

DAVID DEITCHER
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Education

City University of New York:

Degree: June 1989: Ph.D.
Dissertation: *Educating the Late Modern Artist: From Mnemonics to the Technology of Gestalt*
Advisors: Rosalind Krauss, Linda Nochlin

New York University:

Degrees: June 1977: M.A., Institute of Fine Art
Thesis: "Fantin Latour's *Un Coin de Table*."

Teaching

- 2003- Core Graduate Faculty, International Center of Photography-Bard College Program in Advanced Photographic Studies
- 2006-07 Visiting Professor, Concordia University, MFA Studio Art Program (photography)
- 1992-2005 Adjunct Professor of Art, The Cooper Union
- 1997-2012 Core Faculty, MFA in Visual Art Program, Vermont College of Fine Arts
- 1998-1999 Visiting Professor, Center for Curatorial Studies, Bard College: *Back to the Future: On the Art of the '60s and '70s*; and *Art after Modernism: Rethinking the '80s*, (graduate-level seminars)
- 1992 Visiting Professor of Art History, *Postmodernism and Differential Space*, graduate seminar, University of Rochester
- 1991 Visiting Critic, California Institute of the Arts: *Social Aesthetics*, and *Teaching the Late Modern Artist* (upper level and graduate seminars)

- 1987 Visiting Instructor of Art History, *Modernism and Avant-Garde* and *Contemporary Art History*, State University of New York at Old Westbury
- 1983 Visiting Instructor of Art History, *Modernism and Avant-Garde* upper level undergraduate seminar, City College of New York,
- 1980-82 Instructor of Art History, *The Social History of Art*, School of Visual Arts, New York

Awards, Grants

- 2011 Creative Capital/Warhol Foundation Arts Writers Grant
- 2006-07 Canada Council for the Arts, Independent Critics and Curators Grant (Established Artists)
- 2004-05 Canada Council for the Arts, Independent Critics and Curators Grant (Established Artists)
- 1982 Fellow: Swann Foundation for Cartoon and Caricature

Curatorial Projects

- 2010 *Alan B. Stone and the Senses of Place* (New York, International Center of Photography, January 28–May 9, 2010).
- 2009 *Dear Friends: Amerikanska fotografier av män tillsammans, 1840-1918* (Kulturhuset Museum Stockholm, March 21-May 20, 2009).
- 2008 *Alan B. Stone and the Senses of Place* (San Francisco Camerawork, June 5-August 23, 2008).
- 2001 International Center of Photography (New York): *Dear Friends: American Photographs of Men Together, 1840-1918*.

Books

Forthcoming: *Once More, with Feeling* (tentative title)

Stone's Throw (New York, Secretary Press, 2016)

Dear Friends: American Photographs of Men together, 1840-1918 (New York, Harry N. Abrams, 2001).

The Question of Equality: Lesbian and Gay Politics in America Since Stonewall (New York, Scribner, 1995).

Other Published Writings

Forthcoming: "Elusive Affiliations: Craig Owens and Eve Kosofsky Sedgwick," Dean Inkster, Katia Schneller, eds., *Continental Rift* (Ecole Supérieure d'Art et design - Grenoble-Valence, SIC, 2017)

"Interim Spaces," Bill Jacobson, *945 Madison* (New York, Some Plans Press, 2017).

"Louise Lawler: The photographer adjusts herself to fit at the Museum of Modern Art." *4Columns.com*
(<http://4columns.org/deitcher-david/louise-lawler>, 2017)

"Kerry James Marshall," *4Columns.com*
(<http://www.4columns.org/deitcher-david/kerry-james-marshall>, 2016)

"Ted Kerr in Conversation with David Deitcher," in Marlene Dam, Bridget de Gersiny, Kate Levy, eds., *Memories Can't Wait: Conversations on Accessing History and Archives through Artistic Practices* (New York, International Center of Photography, 2013), pp. 58-73.

"The Moving: Abstraction and Emotion in the Art of Pierre Dorion," in Mark Lanctôt, ed., *Pierre Dorion* (Montréal, Musée d'art contemporain de Montréal, 2012), pp. 117-126; 147-154.

"Conversation: Andrea Geyer and Carlos Motta," in Michi Jigarjian, Libby Pratt, eds., *Writing as Practice: Peripheral Continuity* (New York, Secretary Press, 2012), pp. 65-69.

