

Dan S. Wang

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Selected Exhibitions and Invited Projects

- 2022 *Then as Now: Woodland Pattern 1980-2020*, Milwaukee Institute of Art & Design.
- 2021 *Recovery Justice: Being Well*, 18th Street Arts Center, Santa Monica.
ULTRA!, Torrance Art Museum, Torrance.
- 2020 *A Range of Overstood Grammars*, Fonderie Darling, Montreal. Solo exhibition.
Drawing Connections, 18th Street Arts Center, Santa Monica.
- 2019 *Primes: 19 in 13 in 1973*, Pilot Projects, Philadelphia. Two-person exhibition.
- 2018 *The Sixties Revisited*, Overture Center Playhouse Gallery, Madison.
Infinite Games: Extended Invitation, School of the Art Institute of Chicago.
Work for the People (or Forget About Fred Hampton), Co-Prosperity Sphere, Chicago.
in(di)visible, Station Museum, Houston.
- 2017 *Primes: Drawings, Works on Paper, and No-Watt Radio*, Compound Yellow, Oak Park, Illinois. Solo exhibition.
Infinite Games, Open House Contemporary, Chicago.
Forging American: Art in the Workings of an Asian American Rust Belt, Big Orbit, Buffalo.
- 2016 *Organize Your Own*, Kelly Writers House, University of Pennsylvania, Philadelphia.
Organize Your Own, Bernard and Averill Leviton Gallery, Columbia College Chicago.
A Ragbox of Overstood Grammars, Carleton College, Northfield, Minnesota. Solo exhibition.
Unlisted, Icebox Project Space, Philadelphia.
- 2015 *Re-Territorialization #4*, An Evening at Maria's, Madison, Wisconsin.
- 2013 *Unfurling: Five Explorations in Art, Activism, and Archiving*, Gray Center for Arts and Inquiry, University of Chicago.
Desaturate 2, Living Room Realty, Chicago.
Re-Territorialization #3, Pier 1218, Madison, Wisconsin.
- 2012 *Corridors of Detroit*, COMMANDO Residency, Museum of Contemporary Art Detroit.
Philip Evergood Update and Intervention, Kalamazoo College, Kalamazoo, Michigan.
War and Rumors of War, Golda Meir Library, UW-Milwaukee.
Zone of Contention: the US/Mexico Border, Weatherspoon Art Museum, Greensboro, N.C. In collaboration with Nicolas Lampert.
Not a Printing Office, D Gallery, Chicago. Solo exhibition.
artWORK: an exhibit for our times, Crossman Gallery, UW-Whitewater, in collaboration with Nicolas Lampert.
- 2011 *Community Supported Art*, charter portfolio, Threewalls, Chicago. Abigail Satinsky, curator.
The Journey West installation, in collaboration with Stephanie Rothenberg, Beijing.
Booth #302 von Zweck Project, MDW Fair, Chicago.
Illuminating the Issue: Artists' Books as Social/Political Critique, Golda Meir Library, UW-Milwaukee.
War Is Trauma, traveling print portfolio, organized by Justseeds, IVAW, and Booklyn.
- 2010 *Printervention: Printing for the Public*, Chicago Tourism Center Gallery.
Don't Piss on Me and Tell Me It's Raining, apexart, New York, curated by Bad at Sports.
In collaboration with Compass: *Precious Cargo*, University at Buffalo Art Gallery, Buffalo, Paul Sargent, curator.
Engagement Park, in collaboration with KCAI students, Paragraph Gallery, Kansas City, Missouri.

