

LORRAINE O'GRADY

(1934, Boston, MA - 2024, New York, NY)

SELECTED SOLO EXHIBITIONS

- 2025 *Lorraine O'Grady: Miscegenated Family Album*, curated by Donna Honarpisheh, Lucille M. & Richard F.X. Spagnuolo Art Gallery, Georgetown University, Washington D.C
Lorraine O'Grady, Mariane Ibrahim, Paris, France
- 2024 Mariane Ibrahim at Paris Photo, Paris, France
Lorraine O'Grady: Cutting Out CONYT, Pavillions Room 11, Glenstone Museum, Potomac, MD
The Knight, or Lancela Palm-and-Steel, Mariane Ibrahim, Chicago, IL
Lorraine O'Grady: Both/And, curated by Amanda Gilvin, Davis Museum, Wellesley College, MA
- 2022 *Body Is the Ground of My Experience*, Alexander Gray Associates, New York, NY
Lorraine O'Grady: Both/And, Weatherspoon Art Museum, University of North Carolina at Greensboro, NC
- 2021 *Lorraine O'Grady: Both/And*, curated by Catherine Morris and Aruna D'Souza, Brooklyn Museum, Brooklyn, NY
- 2020 *Lorraine O'Grady: The Strange Taxi, Stretched*, Isabella Stewart Gardner Museum, Boston, MA
- 2018 *Lorraine O'Grady: Cutting Out CONYT*, Städtische Galerie Wolfsburg, Germany
Cutting Out CONYT, Alexander Gray Associates, New York, NY
From Me to Them to Me Again, Savannah College of Art and Design (SCAD) Museum of Art, Savannah, GA
Lorraine O'Grady: Family Gained, Museum of Fine Arts, Boston, MA
- 2016 *Lorraine O'Grady: Initial Recognition*, curated by Berta Sichel and Barbara Krulik, Centro Andaluz de Arte Contemporáneo, Monastery de Santa María de las Cuevas, Seville, Spain
- 2015 *Lorraine O'Grady: When Margins Become Centers*, curated by James Voorhies, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA
Art Is..., curated by Amanda Hunt, The Studio Museum in Harlem, New York, NY
Lorraine O'Grady, Alexander Gray Associates, New York, NY
- 2012 *New Worlds*, Alexander Gray Associates, New York, NY
- 2011 *Rose O'Grady, Lorraine O'Grady with Tracey Rose*, Goodman Gallery, Johannesburg, South Africa
- 2010 *Looking for the Face I Had Before the World was Made: Lorraine O'Grady*, Museum of Contemporary Art, Denver, CO
- 2009 *Lorraine O'Grady*, Alexander Gray Associates, Art Nova, Art Basel Miami Beach, FL
- 2008 *Miscegenated Family Album*, curated by James Rondeau, Art Institute of Chicago, Permanent Collection Galleries, Chicago, IL
Miscegenated Family Album, Alexander Gray Associates, New York, NY
- 2007 *New Works: 07.2*, curated by James Rondeau, Artpace, San Antonio, TX
- 1999 *Lorraine O'Grady/New Histories*, curated by Andrew Phelps, Galerie Fotohof, Salzburg, Austria
- 1998 *Studies for Flowers of Evil and Good*, Thomas Erben Gallery, New York, NY
- 1996 *Lorraine O'Grady/The Secret History*, The Bunting Institute of Radcliffe College, Harvard University, Cambridge, MA
- 1995 *Lorraine O'Grady/Matrix 127*, curated by Andrea Miller-Keller, Wadsworth Atheneum Museum of Art, Hartford, CT
- 1993 *Photo Images: 1980-91*, Thomas Erben Gallery, New York, NY
- 1991 *Critical Interventions: Photomontages*, curated by Judith Wilson, INTAR Gallery, New York, NY

SELECTED GROUP EXHIBITIONS

- 2026 *Infinite Woman: Black archive in two Acts*, curated by Sandrine Collard, KANAL Centre Pompidou, Brussels, Belgium (forthcoming)
Destiny Is a Rose: The Eileen Harris Norton Collection, Hauser & Wirth, Downtown Los Angeles, CA
Embodied Conversations: The Lillian and Billy Mauer Collection, Griffin Art Projects, North Vancouver, Canada
- 2025 *Other Octaves*, curated by Jennie C. Jones, Pulitzer Arts Foundation, St. Louis, MO

MARIANE IBRAHIM

Chicago | Paris | Mexico City
marianeibrahim.com

- From Now: A Collection in Context*, curated by Thelma Golden, Studio Museum in Harlem, New York, NY
- Being a girl*!?*, curated by Dr. Brigitte Reutner-Doneus, Lentos Kunstmuseum, Linz, Austria
- ECHO DELAY REVERB: American Art, Francophone Thought*, curated by Naomi Beckwith, James Horton, Amandine Nana, Palais de Tokyo, Paris, France
- Thus masked, the world has a language*, Mariane Ibrahim, Chicago, IL
- Collective Joy - Learning flamboyance!*, curated by Amandine Nana, Palais de Tokyo, Paris, France
- 2024 *Irrationally Speaking: Collage & Assemblage in Contemporary Art*, Ruby City, San Antonio, TX
- Code Switch: Distributing Blackness, Reprogramming Internet Art*, The Kitchen, Schomburg Center for Research in Black Culture, New York, NY
- This Must Be the Place: Inside the Walker's Collection*, curated by Henriette Huldish and Siri Engberg, Walker Art Center, Minneapolis, MN
- Surrealism and Us: Caribbean and African Diasporic Artists since 1940*, curated by María Elena Ortiz, Modern Art Museum of Fort Worth, Fort Worth, TX
- For What It's Worth: Value Systems in Art Since 1960*, curated by Thomas Feulmer & Lisa Le Feuvre, The Warehouse, Dallas, TX
- Forecast Form: Art in the Caribbean Diaspora, 1990s–Today*, curated by Carla Acevedo-Yates, Museum of Contemporary Art, San Diego, CA
- 2023 *Juan Francisco Elso: Por América*, Museum of Contemporary Art North Miami, Miami, FL
- In Common: Romare Bearden and New Approaches to Art, Race, and Economy Explores the Artist as Activist*, The New School - Parsons, New York, NY
- SEVEN*, Jack Shainman Gallery and Nicola Vassell, New York, NY
- Inheritance*, Whitney Museum of American Art, New York, NY
- Juan Francisco Elso: For América*, Phoenix Art Museum, Phoenix, AZ
- Forecast Form: Art in the Caribbean Diaspora, 1990s–Today*, Institute of Contemporary Art, Boston, MA
- 2022 *Forecast Form: Art in the Caribbean Diaspora, 1990s–Today*, curated by Carla Acevedo-Yates, Museum of Contemporary Art, Chicago, IL
- Juan Francisco Elso: Por América*, El Museo del Barrio, New York, NY
- Just Above Midtown: Changing Spaces*, Museum of Modern Art (MoMA), New York, NY
- Rock My Soul II*, Galleri Futura, Stockholm, Sweden
- Fun Feminism*, Kunstmuseum Basel, Switzerland
- Somewhere Downtown*, UCCA Center for Contemporary Art, Beijing, China
- FotoFest Biennial 2022: If I Had a Hammer*, Houston, TX
- A Maze Zanine, Amaze Zaning, A-Mezzaning, Meza-9*, David Zwirner and Performance Space New York, NY
- A Feminist Avant-Garde: photographs and performances of the 1970s from the Verbund Collection*, Vienna, Verbund Collection, Les Rencontres de la Photographie d'Arles, Arles, France
- Us Them We | Race Ethnicity Identity*, Worcester Art Museum, Worcester, MA
- Picturing Black Girlhood: A Moment of Becoming*, Paul Robeson Galleries at Express Newark, Rutgers University, New Brunswick, NJ
- 2021 *Black American Portraits*, Los Angeles County Museum of Art, Los Angeles, CA
- There is a Woman in Every Color: Black Women in Art*, Bowdoin College, Museum of Art, Brunswick, ME
- The Worlds We Make: Selections from the ICA Collection*, Institute of Contemporary Art, Boston, MA
- 2020 *i'm yours: Encounters with Art in Our Times*, Institute of Contemporary Art, Boston, MA
- Art on the Stoop: Sunset Screenings*, Brooklyn Museum, Brooklyn, NY
- Lessons of the Hour*, McEvoy Foundation for the Arts, San Francisco, CA
- Living Just Enough*, Goodman Gallery, London, United Kingdom
- It's Urgent*, Luma Arles, Parc des Ateliers, France
- Soul of a Nation: Art in the Age of Black Power*, The Museum of Fine Arts, Houston (MFAH), Houston, TX
- Bienal do Mercosul, Porto Alegre, Brazil
- Duro Olowu: Seeing Chicago*, Museum of Contemporary Art, Chicago, IL
- Visibilities: Intrepid Women of Artpace*, San Antonio, TX
- Catalyst: Art and Social Justice*, Gracie Mansion, New York, NY
- A Collective Constellation: Selections From The Eileen Harris Norton Collection*, Art + Practice, Los Angeles, CA

MARIANE IBRAHIM

Chicago | Paris | Mexico City
 marianeibrahim.com

- 2019 *Black Refractions: Highlights from The Studio Museum in Harlem*, Smith College Museum of Art, Northampton, MA; Utah Museum of Fine Arts, Salt Lake City, UT; Frye Art Museum, Seattle, WA
Photo Revolution: Andy Warhol to Cindy Sherman, Worcester Art Museum, MA
Elements of a Vogue: A Case Study in Radical Performance, Museo Universitario del Chopo, Universidad Nacional Autónoma de México (UNAM), Mexico City, Mexico
Afrocsmologies: American Reflections, Wadsworth Atheneum Museum of Art, Hartford, CT
Exodus, Watergate Office Building, Washington, D.C.
Direct Message: Art, Language, and Power, Museum of Contemporary Art (MCA) Chicago, IL
Truthiness and the News, deCordova Sculpture Park and Museum, Lincoln, MA
Age of You, Museum of Contemporary Art, Toronto, Canada
It's Urgent!—Part II, Luma Westbau, Zurich, Switzerland
Acting Out: Works from the Marieluise Hessel Collection, Hessel Museum of Art, Bard College, Annandale-On-Hudson, NY
Frederick Weston, Gordon Robichaux, New York, NY
Harlem: In Situ, Addison Gallery of American Art, Phillips Academy, Andover, MA
Soul of a Nation: Art in the Age of Black Power, The Broad, Los Angeles, CA; The de Young Museum, Fine Arts Museums San Francisco (FAMSF), CA
Quiet as It's Kept: Passing Subjects, Contested Identities, The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY
Black Refractions: Highlights from The Studio Museum in Harlem, The Museum of the African Diaspora, San Francisco, CA; Gibbes Museum of Art, Charleston, SC; Kalamazoo Institute of Arts, MI
Michael Jackson: On the Wall, The Bundeskunsthalle, Bonn, Germany; Espoo Museum of Modern Art, Espoo, Finland
- 2018 *My Silences Had Not Protected Me*, Fort Gansevoort, New York, NY
Posing Modernity: The Black Model from Manet and Matisse to Today, Wallach Art Gallery, Columbia University, New York, NY
Family Pictures, Columbus Museum of Art, Columbus, OH; Milwaukee Art Museum, Milwaukee, WI
Michael Jackson: On the Wall, National Portrait Gallery, London, UK; Grand Palais, Paris, France
The Last Place They Thought Of, Institute of Contemporary Art at the University of Pennsylvania, Philadelphia, PA
Reclaimed, Linda Pace Foundation, San Antonio, TX
We Wanted a Revolution: Black Radical Women, 1965-85, Albright-Knox Art Gallery, Buffalo, NY; Institute of Contemporary Art, Boston, MA
The Feminist Avant-Garde of the 1970s, Stavanger Art Museum, Stavanger, Norway; Haus der Kunst, Brunn, Czech Republic
Something to Say: The McNay Presents 100 Years of African American Art, McNay Art Museum, San Antonio, TX
Soul of a Nation: Art in the Age of Black Power, Crystal Bridges Musuem of American Art, Bentonville, AR; Brooklyn Museum, Brooklyn, NY
- 2017 *Elements of a Vogue: A Case Study in Radical Performance*, Centro de Arte Dos de Mayo, Madrid, Spain
Soul of a Nation: Art in the Age of Black Power, Tate Modern, London, United Kingdom
20/20: The Studio Museum in Harlem and the Carnegie Museum of Art, Carnegie Museum of Art, Pittsburgh, PA
I am you, you are too, Walker Art Center, Minneapolis, MN
Black Matters, Galerie Barbara Thumm, Berlin, Germany
Unmoored Geographies: Works from the Permanent Collection, Amsden Gallery, Ulrich Museum of Art at Wichita State University, KS; Beren Gallery, Ulrich Museum of Art at Wichita State University, KS
The Times, FLAG Art Foundation, New York, NY
En Mas': Carnival and Performance Art of the Caribbean, DuSable Museum of African American History, Chicago, IL
WOMAN: Feminist Avant-Garde of the 1970s, mumok-museum moderner kunst stifling ludwig, Wien, Vienna, Austria; *Feminist Avant-Garde*, ZKM | Zentrum für Kunst und Medientechnologie Karlsruhe, Germany
We Wanted a Revolution: Black Radical Women, 1965-85, Brooklyn Museum, Elizabeth A. Sackler Center for Feminist Art, New York, NY; California African American Museum, Los Angeles, CA
POWER: Work by African American Women From the Nineteenth Century to Now, Spruth Magers, Los Angeles, CA
Egypt Reborn: Art for Eternity, Brooklyn Museum, Brooklyn, NY
- 2016 *Feminist Avant-Garde of the 1970s*, the Photographers' Gallery, London, United Kingdom

