

JOÃO ENXUTO

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EDUCATION

Whitney Museum Independent Study Program

Studio Program, 2012- 13

Rhode Island School of Design, Providence, RI

M.F.A. Photography, 2001

University of Connecticut, Storrs, CT

B.A. Journalism, 1998

GRANTS, AWARDS, AND FELLOWSHIPS

2023-25	Berlin University of the Arts (UdK) Fellowship
2023	New York Foundation for the Arts (NYFA) Award in Digital/Electronic Arts
2022	Cooper Union Grant Program
2020	Luso-American Development Foundation (FLAD) Grant
2020	New York University, Faculty Professional Development Grant
2019-20	Sommerakademie Paul Klee Fellowship, Bern, Switzerland
2017	Andy Warhol Foundation Arts Writers Grant
2017	New York Foundation for the Arts (NYFA) Award in Digital/Electronic Arts
2015	Ernest G. Welch Fellowship at Georgia State University
2014	Art & Law Residency Fellow, Fordham University School of Law

TEACHING EXPERIENCE

The Cooper Union, New York, NY, 2019 – present

Adjunct Associate Professor, The Cooper Union School of Art

Course: *Introduction to Digital Techniques*, 2019 – 2024

Course: *Projects: Technics*, 2019

Course Program: *Computational Studio*, 2021 – 24

The development and co-teaching of a computational art curriculum in the art school. Course titles include: *Visual Investigations*, *endering as Seeing*, *The Currency of Contemporary Art*, *Simulated*, and *Technosculpture*

ESAP-Escola Superior Artística do Porto, Portugal, 2021 – present

Visiting Faculty, Summer Seminar, *Rerouting Capital*

Bern University of the Arts HKB, Bern, Switzerland, 2019 – 2020

Visiting Faculty Sommerakademie Paul Klee Fellows, *An American Dystopia*, *Infrastructures of Austerity and Excess*

Maumaus, Lisbon, Portugal, 2016 – present

Faculty, Maumaus Independent Study Programme

The City College of New York, New York, NY, 2015 – present

Adjunct Associate Professor, MFA Digital & Interdisciplinary Art Practice (DIAP)

Courses: *Research Based Art History*, *First Year Project*

The School of Visual Arts, New York, NY, 2014 – 2019

Adjunct Associate Professor, Photography Department

Course: *Photography & Language*

New York University, New York, NY, 2014 – 2017

Adjunct Associate Professor, Steinhardt School of Culture, Education, and Human Development

Courses: *Digital Technologies and the Art Organization*, *Contemporary Art Seminar*

SOMA Summer Academy, Mexico City, Mexico, 2016

Visiting Faculty

Georgia State University, Atlanta, GA, 2015

Welch Visiting Artist, The Ernest G. Welch School of Art & Design

Graduate Research Seminar: *A Labor of Love*

International Center for Photography, New York, NY, 2012

Visiting Lecturer, Creative Practices

Seminar: *Image & Text*

The College of New Jersey, Ewing, NJ, 2004 – 2013

Adjunct Associate Professor, Department of Fine Arts & Music

Courses: *Conceptual Art Studio*, *Histories of Photography Seminar*

Chester College of New England, Chester, NH, 2003

Adjunct Associate Professor, Department of Photography and Video

Courses: *Film and Video II*, *Special Topics Seminar: Postmodernism*

Rhode Island School of Design, Providence, RI, 2001

Course: *Photography I*

TALKS, CONFERENCES, AND SYMPOSIA

2024

"Political drifts – Salon for Aesthetic Experiments," D21 Kunstraum, Leipzig, Germany.

