologne, Henry Art Gallery, Seattle; traveling to Museum of Contemporary Art, Miami, and The Power Plant, Toronto, Canada (cat.)

In The Poem About Love You Don't Write The Word Love, Midway Contemporary Art, Minneapolis, MN (cat./book)

Radio Danièle, organized by Christopher Williams and John Kelsey, Galleria Nazionale d'arte Moderna, Bologna, Italy

2006

... Ichal Krbbr Prodlly Prsnts Gart Jas, Jon Klsy. Josef Stra, Portikus, Frankfurt, Germany (cat.)

In The Poem About Love You Don't Write The Word Love, Artists Space, New York (cat./ book)

Several Ways Out, UKS Gallery, Oslo, Norway

When Artists Say We, Collaboration with Liam Gillick, Artists Space, New York

Make Your Own Life: Artists In & Out of Cologne, The Institute of Contemporary Art, Philadelphia, PA (cat.)

Bring The War Home, Elizabeth Dee Gallery, New York, and QED Gallery, Los Angeles, CA

2005

In The Poem About Love You Don't Write The Word Love, Centre for Contemporary Art, Glasgow, Scotland (cat./book)

L'Atro, Lo Stesso, Galleria Franco Soffiantino, Torino, Italy

Looking at Words: The Formal Presence of Text in Modern and Contemporary Works on Paper, Andrea Rosen Gallery, New York

Make It Now: New Sculpture in New York, Sculpture Center, New York (cat.)

The Top Room: A Retrospective, Chelsea Space, Chelsea College of Art & Design, London, UK

Trade, White Columns, New York

Paper, Nicole Klagsbrun Gallery, New York

Group Show, Elizabeth Dee Gallery, New York

2004

Big Nothing, Institute of Contemporary Art, Philadelphia, PA (cat.)

Let The Bullshit Run A Marathon, Nicole Klagsbrun Gallery, New York

Establishing Shot, Artists Space, New York

2003

8ª Bienal de la Habana, Havana, Cuba (cat.)

Put Out More Flags, Sutton Lane, London, UK

Subscribe: Recent Art in Print, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY

Animations, Kunst-Werke, Institute for Contemporary Art, Berlin, Germany (cat.)

2002

Gareth James and Gareth Jones Show, Aleksandra Mir, London, UK

Stutter. Stutter., Shaheen Modern and Contemporary Art, Cleveland, OH

2001

Animations, PS1 Contemporary Art Center, New York (cat.)

This Is My House, MAK Center for Art and Architecture, Los Angeles, CA

2000

A White Radical Is Three Parts Bullshit and One Part Hesitation, RHIZOM, Denmark

KoolAid, Greene Naftali, New York

Greater New York, New Art in New York Now, P.S.1 Contemporary Art Center, New York (cat.)

21st Gear, The Top Floor, London, UK

I Said I Love. That Is the Promise., curated with Annette Schindler, installation with Florian Zeyfang, Overgaden Institute of Contemporary Art, Copenhagen (book)

1999

Nerve, Institute of Contemporary Arts, London, UK

Museum Magogo, Glasgow, Scotland

The Production of Production, Apex Art, New York

Persuasion, UB Art Gallery, University at Buffalo, The State University of New York

Dr Krenslowe, or How I Stopped Worrying and Learned to Love the Museum, American Fine Arts, New York

Office, Staff Gallery, New York

Free Coke, Greene Naftali, New York

Hypervision, Elizabeth Cherry Contemporary Art, Tucson, AZ

1998

Info Centre, London, UK

The Whitney Program, New York

1997

*Shut up you stupid *****, DOG, London, UK

1996

50x50x50x50, Bank, London, UK

Be er Monsta, Smallest Gallery in the World, London, UK

1994

50x50x50x50, Der Verein e.V. at Schipper & Krome, and Nummer magazine, Cologne, Germany

