

Resume James Croak

b. 1951 Ohio, resides NY

Solo Exhibitions

- 2012 Stux Gallery, New York, NY
- 2006 Bernice Steinbaum, Miami, FL.
- 2004 Atelier 31 Gallery, Seattle, WA
- 2001 Stux Gallery, New York, NY
Byron Cohen Gallery, Kansas City
- 2000 Brenda Taylor Gallery, New York, NY
- 1999 James Croak Twenty-Year Survey, Traveling museum show, Contemporary Art Center, VA. and other venues. Book by Thomas McEvilley (NY: Abrams, 1999)
Stefan Stux Gallery, New York, NY
- 1998 Galerie de la Tour, Amsterdam, The Netherlands
- 1997 Byron Cohen Gallery, Kansas City, MO.
- 1996 Galerie de la Tour, Amsterdam, The Netherlands (Catalogue).
- 1995 Rena Branston Gallery, San Francisco, CA.
- 1994 Stux Gallery, New York, NY.
Howard Yezerski, Boston, MA.
- 1991 Blum Helman, New York, NY
Galerie Van der Tann, Berlin, Germany.
Fernando Alcolea Gallery, New York, NY.
- 1989-90 Hudson River Museum, NY.
- 1983 The Otis Art Institute of Parsons School of Design, Los Angeles, CA.
- 1982 San Diego State University, CA.
- 1981 Riverside Museum, Riverside, CA.
- 1980 Kirk de Gooyer Gallery, Los Angeles, CA .
- 1978 Janus Gallery, Los Angeles, CA.

Selected Group Exhibitions

- 2012 Swept Away, Museum of Art & Design, New York, NY
- 2012 Full of Grace, Palm Beach Photographic Center, Palm Beach, FL
- 2012 To Be Human, Tinney Contemporary, Nashville, TN
- 2011 *Joseph Beuys: Coyote*, The Large Glass, London
- 2011 *Objects and Paintings*, The Large Glass, London
- 2011 *Dirt: the Filthy Reality of Everyday Life*, Wellcome Trust, London, Kate Forde, curator. Book by same name.
- 2010 *Map Marathon*, Serpentine Gallery, London Hans Ulrich Obrist, curator,.
- 2007 *All the More Real: Portrayals of Intimacy and Empathy*. Curated by Eric Fischl. The Parrish Art Museum. Southampton, NY.

- 2006 *Metrospacial*, Independent Space, curated by Thea Nedelcheva, NY, NY
Extreme Materials, Memorial Art Gallery, Univ. of Rochester. NY
Summer, Winston-Wachter, Seattle, WA
- 2005 *Triad*, James Croak, Eric Fischl, Tony Sherman, Winston Wachter, Seattle WA
- 2004 *Kemper Museum Tenth Anniversary Show*, Kemper, KCMO
- 2004 *To Die For*, Heidi Cho Gallery, New York, NY
- 2003 *Corporal Identity – Körpersprache*. Museum für Angewandte Kunst, Frankfurt,
 Klingspor Museum, Offenbach, Museum of Art & Design, NYC. catalog
- 2002 New Gallery, Houston, TX.
- 2000 *New York Classicism Now*, Hirschl & Adler Gallery, catalog
- 2000 *Multiple Bodies*, Limelight, New York, NY, curated by Plum Projects
- 1999 *The Nude in Contemporary Art*, Aldrich Museum of Contemporary Art. CN
- 1998 *Summer Show*, Jason McCoy Gallery, New York, NY
The Fields, sculpture park, Ghent, NY
- 1997 *Kunst Rai*, Amsterdam, The Netherlands
Landart, (collaborative tableau) Galerie de la Tour, Amsterdam,
- 1996 *New York: Body Language*, Art Museum of Florida State University
 curated by Judith Page & Adam Straus, (Catalogue).
Preview-Review, Cohen Berkowitz Gallery, Kansas City, MO
Narcissism, California Center for the Arts Museum, Escondido, CA
 curated by Reese Shaw. (Catalogue)
B.A.B.Y. Hand Workshop Art Center, VA, Virginia Center for the
 Arts, VA, (Catalogue)
- 1995 *Insights and Outlooks*, Dunedin Fine Art Center, Tampa Fl
Der Beurs, Amsterdam, The Netherlands
- 1994 *The Riddle of the Sphinx*, Islip Art Museum, NY
Zomerepositie, Galerie De La Tour, Amsterdam
Praticamente Argento, Studio D' La Citta, Verona, Italy
Babies and Bambies, Maatschappij Arti et Amicitiae, Amsterdam,
 The Netherlands, Nina Folkersma, curator. (Catalogue)
Across The River And Into The Trees, The Rushmore Festival, NY
 Collins & Milazzo, curator. (Catalogue)
Heads & Figures, Carl Schlossberg Fine Arts, Los Angeles, CA.
- 1993 *Inventario*, Studio D' La Citta, Verona, Italy
I am the Enunciator, Thread Waxing Space, New York, NY.
 Christian Leigh curator, (Book).
- 1992 *James Croak, Dan Flavin, Marcello Jori, Sol le Witt*,
 New York Kunsthall.
Niente di Nuovo, La Positiva Assenza di Originalità Nell'Arte,
 Studio D' La Citta, Verona, Italy, Anthony Iannacci, curator,