MARIANE IBRAHIM

Chicago | Paris | Mexico City
 marianeibrahim.com

- Coming to Power - 25 Years of Xplicit Art By Women*, Maccarone, New York, NY
Blackness in Abstraction, Pace Gallery, New York, NY
Concept, Performance, Documentation, Language, Mitchell Albus Gallery, New York, NY
Egypt Reborn: Art for Eternity, Brooklyn Museum, Brooklyn, NY
Time / Image, curated by Amy Powell, Krannert Art Museum, University of Illinois, Champaign, IL
Cut-Up: Contemporary Collage and Cut-Up Histories through a Feminist Lens, Franklin Street Works, Stamford, CT
En Mas: Carnival and Performance Art Of The Caribbean, curated by Claire Tanconds and Krista Thompson, The National Gallery of the Cayman Islands, Cayman Islands; The National Gallery of the Bahamas, Nassau, Bahamas
- 2015
Women's Work/ Feminist Art from the Collection, Smith College Museum of Art, Northampton, MA
The Great Mother, curated by Massimiliano Gioni, Palazzo Reale, Milan, Italy
Iconic Images, United States Embassy Wellington, New Zealand
Radical Presence: Black Performance in Contemporary Art, curated by Valerie Cassell Oliver, Yerba Buena Center for the Arts, San Francisco, CA
Time / Image, curated by Amy Powell, Blaffer Art Museum, Houston, TX
En Mas: Carnival and Performance Art Of The Caribbean, curated by Claire Tanconds and Krista Thompson, Contemporary Arts Center, New Orleans, LA
- 2014
Zero Tolerance, curated by Klaus Biesenbach, MoMA PS1, Queens, NY
Viewpoints: 20 Years of Adderley, Bakalar and Paine Galleries, Massachusetts College of Art and Design, Boston, MA
Radical Presence: Black Performance in Contemporary Art, curated by Valerie Cassell Oliver, Walker Art Center, Minneapolis, MN
Tea with Nefertiti: The Making of an Artwork by the Artist, the Museum, and the Public, curated by Sam Bardaouil and Till Felrath, State Museum for Egyptian Art, Munich, Germany
1a Bienal Internacional de Arte Contemporáneo, curated by Berta Sichel, Cartagena de Indias, Columbia 2013
Time, Bass Museum of Art, Miami, FL
Radical Presence: Black Performance in Contemporary Art, curated by Valerie Cassell Oliver, The Studio Museum in Harlem and Grey Art Gallery, New York, NY
Skin Trade, curated by Larry List and Martha Wilson, PPOW Gallery, New York, NY
re.act.feminism #2 - a performing archive, curated by Bettina Knaup, Akademie der Künste, Berlin, Germany
Tea with Nefertiti: The Making of an Artwork by the Artist, the Museum, and the Public, curated by Sam Bardaouil and Till Felrath, l'Institut du Monde Arabe, Paris, France
Instituto Valenciano de Arte Moderno, Valencia, Spain; Mathaf: Arab Museum of Modern Art, Doha, Qatar
Blues for Smoke, curated by Bennet Simpson, Whitney Museum of American Art, New York, NY; Center for the Arts, Ohio State University, Columbus, OH
Broken Spaces: Cut, Mark, and Gesture, Alexander Gray Associates, New York, NY
Ends and Exits: Picturing Art from the Collections of LACMA and The Broad Art Foundation, Los Angeles County Museum of Art, Los Angeles, CA
- 2012
Tea with Nefertiti: The Making of an Artwork by the Artist, the Museum, and the Public, curated by Sam Bardaouil and Till Felrath, Mathaf: Arab Museum of Modern Art in Doha, Qatar
Radical Presence: Black Performance in Contemporary Art, curated by Valerie Cassell Oliver, Contemporary Arts Museum Houston, TX
A Generous Medium: Photography at Wellesley 1972-2012, Davis Museum, Wellesley College, Wellesley, MA
Blues for Smoke, curated by Bennet Simpson, Museum of Contemporary Art at the Geffen Contemporary, Los Angeles, CA
La Triennale Paris 2012: Intense Proximity, curated by Okwui Enwezor, Palais de Tokyo, Paris, France
This Will Have Been: Art, Love, and Politics in the 1980s, curated by Helen Molesworth, Museum of Contemporary Art, Chicago IL; Walker Art Center, Minneapolis, MN; The Institute of Contemporary Art, Boston, FMA
Shift: Projects / Perspectives / Dimensions, The Studio Museum in Harlem, New York, NY
re.act.feminism #2 - a performing archive, curated by Bettina Knaup and Beatrice Stammer, Fundació Antoni Tàpies, Barcelona, Spain; Tallinna Kunstihoone, Tallinn, Estonia; Museet for Samtidskunst, Roskilde, Denmark; Galerija Miroslav Kraljević, Zagreb, Croatia; Instytut Sztuki Wyspa, Gdansk, Poland

- 2011 *Landscape*, Art Video Program, Art Basel Miami Beach, Miami Beach, FL
Prospect 2 New Orleans, 2nd New Orleans International Contemporary Art Biennial, New Orleans, LA
Beyond Conventions: Reimagining Human Rights in a Time of Change, Ford Foundation, New York, NY
Past Desire, curated by Jürgen Tabor, Galerie im Taxispalais, Innsbruck, Austria
15 x 15: The 15th Anniversary Acquisitions Exhibition, Spelman College Museum of Fine Arts, Atlanta, GA
Agitated Histories, curated by Irene Hofmann, SITE Santa Fe, Santa Fe, NM Contemporary Museum, Baltimore, MD
re.act.feminism #2 - a performing archive, curated by Bettina Knaup and Beatrice Stammer, Centro Cultural Montehermoso, Vitoria-Gasteiz, Spain
Trinidad + Tobago Film Festival and ARC presents: *New Media Space*, curated by Holly Bynoe, Medulla Gallery, Woodbrook, Trinidad
K. Acker: The Office Ruling 'N' Freaking, Triangle France, Marseille, France
The Original Copy: Photography of Sculpture, 1839 to Today, curated by Roxana Marcoci, Kunsthaus Zurich, Switzerland
- 2010 *Alternating Currents: Beyond/In Western New York Biennial*, curated by Carolyn Tennant, Albright-Knox Gallery, Anderson Gallery, State University of New York at Buffalo, NY
Dreamworks, curated by Matthew Drutt, Artpace, San Antonio, TX
Manifesta 8, Murcia, Spain
Art in Embassies Exhibition, curated by Rhea Anastas, U.S. Embassy Residence, Warsaw, Poland
Be Black Baby: a House Party Presents Michael Jackson 2004, Recess Activities, New York, NY
Landscape as an Attitude, Alexander Gray Associates, New York, NY
Strange Comfort (Afforded by the Profession), Kunsthalle Basel, Switzerland
What's Left: Artwork Made by a Public, Alexander Gray Associates, New York, NY
Whitney Biennial, curated by Francesco Bonami and Gary Carrion-Murayari, Whitney Museum of American Art, New York, NY
Until Now: Collecting the New (1960–2010), Minneapolis Institute of Arts, Minneapolis, MN
The Original Copy: Photography of Sculpture, 1839 to Today, curated by Roxana Marcoci, The Museum of Modern Art, New York, NY
- 2009 *Extended Family: Contemporary Connections*, Brooklyn Museum, Brooklyn, NY
Undercover: Performing and Transforming Black Female Identities, curated by Andrea Barnwell Brownlee, Spelman College Museum of Fine Art, Atlanta, GA
- 2008 *Boundless Beauty*, curated by Susan L. Talbott, Wadsworth Atheneum Museum of Art, Hartford, CT
re.act.feminism - Performance Art of the 1960s & 70s Today, curated by Bettina Knaup and Beatrice E. Stammer, Akademie der Künste, Berlin, Germany
Working History, Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, OR
- 2007 *WACK! Art and the Feminist Revolution*, curated by Cornelia Butler, Museum of Contemporary Art, Los Angeles, CA; National Museum of Women in the Arts, Washington, DC; MoMA PS1, Long Island City, NY; Vancouver Art Gallery, Vancouver, Canada
Documenting a Feminist Past: Art World Critique, The Museum of Modern Art, New York, NY
Role Play: Feminist Art Revisited 1960–80, Galerie Lelong, New York, NY
- 2006 *Between the Lines*, curated by Nick Mauss, Daniel Reich Gallery Temporary Space at the Chelsea Hotel, New York, NY
- 2005 *Creating Their Own Image: African-American Women Artists*, curated by Lisa E. Farrington, Arnold and Sheila Aronson Galleries, Parsons School of Design, New York, NY
- 2004 *African American Artists in Los Angeles, A Survey Exhibition: Part One, Fade (1990–2003)*, curated by Malik Gaines, Luckman Gallery, California State University, Los Angeles, CA
- 2003 *The Space Between: Artists Engaging Race and Syncretism*, Davis Museum, Wellesley College, Wellesley, MA
- 2002 *Space Program*, Ace Gallery, New York, NY
- 2001 *Love Supreme*, curated by Elvan Zabunyan, La Criée Centre d'Art Contemporain, Rennes, France
Blondies and Brownies, curated by Rafael von Uslar, Aktionsforum Praterinsel, Munich, Germany
- 2000 *Public Voices, Private Visions: African American Art 2000*, curated by Ned Harris, Rockland Center for the Arts, West Nyack, NY
Déjà Vu: Reworking the Past, curated by Barbara J. Bloemink, Katonah Museum of Art, Katonah, NY
Blondies and Brownies, curated by Rafael von Uslar, Torch Gallery, Amsterdam, The Netherlands
- 1999 *Re/Righting History: Counternarratives by Contemporary African-American Artists*, curated by Barbara J. Bloemink, Katonah Museum of Art, Katonah, NY

