

ronald feldman gallery

ELEANOR ANTIN

RECENT WORKS

- 2016 *An Artist's Life* by Eleanora Antinova
Being Antinova (by Eleanor Antin, reprint) Munich, Germany: Hirmer Press.
- 2013 *Fragments of a Revolution*, film, 2013. 25 min. Directed and produced by Eleanor Antin and Sybil Wendler. Written by Eleanor Antin. Edited by Joan Sobel.
Conversations with Stalin, book by Eleanor Antin; Green Integer Press, Los Angeles, CA, 2013.
Performance readings from *Conversations with Stalin* at Los Angeles County Museum of Art, Los Angeles, CA; Museum of Contemporary Art, La Jolla, CA; The Whitney Museum of American Art, New York, NY; The Brooklyn Museum, Brooklyn, NY; The Jewish Museum, New York, NY; Seattle Art Museum, Seattle, WA; Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, BC; Kemper Art Museum & School of Art, Washington University, St. Louis, MO; Blum & Poe, Los Angeles, CA; Ronald Feldman Fine Arts, New York, NY, and UC Berkeley Art Museum, Berkeley, CA.
- 2012 *Before the Revolution*, performance, Hammer Museum, UCLA, Los Angeles, CA, 2012

SOLO EXHIBITIONS

(Performances that took place during an exhibition are indicated in parentheses near the end of the entry.)

- 2017 Frieze Masters, London, UK, October 5 – 8, 2017.
Richard Saltoun, London, UK, *Romans & Kings*, September 21 – October 27.
Alden Projects, New York, NY, *100 Boots: The Lost Picture Show*, February 24—April 9.
- 2016 Ronald Feldman Fine Arts, New York, NY, *I wish I had a paper doll I could call my own...*, April 16 – May 27.
Diane Rosenstein Fine Arts, Los Angeles, CA, *What time is it?*, May 14 – June 18.
- 2014 Diane Rosenstein Fine Arts, Los Angeles, CA, *Eleanor Antin: The Passengers*, April 12 – May 3.
ICA, Boston, MA, *Multiple Occupancy: Eleanor Antin's "Selves,"* March 19 - July 26, 2014.
- 2013 The Miriam and Ira D. Wallach Art Gallery, Columbia University, New York, NY, *Multiple Occupancy: Eleanor Antin's "Selves,"* September 4 – December 7, 2013.
- 2009 Galerie Erna Hecey, Brussels, Belgium, *Classical Frieze*, November 21.
Los Angeles County Museum of Art, Los Angeles, CA, *Classical Frieze*, May 3 – October 4.
- 2008 San Diego Art Museum, San Diego, CA, *Eleanor Antin: Historical Takes*, July 19 – November 2.
Ronald Feldman Fine Arts, New York, NY, *Helen's Odyssey*, February 15 – March 29.
- 2007 Galerie Erna Hecey, Brussels, Belgium, *The Empire of Signs*, February 3 – April 4.