"Floating a Boulder and Other Magical Acts," in Jim Hodges, ed., *Floating a Boulder: Works by Felix Gonzalez-Torres & Jim Hodges* (New York, FLAG Art Foundation, 2010), pp. 8-13.

"Alternative Realities" *Artforum.com* (<http://artforum.com/inprint/id=25762>, 2010)

"The Other Way," in Ian Berry, ed., *Tim Rollins and K.O.S.: A History* (Cambridge, The MIT Press, 2009), pp. 165-170.

"David Deitcher on Paul Graham," *Artforum*, (May 2009), p. 227.

"Unsentimental Education," Russell Ferguson, ed. *Hand-Painted Pop: American Art in Transition 1955-62* (New York, Rizzoli International Publications, 1992), pp. 95-118. Reprinted in Graham Bader, ed., *Roy Lichtenstein* (October Files, 7, Cambridge, The MIT Press, 2008), pp. 73-102.

"Alan B. Stone, Nostalgia and the Senses of Place," *Camerawork*, (Volume 35, No. 2, Fall/Winter 2008), pp. 8-15.

"The Missing: Pierre Dorion and the Art of Emptiness," *Canadian Art* (Fall 2007), pp. 102-109.

"Vitruvian Woman: Louise Fishman," in *Louise Fishman* (New York, Cheim & Read, 2006), n.p.

"Round About VFF0302," in *Vincent Fecteau* (New York, Feature, 2005), n.p.

"How Do We Want to be Governed?" *Artforum* (April 2005), pp. 182, 215.

"Against Interpretation," in *Carte grise à Geneviève Cadieux* (Montreal, Dazibao, 2005), n.p.

"Spiritual America," *Artforum* (October 2004), pp. 89-90, 278, 281.

"The Last Picture Show," *Artforum* (February 2004), pp. 144.

"Mything Person: MoMA Fails to Unlock Beckmann's Symbol-laded Art" *Time Out New York* (July 31-August 7, 2003), p. 52.

"Arnold Odermatt," *Time Out New York* (May 29-June 5, 2003), p. 67

"Get Real: Two Contemporary Israeli Artists Subvert the Documentary Tradition," *Time Out New York* (April 10-17, 2003), p. 54.

"Tim Rollins Talks to David Deitcher," *Artforum* (April 2003), pp. 78-79, 237-238.

"What Are We Advertising Here?" *Artforum* (March 2003), p. 48.

"Stacked," *Time Out New York* (March 13-20, 2003), p. 73.

Charles Henri Ford, *Time Out New York* (Jan. 23-30, 2003), p. 48.

David Hammons, *Time Out New York* (Jan. 16-23, 2003), p. 54.

"Polarity Rules: Reviewing the Whitney Annual/Biennial," in Julie Ault, ed., *Alternate Art New York, 1965-1985* (Minneapolis, University of Minnesota Press, 2002), pp. 201-246.

"On the Occasion of the Gerhard Richter Exhibition at the Museum of Modern Art," *Documents* (Fall 2002), pp. 14-26.

John O'Reilly, *Time Out New York* (October 31-Nov. 7, 2002), p. 53.

"A Lovesome Thing: The Film Art of Isaac Julien" (catalogue essay), Amada Cruz, ed., *The Film Art of Isaac Julien* (Anandale-on-Hudson, NY, The Center for Curatorial Studies, Bard College, 2000), pp. 11-23.

"Mary Lum," *Drawing Papers, II* (catalogue essay), (New York, NY: The Drawing Center, Summer 2000), p. 8

"What Does Silence Equal Now?" Brian Wallis et al. eds., *Art Matters: How the Culture Wars Changed America* (New York, New York University Press, 1999), pp. 92-125.

Robert Bordo at Alexander and Bonin, *Texte zur Kunst*, Spring, 1999

"Nayland Blake: 'Feeder 2 and Corollary,'" *Texte zur Kunst*, (March 1999), pp. 167-171. Reprinted in Ian Berry, *Nayland Blake: Some Kind of Love: Performance Video 1989-2002* (Saratoga Springs, New York, The Frances Young Tang Teaching Museum and Art Gallery, 2004), pp. 47-51.

