

## CURRICULUM VITAE

**Tobey Crockett**  
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### EDUCATION

2006 PhD, Visual Studies, University of California, Irvine, CA  
2000 MA, Critical Theory, Art Center College of Design, Pasadena  
1988 BA with distinction, Art History, Barnard College, New York City, NY  
2001 California Institute for the Arts, Valencia CA (Writing MFA program)

### PROFESSIONAL EXPERIENCE

2006-present Independent scholar  
2002-2003 Teaching Assistant, University of California, Irvine (Asian Art History)  
1995-1998 Part time lecturer, California State University, Northridge  
1991-2000 Art in America, reviewer for Los Angeles  
1988-1990 Managing Editor, Splash Magazine, New York City

### GRANTS/FELLOWSHIPS/AWARDS

2006 University of California, Irvine, Regent's Dissertation Quarter Fellowship  
2003-2004 Joukowsky Family Foundation Scholarship  
2002 University of California, Irvine, Humanities Research Institute Graduate Grant  
NYFA Artist's Fund Grant (digital media), New York Foundation for the Arts, NY  
2001-2002 University of California, Irvine, Graduate Diversity Fellowship  
1998-2000 Joukowsky Family Foundation Scholarship

### PUBLICATIONS

#### Book Chapters

"Opening Our Hearts to the Treasure of Interconnectivity," *Under the Bridges At Arroyo del Rey - The Salon On the Spiritually Creative Life*. Ed. Carol Soucek King. (Pasadena, CA: Carol Soucek King and Richard King Institute for Architecture, Arts and the Humanities, 2012): 63-65.

"The Camera as Camera: How CGI Changes the World As We Know It", *Presence of Pleasure: The Work of Cinephilia in the Age of CGI Reproduction, Volume 1*. Eds. Scott Balzerak and Jason Sperb. (London, UK: Wallflower Press, 2009): 117 - 139.

“An Aesthetics of Play, Or How To Understand Interactive Fun,” *Mapa do Jogo – relevância cultural dos games*, edited by Lucia Santaella and Mirna Feitoza Pereira. (Sao Paulo, Brazil: Cengage Publishing, 2009) 179-192.

“The Computer As A Dollhouse (excerpts),” *Video Games and Art*. Eds. Andy Clarke and Grethe Mitchell. (Chicago, IL: University of Chicago Press, 2007) 219-225.

### **Catalogue Essays**

“Good Humor by Jean Wells,” *Hard Candy and Good Humor - the Art of Jean Wells*. (Beverly Hills, CA: Yarger Strauss Gallery, 2010).

“We Are All Made of Stars,” *Of the Flesh: The Art of Andrew Krasnow*. Ed. Jonathan Hutt. (London, UK: GV Art, 2008).

“Nothing But The Truth,” *The Book of Lies*. Ed. Eugenia Butler. (Los Angeles, CA: Eugenia Butler, 1998).

“Hirsch Farm Project Future,” *The Compleat Hirsch Farm Project*. Ed. Mitchell Kane. (Los Angeles, CA: Hirsch Farm Project, 1998).

“Germaine Brooks”, *Germaine Brooks*. (Los Angeles, CA: Lemon Sky: A Project Space, 1998).

“Field Notes: Fields of Influence,” *A Scattering Matrix*, Ed. Jane Hart. (Santa Monica, CA: Richard Heller Gallery, 1996).

“Field Notes on Being a Human Being,” *A Vital Matrix*, Ed. Jane Hart. (Santa Monica, CA: domestic setting, 1995).

“Bloodlines,” *Art Protects You: Wien – Trilogie*. Ed. Jochen Traar. (Klagenfurt/Wien, Austria: Ritter Verlag, 1995).

“Some Thoughts on the Joining of Art and Technology,” introduction to *Consumer Product* CD ROM, created by Bill Barminski. (Los Angeles, CA: Bill Barminski, 1994).

“Predictions,” *Christof Kohlhofer's Special Simulated Vogue Interzone*. Ed. Christof Kohlhofer. (Los Angeles CA and Dusseldorf, Germany: Christof Kohlhofer, 1993).

