



CURRICULUM VITAE Revised September 2011

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Born 20 September 1948, New York City

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1. EDUCATIONAL RECORD:

School of Visual Arts, New York, N.Y. - A.A. (Fine Arts)	1966-1969
City College of New York, New York, N.Y. - B.A. <i>summa cum laude</i> (Philosophy)	1970-1974
Harvard University, Cambridge, Mass. - M.A. (Philosophy)	1974-1977
University of Heidelberg, Heidelberg, West Germany: Kant seminar with Professor Dieter Henrich translated portions of Kant's <i>Reflexionen zur Moralphilosophie</i> audited courses on Kant, Hegel and Marx	1977-1978
Harvard University, Cambridge, Mass. - Ph.D. (Philosophy)	1981
California Institute of the Arts, Valencia, Cal. - D.L. (Honorary Degree)	1992
Massachusetts College of Art, Boston, Mass. - D.A. (Honorary Degree)	1994

2. LANGUAGES:

German – fluent speaking, reading, and writing knowledge
 French – reading knowledge adequate for research purposes
 Greek – reading knowledge requires review
 Latin – reading knowledge requires review
 Sanskrit – extremely elementary

3. PHILOSOPHY DISSERTATION TOPIC: *A New Model of Rationality*

Advisors: Professors John Rawls and Roderick Firth

4. AREAS OF SPECIAL COMPETENCE IN PHILOSOPHY:

Metaethics	Kant's Metaphysics
Moral Psychology	Kant's Ethics
History of Ethics	Philosophy of Action

5. OTHER AREAS OF RESEARCH INTEREST IN PHILOSOPHY:

Philosophy of Social Science	Indian Philosophy
Philosophy of Law	(Vedanta, Yoga, Samkhya)
Political Philosophy	

6. TEACHING EXPERIENCE:

Harvard University (Graduate Teaching Assistant): Social and Political Philosophy (taught by Professor John Rawls) Philosophy of Law (taught by Professor Ronald Dworkin)	1976-77
University of Michigan (Assistant Professor): History of Ethics (Aristotle, Kant, Sidgwick) Honors Introduction to Philosophy (Descartes, Hume, Aristotle, Kant) Kant's <i>Critique of Pure Reason</i> Philosophy of Law: Hegel's <i>Philosophy of Right</i> Kant's Moral Philosophy (including the Dialectic of the first <i>Critique</i>) Philosophy of Law: Legal Positivism (Bentham, Austin, Kelsen, Hart and their Natural Law adversaries) Topics in Political Philosophy: Hegel and Social Contract Theory Undergraduate Seminar in Moral Psychology History of Ethics: Hume and the British Moralists	1979-82, 84-86

Introduction to the Philosophy of Law
 Topics in Social Philosophy: Rationality and the Social Sciences
 Graduate Seminar in Social Philosophy: Rationality and the Structure of the Self
 Introduction to the Philosophy of Social Science
 Graduate Pro-Seminar in Social and Political Philosophy

Stanford University (Mellon Research Fellow): 1982-84

Undergraduate Seminar in Moral Psychology
 Graduate Seminar on Rationality and Moral Instrumentalism (Rawls and Brandt)
 Introductory Political Philosophy (Hobbes, Locke, Rawls, Mill, Sidgwick, Marx)
 Kant's *Critique of Pure Reason*: Aesthetic and Analytic
 Kant's *Critique of Pure Reason*: Dialectic

Georgetown University (Associate Professor): 1986-88

Ethics (Aristotle, Kant, Mill, Nietzsche, MacIntyre, Donagan)
 Graduate Seminar in Moral Psychology: Rationality and the Moral Emotions
 Graduate Seminar in Metaethics: Theory Construction in Moral Philosophy
 Graduate Seminar in Moral Psychology: Foundational Conceptions of the Self

University of California, San Diego (Associate Professor): 1988-90

Ethical Theory: The Humean Conception of the Self (Brandt, Nagel, Gewirth)

Wellesley College (Full Professor): 1990-2005

Introduction to Ethics (Plato, Aristotle, Hobbes, Kant, Mill, Nietzsche, Rawls)
 Metaethics Seminar (Nagel, Gewirth, Rawls, Brandt)
 Seminar in Kant's *Critique of Pure Reason*
 Seminar in Kant's Metaethics
 Vedanta Ethics and Epistemology (Upanishads, Brahma Sutras, Bhagavad Gita, Shankara, Vivekananda)
 Philosophy of Yoga (Vivekananda, Yoga Sutras, Samkhyan and Vedantic commentaries)
 Foundations of Ethics (Rawls and Habermas)

Royal Danish Academy of Art (Visiting Guest Professor): 2005-2007

Kant's *Critique of Pure Reason* for Artists
 Indian Philosophy and Artistic Practice

Ruhr Universität Bochum Marie Jahoda Guest Professorship 2007

Seminar on Thomas Kuhn & George Kubler

7. FELLOWSHIPS AND AWARDS IN PHILOSOPHY:

The City College of New York:

Phi Beta Kappa 1973
 Ketchum Prize for Proficiency in the History of Philosophy 1973
 Listed in *Who's Who Among Students in American Colleges and Universities* 1973-74
 Summa Cum Laude 1974
 Sperling Prize for Excellence in Philosophy 1974
 Research Honors in Philosophy 1974
 Phi Beta Kappa Medal for the Best Honors Essay in the Social Sciences 1974

At Harvard University:

Danforth Foundation Graduate Fellowship 1974-79
 Ford Foundation (NFF) Graduate Fellowship 1974-79
 Sheldon Fellowship for Study Abroad (Germany) 1977-78

Postgraduate:

NEH Travel Fellowship (Legal Studies Conference, Rice University) 1979
 University of Michigan Rackham Faculty Fellowship 1982

Andrew Mellon Postdoctoral Fellowship, Stanford University	1982-84
Stanford Faculty Research Fellowship	1983
Stanford Faculty Research Fellowship	1984
Faculty Summer Research Grant, Georgetown University	1987
Junior Faculty Research Leave, Georgetown University	1987
NEH Summer Stipend	1988
Woodrow Wilson International Scholars Fellowship	1988-89
New York Institute for the Humanities at New York University	1996-
NEH College Teacher's Research Fellowship	1998
J. Paul Getty Distinguished Research Fellowship	1998-99
Internationales Forschungszentrum für Kulturwissenschaft [forced to decline]	2003
Wissenschaftskolleg zu Berlin Institute for Advanced Study [forced to decline]	2005

8. PROFESSIONAL PHILOSOPHICAL ASSOCIATIONS:

American Philosophical Association, Eastern Division
 American Society for Political and Legal Philosophy
 North American Kant Society
 Society for Philosophy and Public Affairs
 Gesellschaft für Analytische Philosophie
 Kant-Gesellschaft
 United Kingdom Kant Society
 European Consortium for Political Research, Standing Group on Kantian Political Thought

9. SERVICE TO THE PROFESSION OF PHILOSOPHY:

Occasional referee / reviewer for Oxford University Press, MIT Press, *Ethics*, *Hypatia*,
Philosophical Books, *The Journal of Philosophical Research*
 American Philosophical Association Program Committee 1994-95
 Frequent commentator for APA Colloquia 1980-96

10. INVITED PAPERS AND CONFERENCES IN PHILOSOPHY:

1. "Good Reason to Serve," Society for Philosophy and Public Affairs, American Philosophical Association Eastern Division Convention, Boston, Mass. Dec. 1980
2. "Comments on Bart Gruzalski's 'Utilitarianism, Slavery, and the Facts'", Moral Philosophy Colloquium, American Philosophical Association Eastern Division Convention, Boston, Mass. Dec. 1980
3. "Good Reason to Serve," Military Conscription Working Group, The Center for Philosophy and Public Policy, Washington, D.C. May 1981
4. "The Rationality of Military Conscription," Collective Action/Social History Group, University of Michigan, Ann Arbor, Mich. Jan. 1982
5. "Two Conceptions of the Self," Stanford University Philosophy Department, Stanford, Cal. Dec. 1982
6. "Two Conceptions of the Self," University of California at Berkeley Philosophy Department, Berkeley, Cal. Feb. 1983
7. "Two Conceptions of the Self," University of Minnesota Philosophy Department, Minneapolis, Minn. Oct. 1983
8. "Comments on Richard Galvin's 'Act Individuation and Deontological Theories'", Moral Philosophy Colloquium, American Philosophical Association Eastern Division Convention, Boston, Mass. Dec. 1983
9. "Performance: The Problematic Solution," Conference: *Philosophical Problems of the Self-Consciously Invented Arts*, The Kitchen, New York, N.Y. March 1984

10. "Two Conceptions of the Self," University of Pennsylvania Philosophy Department, Philadelphia, Penn. March 1984
11. "Creative Autonomy and Aesthetic Acculturation," Philosophy of Art Symposium, American Philosophical Association Western Division Convention, Chicago, Ill. April 1985
12. "Narcissism and Moral Alienation," Wayne State Philosophy Department, Detroit, Mich. Nov. 1985
13. "Moral Theory and Moral Alienation," Penn State University Philosophy Department, Penn. Jan. 1986
14. "Moral Theory and Moral Alienation," Georgetown University Philosophy Department, Washington D.C. Jan. 1986
15. "Moral Theory and Moral Alienation," University of California at San Diego, La Jolla, Cal. Feb. 1986
16. "Moral Theory and Moral Alienation," North Carolina State University Philosophy Department, Raleigh, N.C. Feb. 1986
17. "Moral Theory and Moral Alienation," Wesleyan University Philosophy Department, Middletown, CT Feb. 1986
18. "Moral Theory and Moral Alienation," Memphis State University Philosophy Department, Memphis, Tenn. Feb. 1986
19. "Moral Theory and Moral Alienation," University of Minnesota Philosophy Department, Minneapolis, Minn. Feb. 1986
20. "Instrumentalism, Objectivity, and Moral Justification," Moral Philosophy Colloquium, American Philosophical Association Pacific Division Convention, Los Angeles, Cal. March 1986
21. "Comments on Lawrence Hinman's 'Emotion, Morality, and Understanding,'" Moral Philosophy Colloquium, American Philosophical Association Central Division Convention, St. Louis, Missouri May 1986
22. "Higher-Order Discrimination," George Washington University Philosophy Department, Washington, D. C. Nov. 1986
23. "Rationality and the Structure of the Self," Association for the Philosophy of the Unconscious, American Philosophical Association Eastern Division Convention, Boston, Mass. Dec. 1986
24. "Higher-Order Discrimination," Kennedy Institute of Ethics, Georgetown University, Washington, D.C. Jan. 1987
25. "The Meaning of 'Ought' and the Loss of Innocence," Conference: *The Personal Turn in Ethics*, the University of Minnesota Philosophy Department, Minneapolis, Minn. April 1987
26. "The Meaning of 'Ought' and the Loss of Innocence," Vassar College Philosophy Department, Poughkeepsie, N.Y. Oct. 1987
27. "Higher-Order Discrimination," Howard University Philosophy Department, Washington, D. C. Oct. 1987
28. "The Meaning of 'Ought' and the Loss of Innocence," University of Mississippi Philosophy Department, Oxford, Miss. Nov. 1987
29. "Higher-Order Discrimination," University of Mississippi Philosophy Department, Oxford, Miss. Nov. 1987
30. "Rationality and the Structure of the Self," University of Minnesota Philosophy Department, Minneapolis, Minn. Nov. 1987
31. "Rationality and the Structure of the Self," Columbia University Philosophy Department, New York, N. Y. March 1988
32. "Higher-Order Discrimination," Conference: *Character and Morality*, hosted by Radcliffe and Wellesley Colleges, Cambridge, Mass. April 1988
33. "Higher-Order Discrimination," Symposium: *Feminism and Racism*, American Philosophical Association Eastern Division Convention, Washington, D. C. Dec. 1988
34. "Comments on Walter Schaller's 'Should Kantians Care About Moral Worth?'" Moral Philosophy Colloquium, American Philosophical Association Central Division Convention, Chicago, Ill. April 1989

35. "The Meaning of 'Ought' and the Loss of Innocence,"
University of California, Los Angeles Philosophy Department,
Los Angeles, Cal. April 1989
36. "The Meaning of 'Ought' and the Loss of Innocence,"
University of Colorado at Boulder Philosophy Department,
Boulder, Col. Oct. 1989
37. "Impartiality, Compassion, and Modal Imagination,"
Wellesley College, Wellesley, Mass. Nov. 1989
38. "Higher-Order Discrimination," Franklin and Marshall
College, Lancaster, Pa. Nov. 1989
39. "The Meaning of 'Ought' and the Loss of Innocence,"
Invited Address on Ethics, American Philosophical Association
Eastern Division Convention, Atlanta, Ga. Dec. 1989
40. "Higher-Order Discrimination," Williams College,
Williamstown, Mass. Jan. 1990
41. "Impartiality, Compassion, and Modal Imagination,"
Western Michigan University Philosophy Department,
Kalamazoo, Mich. Jan. 1990
42. "Higher-Order Discrimination," Western Michigan
University, Kalamazoo, Mich. Jan. 1990
43. "Impartiality, Compassion, and Modal Imagination," Purdue
University Philosophy Department, West Lafayette, Ind. March 1990
44. "Impartiality, Compassion, and Modal Imagination," Illinois
State University Philosophy Department, Normal, Ill. March 1990
45. "Higher-Order Discrimination," Conference: *Ethics and
Racism*, Brown University, Providence, R. I. March 1990
46. "Impartiality, Compassion, and Modal Imagination,"
Conference: *Impartiality*, Hollins College, Roanoke, Va. June 1990
47. "'Seeing Things'," Spindell Conference: *Moral Epistemology*,
Memphis State University, Memphis, Tenn. Oct. 1990
48. "Impartiality, Compassion, and Modal Imagination,"
University of Connecticut Philosophy Department, Storrs, Conn. Dec. 1990
49. "Is There a Future for African-American Women in
Philosophy?," Panel: *Problems Facing Women Philosophers:
Towards an Agenda for the Nineties*, American Philosophical
Association Central Division Convention, Chicago, Ill. April 1991
50. "Comments on Andrew Buchwalter's 'Philosophy, Culture
and Public Policy'", Political Philosophy Colloquium, American
Philosophical Association Eastern Division Convention, New York,
N. Y. Dec. 1991
51. "Xenophobia and Kantian Rationalism," Cornell University
Philosophy Department, Ithaca, N.Y. Feb. 1992
52. "Xenophobia and Kantian Rationalism," Conference: *What Does the
Critique of Pure Reason Have to Do With the Pure Critique of Racism?
A Look at the Work of Adrian Piper*, New York University: Philosophy Department
(Commentators: Paul Boghossian and William Ruddick), Performance Studies
Department (Commentators: Richard Schechner and Peggy Phelan) and Grey
Art Gallery, New York, N.Y. Oct. 1992
53. "Xenophobia and the Indexical Present," Opening Plenary
Address, American Society for Aesthetics 50th Anniversary Meeting,
Philadelphia, Pa. Oct. 1992
54. "Comments on Stephen Beck's 'Moral Considerability and the
Goodness Principle'", Moral Philosophy Colloquium, American
Philosophical Association Eastern Division Convention, Washington,
D.C. Dec. 1992
55. "The Meaning of 'Ought' and the Loss of Innocence," Mt. Holyoke
Philosophy Department, S. Hadley, Mass. Sept. 1993
56. "The Meaning of 'Ought' and the Loss of Innocence," Marquette
University Philosophy Department, Milwaukee, Wisc. Oct. 1993