MARIANE IBRAHIM

Chicago | Paris | Mexico City
marianeibrahim.com

- 1998 *Sexing Myths: Representing Sexuality in African American Art*, curated by Kymberly Pinder, Betty Rymer Gallery, School of the Art Institute of Chicago, IL
Re: Duchamp/Contemporary Artists Respond to Marcel Duchamp's Influence, curated by Mike Bidlo, Abraham Lubelsky Gallery, New York, NY
Vraiment: Féminisme et Art, curated by Laura Cottingham, Centre National d'Art Contemporain de Grenoble, France
- 1997 *Identity Crisis: Self Portraiture at the End of the Century*, curated by Dean Sobel, Milwaukee Art Museum, Milwaukee, WI; Aspen Art Museum, Aspen, CO
Eye of the Beholder: Photographs from the Avon Collection, curated by Shelley Rice and Sandi Fellman, International Center of Photography, New York, NY
The Gaze, curated by Laura Parnes, Momenta Art, Brooklyn, NY
Composite Persona, curated by Tina Yapelli and Lynn La Bate, University Art Gallery, San Diego State University, San Diego, CA; Fullerton Museum Center, CA
- 1996 *Laughter Ten Years After*, curated by Jo Anna Isaak, Zilkha Gallery, Wesleyan University, Middletown, CT
Sexual Politics: Judy Chicago's Dinner Party in Feminist History, curated by Amelia Jones and Elizabeth Shepherd, Armand Hammer Museum, University of California, Los Angeles, CA
NowHere, curated by Laura Cottingham, Louisiana Museum of Modern Art, Humlebaek, Denmark
New Histories, curated by Milena Kalinovska, Institute of Contemporary Art, Boston, MA
- 1995 *Face Forward: Contemporary Self-Portraiture*, curated by Maureen Sherlock, John Michael Kohler Arts Center, Sheboygan, WI
A Range of Views: New Bunting Fellows in the Visual Arts, The Bunting Institute of Radcliffe College, Harvard University, Cambridge, MA
- 1994 *Outside the Frame: Performance & The Object*, curated by Olivia Georgia and Robin Brentano, Cleveland Center for Contemporary Art, Cleveland, OH; Snug Harbor Cultural Center, Staten Island, NY
Face-Off: The Portrait in Recent Art, curated by Melissa Feldman, Institute of Contemporary Art, Philadelphia, PA; Joslyn Art Museum, Omaha, NE; Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC
Personal Narratives: Women Photographers of Color, curated by Jeff Fleming, United States Information Agency, Bridgetown, Barbados; Port of Spain, Trinidad and Tobago; Brasilia, Brazil; Rio de Janeiro, Brazil; Caracas, Venezuela; Panama City, Panama; Santo Domingo, Puerto Rico; Kingston, Jamaica; Nassau, Bahamas; Mexico City, Mexico
New Museum Benefit Auction and Exhibition, selected by Laura Cottingham, New Museum for Contemporary Art, New York, NY
Open Studios, Marie Walsh Sharpe Art Foundation, New York, NY
The Body As Measure, curated by Judith Hoos Fox, Davis Museum and Cultural Center, Wellesley College, Wellesley, MA
Nor Here Neither There, Los Angeles Contemporary Exhibitions, Los Angeles, CA
- 1993 *Coming to Power: 25 Years of Sexually X-plicit Art by Women*, curated by Ellen Cantor, David Zwirner Gallery and Simon Watson/The Contemporary, New York, NY; Real Art Ways, Hartford, CT
Songs of Retribution, curated by Nancy Spero, Richard Anderson Gallery, New York, NY
The Nude: Return to the Source, curated by J. Taylor-Basker, Westbeth Gallery, New York, NY
Color, curated by Adrian Piper in conjunction with publication of *New Observations #97*, Printed Matter at DIA Center for the Arts, New York, NY
Open Studios, Marie Walsh Sharpe Art Foundation, New York, NY
International Critics' Choice, curated by Calvin Reid, Mitchell Museum, Southern Illinois University, Cedarhurst, IL; Eastern Illinois University Museum, Charleston, IL; Edwardsville Arts Center, Edwardsville, IL; Southern Illinois University Museum, Carbondale, IL
Personal Narratives: Women Photographers of Color, curated by Jeff Fleming, Southeastern Center for Contemporary Art, Winston-Salem, NC
Bluebeard: The Exhibition, curated by Gerard McCarthy, The Palace Theatre, Stamford, CT
Exquisite Corpses, curated by Anne Philbin, The Drawing Center, New York, NY
- 1992 *Revealing the Self: Portraits by Twelve Contemporary Artists*, curated by Grace Stanislaus, Bronx Museum/Paine Webber Art Gallery, New York, NY
- 1988 *Art As A Verb: The Evolving Continuum*, curated by Lowery Stokes-Sims and Leslie King-Hammond, Maryland Institute College of Art, Baltimore, MD; Studio Museum in Harlem, New York, NY; Met Life Gallery, New York, NY

MARIANE IBRAHIM

Chicago | Paris | Mexico City
 marianeibrahim.com

PERFORMANCES

- 2016 *Marrow, Hopelessness*, written by Anohni, music video
Lorraine O'Grady: Ask Me Anything About Aging, New Museum, New York, NY
- 2012 Whitney Biennial, performance with Adam Pendleton, Whitney Museum of American Art, New York, NY
Performance with Adam Pendleton, Museum of Modern Art, New York, NY
- 1989 *Nefertiti/Devonia Evangeline*, Maryland Institute College of Art, Baltimore, MD 1983 *Fly By Night*, Franklin Furnace, New York, NY
Art Is..., Afro-American Day Parade, New York, NY
- 1982 *Nefertiti/Devonia Evangeline*, curated by William Olander, Allen Memorial Art Museum, Oberlin College, Oberlin, OH
Rivers First Draft in "Art Across the Park," curated by Gilbert Coker and Horace Brockington, Central Park, New York, NY
- 1981 *Nefertiti/Devonia Evangeline* in "Acting Out: The First Political Performance Art Series, curated by Lucy Lippard, Elizabeth Irwin High School, New York, NY
Gaunt Gloves, Just Above Midtown Gallery, New York, NY
Mlle Bourgeoise Noire Goes to the New Museum, New Museum for Contemporary Art, New York, NY
Nefertiti/Devonia Evangeline, Feminist Art Institute, New York, NY
- 1980 *Sweet Rosie O'Grady*, Rosie O'Grady's Pub, New York, NY
Mlle Bourgeoise Noire Goes to JAM, Just Above Midtown Gallery, New York, NY
Nefertiti/Devonia Evangeline, Just Above Midtown Gallery, New York, NY

COLLECTIONS

Addison Gallery of American Art, Andover, MA
Art Institute of Chicago, Chicago, IL
Baltimore Museum of Art, Baltimore, MD
Brooklyn Museum, Brooklyn, NY
Carnegie Museum of Art, Pittsburgh, PA
Cleveland Museum of Art, Cleveland, OH
Crystal Bridges Museum of American Art, Bentonville, AR
Davis Museum and Cultural Center, Wellesley, MA
Fogg Art Museum at Harvard, Cambridge, MA
Harvard Business School, Boston, MA
Hessel Museum of Art, Bard College, Annandale-On-Hudson, NY
Institute of Contemporary Art, Boston, MA
Linda Pace Foundation, San Antonio, TX
Los Angeles County Museum of Art, Los Angeles, CA
Minneapolis Institute of Art, Minneapolis, MN
Mount Holyoke College Art Museum, South Hadley, MA
Museum of Fine Arts, Boston, MA
The Museum of Modern Art, New York, NY
Pérez Art Museum, Miami, FL
Rose Art Museum, Brandeis University, Waltham, MA
Sammlung Verbund, Vienna, Austria
Smith College Museum of Art, Northampton, MA
Städtische Galerie Wolfsburg, Germany
Stanley Museum of Art at University of Iowa, Iowa City, IA
Studio Museum in Harlem, New York, NY
Tate Modern, London, United Kingdom
Ulrich Museum of Art at Wichita State University, Wichita, KS
The University of Chicago Booth School of Business, Chicago, IL
Wadsworth Atheneum Museum of Art, Hartford, CT
Walker Art Center, Minneapolis, MN
Weatherspoon Art Museum, University of North Carolina at Greensboro, NC

MARIANE IBRAHIM

Chicago | Paris | Mexico City
marianeibrahim.com

Whitney Museum of American Art, New York, NY
Williams College Museum of Art, Williamstown, MA
Worcester Art Museum, Worcester, MA

AWARDS AND HONORS

2023	Arts and Letters Award in Art, New York
2022	Lifetime Achievement Award, Women's Caucus for Art
2019	Skowhegan Medal for Conceptual and Cross Disciplinary Practice
2017	Francis J. Greenburger Award, Art Omi, New York
2015	Lifetime Achievement Award, 26th Annual James A. Porter Colloquium on African American Art, Howard University, Washington, D.C.
	Visual Arts Awardee, Creative Capital, New York, NY
2014	Distinguished Feminist Award, College Art Association, New York 2011 United States Artists Rockefeller Fellowship, New York, NY
	Art Matters, Incorporated Project Grant, New York, NY
2010	Object of the Month (August) <i>Miscegenated Family Album</i> , Brooklyn Museum, Brooklyn, NY
2008	Nominee, Joyce Alexander Wein Artist Prize, The Studio Museum in Harlem, New York, NY
	Anonymous Was A Woman Award
2001	Nominee, Alpert Award in Visual Art
1997	Senior Fellow, Vera List Center for Art and Politics, New School University, New York, NY (18 years)
1995	Bunting Institute, Radcliffe College/Harvard University, Cambridge, MA, Fellowship in Visual Art
1990	Art Matters, Incorporated Project Grant
1983	New York State Council on the Arts Fellowship National Endowment for the Arts Fellowship 1982 New York State Council on the Arts Grant

SELECTED WRITINGS

- Interview with Adam Pendleton. *Pasts, Futures, and Aftermaths: Revisiting the Black Dada Reader*. Brooklyn: DABA, 2021.
- "1000 Words: Lorraine O'Grady." *Artforum International*, March 2021.
- "Aftershock: Lorraine O'Grady." *Artforum International*, November 9, 2020.
- Writing in Space, 1973-2019*. Durham: Duke University Press, 2020.
- "Some Thoughts on Diaspora and Hybridity: An Unpublished Slide Lecture." *BOMB Magazine*, September 1, 2020.
- "Lorraine O'Grady." Interview by Lauren O'Neill-Butler. *ArtForum*, November 19, 2018.
- "Nefertiti/Devonia Evangeline." In *Lorraine O'Grady: Initial Recognition*, edited by Berta Sichel and Barbara Krulik, pp. 98–99. Sevilla: Junta de Andalucía, Centro Andaluz de Arte Contemporáneo, 2016. Originally published in *Art Journal* 56, no. 4, Winter, 1997.
- "Olympia's Maid: Reclaiming Black Female Subjectivity." In *Lorraine O'Grady: Initial Recognition*, edited by Berta Sichel and Barbara Krulik, pp. 100–115. Sevilla: Junta de Andalucía, Centro Andaluz de Arte Contemporáneo, 2016. Originally published in *Afterimage* 20, no. 1, Summer, 1992.
- "Lorraine O'Grady's Natures: A Conversation about 'The Clearing.'" Thirty-minute radio program, narrated and hosted by Andil Gosine, with music by Nneka, produced by Omme-Salma Rahemtullah for NCRA, Canada. Video monologue. Lorraine O'Grady talking to Robert Ransick. 30 hours in studio. Story of life until moment of leaving to perform *Mlle Bourgeoise Noire* at Just Above Midtown. Work in progress.
- Audio Interview of Lorraine O'Grady by Judith Richards, 9 hours in studio. Archives of American Art, Smithsonian Institution, Washington, DC. Transcription.
- "This Will Have Been: My 1980s." *Art Journal* 71, no. 2, Summer 2012, pp. 6–17.
- "Living Symbols of New Epochs." Interview by Cecilia Alemani. *Mousse Magazine*, issue 24, Summer 2010, pp. 100–108.
- "Aufstieg und Fall des Jean-Michel Basquiat." *Monopol: Magazin für Kunst und Leben*, May 2010, pp. 38–53.
- "Family Matters." Paragraph accompanying portrait of O'Grady by photographer Jason Schmidt, *V Magazine* no. 64, Spring 2010, p. 104.
- "Lorraine O'Grady on LaToya Ruby Frazier, in 'Younger Than Jesus' at the New Museum, New York, NY." *Artforum* XLVIII, no. 4, December 2009, p. 100.
- "The Black and White Show." *Artforum* XLVII, no. 9, May 2009, pp. 190–195.
- "Notes for MOCA Gallery Talk, March 22, 2007." *ArtLies* no. 54, Summer 2007, pp. 48–49.
- "Comment for the WACK! Cell Phone Tour." *ArtLies* no. 54, Summer 2007, pp. 44–47.
- "Lorraine O'Grady on William Kentridge," *X-Tra* 5, no. 3, Winter, 2003.