“Clarence Anglin House Painting – Interiors. Only White Colours,” *Gustav Troger*. (Graz, Austria: Editions Artelier, 1993).

“Nature Notes on the German Countryside,” *Medien Mafia*. (Dusseldorf, Germany: Raum 77a, 1992).

“An Architecture of Memory,” *Welt/Fall*, volume 2, With Vilem Flusser. Mischa Kuball exhibition, Wittgenstein Haus, Vienna. (Moenchengladbach, Germany: Juni-Verlag, 1990).

“A Conversation with Dennis Oppenheim,” *Dennis Oppenheim*. (Knokke-Le Zoute, Belgium: Elisabeth Franck Gallery, 1989).

## Conference Proceedings

“Virtual Resistance,” Life By Design: Everyday Digital Culture exhibition and symposium proceedings catalogue, UC Irvine and the Beall Center for Art and Technology. Irvine, CA, 2003.

"Fun, Love and Happiness – An Aesthetics of Play and Empathy in Avatar Worlds”, Siggraph 2002 Electronic Art and Animation Catalog. San Antonio, TX, 2002.

## Book Reviews

“In Theory, Practice & Theory Are the Same; In Practice They Are Not,” review of James Slevin’s *Internet Society* and Francois Fortier’s *Virtuality Check*, Journal of Communications Inquiry, Sage Publications, summer edition, 2002.

## Web-Based Publications

“Ken Johnson’s Burden,” with Christopher Lyon, Deshawn Dumas, David Carrier, Deven Golden, Diane Thodos, Greg Lindquist, Sandra Sider and Joan Waltemath. Artercritical, Dec 5, 2012.  
<http://www.artcritical.com/2012/12/05/ken-johnson-continued/>

“Preparing the Ground for a Shift in Thinking: Dennis Oppenheim, 1938-2011,” Artercritical, March 4, 2011. <http://www.artcritical.com/2011/03/04/dennis-oppenheim/>

“Willoughby Sharp, 1936 – 2008,” ArtCritical Dec 1, 2008.  
<http://www.artcritical.com/2008/12/01/willoughby-sharp-1936-%E2%80%93-2008/>

“Andrew Krasnow: ‘Of The Flesh - Skin Works 1990-2005’,” Artercritical, March 1, 2007.  
<http://www.artcritical.com/crockett/TCKrasnow.htm>

“In the Future, Everybody Is An Artist,” *Anthologie der Kunst/ Anthology of Art* with catalogue for the Anthology of Art exhibition at the Gropius-Bau in Berlin (April to August 2004).  
<http://www.anthology-of-art.net/>

## Other Publications

“The Digital Meets the Handmade,” Art On Paper, November, 2002.

“Dale Chihuly at L.A. Louver,” Art In America, March, 1999.

“Laslo Nosek at half dozen rose,” Art in America, July, 1997.

“Bill Barminski at Robert Berman,” Art in America, March, 1996.

“Lucas Reiner at Bennett Roberts,” Art In America, May, 1996.

“Dennis Hollingsworth at Blum & Poe,” Art In America, October, 1996.

“Mark Heresy at Zero One,” Art in America, May, 1995.

“Joe Lewis at Robert Berman,” Art in America, April, 1994.

“Lawrence Gipe at Ruth Bloom,” Art in America, September, 1994.

“Universal Crimes of Love,” New Observations, guest edited by Joseph Nechvatal. Spring, 1993.

“Cannibalism – Food for Thought,” Art?Alternatives, Spring, 1993.

“Adam Fuss at Tom Solomon’s Garage,” Art in America, March, 1993.

“Dennis Oppenheim – Looking For Love Gas,” Artspace, volume 17, March/April, 1993.

“Tattoo - The Permanent Mark at Food House, Los Angeles,” Artspace, volume 17, March/April, 1993.

“Eloy Torrez at Julie Rico,” Art in America, April, 1993.

“Violent Femmes: Boxing Girls K.O. Farting Boys,” Visions Art Quarterly, Summer, 1993.

