

David Cross Publications

Professional Activities: Talks, Chairing and Residencies

- 2015 Keynote presentation: *The Future of Art School*, Massey University, Wellington, July 13
Invited presenter: *Civic Actions*, Museum of Contemporary Art, Sydney, September 11-12
- 2013 Lectures on Public Art and Time at Maumaus, Lisbon, Goldsmiths College, London.
- 2012 David Cross and Impasse in conversation with Phip Murray, Arts House, Melbourne
Models of Possibility panel member with Julianna Engberg Bianca Hester, chaired by Lyndel Jones, Federation Square, Melbourne
- 2012 External Scholar South Australian School of Arts
- 2011 National Art School, Sydney, Artist in Residence, November-December
- 2011 Chair of Adam In the City Lecture Series *On Rehearsal*, Wellington City Art Gallery, 17 August
- 2011 Invited Guest Respondent, Curating Cities Conference, National Institute of Experimental Arts, Sydney
- 2011 David Cross and Tim Noble in discussion with Fenella Kernebone, City of Sydney and National Art School Sydney
- 2010 Artist talks, Tasmanian School of Art, Launceston and Hobart.
- 2010 Chair of Panel on *Physical Freedoms: Explorations of the Body*, Auckland Triennial Public Programme. Panelists included Laresa Kosloff, Anna McCrae and Alex Monteith and Shigeyuki Kihara
- 2010 2010 Contemporary Art Spaces Tasmania International Curator in Residence
- 2009 Co-Convenor Art, Time and Space Symposium, (peer reviewed)
TePapa/Museum of New Zealand, including keynote speakers Professor Jane Rendell, Jan Vervoert and Dr Mick Wilson.
- 2009 Invited Speaker IXIA British Public Art Think Tank, Public Art Needs Time Limits Forum, Spike Island, Bristol, November 3
- 2008 Invited speaker on Public Art, Scape Forum Programme, Christchurch
- 2006 Chair of Panel, *Performance and Public Intervention*, Scape Biennial, Christchurch,
- 2004 Chair of Panel on *Art and Politics* in New Zealand, TePapa National Museum,
- 2001 Chair of Forum on *Art Education*, Adam Gallery Forum series.
- 2000 Chair of Span Cultural Theory Programme, Span Gallery, now Arc Gallery, Melbourne. Acted as facilitator for a series of 10 theory forums featuring speakers from Australia and around the world including Mike Parr, Nikos Papastergiadis and Marcia Langton
- 1998 Westspace Forum on Curating Paper entitled *The Performance of Curating*
- 1998 Forum on the Body in Performance chaired by Anne Marsh, Australian Centre for Contemporary Art. (Paper on the role of documentation in performance art)
- 1998 Guest academic on Masculinity in Contemporary Culture, Radio National, ABC, 1998

Research

My research has three distinct components. I have an artistic practice focused on installation and performance that has sought to incorporate and extend contemporary thinking in relation to participation, linking performance art with object-based environments. I have a writing practice that straddles art history, criticism and commentary that has been published across a broad spectrum of journals and magazines internationally. And thirdly, I have developed research projects with a focus on curatorial investigations of public space.

Writing Practice Selected Bibliography: Books

- 2013 *Iteration: Again 13 Public Art Works across Tasmania*, edited book, published by CAST, Tasmania and Punctum Books, New York. 176 pages
- 2009 *One Day Sculpture*, co-edited book with Claire Doherty, Kerber, Bielefeld, Germany. 276 pages