- 57." Comments on Claudia Mills' 'Goodness as Weapon'", Moral Philosophy Colloquium, American Philosophical Association Eastern Division Convention, Atlanta, Ga. Dec. 1993
58. "The Obligations of Philosophical Performance," Greater Philadelphia Philosophy Consortium (Co-Speaker: Joyce Carol Oates), Philadelphia, Penn. Feb. 1994
59. "The Meaning of 'Ought' and the Loss of Innocence," Georgia State University Philosophy Department, Atlanta, Ga. Sept. 1994
60. "A Philosophical Analysis of Xenophobia," Public Lecture, Georgia State University, Atlanta, Ga. Sept. 1994
61. "The Meaning of 'Ought' and the Loss of Innocence," Oberlin College Philosophy Department, Oberlin, Ohio Oct. 1994
62. "Making Sense of Value," Author Meets Critics: Elizabeth Anderson's *Value in Ethics and Economics*, American Philosophical Association Pacific Division Convention, San Francisco, Cal. March 1995
63. "Rationality and the Structure of the Self," Conference: *Moral Psychology and Moral Identity*, Oberlin College Philosophy Dept., Oberlin, Ohio April 1995
64. "The Form of Self-Knowledge in Kant's Metaethics," Symposium: *Diskursparadigma: Form*, University of Vienna, Vienna, Austria June 1995
65. "A Kantian Analysis of Xenophobia," Plenary Address, VII. Symposium der Internationalen Assoziation von Philosophinnen, Vienna, Austria Sept. 1995
66. "The Meaning of 'Ought' and the Loss of Innocence," University of Utah Philosophy Department, Salt Lake City, Utah Nov. 1995
67. "The Meaning of 'Ought' and the Loss of Innocence," Scripps College, Claremont Graduate School, Claremont, Ca. Feb. 1996
68. "A Kantian Analysis of Xenophobia," New York Institute for the Humanities at New York University, New York, N.Y. March 1996
69. "Rationality and the Structure of the Self: Kant's Two Standpoints on Action," Midwest Study Group of the North American Kant Society, Loyola University, Chicago, Ill. April 1996
70. "A Kantian Analysis of Xenophobia," State University of New York at Stonybrook, Stonybrook, N.Y. Sept. 1996
71. "The Philosophical Foundations of Conceptual Art," American Society for Aesthetics, Montréal, Québec, Canada Oct. 1996
72. "Kant's Two Standpoints on Action," Conference: *Kantian Themes in Ethics*, Florida State University Philosophy Department, Tallahassee, Fl. March 1997
73. "The Enterprise of Socratic Metaethics," Scholars' Seminar, Getty Research Institute, Los Angeles, Cal. Nov. 1998
74. "The Problem of Moral Motivation," Scholars' Seminar, Getty Research Institute, Los Angeles, Cal. Nov. 1998
75. "Kant's Two Standpoints on Action," Scholars' Seminar, Getty Research Institute, Los Angeles, Cal. Feb. 1999
76. "The Problem of Moral Motivation," University of Minnesota Philosophy Department, Minneapolis, Minn. Oct. 1999
77. "Recognition and Responsibility," Institute for Race and Social Division, Boston University, Boston, Mass. Feb. 2002
78. "The Ideal of Agent Integrity," Conference: *Art, Philosophy, and Politics*, Humanities Institute, University of Wisconsin at Madison, Madison, Wisc. April 2002
79. "The Ideal of Agent Integrity," Yale University Philosophy Department, New Haven, CT Feb. 2003
80. "Sadhana as a Tapas," Conference: *Ancient Crossroads: Greece and India*, Loyola Marymount University, Los Angeles, Cal. March 2003
81. "*Vergangenheitsverarbeitung* and the Pursuit of Happiness," Einstein Forum, Berlin, Germany Oct. 2003
82. "Brahmacharya, Vairagya, Kaivalya," Conference: *Hindu-Catholic*

- Dialogue*, Loyola Marymount University, Los Angeles, Cal. April 2004
83. "Rationality and the Structure of the Self: The Utility-Maximizing Model of Rationality," Economics and Rhetoric Seminar, Academia Vitae, Deventer, Belgium June 2006
84. "Passing Beyond Passing," University of Texas, Austin, TX Nov. 2006
85. "The Ideal of Agent Integrity," University of Minnesota Philosophy Department, Minneapolis, Minn. Nov. 2006
86. "Passing Beyond Passing," University of Minnesota Institute for Advanced Study, Minneapolis, Minn. Nov. 2006
87. "The Ideal of Agent Integrity," Indiana University Philosophy Department, Bloomington, Ind. Nov. 2006
88. "Passing Beyond Passing," Indiana University, Bloomington, Ind. Nov. 2006
89. "Das Ideal der Integrität des Akteurs," *Conference: Workshop Lebenswissen-Medialisierung-Geschlecht*, Ruhr Universität Bochum, Germany June 2007
90. "Models of Higher Education in the U.S. and Germany," Institute for the Philosophy of Education, Danish University of Education, Copenhagen, Denmark August 2007
91. "Intellectual Intuition in Kant's first *Critique* and Samkhya-Philosophy," Kunstverein Hildesheim, Hildesheim Universität, Germany November 2007
92. "Zwei Ideale rationaler Motivation," Gottfried Wilhelm Leibniz Universität Hannover, Zentrale Einrichtung für Wissenschaftstheorie und Wissenschaftsethik, Hannover, Germany July 2008
93. "Intellectual Intuition and Conceptual Art," Finish Academy of Fine Arts, Helsinki, Finland, November 2008
94. "Kant's Transcendental Analysis of Action," delivered to the *Transcendental Philosophy* Conference, Manchester Metropolitan University. Manchester, UK April 2009
95. "Practical Action: First *Critique* Foundations," XI International Kant Congress, Palazzo dei Congressi, Pisa, Italy May 2010
96. "Kant's Self-Legislation Procedure Reconsidered," delivered to *The Morality of Law: Kantian Perspectives* Conference, the annual meeting for the Keele Forum for Philosophical Research, Research Centre for SPIRE: Institute for Law, Politics and Justice, Keele University, Staffordshire, UK November 2010
97. "Kant's Self-Legislation Procedure Reconsidered," delivered to the Philosophy Society, King's College London, London, UK February 2011
98. "Kant's Two Replies to Hobbes," delivered to the first plenary session of the United Kingdom Kant Society Conference, St. Andrews University, Scotland, UK September 2011
99. "Does Kant Have a Guarantee of Perpetual Peace?" comments on Sorin Baiasu's "Perpetual Peace as the Highest Political Good," Workshop on Kant's *Toward Perpetual Peace*, St. Andrews University, Scotland, UK September 2011

11. PUBLICATIONS IN PHILOSOPHY:

Articles and Book Chapters:

1. "Utility, Publicity, and Manipulation," *Ethics* 88, 3 (April 1978), 189-206
2. "Property and the Limits of the Self," *Political Theory* 8, 1 (February 1980), 39-64
3. "A Distinction Without a Difference," *Midwest Studies in Philosophy VII: Social and Political Philosophy* (1982), 403-435
4. "The Rationality of Military Service," in Robert Fullinwider, Ed. *Conscripts and Volunteers: Military Requirements, Social Values, and the All-Volunteer Force*, Maryland Studies in Public Philosophy (Totowa, N.J.: Rowman and Allenheld, 1983), 126-147
5. "Critical Hegemony and Aesthetic Acculturation," *Nous* 19, 1 (1985), 29-40
6. "Two Conceptions of the Self," *Philosophical Studies* 48, 2 (September 1985), 173-197, reprinted in *The Philosopher's Annual VIII* (1985), 222-246
7. "Instrumentalism, Objectivity, and Moral Justification," *American Philosophical Quarterly* 23, 4 (October 1986), 373-381

8. "Moral Theory and Moral Alienation," *The Journal of Philosophy* LXXXIV, 2 (February 1987), 102-118
9. "Personal Continuity and Instrumental Rationality in Rawls' Theory of Justice'," *Social Theory and Practice* 13, 1 (Spring 1987), 49-76
10. "Pseudorationality," in Amelie O. Rorty and Brian McLaughlin, Eds. *Perspectives on Self-Deception* (Los Angeles: University of California Press, 1988), 297-323
11. "Hume on Rational Final Ends," *Philosophy Research Archives* XIV (1988-89), 193-228
12. "Higher-Order Discrimination," in Amelie O. Rorty and Owen Flanagan, Eds. *Identity, Character and Morality* (Cambridge, Mass.: MIT Press, 1990), 285-309; reprinted in condensed form in the monograph series *Studies on Ethics in Society* (Kalamazoo, Mich.: Western Michigan University, 1990)
13. "'Seeing Things'," *Southern Journal of Philosophy* XXIX, *Supplementary Volume: Moral Epistemology* (1990), 29-60
14. "Impartiality, Compassion, and Modal Imagination," *Ethics* 101, 4, Symposium on Impartiality and Ethical Theory (July 1991), 726-757
15. "Government Support for Unconventional Works of Art," in Andrew Buchwalter, Ed. *Culture and Democracy: Social and Ethical Issues in Public Support for the Arts and Humanities* (Boulder: Westview Press, 1992)
16. "Xenophobia and Kantian Rationalism," *Philosophical Forum* XXIV, 1-3 (Fall-Spring 1992-93), 188-232; reprinted in Robin May Schott, Ed. *Feminist Interpretations of Immanuel Kant*, (University Park: Pennsylvania State University Press, 1997), 21-73; and in John P. Pittman, Ed. *African-American Perspectives and Philosophical Traditions*, (New York: Routledge, 1997)
17. "Two Kinds of Discrimination," *Yale Journal of Criticism* 6, 1 (1993), 25-74. Reprinted in Bernard Boxill, Ed. *Race and Racism*, (Oxford: Oxford University Press), 193-237
18. "Making Sense of Value," *Ethics* 106, 2 (April 1996), 525-537
19. "Kant on the Objectivity of the Moral Law," in Andrews Reath, Christine M. Korsgaard and Barbara Herman, Eds. *Reclaiming the History of Ethics: Essays for John Rawls*, (New York: Cambridge University Press, 1997)
20. "The Enterprise of Socratic Metaethics," in Naomi Zack, Ed. *Woman of Color and Philosophy, A Critical Reader*, (London: Blackwell, 2000), 91-131
21. "Kants intelligibler Standpunkt zum Handeln," in Hans-Ulrich Baumgarten and Carsten Held, Eds. *Systematische Ethik mit Kant*, (München/Freiburg, 2001)
22. "The Meaning of Brahmacharya," in Valerie Jeremijenko, Ed. *How We Live our Yoga*, (New York: Beacon Press, 2001); reprinted in Jennifer Schwamm Willis, Ed. *The Joy of Yoga* (New York: Avalon/Marlowe & Company, 2002)
23. "A Representational Analysis of Desire," in Richard Meyer, Ed. *Representing the Passions* (Los Angeles: Getty Research Institute, forthcoming)
24. „Was Amerikaner von den Deutschen lernen können“ (2003), <http://www.adrianpiper.com/philosophy.index.html>
25. "Intuition and Concrete Particularity in Kant's Transcendental Aesthetic," in F. Halsall, J. Jansen and T. O'Connor, Eds., *Rediscovering Aesthetics* (Palo Alto: Stanford University Press, 2008)
26. "Intellektuelle Intuition in Kants erster Kritik und Samkhya-Philosophie", in Elke Falat and Thomas Thiel, Eds., *into it*, (Hildesheim, Germany: Kunstverein Hildesheim/Kehrer Verlag Heidelberg, 2008), 28-39
27. "Intellectual Intuition in Kant's first Critique und Samkhya Philosophy", in Elke Falat and Thomas Thiel, Eds., *into it*, (Hildesheim, Germany: Kunstverein Hildesheim/Kehrer Verlag Heidelberg, 2008), 94-104
28. "Sadhana", *Veneer magazine*, (#05 of 18 books, Q2-3, 2008), 88-101 (pl. 8-21), 126-169

Book Reviews:

1. "Michael Slote's *Goods and Virtues*," *The Journal of Philosophy* LXXXIII, 8 (August 1986), 468-73
2. "Edna Ullmann-Margalit's *The Emergence of Norms*," *The Philosophical Review* XCVII, 1 (January 1988), 99-107

Books:

1. *Rationality and the Structure of the Self, Volume I. The Humean Conception* (formally accepted for publication by Cambridge University Press [2008] and published as an open-access, online E-Book at <http://adrianpiper.com/rss/index.shtml>)
2. *Rationality and the Structure of the Self, Volume II. A Kantian Conception* (formally accepted for publication by Cambridge University Press [2008] and published as an open-access, online E-Book at <http://adrianpiper.com/rss/index.shtml>)
3. *Kant's Metaethics: First Critique Foundations* is a study in Kant exegesis that argues that *The Critique of Pure Reason* provides the metaethical models of rationality, motivation and the self that Kant's normative moral theory in the *Groundwork* and second *Critique* presupposes. Complete draft in preparation.
4. *Recognition and Responsibility: The Presence of the Past in Germany, Australia and the United States* is a philosophical, interdisciplinary argument that the United States has much to learn from Germany's approach to its xenophobic legacy, and that the U.S.'s failures in this area to date are not typical of all settler cultures. Complete draft in preparation.

12. PUBLICATIONS (BY ADRIAN PIPER) IN ART AND ART CRITICISM:**Articles and Commentary:**

1. "Three Models of Art Productions Systems," in *Information* (New York, N.Y.: The Museum of Modern Art, 1970); reprinted in Ursula Meyer, Ed. *Conceptual Art*, (New York, N.Y.: E.P. Dutton, 1972)
2. "An Ongoing Essay," *Art and Artists*, (March 1972), 42-46; reprinted in Blake Stimson and Alex Alberro, Eds. *Conceptual Art* (Cambridge: Cambridge University Press, 1999)
3. "Selections from 'An Ongoing Essay'," in Lucy Lippard, Ed. *Six Years: The Dematerialization of the Art Object*, (New York, N.Y.: Praeger, 1973)
4. "Withdrawal Statement (from New York Cultural Center), in Lucy Lippard, Ed. *Six Years: The Dematerialization of the Art Object*, (New York, N.Y.: Praeger, 1973)
5. "In Support of Meta-Art," *Artforum XII*, 2 (October 1973), 79-81; reprinted in Alexander Alberro and Blake Stimson, Eds. *Conceptual Art: A Critical Anthology* (Cambridge: Cambridge University Press, 1999)
6. "A Political Statement," *Art-Rite 6*, (Summer 1974)
7. "Notes on the Mythic Being," *Tri-Quarterly*, (Winter 1974)
8. "To Art (Reg. Intrans. V.)," *The Fox 1*, 1, (1975)
9. "A Proposal for Pricing Works of Art," *The Fox 1*, 2, (1975)
10. "Notes on the Mythic Being, I-II," in Alan Sondheim, Ed. *Individuals: Post-Movement Art*, (New York, N.Y.: E.P. Dutton, 1976) reprinted in Mara Witzling, Ed. *Voicing Today's Visions: Writings by Contemporary Women Artists*, (New York: Universe, 1994), 286-308
11. "Some Reflective Surfaces," *Sun and Moon 2* (Spring 1976), 18-20
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386. "Self-Portrait Exaggerating My Negroid Features" (1981), in *Glenn Ligon: AMERICA*, Whitney Museum of American Art, March 10 - June 5, 2011, New York: Whitney Museum of American Art, 2011, cat., 39.
387. "Catalysis III" (1970), in *Encyclopedia of Aesthetics*, e-reference edition, keyword "Performance Art: Historical Overview", ed. Michael Kelly (Oxford: Oxford University Press, 2008), accessed April 18, 2011, <http://www.oxford-aesthetics.com/entry?entry=t234.e0397-s0001>.
388. "The Mythic Being, Cycle I: 9/21/61, Village Voice Newspaper Ad of Sept. 27, 1973, #1 of 17" (1973), in *Rethinking Contemporary Art and Multicultural Education*, ed. Eungie Joo (New York: Routledge, 2011), 33.
389. "I/You (Her)" (1974), in *Auto Focus: The Self-Portrait in Contemporary Photography*, ed. Susan Bright (London: Thames & Hudson, 2010), S. 19.
390. "The Mythic Being: Cruising White Women" (1975), in *Global Visual Cultures: An Anthology* (West Sussex: Wiley-Blackwell, 2011), 60.
391. "Past Time, Selected Works 1973-95", installation view (2010), in *Frieze* v, 138 (2011): 174.
392. "The Big Four-Oh" (1988), in *Frieze* v, 138 (2011): 175.
393. "The Mythic Being: I Embodiment Everything You Most Hate and Fear" (1975), in *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991*, catalogue to accompany exhibition at the Neuberger Museum of Art, New York, US, January 15 - April 3, 2011 (New York: The Neuberger Museum of Art and DelMonico Books, 2011), 27.
394. "The Mythic Being: Cruising White Women" (1975), in *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991*, catalogue to accompany exhibition at the

Neuberger Museum of Art, New York, US, January 15 – April 3, 2011 (New York: The Neuberger Museum of Art and DelMonico Books, 2011), 27.