"João Enxuto and Erica Love: A Film for People," an invitational workshop hosted by New York University, NYC, US

"DDA Guest Lecture Series: João Enxuto and Erica Love," Pratt Institute, Brooklyn, New York, US

2023

"Weird Economies Portfolio" Carpintarias de São Lázaro Cultural Center, Lisbon, Portugal

"What's ChatGPT got to do with thinking and writing?" The New Centre for Research & Practice and ESAP, Porto, Portugal

2022

"The Underside of Connectivity: From Data Mining to Carbon Footprint," Art Basel Conversations, Miami, FL, US

"IAE Revisited," Incredible Machines 2022: Model Is the Message, The New Centre for Research & Practice

"Art Project 2023 in 2023" Institutional Critique at the Post-Digital Turn", University of Applied Arts Vienna, Austria

2021

"Investments," AiR 351 Art in Residence program, Cascais, Portugal

2020

"Investments," Aalto University, Helsinki, Finland

2019

Invited Lecturers at Common Seminar at Konstfack, Stockholm, Sweden

"End-of-the-World Trade: On the Speculative Economies of Art and Extraction" organized by Marina Vishmidt and Louis Moreno, Goldsmiths, University of London, UK

"Mourning Money: Investments" organized by UKK Organisation for Artists and Curators, The Royal Danish Academy of Fine Arts, Copenhagen, Denmark

2018

"Politics of Visual Arts" organized by Vishakha N. Desai, Columbia University, NYC, US

Visiting Faculty at The Ruskin School of Art, University of Oxford, UK

"Digital de Suite: Art and Blockchain Technologies" organized by Even Magazine and Daata Editions, NYC, US

Guest lecturers at Brown University, Providence, RI, US

"Human Capital" organized by Leigh Clare La Berge and Andrew Weiner, New York University, NYC, US

"Is the Museum a Database?" with Zach Blas, Chrissie Iles, and Mike Pepi, MA Curatorial Practice, School of Visual Arts, NYC, US

2017

"Propositions for a New Art Economy" presenters and organizers for Association of Arts of the Present, University of California, Berkeley, CA, US

Visiting Faculty at New Centre, online platform, invited by Victoria Ivanova

"Artist/Admin: The Labor of Love" presented at Cue Art Foundation, NYC, US

"Waiting for the Internet" with Surya Mattu, Artspace, New Haven, CT, US

2016

Visiting Faculty at Pacific Northwest College of Art, Portland, OR, US

"Global Cybernetics" organized by Corinna Kirsch, SECAC, Roanoke, VA, US

Visiting Faculty at SOMA, Mexico City, Mexico

Interviewed for video series "Of Supply Chains" by Caroline Woolard, Susan Jahoda and Emilio Poppe

Visiting Faculty for Public Seminar at Maumaus, Lisbon, Portugal

Lecturers at Institute for Curatorial Practice, Hampshire College, Amherst, MA, US

"On Science Fiction" roundtable at Critical Practices Inc. with Aliza Shvarts, NYC, US

"Our Literal Speed" with Christopher P. Heuer and Matthew Jesse Jackson, co-organizer, Atlanta, GA, US

2015

"Between the Discursive and the Immersive," Louisiana Museum of Modern Art, Denmark

"All Together Now? Disincorporations of the Art Public" organized by Joanna Fiduccia, Association of Arts of the Present, Clemson University, Greenville, SC, US

"Ideas around Speculation" with Ed Keller, Orit Halpern, and Metropolarity, moderators, New Museum, NYC, US

2014

"Digital Labor: Sweatshops, Picket Lines, and Barricades," The New School, NYC, US

"IBM: A Self Portrait" screening and questions with Albert Maysles, Maysles Cinema, NYC, US

EXHIBITIONS, SCREENINGS, AND PERFORMANCES

2024

Teleconnections, curated by Sybille Neumeyer, D21, Leipzig, Germany

Financescapes, curated by Luiza Crossman, Pivô, São Paulo, Brazil

Working Conditions, New York University, NYC, US (solo performance)

2023

Benefit, Air351, Cascais, Portugal

On Abstraction, curated by Eduarda Neves, The Green Parrot, Barcelona, Spain

On Abstraction, curated by Eduarda Neves, Mercado do Bolhão, Porto, Portugal

2022

Final Miner, Banner Repeater, London, UK (solo exhibition)

On Abstraction, curated by Eduarda Neves, POUISH, Paris, France

On Abstraction, curated by Eduarda Neves, Atelier Logicofobista, Porto, Portugal

SFMOMA.domains, curated by Joshua Citerella, Do Not Research

In Mimbres Valley, Text and Video with Colin Drumm, Weird Economies

Infrahauntologies, curated by Bassam El Baroni, La Box, Bourges, France

2021

Infrahauntologies, curated by Bassam El Baroni, Edith-Russ-Haus for Media Art, Oldenburg, Germany