31 Mercer Street
New York, New York 10013
feldmangallery.com

info@feldmangallery.com
phone 212-226-3232
fax 212-941-3232

- 2006 Erna Hecey Gallery, Brussels, Belgium, *100 Boots*, April 6-May 6, 2006.
- 2005 Marella Arte Contemporanea, Milan, Italy, *Roman Allegories, 2005 & 100 Boots, 1971 – 73*, April 20 – May 28.
Ronald Feldman Fine Arts, New York, NY, *Roman Allegories*, February 12 – March 12.
- 2004 Mandeville Art Gallery, San Diego, CA, *The Last Days of Pompeii*, April 16 – June 12.
- 2002 Marella Arte Contemporanea, Milan, Italy, *The Last Days of Pompeii*, December 11 – February 5, 2003.
Craig Krull Gallery, Santa Monica, CA, *The Last Days of Pompeii*, September 7 – October 12.
Galerie Hilger, Vienna, Austria, *Eleanor Antin*, June 8-August.
Ronald Feldman Fine Arts, New York, NY, *The Last Days of Pompeii*, February 16- March 16.
- 2001 Mead Gallery, Warwick Arts Center, University of Warwick, Warwick, England, *Eleanor Antin: Real Time Streaming*, October 6- December 1.
Arnolfini, Bristol, England, *Eleanor Antin: Real Time Streaming*, March 18- May 13.
(catalogue)
Cornerhouse, Manchester, England, *Eleanor Antin: Real Time Streaming* (smaller Mead Gallery Touring exhibition), March 2- April 22.
- 2000 Fundacao das Descobertas, Centro Cultural de Belem, Lisbon, Portugal,
EleanorAntin/Harum Farocki, September 26- November 26. (catalogue)
The Mildred Lane Kemper Art Museum at Washington University, St. Louis, MO, *Eleanor Antin: A Retrospective*, September 8- November 12.
- 1999 Los Angeles County Museum of Art, Los Angeles, CA, *Eleanor Antin Retrospective*, May 23-August 30. (catalogue)
- 1998 Ronald Feldman Fine Arts, New York, NY, *Eleanor Antin: Portraits of Eight New York Women, 1970 / Mierle Laderman Ukeles: Maintenance Works, 1969-1979*, May8-June 13.
- 1997 Whitney Museum of American Art, New York, NY, *Eleanor Antin: Selections from the Angel of Mercy*, January 8-March 9.
- 1996 Southeastern Center for Contemporary Art, Winston-Salem, NC, *Eleanor Antin: Ghosts*, May 4-July 28.
- 1995 Craig Krull Gallery, Los Angeles, CA, *100 Boots Revisited*.
Santa Monica Museum of Art, Santa Monica, CA, *Minetta Lane - A Ghost Story*, April 8-June 11. (a filmic installation)
Ronald Feldman Fine Arts, New York, NY, *Minetta Lane - A Ghost Story*, January 14-February 18. (a filmic installation)
- 1991 San Diego Museum of Contemporary Art, La Jolla, CA, *The Man Without a World*, June 9, and travel to: major film festivals around the world, commercially distributed in the United States and sold to German ZDF Cable Television for programming in Germany, Austria, and Switzerland.
- 1989 Artemisia, Chicago, IL, *Retrospective of Photographic Works*, December.
- 1988 MAG Galleries, Los Angeles, CA, *Loves of a Ballerina*. (a filmic installation)
Installation Gallery, San Diego, CA, *Loves of a Ballerina*. (a filmic installation)

- 1986 Ronald Feldman Fine Arts, New York, NY, *Loves of a Ballerina*.
- 1983 Ronald Feldman Fine Arts, New York, NY, *El Desdichado*. (*El Desdichado*)
Tortue Gallery, Los Angeles, CA, *Recollections of my Life with Diaghilev*. (*Recollections of my Life with Diaghilev*)
- 1982 Minneapolis College of Art and Design, Minneapolis, MN, *Recollections of my Life with Diaghilev*. (*Recollections of My Life with Diaghilev*)
La Mamelle, San Francisco, CA. (*Battle of the Bluffs*) (video exhibition)
Rutgers University, New Brunswick, NJ. (catalogue from Women Artists Series, 1982-83)
- 1981 Los Angeles Institute of Contemporary Art, Los Angeles, CA, *Angel of Mercy*. (*Angel of Mercy* full revival)
Nova Gallery, Vancouver B.C., Canada.
Palomar College, San Marcos, CA, *Early Works*.
- 1980 Ronald Feldman Fine Arts, New York, NY, *Recollections of my Life with Diaghilev*. (*Recollections of My Life with Diaghilev*)
- 1979 Ronald Feldman Fine Arts, New York, NY, *Before the Revolution*.
Franklin Furnace, New York, NY, *100 BOOTS: Transmission and Reception*.
Marianne Deson Gallery, Chicago, IL, *The Black Ballerina*.
- 1978 Whitney Museum of American Art, New York, NY, *The Ballerina*.
Long Beach Museum of Art, Long Beach, CA, *The Nurse and the Hijackers*. (video installation)
Los Angeles Institute of Contemporary Art, Los Angeles, CA, *Ballerina*.
- 1977 M.L. D'Arc Gallery, New York, NY, *The Angel of Mercy*. (*The Angel of Mercy*)
La Jolla Museum of Contemporary Art, La Jolla, CA, *The Angel of Mercy*. (*The Angel of Mercy*) (catalogue)
Ronald Feldman Fine Arts, New York, NY, *The Nurse and the Hijackers*. (video installation)
Wadsworth Atheneum, Hartford, CT, *100 BOOTS Once Again (Part 1), Choreographies (Part 2)*. (catalogue)
- 1976 The Clocktower, New York, NY, *Eleanor Antin, R.N. (Escape from the Tower, It's Still the Same Old Story)*
- 1975 The Kitchen, New York, NY. (video exhibition)
Stefanotty Gallery, New York, NY, *2 Transformations*. (*The Ballerina Goes to the Big Apple*)
- 1974 Everson Museum, Syracuse, NY, *Several Selves*. (video exhibition)
Galleria Forma, Genoa, Italy, *The Ballerina and the King*. (*The Ballerina*)
University of California, Irvine, Irvine, CA, *Black is Beautiful*.
- 1973 Museum of Modern Art, New York, NY, *100 BOOTS*.
Portland Center for the Visual Arts, Portland, OR, *Part of an Autobiography*.
Northwood Experimental Art Institute, Dallas, TX, *More Traditional Art*.
Orlando Gallery, Los Angeles, CA, *I Dreamed I was a Ballerina*.
- 1972 Henri Gallery, Washington, D.C., *Traditional Art*.
California Institute of the Arts, Valencia, CA, *Library Science*.
University of California, San Diego, La Jolla, CA, *Library Science*.