395. "Vanilla Nightmares #13" (1986), in *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991*, catalogue to accompany exhibition at the Neuberger Museum of Art, New York, US, January 15 – April 3, 2011 (New York: The Neuberger Museum of Art and DelMonico Books, 2011), 134.

396. "Vanilla Nightmares #19" (1988), in *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991*, catalogue to accompany exhibition at the Neuberger Museum of Art, New York, US, January 15 – April 3, 2011 (New York: The Neuberger Museum of Art and DelMonico Books, 2011), 135.

397. "Catalysis IV" (1970-1971), in *Work As Action*, ed. Camilla Jalving (Copenhagen: Museum Tusulanums Forlag, 2011), 217.

398. "The Mythic Being: Cruising White Women" (1975), in *Enacting Others*, ed. Cherice Smith (Austin: Duke University Press, 2011): 26.

399. "The Mythic Being: Getting Back #1" (1975), in *Enacting Others*, ed. Cherice Smith (Austin: Duke University Press, 2011): 30,31.

400. "The Mythic Being: Catalysis III" (1970), in *Enacting Others*, ed. Cherice Smith (Austin: Duke University Press, 2011): 43.

401. "The Mythic Being: Catalysis IV" (1970-1971), in *Enacting Others*, ed. Cherice Smith (Austin: Duke University Press, 2011): 43.

402. "The Mythic Being: Cycle I: 12/12/64" (1974), in *Enacting Others*, ed. Cherice Smith (Austin: Duke University Press, 2011): 53.

403. Selections from "The Mythic Being: I/You (Her)" (1974), in *Enacting Others*, ed. Cherice Smith (Austin: Duke University Press, 2011): 61, 61.

404. "The Mythic Being: Cycle I: 12/12/64, #4 of 17" (1974), in *Enacting Others*, ed. Cherice Smith (Austin: Duke University Press, 2011): 72.

405. "The Mythic Being: I Am The Locus #1-5" (1975), in *Enacting Others*, ed. Cherice Smith (Austin: Duke University Press, 2011): 75.

406. "Concrete Infinity Documentation Piece, Monday 6/1/70" (1970), in *Blind Spot v, 43* (2011): 48.

407. "Concrete Infinity Documentation Piece, Tuesday 6/2/70" (1970), in *Blind Spot v, 43* (2011): 49.

408. "Concrete Infinity Documentation Piece, Wednesday 6/10/70" (1970), in *Blind Spot v, 43* (2011): 50.

406. "Concrete Infinity Documentation Piece, Thursday 6/18/70" (1970), in *Blind Spot v, 43* (2011): 51.

407. "Funk Lessons" (1983), in *Insurgências Poéticas: Arte Ativista e Ação Coletiva*, André Mesquita (São Paulo: Annablume, 2011): 45.

408. "Drawings About Paper And Writing About Words #46" (1967), in *Kompass. Zeichnungen aus dem Museum of Modern Art, New York. The Judith Rothschild Foundation Contemporary Drawings Collection*, catalogue to accompany exhibition at the Martin Gropius Bau, Berlin, DE, March 11 to May 29, 2011 (New York and Ostfildern: The Museum of Modern Art and Hatje Cantz, 2011), 70.

409. "Drawings About Paper And Writing About Words #47" (1967), in *Kompass. Zeichnungen aus dem Museum of Modern Art, New York. The Judith Rothschild Foundation Contemporary Drawings Collection*, catalogue to accompany exhibition at the Martin Gropius Bau, Berlin, DE, March 11 to May 29, 2011 (New York and Ostfildern: The Museum of Modern Art and Hatje Cantz, 2011), 70.

410. "Drawings About Paper And Writing About Words #48" (1967), in *Kompass. Zeichnungen aus dem Museum of Modern Art, New York. The Judith Rothschild Foundation Contemporary Drawings Collection*, catalogue to accompany exhibition at the Martin Gropius Bau, Berlin, DE, March 11 to May 29, 2011 (New York and Ostfildern: The Museum of Modern Art and Hatje Cantz, 2011), 70.

411. "Nineteen Concrete Space-Time-Infinity Pieces: Untitled ("If you are a slow reader...")" (1969), in *0 to 9: The Complete Magazine: 1967-69*, eds. Vito Acconci and Bernadette Mayer (Brooklyn, NY: Ugly Duckling Presse, 2006), no. 5, 49.

412. "Untitled" (1969), in *0 to 9: The Complete Magazine: 1967-69*, eds. Vito Acconci and Bernadette Mayer (Brooklyn, NY: Ugly Duckling Presse, 2006), no. 5, 50-52.

413. "Nine Abstract Space-Time-Infinity Pieces: Untitled ("1. Rectangles are located

according to co-ordinate position..." " (1969), in *0 to 9: The Complete Magazine: 1967-69*, eds. Vito Acconci and Bernadette Mayer (Brooklyn, NY: Ugly Duckling Presse, 2006), no. 6, 79-81.

414. "Nine Abstract Space-Time-Infinity Pieces: Untitled ("The top side of the preceding page...") " (1969), in *0 to 9: The Complete Magazine: 1967-69*, eds. Vito Acconci and Bernadette Mayer (Brooklyn, NY: Ugly Duckling Presse, 2006), no. 6, 105-109.

415. " Nine Abstract Space-Time-Infinity Pieces: Street Works: Friday, April 18, 1969, 5-6 P.M. " (1969), in *0 to 9: The Complete Magazine: 1967-69*, eds. Vito Acconci and Bernadette Mayer (Brooklyn, NY: Ugly Duckling Presse, 2006), no. 6 supplement, 49.

Artist's Books:

1. *Here and Now* (unique artist's book, 1968)
2. *Colored People* (in collaboration with Houston Conwill, Kinshasa Conwill, Jane Farver, David Frankel, Sam Gilliam, Kellie Jones, Lucy Lippard, Rosemary Mayer, John Moore, John Morita, Clive Phillpot, Howardena Pindell, Lowery Sims, Kaylynn Sullivan, Judith Wilson, Josephine Whithers), (London: Bookworks, 1991; reissued 2007)

14. SOLO ART EXHIBITIONS:

1. *Three Untitled Projects* (postal art exhibition), (New York: 0 to 9 Press, 1969) March 1969
2. *One Man (sic), One Work*, New York Cultural Center, New York, N.Y. February 1971
3. *Adrian Piper*, Gallery One, Montclair State College, Montclair, N.J. February 1976
4. *Adrian Piper at Matrix 56*, Wadsworth Atheneum, Hartford, Conn. March 1980
5. *Adrian Piper*, Real Artways, Hartford, Conn. March 1980
- Adrian Piper, Reflections 1967-1987* (retrospective):
6. The Alternative Museum, New York, N.Y. April-May 1987
7. Nexus Contemporary Art Center, Atlanta, Ga. Nov.-Dec. 1987
8. Goldie Paley Gallery, Philadelphia, Pa. Feb.-March 1989
9. University of Colorado Art Gallery, Boulder, Col. March 1990
10. Power Plant Gallery, Toronto, Canada May-June 1990
11. Wooster Art Museum, Wooster, Ohio August-Oct. 1990
12. Lowe Art Museum, Coral Gables, Florida Dec. 1990-Jan. 1991
13. Santa Monica Museum of Contemporary Art, Cal. Feb.-March 1991
14. Washington Project for the Arts, Washington, D.C. June-August 1991
- Cornered*
15. John Weber Gallery, New York, N.Y. March 1989
16. Matrix Gallery, University Art Museum, Berkeley, Cal. August-Nov. 1989
17. Williams College Art Museum, Williamstown, Mass. Jan.-March 1990
18. *Why Guess*, University of Rhode Island Art Gallery, Kingston, R.I. Feb.-March 1990
19. *Pretend*, John Weber Gallery, New York, N.Y. September 1990
20. *Why Guess, Exit Art*, New York, N.Y. October-Nov. 1990
21. *Out of the Corner*, Whitney Museum of American Art, Film and Video Gallery, New York, N.Y. October-Nov. 1990
22. *Adrian Piper*, University of Iowa Art Gallery March-April 1990
23. *What It's Like, What It Is, #1*, Washington Project for the Arts, Washington, D.C. June-August 1991
24. *What It's Like, What It Is, #2*, Hirshhorn Museum, Directions Gallery, Washington, D.C. June-Sept. 1991
- Adrian Piper: European Retrospective:*
25. Ikon Gallery, Birmingham, England Sept.-Nov. 1991
26. Cornerhouse, Manchester, England January-Feb. 1992
27. Cartwright Hall, Bradford, England March-May 1992
28. Kettle's Yard, Cambridge, England July-Sept. 1992
29. Kunstverein München, Germany October-Nov. 1992
30. *Space, Time and Reference 1967-1970*, John Weber Gallery, New York, N.Y. October 1991
- Political Drawings and Installations, 1975-1991* (retrospective):
31. Cleveland Center for Contemporary Art, Cleveland, Ohio Nov. 1991-Feb. 1992

32. Carver Center, San Antonio, Tx. April 1992
33. Herron Gallery, Indianapolis Center for Contemporary Art, Indianapolis, In. May-June 1992
34. Women & Their Work, Austin, Tx. Oct.-Dec. 1992
35. *What It's Like, What It Is #2*, Krannert Art Museum, Champaign, Ill. Jan.-Feb. 1992
36. *Ur-Madonna, Expo '92*, Monasterio de Santa Clara, Moguer, Spain August 1992
37. Grey Art Gallery, New York, N.Y. Sept.-October 1992
38. John Weber Gallery, New York, N.Y. Sept.-October 1992
39. Paula Cooper Gallery, New York, N.Y. October 1992
40. Myers Fine Art Gallery, SUNY Plattsburgh Art Museum, Plattsburgh, N.Y. February 1993/41.
41. Art Awareness, Lexington, N.Y. June-July 1993
42. City Gallery of Contemporary Art, Raleigh, N.C. Oct.-Dec. 1993
43. *Installations by Adrian Piper*, New Langton Arts, San Francisco, Cal. Sept.-Oct. 1993
44. *The Hypothesis Series 1968-70*, Paula Cooper Gallery, New York, N.Y. March 1994
45. *Cornered/Decide Who You Are*, SUNY Buffalo, Buffalo, N.Y. March-April 1995
46. *Icons of One: Decide Who You Are*, Savannah College of Art Gallery, Savannah, Ga. Oct.-Nov. 1995
- Ashes to Ashes*
47. John Weber Gallery, New York, N.Y. Nov.-Dec. 1996
48. Galleria Emi Fontana, Milan, Italy October 1997
49. *Food for the Spirit (1971)*, Thomas Erben Gallery, New York, N.Y. Nov. 1997- Jan. 1998
50. *Who Are You? Selected Works by Adrian Piper*, Davis Museum and Cultural Center, Wellesley College, Wellesley, Mass. March-August 1998
51. *Adrian Piper: The Mythic Being, 1972-1975*, Thomas Erben Gallery, New York, N.Y. Nov. 1998-Jan. 1999
52. *Adrian Piper: A Solo Exhibition*, Gallerie Voges und Deisen, Frankfurt, Germany July-Sept. 2000
53. *The Color Wheel Series: First Adhyasa: Annomayakosha*, Paula Cooper Gallery, New York, N.Y. Nov. 2000-Jan. 2001
54. *Adrian Piper: Early Drawings and other works*, Thomas Erben Gallery, New York, N.Y. Dec. 2000-Jan. 2001
- Adrian Piper: A Retrospective*
55. Fine Arts Gallery, University of Maryland Baltimore County, Baltimore, MD Oct. 1999-Jan. 2000
56. The New Museum, New York City, N.Y. Oct. 2000-Jan. 2001
57. Andy Warhol Museum, Pittsburgh, PA March-May 2001
58. The Contemporary Arts Center, Cincinnati, OH June-August 2001
59. Weatherspoon Art Gallery, Greensboro, NC Sept.-Dec. 2001
- MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances and Soundworks, 1968-1992:*
60. Los Angeles Museum of Contemporary Art, Los Angeles, CA August-Nov. 2000
61. The New Museum, New York City, N.Y. Oct. 2000-Jan. 2001
62. Andy Warhol Museum, Pittsburgh, PA March-May 2001
63. The Contemporary Arts Center, Cincinnati, OH June-August 2001
64. Weatherspoon Art Gallery, Greensboro, NC Sept.-Dec. 2001
- Adrian Piper: seit 1965:*
65. Generali Foundation, Vienna, Austria May-August 2002
66. Institut d'Art Contemporain, Villeurbanne, France January-May 2003
67. Museu d'Art Contemporani de Barcelona, Spain Oct. 2003-Jan. 2004
68. *Adrian Piper Over the Edge*, Emi Fontana Gallery, Milan, Italy Nov. 2003-Jan. 2004
69. *Adrian Piper Videos*, ARTSADMIN, London, England November 2004
70. *Adrian Piper, Index*, Swedish Contemporary Art Foundation, Stockholm, Sweden April-June 2005
71. *Adrian Piper*, CPH Kunsthal, Copenhagen, Denmark April-May 2006
72. *Adrian Piper: The Mythic Being*, Smart Museum of Art, University of Chicago, Chicago, Ill. Sept.-Dec. 2006

73. *Adrian Piper: Everything*, Elizabeth Dee Gallery, New York March-April 2008
 74. *Past Time: Selected Works 1973-1995*, Elizabeth Dee Gallery October-December 2010
 75. *Adrian Piper: Everything #21*, Cairn Gallery, Pittenweem, Scotland 25 October - January 2011

15. GROUP ART EXHIBITIONS:

1. *Number Seven*, Paula Cooper Gallery, New York, N.Y. May 1969
2. *Language III*, Dwan Gallery, New York, N.Y. May 1969
3. *557,087*, Seattle Art Museum, Seattle, Wa. (traveling) September 1969
4. *Concept Art*, Städtisches Museum, Leverkusen, Germany October 1969
5. *Groups*, School of Visual Arts Gallery, New York, N.Y. November 1969
6. *Plans and Projects as Art*, Kunsthalle Bern, Bern, Switzerland November 1969
7. *955,000*, Vancouver Art Gallery, Vancouver, British Columbia. January-February 1970
8. *Conceptual Art and Conceptual Aspects*, New York Cultural Center, New York, N.Y. April 1970
9. *Art in the Mind*, Allen Museum, Oberlin, Ohio May 1970
10. *Information*, Museum of Modern Art, New York, N.Y. June 1970
11. *Language IV*, Dwan Gallery, New York, N.Y. June 1970
12. *26 Contemporary Women Artists*, Larry Aldrich Museum, Ridgefield, Conn. April 1971
13. *Paris Biennale*, Musee d'Art Moderne, Paris, France September 1971
14. *Art Without Limits*, Memorial Art Gallery, Rochester, N.Y. April 1972
15. *Communications*, Inhibodress Gallery, NSW, Australia April 1972
16. *Thought: Structures*, Pace College Gallery, New York, N.Y. January 1973
17. *Nine New York Artists*, Hartwick College, Oneonta, N.Y. April 1973
18. *Artforms, Abstract Activities, Ideas*, Pomona College, Claremont, Cal. May 1973
19. *c. 7,500*, California Institute of the Arts, Valencia, Cal. May 1973
20. *Persona*, Artists' Space, New York, N.Y. April 1974
21. *Word Works*, Mt. San Antonio College Art Gallery, Walnut, Cal. April 1974
22. *Woman's Work: American Art 1974*, Philadelphia Civic Center, Philadelphia, Pa. (traveling) April 1974-76
23. *In Her Own Image*, Samuel S. Fleischer Art Memorial, Philadelphia, Pa. April 1974
24. *Bodyworks*, Museum of Contemporary Art, Chicago, Ill. March 1975
25. *Word Works II*, San Jose State University Art Gallery, San Jose, Cal. April 1975
26. *Eleven in New York*, Women's Interart Center, New York, N.Y. May 1975
27. *Lives*, 98 Bowery, The Fine Arts Building, New York, N.Y. December 1975
28. *Paris Biennale*, Musee d'Art Moderne, Paris, France September 1977
29. *The Sense of the Self: From Self-Portrait to Autobiography*, Newberger Museum, Purchase, N.Y. September 1978
30. *Untitled Exhibition*, Artists' Space, New York, N.Y. September 1978
31. *Eventworks*, Massachusetts College of Art, Boston, Mass. March 1979
32. *Both Sides Now*, Artemesia Gallery, Chicago, Ill. March 1979
33. *A Decade of Women's Performance Art*, National Women's Caucus for Art Conference, New Orleans, La. February 1980
34. *Speaking Volumes: Women's Artist Books*, A.I.R. Gallery, New York, N.Y. June 1980
35. *Art of Conscience*, Wright Gallery, Dayton, Ohio (traveling) October 1980
36. *Issue: Twenty Social Strategies by Women Artists*, Institute of Contemporary Arts, London, England November 1980
37. *Events: Artists Invite Artists*, The New Museum, New York, N.Y. February 1981
38. *The Gender Show*, Group Material, New York, N.Y. February 1981
39. *The Page as Alternative Space*, Franklin Furnace, New York, N.Y. February 1981
40. *Oppositions, And/Or*, Seattle, Wa. May 1981
41. *Art at Ground Zero: Artists' Statements on Nuclear War*, University of Michigan Residential College, Ann Arbor, Mich. March 1983
42. *The Black and White Show*, Kenkeleba Gallery, New York, N.Y. April 1983
43. *Language, Drama, Source, and Vision*, The New Museum,