MARIANE IBRAHIM

Chicago | Paris | Mexico City
marianeibrahim.com

"Olympia's Maid: Reclaiming Black Female Subjectivity." In *The Feminism and Visual Culture Reader*, edited by Amelia Jones. Abingdon: Routledge Press, 2003.

Interview. In *Performance Artists Talking in the Eighties: Sex, Food, Money/Fame, Ritual Death*, edited by Linda Montano. Berkeley: University of California Press, 2001.

"Poison Ivy," letter to the Editor. *Artforum* XXXVII, no. 1, October 1998, p. 8. Response to "Crimson Herring: Ronald Jones on 'Black Like Who?' [Harvard University symposium on stereotypes in art]." *Artforum* XXXVI, no. 10, Summer 1998.

"Nefertiti/Devonia Evangeline." *Art Journal* 56, no. 4, 1997, pp. 64-65.

"Lorraine O'Grady: Artist and Art Critic." Interview by Laura Cottingham. *Artist and Influence 1996* XV, 1996, pp. 205-218.

"Artist as Art Critic: Conceptualist Lorraine O'Grady." Interview by Theo Davis. In *Sojourner: The Women's Forum*, November 1996, pp. 25-28.

"Lorraine O'Grady." In *Contemporary Art and Multicultural Education*, edited by Susan Cahan and Zoya Kocur, p. 142. New York: The New Museum of Contemporary Art and Routledge, 1996.

"The Space Between." *Lorraine O'Grady /Matrix 127*. Hartford: Wadsworth Atheneum, 1995, pp. 8-9. "SWM." *Artforum* XXXII, no. 8, April 1994, pp. 65-66.

"Olympia's Maid: Reclaiming Black Female Subjectivity." In *New Feminist Criticism: Art/Identity/Action*, edited by Joanna Frueh, Cassandra L. Langer, and Arlene Raven, pp. 152-170. New York: IconEditions, HarperCollins, 1994.

"Maren Hassinger: Visual Artist." *Artist and Influence 1993* XII, pp. 21-32.

"A Day At the Races: Lorraine O'Grady on Basquiat and the Black Art World." *Artforum* XXXI, no. 8, April 1993, pp. 10-12.

"Dada Meets Mama: Lorraine O'Grady on WAC." *Artforum* XXXI, no. 2, October 1992, pp. 11-12.

"Olympia's Maid: Reclaiming Black Female Subjectivity." *Afterimage* 20, no. 1, Summer 1992, pp. 14-15.

"The Cave: Lorraine O'Grady on Black Women Film Directors." *Artforum* XXX, no. 5, January 1992, pp. 22-24.

"Black Dreams." *Heresies #15: Racism Is the Issue*, 1982, pp. 42-43.

"Mlle Bourgeoise Noire Goes to the New Museum." *Heresies #14: The Women's Pages*, 1982, p. 21.

"Nefertiti/Devonia Evangeline." *High Performance* 5, no. 1, Spring/Summer 1982, pp. 133, 184-5.

"Mlle Bourgeoise Noire." *High Performance* 4, no. 2, Summer 1981, p. 56.

"A Review of Max's." In *Max's Kansas City: Art, Glamour, Rock and Roll*, edited by Steven Kasher, p. 106. New York: Abrams Image. First publication of rejected review written in 1973 for *The Village Voice* of Bob Marley and the Wailers leading in for Bruce Springsteen at Max's Upstairs, July 18, 1973.

SELECTED BIBLIOGRAPHY

"8 Gallery Shows Not to Miss During the First-Ever New York Art Week, From Ellsworth Kelly's Collages to Nari Ward's Ode to Morandi." *artnet news*, May 3, 2022.

"9 Art Events to Attend in New York City This Week." *ARTNews*, October 22, 2018.

"A Timeline of Attempts to Fix the Art World." *ArtNews*, Winter 2017.

Ababri, Soufiane and Karima Boudou, eds. "Lorraine O'Grady, Miscegenated Family Album." *What's the Name of this Nation?* (2015): pp. 70-81.

Acevedo-Yates, Carla, ed. *Forecast Form: Art in the Caribbean Diaspora, 1990s-Today*. Exh. cat. Chicago, IL and New York: Museum of Contemporary Art and DelMonico Books, 2022.

Alemani, Cecilia. "Lorraine O'Grady: Living Symbols of New Epochs." In *Lorraine O'Grady: Initial Recognition*, edited by Berta Sichel and Barbara Krulik, pp. 88-93. Sevilla: Junta de Andalucia, Centro Andaluz de Arte Contemporáneo, 2016. Originally published in *Mousse* 24, 2010.

"American Black Power Explored In New Tate Summer Exhibition." *Artlyst*, March 17, 2017.

Andrews, Jessica. "Black Camp: How We Used Fashion to Fight Erasure At the Met Gala." *Refinery29*, May 7, 2019.

Appier, Jacki. "Performance Art Is Dead! Long Live Performance Art." *High Performance #66*, Summer 1994. pp. 54-59.

"Artist Lorraine O'Grady Reflects on MJ's Craft." *Michael Jackson*, July 5, 2018. "The Artsy Vanguard 2019." *Artsy*, September 16, 2019.

Alemani, Cecilia. "Living Symbols of New Epochs." Interview with Lorraine O'Grady. *Mousse*, 24 (Summer 2010): p.100-108.

Armitage, Diane. "Agitated Histories at SITE Santa Fe." *THE Magazine*, Dec./Jan. 2011/2012, p. 49

"Astrological Aesthetics: June 2017 Horoscopes." *Hyperallergic*, June 1, 2017.

Atkins, Robert, "Blues for Smoke." *Art in America*, review, March 2013.

Aukeman, Anastasia. "Lorraine O'Grady at Thomas Erben." *Art in America*, July 1994. pp. 93-94. Avgikos, Jan and Laura Parnes. *The Gaze*. Exhibition catalogue. Momenta Art, Brooklyn, NY, 1997. Azimi, Roxana. "Tête de réseau." *Le Nouvel Economiste*, April 26, 2012.

MARIANE IBRAHIM

Chicago | Paris | Mexico City
 marianeibrahim.com

Bacon, Camille. "How Just About Midtown Extended the Freedom of the Black Avant-Garde." *Frieze*, November 23, 2022.

Bankowsky, Jack. "Top Ten: highlights of 2021." *Artforum*, December, 2021.

Barbagallo, Jess. "Live After Death." *Artforum*, May 7, 2019.

Barilleaux, Rene Paul. *Something To Say: The McNay Presents 100 Years of African American Art*. Exh. cat. San Antonio: McNay Art Museum, 2018, p. 27.

Bajac, Quentin, Lucy Gallun, Roxana Marcoci, and Sarah Hermanson Meister. *Photography at MoMA: 1960-Now*. New York: The Museum of Modern Art, 2015.

Barliant, Claire. "Lorraine O'Grady, Alexander Gray Associates." *Modern Painters*, November 2008.

Bass, Chloe; Seph Rodney, and Jillian Steinhauer. "The Possibilities and Failures of the Racial Imagination." *Hyperallergic*, April 18, 2017.

Bergeron, Chris. "Davis Museum exhibit links history of photography with Wellesley College's collection." *MetroWest Daily News*, 2012.

Bernier, Celeste-Marie. *Battleground: African American Art, 1985-2015*. Athens, Georgia: University of Georgia Press, 2023.

Bishara, Hakim. "This Biden-Harris Campaign Ad Is Inspired by Artist Lorraine O'Grady." *Hyperallergic*, November 9, 2020.

Bittencourt, Ela. "Lorraine O'Grady Still Won't Play It Safe." *Hyperallergic*, June 7, 2022.

Blanchet, Benjamin. "Art of a revulsion: Women of color celebrated at Albright Knox." *The Spectrum*, February 19, 2018.

Blessing, Jennifer and Judith Halberstam, eds. *Rose is a Rose is a Rose: Gender Performance in Photography*. New York: Solomon R. Guggenheim Museum, 1997.

Bobier, Katherine. "Reframing Resistance and Surveillance: Lorraine O'Grady's Art Is ..." In *Social Practice Art in Turbulent Times: The Revolution Will be Live*, edited by Eric J. Schruers and Kirstina Olson, 47-60. New York: Routledge, 2020.

Bonazzoli, Francesca and Michele Robecchi. *Portraits Unmasked: The Stories Behind Faces*. New York: Prestel, 2020.

Bonsu, Osei. "Soul of a Nation: Art in the Age of Black Power." *Frieze*, July 12, 2017.

Bound, Rob. "All the fun of the art fair." *Monocle*, December 5, 2009.

Breerette, Geneviève. "Sept plasticiens afro-américains affirment leur identité à La Criée de Rennes." *Le Monde*, May 16, 2001.

Brentano, Robin. *Outside the Frame/Performance and the Object: A Survey History of Performance, Art in the USA since 1950*. Exhibition catalogue. Cleveland Center for Contemporary Art, Cleveland, OH, 1994.

Broude, Norma and Mary Garrard. *The Power of Feminist Art*. New York: Harry N. Abrams, 1994.

Brown, Jessica Bell. "The Black American Women Who Made Their Own Art World." *Hyperallergic*, August 7, 2017.

Bryan-Wilson, Julia. "Improvisation." *Histórias da Dança*. Exhibition catalogue. São Paulo: Museu de Arte de São Paulo (MASP) Assis Chateaubriand, 2020, pp. 64-73.

Buck, Louisa. "National Portrait Gallery director unveils his Michael Jackson show—and unleashes his inner moonwalker." *The Art Newspaper*, June 28, 2018.

Buffenstein, Alyssa. "Anohni and Collaborators Take the 'Future Feminism' Forum to Denmark." *Artnet News*, June 20, 2017.

Burke, Mary M., *Race, Politics, and Irish America: A Gothic History*. New York: Oxford University Press, 2022.

Burton, Johanna. "Lorraine O'Grady, Alexander Gray Associates." *Artforum*, December 2008, pp. 301-2.

Bury, Louis. "In and Out of Frame: Lorraine O'Grady's 'Art Is...'" *Hyperallergic*, September 5, 2015.

Buszek, Maria Elena. "Women's Work: WACK! Art and the Feminist Revolution." *The Journal of Modern Craft*, July 2008.

Butler, Connie and Alexandra Schwartz. "Modern Women: Women Artists at the Museum of Modern Art." *Conversations Among Friends*. The Museum of Modern Art, New York, NY, 2010.

