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

2027	*I'm Speaking: Word, Language, and Poetry in Women's Art*, curated by Monika Fabijanska. The Bronx Museum, New York, NY (forthcoming)
2026	*Infinite Woman: Black archive in two Acts*, curated by Sandrine Collard, KANAL Centre Pompidou, Brussels, Belgium (forthcoming)
	Along the Color Line: Traces of a Transatlantic Modernism, Museum Ludwig, Cologne, Germany (forthcoming)
	What Art Is, Expressing Truths of Power, Detroit Institute of Art, Detroit, MI (forthcoming)

	Hard Art, MoMA PS1, Long Island City, New York (forthcoming) Mariane Ibrahim at Independent 20th Century, The Breuer, New York, NY *Flying Colors: Dialogue between the collections of the Minneapolis Institute of Art*, Musée d'art moderne et contemporain de Saint-Étienne Métropole, Saint-Étienne, France *At the Edge,* Shirley Fiterman Art Center (SFAC), Borough of Manhattan Community College, New York, NY *Insurgencies – Feminist Avant-Garde of the 1970s: Works from the VERBUND COLLECTION,* Vienna, Austria, curated by Gabriele Schor and Ana Magalhães, Museu de Arte Contemporânea da Universidade de São Paulo, Brazil *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 *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 Huldisch 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 Biennal 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
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

2019
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
Afrocosmologies: 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, Brünn, 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
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 Algus 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 International 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 Morcoci, 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

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

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
Andrew W. Mellon Foundation, NY, NY
Art Bridges, Bentonville, AR
Art Institute of Chicago, Chicago, IL
Baltimore Museum of Art, Baltimore, MD
Bowdoin College Museum of Art, Brunswick, ME
Brooklyn Museum, Brooklyn, NY
Carnegie Museum of Art, Pittsburgh, PA
Cleveland Museum of Art, Cleveland, OH
Crystal Bridges Museum of American Art, Bentonville, AR
Dallas Museum of Art, Dallas, TX
Davis Museum and Cultural Center, Wellesley, MA
Detroit Institute of Arts, Detroit, MI
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
Kunstmuseum Basel, Basel, Switzerland
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 Contemporary Art, Chicago, IL
Museum of Fine Arts, Boston, MA
Museum of Modern Art, New York, NY
National Gallery of Art, Washington, DC
Pérez Art Museum, Miami, FL
Remai Modern, Saskatoon, Canada
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
Whitney Museum of American Art, New York, NY
Williams College Museum of Art, Williamstown, MA
Worcester Art Museum, Worcester, MA

AWARDS AND HONORS

2024	Trellis Art Fund, 2024 Milestone Grantee, New York, NY
	Guggenheim Fellowship in Visual Arts, New York, NY
2023	Arts and Letters Award in Art, New York
2022	Lifetime Achievement Award, Women's Caucus for Art
2020	The Rockefeller Brothers Fund Grant
2019	Skowhegan Medal for Conceptual and Cross Disciplinary Practice
	Henry Luce Foundation, Brooklyn Museum, Brooklyn
	Warhol Foundation, Brooklyn Museum, Brooklyn
2017	Francis J. Greenburger Award, Art Omi, New York
	Wellesley College Alumnae Achievement Award
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
2011	United States Artists Rockefeller Fellowship in Visual Art
	Art Matters, Inc., project grant
2010	Object of the Month (August) *Miscegenated Family Album*, 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
1993	Marie Walsh Sharpe Art Foundation, The Space Program, funded residency
1990	Art Matters, Incorporated Project Grant
	Millay Colony for the Arts, Austerlitz, NY
1983	New York State Council on the Arts Fellowship
	National Endowment for the Arts Fellowship 1982 New York State Council on the Arts Grant
1982	New York State Council on the Arts, project grant

PROFESSIONAL EXPERIENCE & PANELS

2022	*Greetings and Theses*. "An Evening with Lorraine O'Grady", Brooklyn Museum, New York, NY

