

MARTIN PATRICK
Writer, critic, and historian

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EDUCATION

PhD, History and Theory of Art, University of Kent at Canterbury, UK, 2000

Degree by research; Completed dissertation entitled *Im/Possibilities: The Development of Conceptual and Intermedial Art in Poland*. Supervisor: Stephen Bann; Examiners: Jon Kear and Brandon Taylor

MA, History of Art, State University of New York at Stony Brook, USA, 1996

Completed 2-year program in Art History, Criticism, and Theory

MFA, Studio Art, University of Texas at Austin, USA, 1993

Degree in Photography; other areas of study: Art History and Transmedia

BFA, Corcoran School of Art, Washington, D.C., 1989

Majored in Photography, additional studies in Printmaking and Drawing

Attended Rhode Island School of Design, Providence, RI, 1984-85

Freshman Foundation year

ACADEMIC AND RELATED EMPLOYMENT

2008-Pres. Senior Lecturer in Critical Studies

Massey University Whiti o Rehua School of Art, Wellington, New Zealand Lecturing in critical studies, studio art, and photography. Coordinating of BFA/MFA seminars in fine arts and critical studies. (2009: served as Acting Director of Postgraduate Studies in the Fine Arts)

2005-07 Visiting Assistant Professor, University of Chicago, Department of Visual Arts (DOVA). Part-time teaching of BFA and MFA seminars and conducting of graduate individual and group critiques.

- 2001-2007 Assistant Professor, Illinois State University School of Art, Normal, Illinois. Full-time tenure track position, responsible for courses in modern and contemporary art and theory, third Survey course, and general education offerings.
- 1999-2001 (Assistant) Professor, non-tenured position, Savannah College of Art and Design, Savannah, Georgia. Taught a 20 contact hour teaching schedule (4 lecture courses) on a quarter system. Courses taught: Art Criticism, 20th Century Art, Contemporary Art, Surveys I and II.
- 1998 Part-time Sessional Teaching, University of Kent at Canterbury
Lectured on contemporary art in course on Abstraction and Constructivism taught by Professor Stephen Bann
- 1995-96 Managing Editor, *Art Criticism*, Stony Brook, New York
Copy editing, contacted contributors, clerical tasks.
- 1994-95 Teaching Assistant, Dept. of Art History, SUNY Stony Brook
Lecturing in sections of Survey I and II courses
- 1990-93 Teaching Assistant, Studio Art Dept., University of Texas at Austin
Darkroom work, assisted in critiques, technical demonstrations

PUBLICATIONS

I. Peer-Reviewed Journals

“Convergences and Crossovers: Lawrence Alloway’s Incorporative Criticism and the End of Formalism.” *The Sixties* (New York/Routledge, 2011)

“Performative Tactics and the Choreographic Reinvention of Public Space.” *Art and the Public Sphere* (Bristol/Intellect, 2011)

“Unfinished Filliou: On The Fluxus Ethos and the Origins of Relational Aesthetics.” *Art Journal* (New York, Spring/Summer 2010)

“Restlessness and Reception: Art Criticism in the Age of the Blogosphere.” (2010) [online journal] www.drainmag.com

“Into the Mystic: Maddie Leach’s (Im-)Material World.” *Reading Room* (Auckland, 2010)

“La presse artistique au Royaume-Uni.” *Perspective* 2/2007, INHA, Paris.

“Apparitions: Art/Life Games and the Politics of Play in the Work of Matthieu Laurette” *Drain* 6 (Spring 2006) [online journal] www.drainmag.com

“Contexts for Experimental Art: Notes on Polish ‘Author’s’ Galleries and Open-Air Festivals: 1960s-1980s.” *Centropa: A Journal of Central European Architecture and Related Arts* [New York] volume 3, number 2 (May 2003).

“Polish Conceptualism of the 1960s and 1970s: Images, Objects, Systems, and Texts.” *Third Text* 54 [London] (Spring 2001).

II. Articles in Books

The One Day Sculpture Book, eds. Claire Doherty and David Cross (Germany: Kerber Verlag, 2009; Distributed by D.A.P. in US) two essays included: on the notion of “Encounter” and on the work of NZ artist Maddie Leach.

Contributor to *The Encyclopedia of Twentieth-Century Photography*, Lynne Warren, ed. (New York: Routledge, 2005) Entries on: Appropriation, Sophie Calle, and Paul Virilio.

III. Commissioned Essays for Editorial Publications

“Chris Heaphy’s Kaleidoscopic Eye,” [Feature] *Art New Zealand* (Summer 2012-13).

“Talking around (and around) Yvonne Todd”, *EyeContact* essay #3 (Auckland, posted 4 Oct 2012) <http://eyecontactsite.com/2012/10/talking-around-and-around-yvonne-todd>.