VIDEO SCREENINGS & COMMISSIONS

1998

Bloop... Bloop, screening, The Wolfsonian, Miami Beach, FL

1997

Work & Worklessness, commission, Global Business Network, London, UK

1996

Amref, commission, Business Exchange on AIDS & Development, London, UK

1994

Set and costume design, *Mrs. Klein*, Artemis Productions, Dublin, Ireland

SELECTED CURATORIAL PROJECTS

2008

Hermann's Grid, Franco Soffiantino Arte Contemporanea, Torino, Italy

2007

Die massiv analogie akademie, Galerie Christian Nagel, Cologne, Germany

2006

Painters Without Painting and Paintings Without Painters, Orchard, New York

1998

I said I love. That is the promise., SI/NY, New York; Overgaden Institute of Contemporary Art, Copenhagen, Denmark

SELECTED PUBLICATIONS & WRITING

2015

"Weak Local Lineaments: On Sam Lewitt at the CCA Wattis Institute for Contemporary Arts, San Francisco," *Texte zur Kunst*, No. 100, December 2015, pp. 242-245

2012

"Ian Wallace: At the Intersection of Painting and Photography," *Artforum*, October

"Party for your Right to Fight: An Interview with Georgia Sagri," *Texte Zur Kunst*, September

2010

"Don't come the acid," co-authored with John Kelsey, *Mousse Magazine* #24

"In These Grave Times That Have Laughed Themselves to Death," catalogue essay, *Lynn Valley 6: Roe Ethridge & Cheyney Thompson*, Presentation House Gallery and Bywater Bros. Editions (North Vancouver and Toronto, Canada)

2009

"Do you, promise not to transform?," *Afterall*, Issue#22

"The Currency of Practice: Reclaiming Autonomy for the MFA," roundtable, *Art Journal*, Spring

2008

Artist page, catalogue of the 2008 Biennale of Sydney, Thames & Hudson

Artist page, "Voids: A retrospective of empty exhibitions," JRP/Ringier, Zurich, Switzerland

2007

"Von Hier Aus," (published as the *Scorched Earth* editors), *Texte zur Kunst* #65, March

"Le Chien qui Fume," *Shandyismus. Autorschaft als Genre*, Secession Wien / Kunsthaus Dresden, Germany

2006

"... ical Krbbr Prodlly Prsnts Gart Jas, Jon Klsy, Josf Stra" Verlag der Buchhandlung, Walther König, Köln

"Non-grammar School," catalogue essay for exhibition *In The Poem About Love You Don't Write The Word Love*, ed.

Tanya Leighton, Artists Space, New York

"Thoughts on Graduate School Education," *Art Journal*, Winter

"Roundtable Excerpts," *Make Your Own Life: Artists In & Out of Cologne*, ed. Bennett Simpson, Institute of Contemporary Art, Philadelphia, PA

2004

"Reena Spaulings" a novel by the Bernadette Corporation, contributing writer, Semiotext(e)

"Dogs and Diplomacy," *Texte zur Kunst* 54, June

"No Guru No Method No Master," *Texte zur Kunst* #53, March

"Rachel Harrison: Currents 30: Milwaukee Art Museum," catalogue essay, Milwaukee Art Museum

2003

I Said I Love. That Is the Promise: The Tvideo Politics of Jean-Luc Godard (Øjeblikket, Copenhagen and books, Berlin, publishers).

"Please Kill Me," *Texte zur Kunst* 51, September
"New York Black Out," *Hélène* (Paris), Fall
"Shaggy Dogg," *Artforum*, Summer
"Between Ikea and the Südstadt," *Untitled* 29, Winter/Spring
"Departments of. . .," *Corporate Mentality*, John Kelsey and Aleksandra Mir, eds. (New York: Lukas & Sternberg)
"BANK + Simon Bedwell + Storm van Helsing," *artkrush.com*
Your Mental Health Survival, with Gardar Eide Einarsson (Oslo: Noe Kommer Til Å Skje)