Writing Practice Selected Bibliography: Journal and Magazine Articles and Essays

- 2012 Tactical Pragmatism: The Elasticity of Performance, in *Made Active*, Auckland Art Gallery, Auckland, pp24-35
- 2010 *Just Enough and No More: The Careful Art of Modification*, in *Shifting Continuities*: Christoph Dahlhausen and David Thomas, Heide Museum of Modern Art, Melbourne, pp27-31
- 2009 *Karaoke Theory*: Andy Thomson, in Gillam, J and Hansen, E (eds) *Show*, Enzyme, pp 86-9.
- 2009 *Days Like These: Temporality, Place and Social Engagement*, in *Column 4*, Artspace, Number 4, pp 85-92.
- 2009- Regular Column reviewing art internationally for New Zealand –based online art magazine *Eyecontact*, <http://eyecontactsite.com/>.
- 2008 *Sculpture Project Munster*, Australian and New Zealand Journal of Art, vol 8, number 1, 2008, pp 146-149.
- 2007 *Some Things are Illuminated*, in Lindhorst, A (ed), *Light-Glass-Transparency*, Kunsthalle Dominikanerkirche, Osnabrück, Germany, 2007, pp 14-19.
- 2006 'Gelatin's Tantamounter', review of exhibition as part of Performa 05, in *Un* magazine, Issue 7, Autumn, 2006, pp 70-71.
- 2004 'Getting Stuffed-Reanimation of the Dispossessed' was published in the book *Andrea du Chatinier: The Reanimation of the Dispossessed*, published by Sarjeant Art Gallery, Whanganui, 2005, pp 14-17. isbn number 0-473-10245-5.
- 2005 *It's a Vacant Vacant Vacant Vacant World*, in *Vacancy* (editors Ron Left and Monique Redmond) published by the School of Art and Design, AUT, Auckland, pp 33-37.
- 2004 *Between Cock Sure and Cock Uncertain: Masculinity and Recent Australian Video Art*, *Photofile 74*, pp 46-50.
Review of *That Last Moment: Recent Wellington Video Art*, *Photofile 74*, (review), *Un* magazine, p 77.
Review of *Milky Way Bar*, Michael Hirschfeld Gallery, *Un* Magazine Number 3.
- 2004 *The Imaginary Real and Symbolic Museum: David Clegg's Imaginary Museum*, Visit, Vol 5 Govett Brewster Art Gallery, pp 16-17.
DJ Rex Outer Nebular Drifter (review) *Un* Number 2, pp 52-3.
It's a Vacant Vacant Vacant Vacant World, catalogue essay, *Vacancy*, Te Tui: The Mark, AUT University publication, pp 26-30.
- 2003 *The Photographic Glare: Youth As a Hyperreal Experience*, Jan Nelson Catalogue essay for *Walking in Tall Grass*, Sao Paulo Biennale, Brazil, 2003, pp 1-7.
- 2002 Review of *Suzann Victor* exhibition at Adam Art Gallery, Art and Australia.
- 2001 *Gardenworld: Monique Redmond*, pp 28-36, Auckland, New Zealand.
- 2000 *A History of Fluxus in Australia: Michael Stevenson and Danius Kesminas* (Catalogue), RMIT Storey Hall Gallery, Melbourne.
New in Adventures in Monochrome: Simon McIntyre and Monique Redmond (catalogue essay), New Works Studio, Wellington.
Happy Birthday Sweet Sixteen: Young Bodies in Recent Painting, Lisa Yuskavage, Simon Henwood and John Curran, (feature article), *Like Magazine*, number 10, pp 60-64.
What Goes On, Craig Easton, (catalogue essay), Ben Grady Gallery, Canberra. *Love Is a Five Word Sentence: Lisa Grocott*, (catalogue essay), Centre For Contemporary Photography, Melbourne. *Always Greener: Anne Wilson and Gabrielle Jennings*, (catalogue essay), Platform, Melbourne, Acme Gallery, Los Angeles.
- 1999 *New Signs of the Times*, (feature/ review), Melbourne Biennial Review Catalogue, ACCA/ *Like Magazine*, pp 11-13,
Chris Heaphy: A Walk Along the Faultline, (article), *Art New Zealand*, Number 89, summer, pp45-47.
Chris Heaphy: Into the Black, (catalogue Essay), *Home and Away: Australian and New Zealand work form the Chartwell Collection*, Auckland City Gallery, pp 50-51.
Saying It With Flowers: Wilma Tabaco and Irene Barberis, (review), *Like Magazine*, number 9, p 57.
Strolling : the art of arcades, boulevards, barricades, publicity, (review), Museum of Modern Art