"Lost and Found," *Wolfgang Tillmans Burg* (Cologne, Benedikt Taschen Verlag, 1998), n.p.

"Looking at a Photograph, Looking for a History," in Deborah Bright, ed., *The Passionate Camera: Photography and Bodies of Desire* (New York, London, Routledge, 1998), pp. 22-36.

"American Interregnum: Notes on Art, Life and Politics Late in the Age of AIDS" (catalogue essay), Frank Wagner, ed., *AIDS Worlds: Between Resignation and Hope* (Geneva, Switzerland, Centre d'Art Contemporain, 1998), pp. 35-42.

"Art, Activism, and Everyday Life," *Documents* (Winter 1998), pp. 30-38.

"Eviction Notice," (review of Rosalyn Deutsche, *Evictions: Art and Spatial Politics*), *Documents* (Winter 1998), pp. 46-54.

"Robert Flynt," *Contact Sheet*, 94, 1998.

"Contradictions and Containment," in Dietmar Elger, ed., *Felix Gonzalez-Torres: Catalogue Raisonné* (Ostfildern-Ruit, Cantz Verlag, 1997), Vol. I, pp. 95-110. Reprinted in Julie Ault, ed., *Felix Gonzalez-Torres* (Göttingen, Germany, Steidl Publishers, 1997), pp. 317-329.

"ACT UP: 1987:1997: A Conversation Between Gregg Bordowitz and David Deitcher," *Springerin*, Fall, 1997.

"Death and the Marketplace," *Frieze*, 29 (July/August 1996), pp. 40-45.

"No Exit: Richard Artschwager, Cady Noland, Hiroshi Sugimoto," *Parkett*, 47 (May 1996), pp. 18-24.

"Lari Pitman," *Out* (August 1996), p. 58.

"A Frank Depiction," (Frank Moore), *Out* (November, 1995), p. 60.

"Sense and Sentimentality," *Parkett*, No. 44 (1995), pp. 212-216.

"Trust in Doubt," in *Robert Flynt and Chris Packard, Blind Trust* (New York, 1994) n.p.

"The Gay Agenda," *Art in America*, Vol. 82, No. 4 (April 1994), pp. 27-35.

"Of Two Minds," *Purple Prose* 4 (Autumn 1993), pp. 84-87. Reprinted in *Suspension of the Law: Rene Santos: A Retrospective* (New York, Grey Art Gallery, 1994), pp. 11-16.

"Queens in the Reading Room," *Artforum*, vol. 31, no. 9 (May 1993), pp. 14-15.

"Sites of Criticism: A Symposium," *Acme Journal*, vol. 1, no. 2 (1992), pp. 6-36.

"The Library in Your Good Hands: Raymond Pettibon," *Artforum* vol. 31, no. 2 (October 1992), pp. 74-79.

"The Everyday Art of Felix Gonzalez-Torres" (catalogue essay), *Felix Gonzalez-Torres* (Stockholm, Magasin 3 Konsthall, 1992), np.

"The Story that Won't Go Away," (review of Oliver Stone's *JFK*), *Artforum*, vol. 30, no. 8 (April 1992), p. 17.

"Art on the Installation Plan," *Artforum*, vol. 30, no. 5 (January 1992), pp. 78-84.

"Out of the Past: The Photography of James Welling" (catalogue essay), *James Welling* (Oslo, Norway, Kunstneres Hus, 1992), pp. 26-28.

"The Birth of the Viewer" (catalogue essay), *Oeuvres Originales* (Clisson, France, FRAC Garenne Lemot, 1991).

"Sherrie Levine: Rules of the Game" (catalogue essay), *Sherrie Levine* (Kunsthalle Zurich, 1991), pp. 7-13.

"A Newer Frontier: The Smithsonian Revises the Old West," *Village Voice* (June 25, 1991), pp. 39-40.

"Sherrie Levine," *Art + Text*, 39 (May 1991), p. 44.

"Artifacts of the Abyss: Degenerate Art Comes to America," *Village Voice*, March 26, 1991, pp. 47,79.

"Barbara Kruger: Resisting Arrest," *Artforum*, vol. 29, no. 6, (February 1991), pp. 84-91.

