

## **T.J. DEMOS**

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### **BIOGRAPHY**

T.J. Demos is Professor in the Department of the History of Art and Visual Culture, University of California, Santa Cruz, and Founder and Director of its Center for Creative Ecologies. He writes widely on the intersection of contemporary art, global politics, and ecology and is the author of *Against the Anthropocene: Visual Culture and Environment Today* (Sternberg Press, 2017); *Decolonizing Nature: Contemporary Art and the Politics of Ecology* (Sternberg Press, 2016); *The Migrant Image: The Art and Politics of Documentary During Global Crisis* (Duke University Press, 2013)—winner of the College Art Association's 2014 Frank Jewett Mather Award—and *Return to the Postcolony: Spectres of Colonialism in Contemporary Art* (Sternberg Press, 2013). Demos co-curated *Rights of Nature: Art and Ecology in the Americas*, at Nottingham Contemporary in January 2015, and organized *Specters: A Ciné-Politics of Haunting*, at the Reina Sofia Museum in Madrid in 2014.

### **ACADEMIC POSITIONS**

Professor, Department of History of Art and Visual Culture, University of California, Santa Cruz, 2015-present.

Affiliated with UCSC Center for Documentary Arts and Research; Chicano Latino Research Center; Colleges Nine and Ten; Rachel Carson College; and Environmental Studies.

Founder and Director, Center for Creative Ecologies, University of California, Santa Cruz, 2015-present.

Reader (Associate Professor), Department of Art History, University College London, University of London, 2005-2015.

Affiliate Fellow, Lieven Gevaert Centre for Photography, Leuven, Belgium, 2010-Present.

Visiting Professor, Graduate Seminar, "Against the Anthropocene: Visual Culture and Environment Today," at University of Zurich, MA program in Art History in the Global Context, organized by Charlotte Matter, March 24 - April 1, 2017.

Visiting Professor, International Academy of Art Palestine, Ramallah, April 2011.

Distinguished Visiting Graduate Professor, Virginia Commonwealth University, Department of Photography and Film, April 2008.

Assistant Professor, Maryland Institute College of Art, Baltimore, MD, 2000-2005. Modern and Contemporary Art, Criticism and Theory.

Adjunct Professor, Columbia University, New York, Fall 2003.

Graduate lecture course: "Marcel Duchamp: From Dada to the Neo-Avant-Garde."

Instructor, State University of New York at Purchase, Spring 2000. Seminar on “Post-War Installation Art.”

Instructor, Columbia University, Spring 2000, 1998-99, 1996-97.

## EDUCATION

Ph.D., Columbia University, New York, NY, October 2000.

Dissertation: “*Duchamp Homeless? The Avant-Garde and Post-Nationalism.*”

Directors: Benjamin Buchloh and Rosalind Krauss.

Minor in Central-West African Art.

M.A., Oberlin College, Oberlin, OH, 1992.

Fields: Modern European and American Art and Critical Theory.

B.A. *summa cum laude*, DePaul University, Chicago, IL, 1990. Major: Modern Philosophy; Minor: Music.

Oxford University, Mansfield College, Oxford, England, 1988-1989.

The School of the Art Institute of Chicago, Chicago, IL, 1987-1990. Coursework toward B.F.A.

## PUBLICATIONS

### 1. SINGLE-AUTHORED BOOKS

T.J. Demos, *Against the Anthropocene: Visual Culture and Environment Today* (in progress, Sternberg Press, forthcoming, 2016).

T.J. Demos, *Decolonizing Nature: Contemporary Art and the Politics of Ecology* (Berlin: Sternberg Press, 2016).

Chapter 7, “Gardening Against the Apocalypse: The Case of dOCUMENTA 13,” reprinted in *Moving Plants*, ed. Line Marie Thorsen (Copenhagen: Rønnebæksholm and Narayana Press, 2017), 130-40.

Excerpts published in *Peace*, ed. Philipp Demandt and Matthias Ulrich (Frankfurt: Schirn Kunsthalle Frankfurt, 2017).

Excerpt published online at: <http://www.atvanishingpoint.art/> (forthcoming, 2017).

T.J. Demos, *Return to the Postcolony: Specters of Colonialism in Contemporary Art* (Berlin: Sternberg Press, 2013).

T.J. Demos, *The Migrant Image: The Art and Politics of Documentary During Global Crisis* (Durham, N.C.: Duke University Press, 2013).