- New York, N.Y. October 1983
44. *Disarming Images: Artists' Statements Against Nuclear War*, Newburger Museum, Purchase, N.Y. (traveling) June 1984-87
45. *A Decade of New Art*, Artists' Space, New York, N.Y. June 1984
46. *Tradition and Conflict*, The Studio Museum in Harlem, New York, N.Y. January 1985
47. *Kunst mit Eigen-Sinn*, Museum Moderner Kunst, Vienna, Austria March 1985
48. *The Art of Memory/The Loss of History*, The New Museum, New York, N.Y. November 1985
49. *Floating Values*, HallWalls, Buffalo, N.Y. April 1987
50. *Black Video: Performance/Document/Narrative*, Gorman Museum, Davis, Ca. April 1987
51. *Past Time*, Maryland Art Place, Baltimore, Md. September 1987
52. *Commitment to Print*, The Museum of Modern Art, New York, N.Y. (traveling) January 1988
53. *Coast to Coast: A Women of Color National Artists' Book Project*, WCA, Houston, Texas (traveling) February 1988
54. *Autobiography: In Her Own Image*, Intar Gallery, New York, N.Y. (traveling) April 1988
55. *Modes of Address*, Whitney Museum Downtown, New York, N.Y. July 1988
56. *Unknown Secrets: Art of the Rosenberg Era* (traveling), curated by Nina Felshin September 1988
57. *Signs*, Art Gallery of Ontario, Toronto, Canada (traveling) September 1988
58. *The Turning Point: Art and Politics in 1968*, Cleveland Center for Contemporary Art, Cleveland, Ohio (traveling) September 1988
59. *Works on Paper*, OneTwentyEight, New York, N.Y. December 1988
60. *Art as a Verb*, Maryland Institute of Art, Baltimore, Md. October 1988
61. *Identity*, Whitney Museum Downtown, New York, N.Y. December 1988
62. *Making Their Mark: Women Artists Move Into the Mainstream 1970-85*, Cincinnati Art Museum, Cincinnati, Ohio (traveling) Feb.-March 1989
63. *Collecting, Organizing, Transposing*, Maryland Art Place, Baltimore, Md. February 1989
64. *Art as a Verb*, The Studio Museum in Harlem, New York, N.Y. March-June 1989
65. *Head*, OneTwentyEight, New York, N.Y. May 1989
66. *American Resources*, Bernice Steinbaum Gallery, New York, N.Y. (traveling) June-July 1989
67. *Some Choices*, Long Beach Art Museum, Long Beach, Ca. Summer 1989
68. *Double Take: A Second Look at Advertising*, Cincinnati Contemporary Arts Center, Cincinnati, Ohio July-Sept. 1989
69. *Buttinsky*, Feature, New York, N.Y. September 1989
70. *I Only Want You to Love Me*, Feature, New York, N.Y. October 1989
71. *L'Art Conceptuel: Une Perspective*, Musee d'Art Moderne, Paris, France (traveling) Nov. 1989-Feb. 1990
72. *Life is Wonderful*, Simon Watson Gallery, New York, N.Y. February 1990
73. *Exotism*, Zilkha Gallery, Wesleyan University, Middletown, Conn. January-March 1990
74. *Insect Politics*, Hallwalls Contemporary Arts, Buffalo, N.Y. March-April 1990
75. *Signs of the Self: Changing Perceptions*, Woodstock Artists Association, Woodstock, N.Y. March-April 1990
76. *Words and Images - With a Message*, Women's Studio Workshop, Oneonta, N.Y. April 1990
77. *Sarah Charlesworth, Jeanne Dunning, Annette Messenger, Adrian Piper, Laurie Simmons*, Feigen Gallery, Chicago, Ill. March-April 1990
78. *Constructive Anger*, Barbara Krakow Gallery, Boston, Mass. May-June 1990
79. *Art in Europe and America: The 1960s and 1970s*, Wexner Center for the Visual Arts, Ohio State University, Columbus, Oh. May-August 1990
80. *Word as Image: American Art 1960-1990*, Milwaukee Art Museum, Milwaukee, Wisconsin June-August 1990
81. Contemporary Arts Center, Houston, Tx. February 1991
82. *The Power of Words: An Aspect of Recent Documentary Photography*,

- P.P.O.W., New York, N.Y. June-July 1990
83. *The Thing Itself*, Feature Gallery, New York, N.Y. July-August 1990
84. *Presumed Identities*, Real Art Ways, Hartford, Conn. November 1990
85. *The Art of Drawing*, Lehman College Art Gallery, New York, N.Y. Sept.-Nov. 1990
86. *Gender and Representation*, Zoller Gallery, Penn State University, University Park, Pa. February 1991
87. *The Political Arm*, John Weber Gallery, New York, N.Y. February 1991
88. *Show of Strength*, Anne Plumb Gallery, New York, N.Y. April-May 1991
89. *The Art of Advocacy*, The Aldrich Museum of Contemporary Art, Ridgefield, Conn. May-Sept. 1991
- Awards in the Visual Arts*, June-Sept. 1991
90. Hirshhorn Museum, Washington DC
91. The Albuquerque Museum of Art, History and Science, Albuquerque, New Mexico Sept.-December 1991
92. The Toledo Museum of Art, Toledo, Oh. Dec.-January 1991
93. *Visions/Revisions*, Denver Art Museum, Denver, Col. April-August 1991
94. *What It's Like, What It Is, #3, Dislocations*, Museum of Modern Art, New York, N.Y. October 1991
95. *Open Mind: The LeWitt Collection*, Wadsworth Atheneum, Hartford, Conn. August-Dec. 1991
96. *Salvage Utopia*, AC Project Room, New York, N.Y. October 1991
97. *Affirmative Re-Actions*, Iris and B. Gerald Cantor Art Gallery, Worcester, Mass. November 1991
98. *Artists of Conscience: 16 Years of Social and Political Commentary*, New York, N.Y. November-Jan. 1991
99. *Dispossessed Installations*, Florida State University, Tallahassee, Fla. August-Sept. 1992
100. *Will/Power: New Works by Papo Colo, Jimmie Durham, David Hammons, Hachivi Edgar Heap of Birds, Adrian Piper, Aminah Brenda Lynn Robinson*, Wexner Center for the Arts, The Ohio State University, Columbus, Ohio September-Dec. 1992
- Dream Singers, Story Tellers: An African American Presence:*
101. Fukyui Fine Arts Museum, Fukyui-ken, Japan Nov. 1992-Jan. 1993
102. New Jersey State Museum, Trenton, N.J. Aug. 1993-March 1994
103. *Then & Now: A Selection of Artists Who Early in Their Museum Careers Exhibited at the Aldrich Museum of Contemporary Art of Ridgefield, Connecticut*, Philippe Staib Gallery, New York, N.Y. Curated by Buzz McCall April-May 1992
104. *Book Works: A Women's Perspective*, New Loom House, London, England March-April 1992
105. *Documenta 9*, Kassel, Germany (withdrew) May-August 1992
106. *Adrian Piper/Carl Pope*, Herron Gallery, Indiana University, Indianapolis, IN May-June 1992
107. *Artist as Catalyst*, The Alternative Museum, New York, N.Y. Nov. 1992-Feb. 1993
108. *Will/Power*, Wexner Center For The Arts, Ohio State University, Columbus, Ohio Sept.-Dec. 1992
- Mistaken Identities*,
109. University Art Museum, University of California at Santa Barbara, Santa Barbara, CA, Nov.-December 1992
110. Kunstverein, Graz, Austria April-May 1993
111. 44th Annual Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, N.Y. Nov.-December 1992
112. *The Boundary Rider: 9th Biennale of Sydney*, Gallery of New South Wales, Sydney, Australia Dec. 1992-March 1993
113. *Here's Looking at Me: Contemporary Self Portraits*, Espace Lyonnais D'Art Contemporain, Lyon, France January-April 1993
114. *The Theater of Black Refusal: Black Art and Mainstream Criticism*, University of California, Irvine, Fine Arts Gallery, Irvine, Cal. April-May 1993
115. *25 Years*, Cleveland Center for Contemporary Art, Cleveland, Ohio Sept.-Nov. 1993

116. *Kontext Kunst*, Neue Galerie, Graz, Austria October 1993
117. *Ciphers of Identity*, Fine Arts Gallery, University of Maryland, Baltimore County (traveling) Nov. 1993-Jan. 1994
118. *L'Hiver de l'Amour*, Musee d'Art Moderne de Ville de Paris, Paris, France Feb.-March 1994
119. *Can You Always Believe Your Eyes?* Museum of Contemporary Art, De Beyer, Breda, Holland April-May 1994
120. *Dignity for All: Reflections on Humanity*, Artimo, Zeist, Holland June-August 1994
121. *Thirty Years*, Larry Aldridge Museum of Contemporary Art, Ridgefield, Conn. May-Sept. 1994
122. *Mappings*, The Museum of Modern Art, New York, N.Y. Oct.-December 1994
123. *The Winter of Love*, Institute of Contemporary Art (P.S. 1), Long Island City, N.Y. Oct. 1994-Jan. 1995
124. *Articulate*, Mary Delahoyd Gallery, New York, N.Y. Dec. 1994-Jan. 1995
125. *Gewalt/Geschäfte*, Neue Gesellschaft für bildende Kunst e.V., Berlin, Germany Dec. 1994-Feb. 1995
126. *Black Male: Representations of Masculinity in Contemporary American Art*, curated by Thelma Golden, Whitney Museum of American Art, New York, N.Y. Nov. 1994-March 1995
127. *Civils Rights Now*, Southeastern Center for Contemporary Art, Winston-Salem, N.C. January-April 1995
128. *The Message is the Medium: Issues of Representation in Modern Technologies*, Castle Gallery, College of New Rochelle, New Rochelle, N.Y. Feb.-April 1995
129. *Public/Private: ARS 95*, Museum of Contemporary Art, Finnish National Gallery, Helsinki, Finland February-May 1995
130. *Africus: South African Biennale*, Johannesburg, South Africa Feb.-April 1995
131. *Altered States: American Art in the 90s*, Forum for Contemporary Art, St. Louis, Missouri March-May 1995
132. *Civil Rights Now*, Cleveland Center of Contemporary Art, Cleveland, Ohio May-August 1995
133. *It's Not a Picture*, Galleria Emi Fontana, Milan, Italy May-June 1995
134. *Options 2: Selections from the Modern and Contemporary Permanent Collection*, Stanton Gallery, Denver Art Museum, Denver, Col. June-August 1995
135. *Cornered*, The Paula Cooper Gallery, New York, N.Y. July-August 1995
136. *Reconsidering the Object of Art: 1965-1975*, Museum of Contemporary Art, Los Angeles, Ca. (withdrew due to Philip Morris Sponsorship) Oct. 1995-Jan. 1996
137. *Art with Conscience*, Newark Art Museum, Newark, N.J. Nov. 1995-Feb. 1996
138. *Now Here*, Louisiana Museum of Modern Art, Humlebaek, Denmark May-Sept. 1996
139. *Thinking Print: Books to Billboards 1980-95*, The Museum of Modern Art, New York, N.Y. June-Sept. 1996
140. *Hidden in Plain Sight: Illusion in Art from Jasper Johns to Virtual Reality*, Los Angeles County Museum of Art, Los Angeles, Cal. Oct. 1996-Jan. 1997
141. *A/Drift*, Bard College Center for Curatorial Studies, Annandale-on-Hudson, N.Y. Oct. 1996-Jan. 1997
142. *Face à l'Histoire 1933-1996*, Centre Georges Pompidou, Paris, France. Dec. 1996-April 1997
143. *Icon to Narrative*, The City College of New York, New York, N.Y. February-April 1997
144. *Between Two Worlds*, Strong Museum, Rochester, N.Y. March-Dec. 1997
145. *Vraiment: Féminisme et Art*, Centre National D'Art Contemporain de Grenoble, Galeries du Magasin, Grenoble, France April-May 1997
146. *Perish*, Duende, Rotterdam, The Netherlands May 1997
147. *Envisioning the Contemporary: Selections from the Permanent Collection*, Museum of Contemporary Art, Chicago, Ill. June 1997-April 1998
148. *If I Ruled the World*, Shedhalle, Zürich, Switzerland July 1997-Oct. 1998
149. *The View from Denver: Contemporary American Art from the Denver Art Museum*, Museum Moderner Kunst, Vienna, Austria July-August 1997
150. *American Stories: Amidst Displacement and Transformation*, Asahi