Felix Gonzalez-Torres: Blue Jeans and Death by Gun" (catalogue essay), *Cady Noland/Felix Gonzalez-Torres* (Berlin, Neue Gesellschaft für Bildende Kunst, 1990), n.p.

"A Fine Disregard: High and Low Keeps the Faith at the Modern," *Village Voice*, October 16, 1990, pp. 99-100.

"Commentary," *Art Issues* (Fall 1990), pp. 18-19.

"Geography Lessons," *Robert Bordo: Paintings* (New York, Brooke Alexander, Inc., 1990), n.p.

"Craig Owens: 1950-90," *Village Voice*, July 24, 1990, p. 99.

"Crossover Dreams: Sexuality, Politics and the Keith Haring Line," *Village Voice*, May 15, 1990, pp. 107-111. (Also: "Letters," May 23, 1990, p. 4.)

"Taking Control: Art and Activism" (catalogue essay), *The Decade Show: Frameworks of Identity in the 1980s* (New York, The New Museum of Contemporary Art et al., 1990), pp. 180-197.

"Social Aesthetics," in Brian Wallis, ed., *Democracy: A Project by Group Material* (Seattle, Bay Press, 1990), pp. 13-46.

"Gran Fury," in Russell Ferguson ed., *Discourses: Conversations in Postmodern Art and Theory* (Cambridge, MIT Press, 1990), pp. 196-208.

"Art History Against the Grain: A Conversation with Linda Nochlin," *Eau de Cologne*, 3 (1990), p. 95.

"When Worlds Collide" (review of *Image World: Art and Media Culture*, Whitney Museum of American Art), *Art in America*, vol. 78, no. 2 (February 1990), pp. 120-127.

"The United Colors of Benetton," *Artforum*, vol. 28, no. 5 (January 1990), pp. 19-21.

"A Day Without Art," *Village Voice*, December 5, 1989, pp. 125-126.

"Ronald Jones at Metro Pictures," *Artforum*, vol. 28, no. 4 (December 1989), p. 134.

"Artists on a Train" (Andres Serrano), *Village Voice*, October 31, 1989, p. 110.

"Cumulus From America," (Andres Serrano, Culture Wars) *Parkett*, No. 21 (September 1989), pp. 140-142.

"1989 Biennial: Whitney Museum of American Art," *Artforum*, vol. 28, no. 1 (September 1989), pp. 143-144.

"How Do You Memorialize a Movement that Isn't Dead?" *Village Voice* (June 27, 1989), p. 93. Reprinted in Julie Ault, ed., *Felix Gonzalez-Torres: Catalogue Raisonné* (Göttingen, Germany, Steidl/Janzen Publishers, 2006), pp. 201-203.

"Ideas and Emotions" (David Wojnarowicz), *Artforum*, vol. 27, no. 9 (May 1989), pp. 122-127.

"William Olander, 1950-1989," *Village Voice* (April 4, 1989), p. 77.

"The Handmade Readymade," Paul Taylor, ed., *Post-Pop Art* (Cambridge, MIT Press, 1989), pp. 139-157.

"Angola to Vietnam: Unnatural Selection" (Christopher Williams), *Visions* (Winter 1988), pp. 24-25; reprinted in *Christopher Williams* (Zürich, Shedhalle Zürich, 1989), n.p.

"Wild History" (catalogue essay), *Comic Iconoclasm* (London, Institute of Contemporary Art, 1987), pp. 82-87.

"The Best of Both Worlds" (catalogue essay), in Elizabeth Shepherd, ed., *Picture Taking: Weegee, Walker Evans, Sherrie Levine, Robert Mapplethorpe* (Evanston, Ill., Block Gallery, 1985), n.p.

"Drawing from Memory" (catalogue essay), William Olander, ed., *The Art of Memory/The Loss of History* (New York, The New Museum of Contemporary Art, 1985), pp. 15-21.

"Comic Connoisseurs," *Art in America*, vol. 72, no. 2 (February 1984), pp. 100-107.

"Questioning Authority: Sarah Charlesworth's Photographs," *Afterimage*, vol. 12, nos. 1&2, (Summer 1984) pp. 14-17.

"Public Works" (catalogue essay), *Art & Social Change, U.S.A.* (Oberlin, Ohio, Allen Museum, 1983), pp. 77-81.