- Austin Peay State University, Clarksville, TN, *Library Science*.
Orlando Gallery, Los Angeles, CA, *Traditional Art*.
- 1971 Brand Library Art Center, Los Angeles, CA, *Library Science*.
Chelsea Hotel, New York, NY, *Portraits of Eight New York Women*.
United States Postal Distribution (through the mail), *100 BOOTS* (1971 through 1973).
- 1969 Gain Ground Gallery, New York, NY, *California Lives*.
- 1968 Long Island University, Brooklyn, NY.

SELECTED GROUP EXHIBITIONS

(Performances that took place during an exhibition are indicated in parentheses near the end of the entry.)

- 2018 The Brno House of Arts, Brno, Czech Republic, *Feminist Avantgarde of the 1970s. Works from the Collection SAMMLUNG VERBUND, Vienna*. December 11 – March 3, 2019.
Stavanger Art Museum, Stavanger, Norway, *Feminist Avantgarde of the 1970s. Works from the Collection SAMMLUNG VERBUND, Vienna*. June 15 – October 14, 2018.
Kunsthistorisches Museum, Vienna, Austria, *The Shape of Time*, March 6 – July 8, 2018.
University of California, San Diego, La Jolla, CA, *Stories That Tell: Art and Identity*. Jan 18 – March 3, 2018.
- 2017 ZKM Zentrum für Kunst und Medien, Karlsruhe, Germany, *Feminist Avantgarde of the 1970s. Works from the Collection SAMMLUNG VERBUND, Vienna*. November 18 – April 1, 2018.
OCMA: Orange County Museum of Art, Newport Beach, CA, *Pivotal: Highlights from the Collection*, October 7 – December 31, 2017.
California Center for the Arts, Escondido, CA, *Photography Expanded*, September 30 – November 12.
MOCA: Museum of Contemporary Art Los Angeles, Los Angeles, CA, *Laughing on the Outside: Selections from the Permanent Collection*, August 16 – January 22, 2018.
Marlborough Contemporary, New York, NY, *Feedback*, June 29 – August 4.
Ronald Feldman Fine Arts, New York, NY, *Art on the Front Lines*, May 24 – August 19.
CUNY, The Graduate Center – The James Gallery, *Soft Skills*, April 13 – June 5.
Los Angeles County Museum of Art, Los Angeles, CA, *Los Angeles to New York: Dwan Gallery, 1959-1971*, March 19 – September 10.
The Armory Show 2017, Richard Saltoun Gallery (London, UK), New York, NY, March 2-5.
The Barnes Foundation, Philadelphia, PA, *Person of the Crowd: The Contemporary Art of Flânerie*, February 25 – May 22.
Zacheta National Gallery of Art, Warsaw, Poland. *Life: A Manual*, February 3 – April 23.
La Criée Centre D'art Contemporain, Rennes, France, *Alors que j'écoutais moi aussi Eleanor, Jean et Simon*, January 12 – March 8.
- 2016 Museum of Contemporary Art, Krakow, Poland, *Medicine in Art*, April 22 – October 2.
Tate Modern, London, UK, *Performing for the Camera*, February 12 – June 12.
Julia Stoscheck Collection, Düsseldorf, Germany, *Number Twelve: Hello Boys*, February 13 – July 31.
Centre Rhénan d'Art Contemporain, Alsace, France, *Trust in Fiction*, February 21 – May 15.