Home Sweet Home, curated by Paolo Mele and Claudio Zecchi, Castrignano de'Greci, Italy

2038, curated by Arno Brandhuber, Olaf Grawert, Nikolaus Hirsch, and Christopher Roth, German Pavilion for the 17th Venice Architecture Biennale, Venice, Italy

World of Estrangement, curated by Dasha Birukova, SUPERSONIC, Lisbon, Portugal

2019

UnLocal Benefit Auction, Klaus von Nichtssagend Gallery, NYC, US

Some Kind of Halfway Place, curated by Joshua Citarella, Higher Pictures, NYC, US

2018

Making the Black Box Speak, curated Dietmar Lupfer and Gerald Nestler, Muffatwerk, Munich, Germany

Heavy Machinery, curated by Mike Pepi, Open Space, SFMOMA, San Francisco, CA, US

After Effects, curated by Laurel Ptak, Anthology Film Archives, Art in General, NYC, US

2017

After Effects, curated by Laurel Ptak, Center for Contemporary Arts Estonia, Tallinn, Estonia

HyperPavilion, curated by Philippe Riss, Venice Biennale, Venice, Italy

ArtReActs, Code Film Program, curated by Irene Campolmi Copenhagen, Denmark

A new job to unwork at, curated by Andrew Kachel and Clara López Menéndez, Artspace, New Haven, CT, US

2016

Sea Change, curated by Brian Willems, Gean Moreno, Jasna Gluić, Multimedia Cultural Centre Split, Croatia

Hidden Assembly, curated by Yaelle Amir, SPACES, Cleveland, OH, US, Center for Contemporary Art & Culture at Pacific Northwest College of Art and Newspace Center for Photography, Portland, OR, US

The Uninvited, curated by Tyler Coburn, EFA Project Space, NYC, US

Authenticity? curated by Bas Hendriks and Barbara Cueto, IMPAKT Festival, Utrecht, the Netherlands

Museum (science) fictions, curated by Elena Sorokina, Centre Pompidou, Paris, France

ISCA, First Look, an online exhibition and essay written by Lauren Cornell, New Museum, NYC, US (solo)

Subject to Capital, curated by Josh Lubin-Levy, Abrons Art Center, NYC, US [catalog]

Beacons, ArtCenter/South Florida, Miami, FL, US (solo exhibition)

PowerPoint Polemics, curated by Katrina Sluis, The Photographer's Gallery, London, UK

Waiting for the Internet, curated by Jocelyn Edens, Hampshire College, Amherst, MA, US

Prospects for a Labor of Love, Georgia State University, Atlanta, GA, US (solo exhibition)

2015

99 Objects—Barnett Newman's Day One, Whitney Museum, NYC, US (solo performance)

That Obscure Object of Desire, curated by Sierra Pettengill and Pacho Valez, Anthology Film Archives, NYC, US

Real Live Online, curated by Lucas G. Pinheiro and Devin Kenny, Rhizome and New Museum, NYC, US

A Sea Change Into Lands Rich and Strange, curated by Amanda Parmer, Abrons Art Center, NYC, US

The 27th Dimension, curated by Jennifer and Kevin McCoy, Vanessa Albury, Moynihan Station, NYC, US

2014

Shared Spaces: Social Media and Museum Structures – Art Project 2023, presenters and co-organizers, Whitney Museum, NYC, US

Unimaginable Terrain, curated by LoVid, The City College of New York, NYC, US [catalog]

2013

Anonymous Paintings, Carriage Trade, NYC, US (solo exhibition)

A Tamayo Burial, Tamayo Museum, Mexico City, Mexico (solo performance and permanent intervention)

The Passage of a Few Persons Through a Rather Brief Unity of Time, ISP Exhibition {TEMP}, NYC, US

Visions of the Now, curated by Anna Lundh, Fylkingen, Stockholm, Sweden [catalog]

The Pathos of Things, curated by Peter Scott, Carriage Trade, NYC, US [catalog]