BWW News Desk. "Franklin Sirmans Pays Tribute To Legendary Art Gallery Just Above Midtown." *Broadway World*, April 18, 2019.

Cahan, Susan and Zoya Kocur. "Lesson 3: Contemporary Art from Bicultural Perspectives." *Contemporary Art and Multicultural Education*. New York, NY: The New Museum of Contemporary Art, 1996.

Callahan, William A. *Sensible Politics: Visualizing International Relations*. New York: Oxford University Press, 2020.

Cameron, Dan. "Living History: Faith Ringgold's Rendezvous with the Twentieth Century." *Dancing at the Louvre: Faith Ringgold's French Collection and Other Story Quilts*. New York: The New Museum of Contemporary Art, 1998.

Campbell, Clayton. "New Orleans: Prospect.2 Biennial." *Artillery Magazine*, 6 (February/March 2012).

Canning, Susan M. "Art from the '80s and '90s: Have the Ideas and the Art Changed?" *New Art Examiner*, vol. 25 no. 9, June 1998, pp. 62-64.

Cascone, Sarah. "'We Painted, Sang, and Danced Our Way to the Polls': Artists React to US President-Elect Joe Biden's Victory." *Artnet News*, November 9, 2020.

_____. "Lorraine O'Grady: Cutting Out CONY." *Artnet News*, November 5, 2018.

Cercone, Katie. "Lorraine O'Grady & Narcissister Do Future Feminism at the Hole." *Posture Mag*, September 30, 2014.

Cesarine, Indira. "'Soul of a Nation: Art in the Age of Black Power' Interview with Brooklyn Museum Curator Ashley James." *Untitled Magazine*, October 5, 2018.

Chamberlain, Colby. "Lorraine O'Grady: Alexander Gray Associates." *Artforum*, February 1, 2019.

Chigumadzi, Panashe. "Whatever's Happening to Interracial Love?" *The New York Review of Books*, June 25, 2018.

Chin, Daryl. "Show Cause: Unconscious Partisanship in the History of Performance Art." *CAA Art Journal*, Spring 2000. pp. 111-116.

Choi, Connie H. et al. *Black Refractions: Highlights From The Studio Museum in Harlem*. New York, NY: American Federation of the Arts and Rizzoli Electa, 2019, pp. 158-159.

Chouthi, Sandra. "Oohs and Aahs of unusual photos." *Sunday Express*, Port-of-Spain, Trinidad, March 19, 1995, p. 18.

Cloud, Laura. "Wadsworth Atheneum/Hartford: Lorraine O'Grady/MATRIX 127: The Space Between." *Art New England*, October/November 1995, p. 54.

Cohen, Michael. "Lorraine O'Grady, Thomas Erben." *Flash Art*, November-December 1998. pp. 107-108.

Colby, Celina. "Family lost and family gained: Boston native Lorraine O'Grady explores grief, family at the MFA." *The Bay State Banner*, September 5, 2018.

Colpitt, Frances. "WACK! Art and the Feminist Revolution." *Art Lies Contemporary Art Quarterly* #54, Summer 2007. pp. 97-98.

Cooke, Lynne. "Top Ten: Lynne Cooke's highlights of 2021." *Artforum*, December, 2021.

Cotter, Holland. "Bliss and Anger in Balance: The Art of Lorraine O'Grady." *The New York Times*, March 11, 2021.

_____. "Radiant and Radical: 20 Years of Defining the Soul of Black Art." *The New York Times*, September 13, 2018.

_____. "To be Black, Female, and Fed Up With the Mainstream." *The New York Times*, April 20, 2017.

_____. "Lorraine O'Grady: New Worlds." *The New York Times*, May 17, 2012. p. C27.

_____. "At a Biennial on a Budget, Tweaking and Provoking." *The New York Times*, February, 25, 2010. p. C21.

_____. "Out With the Fat, in With the Hungry." *The New York Times*, December 21, 2008.

_____. "Lorraine O'Grady, *Miscegenated Family Album*," *The New York Times*, September 25, 2008.

_____. "The Topic Is Race, the Art Is Fearless." *The New York Times*, March 30, 2008.

_____. "The Art of Feminism as It First Took Shape." *The New York Times*, March 9, 2007.

_____. "Between the Lines." *The New York Times*, March 24, 2006.

_____. "Creating Their Own Image." *The New York Times*, January 7, 2005.

_____. "Dawoud Bey." *The New York Times*, October 25, 1996.

Cotter, Holland and Roberta Smith. "Best Art Exhibitions of 2021." *The New York Times*, December 7, 2021.

Cottingham, Laura. *Vraiment féminisme et art*. Le Magasin—Centre National d'Art Contemporain de Grenoble, Exh. cat. 1997

_____. "Incandescent: Consuming All Impediments," *NowHere*. Exhibition catalogue. Louisiana Museum of Modern Art, Humlæbeck, Denmark, 1996.

_____. "Lorraine O'Grady: Artist and Art Critic." *Artist and Influence*, Vol. 15. New York: Hatch-Billops Collection, Inc., 1996.

_____. *How many 'bad' feminists does it take to change a light bulb?* New York: Afterwords, 1994.

Cosgrove, Nicole. "Lorraine O'Grady," *2010: Whitney Biennial*, exhibition catalogue, Whitney Museum of American Art, New York, NY, 2010, pp. 90-91.

Cowart, Geoff. "Say It Loud: The Art of Black Power." *The Quietus*, August 19th, 2017.

Cragg, Michael. "The 'Michael Jackson: On the Wall Exhibition' explores the musician's legacy." *i-D Magazine*, June 27, 2018.

Cunningham, Vinson. "How Radical Can a Portrait Be?" *The New Yorker*, May 5, 2017.

Curtis, Cathy. "Something to Smile About." *Los Angeles Times*, April 22, 1997, pp. F1, F4, F5.

Damman, Catherine. "Risk Everything." *Artforum International*, March 2021.

Daniels, Barry. "The challenge of documenting the artistic process of performance art." *Gay People's Chronicle*, February 25, 1994, pp. 12-13.

Davis, Ben. "Lorraine O'Grady's Hair Stare Fare: A veteran artist turns cultural identity into abstract art." *Village Voice*, April 25, 2012.

Dayal, Mira. "Close-up: Theory of Relativity." *Artforum International*, March 2021.

Dean, Aria. "Closing the Loop." *The New Inquiry*, March 1, 2016.

"The Defining Artworks of 2020." *ARTnews*, December 9, 2020.

De Souza, Aruna and Catherine Morris, eds. *Lorraine O'Grady: Both/And*. Brooklyn: Brooklyn Museum, 2021.

"Posing Modernity." *4Columns*, January 18, 2019.

_____. *Whitewalling: Art, Race, & Protest*. New York: Badlands Unlimited, 2018, pp. 33-34.

Deters, Alexandria. "Lorraine O'Grady's Poetry of the Present in Headlines of the Past." *Gallery Gurls*,

November 3, 2018.

Dex, Robert. "Tate announces highest ever visitor numbers of 8.4m as it unveils black power blockbuster." *Evening Standard*, July 11, 2017.

Diehl, Travis. "The Best Shows to See in New York During Frieze Week 2022." *Frieze*, May 20, 2022.

Dool, Steve. "'Michael Jackson: On the Wall' grapples with the singer's complicated legacy." *CNN*, June 29, 2018.

Dorny, Christophe. "Féminité... féminisme ou l'art d'être artiste femme." *Beaux-Arts Magazine*, no. 159, April 1997, p. 29.

Dougherty, Carol. "In and Out With the New." Art Basel Miami Beach, *ArtInfo*, December 2, 2009.

_____. "The Object of History and the History of Objects." *Miscegenated Family Album*. Exhibition catalogue. Davis Museum and Cultural Center, Wellesley, MA, 1994.

Draeger, Volkmar. "Provokant, weiblich, ungeschönt: Die Akademie der Künste präsentiert internationale Performancekunst der 60er und 70er Jahre." *Neues Deutschland, Sozialistische Tageszeitung*, January 13, 2009. pp. 19.

Drucker, Johanna. *Sweet Dreams*. 2005, pp. 82–84, 87–88.

Earnest, Jarrett. "Lorraine O'Grady with Jarrett Earnest." *The Brooklyn Rail*, February 3, 2016.

Earnest, Jarrett, and Lucas Zwirner, eds. "Tell Me Something Good: Artist Interviews from The Brooklyn Rail." New York: David Zwirner Books, 2017, pp. 323–329

Edwards, Adrienne. *Blackness in Abstraction*. New York: Pace Gallery, 2016.

Esposito, Alana Chloe. "Lorraine O'Grady: Unnatural Attitudes." *Art Fag City*, May 8, 2012.

Evans, Dayna. "Celebrating the Work of Black Women Artist in the Second-Wave Feminist Movement." *New York Magazine The Cut*, April 19, 2017.

_____. "12 Female Curators and Gallerists on Their Favorite Female Artists." *New York Magazine The Cut*, March 15, 2017.

_____. "18 Female Artists on Their Favorite Female Artists." *New York Magazine The Cut*, April 5, 2017.

Farrington, Lisa. *African-American Art: A Visual and Cultural History*. New York: Oxford University Press, 2017.

_____. *Creating Their Own Image: The History of African-American Women Artists*. 2005.

Farris, Phoebe, ed. *Women Artists of Color: A Bio-Critical Sourcebook to Twentieth Century Artists in the Americas*. 1999.

Fateman, Johanna. "Lorraine O'Grady." *The New Yorker*, November 16, 2018.

Fauerso, Neil. "'Reclaimed' at SPACE, Linda Pace Foundation." *Glasstire*, March 16, 2018.

Faust, Gretchen. "New York in Review," *Arts Magazine*, vol. 65, no. 8, April 1991. p. 98.

Feldman, Alaina Clark. "Unsettling Either/Or." *Text Zur Kunst*, June 2021.

Feldman, Hannah. "This Will Have Been: Art, Love & Politics in the 1980s. Museum of Contemporary Art, Chicago." *Artforum*, Summer 2012.

Feldman, Melissa. *Face-Off: The Portrait in Recent Art*. Exhibition Catalogue. Philadelphia, PA: Institute of Contemporary Art, 1994.

Fisch, Sarah. "Eye Contact: *Reclaimed* Connects and Confronts at Ruby City's Studio." *Rivard Report*, March 11, 2018.

Fox, Judith Hoos. "Overlapping Territories and Intertwined Histories." In *A Generous Medium: Photography at Wellesley 1972-2012*. Wellesley: Davis Museum, 2012.

_____. *The Body As Measure*. Exhibition catalogue. Davis Museum and Cultural Center, Wellesley, MA, 1994.

Frank, Priscilla. "How X-Rated Feminist Art Came Into Power (NSFW)." *Huffington Post*, September 14, 2016.

Frankel, David, ed. *Artists to Artists: A Decade of the Space Program*. Colorado Springs: The Marie Walsh Sharpe Art Foundation, 2002, pp.108-109.

Frankel, Eddy. "Michael Jackson: On the Wall review." *Time Out London*, July 2, 2018.

Frater, Sally. "Critics' Picks." *Artforum*, December 26, 2012.

Freeman, Nate. "This Dealer Fought for African-American Artists for Decades—Now the Market Is Paying Attention." *Artsy*, May 1, 2019.

Freeman-Attwood, Jessica. "A Timely but Limited Look at Feminist Art from the 1970s." *Hyperallergic*, January 15, 2017.

Fusco, Coco. "The Bodies That Were Not Ours: Black Performers, Black Performance." *Nka: Journal of Contemporary African Art*, no. 5, Fall 1996, pp. 29–33.

Gaines, Malik and Lorraine O'Grady. "Lorraine O'Grady is Making Deep Cuts." *Frieze*, April 2021. Gaines, Malik.