- 2009 *Without You I Am Nothing*, Green Lantern Gallery, Chicago, Anne Elizabeth Moore, curator.
Copy Me, public art project, SOHO in Ottakring, Vienna, Austria, Beatrix Zobl, curator.
39 Verbs, a project of Industry of the Ordinary, Packer Schopf Gallery, Chicago.
Demise, South Side Community Art Center, Chicago, Faheem Majeed, curator.
Heartland (in collaboration with Compass), Smart Museum of Art, Chicago, Charles Esche, Kerstin Niemann, Stephanie Smith, curators.
- 2008 *Song of Returning*, Art of This, Minneapolis.
Looking For Democracy Postcard Project, with Journal of Ordinary Thought and the Hyde Park Art Center, Chicago.
Henry Darger Inventory, cover commission, Paper & Carriage, no. 3, Chicago.
- 2007 *Mapping the Self*, Museum of Contemporary Art, Chicago, Tricia Van Eck, curator.
Continuum 6, inova, Milwaukee, Ariana Huggett, curator.
Domestic Struggle, Part 2, Roots & Culture, Chicago.
- 2006 *Distance*, ShengHua Art Center, Nanjing, China. Jennifer Jaia Chen, curator.
Takeover, Hyde Park Art Center, Chicago. Allison Peters, curator.
Paper Politics, 5+5 Gallery, Brooklyn. Josh MacPhee, curator.
- 2005 *Dan S. Wang/Amos Paul Kennedy*, Galerie im Alcatraz, Hallein, Austria.
Making Ends Meet, Little Black Pearl, Chicago. Theaster Gates, curator.
Mutations in Print: Terry Couch, Michael Koppa, Dan S. Wang, Pump House Regional Arts Center, La Crosse, Wisconsin.
- 2004 *BALTIMORE/CHICAGO SHOW*, Decker Gallery, Maryland Institute College of Art, Baltimore. Kerry James Marshall, curator.
- 2003 *Profit at the Margin: A Case Study*, Suitable Gallery, Chicago. Solo exhibition.
Alumni Letterpress Printing and Artists' Books, Golda Meir Library, Milwaukee. Max Yela, curator.
Copy Cat, Art Academy of Aarhus, Aarhus, Denmark. Brett Bloom and Lars Bang Larsen, curators.
- 2002 *Tell Me A Story: Amos Kennedy, Jr., Carl Pope, and Dan S. Wang*, Edna Carlsten Gallery, University of Wisconsin–Stevens Point, Stevens Point, Wisconsin. Caren Heft, curator.
Here and Now, Chicago Cultural Center, Chicago. Gregory Knight, Marianne Richter, James Rondeau, and Lanny Silverman, curators.
305.21 Miles: The Distance Between Us, Fort Gondo, St. Louis. Shannon Fitzgerald and Jenny Strayer, curators.
- 2001 *Letterpress Prints at the Cortona International Print Symposium*, Cortona, Italy. John Risseuw, organizer.
- 2000 *Book and Paper Arts Biennial 2000*, Columbia College, Chicago.
Rockford Midwestern Juried Exhibition, Rockford Art Museum, Rockford, Illinois. James Yood, juror.
- 1999 *Roots of High Tech*, Woodland Pattern Book Center, Milwaukee. Anne Kingsbury, curator. Solo exhibition.
Three Alumni, Boliou Gallery, Carleton College, Northfield, Minnesota.
Letterpress Prints, Arizona State University, Tempe, Arizona.
- 1998 *8th International Biennial Print and Drawing Exhibit: 1997 R.O.C.*, Taipei Fine Arts Museum, Taipei, Taiwan.
1998 Stateline Vicinity Exhibition, Rockford Art Museum, Rockford, Illinois.
Clemson National Juried Print and Drawing Exhibition, Clemson University, Clemson, South Carolina. Eleanor Heartney, Juror.
- 1997 Graduate Exhibition, inova, UW–Milwaukee, Milwaukee.
Letterpress Printing and Artists' Books, Golda Meir Library, Milwaukee.
Davidson National Juried Print Exhibition, Elon College, Elon College, North Carolina.
Blue River Invitational, Blue River Gallery, Jacksonville, Florida.
Multiple Talents IX, ARTS Iowa City, Iowa City, Iowa.
- 1995 *Generation X: New Art From Milwaukee*, Milwaukee Art Museum. Dean Sobel, curator.