“Brave New Worlds: Siggraph '93 Underscores the Potential (Both Good and Bad) of New Technologies,” LA Village View, August 20-26, 1993.

“Daniel Martinez at Robert Berman,” Art in America, September, 1993.

“Terms of Endearment – Unlocking Mysteries in the Art of Jimmie Durham,” LA Village View, Sept 10-16, 1993.

“Wilma Flintstone Meet Olympia – in Nicole Eisenmann’s Universe, Nothing is Sacred,” LA Reader, October 8, 1993.

“American Hearts – Photographs by Jeff Bridges Span the Breadth of Movie Making and Human Emotion,” LA Village View, October 22-28, 1993.

“A Mirror on the Human Condition – Newport Harbor Art Museum Reveals Another Side of AIDS,” LA Reader, November 5, 1993.

“Rachel Lachowicz at Shoshana Wayne,” Art in America, January, 1992.

“Mischa Kuball at the Mulheim Städtisches Museum”, Art in America, January 1992.

“Penelope Krebs at Kiyo Higashi,” Art in America, February, 1992.

“Center and Periphery: a Faulty Model” paper presented at the International Art Critics Association, translated in The Magazine for Contemporary Art, Czech Republic, June, 1992.

“Kim Dingle at Parker Zanic and Richard Bennett,” Art in America, July, 1992.

“Picture Perfect: The Art of Suzanne Williams,” Art?Alternatives, Summer, 1992.

“Our Fair City – How the Arts Are Rejuvenating LA,” LA Village View, November 27-December 3, 1992.

“Art Angels,” Venice Magazine, December, 1992.

“The Reel World of Arleen Schloss,” High Performance Magazine, Winter, 1992.

“The Dark Side of Dennis Oppenheim,” cover feature, ArtForum magazine, December, 1991.

“More Paintings About Sex and Food – Marilyn Minter’s Food Porn at Meyers/Bloom,” LA Village View, Jan 18-24, 1991.

“An Artful Economy – LA and the International Art Market,” LA Village View, February 1-7, 1991.

“Unusual Views Around Town – Rossbach, Vallance and Wasow,” LA Village View, Feb15-21, 1991.

“I Robot – James Rosenquist and Joseph Nechvatal,” LA Village View, March 1-7, 1991.

“Welcome to the Videodrome – The LA Freewaves Festival,” LA Village View, March 22 – 28, 1991.

“Dennis Oppenheim - Stalking the Invisible”, Sculpture Magazine, March-April, 1991.

“That’s Life – Two Exhibits Titillate the Senses, Stimulate the Mind – Joyce Kozloff and Nan Goldin,” LA Village View, April 5-11, 1991.

“Painting the Town – Letter from the LA Art Scene,” Venice Magazine, May, 1991.

“Oliver Wasow at Glenn/Dash,” Art in America, July, 1991.

“The Tables - Tom Otterness at the Lannan Foundation,” Sculpture Magazine, July-August, 1991.

“Burroughs and the Fourth Dimension,” LA Village View, September 21-27, 1991.

“Self Portrait – Norbert Faehling,” Juni Kunst/Kultur, October, 1991.

“Sarah Seager at Burnett Miller,” Visions Art Quarterly, Winter, 1991

“Andres Serrano at Blum Helman,” LA Village View, June 29- July 5, 1990.

“Real Men Like Art – Cady Noland at Luhring Augustine and Hetzler,” LA Village View, July 13-19, 1990.

“Amerika The Beautiful – Tim Rollins and KOS at MOCA,” cover feature, LA Village View, August 3-9, 1990.

“LA’s Own Angel – Angel’s gate Cultural Center in San Pedro,” LA Village View, August 10-16, 1990.

“The Selling of Red Riding Hood – Frontier Justice at Zero One Gallery,” Artweek, August 30, 1990.

“A Cool, Abstract Nostalgia – Louis Renzoni at Robert Berman,” Artweek, October 4, 1990.

“Penelope Krebs at Kiyo Higashi,” Visions Art Quarterly, Winter, 1990.

“Dennis Oppenheim interview – Ghost in the Machine,” Splash Magazine, January, 1989.