2021	*Dia Women: A Conversation with Linda Goode Bryant, Maren Hassinger, and Senga Nengudi Moderated by LeRonn P. Brooks,* Dia Art Foundation in Chelsea, New York, NY.
2018	"Who's Afraid of Art, Race & Institutions?" Conversation with Aruna D'Souza, Lorraine O'Grady, and Devin Kenny focusing on the content of D'Souza's text.
2017	"2017 Alumnae Achievement Awards Ceremony", Wellesley College, Wellesley, MA "In Case You Missed It. Lorraine O'Grady at the Whitney This Sunday", New York, NY
2016	"Symposium // What the Feminist Body Wants + Why Explicit?", Skowhegan NY Program Space, New York, NY "Studio Salon: Uri McMillan with Lorraine O'Grady, Simone Leigh, and Narcissister", New York, NY
2015	Visiting Artist, University of Southern California, Roski School of Art and Design, Los Angeles, CA "The Artist's Voice", The Studio Museum in Harlem, New York, NY "Artist Breakfast Talk", Studio Museum in Harlem, New York, NY "We Wanted a Revolution", Brooklyn Museum, New York, NY "Sheroes and Womanists, An Examination of Feminist Subjectivity in Modern and Contemporary African American Art", Howard University, Washington, DC
2013	Visiting Faculty, Skowhegan School of Painting & Sculpture, Skowhegan, ME. "Archiving Performance Art for the Future: A Discussion with Lorraine O'Grady", Fales Library, New York University, New York, NY "Now Dig This! From Los Angeles to New York Symposium", Museum of Modern Art, New York, NY
2012	"The Artist's Voice: Lorraine O'Grady in conversation with Linda Goode Bryant", The Studio Museum in Harlem, New York, NY
2011	"Wellesley in the Art World: A Panel Discussion of Alumnae in the Arts", Wellesley College, Wellesley, MA "Sonic Art and Activism: Exploring the Ties between Feminist Art and Popular Music", SOHO20, New York, NY
2010	Presentation of "Mlle Bourgeoise Noire" and "Art Is..." on topic: "The effect of audience participation on performance art", Museum of Modern Art, New York, NY "Conversations: Among Friends", Museum of Modern Art, New York, NY "Max's Kansas City: Art, Glamour, Rock and Roll", Strand Book Store, New York, NY "Be Black Baby: A House Party Presents Michael Jackson 2004", Recess Activities, New York, NY
2009	"A New Currency", School of Visual Arts, New York, NY
2008	"WACK! Weekend: A conference, a conversation and a tour", Vancouver Art Gallery, Vancouver, BC
2008	"Differences and Dialogues: World Views on the Feminist Movement", MOMA PS1 Contemporary Art Center, Long Island City, NY
2007	"Time, Loss, and the Ephemeral", Dorsky Projects/Curatorial Programs, Long Island City, NY
2005	"The 1980s: A Virtual Discussion", Center for Arts and Visual Culture, The University of Maryland, Baltimore County, MD
2003	"Intersectional Feminisms: Addressing the State of Feminism in Cultural Practice and Theory Today", University of California, Riverside, CA
2002	State of the Art: Feminist Art and History in the New Century symposium, National Museum of Women in the Arts, Washington, DC "Animating Insights: A Conversation on the Work of William Kentridge", Los Angeles County Museum of Art, Los Angeles, CA "Predicament of Place" symposium, Gwangju Biennale, Gwangju, South Korea
2001	"Laying Claim: (Re) Considering Artists of African Descent in the Americas, Session 6 — Panel on Contemporary Art.", Colgate University, Hamilton, NY
2000-2005	Assistant Professor, University of Califonia Irvine, Irvine, CA
2000	"Art and Politics: Women in the Theater", Vera List Center for Art and Politics, The New School, New York, NY
1999	Resident Faculty,.International Summer Academy of Fine Art, Salzburg, Austria Resident Faculty, Skowhegan Art School, Skowhegan, ME "The Resurrection of 'Live Art': What Kind of 'Life' Will It Be?", Vera List Center for Art and Politics, The New School, New York, NY
1998	"Miscegenated Modernism: The Black/White Co-Creation of 20th Century Culture", Vera List Center for Art and Politics, The New School, New York, NY "Not For Sale: The Legacy of the Feminist Art Movement.", Vera List Center for Art and Politics, The New School, New York, NY
1997	"Contemporary Photography and the Family Image", Art In General, New York, NY "The Whitney Biennial: The Show Everyone Loves to Hate", The New School, New York, NY
1995	"Muntadas Between the Frames: The Forum", MIT List Visual Arts Center, Cambridge, MA "Production and Representation in Contemporary Art" symposium, Cranbrook Academy of Art, Bloomfield Hills, MI.

1994	"Diaspora and Hybridism: Paradigms for a Global 21st Century Emerging from the Multi-racial, Multi-cultural, and Multi-media Experience", Davis Museum and Cultural Center, Wellesley College, Wellesley, MA. "ReViewing Paradise: The Ethnic Response in Contemporary Art from Hawaii", Art in General, New York, NY "The Kreole Abyss of Internationalism", College Art Association Annual Conference, New York, NY
1993	"Artists Select Artists", Artists Space, New York, NY "The Nude: Return to the Source", New School for Social Research, New York, NY
1974-2000	Adjunct Instructor, School of Visual Arts, New York, NY

EDUCATION

1965-67	M.F.A. Candidate, Iowa Writers Workshop, University of Iowa, Iowa City, IA. Fiction.
1956	B.A., Wellesley College, Wellesley, MA. Major: Economics. Minor: Spanish Literature. Freshman Honors.
1951	H.S., Girls Latin School, Boston, MA. Honors in English and Latin, First Place in History. National Honor Society.

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 Andalucia, 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 Andalucia, 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 fur 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.
"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 Influence1993* 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.

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"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.
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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.
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"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.
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