Essay on Robert Filliou and George Brecht's collaborative shop project *La Cédille qui sourit* for a special issue on Alternative Art Schools. *a-n* (uk website) <http://www.a-n.co.uk/publications/article/1145655/1145371>

“On The Difficulties of ‘Work as play’: Robert Filliou’s Video Art:” *Afterimage*, (Jan/Feb 2011)

“Try and Try Again: Richard Maloy,” *Broadsheet* V. 39:3 (Australia; Sept 2010).

“Ivan and Heather Morison”, *Urbis Magazine* (NZ) #50 (May 2009).

“Maddie Leach”, One Day Sculpture website www.onedaysculpture.org.nz

“Snapshots from an Indefinite Vacation: Francis Alÿs and Photography.” [Feature/cover article] *Afterimage* (May/June 2007).

“William Eggleston on Film.” *Afterimage*, (Nov/Dec 2006).

“Not Walking but Falling: Laurie Anderson's Adventures in George W. Bush's America.” [Feature article] *Art Monthly* [London] (March 2005).

“Rock/Art: Chris Burden, Iggy Pop, and the Aesthetics of Early 1970s Performance Art.” [Feature article] *Art Monthly* [London] (May 2004).

“Vaguely Stealthy Creatures: Max Kozloff on the Poetics of Street Photography.” [Feature/cover article] *Afterimage* (Winter 2003).

“[Overview/Poland I] Poles Apart,” *Art Monthly* [London] (Oct 1998).

IV. Exhibition Catalogues, Texts.

WorkForce 4 exhibition, curated by Charlotte Huddleston, forthcoming, AUT University, Auckland (Nov-Dec 2013).

David Cross: Tactual (Margaret Lawrence Gallery, Victorian College of the Arts, The University of Melbourne, 2013).

Leave No Trace/Documentation Anxiety (Enjoy Gallery, Wellington, April 2012).
<http://enjoy.org.nz/files/LeaveNoTraceDocumentationAnxiety.pdf>

Around: Shona MacDonald (Roswell Museum and Art Center, NM, USA, 2011).
<http://www.rair.org/MarshellGallery-Macdonald.html>

Christian Jankowski, Richard Maloy, and Sriwhana Spong
(Sue Crockford Gallery, Auckland, 2011).

Workshopping Performance (Enjoy Gallery, Wellington, 2010).

Simon Morris: Folding Water (Auckland: Two Rooms, Nov 2009).
<http://tworooms.co.nz/exhibitions/simon-morris09/>

Craig Easton: Collapse (Melbourne: Nellie Castan Gallery, 2009)

Ann Shelton: Vantage Points and Vanishing Spaces. (City Gallery, Wellington, 2008).

Pat Badani: [in time time] (Tarble Arts Center, Eastern Illinois University, 2008).

Johnston Foster (University Galleries/ISU, 2007).

Sad Songs (University Galleries/ISU, 2005)

Tony Tasset: Better Me (University Galleries/ISU, 2003)

V. Book and Exhibition Reviews

Regular contributor of exhibition reviews to the *New Zealand Listener* (2011-Present)
<http://www.listener.co.nz/author/martin-patrick/>

“The Relational in Retrospect,” [Book Review] *Afterimage* (Sept/Oct 2013).

“Performing Contagious Bodies,” [Book Review] *Art Monthly* (London) (June 2013).

“It’s the Political Economy, Stupid: The Global Financial Crisis in Art and Theory,” [Book Review] *Art Monthly* (London) (May 2013).

“Good Intentions” [Review of Sydney Biennale] *Afterimage* (Sept/Oct 2012).

“Imagined Landscapes and Subterranean Simulacra: on Wayne Barrar and Anne Noble” *Afterimage* (May/June 2012)

“Matthew Jesse Jackson: The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes,” *Art Monthly* (book review, 2011).

“Trevelyan at City Gallery” *eyeContact* (NZ) (20 October 2010)
<http://eyecontactsite.com/2010/10/trevelyan-at-city-gallery>

“Denys Watkins in Wellington” *eyeContact* (NZ) (7 October 2010)
<http://eyecontactsite.com/2010/10/denys-watkins-in-wellington>

“Haunted,” *Art Monthly* (Sept 2010).