- Mitchell Albus Gallery, New York, NY, *Concept, Performance, Documentation, Language*, February 20 – April 17.
- Kunstverein in Hamburg, Hamburg, Germany, *Fluidity*, January 30 – May 1, 2016.
- Henry Moore Institute, Leeds, UK, *The Body Extended: Sculpture and Prosthetics*, July 21 – October 23.
- Henry Moore Institute, Leeds, UK, *City Sculpture Project 1972*, November 11, 2016 – January 1, 2017.
- The Boiler, Brooklyn, NY, *SEVEN-ish, Seriously Funny*, April 29 – May 22.
- Museum of Contemporary Art, Krakow, Poland, *Medicine in Art*, April 16 – October 16.
- The Whitney Museum, New York, NY, *Human Interest*, April 27, 2016 – February 12, 2017.
- Bowdoin College Museum of Art, Brunswick, ME, *This Is a Portrait If I Say So*, June 25 – October 23.
- Museum of Contemporary Art San Diego, San Diego, CA, *The Uses of Photography: Art, Politics, and the Reinvention of a Medium*, September 24, 2016 – January 2, 2017.
- The National Gallery, Landover, MD, *Photography Reinvented: The Robert E. Meyerhoff and Rheda Becker Collection and From Los Angeles to New York: The Dwan Gallery 1959 – 1971*, September 28, 2016 to TBD.
- Sammlung Verbund, Vienna, Austria, *open spaces | secret places*, June 17 – September 4.
- Palo Alto Art Center, Palo Alto, CA, *The Butterfly Effect: Art in 1970s California*, September 17 – December 30.
- The Walker Art Center, Minneapolis, MN, *The Body Electric*, September 7, 2016 – August 11, 2019.
- Smithsonian American Art Museum, Washington, D.C., *Watch This: Directions in the Art of the Moving Image*, September 9, 2016 – March 6, 2017.
- University Art Gallery, Mandeville Center, University of California San Diego, San Diego, CA, *Extensions of Photography*, October 7 – December 8.
- WhiteBox, New York, NY, *Supercalifragilisticexpialidocious*, December 9, 2016 – January 21, 2017.
- 2015 Whitney Museum of American Art, New York, NY, *America is Hard to See*, May 1 – September 27.
- Cantor Center for Visual Arts, Stanford University, Stanford, CA, *Artists at Work*, September 9 – January 25, 2016.
- Deutsches Historisches Museum, Berlin, Germany, *HOMOSEXUALITIES*, June 25 – December 1.
- Los Angeles County Museum of Art, Los Angeles, CA, *Drawing in L.A.: The 1960s and 70s*, May 10 – August 2.
- Association of International Photography Art Dealers, Joseph Bellows Gallery Booth 109, Park Avenue Armory, New York, NY, April 16 – 19.
- 2014 Raven Row, London, UK, *Marginalia*, December 14, 2014 – February 8, 2015.
- La Panacée Centre de Culture Contemporaine, Montpellier, France, *Une Lettre Arrive Toujours À Destinations*, July 18 – September 21.
- Ronald Feldman Fine Arts, Inc., New York, NY, *Labor Intensive*, June 21-July 25.
- BOZAR Palais des Beaux-Arts, Brussels, Belgium, *WOMAN: The Feminist Avant-Garde from the 1970s*. June 18 – August 31 and travel to the Mjellby Art Museum, Halmstad, Sweden, September 20, 2014 – January 22, 2015; Hamburger Kunsthalle, Hamburg, Germany, March 13-May 31, 2015; Photographer's Gallery, London, UK, September 22, 2016 – January 2017; Museum of Modern Art, Vienna, Austria, October 14, 2016 – January 22, 2017; Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany, Summer/Fall 2017; The Brno House of Arts, Brno, Czech Republic, Winter 2017/Spring 2018; Stavanger Art Museum, Stavanger, Norway, June – September 2018.