"WACK! Art and the Feminist Revolution: Los Angeles." *Art Papers*, vol. 31, no. 3, May/June 2007, pp. 52–53.

Garcia, Maria. "8 feminist Art Shows to check Out in New England This Fall." *WBUR*, September 28, 2018.

_____. "'Black Radical Women' Exhibition at the ICA Seeks to Correct the Record." *The Artery*, August 3, 2018.

Geisberg, Asya. "Lorraine O'Grady at Alexander Gray, NY." Art Basel 2009: Exclusive Tour, *Artbistro.com*, December 7, 2009, p. 5.

George, Catherine. "Lorraine O'Grady's First-Ever Retrospective Honors Her 40-Year Fight for Inclusion." *Vogue*, March 4, 2021.

MARIANE IBRAHIM

Chicago | Paris | Mexico City
marianeibrahim.com

Gioni, Massimiliano. "Lorraine O'Grady, Art Is. . ., 1983/2009." *The Art Newspaper*, Art Basel Miami Beach Weekend Edition, December 5-6, 2009, p. 12.

Glentzer, Molly. "Review: MFAH's 'Soul of a Nation' is a dose of heaven." *Houston Chronicle*, July 2, 2020. Godfrey, Mark. "Soul of a Nation at Tate Modern." *The Week*, July 14, 2017.

_____. ed. "Soul of a Nation: Art In The Age of Black Power." Edited by Zoe Whitley. New York: D.A.P./Distributed Art Publishers Inc., 2017.

Goldberg, Mackenzie. "Meet Dream the Combine, Winners of MoMA PS1's 2018 Young Architects Program." *Architect*, March 12, 2018.

Goldberg, Roselee. *Performance: Live Art Since the 60s*, 1998.

Goldstein, Caroline and Noor Brara. "13 of the Campiest Looks at the Met Gala Next to the Great Works of Art That (Probably) Inspired Them." *Artnet News*, May 7, 2019.

Gosine, Andil. "Lorraine O'Grady's New Worlds." In *Lorraine O'Grady: Initial Recognition*, edited by Berta Sichel and Barbara Krulik, 94-97. Sevilla: Junta de Andalucia, Centro Andaluz de Arte Contemporáneo, 2016. Originally written in 2012.

_____. "Lorraine O'Grady." *Art in America*. October, 2012.

_____. "Sex in The Clearing." *Alternatives Journal*, vol. 36, no. 6, October/November, 2010. pp. 34-36

Greenberger, Alex. "The ARTnews Accord: Artists Lorraine O'Grady and Andrea Fraser Talk Art World Activism and the Limits of Institutional Critique." *ARTnews*, June 17, 2021.

_____. "Biden-Harris Campaign Pays Homage to Iconic Lorraine O'Grady Artwork in New Video." *ARTnews*, November 9, 2020.

_____. "Did Tracee Ellis Ross's Met Costume Gala Look Allude to Art By Lorraine O'Grady?" *ARTnews*, May 6, 2019.

_____. "MOCA Los Angeles Adds Amanda Hunt, Anna Katz to Curatorial Staff." *ARTnews*, March 24, 2017.

Griffin, Grace. "At the Gardner Museum, an artist elevates family member who 'held on to who they were.'" *The Boston Globe*, January 24, 2020.

Griffin, Kevin. "WACK! Feminist Art Strikes Back." *Vancouver Sun*, October 11, 2008.

Griffin, Tim. "Artifacts." *Artforum*, vol. XLVII, no. 9, May 2009, p. 31.

Guadagnino, Kate. "Both Sides Now: In Conversation with Lorraine O'Grady." *T: The New York Times Magazine*, February 22, 2021.

Gyarkye, Lovia. "The Women Who Wanted A Revolution: A new Brooklyn Museum exhibition about Black female artists offers a blueprint for the future of feminism." *The New Republic*, May 31, 2017.

Halle, Howard. "The Whitney finally figures out how to put on a Biennial." *Time Out New York*, no. 753, March 4-10, 2010.

Hess, Elizabeth. "The Women." *Village Voice*, November 8, 1994, pp. 91-93.

Hessel, Katy. "Four joyous girls in Harlem: how Lorraine O'Grady showed that art is for everyone." *The Guardian*, August 1, 2022.

Higonnet, Anne. *Pictures of Innocence: The History and Crisis of Ideal Childhood*. 1998.

_____. "Hypocrite Lector, -Mon Semblable, -Mon Frere! -Hybrid Viewer, -My Difference, -Lorraine O'Grady!" *New Histories*. Exhibition catalogue. Institute of Contemporary Art, Boston, MA, 1996.

Hoban, Phoebe. "We're Finally Infiltrating." *Artnet News*, vol. 106, no. 2, February 2007.

Hobson, Janell. "The 'Batty' Politic: Toward an Aesthetic of the Black Female Body." *Hypatia*, vol. 18, no. 4, Fall 2003.

Hodge, Shelby. "Champagne & Ribs Party Supports Black Artists, Keeps a Houston Museum of African American Culture Tradition Going." *Paper City*, December 22, 2021.

Holland, Sharon P. "Death in Black and White: A Reading of Marc Forster's *Monster's Ball*." *Signs: Journal of Women in Culture and Society*, vol. 31, no. 3, 2006.

Holmes, Helen. "Joe Biden Wants to Make Sure Americans Know He Cares About the Arts." *Observer*, November 10, 2020.

"I am you, you are too', Walker Art Center Minneapolis." *Inferno*, July 30, 2017.

"Introducing: Lorraine O'Grady and Juliana Huxtable, Parts 1 and 2," telephone conversation, The Museum of Contemporary Art, Los Angeles, CA, October 2016.

Isaak, Jo Anna. *Feminism and Contemporary Art: The Revolutionary Power of Women's Laughter*. 1996.

_____. *Laughter Ten Years After*. Exhibition catalogue. New York: Hobart and William Smith College Press, 1995.

Jackson, Ashwanta. "Visiting 'Soul of a Nation': A new exhibit at the Brooklyn Museum asks: Is there a Black aesthetic?" *JStor Daily*, November 14, 2018.

Jackson, Candace. "The Whitney Biennial Turns 75." *Wall Street Journal*, January 8, 2010.

Jackson, Shannon. "Counter-Carnival in a Performance-Friendly World." In *En Mas: Carnival and Performance Art of the Caribbean*, edited by Claire Tancons and Krista Thompson, 47, 52. New York: Independent Curators International, 2015.

Jones, Amelia. "The Return of Feminism(s) and the Visual Arts, 1970-2009." *X-tra Contemporary Art Quarterly*, vol. 10, no. 4, Summer 2008.

_____. "Beauty Discourse and the Logic of Aesthetics." *X-tra Contemporary Art Quarterly*, vol. 2, no. 3, Spring 1999.

_____, ed. *Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History*. Exhibition catalogue. UCLA at the Armand Hammer Museum of Art, Los Angeles, CA, 1996.

Jones, Mark. "On the Street: Artpace Residents and the Legacy of the Davenport." *San Antonio Current*, July 20, 2007.

Jones, Patricia. "'Dialogues': Just Above Midtown Gallery." *Performing Arts Journal*, October 1981, pp. 33-35.

Kaplow, Heather. "When protest came dressed in a tiara." *Experience Magazine*, May 2019.

Kazanjan, Dodie and Marley Marius. "The 29 Art Exhibitions We Can't Wait to See This Year." *Vogue*, January 12, 2022.

Kerdreux, Gilles. "Les arts visuels afro-américains: Une exposition unique à la Criée de Rennes." *Ouest-France*, April 1, 2001.

King-Hammond, Leslie and Bell Hooks, *Gumbo Ya Ya: An Anthology of Contemporary African American Women Artists*. 1995.

Kirby-Smith, Susan and Dana Broads, "Groundbreaking Artist Retrospective at The Weatherspoon." *UNC Greensboro News*, February 3, 2022.

Kokoli, Alexandra M. "The Feminist Uncanny." In *The Feminist Uncanny in Theory and Practice*, 39-72. London: Bloomsbury Academic, 2016.

Kpade, Sabo. "This Striking Exhibition Shows How Black Artists Contributed to the Black Power Movement." *OkayAfrica*, October 31, 2017.

Kuesel, Christy. "20 Trailblazing Artists with Major Museum Shows in 2020." *Artsy*, January 20, 2020.

Langsner, Libby. "Lorraine O'Grady's 'Miscegenated family Album' at the MFA turns ancient works contemporary." *The Tufts Daily*, September 25, 2018.

Lax, Thomas J. "Looking for a Headdress." In *En Mas: Carnival and Performance Art of the Caribbean*, edited by Claire Tancons and Krista Thompson, pp. 166-173. New York: Independent Curators International, 2015.

Lebovici, Elizabeth. "Black Attitude à Rennes: La Criée expose huit plasticiens noirs américains." *Libération*, May 19-20, 2001.

Lew, Christopher, ed. "Roundtable." In *Clifford Owens: Anthology*, p. 80-94. New York: MoMA PS1, 2012. Lin, Elissa. "Post-Mortem Postmodernism." *Westchester County Weekly*, February 10, 2000, p. 14.

Lippard, Lucy R. "Lligams Estrets, Espais Separats: l'Art Multicultural en Un Moment Decisiu." *Nexus*, Fundació Caixa Catalunya, 2001, pp. 6-25.

_____. *The Pink Glass Swan: Selected Feminist Essays on Art*. New York: New Press, 1995.

_____. *Mixed Blessings: New Art in a Multicultural America*. New York: Pantheon, 1990.

_____. "Sniper's Nest: 'Art Is...'" *Z Magazine*, July/August 1988, p. 102.

_____. "Get the Message! A Decade of Art for Social Change." E.P. Dutton, New York. 1984.

_____. "Open Season." *Village Voice*, October 7-13, 1981, pp. 91-92.

_____. "The Angry Month of March." *Village Voice*, March 25-31, 1981, pp. 91-92.

Livingston, Lucas. "Episode 22: Nefertiti, Devonia Michael." *Ancient Art Podcast*, July 6, 2009.

Lombardi, D. Dominick. "Black Artists Confront History." *The New York Times*, May 9, 1999.

Lord, Catherine. "Unsolved Crimes: Sex, Gender, and Dykes." *Gender, fucked*. Exhibition catalogue. Center for Contemporary Art, Seattle, WA, 1996.

"Lorraine O'Grady: Both/And." *Apollo Magazine*, February 26, 2021.

"Lorraine O'Grady: Cutting Out CONY." *Hyperallergic*, Fall 2018.

"Lorraine O'Grady's Miscegenated Family Album series debut at Art Dubai 2013." *ARC Magazine*, March 3, 2013.

"Lorraine O'Grady reflects on Growing Up in Boston, Black Art, Feminism, and Family." *Black News and Information*, October 19, 2018.

"Lorraine O'Grady, 1934." In *Iconic Images: Art in Embassies Exhibition, United States Embassy Wellington*. Washington D.C.: Art in Embassies, 2016.

"Lorraine O'Grady & Isaac Julien in This Will Have Been: Art, Love & Politics in the 1980s at the Institute of Contemporary Arts of Boston." *Uprising News: Contemporary Caribbean Art*, Jan 15, 2015.

Lowenstein, Kate. "Sense of a Woman: Contemporary art's founding mothers star in this survey of feminist art." *Time Out New York*, no. 646, February 13-19, 2008.

Lucie-Smith, Edward. "The Afterlife of Michael Jackson In Pictures." *Artlyst*, June 28, 2018.

Ludel, Wallace. "Tracee Ellis Ross's Met Gala outfit drew comparisons to a public art piece by Lorraine O'Grady." *Artsy*, May 7, 2019.