- at Heide, *Like Magazine*, pp 46-7.
Jan Nelson's 68 Hours, (book chapter), *Ideal World*, Experimental Art Foundation, Adelaide, pp 45-52.
Beyond Standard Issue Abstraction: Simon Morris, (exhibition catalogue), Waikato Polytechnic/ Anna Bibby Gallery, Auckland.
The Hard Sell: Danius Kesminas, (article), *World Art*, number 1, 1998, p 79.
Anticipating the Corridor: Andy Thomson, Daniel von Sturmer and Lesley Eastman, (catalogue essay), Westspace, Melbourne.
Site Specific Adventure or Exhumation: The Bridge, Construction in Process, (article), *Realtime: On Screen*, June July, p 42.
Jan Nelson: Studio Practice, (catalogue), Centre For Contemporary Photography, Melbourne.
Questions of Minimal Importance: Craig Easton, (catalogue), Westspace, Melbourne.
1997 *Can't Touch This: The Disappearing Body in Performance Art*, (feature article), *Like Magazine*, Number 3, pp 47-8.
Abstraction After Appropriation: Simon Morris, (catalogue), *Signs of the Times*, Wellington City Gallery, pp 8-9.
The Expanded Field: Danius Kesminas, Callum Morton and Anna Nervegna, (review), 200 Gertrude Street, *Art and Text*, pp 89-90.
Slow Codes: David Thomas' Placements and Juxtapositions (catalogue), Robert Lindsay Gallery, Melbourne.
1996 *Occlude: Daniel von Sturmer*, (catalogue), 200 Gertrude Street, Melbourne.
Dan Armstrong: Illuminations (review), *Eyeline*, Number 31, p 46.
Minimal Subversion: David Thomas and Andy Thomson, (catalogue), West Melbourne Installation Factory.
Stephen Bush: No Title, Colonial/ Post Colonial, (catalogue), Museum of Modern Art at Heide, pp 18-19.
Everything and Nothing, (review), 1996 Next Wave Festival, *Realtime*, 14, p 9.
1995 *Conceptual Canopening: Jan Nelson*, (catalogue), Robert Lindsay Gallery.
1994 *Sculpture in the Exploding Field: Australian Sculpture 1967-74*, (unpublished Masters thesis), Monash University, Melbourne.
Peter.D. Cole: The Phenomena of Making, (catalogue), Australian Galleries, Melbourne.
5th Australian Sculpture Triennial, (review), *Art and Text*, pp 67-8.

Research (Art Practice)

- 2015 Four works at MONA (*Pump*, *Bounce*, *Lean* and *Pause*) January, 15 and April 9
House of Wisdom (with Jem Noble), Margaret Laurence Gallery, University of Melbourne, Oct 4-November 9
Finders Keepers, Mountain Standard Time, Canada, May-June, assorted locations across Melbourne
- 2014 *Pump* and *Bounce* (two previous art works) included in *The Missing Body* curated by Cindy Baker, Southern Alberta Art Gallery, Canada, June 27-September 3
- 2013 *Level Playing Field*, temporary public art commission for Scape 7, Christchurch, September 27-November 9, curated by Blair French
- 2013 *Transitivity*, performance in *Arte Magra* curated by Mary Knights and Dom DeClario, Australian Experimental Art Foundation, Adelaide, September 4-October 4
- 2012 *Hold*, Arts House, Melbourne International Festival, Melbourne, October 19-29.
- 2012 *Lean*, in *The Obstinate Object*, Wellington City Art Gallery, Wellington, February-June
- 2011 *Drift*, Temporary Public Art Commission for the City of Sydney, Taylors Square, curated by Margaret Farmer for the series *We Make This City*, November 17-December 20.
- 2011 *Pause, performance/installation*, Prague Quadrennial 11, work selected for inclusion to represent New Zealand.
- 2010 *Hold*, *Liveworks: International Biennial of Performance* curated by Bec Dean, Performance Space, Sydney, November 3-13
- 2009 *Pump*, in *Randon Entrant*, curated by Christopher Braddock, Shift, PSI 16 Mis/performance, Zagreb. Subsequent performances at Performance Space, Sydney (November 2010), RMIT Project Space, Melbourne (April 2011), Crate Gallery, Margate UK (November 2011)
- 2009 Documentation of *Pump* included in the exhibition *Glitch*, curated by Sue Gallagher and Stuart Foster at St Pauls St Gallery, AUT, Auckland, November, 2009.
- 2008 *Receding Plane*, video/photography, Ramp Gallery, Hamilton.
- 2008 *Hold*, Blue Oyster Performance Series, Dunedin, April 2-5.
- 2007 *Hold*, performance/installation Litmus Research Initiative, Massey University.
- 2007 *Two Lines*, single channel video in *He Korowai o Te Wai: The Mantle of Water*, Rotorua Art Museum, November 2007 – April 2008.
- 2006 *Re-tard*, performance/installation/photography, Show Gallery, Wellington.
- 2006 *Closer*, PhD exhibition, The Block QUT, Creative Industries Precinct, April 2006.
Bounce, in *Mostly Harmless: New Zealand Performance*, Govett Brewster Art Gallery, New Plymouth, August 13, curated by Charlotte Huddleston.