2002

"Endless House Edition," *Mutant* (Copenhagen) Issue #1, ed. Mikkel Bolt and Jørgen Michaelsen,
"Zeitgeist, Das Sein, De Land and Gesundheit," *Purple* (Paris) #13, Fall

2001

"Generally Discredited Words," with Storm van Helsing, *Texte zur Kunst* 44, December
"One Day in Appalachia," *MADE in USA* (New York) #3, Spring-Fall
"The Empty Place," *Purple* (Paris) #8, Summer

2000

"Godard's Birds," *Purple* (Paris) #6, Winter
"Torture," with Roe Ethridge, *Big Magazine* #27

1999

"10-Buck phonecard zine," American Fine Arts, Co., New York
Artist edition, *Kill the Idiotz, MÅnedskrift for Kunst og Kunst Reletariat Materiel* (Copenhagen) #42

Gareth James is the co-founder with Sam Lewitt and Cheyney Thompson of *Scorched Earth*, a lecture/research space (defunct) and forthcoming publication that focuses on the practice and politics of drawing.

SELECTED LECTURES & TEACHING

2012

"The One and The Many," lecture at the Contemporary Art Gallery, Vancouver, Canada

2011

Artist's lecture, The Whitney Museum of American Art, Independent Study Program, New York
"Ici et Ailleurs," Visiting seminar on the work of Jean-Luc Godard, The Whitney Museum of American Art, Independent Study Program, New York
Artist's lecture, University of Washington, Seattle, WA

2010

Artist's lecture, Department of Art History, Visual Art and Theory, University of British Columbia, Vancouver, Canada

2009

Artist's lecture, The Whitney Museum of American Art, Independent Study Program, New York
"State of the Medium," Patricia Orden Memorial Symposium, Museum of Modern Art, New York
Visiting Artist, Cornell University, New York
Visiting Artist, New York University, New York
"Art and the Right to Believe" Lecture Series, School of the Art Institute of Chicago, IL

Artist's lecture, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY

2008

Visiting Artist, Fine Arts Work Center, Provincetown, MA

Artist's lecture, Visiting Artist Lecture Series, Columbia University School of Visual Arts, New York

2007

"In the Poem About Love You Don't Write the Word Love," Conference at The Royal Danish Academy of Fine Arts, Copenhagen. Moderator and participant. Eric de Bruyn, Gareth James, Colin MacCabe, Mike Sperlinger, Benjamin Young

"Graduate Studio-Art Education," Panel Discussion at the CAA Annual Conference, New York

"Sketch for Publishing and Form," Scorched Earth lecture, Palais de Tokyo, Paris, France

Artist's lecture, Visiting Artist Lecture Series, Columbia University School of Visual Arts, New York

2006

"Gareth James on Dan Graham," Artists on Artists lecture series, Dia Art Foundation, NY

"... Ical Krbbr Prodly Prsnts Gart Jas, Jon Klsy, Josf Stra," panel discussion with Michael Krebber, John Kelsey and Josef Strau, Städelschule Frankfurt, Germany

"Gareth James Presents One Day In Appalachia," reading at the Sculpture Center, New York

"Cheap Tickets / New Friends / Faded Dreams," Scorched Earth lecture with George Baker, QED Gallery/Mandrake, Los Angeles, CA

"Post Post Studio: Reconsidering Sites of Artistic Production and Intervention," conference at Northwestern University, Art Theory & Practice Department, New York

"Make Your Own Life" roundtable at the ICA Philadelphia, PA

2004

Artist's lecture, Visiting Artist Lecture Series, Columbia University School of Visual Arts, New York

2001

"IPO," discussion with curator Bennett Simpson, Whitney Museum of American Art, New York

SELECTED ACADEMIC EMPLOYMENT

2010 – present

Assistant Professor, Department of Art History, Visual Art and Theory, University of British Columbia, Vancouver, Canada

2009

Visiting Faculty, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY

2005 – 2009

Assistant Professor, Visual Arts Division, School of the Arts, Columbia University, New York

2005 – 2007

Chair of the Visual Arts Division, School of the Arts, Columbia University, New York