“Duchamp in Vegas,” Splash Magazine, April, 1989.

“Dance: Christa Gamper,” Cover Magazine, October, 1989.

“Christo Interview,” with Ainlay Samuels, Splash Magazine, October, 1988.

“William Wegman Interview,” Splash Magazine, December, 1988.

## **OTHER**

### **Additional Experience**

- 2013 “A Writer's Sunday with Tobey,” workshop sponsored by Circles of Empowerment at the Rabobank Community room, Cambria, CA.
- 2009-2012 Vice President of the Board of Directors of Circles of Empowerment, a non-profit organization based in Arroyo Grande. [www.circlesofempowerment.org](http://www.circlesofempowerment.org)
- 2012 The Amethyst Healing Center & Annex. Taught Ecstatic Dance, Creative Play Time, Writing, Philosophy of the Tao te Ching, Meditation. Cambria, CA
- 2007 – 2009 Joslyn Center of Cambria. Taught Open Body, Crazy Wisdom, Painting with Non-Dominant Hand, Peace thru Art. Cambria, CA

### **Sites**

- 2000- 2007 “TCWF”, a 3D virtual world in the Eduverse browser of ActiveWorlds.com. NYFA recipient. A brief documentary <http://www.youtube.com/watch?v=T2tPept8MZA>
- 1999-2000 “CyberForum@ArtCenter,” regular panelist and contributor in live, inworld author chat series, directed by Michael Heim. Series took place in virtual worlds, “ACCD” and “VWD” in The Eduverse browser of ActiveWorlds.com, and in Blaxxun’s Browser for “CyberTown”. Archived at <http://web.archive.org/web/20040214165814/http://www.mheim.com/cyberforum/>

## Curated exhibitions

- 1986 "The Wild Frontier," group show, Kamikaze, New York
- 1985 "Artifacts of the Future," group show. Kamikaze, New York
- 1982-1984 Salon events series: exhibitions, readings, music. Brooklyn, NY. Special guests included They Might be Giants, Barry Yourgrau, et alia

## Special Projects

- 2013 Edited and designed book *Dark Valentines* by Mark Onspaugh. Dark Ride Press, Cambria, CA. In press.
- 2012 Edited and designed book *Christmas Ghost Stories- a collection of winter tales* by Mark Onspaugh. Dark Ride Press, Cambria, CA.
- Co-edited Charles McGill's *The Wizard of Oz: A Journey of Practical Spirituality*, with Mark Onspaugh. In press.
- 1999 Collaborated with Bill Barminski on digital print for fabric for Silk Skyway Ltd.
- 1995 Copywriting for Andrea Zittel 'ads,' produced by Muse X Editions, Los Angeles

## Performance related

- 2007-present Sacred Theatre Lodge Lead for Circles of Empowerment, Arroyo Grande, CA
- 2009 Teacher Training for Baby Clown, with John Turner. The Clown Farm, Manitoulin Island, Ontario, Canada
- 2006 Baby Clown - Mask and Clown Intensive with John Turner. The Clown Farm, Manitoulin Island, Ontario, Canada
- 2005-2006 Soul Motion workshops with Vinn Marti, Berkeley CA
- 1999- 2004 Fumbling Towards Ecstasy movement classes with Jo Cobbett and Michael Molin-Skelton, Los Angeles
- 1998 Manikrudo Mambo, writing and performance intensive with Juan Felipe Herrera, Margarita Luna Robles and guests. California State University Long Beach Summer Arts Festival
- 1988 "Napoleon's Letter to Josephine", *Love Letters Opera*, written, directed, composed by Arleen Schloss. A's Salon, New York

