

## Curriculum Vitae

David Cross

### Research (Art Practice)

- 2009 *Pump*, in Randon Entrant, curated by Christopher Braddock, Shift, PSI 16  
Mis/performance, Zagreb.
- 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, (performance/video).
- 2001 *White Heat*, Enjoy Artists space, Wellington.
- 2001 *Tear*, Adam Gallery Wellington.
- 2000 *Tear*, Mass Gallery, Fitzroy.

- 1999 *Viscous*, (performance/ installation), Australian Centre of Contemporary Art, Melbourne.
- 1999 *Viscous*, (performance/ installation), Australian Perspecta 99, The Performance Space, Sydney.

### Writing Practice Selected Bibliography

- 2009 *One Day Sculpture*, co-edited book with Claire Doherty, Kerber, Bielefeld, Germany.
- 2009 *Karaoke Theory*, 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 in Eyecontact, <http://eyecontactsite.com/>.
- 2008 *Sculpture Project Munster*, Australian and New Zealand Journal of Art, vol 8, number 1, 2007, 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 Tantomounter', 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, pp 45-47.
- 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.
- 1998 *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.
- Occlude: Daniel von Sturmer*, (catalogue), 200 Gertrude Street, Melbourne.
- 1996 *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.

### Selected Bibliography (Art Practice)

- 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, April.
- Adrian Heathfield, 'Intangibles of Performance', in *Babylon*, conference proceedings *Europe Boundless Languages*, Venice Biennale pp 40-48.
- 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)

- 2008-9 One Day Sculpture, co-curated and directed with Claire Doherty.
- 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.

### Academic Qualifications

- 2006 PhD, Queensland University of Technology, Brisbane.
- 1994 Master of Arts, Monash University, Melbourne.
- 1989 Bachelor of Arts, Monash University, Melbourne.

### Academic Appointments

- 2006-7 Acting Head of School, School of Fine Arts, Massey University, Wellington, New Zealand.
- 2006-10 Deputy Head of School, School of Fine Arts, Massey University, Wellington, New Zealand.
- 2006- Director of Research School of Fine Arts, Wellington, New Zealand.
- 2000-2 Director of Postgraduate Studies, School of Fine Arts, Massey University, Wellington, New Zealand.
- 2000-1 Acting Head of Fine Arts, Senior Lecturer, Massey University School of Fine Arts, Wellington, New Zealand.
- 2000 Lecturer in Creative Media Theory, Department of Creative Media, Faculty of Art, Design and Communication, RMIT University, Melbourne, Australia.  
Lecturer in Context and Culture, Victoria University.
- 1995-99 Lecturer in Art History and Theory, Department of Fine Art, Faculty of Art, Design and Communication, RMIT University, Melbourne, Australia.
- 1994 Lecturer in Art History, Monash University (Gippsland Campus), Melbourne, Australia.
- 1993-94 Lecturer in Art History and Theory, Department of Fine Art, Faculty of Art, Design and Communication, RMIT University, Melbourne, Australia.