T.J. Demos, *Dara Birnbaum: Technology / Transformation: Wonder Woman* (Cambridge, MA and London: MIT Press and Afterall Books, 2010).

T.J. Demos, *The Exiles of Marcel Duchamp* (Cambridge, MA: MIT Press, 2007).

## 2. CO-AUTHORED BOOKS

T.J. Demos and Hilde Van Gelder, eds., *In and Out of Brussels: Figuring Postcolonial Africa and Europe in the Films of Herman Asselberghs, Sven Augustijnen, Renzo Martens, and Els Opsomer* (Leuven, Belgium: University of Leuven Press, 2012).

## 3. EDITED VOLUMES

T.J. Demos, ed., Special Issue of *Third Text* no. 120 on “Contemporary Art and the Politics of Ecology” (January 2013).

## 4. JOURNAL ESSAYS

T.J. Demos, “Learning from documenta 14: Athens, Post-Democracy, and Decolonization,” *Third Text*, August 23, 2017, <http://thirdtext.org/demos-documenta>.

T.J. Demos, “The Great Transition: The Arts and Radical System Change,” *e-flux*, April 12, 2017, <http://www.e-flux.com/architecture/accumulation/122305/the-great-transition-the-arts-and-radical-system-change/>.

T.J. Demos, “Is Another World Possible? The Politics of Utopia in Contemporary Art Exhibitions,” (revised version), *Journal of Global Studies and Contemporary Art* (forthcoming).

T.J. Demos, “Between Rebel Creativity and Reification: For and Against Visual Activism,” *Journal of Visual Culture* (2016), 1-18.

T.J. Demos, Response to *October* Questionnaire: “On Matter and Materialism,” *October* 155 (Winter 2016), 27-29.

T.J. Demos, “Gentrification after Institutional Critique: On Renzo Martens’ Institute for Human Activities,” *Afterall* (Winter 2015), 79-90.

T.J. Demos, “Photography at the End of the World: On Darren Almond’s *Fullmoon* Series,” *Image & Narrative* 16/1 (2015), 32-44.

T.J. Demos, “A Colonial Hauntology: Vincent Meessen’s *Vita Nova*,” Polish translation, in *View: Theories and Practices of Visual Culture*, no. 7, 2014, <http://pismowidok.org/index.php/one/issue/view/12/showToc>.

T.J. Demos, “*Return of a Lake*: Contemporary Art and Political Ecology in Mexico,” *Rufián Revista* 17 (Chile) (January 2014), 50-63.

Translated as “El regreso de un Lago: Arte Contemporáneo y Ecología Política en México,” in *Rufián Revista*, <http://rufianrevista.org/?portfolio=el-regreso-de-un-lago-arte-contemporaneo-y-ecologia-politica-en-mexico>.

Reprinted in *Maria Thereza Alves: The Long Road to Xico* (Seville: Centro Andaluz de Arte Contemporaneo, 2016).

T.J. Demos, "Contemporary Art and the Politics of Ecology: An Introduction," in Special Issue of *Third Text* no. 120 on "Contemporary Art and the Politics of Ecology," ed., T.J. Demos (January 2013), 1-9.

T.J. Demos, "Spaces of Global Capital: On the Photography of Jason Larkin and Corrine Silva," *Photoworks / Brighton Photo Biennial: Agents of Change* (October 2012 – April 2013), 6-17.

T.J. Demos, "Gardens Beyond Eden: Bio-aesthetics, Eco-Futurism, and Dystopia at dOCUMENTA (13)," *The Brooklyn Rail* (October 2012), at: [www.brooklynrail.org](http://www.brooklynrail.org).

T.J. Demos, "Poverty Pornography, Humanitarianism, and Neoliberal Globalization: Notes on Some Paradoxes in Contemporary Art," *Stedelijk Bureau Newsletter* 121 (April 2011).  
Russian translation in *Prostory* ([www.prostory.net.ua](http://www.prostory.net.ua)), (2013).

T.J. Demos, Response to Questionnaire on "The Contemporary," *October* 130 (Fall 2009).

T.J. Demos, "The Politics of Sustainability: Contemporary Art and Ecology," in *Rethink: Contemporary Art & Climate Change*, ed. Anne Sophie Spanner Witzke and Sune Hede (Aarhus, Denmark: Alexandra Institute, 2010).