(Catalogue)

- Childhood: Imitation and Perception*, Thomas Broadbent curator,
Henry Street Resettlement Center, NY, New York
- 1991-92 *Childhood Revisited*, Rena Bransten Gallery, San Francisco, CA
Art Now, London, England
- Child's Play*, Lawrence Oliver Gallery, Philadelphia, PA
- 1990 *Contra Natura* (Body & Soil) Fernando Alcolea,
Barcelona, Spain. (Catalogue)
- Spellbound*, Marc Richards Gallery, Los Angeles, CA.
Christian Leigh, curator (Book)
- 1989 *The Nature of the Beast*, Hudson River Museum, NY,
Barbara Bloemink, curator (Catalogue).
The Dark Sublime, Scott Allan Gallery, New York, NY, Suzaan
Boettger, curator
- 1988 *The Edge: An Examination of the State of Things*,
38th International Design Conference, Aspen, Colorado
curated by Jay Chiat and Henry Wolf. Featured speaker and
large scale commission.
- 1987 *Art on the Beach*, Creative Time, New York , NY
(Annual site-specific competition for large scale commission.)
- 1985-86 *AVA4*, Awards in the Visual Arts, Albright Knox, Buffalo, NY
Institute of Contemporary Art, Philadelphia, PA., Southeastern
Center for Contemporary Art, (Catalogue)
- 1984 *Automobile and Culture*, MOCA, Los Angeles, Ca. Detroit
Institute of Art., Detroit MI. Walter Hopps curator, Ivan
Chermayeff designer, (Book)

Grants, Awards, Competitions

- 1988 Art Matters, Inc.
- 1988 New York Foundation for the Arts Fellowship
- 1987 Art on the Beach, Creative Time, New York , NY
- 1987 Pollock Krasner Foundation Fellowship
- 1985 Awards in the Visual Arts, AVA4,
- 1976 National Endowment for the Arts
- 1973 National Endowment for the Humanities

Commissions

- 2004 Private sculpture garden, Palm Beach, Fl.
- 1996 Private sculpture garden, Rotterdam, The Netherlands.
- 1995 The Pierre, lobby commission, Swanke, Hayden, Connell
- 1988 Aspen Design Conference, Aspen, CO large scale sculpture
commission.

- 1987 Creative Time / New York City Port Authority, large scale commission
(with architects Kreuger & Kaplan).
- 1975-76 NEA (6) large scale sculpture commissions.

Publications by James Croak

- Reviews, Artnet, 2003-2011 (many)*
- Essays, Edge.org 2009-11*
- Reviews, Sculpture Magazine, 2003*
- The Dig, Writing on 9/11* (New York: Salon, 2002)
- The Dig, Salon, Sept 19, 2001*
- New Skins for the Coming Monstrosities*, Project for *Atlantic*, Madrid. Fall 1997.
- The History of Everything*, fr. *The Silent Baroque*, Christian Leigh, editor
(Salzburg: Thaddaeus Ropac, 1989).
- Flashart International*, reviews, Italy 1990-1992.
- An'kani*, fr. *Babies & Bambies*, Nina Folkersma, editor. (Amsterdam:
Maatschappij Arti et Amicitiae, 1994).
- Vertigo Differance*, fr. *Vertigo*, Christian Leigh, editor (Paris: Thaddaeus
Ropac, 1991) (French / English).
- Exile*, play (James Croak & Penn Young). 1994
- Staying Up*, play (James Croak & Penn Young). 1995