## **Artwork exhibited**

- 2009 “Beacon Art Show 2,” juried by Gordon Fuglie. United Methodist Church, San Luis Obispo
- 2008 “HeARTS Obispo,” ARTS space Obispo, San Luis CA
- 2007 “SuperBrattyFlowerPower,” solo show, 2 Dogs Café, Morro Bay, CA.
- “Work of Women,” ART Is For Everyone! Gallery, Los Osos, CA
- “Exquisite Crisis and Encounters,” Asian/Pacific/American Institute, New York University. Curated by Yong Soon Min.
- “HeARTS Obispo,” ARTS space Obispo, San Luis CA
- 2006 “Birds,” Indigo Moon, Cambria CA
- 2004 “Pinedorado Exhibit,” Veteran’s Hall, Cambria CA.
- 2003 “Life By Design: Everyday Digital Culture,” Beall Center for Art and Technology, University of California, Irvine. Curated by Jane Hart.
- “Artscape Notebook 2003,” Pinkard Gallery, Bunting Center, Maryland Institute College of Art. Curated by Alex Baker, Joseph E. Lewis, III & Michael Rakowitz
- 2001 “IMmediate Distance,” California Institute for the Arts, Valencia CA
- 1988 “Love Letters,” A’s Salon, New York City. Exhibition and Opera.
- 1985 “The Rivington School,” No Se No Gallery, New York
- “The Ho Ho Ho Show,” collaboration with Cary Hart, Kamikaze, New York
- 1984 “Jamming”, collaboration with Keith de Mary and Cary Hart. Kamikaze, New York

## **Gallery Experience**

- 1988 Gallery assistant, A’s Salon, 330 Broome Street, New York NY
- 1984-1985 Founded the Wild Frontier Gallery, 157 Prince Street, New York NY. Artists included Nancy Sullivan, Lawrence Weiss, Philip Van Aver, Amy Z.
- 1984 Gallery Assistant, Nico Smith Gallery, 339 East 10<sup>th</sup> Street, New York NY



## CONFERENCES/PRESENTATIONS/PAPERS

- 2007 Indigenous Film and Media in an International Context conference, Wilfrid Laurier University, Waterloo, Ontario  
Paper: "The 'Camera' as Camera and Its Global Implications for Indigenous Cinema"
- 2006 "Society for Cinema and Media Studies", Vancouver Canada  
Panelist: The Work of Cinephilia in the Age of CGI Reproduction  
Topic: "The Camera As Camera: How CGI Changes the World As We Know It"
- 2005 "Refresh! First International Conference on The Histories of Media Art, Science and Technology", Banff New Media Institute, Banff  
Topic: "An Aesthetics of Play, Or How To Understand Interactive Fun"
- 2004 Siggraph 2004, 31st International Conference on Computer Graphics and Interactive Techniques, Los Angeles  
Panelist: "Building A Bridge To The Aesthetic Experience: Artistic Virtual Environments and Other Interactive Digital Art"
- 2003 "The DMCA And You – Roundtable Discussion on the High Stakes Game of Copyright, Principle and Intellectual Property In the Age of Digital Reproduction," University of California, Irvine  
Event organizer. Presentation: "Digital Revolution, Or Business As Usual?"  
  
"Life By Design: Everyday Digital Culture," graduate symposium and exhibition. University of California, Irvine. Conference coordinator and fundraiser.  
Paper: "Virtual Resistance".
- 2002 "Translation and the Reproduction of Culture," Western Humanities Alliance 24th Annual Conference, UC Irvine  
Paper: "Freud's Secondary Revision and the Aesthetics of Digital Authorship"  
  
Siggraph 2002, 29<sup>th</sup> annual Conference on Computer Graphics and Interactive Techniques, San Antonio  
Art Gallery Talk: "Fun, Love & Happiness – An Aesthetics of Play and Empathy In Avatar Worlds"  
  
UCLA Digital Cultures Conference, University of California, Los Angeles  
Paper: "The Computer As A Dollhouse: The Seriousness of Virtual Play in Avatar Worlds"
- 2000 "IMmediate Distance", California Institute for The Arts  
Presentation: "TCWF as Self-Portrait"  
  
14<sup>th</sup> Annual National Conference on Liberal Arts, School of Visual Arts, New York  
Paper: "I'd Rather Be in Avatar: An Analysis of Virtual Worlds"