T.J. Demos, "The Right to Opacity: The Otolith Group's *Nervus Rerum*," *October* 129 (Autumn 2009), 113-128.

T.J. Demos, "Moving Images of Globalization," *Grey Room* 37 (Autumn 2009), 6-29.

T.J. Demos, "Means without End: Ayreen Anastas and Rene Gabri's *Camp Campaign*," *October* 126 (Winter 2009), 69-90.

T.J. Demos, Response to Questionnaire on Art and Politics, *October* 123 (Winter 2008).

T.J. Demos, "Life Full of Holes," *Grey Room*, no. 24 (Fall 2006), 72-88.  
Reprinted as "Life Full of Holes," Documenta 12 Magazines Online Journal, at:  
<<http://magazines.documenta.de/frontend/article.php?IdLanguage=1&NrArticle=445>>

T.J. Demos, "The Art of Darkness: on Steve McQueen," *October*, no. 114 (Fall 2005), 61-89.

T.J. Demos, "Cutting: Kara Walker's *Salvation*," *Link* (2005), 117-121.

T.J. Demos, "Desire in Diaspora: Emily Jacir," *Art Journal* (Winter 2003), 68-78.  
Reprinted by San Francisco Museum of Modern Art, March 2017:  
<https://www.sfmoma.org/essay/desire-diaspora-emily-jacir/?edit=cjDRZ:475d22196097c36e11cc2df06d22ffe300122b91>

T.J. Demos, "The Cruel Dialectic: On the Work of Nils Norman," *Grey Room* no. 13 (Fall 2003), 33-50.

T.J. Demos, "Circulations: In and Around Zurich Dada," *October* no. 105 (Summer 2003), 147-159.

T.J. Demos, "Duchamp's *La Boîte-en-valise*: Between Institutional Acculturation and Geopolitical Displacement," *Grey Room* no. 8 (Summer 2002), 6-38.

T.J. Demos, "Davina Grunstein and the Archaeology of the Spectacle," *Link* no. 8 (Fall 2002), 65-73.

T.J. Demos, "Duchamp's Labyrinth: 'First Papers of Surrealism,' 1942," *October* no. 97 (Summer 2001), 91-119.

## 5. CHAPTERS IN BOOKS

T.J. Demos, "From the Postcolonial to the Posthuman: Moving Image Practice in Britain and Beyond," *Artists Moving Image in Britain after 1989*, forthcoming.

T.J. Demos, "Ecologies," in *Public Space? Lost and Found*, ed., Gediminas Urbonas, Ann Lui, and Lucas Freeman (Cambridge: MIT Press, 2017), 86.

T.J. Demos, "Against the Anthropocene" (reprint), in *Counter: A Reader* (Mechelen, Belgium, 2017, forthcoming).

T.J. Demos, "Renzo Martens: The Haunting" (reprint), in *Ortsbestimmungen. Das Dokumentarische zwischen Kino und Kunst*, Eva Hohenberger and Katrin Mundt, eds. (Berlin: Vorwerk 8, 2016), 158-184.

T.J. Demos, "Curating Against the Apocalypse: dOCUMENTA (13), 2012," *Curating and Politics Beyond the Curator: Initial Reflections*, ed. Heidi Bale Amundsen and Gerd Elise Mørland (Ostfildern: Hatje Cantz Verlag, 2015), 71-90.

T.J. Demos, "Post-Militant Image," in *The Militant Image*, ed., Urban Subjects (Sabine Bitter, Jeff Derksen, and Reinhard Braun) (Graz: Camera Austria, 2015), 41-48.

Turkish translation: TJ Demos, "Duchamp'ın Labirenti: First Papers of Surrealism, 1942," in *Sürrealizm / Mimarlık*, ed. Mekân Sanatı (Istanbul: İletişim, 2014), 325-370.

T.J. Demos, "Gardens Beyond Eden: Bio-aesthetics, Eco-Futurism, and Dystopia at dOCUMENTA (13) and Beyond," *Critical Cartography of Art and Visuality in the Global Age*, ed. Anna Maria Guasch Ferrer and Nasheli Jiménez del Val (Cambridge: Cambridge Scholars, 2014), 243-254.

T.J. Demos, "Conversation with Minerva Cuevas," in *SITAC IX: Theory and Practice of Catastrophe*, ed. Eduardo Abaroa (Mexico City: Patronato de Arte Contemporáneo, 2013), 380-390.