- Beirut Gallery, Cairo, Egypt, *A Guest Without A Host Is A Ghost*, May 6 – June 16.
 Freedman Gallery, Albright College, Reading, PA, *Becoming Male*, February 18 – April 20, 2014.
 Migros Museum für Gegenwartskunst, Zurich, Switzerland, *Sacré 101 – An Exhibition based on The Rite of Spring*, February 15 – March 11.
 Diane Rosenstein Fine Arts, Los Angeles, CA, *Unsparring Quality*, February 1 – March 22.
- 2013 Galerie Krinzinger, Vienna, Austria, *Cover Up*, October 10, 2013 – January 15, 2014.
 Paul Rudolph Hall Exhibition Gallery, Yale School of Architecture, New Haven, CT, *Everything Loose Will Land: 1970s Art and Architecture in Los Angeles*, August 28 – November 9.
 San Telmo Museum, Donostia - San Sebastian, Spain in conjunction with The Donostia/San Sebastian European Capital of Culture 2016 Foundation, *1813. Siege, fire and reconstruction of San Sebastian*, June 27, 2013 – January 6, 2014
 Bronx Museum of Art, Bronx, NY, *State of Mind: New California Art Circa 1970*, June 23 – September 8, 2013.
 Zach Feuer Gallery, New York, NY, *Jew York*, June 20 – July 26.
 Ronald Feldman Fine Arts, New York, NY, *One Hundred and Forty Characters*, June 1 – August 2, 2013.
 Paula Modersohn-Becker Museum, Bremen, Germany, *GNADENLOS: Künstlerinnen und das Komische*, March 10 – June 9, 2013.
 Haus der Kulturen der Welt, Berlin, Germany, *The Whole Earth. California and the Disappearance of the Outside*, April 26 – July 7.
 Galerie Sophie Scheidecker, Paris, France, *Monkey Business*, April 5 – May 28.
 Lewis Glucksman Gallery, University College Cork, Cork, Ireland, *Lost Boys*, March 28 – July 7.
 Tate Liverpool, Liverpool, UK, *Glam! The Performance of Style*, February 8 – May 12.
 USC Roski School of Fine Arts, University of Southern California, Los Angeles, CA, *Between Bodies*, April 20 – May 11.
 Centre Pompidou-Metz, Metz, France, *Une Brève Histoire des Lignes*, January 11 – April 1.
 Espace culturel Louis Vuitton, Paris, France, *Correspondances*, February 1 – May 5.
- 2012 Museum Dr. Guislain, Gent, Belgium, *Nervous Women*, October 13, 2012 – May 26, 2013.
 Heilbronner Kunsthalle Vogelmann, Germany, *GNADENLOS: Künstlerinnen und das Komische*, November 16 2013 – February 24, 2013.
 Cristin Tierney Gallery, New York, NY, *Post-Movement*, June 21 – August 3.
 Museum of Modern Art, New York, NY, *The Shaping of New Visions: Photography, Film, Photobook*, April 16, 2012 – April 29, 2013.
 Ronald Feldman Fine Arts, New York, NY, *Have We Met Before?*, February 18 – April 28.
 Institute of Contemporary Art, London, England, *In Numbers: Serial Publications by Artists Since 1955*, January 25 – March 25.
- 2011 Art Institute of Chicago, Chicago, IL, *Light Years: Conceptual Art and the Photograph, 1954-1977*, December 10 – March 11, 2012.
 Orange County Museum of Art, Newport Beach, CA, *State of Mind: New California Art Circa 1970*, October 8, 2011 – February 29, 2011; and travel to: Berkeley Art Museum, Berkeley, CA, February 29, 2012- June 17, 2012.
 LA MoCA (Museum of Contemporary Art), Los Angeles, CA, *Under the Big Black Sun: California Art 1974 – 1981*, October 2, 2011 – February 13, 2012.