Malone, Callan. "Therapy or Art? Photographer Leigh Ledare Curates the Hessel Collection." *Cultured*, June 22, 2019.

Mania, Astrid. "re.act.feminism in der Akademie der Künste, Berlin—Von Geburt an Schwestern." *artnet.demagazine*, December 16, 2008.

Marcoci, Roxana, with Geoffrey Batchen and Tobia Bezzola, *The Original Copy: Photography of Sculpture, 1839 to Today*. The Museum of Modern Art, New York, NY, 2010, pp. 41, 47.

MARIANE IBRAHIM

Chicago | Paris | Mexico City
 marianeibrahim.com

Mark, Lisa Gabrielle, ed. *WACK! Art and the Feminist Revolution*. Exhibition book. Museum of Contemporary Art, Los Angeles, CA, 2007.

Martin, Philip. "Open minds: Crystal Bridges 'Soul of a Nation' offers history as well as art of black artists." *Arkansas Online*, February 18, 2018.

Matsuoka, Sayaka. "Artist Lorraine O'Grady invites self-reflection in Weatherspoon retrospective." *Triad City Beat*, January 17, 2022.

Mauss, Nick, "The Poem Will Resemble You: The Art of Lorraine O'Grady." *Artforum*, vol. XLVII, no. 9, May 2009, p. 31.

McDonald, Jordan. "What Depictions of Nefertiti Say about the Way Society Views Gender and Race." *Artsy*, February 16, 2019.

Mcquaid, Cate. "Asking the urgent questions in 'Us Them We' at Worcester Art Museum." *The Boston Globe*, February 23, 2022.

_____. "Critics picks: Normal Rockwell, women artists in Paris, and more." *The Boston Globe*, May 18, 2018.

_____. "On the shelf, in the family, near Vesuvius." *Boston Globe*, August 30, 2018.

Mercer, Kobena. "Busy in the Ruins of Wretched Fantasia." *Mirage: Enigmas of Race, Difference and Desire*. Exhibition book. Institute of Contemporary Arts/Institute of International Visual Arts, London, UK, 1995.

Meyers, Terry R. "'NowHere,' Louisiana Museum of Modern Art, Humlebaek, Denmark." *World Art*, April 1996, pp. 94-95.

Michael, Love Michael. "Frieze New York's JAM Section Honors Pioneering Black Artists." *Paper Magazine*, May 1, 2019.

Michelon, Olivier. "My Favorite Things: À Rennes, une approche des arts visuels afro-américains." *Le Journal des Arts*, no. 126, April 27-May 10, 2001, p. 11.

Miller, M. H. "The Artists." *T: The New York Times Style Magazine*, April 13, 2020.

Miller-Keller, Andrea. "Lorraine O'Grady: The Space Between." *Lorraine O'Grady/MATRIX 127*. Exh. cat. Wadsworth Atheneum, Hartford, CT, 1995, pp. 2-7.

Miranda, Claudia. "O Brazil e o negro sob foco." *Tribuna da Imprensa*, Rio de Janeiro, May 20, 1995.

Mitter, Siddhartha. "Simone Leigh, in the World." *The New York Times*, April 14, 2022.

_____. "Lorraine O'Grady, Still Cutting Into the Culture." *The New York Times*, February 19, 2021.

Mittler, Gene A. "Artists Bridging Cultures: Lorraine O'Grady." *Art in Focus*. 1994.

Mizota, Sharon. *WACK! Art and the Feminist Revolution*. Exhibition Catalogue. Museum of Contemporary Art, Los Angeles, California, July 2007.

Moffitt, Evan. "Picture Imperfect: Race, Sexuality, and Portraiture." *Frieze*, May 2016.

Morris, Catherine and Rujeko Hockley. *We Wanted a Revolution: Black Radical Women 1965-85: New Perspectives*. New York: Brooklyn Museum, 2018. pp. 39, 45, 103. fig. 54. Illus. *Untitled (Mlle Bourgeoise Noire), Rivers, First Draft*.

Mullin, Amy. "Feminist Art and the Political Imagination." *Hypatia*, vol. 18, no.4, 2003. pp. 189-213.

"Museums and Libraries: We Wanted a Revolution: Black Radical Women, 1965-85." *The New Yorker*, June 21, 2017.

Nägele, Christina. "Lorraine O'Grady. Wahlverwandtschaften / Elective Affinities." In *Vergangenes Begehren / Past Desire*, edited by Beata Ermacora and Jürgen Tabor. Innsbruck: Galerie im Taxispalais, 2011, pp. 72-77.

Nahas, Dominique. "Lorraine O'Grady, Studies for 'Flowers of Evil and Good.'" *Review*, vol. 4, no. 3, October 15, 1998, pp. 6-7.

Nathan, Emily, "Lorraine O'Grady: New Worlds." *Artnet Magazine*. April 27, 2012.

_____. "Re.Act.Feminism - Eline Kiste für Brüste und Protest." *art Das Kunstmagazin*, no.1, 2009, p. 87.

Nedo, Kito. "Brüste des Zorns: Feminismus war gestern?" *Zitty*, no. 25, December 4-17, 2008, pp. 100-101.

Neuendorf, Henri. "Here Are the 300 Artists Making Billboards for Every US State as Part of Hank Willis Thomas's Midterm Election Project." *Artnet News*, October 9, 2019.

Newton, Mike. "Radical. Black. Feminist. Visionary." *The Independent*, no. 225, June 3, 2017.

Noland, Cady. "Artists Curate: Back at You." *Artforum*, vol. XL, no. 5, January 2002, pp. 106-111.

Occhiogrosso, Peter. "Sects and Nuns and Hold and Roll." *Soho Weekly News*, June 11, 1980, pp. 21-22.

Ollman, Leah. "Review 'Power: Work by African American Women' delivers the voices of 37 artists in one fierce exhibition." *Los Angeles Times*, April 11, 2017.

O'Neill, Laura, Jolie Roben, and Jessie Wender. "Our Favorite Arts Photos of 2021." *The New York Times*, December 30, 2021.

Ortved, John. "At MoMA, Petra Collins and Instagram Explore the Female Gaze." *Vogue*, March 17, 2017.

Patterson, Tom. "Photographic Exhibit at SECCA Focuses on African-American Life." *Winston-Salem Journal*, December 19, 1993, p. C3.

Peake, Susan. "WACK! Art and the Feminist Revolution." *reviewVancouver.org*.

Pedro, Laila. "Performance Icon Kembra Pfahler Promises a 'Harrowing Evening' at the Kitchen." *Hyperallergic*, October 23, 2017.

Pincus, Robert L. "Fabricated faces are sign of times in art today." *The San Diego Union-Tribune*, March 10, 1997, p. E-7.

Pinder, Kymberly N., ed. *Race-ing Art History: Critical Readings in Race and Art History*. New York: Routledge, 2002.

_____. "Biraciality and Nationhood in Contemporary American Art." *Third Text*, vol. 53, Winter 2000, pp. 43-54.

Pobric, Pac. "Tate Modern chronicles the rise of Black Power in post-war America." *The Art Newspaper*, July 12, 2017.

Powell, Richard J. *Black Art and Culture in the 20th Century*. New York: Thames and Hudson, 1997.

Prospero. "The King of Pop, the artist's muse." *The Economist*, July 4, 2018.

Princenthal, Nancy. "Feminism Unboun." *Art in America*, June 2007.

Puric, Milica. "Expo Chicago 2017: From The Snowman to Guillotine." *Urban Culture Tribe*, September 12, 2017.

Quinn, Chase. "How Lorraine O'Grady Has Challenged a Segregated Art World." *Hyperallergic*, December 3, 2018.

Rabbat, Nasser. "Egyptomania." *Artforum*, March 2013.

Ramirez, Yasmin. "Lorraine O'Grady at Thomas Erben." *Art in America*, May 1999, p. 161.

Raven, Cassandra L. Langer and Joanna Frueh. *Feminist Art Criticism: An Anthology*. 1988, pp. 207-225.

Reid, Calvin. "How we got to now." *International Review of African American Art*, vol. 16 no. 4, 1999, pp. 16-31.

_____. "A West Indian Yankee in Queen Nefertiti's Court," *New Observations #97*, September/October 1993, Cover and pp. 5-9.

_____. "Lorraine O'Grady and Young Soon Min." *International Critics' Choice*. Exh. cat. The Mitchell Museum, Cedarhurst, IL, 1993.

Rice, Shelley. "Lorraine O'Grady: New Worlds." *Jeu de Paume*, May 24, 2012.

Rideal, Liz and Kathleen Soriano. *Madam & Eve*. London: Laurence King Publishing Ltd., 2018, p. 223.

Rifkin, Mark. "Lorraine O'Grady: New Worlds." *This Week In New York*, May 22, 2012.

"*Rivers, First Draft, 1982/2015*." *Atlántica* 56 (2016).

Rondeau, James. "Lorraine O'Grady." In *2007 Artpace Residencies and Exhibitions*, edited by Matthew Drutt. San Antonio: Artpace, 2011, pp. 56-63.

Rony, Fatimah Tobing. "We Must First See Ourselves: Documentary Subversions in Contemporary African-American Women's Photography." *Personal Narratives: Women Photographers of Color*. Arts America Program, United States Information Agency, 1995.

_____. "We Must First See Ourselves: Documentary Subversions in Contemporary African-American Women's Photography." *Personal Narratives: Women Photographers of Color*. Exhibition catalogue. Southeastern Center for Contemporary Art, Winston-Salem, NC, 1993, pp. 11-15.

Rosenberg, Karen. "Miami Fair: Big Pieces, Small Prices and Relief." *The New York Times*, December 4, 2009.

Rosoff, Patricia. "Shadow Boxing with the Status Quo: Artist Lorraine O'Grady refuses to treat the art world with kid gloves." *The Hartford Advocate*, June 29, 1995, pp. 21, 23.

Russeth, Andrew. "'She Persists': At the Mayor's House, a Thrilling Chronicle of Women Artists in New York." *ARTnews*, January 25, 2018.

Russo, Gianluca. "Tracee Eliis Ross' Met Gala Look Paid Tribute to Black Art." *Teen Vogue*, May 7, 2019.

Saltz, Jerry. "5 Art Shows We Can't Wait to See in 2022." *Vulture*, January 5, 2022.

_____. "On Art's Triumph: Women Win Slim Majority in Next Whitney Biennial." *New York Magazine*, December 11, 2009.

Saccoccia, Susan. "Artists works focus on legacy of slavery in American life." *Bay State Banner*, October 27, 2017.

Sargent, Antwaun. "29 Artists Explore Abstractions of the Color Black." *The Creators Project*, July 27, 2016.

_____. "81 Artists Explore the Newspaper as Art Object." *The Creators Project*, June 18, 2017.

Schor, Gabrielle, ed. *Feminist Avant-Garde: Art of the 1970s*. Munich: Prestel, 2016.

_____. "Lorraine O'Grady, Mlle Bourgeoise Noire." In *Feminist Avant-Garde: Art of the 1970s*, edited by Gabrielle Schor, pp. 108-111. Munich: Prestel, 2016.

_____. "The Feminist Avant-Garde: A Radical Revaluation of Values." In *Feminist Avant-Garde: Art of the 1970s*, edited by Gabrielle Schor, p. 17-71. Munich: Prestel, 2016.

Schulte, Josephine. "AGEING 101." *Ba(Hons) Journalism*, December 8, 2016.

Schwendener, Martha. "At the Studio Museum in Harlem, 4 Shows Engage a Cultural Conversation." *The New York Times*, January 7, 2016.

Seals, Tyra A. "Lorraine O'Grady: Writing in Space, 1973-2-19." *Art Papers*, September 2020.

Sharpe, Christina. "Meditations on the History of the Present." *Art in America*, March 2, 2021.