2012

The Skin We're In, Yossi Milo Gallery, NYC, US

Everything is Index, curated by Natalie Bell and Melanie Kress, Recession Art, Brooklyn, NY, US *Rhythms of Time-Sharing*, Vox Populi, Philadelphia and KIOSK, London, UK

D3: Object Divestment Services, Machine Project, Los Angeles, CA, US

2011

Talk to Me, Pratt Institute, Brooklyn, NY, US (solo performance)

Remnants, curated by Mores McWreath and Kant Smith, The Werkhaus, Brooklyn, NY, US

2010

The BRUCENNIAL 2010: Miseducation, Bruce High Quality Foundation, NYC, US

2009

UBUWEB - FILM & VIDEO: FLASH ARTIFACTS, presented with Danny Snelson, CRG Gallery, NYC, US

2007

The Building Show, Exit Art, NYC, US

2004

Pop, Play, Replay, Curated by C. Ondine Chavoya, Contemporary Artist Center, North Adams, MA, US

2003

The Squared Circle: Boxing in Contemporary Art, Curated by Olukemi Ilesanmi, Walker Art Center, Minneapolis, MN, US

Me, Myself & I: Looking at Portraiture, CRG Gallery, New York, NY, US

RESIDENCIES

2023	Curator in Residence for Weird Economies
2022	The Museum of Modern Art: The Ford Foundation Scholars in Residence Finalists
2020-21	AiR 351, Cascais, Portugal
2019	Brooklyn Navy Yard, Brooklyn, NY, US
2017	Triangle Arts Association, Brooklyn, NY, US
2017	Lower Manhattan Cultural Council's Residency on Governors Island, NYC
2016	Art Center/South Florida, Miami, FL, US
2015	The New Museum: <i>Speculatio</i> , NYC, US
2014	Summer Forum, Joshua Tree, CA, US
2013	SOMA, Mexico City, Mexico

PUBLICATIONS

"IAE to ChatGPT: A Perspective that is both Critical and Poetic" *Art Reivew Oxford*, edited by Jason Waite, University of Oxford, Issue 07, Autumn 2023.

"IAE to ChatGPT: A Perspective that is both Critical and Poetic" *Incredible Machines*, The New Centre for Research & Practice

"Sketches from a Secession" *Speculation*, edited by Marina Vishmidt, Whitechapel: Documents of Contemporary Art, MIT Press, 2023

"The Currency of Contemporary Art" *Between the Material and the Possible: Infrastructural Re-examination and Speculation in Art*, edited by Bassam El Baroni, Sternberg Press, 2021

"Inside the White Cube" Text and Interview with Renzo Martens, *Weird Economies*, December 22, 2021

"Photographs of a Master Plan," *Contemporânea Portugal*, #7, guest editor Eduarda Neves, Fall 2021

“Sketches from a Secession” 2038 – The New Serenity, German Pavilion for the 17th Venice Architecture Biennale, Italy, Sorry Press, 2021

“A Year of Deliveries and Luxury Vehicles,” Arts of the Working Class, No. 18, 2021

“Sketches from a Secession” *Fall Semester*, 2020

“Our Shifting Ground is Written in the Cloud” Art & Education Classroom, *e-flux and Artforum*, 2019

“When Zero Equals Affinity” *In the Mind, But Not From There: Real Abstraction and Contemporary Art*, edited by Gean Moreno, Verso Books, 2019

“The Administrator’s Dilemma” *The Born-Digital Art Institution*, Rhizome Anthology, 2019

“ISCA Global Exhibition Module Prototype” Realized Sketches in Two Dimensions, *X-TRA Magazine*, Summer 2018

[“Critical Administration: On Artstrike and Institutions”](#) *Artist Op-Eds*, Walker Art Center, January 2017

Live coverage of Avant Museology, *e-flux conversations*, Walker Art Center, 2016

“ISCA” *Finance and Society*, co-edited by Suhail Malik and Gerald Nestler, University of Edinburgh, Scotland in association with the City Political Economy Research Centre (CITYPERC), 2016

[“Viewer Positioning System”](#) *Art in America*, October 2016

“Museum Hacks” *Dilettante: Networks of Belonging*, 2016

“Museum Hacks” *Initiales A.F. (Andrea Fraser)*, Spring 2015

[“Genetic Drift: Artsy and the Future of Art”](#) *X-TRA Contemporary Art Quarterly*, Winter 2014