2002-2005

Adjunct Assistant Professor, Cooper Union School of Architecture, New York

2001 – 2005

Studio Faculty, The Whitney Museum of American Art, Independent Study Program, New York

BIBLIOGRAPHY

2017

Nesbitt, Nick, ed. *The Concept in Crisis: Reading Capital Today*, Durham: Duke University Press, 2017, cover and p. 51

2015

Pogrebin, Robin. "At the Whitney, Thea and Ethan Wagner Show the Fruits of Prescient Collecting," *The New York Times*, November 18

2013

Cotter, Holland. "Looking Back: The 7th White Columns Annual," *The New York Times*, February 7

Pollack, Maika. "Looking Back / The 7th White Columns Annual at White Columns," *GalleristNY.com*, January 15

2011

Gopnik, Blake, "The Daily Pic: Un-natural Harmonics," *The Daily Beast*, October 30

Westreich, Thea, "Roving Eye: New York via Vancouver, Scotland," *Art in America*, November 2

Muenzer, David, "A Real Problem of Materials: Gareth James in Conversation," *artlog.com*, October 24

2009

Scrimgeour, Alexander, "Gareth James," *Artforum*, October

Joseph, Brandon, ed., "Orchard Dossier," *Grey Room*, Issue#35, Spring

Lewis, David, "Collatéral," *Critics Picks*, *artforum.com*, July 13

2008

Johnson, Ken, "SoHo: Provocations, Reflections and Abstractions," *The New York Times*, November 13

Hudson, Suzanne, "International Previews: Falling Right into Place," *Artforum*, January

2007

Draxler, Helmut, "Shandyismus. Autorschaft als Genre," *Secession Wien / Kunsthaus Dresden*
Crüwell, Konstanze, "Wasserspiele und Rasierklingen-Lampen," *Frankfurter Allgemeine Zeitung*,
November 1

Huberman, Anthony, "Naive Set Theory," *Dot Dot Dot #15*, December

Hunt, Andrew, "Stephan Dilleuth and Nils Norman," *Frieze*, Nov-Dec

Huberman, Anthony, "Out of Circulation," *Artforum*, April

Gambinari, Olga, "Cesare Pietroiusti and Gareth James," *Flash Art International*, March-April

Bucco, Valentina, "Gareth James," *Tema Celeste*, March-April

Wilson, Michael, "Weather Report," *artforum.com*, January 1

Anastas, Rhea, "A Rendez-vous Under the Counter," *Texte zur Kunst*, March

Quinlan, Eileen, "Top Ten," *Artforum*, January

Moore, Alan, "Artists' Collectives," in *Collectivism after Modernism: The Art of Social Imagination after 1945*, Eds. Blake Stimson, Gregory Sholette, University of Minnesota Press

2006

Ziegler, Ulf Erdmann, "Ein Loblied auf die Pubertät," *Frankfurter Rundschau*, December 20

"... Ical Krbbr Prodlly Prsnts Gart Jas, Jon Klsy, Josf Stra," *Modern Painters*, Dec 06-Jan 07

Higgs, Mathew, "On the Ground," *Artforum*, December

Saltz, Jerry, "New York," *Modern Painters*, November

Boucher, Brian, "Gareth James and David Joselit at Elizabeth Dee," *Art in America*, November

Velasco, David, "David Joselit and Gareth James" *Critics Pick*, *artforum.com*, September 11

Yablonsky, Linda, "Growing Pains," *artforum.com*, September 13

Cotter, Holland, "Break Even," *The New York Times*, October 20

Lewitt, Sam, "Club You Can't Get Into," *Texte zur Kunst*, Issue #63, September

Sperlinger, Mike, "In The Poem About Love You Don't Write the Word Love," *Frieze*, March
Baker, George, "Stage Situation," from exhibition cat. *Conditions of Display*, Moore Space, Miami
Smith, Roberta, "Who Needs a White Cube These Days?" *The New York Times*, January 13
Rattemeyer, Christian, "Make Your Own Life: Artists In & Out of Cologne," *Artforum*, Summer
Simpson, Bennett, *Make You Own Life: Artists In and Out of Cologne*, exhibition catalogue, April
Johnson, Ken, "Charting Degrees of Separation and Connection in the Art World: When Artists Say We,"
The New York Times, April 7