- LACE (Los Angeles Contemporary Exhibitions), Los Angeles, CA, *Los Angeles Goes Live: Los Angeles Performance Art, 1970 – 1983*, September 27, 2011 – January 29, 2012.
- Electronic Arts Intermix, New York, NY, *Circa 1971: Early Video & Film from the EAI Archive*, September 17, 2011 – September 24, 2012.
- Museum der Moderne Monchsberg, Salzburg, Austria, *Role Models - Role Playing*, July 23 - October 30.
- Fundación Proa, Buenos Aires, Argentina, *Systems, Actions and Processes. 1965–1975*, July 23 – September 25.
- Whitney Museum of American Art, New York, NY, *Singular Visions*, July 22 – February 12, 2012.
- Tate Liverpool, Liverpool, UK, *Rene Magritte – Pleasure Principle*, June 24 – October 15.
- Museum of Modern Art, New York, NY, *Drama Queens: The Soap Opera in Experimental and Independent Cinema*, June 4 – June 19.
- MOMA, New York, NY, *Pictures by Women: A History of Modern Photography*, May 7 - April 18, 2011.
- Museo Thyssen-Bornemisza, Madrid, Spain, *Heroines*, March 8-June 5, 2011.
- Berkeley Art Museum and Pacific Film Archive, Berkeley, CA, *Abstract Now and Then*, February 16 - April 17.
- fordPROJECT, New York, NY, *When the fairy tale never ends*, January 19 – February 18.
- 2010 Moscow Museum of Modern Art, Moscow, Russia, *Res Publica*, September 7 – October 17.
- MOMA, New York, NY, *The Original Copy: Photography of Sculpture, 1839 to Today*, August 1 – November 1.
- Compton Verney, Warwickshire, United Kingdom, *Volcano*, July 24 – October 31.
- Ronald Feldman Fine Arts, New York, NY, *Resurrectine*, May 15 – June 26.
- A.I.R. Gallery, New York, NY, *Feeling What No Longer Is*, April 28 – May 23.
- Museum of Modern Art, New York, NY, *The Original Copy: Photography of Sculpture, 1839 to Today*, August 1 – November 1; Kunsthau Zurich, Zurich, Switzerland, February 25 – May 13, 2011.
- Galleria Nazionale d'Arte Moderna, Rome, Italy, *Donna: Feminist Avant-garde of the 1970s from Sammlung Verbund, Vienna*, February 19 - May 16.
- Wattis Institute for Contemporary Art at the California College of the Arts, San Francisco, CA, *Route 1: R for Replicant*, January 19 - April 10.
- 2009 San Francisco MOMA, San Francisco, CA, *The Anniversary Show*, December 19, 2009-January 16, 2010.
- Passerelle Centre D'Art, Brest, France, *Staging*, September 25 – December 19.
- La Casa Encendida, Madrid, Spain, *Camouflages*, September 17 – November 1.
- Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA, *Dance with Camera*, September 11 – March 21, 2010.
- Lehman College Art Gallery, New York, NY, *Beyond Appearances*, September 10 – December 1.
- Ronald Feldman Fine Arts, New York, NY, *BLACK&WHITEWORKS*, June 6 – July 31.
- Los Angeles County Museum, Los Angeles, CA, *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*, May 3 – October 4.
- Galerie Erna Hecey, Brussels, Belgium, *Drawings*, April 18 – May 16.
- Centre Pompidou, Paris, France, *elles@centrepompidou, women artists in the collections of the National Modern Art Museum*, March 23 – May 23, 2010.
- Cardwell Jimmerson Contemporary Art, Culver City, CA, *San Diego and the Origins of Conceptual Art in California*, February 24 – April 11.
- 2008 Ronald Feldman Fine Arts, New York, NY, *Drawing Review: 37 Years of Works on Paper*, November 22 – December 23.