T.J. Demos and Renzo Martens, "A Conversation about The Institute for Human Activities," in *Scandalous. A book on Art & Ethics*, ed. Nina Möntmann (2013), 134-56.

T.J. Demos, "Art Criticism in the Global Field," *Let's Get Critical!: Art Criticism and Globalization*, ed. Malene Vest Hansen (Copenhagen, 2013).

T.J. Demos, "Art After Nature, Ecology Before Economy," *A Guidebook of Alternative Nows*, ed. Amber Hickey (Los Angeles: The Journal of Aesthetics & Protest, 2012), 71-78.

T.J. Demos, "The Cruel Dialectic: On the Work of Nils Norman," in *Spatialities: The Geographies of Art and Architecture*, ed. Judith Rug and Craig Martin (Bristol: Intellect, 2012), 115-44.

T.J. Demos, "Is Another World Possible? The Politics of Utopia in Recent Exhibition Practice," in *On Horizons: A Critical Reader in Contemporary Art*, ed. Maria Hlavajova, Simon Sheikh and Jill Winder (Utrecht and Rotterdam: BAK and post editions, 2011), 52-82.

Reprinted in *Non-Textual Utopias*, Barcelona, forthcoming.

T.J. Demos, "Globalization and (Contemporary) Art," in *Art and Globalization*, ed. James Elkins (Chicago: Prickly Paradigm Press, 2010), 209-13.

T.J. Demos, "Dada's Event," *Communities of Sense*, ed. Jaleh Mansoor et al., (Durham, N.C.: Duke University Press, 2010), 135-52.

T.J. Demos, "Desire in Diaspora," in *Contemporary Art in the Middle East*, ed. Paul Sloman (London: Black Dog, 2009). [Reprint of "Desire in Diaspora: Emily Jacir," *Art Journal* (Winter 2003)]

T.J. Demos, "The Tate Effect," in *The Global Art World: Audiences, Markets and Museums*, ed. Hans Belting, Andrea Buddensieg, Peter Weibel (Karlsruhe: ZKM, Center for Art and Media, 2009), 78-87.

T.J. Demos, "Life Full of Holes," in *The Greenroom: Reconsidering the Documentary and Contemporary Art*, ed. Maria Lind and Hito Steyerl (New York: CCS Bard, 2008), 104-127 [Reprint of "Life Full of Holes," *Grey Room*, no. 24 (Fall 2006), 72-88.]

T.J. Demos, "Sahara Chronicle: Video's Migrant Geography," *Mission Reports: Artistic Practice in the Field: The Video Works of Ursula Biemann*, ed. Ursula Biemann and Jan-Erik Lundström (Bildmuseet Umea and Arnolfini Bristol: Cornerhouse Publishers, 2008), 178-190. (Finnish translation and reprint, in *Ars 11* (Helsinki: Museum of Contemporary Art Kiasma, 2011), 72-77).

T.J. Demos, "Recognizing the Unrecognized: The Photographs of Ahlam Shibli," in *Photography Between Poetry and Politics*, ed. Hilde Van Gelder and Helen Westgeest (Leuven University Press, 2008), 124-43.

T.J. Demos, "Seeing Double," *The Blossoming of Perspective*, ed. Penelope Haralambidou, Domo Baal Gallery, London, exh. cat., January, 2007, 9-13.

T.J. Demos, "The Ends of Photography," in *Vitamin Ph: New Perspectives in Photography* (London: Phaidon, 2006), 6-10. (French translation and reprint, "Les fins de la photographie," *Vitamin Ph*, 2007).

T.J. Demos, "The Language of 'Expatriation,'" in *Dada Culture*, ed. Dafydd Jones (Amsterdam: Rodopi Verlag, 2006), 91-117.

T.J. Demos, "Zurich Dada: The Aesthetics of Exile," *The Dada Seminars*, ed. Leah Dickerman (Washington D.C.: National Gallery of Art, 2005), 7-30.

T.J. Demos, "On the Diasporic Public Sphere," in *Visions of a Future: Art and Art History in Changing Contexts* (Zurich: The Swiss Institute for Art Research, 2004), 103-116.