Shearin, Margaret. "Women photographers look at family, race, sex." *Triad style*, Winston-Salem, NC, December 1, 1993. p. 15.

Sheets, Hilarie M. "Discovered after 70, Black Artists Find Success, Too, Has Its Price." *The New York Times*, March 23, 2019.

_____. "Hidden Lights: Art-World Professionals Answer a Question- Who are the Most Underrated Artists Today?" *ARTnews*, March 21, 2017.

- _____. "Hidden Lights." *Artnews*, February, 2017, pp. 62.
- Shelley, Rice. "Intense Proximity: An Archaeology of Space and Time." *Jeu de Paume, Le Magazine*, 2012.
- Sherlock, Maureen. *Face Forward: Self-Portraiture in Contemporary Art*. Exhibition catalogue. John Michael Kohler Arts Center, Sheboygan, WI, 1998.
- Shohat, Ella, ed. *Talking Visions: Multicultural Feminism in the Age of Globalization*. 1999.
- Sichel, Berta and Barbara Krulik, ed. *Lorraine O'Grady: Initial Recognition*. Sevilla: Junta de Andalucía, Centro Andaluz de Arte Contemporáneo, 2016.
- _____. "Lorraine O'Grady." In *Lorraine O'Grady: Initial Recognition*, edited by Berta Sichel and Barbara Krulik, 81-87. Sevilla: Junta de Andalucía, Centro Andaluz de Arte Contemporáneo, 2016.
- Siegel, Katy. *Since '45': America and the Making of Contemporary Art*. London: Reaction Books, Ltd., 2011.
- Simpson, Bennett, ed. *Blues for Smoke*. Munich: Museum of Contemporary Art, Los Angeles and Delmonico Books/Prestel, 2012.
- Sims, Lowery Stokes. "Aspects of Performance in the Work of Black American Women Artists." Exhibition catalogue. Baltimore, MD, 1988.
- Sirmans, Franklin. "Memory and the Present." *New Observations #121*, Spring 1999.
- _____. "Les Fleurs Duval." *ArtNet Magazine* online, November 17, 1998.
- _____. "Jocelyn Taylor." *ARTnews*, 1996, pp. 138-139.
- Slonim, Jeffrey. "In with the Out Crowd." *Artforum*, vol. XXXIII, no. 7, March 1995, pp. 12-14.
- Small, Zachary. "Biden Video Uses Artist's Vision to Project a Unified Country." *The New York Times*, November 9, 2020.
- Smee, Sebastian. "The Art of the '80s at the ICA," *Boston Globe*, Nov 15, 2012.
- Smith, Roberta. "Jocelyn Taylor." *The New York Times*, February 16, 1996, p. C-24.
- Sobel, Dean. *Identity Crisis: Self-Portraiture at the End of the Century*. Exhibition catalogue.
- Soulez, Juliette. "Paris's Palais de Tokyo Launches New Triennial With Racially Charged First Edition." *ARTINFO*, April 25, 2012.
- Steinhauer, Jillian. "Just Watch Me." *New York Magazine*, March 2, 2021.
- St. Félix, Doreen. "Lorraine O'Grady Has Always Been a Rebel." *The New Yorker*, September 29, 2022.
- Strassner, Elizabeth. "Black Women Have Always Been Resisting." *Bustle*, June 7, 2017.
- Stapley-Brown, Victoria. "Three to See: New York: Activist and political shows that look beyond Donald Trump." *The Art Newspaper*, June 8, 2017.
- Steinhauer, Jillian. "Just Watch Me. More than four decades into her trailblazing career, Lorraine O'Grady finally has the world's attention." *Vulture*, March 2, 2021.
- _____. "On Display at the People's House: A Century of Persistence." *The New York Times*, January 20, 2019.
- _____. "What to See in New York Art Galleries This Week: Lorraine O'Grady." *The New York Times*, November 28, 2018.
- _____. "Lorraine O'Grady Stars in a New Music Video by Anohni," *Hyperallergic*, December 6, 2016.
- Stetler, Carrie. "Black Poraiture[s] Conference Issues Call to Action and Liberation." *Rutgers News*, February 22, 2022.
- Strobl, E.P. "Galerie Fotohof: Lorraine O'Grady, New York—Schwester, Gottheit." Salzburg, SVZ, August 23, 1999, Seite 8, Kultur.
- Stromberg, Matt. "Curators Illuminate a Show on Black Radical Women Artists." *Hyperallergic*, October 23, 2017
- Sutton, Kate. "There's a Meaning Behind Tracee Ellis Ross's Met Gala Picture Frame." *InStyle*, May 7, 2019.
- _____. "La Triennale 2012: Intense Aproximity." *LEAP: The International Art Magazine of Contemporary China*, September 29, 2012.
- Swenson, Kirsten. "Lorraine O'Grady." *Art in America*, February, 2016. Tan, Lumi. "Critic's Pick: Lorraine O'Grady." *Artforum.com*, May 9, 2012.
- Tancons, Claire. "Farewell, *Farewell*: Carnival, Performance, and Exhibition in the Circum-Atlantic Economy of the Flesh." In *En Mas: Carnival and Performance Art of the Caribbean*, edited by Claire Tancons and Krista Thompson, pp. 15, 18-19, 26-28. New York: Independent Curators International, 2015.
- Tanzilo, Bobby. "Art Museum announces 2018—19 slate of exhibitions." *OnMilwaukee*, July 25, 2018.
- "Tate Modern: 'Soul of a Nation.'" *Art Das KunstMagazin*, July 2017.
- Temin, Christine. "ICA creates 'New Histories' with global perspective." *Boston Globe*, October 25, 1996, pp. C1, C18.
- _____. "Wellesley's 'Body' also has a brain." *The Boston Globe*, September 23, 1994, pp. 49, 58.
- Tennant, Carolyn. "Lorraine O'Grady." *Beyond/In Western New York: Alternating Currents*. Exhibition catalogue. Buffalo Fine Arts Academy, 2010, pp. 114-115.
- Thevenet, Claudia. "Exposições: Resposta ao preconceito." *Jornal do Brasil*, "Revista Programa," Rio de Janeiro, Brazil, June 2, 1995, p. 24.
- "The Unparalleled Art of Lorraine O'Grady." *The New Yorker*, February 26, 2021.
- "The Times' at FLAG Art Foundation, New York." *Artnews*, July 10, 2017.
- Thomas, Alexandra M. "Lorraine O'Grady, in All of Her Literary Brilliance." *Hyperallergic*, November 16, 2020.

_____. "Lorraine O'Grady's First Retrospective Is Both Invigorating and Overdue." *Hyperallergic*, March 23, 2020.

Thompson, Krista. "Our Good Democracy': The Social and Political Practice of Carnival and Junkanoo Aesthetics." In *En Mas: Carnival and Performance Art of the Caribbean*, edited by Claire Tancons and Krista Thompson, 31, 33, 39-41. New York: Independent Curators International, 2015.

Thrasher, Steven W. "'The ghetto is the gallery': black power and the artists who captured the soul of the struggle." *The Guardian*, July 9, 2017.

Tuite, Diane. "Evidence of a Body At Work." In *Photo Revolution: Andy Warhol to Cindy Sherman*, edited by Nancy Kathryn Burns, 39–51. Worcester: Worcester Art Museum, pp. 47–49, 98.

Unger, Miles. "'New Histories,' The Institute of Contemporary Art, Boston." *Flash Art*, vol. XXX, no. 192, January–February 1997, p. 61.

V Magazine, vol. 64, Spring 2010. Featuring Cyprien Gaillard, Zhang Huan, Lorraine O'Grady, and Damián Ortega.

"Family Matters: Lorraine O'Grady," with text by Lorraine O'Grady, p. 100.

Valentine, Victoria L. "'Black American Portraits' Showcases 140 Artworks, Two Centuries of Representation Across Geographies and Diverse Practices." *Culture Type*, April 13, 2022.

_____. "America the Beautiful: Vision of Artist Lorraine O'Grady and Voice of Ray Charles Inspire New Biden-Harris Video." *Culture Type*, November 7, 2020.

_____. "'Harlem: In Situ' at Addison Gallery Explores the Neighborhood's Complex History and Influence on Generations of Artists." *Culture Type*, July 24, 2019.

_____. "Frieze New York: Franklin Sirmans is Channeling Just Above Midtown Gallery and the Pioneering Vision of Linda Goode Bryant." *Culture Type*, May 1, 2019.

_____. "This Fall, Multiple Exhibitions Dedicated to 'Soul of a Nation' Artists are on View Throughout New York City." *Culture Type*, September 24, 2018.

_____. "MOCA Los Angeles Names Amanda Hunt Director of Education and Public Programming." *Culture Type*, March 24, 2017.

Van Stratton, Laura. "Capturing the Joy of Black Girlhood: With sisters Scheherazade and Salamishah Tillet." *The Cut*, February 15, 2022.

Vine, Richard. "Report from Denmark, Part I: Louisiana Techno-Rave." *Art in America*, October 1996.

Viveros-Fauné, Christian. "Welcome to the Mixed-Up, Dialed-Down 2010 Whitney Biennial." *Village Voice*, March 2, 2010.

Vogel, Carol. "Reality Leaves a Fingerprint on the Biennial." *The New York Times*, December 10, 2009.

Voon, Claire. "From Immigrant Stories to Environmental Dread, EXPO Chicago Gets Dark." *Hyperallergic*, September 15, 2017.

Wallace, Michele. "Black Female Spectatorship and the Dilemma of Tokenism." 1994
Article in dialogue with "Olympia's Maid." *Generations: Academic Feminists in Dialogue*, University of Minnesota Press, 1997, pp. 88-101.

Walsh, Daniella B. "Recent Black Photographers." *PhotoPoint Magazine online*, January 17, 2001.

_____. "Another perspective on the face." *The Orange County Register*, April 27, 1997.

Wagley, Catherine. "Five Artsy Things to Do in L.A. This Week, Including '90s Flashback." *LA Weekly*, March 27, 2013.

"We Wanted a Revolution: Black Radical Women, 1965–85." *The New Yorker*, June 2017.

Williams, Stephanie Sparling. *Speaking Out of Turn: Lorraine O'Grady and the Art of Language*, Oakland, CA: University of California Press, 2021.

Williams, Thomas Chatterton. "Can 48 Artists in 14 Rooms Capture Michael Jackson?" *The New York Times*, July 20, 2018.

Willis, Deborah and Carla Williams *The Black Female Body: A Photographic History*, Temple University Press, 2002.

Wilson, Judith. *Lorraine O'Grady: Photomontages*. Exhibition catalogue. INTAR Gallery, New York, NY, 1991.

Wilson-Goldie, Kaelen. "Manifest 8: off-topic but riveting exhibitions." *The National*, October 22, 2010.

Woods, Regina L. "'The Gaze,' Momenta Art, Brooklyn, New York." *Flash Art*, vol. XXX, no. 195, Summer 1997, p. 100.

Wurtz, B. "Degrees of Mystery: B. Wurtz on Exhibitions Around New York." *ArtNews*, February 27, 2019.

Yerebakan, Osman Can. "In 'The Times,' Artists Make the Media Their Message." *Artslant*, July 21, 2017.

"Yvonne Rainer and Adam Pendleton in Conversation." *e-flux*, March 17, 2017.

Zabunyan, Elvan. *Black Is A Color: A History of African American Art*. Translated from the French by Paul Buck and Catherine Petit. Paris: Editions Dis Voir, 2005.

_____. "Love Supreme: Renée Green, David Hammons, Lyle Ashton Harris, Lorraine O'Grady, Senga Nengudi, Adrian Piper, Lorna Simpson, Carrie Mae Weems." Exhibition catalogue. La Criée Centre d'Art Contemporain, Rennes, France, 2001.