- National Museum of Women in the Arts, Washington, DC, *Role Models: Feminine Identity in Contemporary American Photography*, October 17 – January 25, 2009.
- San Jose Museum of Art, San Jose, CA, *Road Trip*, September 19 – January 25.
- The Zachęta Gallery of Art, Warsaw, Poland, *Revolutions of 1968*, September 15 – November 11.
- University Art Museum at California State University, Long Beach, CA, *art/tapes/22*, September 4 – October 19.
- R3 Gallery, San Diego, CA, *Dangerous Women: Featuring Works by Eleanor Antin and Pamela Jaegar*, May 17 – June 30.
- Le Man, Musée d'art de Nuoro, Sardinia, Italy, *Monde et Terra*, June 19 – September 30.
- Jewish Museum Berlin, Berlin, Germany, *Typical! Clichés of Jews and Others*, March 20 – August 3.
- J. Paul Getty Museum, Getty Center, Los Angeles, CA, *California Video*, March 15 – June 8.
- Barbican Art Gallery, London, England, *Martian Museum of Terrestrial Art*, March 6 – May 18.
- Neuberger Museum of Art, Purchase College, Purchase NY, *Person of the Crowd: The Contemporary Art of Flânerie*, January 20 – April 13.
- 2007 American University Museum, Washington, DC, *Claiming Space: The American Feminist Originators*, November 12 – January 24, 2008.
- Incheon Multicultural and Arts Center, Incheon, South Korea, *2007 International Incheon Women Artists' Biennale*, November 10 – December 10.
- The Zimmerli Art Museum, Rutgers University, NJ, *A New Reality: Black-and-White Photography in Contemporary Art*, September 1 – November 18; travel to Stedman Art Gallery, Camden, NJ, December 10 – February 23, 2008; travel to Thomas J. Walsh Gallery, Fairfield, CT, September 19 – December 7, 2008.
- The Getty Center, Los Angeles, CA, *The Evidence of Movement*, July 10 – October 7.
- documenta 12, Kassel, Germany, *documenta 12*, June 16 – September 23. (catalogue)
- Santa Monica Museum of Art, Santa Monica, CA, *Identity Theft: Eleanor Antin, Lynn Hershman, and Suzy Lake, 1972-78*, May 19 – August 11.
- MAK, Vienna, Austria, *Held Together With Water. Art from the Verbund Collection*, May 9 – September 16. (catalogue)
- Gagosian Gallery, New York, NY, *Beneath the Underdog*, April 27 – June 16.
- MOCA at Goldman Warehouse, Miami, FL, *Selections From Museum of Contemporary Art Permanent Collection*, April 19 – June 25.
- Tabla Rasa Gallery, Brooklyn, NY, *Women's Work: Homage to Feminist Art*, March 28 – May 13.
- Galerie Lelong, New York, NY, *Role Play: Feminist Art Revisited 1960 – 1980*, March 15 – April 28.
- The Museum of Contemporary Art, Los Angeles, CA, *WACK! Art and the Feminist Revolution*, March 4 – July 16; National Museum of Women's Art, Washington D.C., September 21 – December 16; P.S. 1 Contemporary Art Center, Long Island City, February 17 – May 12, 2008; Vancouver Art Gallery, Vancouver, October 4, 2008 – January 18, 2009.
- Los Angeles Municipal Art Gallery, Los Angeles, CA, *Multiple Vantage Points: Southern California Women Artists, 1980-2006*, February 25 – April 15.
- Whitebox [Video Box], New York, NY, *Speaking Portraits (in the performance indicative)*, February 13 – 17.
- Zohn, Patricia. "The F Word." *Huffington Post*, April 25, 2007, http://www.huffingtonpost.com/patricia-zohn/the-f-word_b_46839.html
- 2006 Exit Art, New York, NY, *Renegades: 25 years of performance at Exit Art*, December 16 – January 27, 2007.
- Musee des beaux-arts du Canada, Ottawa, Canada, *Art Metropole Le Top 100*, December 1 – February 25, 2007.