BOOK CHAPTERS AND PEER-REVIEWED ARTICLES

Marina Vishmidt, “Introduction,” *Speculation*, Whitechapel: Documents of Contemporary Art, MIT Press, 2023

Marina Vishmidt, “Accumulating Futures,” *Futurity Report*, Sternberg Press/MIT, 2020

A. R. Practice (Ann Richter & Agnieszka Roguski), *Echoing Exhibition Views: Subjectivity, Post-Digital Times*, The Netherlands: Onomatopoe, 2020

Victoria Ivanova and Gerald Nestler, *Art, Market and Finance: Critique, Speculation and Infrastructural Projections*, Routledge Handbook to Critical Finance Studies, edited by Christian Borch and Robert Wosnitzer, 2019

Laura Lotti, “The Art of Tokenization: Blockchain Affordances and the Invention of Future Milieus,” *Media Theory Journal*, Volume 3, Number 1, 2019

Scott Contreras-Koterbay, Łukasz Mirocha, *The New Aesthetic and Art: Constellations of the Postdigital*, Institute of Network Cultures, Amsterdam, 2016

Josh Lubin-Levy, “Subject to Capital” LUMPEN: a journal of queer materialism, March 2016

David Smucker, “Cracks in the Street View: Artist’s Re-Framing Google’s Imagery” CAA Conference, Chicago, Feb 2014

Anna Lundh and Julie Cirelli, “Visions of the Now,” Stockholm, Sweden, 2013

INTERVIEWS

“Roundtable” on art and AI, *Spike Art Magazine*, #77, Autumn 2023

[“João Enxuto and Erica Love on platforms and autonomy”](#) interview with Vijay Masharani, *Artforum*, June 17, 2020

[“The Real Power of Open Innovation”](#) interview with Sarah Hromack, *Mousse Contemporary Art*, No. 43, April 2014

[“See Some Art While You Can”](#) interview with Pete Brook, *WIRED*, September 2013

ARTICLES AND ESSAYS

Shane Reiner-Roth, [“Internet Browser”](#) *Log 50: Model Behavior*, Fall 2020

Chris Fite-Wassilak, “This is Not By Me: Appraising AI Art,” *The Grey Box*, October 2019

Susan Dunne, “ArtSpace Exhibit Takes On Subject of How Labor Defines Us” *Hartford Courant*, December 2016

Tim Gentles, [“Experience Economies: The Work of João Enxuto and Erica Love”](#) *Art in America*, October 2016

Lauren Cornell, [“Institute for Southern Contemporary Art \[ISCA\]”](#) *New Museum First Look*, April 2016

Mike Pepi, [“Is a Museum a Database? Institutional Conditions in Net Utopia”](#) *e-flux journal*, December 2014

Zachary Kaplan, “Cloud-based Institutional Critique” Rhizome, August 29, 2014

Matt Shaw, "Art Project 2023 Imagines the Museum of the Future" *Architizer*, February 28, 2014
Vanessa Albury, "Enxuto and Love: Anonymous Paintings" *Art Pulse*, December 2013
"Critic's Pick: Enxuto & Love Anonymous Paintings" *Time Out*, October 10, 2013
Peter Scott, "João Enxuto and Erica Love" *Grey Magazine*, Fall 2013
Corinna Kirsch, "Looking at Our Financial Future: The 2013 Whitney ISP Exhibition" *ArtFCity* June 14, 2013
Corinna Kirsch, "This Week's Must-See Art Events" *ArtFCity*, June 12, 2013
Noah Dillon, "The Promise of the Image" *ArtSlant*, March 25, 2013
"Critic's Pick" *New York Magazine*, August 27, 2012
"Best in Show" *The Village Voice*, August 22, 2012
Kevin Holmes, "Anonymous Paintings Turns Copyrighted Paintings" *The Creators Project*, August 8, 2012
"The Skin We're In: Group Show at Yossi Milo Gallery" *Newsweek & Daily Beast*, August 2, 2012
Libby Rosof, "The agony and the ecstasy at Vox's AUX" *The Art Blog*, February 1, 2012