## 6. CATALOGUE ESSAYS

- T.J. Demos, "Oil as Entity and Event," *Lubricated Substrates: Elia Vargas* (Oakland: Babel4B, forthcoming).
- T.J. Demos, "Beyond Finitude: Steve Sabella's *38 Days of Remembrance*," in *Fragments from our Beautiful Future*, ed. A.S. Bruckstein Çorut (Berlin and Beilefeld: Taswir Projects and Kerber, 2017), 76-78.
- T.J. Demos, "Museums and Capitalism," *Museum of Capitalism*, ed. Timothy Furstnau and Andrea Steves (New York: Inventory Press, 2017), 74-75.
- T.J. Demos, "Against the Anthropocene," [reprint] in *Contour Biennial 8*, ed. Natasha Ginwala (Mechelen, 2017), 130-39.
- T.J. Demos, "Against the Anthropocene," [reprint] in *The Edge of the Earth, Photography and Video of Climate Change*, ed. Bénédicte Ramade (Montreal and London: Ryerson Image Centre and Black Dog Publishing, forthcoming, 2016), 26-35.
- T.J. Demos, "Animal Cosmopolitics: The Art of Terika Haapoja," *Center for Creative Ecologies*, August 2016, <http://creativeecologies.ucsc.edu/demos-haapoja/>.
- T.J. Demos, "On Terror and Beauty: John Akomfrah's *Vertigo Sea*," *John Akomfrah* (London: Lisson, 2016 ), 15-21.
- T.J. Demos, "Rights of Nature: The Art and Politics of Earth Jurisprudence," *Rights of Nature: Art and Ecology of the Americas* (Nottingham: Nottingham Contemporary, 2015), <http://www.nottinghamcontemporary.org/sites/default/files/Rights%20of%20Nature%20The%20Art%20and%20Politics%20of%20Earth%20Jurisprudence.pdf>
- Reprinted in: *Elemental: An Arts and Ecology Reader*, ed. James Brady (Manchester: Gaia Project, 2016), 131-149. (Reviewed in Vít Bohal, *Fotograf Magazine*, Czech Republic, January 2017, <http://fotografmagazine.cz/en/magazine/cultura-natura/reviews/elemental-folk-art-folk-politics/>)
- T.J. Demos, "Decolonizing Futures," *Other Future: China Pavilion, Venice Biennale*, ed., Lijie Wang et al., (Beijing: Beijing Contemporary Art Foundation, 2015), 33-36.
- T.J. Demos, "Climates of Displacement: the Argos Collective's *Maldives*," *Altern Ecologies: Emergent Perspectives on the Ecological Threshold at the 55th Venice Biennale*, ed. Taru Elfving and Terike Haapoja (Helsinki: Frame Visual Art Finland, 2015), 44-57.
- T.J. Demos, "Specters: A Cinema of Haunting," Museo Reina Sofia, Madrid (2014), Screening Series, curated by T.J. Demos, at: <http://www.museoreinasofia.es/en/activities/spectres-cinema>.
- T.J. Demos, "Decolonizing Nature: Making the World Matter," *World of Matter*, ed. Inke Arns (Berlin and Dortmund: Sternberg Press and Hartware MedienKunstVerein, 2014), 14-25. Reprinted for *Social Text* online dossier on "Radical Materialism" (March 2015), at: [http://socialtextjournal.org/periscope\\_article/decolonizing-nature-making-the-world-matter/](http://socialtextjournal.org/periscope_article/decolonizing-nature-making-the-world-matter/)
- T.J. Demos, "*Return of a Lake*: Contemporary Art and Political Ecology in Mexico," reprinted for Catalogue for *Maria Thereza Alves* exhibition, at Museo Universitario Arte Contemporáneo (MUAC), Mexico City, (Mexico City: MUAC, 2014), 30-43.