- Shimbun: Cultural Projects Division, Japan (traveling) Aug. 1997-Sept. 1998
151. *Minimal Politics*, Fine Arts Gallery, University of Maryland, Baltimore County, Baltimore, MD (traveling) Sept. 1997-Jan. 1998
152. *Memorable Histories and Historic Memories*, Bowdoin College Museum of Art, Brunswick, Maine Sept. 1997-Dec. 1998
153. *Desde el cuerpo: alegorias de lo femenino (From the Body: Allegories of the Feminine)*, Fundacion Museo de Bellas Artes, Caracas, Venezuela Jan.-March 1998
- Out of Actions: Between Performance and the Object, 1949-1979*,
 154. The Museum of Contemporary Art, Los Angeles, Cal. Feb.-May 1998
 155. Österreichisches Museum für Angewandte Kunst, Vienna, Austria June-May 1998
156. Museo d'Arte Contemporaneo, Barcelona, Spain Sept. 1998-Jan. 1999
 157. Museum of Contemporary Art, Tokyo, Japan Feb.-April 1999
 158. National Museum of Art, Osaka, Japan May-August 1999
159. *If I Ruled the World*, Kunstraum München, Munich, Germany Feb.-April 1998
160. *5729-5756: Contemporary Artists Welcome the New Year—The Jewish Museum List Graphic Commission*, The Jewish Museum, New York, N.Y. March-May 1998
161. *Travel & Leisure*, Paula Cooper Gallery, New York, N.Y. May-June 1998
162. *More Pieces for the Puzzle: Recent Additions to the Collection*, The Museum of Modern Art, New York, N.Y. July-Sept. 1998
163. *Re-Righting History: Counternarratives by Contemporary African/American Artists*, Katonah Museum of Art, Katonah, NY March-May 1999
- Global Conceptualism: Points of Origin 1950s-1980s*
 164. Queens Museum of Art, Queens, N.Y. April-August 1999
 165. Walker Art Center, Minneapolis, MN Dec. 1999-March 2000
 166. List Visual Arts Center of MIT, Cambridge, MA Oct.-December 2000
 167. Vancouver Art Gallery, Vancouver, BC January-April 2001
168. *Persuasion: Tales of Commerce and the Avant-Garde*, University at Buffalo Art Gallery, Buffalo, NY Sept.-November 1999
169. *TRACE: The Liverpool Biennial of Contemporary Art*, The View, Liverpool, England Sept.-November 1999
170. *Get the Picture: Recent Photography Acquisitions*, Addison Gallery of American Art, Washington, DC Fall 1999
171. *The American Century*, Whitney Museum of American Art, New York, NY Sept. 1999-Feb. 2000
172. *Around 1984: A Look at Art in the 80s*, P.S. 1, New York, NY July-September 2000
173. *Blondies and Brownies*, Aktionsforum Praterinsel, Munich March-April 2001
174. *Conception: Conceptual Documents 1968-1972*, City Arts Gallery, Leeds, UK March-April 2001
175. *Double Life: Identity and Transformation in Contemporary Arts*, Generali Foundation, Vienna, Austria May-August 2001
176. *Wiederaufnahme Retake*, Neuer Aachener Kunstverein, Germany October-December 2001
177. *9th Biennale of Moving Images*, Center for Contemporary Images, Saint-Gervais, Geneva, November 2001
178. *One Planet Under a Groove*, Bronx Museum of the Arts, Bronx, NY Oct. 2001-March 2002
179. *Family*, Aldrich Museum, Ridgefield, CT May-September 2002
180. *Documenta XI*, Kassel, Germany June-August 2002
181. *Personal and Political: The Women's Art Movement 1969-1975*, Guild Hall, East Hampton, N.Y. August-October 2002
182. *Pushing Aesthetic Boundaries*, Collecting Prints and Multiples, Gallery M, New York, N.Y. Sept.-October 2002
183. *Photography Past/Forward: Aperture at 50*, Studio Museum, Harlem, New York N.Y. Oct.-November 2002
184. *Gloria*, White Columns, NY, NY Oct.-November 2002
1825. *Electric Body*, Cité de la musique, Paris, France Oct. 2002-April 2003
186. *Time-Share*, Sara Meltzer Gallery, NY, NY June-August 2002
- Mass Appeal: The Art Object and Hip Hop Culture*

187. Gallerie 101, Ottawa, Ontario, Canada August-October 2002
 188. Arts Interculterels, Montreal, Quebec March-April 2003
 189. Khyber Centre for the Arts, Halifax, Nova Scotia May-June 2003
 190. *The Music in Me 2: Regarding Dance*, Gesellschaft für Aktuelle Kunst, Bremen, Germany Sept.-November 2002
- Walking in the City*
191. Apex Art, NY, NY Jan.-February 2003
 192. Kunsthalle Fridericianum, Kassel, Germany March -May 2003
 193. *Rhythm Is a Dancer*, Kulturhuset, Stockholm, Sweden April-Aug. 2003
 194. *Imperfect Marriages*, Emi Fontana Gallery, Milan, Italy April-May 2003
 195. *Sandwiched*, Public Art Fund and Wrong Gallery, Brooklyn, NY September 2003
 196. *Only Skin Deep*, International Center of Photography, NY, NY Dec. 2003-Feb. 2004
 197. *Tracing the Sublime*, Addison Gallery of American Art, Andover, MA Dec. 2003-March 2004
198. *Masala: Diversity and Democracy in South Asian Art*, William Benton Museum of Art at the University of Connecticut, Storrs, CT Jan.-April 2004
199. *Evidence of Impact: Art and Photography 1963-1978*, Whitney Museum of American Art, NY, NY May-October 2004
200. *Curious Crystal of Unusual Purity*, PS1, Queens, NY June-October 2004
 201. *Communauté*, Institut d'Art Contemporain, Villeurbane, France July-Sept. 2004
 202. *Some Things Happening: 25 Years of Herron Gallery Exhibitions*, Herron Gallery, Indiana State Museum July-Sept. 2004
 203. *Provocations: Selections from the Permanent Collection*, Bronx Museum, New York, NY July-Dec. 2004
 204. *Collected Views from East or West*, Generali Foundation Vienna, Austria Sept.-Dec. 2004
 205. *Funky Lessons*, BüroFriedrich Berlin, Germany Sept.-Nov. 2004
 206. BAWAG Foundation, Vienna, Austria Dec. 2004-Feb. 2005
 207. *Collected Views from East or West*, Generali Foundation Vienna, Austria Sept.-Dec. 2004
 208. *Minority Report*, Aarhus and environs, Denmark Sept.-Oct. 2004
 209. *Performance Strategy and Process*, ARTSADMIN, London, England November 2004
210. *Dance Dance Revolution*, Leroy Nieman Gallery, NY, NY Dec. 2004-Jan. 2005
Faces in the Crowd: Picturing Modern Life from Manet to Today
211. Smart Museum of Art University of Chicago Dec. 2004-March 2005
 212. Castello di Rivoli, Turin, Italy April-July 2005
 213. *What Business Are You In?* Atlanta Contemporary Art Center, Atlanta, GA Jan.-March 2005
214. *International Exhibitionist*, Curzon Cinemas, London, England February 2005
 215. *Between Pass and Fail*, Bard College Center for Curatorial Studies, Annandale-on-Hudson, NY March 2005
216. *Faces in the Crowd/Volti nella Folla*, Castello di Rivoli, Museo d'Arte Contemporanea, Turin, Italy April-July 2005
217. *The Politics of Care*, The Art Gallery of The Graduate Center, City, University of New York, NY May-June 2005
 218. *3 Systems*, Tate Modern Museum, London, England June-Sept. 2005
Occupying Space
219. Generali Foundation, Vienna, Austria March-May 2005
 220. Witte de With, Rotterdam, The Netherlands July-Aug. 2005
 221. Museum for Contemporary Art, Zagreb, Croatia Oct.-Dec. 2005
- Summer of Love*
222. Tate Liverpool, Liverpool, England May-Sept. 2005
 223. Schirn Kunsthalle, Frankfurt, Germany Nov. 2005-Feb. 2006
 224. Kunsthalle Wien, Vienna, Austria May-Sept. 2006
 225. Whitney Museum of American Art, New York, N.Y. May-Sept. 2007
226. *Wie Gesellschaft und Politik ins Bild Kommen*, Generali Foundation Vienna, Austria Sept.-Dec. 2005

227. Schirn Kunsthalle, Frankfurt, Germany Nov. 2005-Feb. 2006
228. *War is Over*, Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy Oct. 2005-Feb. 2006
229. *Looking at words*, Andrea Rosen Gallery, New York, N.Y. Nov. 2005-Jan. 2006
230. *Heard not seen*, Orchard, New York, N.Y. March-April 2006
231. *Stories, an Exhibition* (part of *Storytelling: History, Myth and Narrative*) Santa Fe Institute, Santa Fe, New Mexico July-August 2006
232. *Full House, views of the Whitneys Collection at 75*, Whitney Museum of American Art, New York, N.Y. June – Sept. 2006
233. *Das achte Feld. Geschlechter, Leben und Begehren in der Kunst seit 1960*, Museum Ludwig, Cologne, Germany August-Nov. 2006
234. *Academy: Learning from Art*, Antwerp Museum of Contemporary Art (MuHKA), Antwerpen, Belgium Sept.-Nov. 2006
235. *Concept has never meant Horse*, Generali Foundation, Wien, Austria Sept.-Dec. 2006
236. *Art Link*, Göteborgs Konsthallen, Göteborg, Sweden Oct. 2006–Jan. 2007
237. *Adrian Piper, Eric Baudelaire, Josephine Meckseper, Wayne Gonzales*, Elizabeth Dee Gallery, New York, N.Y. Nov.-Dec. 2006
238. *Art Metropole Top 100*, National Gallery of Canada, Ottawa, Canada Dec. 2006-Feb. 2007
239. *Photography and the Self: The Legacy of F. Holland Day*, Whitney Museum of American Art, New York, NY Dec. 2006-March 2007
240. *Reviewing the 20th Century*, Museum of Art, Rhode Island School of Design's, Providence, RI January - April 2007
241. *Crossing the Line, African American Artists in the Jacqueline Bradley and Clarence Otis, Jr. Collection*, Cornell Fine Arts Museum at Rollins College, Winter Park, FL Jan.–May 2007
242. *For a special place, Documents and Works by the Generali Foundation Collection*, Austrian Cultural Forum, New York USA Feb.–March 2007
243. *Tanzen Sehen*, Museum für Gegenwartskunst Siegen, Siegen, Germany Feb.-May 2007
244. *Ver Bailar. Dialogo entre la Danza y las Bellas Artes*, CAAC, Seville Spain June-Sept. 2007
245. *Role Play: Feminist Art Revisited 1960-1980*, Galerie Lelong, New York, NY March-April 2007
246. *Wack! Art and the Feminist Revolution*, Museum of Contemporary Art, Los Angeles, CA March-July 2007
247. *I am Making Art – 4 Studies on the Artist's Body: Chapter 3*, Centre d'art Contemporain, Genève, Switzerland March-April 2007
248. *Whenever It Starts It Is The Right Time - Strategies for a discontinous future*, Frankfurter Kunstverein, Frankfurt am Main, Germany March-May 2007
249. *UNCLASSIFIABLE*, Art Port, New York, NY March 20th-22nd, 2007
250. *Adrian Piper Screening*, Tranzit.cz, Cinema Svetozor, Prague May 2007
251. *Start*, Leonard and Bina Ellen Gallery, Montreal, Quebec, Canada May-June 2007
252. *Panic Attack! Art in the Punk Years*, Barbican Art Gallery, London, UK June-Sept. 2007
- Lines, Grids, Strains, Words – Zeichnungen der Minimal Art aus der Sammlung des Museums of Modern Art, New York*
253. The Museum of Modern Art, New York, N.Y. June-October 2007
254. Porto Museu de Arte Contemporanea de Serralves, Porto, Portugal May-June 2008
255. Museum Wiesbaden, Wiesbaden, Germany Sept 2008-Jan 2009
256. *60 to 7*, Henie Onstad Art-Center, Hørikodden, Norway August–Sept. 2007
- Multitasking - Synchronität als kulturelle Praxis*
257. Neue Gesellschaft für bildenden Kunst (NGBK), Berlin, Germany August–Oct. 2007
258. Stedelijk Museum 's Hertogenbosch, 's Hertogenbosch, The Netherlands March – June 2008
259. Overbeck-Gesellschaft, Lübeck, Germany June-July 2008
260. La Filature, Mulhouse March - May 2009
261. Musée du Quai Branly de Paris, France March-June 2009
262. *Normal Love: Precarious Sex. Precarious Work*, Künstlerhaus Bethanien, Berlin, Germany January-March 2007

263. *WALK Spazierengehen als Kunstform. Über die allmähliche Verfertigung der Gedanken beim Gehen*, Kunstraum Kreuzberg/Bethanien, Berlin, Germany Sept.–Oct. 2007
264. *Night School*, Hart House University of Totonto, Toronto, Canada Sept. 2007
263. John Hansard Gallery, University of Southampton, Highfield, UK Sept.–Nov. 2007
264. Space Studios, London, UK March - 2008
265. *Gender Battle*, Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain Sept.-Dec. 2007
266. *Cinema Remixed and Reloaded, Part I*, Spelman College Museum of Art, Atlanta, GA. Sept.-Dec. 2007
267. *Multiplex: Directions in Art, 1970 to Now*, Museum of Modern Art, New York, N.Y. Nov. 2007-July 2008
268. *Working History*, Reed College, Portland, OR Jan. 2008 – March 2008
269. *Collecting Collections: Highlights from the Permanent Collection of The Museum of Contemporary Art, Los Angeles*, The Museum of Contemporary Art, Los Angeles, CA February-May 2008
- The Space Between*,
270. Nordana Kulturcentrum, Skelleftea, Sweden March – June 2008
271. Gävle Konstcentrum, Gävle, Sweden Jan. – March 2009
272. *Vote for Women*, Kunst Meran, Meran, Swiss April – Juni 2008
273. *Revolutions: Forms that Turn*, 16th Biennale of Sidney, Sidney Australia June-Sept. 2008
274. *Collier Schorr - Freeway Balconies*, Deutsche Guggenheim, Berlin, Germany July-October 2008
275. *Racism (An American Family Value)*, The Center for Book Arts, New York July-September 2009
276. *We Are Technology: Tapes from the 1960s and 70s*, Pauza Foundation, Krakow, Poland Nov. 2008
277. *In Plain Sight: Street Works and Performances 1968-1971*, The Laboratory of Art + Ideas at Belmar, Lakewood, CO Sept. 2008-Jan. 2009
278. *Burning Down the House: Building a Feminist Art Collection*, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, Brooklyn, New York Oct. 2008-Feb. 2009
279. *Dekonstruktion des Künstlermythos – Ich kann mir nicht jeden Tag ein Ohr abschneiden*, Nationalgalerie im Hamburger Bahnhof, Museum Für Gegenwart, Berlin, Germany Oct. 2008-Feb. 2009
280. *DA2 – Festival Explorafoto*, DA2 Domus Artium 2002, Salamanca, Spain Oct. 2008-Jan. 2009
281. *USA Today*, Museum of Contemporary Art, Chicago, Ill. Nov. 2008- March 2009
282. *The Jazz Century*, MART Museo D'Arte Moderna e Contemporanea di trento I Rovereto, Rovereto, Italy Nov. 2008-June 2009
- Swingtime: Freestyle*,
283. Beaver Projects Kopenhagen, Danmark Nov.-Dec. 2008
284. Charlotte Fogg Contemporary, Aarhus Dec. 2008-Feb 2009
285. *re.act.feminism – performancekunst der 1960er und 70er jahre heute*, Akademie der Künste, Berlin, Germany Dec. 2008-Feb. 2009
- Centro Cultural Montehermoso, Vitoria-Gasteiz, Spain October 7 – December 15, 2011
286. *Nós*, Museu da República, Rio de Janeiro, Brazil Jan. - April 2009
287. *The Third Mind: American Artists Contemplate Asia 1860-1989*, Solomon R. Guggenheim Museum, New York, NY Jan.-April 2009
288. *The Quick and the Dead*, Walker Art Center, Minneapolis, MN April-Sept. 2009
- Funkaesthetics*
289. J.M. Barnicke Gallery, Hart House, University of Toronto, Toronto, Canada Feb.-March 2009
290. Confederation Center, Charlestown, Canada Nov. 2009-Feb. 2010
291. *NeoHooDoo: Art for a Forgotten Faith*, Miami Art Museum, Miami, FL February-May 2009