Selected Publications (about James Croak)

- Teresa Anna, *The Virginian-Pilot*, "Baby Boom," January, 1997.
- "Interview with the Artist," September., 1998
- Sandy Ballatore, *Images & Issues*, "James Croak's New Myths," Winter Issue, 1984
- Alf Bå rtvedt, *Impressions*, (Oslo: H. Aschehoug & Co., 1996) pp. 224
- Deborah DiBlasi, *Pitch Weekly*, "Dirty Work," March, 2001
- David Bonetti, *San Francisco Examiner*, "Gallery Watch," May, 1995
- Suzaan Boettger, *Sculpture*, "Dirt Works," November- December 1992
- James R.Chiles, *Smithsonian Magazine*, March 1985.
- Judy Collins, *Sculpture Today*, (London: Phaidon, 2007)
- Laura Cumming, *The Observer*, review of Wellcome Trust "Dirt: the Filthy Reality of
Everyday Life."
- Michele Cone, *Artscribe*, "Reviews," Fall 1991.
- Thomas Csaszar, *Sculpture*, Reviews, September, 1999.
- Dr. Jerry Cullum, *Art Papers Magazine*, " Crossing Borders" November, 1999
- Atlanta Journal-Constitution, review of "NYC", January, 2003
- Robert Curcio, *Cover*, Reviews, May, 1999
- Collins & Milazzo, Catalogue "Across The River and Into the Trees," June 1994
- Catherine Dorsey, *Port Folio Magazine*, Birth of An Exhibit, January 1997.
- Hunter Drohojowska, *Artforum*, "Young Turks Review," February 1982.

High Performance, "Young Turks Review," Fall, 1981.
New West, "The Artist Armed," September 1982.
James Croak: New Myths and Heroic Allegories, (Los Angeles: Otis-Parsons, 1983)
 Wolf Von Eckart, *Time Magazine*, "Auto Intoxication," September 1984.
 Mark St. John Erickson, *Daily Press*, "Heavy Art Done with a Light Touch,"
 December, 1998
 John Fairley, *The Art of the Horse*, (New York: Abbeville Press, 1995) pp. 178-179.
 Colin Gardner, *Artweek*, "Revising the Archetype," November 1983.
 Suvan Geer, *Los Angeles Times*, Review of "Spellbound," Oct., 1989.
 Jonathan Gilmore, *Art In America*, Review of Stux 2001 show, January 2002
 Grace Glueck, *New York Times*, Review of "Corporal Identity, December 2003
 Katrien Gottlieb, *Het Parool* (Netherlands), February 1994.
 Jonathan Goodman, *Sculpture*, Review of 2001 Stux show, May 2002.
 Doris Grootenboer, *Algemeer Dagblad* (Netherlands), February 1994.
 Ritva Haavikko, *Hevonen Taiteessa, Runoudessa Historiassa*, (Helsinki: Werner
 Soderstrom, 2003)
 Kathleen Hagarty, *Los Angeles Times*, "Reviews," February 1982.
 Pamela Hammond, *Images & Issues*, "Forms in Space," March 1985.
 Hellen A. Harrison, *New York Times*, review of "The Riddle of the Sphinx." Nov 1994.
 Eleanor Heartney, *Arts*, "Reviews," June 1984.
 Anthony Iannacci, *Titolo* (Italy), "La Positiva Assenza Di Originalità Nell'Arte," October
 1992 *segno* (Italy),
 "Niente di Nuovo," Flashart August 1992
 Tom Jacobi, *Stern* (Germany), "Die Cowboys Haben Umgesattelt," March 1985.
 Carlos Suarez De Jesus, *Miami New Times*, "The Large and the Small of It," April, 2006
 "The Price of Passion," January 2006
 Ken Johnson, *New York Times*, review of "Show of Hands" May 21, 1999
New York Times, review of "New York Classicism Now," Sept. 9, 2000
 Vincent Katz, *ArtNews*, review of "Dirt Man" show, September 1994.
 Klaus Kertess, *The Martin Z Margulies Collection*, (Miami: Margulies Foundation, 2008)
 Elizabeth Kirsch, *Kansas City Star*, Review: "Ashes to Ashes Dirt to Dirt," May 1997
 Christopher Knight, *Los Angeles Herald Examiner*, "An Artist Who Thrives on
 Disorder," July 1981.
Los Angeles Herald Examiner, "The Bizarre Art of James Croak," Nov 1983.
 Joyce Korotkin, *The New York Art World*, Review: "New York Classicism Now"
 Sept. 2000
 Michael Kimmelman, *New York Times*, "Review of The Dark Sublime," Oct, 1989
 Helen Kosher, *Artweek*, "Nighttime Moves," March 1980.
 Kim Levin, *Village Voice*, "reviews," March 1994
 Sven Lütticken, *Het Parool*, "Overleven in een hond," January 1996
 Robert Mahoney, *Edifice Rex*, "Review of NY Classicism Now," June, 2000
 Mary Ann Marger, *Times*, "Art Beat," September 1995
 Neil Mathews, *California Magazine*, "Heist of the Year." February 1982.
 Thomas McEvelley, "Strategies for Survival," catalogue essay fr. *New Skins for the*