Selected Published Writings

- 2022 *Lastgaspism: Art and Survival in the Age of Pandemic*, book co-editor, Soberscove Press, Chicago.

- 2021 "Getting Back to What Once and Never Was," 18th Street Arts Center annual catalog, Santa Monica.
- 2020 "Drive Time," Fermentation Fest catalog, Wormfarm Institute, Reedsburg, WI.
 "Now-Time Asian America," Medium essay co-authored with Megha Ralapati.
- 2019 "Naeem Mohaiemen: Two Meetings and a Funeral," *Afterimage*, Vol. 46 No. 3, September 2019.
 "Great Lakes Dispatch" in *FIELD: a Journal of Socially-Engaged Art Criticism*, Issue 11.
 "We Our Us: Classroom Collectivity in Trump's America," co-authored with Daniel Tucker, asapjournal.com.
- 2018 "Curricular Concatenations," *Asian American Literary Review*, Fall 2018.
- 2017 "No Answer In 1981" in *Looking Back – Looking Forward*, published for Open Engagement.
<https://heathschultz.com/2017/04/24/looking-back-looking-forward/>
 "Vacancy and Freedom," in *Land-Art*.
- 2016 "Looking Back Is the Future I Can See," in *SOHO in Ottakring: 2005-2010*, Schneider and Zobl, editors, Vienna. Forthcoming.
 "A Field Trip in Truths," in *City Art Collaboratory*, Minneapolis.
The Social Practice That Is Race, Wooden Leg Press, Minneapolis. Anthony Romero, co-author.
- 2015 "In the Back of the Beyond," in *Global Activism* (Cambridge: MIT Press), Peter Weibel, editor. Sarah Lewison, co-author.
 "Narrative and Event," in *Model Minority*, Lee and Tanaka, editors, Toronto.
- 2014 "Beyond Microaggressions in 2014," Praxis Center blog post, Arcus Center for Social Justice Leadership.
 "Madison, Wisconsin: A City in Nine Objects," a Half Letter Press booklet written in collaboration with Madison Mutual Drift.
- 2013 "Alternatives," Brooklyn Rail.
- 2012 "The Drift Ends and Goes On Forever," WEAR, a publication of HomeShop, Beijing.
 "Occupy Response," October #142.
Deep Routes: The Midwest in All Directions, contributor and contributing editor in collaboration with Compass.
- 2011 "A Smooth Pebble in the Stream of (the) Capital," *Arrow Factory Triennial Book* (Berlin: Sternberg Press), Ho, Wang, Yao, editors.
 "Motor City Illusions, Driven Over the Sea," in *Space RE: Solutions* (Bielefeld, Germany: Transcript), Mortonböck and Mooshammer, editors.
 "Making Pilgrimages: In Dialogue With Shahid Buttar," *Asian American Literary Review*.
 "Book Points, Furniture Joints," catalogue essay, Center for Book and Paper Arts, Chicago.
 "Wisconsin's Lost Strike Moment," co-author with Nicolas Lampert, *We Are Wisconsin* (Tasora Books), Erica Sagrans, editor.
 "Kerry James Marshall–Agent of Change," *The Essential New Art Examiner* (Chicago: Northern Illinois University Press).
- 2010 "Winter Encounter At The Boggs Center," *Journal of Radical Shimming*, no. 9, Portland.
 "Looking, Listening, Making, and Singing the Brightness of Our Common Dark Future," catalogue essay, Milwaukee Art Museum, Milwaukee.
 "From Liberal Consensus to Neoliberal Chaos," *transversal*, European Institute for Progressive Cultural Policy.
- 2009 "Translocal Movement Energy from the Upper Midwest," *Heartland* catalogue essay, Smart Museum of Art, Chicago.
 AREA #9 Peripheral Vision, co-editor.
 "Just Seeds: Collectivism in a Culture Machine," catalogue essay, Union Gallery, Milwaukee.
 "Just Seeds: Collectivism in a Culture Machine," *ART WORK*, a project of Temporary Services, Cleveland.
 "Notes on Fang Ling-an's Obsession," gallery text, Hyde Park Art Center, Chicago.
- 2008 "Five Notes on Taxis," HaHa Book, *WhiteWalls*, Chicago.
 "Notes on Generation Monkey," AREA no. 6, Chicago.
 "More Reflections on the MRCC/Drift: Driftless Area," in *A Call to Farms*, Heavy Duty Press, Viroqua, Wisconsin.
 "The Initiatives Around Us, Regionally," catalogue essay, Van Abbemuseum, Eindhoven, Netherlands.