- T.J. Demos, "On the Institute for Human Activities," *Artes Mundi Prize* (Cardiff, Wales, 2014), 66-71.
- T.J. Demos, "Denaturalizing the Economy: Oliver Ressler's Political Ecology," in *Oliver Ressler* (Nürnberg : Verlag für Moderne Kunst, 2015), 90-99.  
(Republished in Spanish by Centro Andaluz de Arte Contemporáneo – CAAC, 2015).
- T.J. Demos, "Penny Siopis's Film Fables," in *Penny Siopis: Time and Again* (Cape Town: Stevenson Gallery, 2015), 208-217.
- T.J. Demos, "There's No Such Thing as a Happy Ending," [Reprint] in *Pieter Hugo: Este debe ser el Lugar (This Must be the Place)* (Las Palmas de Gran Canaria: CAAM [Centro Atlántico de Arte Moderno], 2014).
- T.J. Demos, "Photography at the End of the World," *Darren Almond* (London: White Cube, 2014), 25-31.
- T.J. Demos, "Painting and Uprising: Julie Mehretu's Third Space," *Julie Mehretu* (New York: Marian Goodman Gallery, 2013), 54-61.  
Reprinted in *Perspecta 48: Amnesia* (Yale School of Architecture, 2015).
- T.J. Demos, "The Unfinished Revolution: Oreet Ashery's *Party for Freedom*," *Oreet Ashery* (London: Artangel, 2013), online at:  
[http://www.artangel.org.uk/projects/2013/party\\_for\\_freedom/essay\\_tj\\_demos/page\\_1](http://www.artangel.org.uk/projects/2013/party_for_freedom/essay_tj_demos/page_1)  
(Translated into Swedish, Finnish, and Danish).  
Reprinted in *Moving Image (Documents of Contemporary Art series)*, ed Omar Kholeif (London: Whitechapel, 2015.)
- T.J. Demos, "On Disappearance and Precarity: Ahlam Shibli's Photoworks," in *Ahlam Shibli* (Barcelona: MACBA, 2013).
- T.J. Demos, "Gas, Glass, and Polar Bears: Tue Greenfort and GASAG," *Tue Greenfort: GASAG Art Prize, 2012* (Berlin: Berlinische Galerie, 2012).
- T.J. Demos, "On Sigmar Polke's *Der Berenkampf* (The Bear Fight), 1974," *Everything Was Moving: Photography from the 60s and 70s* (London: Barbican Gallery, 2012).
- T.J. Demos, "Omer Fast: *5000 Feet is the Best*," in *Omer Fast*, ed. Christopher Bedford (Columbus: Wexner Center for the Arts, 2012).
- T.J. Demos, "War Games: A Tale in Three Parts," in *Omer Fast: 5000 Feet is the Best* (Berlin: Sternberg, 2012), 77-88.
- T.J. Demos, "Sites of Collective Counter-Memory," *Animate Projects Online* (2012), at:  
[http://www.animateprojects.org/writing/essays/tj\\_demos](http://www.animateprojects.org/writing/essays/tj_demos).
- T.J. Demos, "'A Form of Total Disobedience': The Art of Rossella Biscotti," in *Rossella Biscotti* (Rome: MAXXI – Museo Nazionale delle Arti del XXI Secolo, 2012), 11-15.
- T.J. Demos, "There's No Such Thing as a Happy Ending: The Photography of Pieter Hugo," *Pieter Hugo* (Munich: Prestel, 2012).