292. *UN-SCR-1325*, Chelsea Art Museum, New York, NY March 2009
293. *Uncertainty principle*, MACBA, Barcelona, Spain May 2009
294. *In Transit 09 Performing Arts Festival*, Haus Der Kulturen
Der Welt, Berlin Germany June 2009
295. *Art 40 Basel*, Basel, Switzerland June 2009
296. *The Eventual*, La Futura, Prague, Czech Republic May-August 2009
297. *Looking at Music: Side 2*, Museum of Modern Art, New York, June-November, 2009
298. *The Show Continues Upstairs, Supporting Lopez*, Berlin,
Germany June-July 2009
299. *Close Encounters 1*, Nathan Cummings Foundation, New York July-August 2009
300. *The Matrix Effect* The Wadsworth Atheneum of Art in Hartford, CT July 2009-Jan 2010
301. *See this Sound – Versprechungen von Bild und Ton*, Lentos
Museum, Linz, Austria August 2009-January 2010
302. *Elizabeth Dee Gallery*, Art Berlin Contemporary, Berlin, Germany September 2009
303. *Materialien – A group show with works selected by Birte Kleemann*,
Münzsalon, Berlin, Germany September 2009
304. *Performance im Bild und im Medialen Übertrag*, Fotogalerie Wien,
Vienna, Austria September 2009
305. *Sophie Bélair Clément*, Optica, Montréal, Canada September-October 2009
306. *Fri Porto*, Den Frie Center of Contemporary Art,
Copenhagen, Denmark September-October 2009
307. *Oeuvre Bach Whistled, 1970*, Adrian Piper, L'Ecole Supérieure
d'Art de Grenoble, France, October-November 2009
308. *Somewhere Over the Rainbow*, ISS – Iransk-svenska solidaritetföreningen
Malmö, Sweden October -November 2009
309. *100 Years (version #1)*, Julia Stoschek Foundation
Düsseldorf, Germany October 2009-July 2010
310. *Reframing the Color Line: Race and the Visual Culture of the
Atlantic World*, William L. Clements Library, University
of Michigan, Ann Arbor, MI October 2009-Feb 2010
311. *100 Years (Version #2, New York)*, P.S. 1 Contemporary Art
Center, New York, NY November 2009-April 2010
312. *Funkesthetics*, Confederation Centre, Charlestown, Canada Nov. 2009-Jan. 2010
313. *The Obstacle is Tautology*, Front Desk Apparatus, New York, NY January-February 2010
314. *Close Encounters 2: Acts of Social Imagination*, Denison Museum,
Granville, OH January-March 2010
315. *Ecstatic Resistance, Grand Arts*, Kansas City, MO November 2009- January 2010
316. *Get Down and Party Together*, Maysles Films, New York, NY January 2010
317. *Self as Disappearance*, Synagogue de Delme, France February-May 2010
318. *Collected Reflections on the Permanent Collection*, Studio
Museum of Harlem, New York, NY March-June 2010
319. *Selected Infinite Extension Arbitrarily Constrained*, Bowery
Poetry Club, New York March-May 2010
320. *The Talent Show*, Walker Art Center, Minneapolis April-August 2010
321. *100 Years (Version #3, Moscow)*, Garage Center for
Contemporary Culture, Moscow June 2010
322. *Contemporary Art from the Collection*, The Museum of Modern Art,
New York, NY June 2010-May 2011
323. *29th Bienal de São Paulo*
- Fundação Bienal de São Paulo, São Paulo, BR September-December 2010
- Palácio das Artes, Belo Horizonte, BR January-March 2011
324. *Pictures by Women: A History of Modern Photography*,
The Museum of Modern Art, New York, NY, USA May 2010-April 2011
325. *Klangi*, Aboas Vetus & Ars Nova Museo, Turku, FI September-October 2010
- The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991*
326. Neuberger Museum of Art, Purchase College, State
University of New York, New York City, NY, USA January 2010-April 2011
327. Nasher Museum of Art at Duke University, Durham, NC August 2010-December 2011
328. Contemporary Arts Museum, Houston, TX 11 February-April 2012

329. *The Last Newspaper* at the New Museum, New York, NY
Move: Choreographing You
 330. Hayward Gallery, London, UK
 331. Haus der Kunst, Munich, DE
 332. K20, Düsseldorf, DE
 333. *Drawing in Progress*, mima Middlesbrough Institute of Modern Art,
 North Yorkshire, Middlesbrough, UK
 334. *Instructional Tapes. Video Screening*, Justina M. Barnicke Gallery,
 Toronto, CA November 2010
 335. *Weatherspoon Art Museum: 70 years of Collecting*, Weatherspoon Art
 Museum, Greensboro, NC, USA
 336. *Proofs and Refutations*, David Zwirner Gallery, New York, NY, USA
 337. "It's for you" – *Conceptual Art and the Telephone*, Housatonic Museum
 of Art, Bridgeport, CT, USA
Where Do We Migrate To?,
 338. Center for Art, Design and Visual Culture, Baltimore, MD
 339. Sheila C. Johnson Design Center at the New School, NYC
 340. Contemporary Arts Center, New Orleans, LO
 341. *Vision Is Elastic. Thought Is Elastic*, Murray Guy, New York, NY
 342. *15 Years Thomas Erben Gallery*, Thomas Erben Gallery, New York
 343. *If You Lived Here, You'd Be Home By Now*, CCS Bard Hessel
 Museum of Art, Annandale-On-Hudson, NY
 344. *A Corps Perdu*, FRAC Bourgogne, Chateaufort-en-Auxois, France
 345. *Role Models – Role Playing*, Museum der Moderne, Salzburg
 346. *Play Bach*, Circuit, Centre d'Art Contemporain, Lausanne,
 Switzerland
 347. *Show Me Your Hair*, Coreana Museum of Art, Seoul, Korea
In Deed: Certificates of Authenticity in Art
 348. De Vleeshal, Middelburg, The Netherlands
 349. Fondazione Bevilacqua La Masa Venice
 350. KHOJ International Artists' Association, New Delhi, India
 351. Mumbai Art Room, Mumbai, India
 352. Nero HQ, Rome, Italy
 353. Library, School of the Art Institute of Chicago, Chicago, IL.
 354. The Drawing Center, New York, NY
 355. *Alice in Wonderland*, Tate Liverpool, Liverpool, UK
 356. *Eyes Looking for a Head to Inhabit*, Muzeum Sztuki, Lodz, Poland
This Will Have Been: Art, Love & Politics in the 1980s
 357. Museum of Contemporary Art, Chicago, IL.
 358. Walker Art Center, Minneapolis, MN
 359. Institute of Contemporary Art, Boston, MA
- October-January 2011
 October 2010-January 2011
 February-May 2011
 July-September 2011
 November 2010-March 2011
 February-May, 2011
 March 11-April 30, 2011
 February- March, 2011
 March-April 2011
 February 2 - April 19, 2012
 June 30 - Oct 7, 2012
 April 22 – June 4, 2011
 May 6 - June 4, 2011
 June 25 – December 16, 2011
 7 July – 11 September 2011
 July 23 – October 30, 2011
 September 23 – October 29, 2011
 October 6 – November 30, 2011
 September 10 – October 7, 2011
 October 14 - November 4, 2011
 November 18 - December 16, 2011
 January 12 - February 2, 2012
 February 3 – March 2, 2012
 March 30 – May 25, 2012
 September - October 2012
 November 2011 – January 2012
 September 30 – December 11, 2011
 February – May 2012
 June – September 2012
 October 2012 – January 2013

16. ART PERFORMANCES:

1. *Meat Into Meat*, Loft Performance, New York, N.Y.
 October 1968
2. *Untitled Catalysis*, Max's Kansas City, New York, N.Y.
 April 1970
3. *Streetworks*, New York, N.Y.
 May 1970
4. *Catalysis Series*, Streets of New York, N.Y.
 1970-71
5. *Streetworks II*, New York, N.Y.
 April 1971
6. *Food for the Spirit*, Private Loft Performance, New York, N.Y.
 June-July 1971
7. *Untitled Streetworks*, Streets of New York, N.Y.
 1971-73
8. *Two Untitled Streetworks*, Rochester, N.Y.
 April 1972
9. *Untitled Streetwork*, Rhode Island School of Design, Providence, R.I.
 October 1973
10. *Being Mythic on the Street*, for "Adrian Piper: The Mythic Being,"
 in *Other Than Art's Sake*, a film by Peter Kennedy
 October 1973
11. *Some Reflective Surfaces*, The Fine Arts Building, New York, N.Y.
 December 1975
12. *Some Reflective Surfaces*, The Whitney Museum, New York, N.Y.
 February 1976

13. *The Mythic Being*, Streets of Cambridge, Mass. 1975-76
14. *Danke(sehr)schon*, Kurfürstendamm, West Berlin, West Germany September 1977
15. *Collegium Academicum Freischrei*, Hauptstrasse, Heidelberg, Germany February 1978
- It's Just Art:*
16. Allen Memorial Museum, Oberlin, Oh. April 1980/17.
17. Contemporary Art Institute of Detroit, Detroit, Mich. July 1980
18. Wright Gallery, Dayton, Oh. October 1980
19. The Western Front, Vancouver, B.C. February 1981
20. And/Or, Seattle, Wa. February 1981
21. Artists' Space, New York, N.Y. April 1981
22. Penn State University, University Park, Pa. May 1981
23. *Wide Receiver*, Streets of Menlo Park, Cal. October 1982
24. *Invasion*, Streets of Palo Alto, Cal. December 1982
- Funk Lessons:*
25. Nova Scotia College of Art and Design, Halifax, Nova Scotia March 1983
26. Walker Art Center and the Minneapolis College of Art and Design, Minneapolis, Minn. October 1983
27. University of California at Berkeley, Berkeley, Cal. November 1983
28. San Francisco Art Institute, San Francisco, Cal. February 1984
29. The Women's Building, Los Angeles, Cal. March 1984
30. California Institute of Art, Los Angeles, Cal. March 1984
31. New Langton Arts, San Francisco, Cal. March 1984
32. *Funk Lessons* (videotape), *What's Cooking VI*, Center for Music Experiment, University of California at San Diego, La Jolla, Cal. February 1985
33. *My Calling (Card) #1*, Dinner/Cocktail Party Reactive Guerrilla Performance April 1986-90
34. *My Calling (Card) #2*, Disco/Bar Reactive Guerrilla Performance May 1986-90
35. *My Calling (Cards)#1 and #2: A Meta-Performance I*, Randolph Street Gallery, Chicago, Ill. February 1987
36. *My Calling (Cards) #1 and #2: A Meta-Performance II*, The Studio Museum of Harlem, New York, N.Y. May 1988
37. *Shiva Dances with the Art Institute of Chicago*, The Art Institute of Chicago, Chicago, Ill. November 2004
38. *Adrian Moves to Berlin*, Berlin Alexanderplatz, Berlin, Germany March 2007
39. *Everything #10*, Creative Time Projects, The Public Art Fund, New York, NY May 2007
40. *One 16 Minute-Long, Thickly Textured Straight Line Running Parallel with the Bowery Poetry Project Floor*, New York, NY May 2010
41. *Variety Evening*, NIMK, Netherlands Media Arts Institute, Amsterdam, The Netherlands July 2010
42. *Bach Whistled*, 29th Bienal de Sao Paulo, Sao Paulo September-December 2010

17. ART VIDEOTAPES:

1. *The Mythic Being* (1973) in *Other Than Art's Sake*, by Peter Kennedy
2. *Some Reflective Surfaces* (1975; edited by Bob Boilen, 1987)
3. *Funk Lessons* (1984; produced by Sam Samore and Tom Oden), distributed by The Kitchen, New York, N.Y.
4. *Funk Lessons: A Metaperformance* (1987; edited by VQ Productions)
5. *My Calling (Cards) #1 and #2: A MetaPerformance I* (1987; edited by Bob Boilen)
6. *My Calling (Cards) #1 and #2: MetaPerformance II* (1988; edited by Videosphere)
7. *Cornered*, Video installation (1988; edited by Bob Boilen)
8. *The Big Four-Oh*, Video installation (1988; edited by Bob Boilen)
9. *My Calling (Card) #1 A Double Metaperformance*, (1987-88; edited by Videosphere)
10. *Out of the Corner*, video installation (1990; edited by Dekart)
11. *Please God* (1991; produced by Videosphere)
12. *What It's Like, What It Is #1*, (video installation; produced by Videosphere/WPA)
13. *What It's Like, What It Is #3*, (video installation; produced by Videosphere/GWTV)

14. *Ur-Madonna* (installation documentation, 1992; produced by Plus Ultra, Seville)
15. *Prayer Wheel I.1* (installation documentation, 2001; produced by Suzie Silver, Pittsburgh, PA)
16. *YOU/STOP/WATCH: A Shiva Japam* (video, 2002)
17. *Shiva DANCES at the Art Institute of Chicago* (video, 2004)
18. *Unite* (video animation, 2005)
19. *The Spurious Life-Death Distinction* (video animation, 2006)
20. *Bait-and-Swtich* (video animation, 2009)

18. SOUNDWORKS:

1. *Seriation #1: Lecture* (1968)
2. *Seriation #2: Now* (1968)
3. *Streetwork Streettracks I-II* (1968)
4. *Bach Whistled* (1970)
5. *The Mythic Being Cycle 1: 2/66* (1974)
6. *Stand-In #1 Rob* (1974)
7. *Some Reflective Surfaces* (1975)
8. *It's Just Art* (1980)
9. *Assorted Anti-Post-Modernist Artifacts* (1984)
10. *A Conversation with Kinshasha Conwill* (1988)
11. *A Kantian Analysis of Xenophobia* (1996)
12. *Saraswati Ma* (1999)
13. *Das Gebetrad Quadriert* (2001)
14. *Shiva DANCES, For God's Sake (for John Talbert)* (2002)
15. *Construct Madrid, Itineraries of Sound, (city-wide installations), Madrid, Spain* (2005)

19. INVITED LECTURES AND CONFERENCES IN ART:

- | | |
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| 1. Mount Holyoke College, South Hadley, Mass. | Nov. 1971 |
| 2. "Art and Politics" panel, The Art Students' League, New York, N.Y. | May 1972 |
| 3. Creative Artists Public Service Grants panel, New York, N.Y. | January 1973 |
| 4. "Conceptual Art" panel, The New School for Social Research, New York, N.Y. | March 1973 |
| 5. Skidmore College, Saratoga Springs, N.Y. | May 1973 |
| 6. Rhode Island School of Design, Providence, R.I. | April 1974 |
| 7. Massachusetts College of Art, Boston, M.A. | March 1977 |
| 8. Wadsworth Atheneum, Hartford, Conn. | March 1980 |
| 9. Oberlin College, Oberlin, Ohio | April 1980 |
| 10. NEA Conference on Art and Social Change, Contemporary Arts Center, Cincinnati, Ohio | June 1980 |
| 11. And/Or, Seattle, Wa. | Feb. 1981 |
| 12. Emily Carr College of Art, Vancouver, B.C., | Feb. 1981 |
| 13. Franklin Furnace, New York, N.Y. | April 1981 |
| 14. Penn State University, University Park, Pa. | May 1981 |
| 15. NEA Conference on Funding the Visual Arts, Los Angeles, Museum of Contemporary Art, Los Angeles, Ca. | October 1982 |
| 16. Banff Centre, School of Fine Arts, Banff, Canada | Nov. 1982 |
| 17. National Exhibition Centre, Castlegar, B.C. | Nov. 1982 |
| 18. Panel on Dance and the Other Arts, Stanford University, Stanford, Cal. | February 1983 |
| 19. Nova Scotia College of Art and Design, Halifax, N.S. | March 1983 |
| 20. NEA Visual Artists' Fellowship Selection Panel (Conceptual/Performance/New Genres) Washington, D.C. | April 1983 |
| 21. Berkeley Art Department, University of California at Berkeley, Berkeley, Cal. | May 1983 |
| 22. NEA Seminar on Art Criticism, Washington, D.C. | Sept. 1983 |
| 23. NEA Policy Panel, Washington, D.C. | October 1983 |