- “Letter to Laura: Remembering Paul Wellstone,” *Journal of Radical Shimming*, no. 6, Portland.
- “Continental Drift through the Midwest Radical Culture Corridor, Proximity, no. 2, Chicago.
- “Finding, Being the Radical Midwest,” *Journal of Radical Shimming*, no. 4, Portland.
- “You Want Art? I Give You Revolution,” *SITE*, no. 22-23, Stockholm.
- 2007 “Kerry James Marshall’s Rythm Mastr,” *Documenta 12* catalogue, Kassel, Germany.
- “Conversation with a Reflection: Critical Art and the Avant-Garde of China,” in ‘.....’ (Dots and Quotes) #2, New York.
- 2006 “There Is a War Going On,” a text for *Underfire*, I-Space, Chicago.
- “Daley Plaza: Notes on a Public Space,” a project of Paul Druecke in cooperation with the Department of Public Art, Chicago.
- 2005 “New Solidarities,” *Journal of Aesthetics and Protest*, no. 4, Los Angeles.
- MESS HALL: What It Is (After the First Year),” *Journal For Northeast Issues*, no. 4, Hamburg.
- “Walking Woodlawn,” *In the Weather*, no. 1, Chicago.
- 2004 *Downtime at the Experimental Station: A Conversation with Dan Peterman*, Temporary Services, Chicago.
- Excerpt published in “Dan Peterman: Works and Projects,” (exhibition catalogue), Museum of Contemporary Art, Chicago.
- “In Their Own Words,” *NYFA Current*, www.nyfa.org/level3.asp?id=254&fid=6&sid=17
- Top Ten List for 2004, *Coterie*, no. 1, Chicago.
- “Notes on LAND: position N 41° 47' 58", E 87° 36' 23",” in *BOOK*, a project of N55, Pork Salad Press, Copenhagen. Reprinted in “Terra Form,” *White Walls* No. 45, Chicago.
- 2003 “Practice in Critical Times,” *Art Journal*, Summer, New York.
- 2002 “Culture & Conflict Group,” catalogue essay, Gallery 400, University of Illinois–Chicago.
- “Project History,” *New Art Examiner*, vol. 29 no. 5, Chicago.
- “Revolutions Per Minute,” (review), *Ten by Ten*, vol. 2 no. 1, Chicago.
- “medium(s),” (review), *ARTAsiapacific*, no. 32, New York.
- “Notes on the 12-inch,” *Surplus* (surplusculture.net), vol. 1, Chicago.
- 2001 “Alternative As We Wannabe,” (letter to the editor), *New Art Examiner*, vol. 29 no. 2, Chicago.
- “Quality Over Cool,” *Pole*, vol. 1, no. 1, Milwaukee.
- “Compound Fracture,” (extended review), *New Art Examiner*, vol. 29 no. 1, Chicago.
- “Susan Buck-Morss’s *Dreamworld and Catastrophe*,” (review), *Ten by Ten*, vol. 1 no. 3, Chicago.
- “Canceled,” (review), *New Art Examiner*, vol. 28 no. 6, Chicago.
- “Kerry James Marshall–Agent of Change,” *New Art Examiner*, vol. 28 no. 5, Chicago.
- 2000 Contributor, “Scope,” *Ten by Ten*, vol. 1 no. 2, Chicago.
- “Ecologies: Mark Dion, Peter Fend, Dan Peterman,” (extended review), *New Art Examiner*, vol. 28 no. 2, Chicago.
- “Hoopla in Wicker Park,” (letter to the editor), *New Art Examiner*, vol. 27 no. 10, Chicago.
- “Printmaking: Hegemony and Body Knowledge,” *Journal of the Mid-America Print Council*, vol. 6 no. 2, Iowa City.
- “Gross Attack,” (letter to the editor), *New Art Examiner*, vol. 25 no. 5, Chicago.