Coming Monstrosities (Amsterdam: Galerie de la Tour, 1996)
Sculpture, "The Millennial Figure," October 1997.
James Croak (New York: Harry N. Abrams, 1999) 146pp, 108 illus.
Sculpture in the Age of Doubt (New York: Allworth Press, 1999) 448pp,
 "Reassembling the Pieces: The Sculpture of James Croak,"
 George Melrod, *Art & Antiques*, "Openings," June 1997
 Joanne Milani, *The Tampa Tribune*, "Some scenes for a crisis," September 1995.
 Luigi Meneghelli, *Flash Art*, Review of "Niente di Nuovo," Summer 1992.
 Saskia Monshouwer, *Alert*, "Galerie de la Tour: Vitale Kunst," September 1996
 Harry Mulisch, *The Procedure*, (New York, Viking, 2001) cover
 Suzanne Munchnic, *Los Angeles Times*, "Animal Magnetism," November 1983.
Los Angeles Times, "Lightning and Melodrama," February 1980.
Los Angeles Times, "MOCA Marks A Milestone," December 1988.
 Edith Newhall, *New York*, "Down to Earth," Oct 29, 2001
 Paul Bob, *Esquire*, "The Art of James Croak," June 1984."
 Peter Plagens, *Art in America*, "LA Roundup," April 1985.
 Michael Salgado, *L.A. Weekly*, "Pick of the Week," November 1983.
 Peter Schjeldahl, *The New Yorker*, "Going Ons About Town," Nov. 2001
 Martha Schwendener, *New York Times*, "Rumors of Paintings Death?" August, 2007
 Nancy Stapen, *Boston Globe*, reviews, March 1994
 Bianca Stigter, *Handelsblad* (Amsterdam, The Netherlands), February 1994.
 Edward Lucie Smith, *American Art Now*, (New York: William Morrow & Co. Inc., 1985)
 Frontispiece.
 Edward Sozanski, *The Philadelphia Inquirer*, Review of "Child's Play," October 1991.
 Marina de Vries, *Het Parool*, "Madurodam van Landart," April 1997.
 Barrett Watten, *Artweek*, "A Condition of Loss," January, 1992.
 John Welchman, "Peeping Over the Wall," fr. *Narcissism: Artists Reflect Themselves*
 (Escondido: California Center for the Art Museum, 1996) pp. 19-20, 29, 60.
 William Wilson, *Los Angeles Times*, "The Automobile as Artistic Challenge," July 1984.
Los Angeles Times, *Ars Longa*, review of "Automobile & Culture" curated by
 Walter Hopps', August 1982.
Los Angeles Times, "California Sculpture Dreaming," August 1982
Los Angeles Times, "Reviews," July 1980.
Los Angeles Times, "Reviews," September 1978.
 William Zimmer, "The Body, Ever the Subject, Never Out of Style," *New York Times*,
 August 8, 1999
 Leslie Wolf, *LA Weekly*, "Art of the Week," November 1983