"Roy Lichtenstein's Expressionist 'Takes,'" *Art in America*, vol. 71, no. 1 (January 1983), pp. 84-89.

"Richard Prince at Metro Pictures," *Art in America*, vol. 70, no. 6 (Summer 1982), p. 144.

"Jennifer Bartlett at Paula Cooper," *Art in America*, vol. 69, no. 4 (April 1981), p.146.

"Fantin Latour's Un Coin de Table," *Arts Magazine*, vol. 52, no. 8 (April 1978), pp. 134-141.

Lectures, Presentations, Symposiums, Panels

- 2014 Panel moderator, What's Love Got to Do with It: Affect, Interactivity and the Haptic symposium. International Center of Photography, New York.
- "Stone's Throw: How a Suggestion from Felix Gonzalez-Torres led to a Decade's Reflection on Art, Affect, Matter, Memory and Loss," guest lecture, Sarah Lawrence University.
- 2013 "On *Projects: Pier 18* (1971) and Gordon Matta-Clark, *Day's End* (1975)," New Draft Collective's Re-Current (A Floating Symposium) , New York.
- 2012 "Stone's Throw: How a Suggestion from Felix Gonzalez-Torres led to a Decade's Reflection on Art, Affect, Matter, Memory and Loss," presenter, Memories Can't Wait: Conversations on Accessing History and Archives through Artistic Practices, International Center of Photography, New York.
- "Looking at Pictures for a History," public lecture, Syracuse University.

- "Once More, with Feeling: A Process Report," lecture, Vermont College of Fine Arts.
- 2009 Panelist, Creative Dialogue: Outcast & Society, University of Maryland (November 2009).
- 2009 "The Viewer as Subject," visiting speaker, *Theoretical Program, Fotográfica Bogotá* (May 2009), Colombia.
- 2008 *Disfarmer in the World*, panelist, St. Ann's Warehouse, New York.
- Public/Private: Community in the Digital Era*, panelist, What is Real? Photography and the Politics of Truth, International Center of Photography at the Times Center, New York.
- 2005 Part Object Part Sculpture, Wexner Center for the Arts, Columbus, Ohio.
- 2003 "Dear Friends," visiting lecturer, Brown University, Providence, RI.
- "Dear Friends," visiting lecturer, Rhode Island College, Providence, RI.
- 2001 "Dear Friends," visiting lecturer, Université de Québec à Montréal, (benefit for Les Archives gaies du Québec).
- "Dear Friends," visiting lecturer, The Advocate Gallery, Los Angeles, CA.
- 2000 *The Film Art of Isaac Julien*, visiting lecturer, Center for Curatorial Studies, Bard College, NY.
- "The State of (My) Criticism," visiting lecturer, Tyler School of Art, PA.
- 1999 "On Remembering—but Not at the Cost of Forgetting: A David Wojnarowicz Symposium," *David Wojnarowicz*, Fales Library, New York University.
- 1998 "*The Names Project AIDS Memorial Quilt* in Context," visiting lecturer, Williams College, MA.
- 1996 In/Exclusivity: Culture and Community in the Sexual Minorities Movement, moderator, The Brew House, Pittsburgh, PA.
- Alternative: Not a Destination, symposium accompanying exhibition, *Cultural Economies: Histories from the Alternative Arts Movement*, NYC, curator Julie Ault, The Drawing Center, New York: *Death and the Marketplace*.