Selected Lectures, Panels, Invited Critic and Juror

- 2021 “Together in Contradiction: Asian American Unity Now,” panel organizer, for 18th Street Arts Center and We Rise LA, Santa Monica.
- 2020 “Fissure to Breaking Point,” with Antonio Serna.
- 2018 “Curricular Concatenations,” lecture, Asian Arts Initiative, Philadelphia.
- 2017 “Printing Politics for Publics,” guest lecture for American Art: A People’s History, Stateville Maximum Security Prison, Joliet, Illinois.
- “Activist Autobiography,” Anthropology of Activist Art guest lecture, Anthropology Department, University of Chicago.
- 2016 “Through the Corridors of Contradiction,” Artists Now! Lecture Series, UW-Milwaukee.
- Falling In* workshop and panel discussion, Asian Arts Initiative, Philadelphia.

- Falling In: the Teach-in*, Columbia College Chicago.
 ACRE residency juror, Chicago.
 “Flux and Being,” Southern Graphics Council International, Portland, Oregon.
 “Vacancy and Sanctuary,” Public Convening on Ethical Redevelopment, Logan Center, Chicago.
 “Diversity Shams,” School of the Art Institute of Chicago.
 “What Would Wellstone Do?” Carleton College.
- 2015** Wormfarm Institute D-Tour juror, Reedsburg, Wisconsin.
 “Corridors of Power, Corridors of Time,” Cleveland Institute of Art.
 “Over the Cliff,” Community Arts Practice series, Arts Institute of UW-Madison.
 “Movement Culture in the 1980s,” Literature of Social Movements guest lecturer, UW-Madison.
- 2014** Support Systems Roundtable, Central Time Centric, Plains Art Museum, Fargo, North Dakota.
 “The Global Corridor,” I-75 Corridor Symposium, Saginaw Valley State University, Saginaw, Michigan.
 “My 1980s, Your Pre-History,” Literature and Social Movements guest lecture, English Department, UW-Madison.
 “Corridors of Translation,” Contemporary Art in China guest lecture, Art History Department, UW-Madison.
- 2013** “Corridors of Disobedience: Art and Action in America’s Global Midwest,” Rockbund Art Museum, Shanghai.
 “Through Corridors of Rust Belt Futures,” Visiting Artist Series, UW-Madison.
 “Avant-Drifting in a Retrograde Phase,” Art and Political Activism Summer Forum, UW-Madison.
 “Driftless Detroit: Insurgent Vectors Out of the Midwest,” Interference Archive, Brooklyn.
 “Making It: Race and Class in America,” panelist, National Gallery of Art, Washington, DC.
 “Viral Vectors: Prints, Resistance, Activism,” panelist, Southern Graphics Council International, Milwaukee.
 “The Theory and Practice of Activating Art: Mural as Public Art,” panelist, Art, Justice, and Critical Theory Conference, Kalamazoo College.
- 2012** “Zuccotti Sans Rotunda, or the Uneven Spaces of Occupy,” Pre-Occupy Symposium, C21, UW-Milwaukee.
 “The Case for Spelling Corridor with a K,” Kalamazoo College, Kalamazoo, Michigan.
 “The Journey West: a Pre-mortem,” College Art Association, Los Angeles.
 Invited discussant, Creative Time Summit 4 Live Stream, Center for the Humanities, UW-Madison.
 Invited participant, Creative Change national retreat, Sundance, Utah.
 Classroom visit, “Art, Community, Activism” course, University of Chicago.
- 2011** Visiting Critic, Graduate Student Final Critique, University of Illinois–Chicago.
 Visiting Artist, ACRE Residency, Steuben, Wisconsin.
 “Continental Drift: An Experiment in Collective Perception,” Wuhan University, China.
 “On Wisconsin,” Creative Time Summit 3, New York.
- 2010** “Radical Corridors and the Ethics of Scale,” Kansas City Art Institute, Kansas City.
 Meta-Mentors: DIY, College Art Association, Chicago.
 “Neoliberal Illusion: Penglai and Detroit,” Red76 Pop-Up Book Academy, California College of Art, San Francisco.
 “Paul and Poor Peoples’ Movements,” Red76 Pop-Up Book Academy, Walker Art Center, Minneapolis.
 “Compass Stories: Detroit and Danville, China and Canada,” Public Address, Los Angeles.
 “Motor City Illusions, Fairytales Driven Over The Sea,” Space RE:solutions conference, Vienna, Austria.
 “A Way of Drifting,” UW-Fond du Lac, Fond du Lac, Wisconsin.
 Columbia College Chicago Interdisciplinary Arts IDEA Center Caracas Scholarship, juror.
- 2009** “Gender and Identity in Contemporary Chinese Art and Media,” symposium discussant, Columbia College Chicago.
 SOHO Appendix: Gerald Raunig, Gregory Sholette, Dan S. Wang. Vienna, Austria.
 “Activism and the Culture Industry in the City of the Anxious Bourgeoisie,” Project Lodge, Madison.
 “Report Back From Vienna,” Mess Hall, Chicago.
 “What Do Places Have To Do With It,” Hyde Park Art Center, Chicago.
- 2008** “China Love, from a Different Perspective,” The Depot, Vienna, Austria.
 “Art and Revolution: A Dialogue with Gerald Raunig,” InCUBATE, Chicago.