2005

Burton, Johanna, "Gareth James," in *Vitamin D: New Perspectives in Drawing* (London and New York: Phaidon Press)
Rimanelli, David, "New York," *Artforum*, December
Schambelan, Elizabeth, "Gareth James, Elizabeth Dee Gallery," *Artforum*, December
Finch, Charlie, "The Groves of Academe," *Artnet.com*, November 11
Cotter, Holland, "Gareth James: Elizabeth Dee," *The New York Times*, September 30
Stillman, Nick, "Gareth James, 'Blue Movie (one more time. . . this time with feeling)': Elizabeth Dee Gallery," *Time Out New York*, September 22–28
Editor's "Don't Miss" list, *Time Out New York*, September 8-14

Gilligan, Melanie, "Kollektive Erhebung / Über das Projekt 'Orchard'," *Texte zur Kunst* #59, September
Kunitz, Daniel, "Better See It Now," *The New York Sun*, July 28
Snow, Jennifer, "Voice Choices: Art Pick," *Village Voice*, June 22-28
Cerrutti, Mary, "Gareth James," *Make It Now: New Sculpture in New York* (New York: Sculpture Center)
Wilson, Michael, "Group Effort," *artforum.com*, May 16
Scott, Andrea, "The New New Things," *Time Out New York*, June 2–8
Smith, Roberta, "The Many Shades of Now, Explored in 3 Dimensions," *The New York Times*, May 27

2004

Kelsey, John, "Best of 2004, New York," *Artforum*, December
Leffingwell, Edward, "Gareth James," *Art in America*, December
Kelsey, John, "Get Real Estate," *Artforum*, September
Hudson, Suzanne, "Establishing Shot," *Artforum*, September
Burton, Johanna, "Papierfluten," *Texte zur Kunst* #55, September
Rattemeyer, Christian, *Establishing Shot* (New York: Artists Space)
Simpson, Bennett, "Nothing Now," from the exhibition catalogue *The Big Nothing*, Institute of Contemporary Art, Philadelphia, PA
Busch, Annett, "Godard Nervt. Nervt Godard?," *Texte zur Kunst* #53, March
Singer, Debra, "First Take," *Artforum*, January

2003

Pethick, Emily, "Critics Pick: Put Out More Flags," *artforum.com*, July
Simpson, Bennett, "Can You Work as Fast as You Like to Think?" *Texte zur Kunst* #49, March
Animations, exhibition catalogue, Berlin: Kunst-Werke, Institute for Contemporary Art

2002

Griffin, Tim, "Lars Von Trier," *Time Out New York*, July 4–11
Kennelly, Laura, "No Hurry," *Cleveland Scene*, Feb 14

2001

Griffin, Tim, "Closed for Business," *Time Out New York*, January 30–February 6

2000

Simpson, Bennett, "Specific Spectacles," *Arttext* #71, November–January
Griffin, Tim, "Kool Aid," *Time Out New York*, July 20–27

Williams, Gregory, "Greater New York," *Frieze* 53, July–August
Kino, Carol, "The Emergent Factor," *Art in America*, July
Simpson, Bennett, "Gareth James in Real Time," *Greater New York: New Art in New York Now*, New York: P.S.1 Contemporary Art Center
Moore, Alan, "Daniel Lefcourt, Gareth James, Ricci Albenda, Mick O'Shea," *Greater New York: New Art in New York Now*, New York: P.S.1 Contemporary Art Center
Anton, Saul, "The Production of Production," *Arttext* #68, February–April
Simon, Jason, "I Said I Love. That Is the Promise.," *Frieze* #50, January–February