- 1998 University of Southern California Public Art Forum  
Moderator: "The Privatization of Culture"
- 1997 Armand Hammer Museum of Art, Los Angeles, Absolut Los Angeles International Biennial Invitational  
Moderator: "The Future of the Future"
- 1995 Los Angeles County Museum of Art, Los Angeles, Absolut Los Angeles International Biennial Invitational  
Moderator: "Technology and Art"
- 1994 American Film Institute, Los Angeles, Digi Days, Freewaves at AFI event  
Panelist: "Digi Debate"
- 1993 California Institute for the Arts, Los Angeles  
Panelist: "Community and the Arts"
- Newport Harbor Art Museum, Orange County  
Panelist: "The Essential Gesture"
- 1992 International Art Critics Conference "Center and Periphery," Vienna, Austria  
Paper: "Center and Periphery: A Faulty Model"
- The 7<sup>th</sup> Annual Los Angeles Art Fair  
Panel Chairperson and organizer: "Quality and the Marketplace: What Role for the Art Critic Today?"
- 1989 Symposium, University of Rhode Island, Providence  
Panelist: "From Micro-Sculpture to Public Art: What Size Sculpture For America Today?"

## **GUEST LECTURES**

- 2010 "The Writing Life - a Conversation," with Mark Onspaugh for Osher Lifelong Learning Institute at Cal Poly, San Luis Obispo, CA.
- 2009 "3D Theory," School of Visual Arts, New York. Guest of Joseph Nechvatal's class on the "viractual"
- "Investigating Virtual Worlds: CyberSpace is Indigenous Space," Art Center College of Design, Pasadena. Guest of M.A. Greenstein (two sections in Critical Practice)
- "What's So Important About Art & Beauty?" for Osher Lifelong Learning Institute at Morro Bay Library, Morro Bay, CA
- 2006 "TCWF: Tobey Crockett's Wild Frontier," Cornell University, NY. Guest of Margaret

Corbit's Space and Time class. Remote guest lecture and virtual world presentation.

- 2004 “Virtual Resistance, Virtual Minds” at the Virtual Minds – Congress of Fictitious Figures, exhibition and symposium. Kunstlerhaus Bremen, Bremen Germany. Remote lecture and virtual world presentation.
- 1998 “Q.I.: Quantum Information 2 - Fire in the Library,” with Dr. Zhen-Su She for Eugenia Butler, Southern California Institute of Architecture, Los Angeles CA
- 1997 “Q.I.: Quantum Information - Fire in the Library,” with Dr. Zhen-Su She for Eugenia Butler, Southern California Institute of Architecture, Los Angeles CA
- “The Pursuit of Deity,” Orange County Museum of Art, Newport, CA.
- 1994 “Art Protects You - Municipal Project by Jochen Traar,” Villach Kulturamt, Villach, Austria. (in German)
- 1993 “The Art of Arleen Schloss,” Bremen KunstAkademie, Bremen, Germany
- 1992 “Joseph Nechvatal and Excess in the TechnoMediacratic Society,” Municipal Art Gallery, Arbois, France (in French)
- 1990 “The Architecture of Memory and Mischa Kuball,” Wittgenstein Haus, Vienna, Austria. (in German)

## **PROFESSIONAL SERVICE**

- 2012 Juror, “Annual Fall Exhibition” Cambria Center for the Arts, Cambria, CA.
- 2005-2006 Participated in the citizen’s Ad Hoc Committee to find alternatives for the Duke Morro Bay Power Plant following the publication of my Viewpoint piece in the San Luis Obispo Tribune advocating an arts and cultures center for the Central Coast. Research presentation is included in final report.
- 2002-2003 Fundraising for the “Life By Design: Everyday Digital Culture” symposium and exhibition at UC Irvine. Grants awarded from the UC Digital Culture Project, UCI Visual Studies Program, UCI Film and Video Center, UCI Humanities Research Institute, International Center for Writing and Translation, and the Beall Center for Art and Technology. Budget: \$12K
- 1992 Organized local chapter meeting of the Art Critics Association, Los Angeles

## **LANGUAGES**

Fluent in French and German.

## **PROFESSIONAL AFFILIATIONS**

Cambria Allied Arts Association

International Art Critics Association (1990 – 2000)

SLO NightWriters