“The Triumph of Old American Painting,” *eyeContact* (NZ) (10 July 2010).
<http://eyecontactsite.com/2010/07/the-triumph-of-old-american-painting>

“Chasing Napoleon, Palais de Tokyo, Paris,” *eyeContact* (NZ) (30 Dec 2009).
<http://eyecontactartforum.blogspot.com/2009/12/last-month-martin-patrick-senior-massey.html>

“Taryn Simon at the Dunedin Public Art Gallery,” *eyeContact* (NZ) (1 Feb 2010).
<http://eyecontactartforum.blogspot.com/2010/02/here-is-talk-martin-patrick-recently.html>

“Richard Long, *Afterimage* (Nov/Dec 2009).

“Billy Apple New York,” *Art Asia Pacific* (Nov/Dec 2009).

“Dan Graham,” *Afterimage* (July/Aug 2009).

“Milk and Melancholy,” *Afterimage* (March/Apr 2009).

“The Subject Now”, Adam Art Gallery, Wellington, *Afterimage* (Nov-Dec 2008).

“2008 Sydney Biennale,” *Art Monthly* (September 2008).

“Cuts: Writings of Carl Andre.” *American Book Review* (Spring 2006).

“Real Spaces: World Art History and the Rise of Western Modernism” by David Summers, *Art Monthly* (April 2004).

“The Late Greenberg” *Art Monthly* (September 2003).

“Teresa Hak Kyung Cha,” *Frieze* (Jan-Feb 2003).

“Gillian Wearing,” *CU Cityview* (December 2002).

“Louise Bourgeois: The Early Work” *CU Cityview* (May 2002).

VI. Conferences, Lectures, Presentations

Invited panelist, *Circuit: Artist Film and Video Aotearoa NZ* podcast (Nov 2013)
<http://circuit.org.nz/blog/circuit-cast-november-2013-sound-full-mina-body-rock>

Invited lecture on artist Gregory Crewdson, Dunedin Public Art Gallery (6 Oct 2013).

Invited panelist, *Circuit: Artist Film and Video Aotearoa NZ* podcast (Sept 2013)
<http://circuit.org.nz/blog/circuit-cast-sept-2013-francis-aly-phil-dadson-circuit-symposium>

Research presented at *2012 AAANZ conference*, Sydney, Australia.

Delivered paper entitled “Fluxus 2.0” at the 2012 College Art Association meeting, Los Angeles, CA (February 2012).

Chair/moderator for afternoon panel session as part of the *Where Art Belongs/Exhibition as Medium*, day-long symposium featuring international guests Chris Kraus and Paul O’Neill (29 October 2011), Massey University.

Co-coordinator of artist and curatorial workshop with Hans-Michael Herzog and Humberto Vélez, Massey University, *Contained Memory Conference*, (Dec 2010).

Chair of public discussion between artists Tavares Strachan, Shane Cotton, and collector David Teplitzky on the occasion of the exhibition *Roundabout*, City Gallery Wellington, NZ, (25 September 2010).

Presentation of my research at *Performance Studies International* conference # 16, Toronto, Canada (June 2010).

Invited lecture on Taryn Simon’s exhibition *An American Index of the Hidden and Unfamiliar*. Dunedin Public Art Gallery, Jan 31, 2010.

Invited participant at symposium in honor of Professor Emeritus Stephen Bann, The Stephen Bann Effect, Bristol University, UK (June 2009).

“Unfinished Filliou: On The Fluxus Ethos and the Origins of Relational Aesthetics” Paper presented at Performance Studies International conference, Zagreb, Croatia (June 2009).

Chair of academic Session on “Collaboration”; discussant and moderator of close reading Session with critic Jan Verwoert, One Day Sculpture symposium, Museum of New Zealand Te Papa Tongarewa, 26-28 March 2009, Wellington, NZ.

“I’m Looking Through You: On Lawrence Alloway, Expansionist Aesthetics, and the Demise of Formalism,” *Art History, Art Criticism, and Art Magazines* session, 2009 College Art Association Conference, Los Angeles, CA.

Chair and moderator of panel discussion, *(Re-)Defining Criticism Today*, November 17, 2008, BLOW Festival, New Zealand School of Music concert hall, Wellington, NZ.

Invited panelist, discussion of Maddie Leach’s One Day Sculpture project *Perigee #11* August 29, 2008, New Zealand School of Music concert hall, Wellington, NZ.

“Dan Flavin in the Context of the 1960s” October 18, 2005, McLean County Arts Center, Bloomington, IL.

Guest appearance on The Prairie Monk radio program, hosted by conservationist Dave Monk, WEFT 90.1 FM, Champaign, IL. August 7, 2005.

“Scrapes, Smears, Satire: On Representation and Distortion in Contemporary Painting.” Cashin Fine Art Lecture, St. Lawrence University, Canton, New York, March 2004.

“Investigating New Art in France,” Session Chair, 2004 CAA Conference, Seattle, WA.