- 2005 *Embellishment*, video/drawing in the exhibition Play: Performance and Portraiture curated by Sophie McIntyre and Blair French, Adam Art Gallery, Wellington October 2005 – February 2006 and touring to Perth Institute of Contemporary Art, Perth, April 2006.
- 2004 *Closer*, solo exhibition, Michael Hirschfeld Gallery, Wellington, City Art Gallery, June 2004, photographs, video.
- 2005 *Bounce*, performance/installation, Wellington City Art Gallery, July.
- 2004 *Friends* (with Gary Bridle and Ryan Chadfield), performance, Enjoy Public Art Gallery, Wellington.
- 2003 *Figure/Ground*, Interactions 5 Performance Art Festival, Piotrkow-Trybunalski, Poland, May 2003.
- 2002 *Eye to Eye*, Physics Room, Christchurch,
- 2001 *White Heat*, Enjoy Artists space, Wellington.
- 2001 *Tear*, Adam Gallery Wellington.
- 2000 *Tear*, Mass Gallery, Fitzroy.
- Viscous*, (performance/ installation), Australian Centre of Contemporary Art, Melbourne.
- 1999 *Viscous*, (performance/ installation), Australian Perspecta 99, The Performance Space, Sydney.

Selected Bibliography (Art Practice)

- 2015 David Cross and Cameron Bishop in conversation, Drain Magazine, *On Athleticism, Vol1-12*
- 2014 Felicity Fenner, Level Playing Field, in *Scape 7*, edited by Blair French
John Hurrell, Level Playing Field, Eyecontact,
<http://eyecontactsite.com/2013/10/david-crosss-powerslide>
- 2012 Mark Amery, The Stubbornness of Sculpture part 2,
<http://eyecontactsite.com/2012/04/the-stubbornness-of-sculpture-2>
- 2011 Emiline Foster, The Performing Body: Performance Art and Performing Arts
<http://blogs.cofa.unsw.edu.au/artwrite/files/2011/08/Artwrite-Issue-45.pdf>
- 2011 Sophie Jerram, 'New Genre Art', <http://eyecontactsite.com/2011/04/new-art-genre>
- 2010 Melanie Oliver, Sydney Performance Festival,
<http://eyecontactsite.com/2010/12/sydney-performance-festival>
- 2010 Fiona McGregor, 'How Does Your Live Art Grow', RealTime issue #101 Feb-March 2011 pg. 20
- 2009 Eugene Hansen, 'Cross is Wrong and a retard' in Gillam and Hansen (eds), Show, Enzyme Publishing pp 98-101.
- 2008 John Hurrell, *Orange Spatialism*, catalogue essay in exhibition catalogue, Receding Plane, Wintec,
- 2008 Adrian Heathfield, 'Intangibles of Performance', in *Babylon*, conference proceedings Europe Boundless Languages, Venice Biennale pp 40-48.
- 2007 Tyler Cann, Inflatable Man in Charlotte Huddleston editor Mostly Harmless, exhibition catalogue, Govett Brewster Art Gallery, pp6-7.
- 2005 Mark Amery, review, 'A Lot of Hot Air', Dominion Post, May 20.
- 2005 Rebecca Rice Exhibitions Wellington, in *Art New Zealand*, Spring, 2005, issue 116, pp 52-53.
Aaron Kreisler 'Icebreakers' In *The New Zealand Listener*, August 27-September 2 2005, p 48.
Emma Prendergast, review of David Cross: Closer, in *Salient*, Issue15:Theatre
<http://www.salient.org.nz/index.php?a=1764&c=28>.
- 2003 Review of performance Figure Ground, Piotrkow Daily, May 6, p 14.
- 2001 Tom Cardy, Head In A Box, Evening Post, Wellington, November 9, p 3.
- 1999 James, Bruce; *Give Me Big, Bad and Ugly*, (review of Perspecta 99), *Sydney Morning Herald*. p 12.
- 1998 Pennings, Mark; *Writing as Video*, (catalogue essay), Span Gallery, Melbourne.

Research (Curating Practice)

- 2015 *Treatment: 6 Public Art Projects at Western Treatment Plant*. Artists Catherine Bell, Bindi Cole Chocka, Megan Evans, Shane McGrath, Techa Noble and Spiros Panigarakis. November 14 and 21
- 2011 Curatorial Director of *Iteration:Again 13 Public Art Projects Across Tasmania*, produced by Contemporary Art spaces Tasmania in conjunction with MONA, Queen Victoria Museum and Art Gallery and Sawtooth. *Iteration:Again brought together four partner institutions and six associate curators. External Funding was secured from Australia Council, SEACEX, Culture Ireland and Creative New Zealand*. Featured artists included Paul O'Neill (Ireland/US), Liam