- “New Art from China and the ’89 Social Movement,” Franklin’s VDC, Columbus.
- “Past and Futures, Still: Feel Tank, AREA, and the Big Questions,” Experimental Station, Chicago.
- “What Is The MRCC,” Red76’s Battery Republic, New York.
- “I Shall Create: Toufic El Rassi, Coya Paz, and Dan S. Wang,” Hyde Park Art Center, Chicago.
- 2007 “The Many Colors of Black Aesthetics,” Documenta 12, Kassel, Germany.
 Visiting Critic, University of Illinois Urbana-Champaign.
 Visiting Critic, interdisciplinary graduate critiques, School of the Art Institute of Chicago.
 “Complementary Bankruptcies: Activism and Art,” Reed College, Portland.
 “Pathogeographies: Listen and Feel,” Hyde Park Art Center, Chicago.
 “America’s Misperception: A Dialogue with Floyd Atkins,” Experimental Station, Chicago.
- 2006 Visiting Critic, course: final critiques, Art & Design, Columbia College Chicago.
 “Troubled Life on the Wagon Train,” a lecture for Marginal Travel, a series at Mess Hall, Chicago.
 “Social Art and Chinese Experimental Avant-Garde: An Argument or Engagement,” Red76 Laundry Lecture, Yerba Buena Center for the Arts, San Francisco.
 “Complementary Bankruptcies: Activism and Art,” Contemporary Museum, Baltimore.
- 2005 “Group Formation at Mess Hall: Marginal, in Relation to What?” and “Complementary Bankruptcies: Activism and Art,” at the symposium Dual Commitment–Doppelte Kommunikation, Lentos Museum of Modern Art, Linz, Radio Kulturhaus, Vienna, and Salzburger Kunstverein, Salzburg, Austria.
 “On Chinese Mountain Water Landscapes,” Artists Connect, Art Institute of Chicago, Chicago.
 Visiting Critic, course: Advanced Sculpture, Instructor: Dan Peterman, University of Illinois–Chicago.
 “Vision, Media, Memory: A Student Panel,” guest discussant, Visual and Critical Studies, School of the Art Institute of Chicago, Chicago.
 “Art and Diasporic Experience,” Christopher U. Light Lecture in the Arts, Carleton College, Northfield, Minnesota.
- 2004 “Coming Together Again,” paper delivered for the session “Aesthetics, Politics and the Counter-Globalization Movement,” College Art Association, Seattle.
 Juror, *Juventus*, Ukrainian Institute of Modern Art, Chicago.
- 2003 Visiting Critic, course: Advanced Painting, Instructor: Kerry James Marshall, University of Illinois–Chicago.
- 2002 Nominator, Richard H. Driehaus Foundation Awards for Individual Artists.
 “Chicago Art in the Global Mix: Dan S. Wang, Inigo Manglano-Ovalle, Romi Crawford, James Rondeau,” Chicago Cultural Center.
 Class Studio Visit, course: Real World, Instructors: Alison Ruttan and Stephanie Smith, University of Chicago.
- 2001 “Seen/Scene: A Discussion With Danielle Gustafson-Sundell, Michelle Grabner, Jennifer Reeder, and Dan S. Wang,” The Stray Show, Chicago.
 Visiting Critic, Graduate Student Final Critique, University of Illinois–Chicago.
- 1999 Visiting Artist Slide Lecture, Instructor: Leslie Vansen, University of Wisconsin–Milwaukee.
 Class Studio Visit, Instructor: Fred Hagstrom, Associated Colleges of the Midwest, Chicago.
 Senior Faculty Reviewer, Carleton College Art Department, Northfield, Minnesota.
- 1998 Panel Chair, “Artifacts in the Expanded Field,” at *Public Showing*, Center for Twentieth Century Studies, Milwaukee.
- 1997 Artist-in-Residence, Carleton College, Northfield, Minnesota.
 Juror, Visual Arts Classic–Southeastern Regional, Milwaukee.