24. University of Wisconsin, Madison, Wis. October 1983
25. Moderator and Panelist for Symposium, "The Power of Art: The Language of Images," Walker Art Center and the Minneapolis College of Art and Design, Minneapolis, Minn. October 1983
26. Minneapolis College of Art and Design, Minneapolis, Minn. October 1983
27. San Francisco Art Institute, San Francisco, Cal. Feb. 1983
28. California Institute of Art, Los Angeles, Cal. March 1984
29. The Women's Building, Los Angeles, Cal. March 1984
30. Foundation for Art Resources, Los Angeles, Cal. March 1984
31. The Kitchen, New York, N.Y. March 1984
32. University of California at San Diego, La Jolla, Cal. March 1984
33. NEA Art Critics' Fellowship Selection Panel, Washington, D.C. April 1984
34. Panelist, Ohio Arts Council, Columbus, Ohio March 1986
35. Symposiast, "What Do Artists Read?" ARLIS/College Art Association Convention, New York, N.Y. March 1986
36. Symposiast, "Tracking the Avant-Garde," Chicago Art Institute, Chicago, Ill. April 1986
37. Antioch College, Yellow Springs, Ohio May 1986
38. Martin Luther King Commemorative Lecture, Cleveland Museum of Art, Cleveland, Ohio January 1987
39. Panelist, "Identity, The Politics of," WCA Conference, Boston, Mass. Feb. 1987
40. Time Arts Seminar, Chicago Art Institute, School of the Arts, Chicago, Ill. Feb. 1987
41. Dialogue Criticism Workshop: "The Impact of Criticism," Contemporary Arts Center, Cincinnati, Ohio May 1987
42. Maryland Art Place, Baltimore, Md. Sept. 1987
43. Nexus Gallery, Atlanta, Ga. Nov. 1987
44. Feminist Art Institute, New York, N.Y. Jan. 1988
45. Maryland Arts Council, Baltimore, Md. Feb. 1988
46. "Modernist Controversies," Vancouver Art Gallery, University of British Columbia, Vancouver, B.C. Feb. 1988
47. Rutgers University, New Brunswick, N.J. March 1988
48. University of Akron, Akron, Ohio April 1988
49. Panelist, Art Matters, Inc., New York, N.Y. April 1988
50. Panelist, "The Ideology of the Margin," The New Museum of Contemporary Art, New York, N.Y. May 1988
51. International Design Conference, Aspen, Col. June 1988
52. Panelist, The Artists' Foundation, Boston, Mass. June 1988
53. Panelist, "The End of the Decade," The New Museum, New York, N.Y. July 1988
54. Orcas Conference, Seattle, Wa. Nov. 1988
55. Panelist, Art Matters, Inc., New York, N.Y. Nov. 1988
56. "Xenophobia and the Indexical Present," Moore College of Art, Philadelphia, Pa. March 1989
57. City Sites: Artists and Urban Strategies, California College of Arts and Crafts, Oakland, Ca. March 1989
58. Artists Advisory Panel, The New Museum of Contemporary Art, New York, N.Y. April 1989
59. Western Washington University, Bellingham, Wa. April 1989
60. Commencement Address, Nova Scotia College of Art and Design, Halifax, N.S., Canada April 1989
61. "Art and Politics" panel, The Jewish Museum, New York, N.Y. May 1989
62. "Ideology, Confrontation," Readings from Blasted Allegories, The New Museum, New York, N.Y. June 1989
63. Public Art Dialogue: Southeast, Durham, N.C. June 1989
64. Matrix Gallery, University Art Museum, Berkeley, Ca. Sept. 1989
65. University of Washington, Seattle, Wa. Sept. 1989
66. University of Colorado, Boulder, Col. Oct. 1989
67. Second Feminist Art History Conference, Barnard College, New York, N.Y. Oct. 1989
68. Art Department, University of Arizona, Tucson, AZ Nov. 1989
69. Hunter College, New York, N.Y. Nov. 1989

70. Dia Art Foundation, New York, N.Y. Nov. 1989
71. Maryland Institute College of Art, Baltimore, Md. Nov. 1989
72. Art Department, Franklin and Marshall College, Allentown, Pa. Nov. 1989
73. Williams College, Williamstown, Mass. Jan. 1990
74. Art Department, Western Michigan University, Kalamazoo, Mich. Jan. 1990
75. Fresno State University, Fresno, Ca. Feb. 1990
76. Art Department, Illinois State University, Normal, Ill. Feb. 1990
77. "De Facto Racism in the Visual Arts," College Art Association Convention, New York, N.Y. Feb. 1990
78. Women's Caucus for Art, College Art Association Convention, New York, N.Y. Feb. 1990
79. University of Colorado, Boulder, Col. March 1990
80. Williams College, Williamstown, Mass. March 1990
81. Seminars With Artists, Whitney Museum, New York, N.Y. March 1990
82. Whitney Museum Independent Study Program Seminar, New York, N.Y. March 1990
83. Power Plant Gallery, Toronto, Canada May 1990
84. NEA Interarts: New Forms Grant Selection Panel, Washington, D.C. May 1990
85. Installations Grants Panel, Franklin Furnace, New York, N.Y. May 1990
86. "The Next Generation," Southeastern Center for Contemporary Art, Winston-Salem, NC July 1990
87. Panelist, "Another Look at the Art Journals," Whitney Museum of American Art, New York, N.Y. Oct. 1990
88. Exhibition Lecture, Film and Video Gallery, Whitney Museum of American Art, New York, N.Y. Oct. 1990
89. Wooster Art Museum, Wooster, Ohio Oct. 1990
90. Keynote Address, Society for Photographic Education Annual Convention, New Orleans, LA March 1991
91. "Brenson on Quality," Panel on Quality, Smithsonian Institution, Washington, D.C. May 1991
92. Hirshhorn Museum, Washington, D.C. June 1991
93. "Xenophobia and the Indexical Present," Andrew J. Cardiff Ritchie Lecture, Yale University, New Haven, Conn. Sept. 1991
94. Ikon Gallery, Birmingham, England Nov. 1991
95. "Xenophobia and the Indexical Present," Museum of Modern Art, New York, N.Y. Jan. 1992
96. Brown University, Providence, R.I. Jan. 1992
97. Walker Art Center, Minneapolis, Minn. Feb. 1992
98. "Place Position Presentation Public," Jan Van Eyk Akademie, Maastricht, Holland April 1992
99. Bard College, Annandale-on-Hudson, N.Y. April 1992
100. Keynote Address, "Xenophobia and the Indexical Present," "Preparing for Pluralism: Meeting the Challenges for an Inclusive Society," The Multicultural Institute, Washington, D.C. May 1992
101. Commencement Address, California Institute of the Arts, Valencia, CA May 1992
102. Documenta IX, Kassel, Germany July 1992
103. Kettles Yard, Cambridge, England July 1992
104. Expo '92/ Plus Ultra, Moguer, Spain July 1992
105. "Xenophobia and the Indexical Present," Conference: *What Does The Critique of Pure Reason Have to Do with the Pure Critique of Racism? A Look at the Work of Adrian Piper*, New York University Philosophy Department, Performance Studies Department, and Grey Art Gallery, New York, N.Y. Oct. 1992
106. Opening Plenary Address, American Society for Aesthetics 50th Anniversary Meeting, Philadelphia, PA Oct. 1992
107. Kunstverein Munich, Munich, Germany Nov. 1992
108. Wexner Center, Columbus Ohio Nov. 1992
109. Sydney Biennale, Sydney, Australia Dec. 1992
110. Main Speaker (with Patricia Ireland and Phyllis Schlafly), Conference, "Women in the 90s: Women, Sex, and Power," Atlantic

- Center for the Arts, New Smyrna Beach, Fl. Feb. 1993
111. "The Great War for Control of Reality," (multimedia event) Atlantic Center
for the Arts, New Smyrna Beach, Fl. Feb. 1993
112. California University of Pennsylvania, California, Penn. Feb. 1993
113. Seminar on "Passing for White, Passing for Black," Committee on Culture
and Society, New York University, New York, N.Y. March 1993
114. Keynote Address, Conference: *Feminism and Art History*, University of Leeds,
Leeds, England Sept. 1993
115. The City Gallery, Raleigh, N.C. Oct. 1993
116. "The Great War for Control of Reality," (multimedia event), Marquette
University, Milwaukee, Wi. Oct. 1993
117. Baltimore Museum of Art, Baltimore, Md. Nov. 1993
118. Panel, "The Visual Arts Encounter: African Americans and Europe,"
Palais du Luxembourg, Paris, France Feb. 1994
119. State University of New York at Plattsburg, Plattsburg, N.Y. Feb. 1994
120. Wellington Gray Gallery, East Carolina State University,
Greensboro, N.C. March 1994
121. "Decide Who You Are," (reading) High Museum, Atlanta, Ga. March 1994
122. Seminole Community College, Sanford, Fl. April 1994
123. University of Washington, Seattle, Washington April 1994
124. Contemporary Art Institute, Paris, France May 1994
125. "Alternative Spaces," panel; Museum of Modern Art, New York, N.Y. May 1994
126. Commencement Address, Massachusetts College of Art, Boston, Mass. May 1994
127. Rijksakademie, Amsterdam, Holland June 1994
128. Panel, Beurs van Berlage, Amsterdam, Holland June 1994
129. Panel, "Histories Properly Told," Alma Matthews House, New York, N.Y. Nov. 1994
130. "Kann Kunst eine soziale Wirkung haben?" (graduate seminar),
Kunstakademie München, Munich, Germany Jan. 1995
131. "Wie beschreiben Sie Ihre Kunst?" (graduate seminar), Kunstakademie
München, Munich, Germany Jan. 1995
132. "Form, Inhalt, und Mitteilungsstrategien," (public lecture)
Kunstakademie München, Munich, Germany Jan. 1995
133. "Gewalt/Geschäfte," (panel) Neue Gesellschaft für bildende Kunst,
Berlin, Germany Jan. 1995
134. Rice University, Houston, Texas Feb. 1995
135. Syracuse University, Syracuse, N.Y. Feb. 1995
136. University of Maryland at Baltimore County, Baltimore, Md. March 1995
137. "Decide Who You Are," (reading) Harn Museum, Gainesville, Fl. March 1995
138. "Recent Work 1988-1992," Savannah College of Art, Savannah, Ga. Oct. 1995
139. Scripps College, Claremont Graduate School, Claremont, Ca. Feb. 1996
140. "Where Are We Going?" *Art at the End of the Century: A Dialogue*,
Albright-Knox Art Gallery/SUNY Art Gallery, Buffalo, N.Y. Feb. 1996
141. "Who Is She? Conversations with Multi-Talented Women,"
Brandeis University/Rose Art Museum, Waltham, Mass. March 1996
142. "Writing the Arts: When Language Meets Form," Pratt Institute,
Brooklyn, N.Y. June 1996
143. Panel: "Multikulturalismus und die Populärkultur," Universität zu Köln,
Köln, Germany July 1996
144. Inaugural Ian Burn Memorial Lecture, Monash University Gallery,
Melbourne, Australia July 1996
145. Inaugural Ian Burn Memorial Lecture, Museum of Contemporary
Art, Sydney, Australia July 1996
146. "Where Are We Going? Hot Tips for the New Millenium," Musée d'Art
Moderne, Montréal, Canada Oct. 1996
147. "Talking Pictures," Concordia University, Montréal, Canada Oct. 1996
148. Panel: "Conceptual Art," American Society for Aesthetics,
Montréal, Canada Oct. 1996
149. "Where Are We Going? Hot Tips for the New Millenium," Mid-Atlantic
Museum Conference, Elmira, N.Y. Nov. 1996

150. "Where Are We Going? Hot Tips for the New Millenium," The 92nd St. Y, New York, N.Y. March 1997
151. "Out of Order, Out of Sight," Booktalk: San Francisco Museum of Modern Art, San Francisco, Cal. May 1997
152. "Where Are We Going? Hot Tips for the New Millenium," Wiener Seession, Vienna, Austria June 1997
153. "Where Are We Going? Hot Tips for the New Millenium," Skowhegan School of Art, Skowhegan, Maine Aug. 1997
154. "Beyond Ethics and Aesthetics," (conference panel) Rotterdam, Holland Oct. 1997
155. "Frameworks for Art: Theory and Practice," (conference) Mohile-Parikh Centre for the Visual Arts, Mumbai, India Jan. 1998
156. New York University Institute of Fine Arts, New York, N.Y. March 1998
157. Whitney Independent Study Program, New York, N.Y. March 1998
158. The Cooper Union, New York, N.Y. March 1998
159. "Conceptual Art" (panel), The School of Visual Arts, New York, N.Y. March 1998
160. "What 'the Indexical Present' Really Is," Colorado College, Colorado Dec. 1998
161. "What 'the Indexical Present' Really Is," St. Olaf's College, Minnesota Dec. 1998
162. "Talking Pictures," Reed College, OR March 1999
163. "Where Are We Going? Hot Tips for Adjusting to the New Millenium," Beloit College, WI March 2000
164. "Form, Inhalt, und Mitteilung," Voges + Deisen, Frankfurt, Germany July 2000
165. "What 'the Indexical Present' Really Is," Andy Warhol Museum, Pittsburgh, PA April 2001
166. "Two Kinds of Mediation," *Mediated Bodies Conference*, Institute for Advanced Study, Princeton, NJ May 2001
167. "Art and Technology," (conference panel), Institute for Advanced Study Princeton, NJ June 2001
168. "What 'the Indexical Present' Really Is", Los Angeles Museum of Contemporary Art, Los Angeles, CA June 2001
169. "Talking Pictures, 9/11," Gail Silver Memorial Lecture, Rhode Island School of Design, Providence, RI Oct. 2001
170. "Talking Pictures, 9/11," Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC Nov. 2001
171. "Talking Pictures, 9/11," Yale University, New Haven, CT Nov. 2001
172. "Talking Pictures," Southwest Missouri State University, Springfield, MO April 2002
173. "What the Indexical Present Really Is," San Francisco Art Instiute, San Francisco, CA May 2002
174. "Dokumente aus den Staaten," Ludwig Museum, Cologne, Germany July 2002
175. Premieres of *YOU/STOP/WATCH: A Shiva Japan* (video) and *Shiva DANCES, for God's Sake* (soundwork), Guggenheim Museum, New York, NY Oct. 2002
176. "Talking Pictures," Union College, Schenectady, NY April 2003
177. "Recent Work," Whitney Independent Studies Program, NY, NY May 2003
178. "Funk Lessons Lessons," Art Institute of Chicago, Chicago, Ill. Oct. 2003
179. "Now What? Awakening from the Dream of Whiteness," Keynote Address, Conference: *Whiteness*, University of Illinois Urbana Champaign, Chicago, Ill. Oct. 2003
180. "Talking Pictures," MACBA, Barcelona, Spain Oct. 2003
181. "Seeing What's There," Conference: Visual Literacy, Colby College, Waterville, ME May 2004
182. "Recent Work," Whitney Independent Studies Program, New York, NY May 2004
183. "Political Art and the Paradigm of Innovation", Tate Modern, London, England, Nov. 2004
184. "Video Premiere and Discussion: *Shiva Dances with the Art Institute of Chicago* (2004)", Artsadmin, London, England Nov. 2004
185. "Video Premiere and Discussion: *Shiva Dances with the Art Institute of Chicago* (2004)", Münzclub, Berlin, Germany Nov. 2004
186. "Political Art and the Paradigm of Innovation", Department of Nov. 2004

- Art History, Humboldt University, Berlin, Germany
187. "Passing Beyond Passing," House of World Cultures, Berlin, Germany Nov. 2004
188. "Construct Madrid," Residencia de Estudiantes, Madrid, Spain Dec. 2004
189. "Talking Pictures", College of New Jersey, Ewing, NJ March 2005
190. "Talking Pictures", Southern Illinois University, Marion, Ill. April 2005
191. „Talking Pictures“, Art Center, Pasadena, California May 2005
192. "Dokumente aus den Staaten", Hamburger Hochschule, Hamburg, Germany May 2006
193. „Dokumente aus den Staaten“, Universität der Künste Berlin / MEINBLAU e.V., Kunst- und Atelierhaus, Berlin, Germany June 2006
194. „Institutional Models for Higher Education in the U.S. and Germany“, *Symposium: On artists' education*, Universität der Künste Berlin, Germany July 2006
195. "Criticizing the Critics," Frieze Talks 2006 Keynote Address, FRIEZE Art Fair, London, England Oct. 2006
196. "The Color Wheel Series: How Shiva Dances" Santa Fe Art Institute, Santa Fe, NM Nov. 2006
197. "Dokumente aus den Staaten," Ruhr Universität Bochum, Fachbereich Kunstgeschichte, Bochum, Germany June 2007
198. Six Studio Critiques, Zentrum Paul Klee, Bern, Swiss, Aug. 2008
199. Q&A: Shiva Dances with the Art Institute of Chicago, *In Transit 09* Haus Der Kulturen Der Welt, Berlin, Germany June 2009

20. CRITICAL REVIEWS (BY OTHERS) OF (ADRIAN PIPER'S) ART WORK:

1960s

- Joseph Kosuth, "Art After Philosophy II," *Studio International* 178, 916 (1969): 161.
- John Perreault, "Art," *The Village Voice*, March 27, 1969, 15-17.
- John Perreault, "Art," *The Village Voice*, May 1, 1969, 14-16.
- John Perreault, "Art," *The Village Voice*, June 5, 1969, 16-18.
- John Perreault, "557, 087," *Artforum* 8, 3 (1969): 67.