- T.J. Demos, "Mobility in Contemporary Art," *Migrations* (London: Tate Britain, 2012).
- T.J. Demos, "A Colonial Hauntology: Vincent Meessen's *Vita Nova*," (Aalst: Netwerk, 2011), 1-6.
- T.J. Demos, "A Life of Dreams: The Videos of Yang Ah Ham," in *Yang Ah Ham* (Korean Museum of Contemporary Art, 2011), 46-51.
- T.J. Demos, "Matter and Memory: The Sculpture of Adrian Löhmüller," *Adrian Löhmüller: The Uncertainty Principle* (Berlin: Sommer & Kohl, 2011), 2-10.
- T.J. Demos, "Zarina Bhimji's Cinema of Affect," in *Zarina Bhimji* (London: Whitechapel, 2011), 11-29.
- T.J. Demos, "Sven Augustijnen's Spectropoetics," in *Sven Augustijnen: Spectres* (Brussels: Wiels, 2011).
- T.J. Demos, "Photography's (Post)Humanist Interventions: Or, Can Photography Make the World More Liveable?" *4th Fotofestival: Mannheim Ludwigshafen Heidelberg* (Mannheim, Ludwigshafen, and Heidelberg, 2011), 191-198.
- T.J. Demos, "Designs for a New Economy: Nils Norman's *Public Workplace Playground Sculpture for Graz*, 2009," *Utopia and Monument: On the Validity of Art Between Privatisation and the Public Sphere*, ed. Sabine Breitwieser (Graz, Austria: Steirischer Herbst, 2011).
- T.J. Demos, "Kutluğ Ataman: The Art of Storytelling," in *Kutluğ Ataman: The Enemy Inside Me*, ed. Birnur Temel (Istanbul: Istanbul Museum of Modern Art, 2010), 30-37.
- T.J. Demos, "Encountering the Unheard," *Florian Hecker: Event, Stream, Object* (Frankfurt: MMK Museum für Moderne Kunst, 2010).
- T.J. Demos, "Life Full of Holes: Contemporary Art and Bare Life," *21<sup>st</sup> Century: The First Decade*, ed. Miranda Wallace (Brisbane, Australia: The Gallery of Modern Art [GoMA], 2010), 254-263.
- T.J. Demos, "Auguste Orts: Sensing Politics," in *Auguste Orts: Correspondence* (MuHKA: Museum van Hedendaagse Kunst Antwerpen, 2010), 86-95.
- T.J. Demos, "Vanishing Mediator," in *Francis Alÿs*, ed. Mark Godfrey (London: Tate, 2010), 178-180.
- T.J. Demos, "Another World, and Another...: Notes on Uneven Geographies," *Uneven Geographies: Art and Globalisation* (Nottingham: Nottingham Contemporary, 2010), 11-19.
- T.J. Demos, "Storytelling in/as Contemporary Art," in *The Storyteller*, ed. Claire Gilman and Margaret Sundell (Zurich and New York: Independent Curators International and JRP Ringier, 2010), 83-107.
- T.J. Demos, "'Sabotaging the Future': The Essay-Films of the Otolith Group," in *The Otolith Group* (London: Gasworks and the Showroom, 2009), 57-65.
- T.J. Demos, "The Politics of Sustainability: Art and Ecology," in *Radical Nature: Art and Architecture for a Changing Planet, 1969-2009*, ed. Francesco Manacorda and Ariella Yedgar (London: Barbican Art Gallery, 2009), 17-30.  
Reprinted in *Theory in Contemporary Art since 1985*, ed., Zoya Kocur and Simon Leung

(London: Wiley-Blackwell, 2012), 466-485.

T.J. Demos, "Giardini: A Fairytale," in *Steve McQueen*, British Pavilion, Venice Biennale, 2009.  
Reprinted as "Steve McQueen's *Giardini: A Fairytale*," in *Nka* 27 (Fall, 2010), 6-13.

T.J. Demos, "The Ends of Exile: Toward a Coming Universality," *Altermodern: Tate Triennial 2009*, ed. Nicolas Bourriaud (London: Tate Britain, 2009), 74-89.

T.J. Demos, "Image Wars," *Zones of Conflict*, ed. T.J. Demos (New York: Pratt Manhattan Gallery, 2008), 3-11.

T.J. Demos, "Poetic Justice: On the Art of Evidence," *The Question of Evidence*, ed. Diana Baldon and Daniela Zyman (Vienna: Thyssen-Bornemisza Foundation, 2008), 49-53.

T.J. Demos, "Emily Jacir: Poetry's Beyond," *Hugo Boss Prize 2008* (New York: Guggenheim Museum, 2008).

T.J. Demos, "Europe of the Camps," *Manifesta 7: Companion: The European Biennial of Contemporary Art, 19 July - 2 November 2008, Trentino, South Tyrol, Italy*, ed. Adam Budak and Nina Möntmann, et al. (Milano: Silvana, 2008), 385-91.

T.J. Demos, "Beyond the Limits...of Photography," in *Mitra Tabrizian*, (London: Tate Britain, 2008).

T.J. Demos, "Means without End: *Camp Campaign*," *Camp Campaign: Ayreen Anastas and Rene Gabri*, Art in General, New York, Exh. Catalogue (New York: Art in General, 2007).

T.J. Demos, "(In)voluntary Acting: The Art of Candice Breitz," in *Candice Breitz, Mother + Father* (Monaco: Prince Pierre of Monaco Foundation, 2007).

T.J. Demos, "Mircea Cantor: The Title is the Last Thing," *Mircea Cantor* (Philadelphia: Philadelphia Museum of Art, 2006), 1-10.

T.J. Demos, "Food, Shelter, Clothing, Fuel: The Diagrams of Chad McCail," in *Cram Session*, exh. cat., ed. Chris Gilbert (Baltimore: Baltimore Museum of Art, 2004), 2-7.

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## 7. MAGAZINE ESSAYS

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