“Crosstown Traffic: Collisions and Intersections between Contemporary Art and Music.” 2003 SECAC Meeting (Raleigh, NC). Paper: “I Need More: Iggy Pop, Chris Burden, and the Aesthetics of Early 1970s Performance Art.”

“Abstract Painting Once Removed” Session, 2003 CAA Conference. New York, NY. Delivered paper entitled “Abstraction and Infinitude: Remarks on Several Polish Artists of the 1960s.” Session Chair: Jane Sharp, Rutgers University.

“Vaguely Stealthy Creatures: Max Kozloff on the Poetics of Street Photography.” Art History Open Session, SECAC Meeting, Mobile, Alabama (October 25, 2002)

VII. Curatorial Projects

Exhibition of Polish-American video artist Bogdan Perzynski (University of Texas at Austin, USA) at the Engine Room, Massey University, screening of video work *Fortune*

Teller at the NZ Film Archive (October 2011).

Co-organized (with David Cross) the public exhibition *Contemporary Latin American Video Art: Oscar Muñoz and Humberto Vélez*, Wellington City Gallery. The exhibition (December 2010).

SimmerDim, exhibition of works on paper by Scottish-American artist Shona MacDonald (Associate Professor of Art at the University of Massachusetts), the Engine Room gallery, Massey University (November 2010).

Double Take/Time Frame exhibition featuring photographs by Ann Shelton and video works by John DiStefano for the Engine Room gallery at Massey University, Wellington (04-20 March 2010) Exhibition traveled to the RMIT University Project Space in Melbourne, Australia from 30 July-19 August 2010.
http://schoolofartgalleries.dsc.rmit.edu.au/PSSR/exhibitions/2010/double_take.html

VIII. Editorial Positions

Advisory Editor, *Drain* magazine (2012-Present)
<http://drainmag.com/about/>

Editorial Board, *media-N*, journal of the New Media Caucus (2011-Present)
<http://www.newmediacaucus.org/wp/media-n-journal/current-issue/>

IX. Miscellaneous: Editorial and Scholarship

Book proposal currently under review, *Afterall One Work* series (London), 2013.

Biographical entries on artists Tino Sehgal (new) and Francis Alys (revising and updating) commissioned by Grove Art Online, 2013.

Co-editor, *Michelle Grabner* (Exhibition Catalogue, University Galleries, 2008).

External reviewer for: Gardner's Art through the Ages, M. Stokstad Art History.

Invited external critic, end of year critiques, Art Institute of Chicago, 2007.

Managing Editor of academic journal *Art Criticism* (New York, USA) 1995-96.

Photographs published in *Analecta*, *Washington City Paper*, *Washington Post*, as well as other publications. Review: M. Welzenbach, "Four Photographers at the Tartt," *Washington Post*, July 8, 1989.

GRANTS, FELLOWSHIPS, AND AWARDS

2009 Massey University Research Fund (MURF), Award

2008-10 Strategic Research Fund Award, Massey University

- 2005 College Research Initiative Award nominee, Illinois State U.
- 2005 University Research Grant, Illinois State University
- 2002 University Research Grant, Illinois State University
- 1998 Colyer-Fergusson Award, University of Kent at Canterbury, UK
Research Travel Grant, Polish Ministry of Art and Culture
- 1996-99 Overseas Research Students Award,
Committee of Vice-Chancellors and Principals of the Universities of the
United Kingdom (CVCP), London, England
- 1995-96 Maurice M. Goldberger and Miriam H. Goldberger Fine Arts Fellow,
SUNY Stony Brook
- 1992 Student Merit Award, Art Department, University of Texas
Professional Development Award, University of Texas
- 1991 Second Place and Honorable Mention,
National Society of Arts and Letters, Young Photographers Competition,
Austin, TX

COURSES TAUGHT

Art Criticism, Art of the United States: Depression to 1970, Recent Art (since 1970), BFA Seminar (Conceptual Art), Modern Art, Postmodernism, MFA Seminar, Rebels: Anti-Authoritarianism in 20th Century Visual Culture, Survey of Western Art and Architecture (Neoclassicism-1970), Artists as Writers, Design Research Methods, Photography Diploma Seminar, Postgraduate and Undergraduate Advising/Critiques.

AREAS OF SPECIALIZATION AND RESEARCH INTEREST

Modern and Contemporary Art, Conceptual Art, Art Criticism and Theory, Artists' Writings, Art and Popular Culture, Art of East-Central Europe, History of Photography

PROFESSIONAL AFFILIATIONS

College Art Association, Art Association of Australia and New Zealand, Society of Contemporary Art Historians, New Media Caucus, Performance Studies International

LANGUAGES

Near-fluent in French; Reading proficiency in Polish._