- Gillick (UK), Ruben Santiago (Spain) and Raquel Ormella (Australia).
- 2008-9 Co-Director with Claire Doherty of *One Day Sculpture: 20 Public Art Projects Across New Zealand*. The 1.2 million dollar research project included the work of 26 international artists including Thomas Hirschhorn (Switzerland), Rirkrit Tirivanija (Thailand), Javier Tellez (Venezuela), Lara Almarcegui (Spain) and Paola Pivi (Italy). *One Day Sculpture* was a \$1.2 million dollar research project that secured external funding from nine international funding agencies including British Council, Pro Helvetia and SEACEX in Spain. The project included partnerships with fourteen museums and galleries across New Zealand including TePapa, Auckland Art Gallery and Govett Brwester Art Gallery.
- 1998 *Body/Building* (Two site specific performances by Jason Keats, Western Oval Football Ground, and Kathleen McCann, Melbourne airport), Next Wave Festival, Melbourne.
- 1992 *Postism's*, (Voices of Dissent Festival), Melbourne Art Space.

Research (Grants)

- 2015 Creative Victoria Grant of \$10,000 for Treatment
City of Wyndham Research grant of \$10,000 for Treatment
Wyndham Cultural Foundation Grant of \$6000 for Treatment
- 2012 \$5000 travel grant from Massey University Research fund for Melbourne International Festival.
- 2011 \$150,000 grants secured for Iteration Again: 13 Public Art Projects Across Tasmania including substantial funding from Australia Council, Creative New Zealand, Culture Ireland, SEACEX (Spain)
- 2011 Massey University Research Fund (\$5000) for *Drift*, Public Art Commission with the City of Sydney
- 2010 Creative New Zealand, \$7500 towards travel for Hold at Performance Space
- 2009 Massey University Long Leave Research Funding to complete One Day Sculpture Book
- 2008-9 Creative New Zealand, Wellington Public Art Panel, Massey Grant Development Fund, Goethe Institute, British Council and Numerous Others totaling over \$750,000 for One Day Sculpture
- 2005-10 Four successful Massey University Research Fund Grants totaling \$36,000
- 2004 Massey University Higher Degree Award for PhD completion
- 2003 Overseas Development Leave
- 1998 RMIT PEP Grant for research into art history pedagogy.

Research (Conference Papers Refereed)

- 2011 *Calculating Risk in Public Art*, AAANZ conference, Wellington, 9 December
- 2010 *Willing Participants: The Public sphere and the Im/Possibilities of Performance*, Performance Studies International 16. Toronto, June 12
- 2009 *Partiality and the Transmission of Affect*. Performance Studies International, 15, Zagreb, June 27
- 2008 *Performance and Relationality*, Performance Studies International Interegnum, Copenhagen
- 2006 *Performance and the Postmedium Condition*, AAANZ conference. Monash University, December 8 2006

- 2005 *Scarification and the Liminal Spaces of Beauty*, body modification 2 Macquarie University, Sydney
- 2004 Sorting Out The Pecking Order: Football Homosociality and the Gangband, *Masculinities: Art and Popular Culture*, Ian potter Museum, Department of Fine Arts, University of Melbourne
- 2004 Medical Rebirth in Singapore, *Performance Studies International* 10, Singapore June 2004

Research (Conference Papers Non-refereed)

- 2015 Seven Points for the Future of Art School, Massey University, July 9
- 2013 Public Art Needs Time, International Sculpture Centre Conference, Auckland, February 22, invited speaker
- 2012 Logistics of Public Art: A One Day Sculpture Case Study (Ivan and Heather Morison), Spaced Symposium, IASKO, Perth, Feb 4, invited keynote speaker
- 2011 Here Today Gone Tomorrow: Temporary Public Art, invited speaker, *Public Interations: Dialogues on Art and Public Space*, ANU, Canberra
- 2011 New Adventures in Public Art: One Day Sculpture in New Zealand, keynote speaker, National Institute of Experimental Arts, University of New South Wales
- 2009 Days Like These: Temporality, Place and Social Engagement, Spaces of Art Conference, Artspace, Sydney, April 18 2009
- 2009 One Day Sculpture: A Case Study, Raise Your Voice: Fourth National Public Gallery Summit, 10 September
- 2009 *Death by Exegesis: The Art Work is Fine but the writing is Killing Me*, keynote lecture, inaugural AUT postgraduate conference in Art and Design, August 15, 2005
- 2004 *Participation, Conviviality and Encounters: Performance as a Relational Practice in New Zealand*, Relational Aesthetics Conference, IMA, Brisbane, March 2004