1970s

- Fennela Crichton, "London Newsletter," *Art International* 18, 6 (1974): 42.
- Edit Deak, "Pencil Moustache Makes Up," *Art-Rite* 11-12 (1975-76): p.
- Peter Frank, "Performance Diary," *Soho Weekly News*, April 1, 1976, 18.
- Peter Frank, "The Self And Others," *The Village Voice*, November 27, 1978, 102.
- Linda Goode-Bryant and Marcy Phillips, *Contextures* (New York: Just Above Midtown, 1978), 33.
- John Howell, "Exegesis of the Phenomenon of Written Art By Women," *Art Rite* 14 (1976-77): p.
- April Kingsley, "Art Goes Underground," *The Village Voice*, October 16, 1978, 122.
- Lucy Lippard, "Jonathan Borofsky at 2,096,974," *Artforum* 13, 3 (1974): 63n.
- Lucy Lippard, *From The Center: Feminist Essays on Women's Art* (New York: E.P.Dutton, 1976), 304
- Lucy Lippard, "Women's Body Art: The Pains And Pleasures of Rebirth," *Art in America* 64, 3 (1976): 73-82.
- Lucy Lippard, "Catalysis: An Interview With Adrian Piper," *NYU Drama Review* 16, 1 (1972): 76-78.
- Lucy Lippard, "Caring: Five Political Artists," *Studio International* 193, 987 (1978): 197-207.
- Laura Litten, "Both Sides Now," *New Art Examiner* 7, 8 (1979): 13-14.
- Rosemary Mayer, "Performance and Experience," *Arts* 47, 3 (1972-73): 33-36.
- John Perreault, "Art," *The Village Voice*, May 14, 1970, 16.
- John Perreault, "Art," *The Village Voice*, July 16, 1970, 31.
- John Perreault, "Art," *The Village Voice*, April 29, 1971, 31.
- John Perreault, "Art," *The Village Voice*, February 8, 1973, 28.
- Roselee Goldberg, "Recent Performance Work," *Studio International* 191, 980 (1976): 288.
- Roselee Goldberg, "Public Performance, Private Memory" [with Laurie Anderson, Julia

- Heyward and Adrian Piper], *Studio International* 192, 982 (1976): 19-23.
 Effie Serlis, "Adrian Piper," in *Interviews with Women in the Arts*, part 1, ed. Joyce Kozloff (New York: School of Visual Arts Press, 1975), 24-25.
 Unknown author, "Transformation Art," *Ms. Magazine* 4, 10 (1975): 33-39.

1980

- Linda Blaker Hirsh, "Stretching the Boundaries," *The Hartford Advocate*, March 26, 1980, p.
 Roselee Goldberg, *Live Art Performance from 1909 to the Present* (New York, N.Y.: Harry N. Abrams, 1980), p.
 Bernard Hanson, "Matrix Art Engages Spectator," *The Hartford Courant*, March 2, 1980, 2G.
 James Jordan, "A Critic Reveal(ed)(ing)," *Dialogue*, November / December 1980, 4-5.
 Barbara Kohn, "Piper in Performance," *Dialogue*, September / October 1980, 9-10.
 Donald Kuspit, "Art of Conscience: The Last Decade," *Dialogue*, September / October 1980, 19-20.
 Andrea Miller-Keller, "Adrian Piper," in *Matrix 56*, ed. Matrix Gallery (Hartford: Wadsworth Atheneum Press, 1980), p.
 Clive Phillpot, "Talking to Myself," *Art Journal* 39, 3 (1980): 213-217.
 Clive Phillpot, "Arts Magazines and Magazine Art," *Artforum* 18, 6 (1980): 52-54.

1981

- Bruce Barber, "Adrian Piper: It's Just Art," *Parachute* v, 23 (1981): 45-46.
 Bruce Barber, "Performance as Social and Cultural Intervention: Interviews with Martha Rosler and Adrian Piper," *Parachute* v, 24 (1981): 25-28.
 Ellen Renee Green, "Adrian Piper," in *No Title: The Collection of Sol Lewitt*, catalogue to accompany exhibition at Wesleyan University, Middletown, US, 1981, p.
 Russell Keziere, "Less Medium, More Message: Adrian Piper," *Vanguard* 10, 4 (1981): 36-37.
 Deborah C. Phillips, "New Faces in Alternative Spaces," *Art News* 80, 9 (1981): 99-100.

1983

- Dave Matheny, "Lesson in Funk isn't just dancing; it's an artistic leap," *Minneapolis Star and Tribune*, November 1, 1983, 1C, 3C.
 Moira Roth, "Adrian Piper," in *The Amazing Decade: Women and Performance in America 1970-1980*, Ed. Moira Roth (Los Angeles: Astro Artz, 1983), p.

1984

- Irene Borger, "Funk Lessons: A Guerrilla Performance," *L.A. Weekly*, March 28, 1984, 63-64.
 Nancy Buchanan, "Collective Funk," *High Performance* 7, 4 (September 1984): 69.
 Lasch, Christopher, *The Minimal Self* (New York: W.W. Norton & Company, 1984), 150-51.
 Lucy Lippard, *Get the Message? A Decade of Art for Social Change* (New York, N.Y.: E.P. Dutton, 1984), p.
 Kathi Norklun, "An Art Problem," *Art Week* 15, 18 (1984): 12.
 Judy Remington, "Barbara Kruger and Adrian Piper," *Warm Journal* 5, 1 (1984): p.

1985

- David Deitcher, "Drawing from Memory," *The Art Of Memory/The Loss of History*, catalogue to accompany exhibition at New Museum of Contemporary Art, New York, NY, US, 1985, 15-21.
 William Olander, "Art and Politics: Of Arms and the Artist," *Art in America* 73, 6 (1985): p.
 William Olander, "Fragments," in *The Art Memory/The Loss of History*, catalogue to accompany exhibition at New Museum of Contemporary Art, New York, NY, US, 1985, 7-12.

1986

Irene Borger, "The Funk Lessons of Adrian Piper," *Helicon Nine* v, 14-15 (1986): 150-153.

Matthew Fass, "Confrontational Art," *The Antioch Record* 14, 17, (1986): 8.

Elizabeth Hess, "Art Apocalypse," *The Village Voice*, October 28, 1986, 94.

1987

Barbara Barr, "Reply to Piper," *Women Artists News* v, 12 (1987): 6 (also see two subsequent issues for responses to Barr from Alicia Faxon, May Stevens, Judith Wilson, Howardena Pindell, Josephine Withers).

Michael Brenson, "Adrian Piper," *The New York Times*, May 1, 1987, C31.

Helen Cullinan, "Two Black Women Artists Travel on Parallel Paths," *The Cleveland Plain Dealer*, February 1, 1987, 7H.

John Dorsey, "Video and Audio in a Show of Ego," *The Baltimore Sun*, September 15, 1987, C1-3.

Jane Farver, "Adrian Piper," in *Adrian Piper: Reflections 1967-87*, catalogue to accompany exhibition at The Alternative Museum, New York, NY, US, 1987, p.

Catherine Fox, "Art," *Atlanta Journal-Constitution*, December 27, 1987, 5f.

Elizabeth Hess, "Ways of Seeing Adrian Piper," *The Village Voice*, May 26, 1987, 100.

Mary Hopkins, "Women's Caucus for Art," *Women Artists News* 12, 2 (1987): 3-4.

Donald Kuspit, "Adrian Piper: Self-Healing Through Meta-Art," *Art Criticism* 3, 3, (1987): 9-16.

Thomas McEvilley, "Adrian Piper," *Artforum* 16, 1 (1987): 128-129.

Clive Phillpot, "Adrian Piper: Talking to Us," in *Adrian Piper: Reflections 1967-87*, catalogue to accompany exhibition at The Alternative Museum, New York, NY, US, 1987, p.

Amy Taubin, "Self-Life," *The Village Voice*, March 1, 1987, 55-56.

Irene Tsatsos, "A Dialogue with Adrian Piper," *P-Form* 2, 2 (April/May 1987): 22-25.

Virginia Warren Smith, "The Art of Confrontation," *Atlanta Journal-Constitution*, December 6, 1987, 12J-13J.

1988

Art in America (Editorial Board), "1987 in Review," *Art in America Annual 1988-89* 76, 78 (August 1988): 53.

Wallace Boyd, "Image Reveals Personal Art," *The Emory Wheel*, Tuesday, October 18, 1988, 8.

Marsha Hammond, "Adrian Piper," *Art Papers* 12, 2 (1988): 40-41.

Cassandra L. Langer, "Autobiography: In Her Own Image," *Women Artists News* 13, 3 (1988): 26-27.

Marc Lida, "Outside Looking In," *108 Reviews* 12, 5 (1988): 1.

Melissa Mullis, "'Lay On Top of Me' and Other Art Works at the Nexus Center," *The Technique*, October 28, 1988, 17.

Steve Purchase, "13 Artists Act Out Their Work," *The Baltimore Evening Sun*, November 24, 1988, p.

Arlene Raven, "Colored," *The Village Voice*, May 31, 1988, 92.

Helen Shortal, "Action Works," *The Baltimore City Paper*, December 16, 1988, 14.

Mary Anne Staniszewski, "Conceptual Art," *Flash Art* v, 143, (1988): 88.

Lowery Stokes Sims, "Art as a Verb: Issues of Technique and Content," in *Art as a Verb* (Baltimore, Md.: Maryland Institute, College of Art, 1988), p.

Lowery Stokes Sims, "Aspects of Performance in the Work of Black American Women Artists," in *Feminist Art Criticism*, ed. Arlene Raven, Cassandra Langer, and Joanna Frueh (Ann Arbor, Mich.: UMI Research Press, 1988), p.

Mildred Thompson, "Interview: Adrian Piper," *Art Papers* 12, 2, (1988): 27-30.

1989

Hilton Als, "Spotlight: Adrian Piper," *Flash Art* v, 147, (1989): 142-143.

Dinah Berland, "Black's a color in exhibit at the museum of art," *Long Beach Press-Telegram* Spotlight, Sunday June 25, 1989, D1-D3.

David Bonetti, "Art poser: Adrian Piper's work raises racial questions," *San Francisco Examiner*, October 16, 1989, F1, F4.

Michael Brenson, "Black Artists: A Place in the Sun," *The New York Times*, March 12, 1989, C1.

Madeline Crowley, "Talking to Myself: The Ongoing Autobiography of An Art Object," a paper presented at the *Whitney Symposium on American Art* (May 1, 1989).

Patricia Failing, "Black Artists Today: A Case of Exclusion?" *Art News* v, i (1989): 124-131.

Amy Jinkner-Lloyd, "Women Artists Expose Raw Emotions in 'Autobiography' Exhibition at Nexus," *Atlanta Journal-Constitution*, October ?, 1989.

- Andrea Miller-Keller, "Le Musee Comme Oeuvre Et Artefact," in *Les Cahiers du Musee National d'Art Moderne* (Paris: Centre Georges Pompidou, 1989), 68.
- Robert Morgan, "Adrian Piper," *Arts Magazine* 63, 10 (1989): 99.
- John T. Paoletti, "Adrian Piper," in *Adrian Piper: Reflections 1967-1987* (New York: The John Weber Gallery, 1989), p.
- Robert L. Pincus, "Perspectives on an era painted Red," *The San Diego Union*, September 17, 1989, p.
- Arlene Raven, "I to Eye," *The Village Voice*, January 31, 1989, 86.
- Arlene Raven, "In Tongues," *The Village Voice*, May 30, 1989, 89.
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Posner, Helaine, "Hot and Cool Feminist Art in Practice," in *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991*, catalogue to accompany the exhibition at the Neuberger Museum of Art, New York, US, January 15 – April 3, 2011 (New York: The Neuberger Museum of Art and DelMonico Books, 2011), 27-28.

Smith, Cherise, "Introduction," in *Enacting Others*, ed. Cherice Smith (Austin: Duke University Press, 2011): 16 ff.

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21. FELLOWSHIPS AND AWARDS IN ART:

At The School of Visual Arts:

First Prize in Drawing, Annual Student Exhibition	1968
Honorable Mention in Sculpture, Annual Student Exhibition	1968

Postgraduate:

NEA Visual Artists' Fellowship	1979
NEA Visual Artists' Fellowship	1982
Art Matters, Inc.	1987
NEA Artists Forums Grant	1987
Guggenheim Memorial Foundation Fellowship	1989
New York State Council on the Arts	1989
Awards in the Visual Arts	1990
Skowhegan Medal for Sculptural Installation	1995
New York Dance & Performance Award (the Bessie) for Installation & New Media	2001

22. ART COLLECTIONS:

Ackland Art Museum, The University of North Carolina, Chapel Hill, NC
 American Academy of Arts and Letters, New York, N.Y.
 ARCO Foundation, CGAC, Santiago de Compostela, Spain
 Art Institute of Chicago, Chicago, Ill.
 Art Metropole Collection, National Gallery of Canada, Ottawa, Ontario
 Baltimore Museum of Art, Baltimore, Maryland
 Berkeley Art Museum, Berkely, Cal.
 Brooklyn Museum, Brooklyn, N.Y.
 Centre Pompidou, Paris, France
 Convent of Santa Clara, Moguer, Spain
 County Museum, L.A., CA
 Davis Museum, Wellesley College, Wellesley, MA
 Denver Art Museum, Denver, Col.
 Elizabeth Dee, New York, N.Y.
 Exit Art, New York, N.Y.
 Feature Gallery, New York, N.Y.
 Emi Fontana, Milan, Italy
 Fogg Art Museum, Cambridge, MA
 Generali Foundation, Vienna, Austria
 Frac Bourgogne, Dijon, France
 Harvard University, Department of Fine Arts, Cambridge, Mass.
 Marieluisse Hessel Foundation, Bard College, Annandale-on-Hudson, N.Y.
 High Museum, Atlanta, GA.
 Institut d'art contemporain, Villeurbanne, France
 Jewish Museum, New York, N.Y.
 Kunstmuseum Berne, Berne, Switzerland
 Kunstverein München, Munich, Germany
 Estate of Sol LeWitt, Chester, Conn.
 Los Angeles Museum of Contemporary Art, Los Angeles, CA

mima, Middlesbrough Institute of Modern Art, Middlesbrough, UK
Musée D'Art Moderne, Paris, France
Museum of Contemporary Art, Chicago, Ill.
Museum of Contemporary Art, Los Angeles, CA.
Museum of Fine Arts, Houston, TX.
Museum of Modern Art, New York, N.Y.
Museum of Modern Art, San Francisco
New School University of Social Research, New York, N.Y.
The New School, New York, N.Y.
Norton Foundation, Whitney Museum of American Art, New York, NY
Ohio State University Gallery of Fine Art, Dayton, Ohio
Estate of Julian Pretto, New York, NY
Randolph Street Gallery, Chicago, Ill.
Siemens Fotosammlung, Pinakothek der Moderne, München, Germany
Smart Museum, Chicago, Ill.
Spencer Museum of Art, The University of Kansas, Lawrence, KS
Fernand Spillemaeckers, Brussels, Belgium (estate)
Studio Museum in Harlem, NY, NY
Thomas Erben, New York, N.Y.
University of Colorado, Boulder
Wadsworth Atheneum, Hartford, Conn.
Walker Art Center, Minneapolis, MN
Weatherspoon Art Gallery, Greensboro, NC
John Weber, Chatham, New York, NY
Barbara Weiss, Berlin, Germany
Wellesley Davis Museum of Wellesley College, Wellesley, Mass.
Wexner Center of Ohio State University, Columbus, Ohio
Whitechapel Art Gallery, London, England
Whitney Museum of American Art, New York, N.Y.
Williams College Art Museum, Williamstown, Mass.
Yale University Art Gallery, New Haven, CT

Various private collections.