- 1995 Ross Bleckner and Felix Gonzalez-Torres (symposium), Solomon R. Guggenheim Museum, NY.
- 1995 Guest Lecture, Carnegie Mellon University, Pittsburgh.
- 1994 Masculinity and Photography, (symposium) Brian Wallis, moderator, National Graduate Seminar, American Photography Institute, Tisch School of the Arts, New York University.
- 1994 "The Everyday Art of Felix Gonzalez-Torres," public lecture, Hirshhorn Museum, in conjunction with *Felix Gonzalez-Torres: Traveling*, Amada Cruz, Ann Goldstein, curators.
- 1993 "The Gay Agenda," guest lecture, Barnard College, NY.
- Visiting critic, MFA in Visual Art Program, Vermont College, Montpelier, VT.
- Visiting critic, Tyler School of Art, Philadelphia, Pennsylvania.
- 1992 Sites of Criticism, symposium co-sponsored by the New Museum of Contemporary Art and *ACME Journal*.
- "Unsentimental Education: Training the Late Modern Artist, Guest Lecture: Museum of Contemporary Art, Los Angeles.
- 1991 Visiting critic, Association Francaise d'Action Artistique, Paris, Clisson, Bordeaux and Nice, sponsored by the French Ministry of Cultural Affairs.
- "Art in the Context of AIDS," guest lecturer, U.C.L.A., CA.
- 1990 *The Power of the Art Critic*, panelist, Chicago Art Expo, organized by *Art in America*. Chicago, IL.
- The Canon: Issues of Inclusion, Exclusion and Dissolution*, panelist, organized in conjunction with *The Decade Show* by The New Museum of Contemporary Art, The Museum of Contemporary Hispanic Art, and The Studio Museum of Harlem.
- Guest lecturer, Art Center School of Design, Pasadena, CA.
- Guest lecturer, Parsons School of Design, Los Angeles, Ca.
- Guest lecturer, Otis College of Art and Design, Los Angeles, Ca.
- Guest lecturer, California Institute of Art, Valencia, Ca.
- Guest lecturer, Museum of Contemporary Art, Los Angeles, CA.

- 1989 "The Handmade Readymade," panelist, *Andy Warhol in Context*, College Art Association Annual Conference, San Francisco, CA.
- 1987 *The Expressionist Impulse*, guest lecturer, The Museum of Modern Art, New York.
- 1986 *Is History Just Another Lost Cause?* Panelist, The New Museum of Contemporary Art, in conjunction with the exhibition *The Art of Memory/The Loss of History*, New York.
- 1985 "From Memory to the Obstruction of History: Teaching the Modern Artist." Keynote Speaker, *History, Reminiscence and Conversation: New Perspectives on Teaching Art*, Pratt Institute, Brooklyn, NY.
- 1982, 83 "Roy Lichtenstein's Expressionist 'Takes'" and "Pop Art and Postmodernism," guest lecturer, New York University.
- 1981 "Manet's *Bar at the Folies Bergère*," guest Lecturer, Metropolitan Museum of Art, New York.
- 1980 The Perils of Revisionism or: How We Came to See the Art of Pinkney Marcus-Simons, The Frick Symposium, New York.

Professional Appointments

- 2016- Advisory Committee: The Camera Club of New York at Baxter Street
- 2014 Juror, Pride Photo Award Competition, Amsterdam, Netherlands
- 1981 Editorial Associate, *October*

Consultancies

- 1995-97 Co-producer, *Only Human: HIV-negative Gay Men in the AIDS Epidemic*, an educational documentary about loss and survival.
- 1994-95 Creative Consultant, *The Question of Equality*, a documentary series produced by Testing the Limits for public television with major funding provided by the Independent Television Service and British Channel Four.

Bibliography

Friedman, Roberto, "Leading light of AIDS-era art," [The Bay Area Reporter](#) (March 10, 2016)
Stone's Throw

Griffith, Phillip, "David Deitcher, Stone's Throw" [The Brooklyn Rail](#) (May 3, 2016)
Stone's Throw

All in a Weekend with Shelley Pomerance, featured guest, CBC Radio, Montreal, 2001.
Dear Friends

Jeff Weinstein, "Touching Portraits," *Philadelphia Inquirer* (June 10, 2001), p. E 4.
Dear Friends

Clifford Chase, "We Two Boys Together Clinging," *Newsday* (July 8, 2001), p. B 13-14.
Dear Friends

John Loughery, "Gay Old Times," *Washington Post* (December 19, 2001), p. C3.
Dear Friends

Mark Stevens, "In the Company of Men," *New York Magazine* (May 7, 2001), p. 60.
Dear Friends

Holland Cotter, "When Men Could Touch Without Embarrassment," *New York Times*
(May 6, 2001), Arts and Leisure, p. 42. *Dear Friends*

Vince Aletti, "Between Friends," *Village Voice* (April 24, 2001), p. 71.
Dear Friends

Richard Rodriguez, "Essay: Dear Friends," *The NewsHour with Jim Lehrer* (April 4, 2001),
Public Broadcasting Service. *Dear Friends*

Helfand, Glen, "Strange Days," *The Advocate* (November 14, 1995), p. 100-102.
The Question of Equality