

## Resume     **James Croak**

b. 1951 Ohio, lives in New York City

### **Solo Exhibitions**

- 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.  
           curated by Al Nodal, (Catalogue).
- 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**

- 2007     *All the More Real: Portrayals of Intimacy and Empathy.* Curated by Eric Fischl.  
           The Parrish Art Museum. Southampton, NY.
- 2006     Metrospecial, 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 Reeseey 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  
*Zomerexpositie*, 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*,  
38<sup>th</sup> 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  
*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 Difference*, 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)  
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.

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