Selected Curated Projects, Performances, Public Interventions

- 2020 *The Equitable Redistribution of Violence*, Drive-by-Art, Los Angeles.
- 2013-15 Madison Print & Resist, festival co-organizer.
- 2012 Dane County Print Explosion, festival co-organizer.

- 2011 Radical Art Caucus Newsletter/Journal of Radical Shimming, #12. College Art Association intervention, New York.
- 2009 Shanghype!: Film, Video, and Animation, Hyde Park Art Center, Chicago. Co-curated with Davide Quadrio, ArtHub Asia.
- 2007–09
Curator, Talking Point monthly artist event series, Hyde Park Art Center.
- 2007 Journal of Radical Shimming, 3.1: a translation and guerilla dissemination project, Shanghai.
- 2005 Curator, *Geography of War*, an interactive project by Harold Mendez, Mess Hall, Chicago.
- 2004 Dan S. Wang's Errand Walk for Free Walking, a project of Bonnie Fortune, Chicago.
1000 Posters, Amos Paul Kennedy, Jr., Mess Hall, Chicago.
 "The Pathology of Surplus," a reading and public discussion with David L. Hoyt, Mess Hall.
 Selections—A Set List of Recorded Music: "Revelations" by Sam Gould, Mess Hall.
 Selections—A Set List of Recorded Music: "Against The Grain," Janice Misurell-Mitchell, Mess Hall.
 Selections—A Set List of Recorded Music: "The Art of the Mixtape," Alan Jacobson, Mess Hall.
 Selections—A Set List of Recorded Music: "Screaming in Music," Marc Fischer, Mess Hall.
- 2003 Selections—A Set List of Recorded Music: "1984," Mike O'Flaherty, Mess Hall.
- 2003–06
Co-founder and keyholder, Mess Hall, Chicago.
- 2002 "Public Planning: LAND—a project initiated by N55," public discussion with Michelle Grabner, Brad Killam, and Brett Bloom, Chicago.
- 2000 63rd and Woodlawn Poster Project, public display, Chicago.
Flaubert, dictionary of the usual, collaboration with Alan Sondheim, net art multiple distributed at Bookends symposium, SUNY–Albany, New York.