1999

Emenhiser, Karen, "A Critical Intrigue," *Persuasion* (Cat.)
Schmerler, Sarah, "The Production of Production," *Time Out New York*, September 30–October 27
Richard, Frances, "Jean-Luc Godard," *Artforum*, November

Anastas, Rhea, "The Pleasure of Difference," *Feed Magazine*, September 28
Maisley, Caitlin and Cherry, Elizabeth, "Hypervision," *Zing Magazine*, Fall
Princenthal, Nancy, "Artists' Book Beat," *On Paper*, May–June
"Overflow," *FAT Magazine* 4
Smith, Roberta, "Free Coke," *The New York Times*, February 26

1998

Korman, Nina, "Part Paper, Part Celluloid, All White," *Miami New Times*, August 27–September 2
Sheikh, Simon, "Jamen," *Øjeblikket*, Spring
Beech, Dave, "New Art on the Block," *Billy Liar* 2
Beech, Dave, "New Art," *Hong Kong Standard*, March 5

1992

Malasch, Rob, "Post-Euro '92: verzet tegen te veel van hetzelfde", *Het Parool*, January 27

PUBLIC COLLECTIONS

Whitney Museum of American Art, New York

SCHORCHED EARTH & ORCHARD

Together with the artists Sam Lewitt and Cheyney Thomson, James is a founding editor of Scorched Earth, a periodical devoted to questions of drawing. From 2005 to 2006, Scorched Earth operated an office/event space on the Lower East Side, and from 2006 to the present the project is compiling 12 issues whose publication is forthcoming.

James was a founding member of Orchard, a cooperatively organized exhibition and event space in New York's Lower East Side. Orchard was run by twelve partners of a for-profit limited liability corporation founded for the project. The partners included artists, filmmakers, critics, art historians, and curators, with several combining these activities in their practices. The partners of Orchard have been associated variously with New York experimental film and video scenes, institutional critique, 90s non-yBa practices in Britain, and political conceptualist traditions in North and South America. The partners do not have a univocal position in terms of their working methods or views on art. Instead, Orchard's cooperative framework was intended to put the diversity of its members' practices into discursive motion. The resulting exhibition program reflected these dialogs and the social, geographical and artistic conditions and contradictions of the positions taken within them. Orchard's program eschewed solo exhibitions in favor of thematically, conceptually and politically driven group exhibitions and projects. It also represented a commitment to historically-based artistic criteria,

as opposed to market criteria. This commitment was reflected in Orchard's trans-generational mixing of established artists with lesser-known artists, and its re-examination of marginalized historical works in the context of contemporary issues and practices. Since opening in May 2005, Orchard restaged or produced unrealized projects by Michael Asher, Andrea Fraser with Allan McCollum, Dan Graham, Chris Marker and Lawrence Weiner. Orchard also presented historical works by Daniel Buren, Luis Camnitzer, Juan Downey, Hans Haacke, Roberto Jacoby, Adrian Piper, and Martha Rosler, as well as new works by a diverse international range of contemporary artists. Orchard was a three-year project and closed in June 2008.

Scorched Earth public events:

2005

Scott Lyall, "the episcene: (we have to invent an unconscious)", November 20

2006

David Joselit, "Dada's Diagrams" January 8

Yates McKee, "The Ends of Art and the Right to survival: Tracing Finitude in the Work of Allora and Calzadilla," January 15

Lee Williams, "nihil potest homo intelligere sine phantasmate," January 29

Alex Waterman, "A Liturgy of Gestures: the graphic score and composition kit as consolidation of the composer-performer model and the assembly of a social model for collective reading," Feb 19

Pamela M. Lee, "Some Kinds of Duration," March 26

Ryan Holmberg, "I draw with two hands," April 9

Dan Graham and Nicolas Guagnini, May 14

John Miller, "Art School Confidential: Education, Drawing and Systems, a Conversation," May 21

Daniel Quiles, "Figuring the Unspeakable: León Ferrari's Drawn Language," August 27