Residencies, Work Experience, and Awards

- 2021 Visiting artist, Long Form residency, Ox-Bow, Saugatuck, Michigan.
- 2019- Local Artist-in-Residence, 18th Street Arts Center, Santa Monica.
- 2019- Letterpress Manager, Theaster Gates Studio, Chicago.
- 2018 Visiting artist, Organize Your Own course, Ox-Bow, Saugatuck, Michigan.
- 2017 Tending Space Fellowship, Hemera Foundation and Against The Stream Buddhist Meditation Society.
- 2013 Leadership Fellowship in Arts and Culture, Rockwood Leadership Institute.
- 2007–13
Adjunct Printmaking faculty, Department of Art & Design, Columbia College Chicago.
- 2012 Visiting artist, Image & Word course, Ox-Bow, Saugatuck, Michigan.
 Critical Encounters Teaching Grant, Columbia College Chicago.
- 2009 Part-time Faculty Development Travel Grant, Columbia College Chicago.
- 2007 Part-time Faculty Research Grant, Columbia College Chicago.
- 2006 Community Arts Assistance Program individual grant, City of Chicago Department of Cultural Affairs.
- 2004 Visiting Artist for Special Topics Graduate Seminar: Racial and National Identity in 20th Century Visual Culture, University of Wisconsin–Milwaukee, Spring semester.
- 1997 97-98 Layton Special Achievement Award, University of Wisconsin–Milwaukee.
 1997-98 Layton Fellowship, UW–Milwaukee.
 1997-98 Non-resident Tuition Remission Award, UW–Milwaukee.
- 1996 Work Award, Frogman's Printmaking Workshop, Beresford, South Dakota.
- 1995 Book Arts Workshop Assistant, UW–Milwaukee, 1995-97.

Collections

A Ragbox of Overstood Grammars: the Propositions Press, 1996-2016

Box #1: Golda Meir Library Special Collections, UW-Milwaukee.
Box #3: Block Museum of Art, Northwestern University, Evanston, Illinois.
Box #4: Joan Flasch Artists' Books Collection, Flaxman Library, School of the Art Institute of Chicago.

Bibliography

Ruckus Louisville, <https://ruckuslouisville.com/Organize-Your-Own-The-Politics-and-Poetics-of-Self-Determination> , 2018.
Asian American Art Oral History Project, http://via.library.depaul.edu/oral_his_series/61/ , 2013.
Class War University, <http://classwaru.org/2013/09/24/art-and-politics-against-the-colonization-of-time/> , 2013.
With Compass for Never the Same, <http://never-the-same.org/interviews/compass/> , 2013.
Rachel Pieciak for Comment with a K, <http://commentwithak.wordpress.com/2012/05/04/a-conversation-with-artist-activist-dan-s-wang/> , 2012.
Creative Time Summit: Living as Form, Chris Fite-Wassilak, *Art Papers*, Nov/Dec 2011.
Nykeya Woods, "Wang's Art Takes Over," *Hyde Park Herald*, 5/31/2006.
David L. Hoyt, "Art Underground," *surplusculture.net*, vol. 3, 2003.
Maurice Lee, "Arts series focuses on pair of local issues," *Hyde Park Herald*, 8/29/2002.
Peggy Hong, "Ephemera for the 21st Century," *Art Muscle*, June/July 1995.
James Auer, "X Marks No Particular Spot For Young Artists," *Milwaukee Journal Sentinel*, 8/25/95.

Education

Master of Fine Arts, University of Wisconsin–Milwaukee, 1997.
Special Certificate in Printmaking and Folk Arts, Xi'an Academy of Fine Arts, People's Republic of China, 1994.
Bachelor of Arts in Religion, Carleton College, Northfield, Minnesota, 1990.
Languages: Fluent English, proficient spoken Mandarin, rudimentary German literacy.