- Los Angeles County Museum of Art, Los Angeles, CA, *Magritte and Contemporary Art: The Treachery of Images*, November 19 – March 4, 2007.
- Palmer Museum of Art, University Park, PA, *Couples Discourse*, October 10–December 22.
- Kunstverein, Hamburg, Germany, *Spirals of Memory*, September 16 – November 12.
- The University of Virginia Art Museum, Charlottesville, VA, *Complicit! Contemporary American Art and Mass Culture*, September 1 – October 31.
- The Monmouth Museum, Lincroft, NJ, *How the American Women Invented Postmodernism: 1970-1975*, July 28 – September 3.
- National Gallery of Canada, Ottawa, Ontario, *Acting the Part: Photography as Theatre*, June 16–October 1, 2006.
- New Langton Arts, San Francisco, CA, *From the Archives of Modern Art presents Elusive Materials*, March 16 – April 22
- Centre Pompidou, Paris, France, *Los Angeles 1955-1985*, March 8 – July 17. (catalogue)
- 2005 San Diego Museum of Art, San Diego, CA, *Tracking and Tracing: Contemporary Acquisitions 2000-2005*, December 17, 2005–July 9, 2006.
- Bentley Projects, Phoenix, AZ, *Art: 21 –The Artists*, December 2, 2005 – January 31, 2006.
- Mason Gross Galleries at Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ, *How American Women Artists Invented Postmodernism, 1970 - 1975*, December 15 2005 – January 27, 2006.
- The Regional Archaeological Museum, Aosta, Italy, *Starving Images: Women and food in the Arts. From Still Life to Alimentary Disorders*, December 1, 2005 – May 7, 2006.
- Erna Hecey Gallery, Brussels, Belgium, *Strange, Familiar and Unforgotten/2*, June 22 – July 20.
- Whitney Museum of American Art, New York, NY, *At the Mercy of Others: The Politics of Care*, May 18 – June 25.
- Kunsthau Dresden, Dresden, Germany, *House of Work: inhale. Exhale*, May 5 – July 17.
- Erna Hecey Gallery, Brussels, Belgium, *Strange, Familiar and Unforgotten*, April 15 –June 20.
- Whitney Museum of American Art, New York, NY, *Set Up: Recent Acquisitions in Photography*, March 5 – June 26.
- KW Institute for Contemporary Art, Berlin, Germany, *Regarding Terror: The RAF Exhibition*, January 30 – May 16; St. Johannes-Evangelist-Kirche, Berlin, Germany, January 30 – April 3, 2005; Neue Galerie Graz am Landesmuseum Joanneum, Graz, Austria, June 26 – August 28.
- Mizel Center for Arts and Culture, Denver, CO, *Upstarts and Matriarchs: Jewish Women Artists and the Transformation of American Art*, January 13 – March 27. (catalogue)
- Gotthelf Art Gallery, La Jolla, CA, *Ms. Behavin': Jewish Feminine Artists*, January 13 – February 25.
- 2004 Miami Art Central, Miami, FL, *How do we want to be governed?*, November 29, 2004 – January 30, 2005. (catalogue)
- Los Angeles County Museum of Art, Los Angeles, CA, *Beyond Geometry: Experiments in Form, 1940s – 70s*, June 13 – October 3 and travel to: Miami Art Museum, Miami, FL, November 18, 2004 – May 1, 2005.
- 2003 International Center of Photography, New York, NY, *Only Skin Deep: Changing Visions of the American Self*, December 12—February 29, 2004 and travel to Seattle Art Museum, March 25–June 13, 2004; San Diego Museum of Art and the Museum of Photographic Arts, October 1–December 31, 2005.
- The Contemporary Jewish Museum, San Francisco, CA, *100 Artists See God*, March 7 – June 26, 2004 and travel to: Laguna Art Museum, Laguna Beach, CA, July 31 –

- October 3; Institute of Contemporary Arts, London, England, November 19 – January 9, 2005; Contemporary Art Center of Virginia, Virginia, VA, June 9 – September 4; Albright College Freedman Art Gallery, Reading, PA, September 29 – January 8, 2006; Cheekwood Museum of Art, Nashville, TN, February 4 – April 16. Organized by ICI (Independent Curators International), New York, NY. (catalogue)
- Walker Art Center, Minneapolis, MN, *The Last Picture Show: Artists Using Photography, 1960 – 1982*, October 11, 2003 – January 4, 2004 and travel to: UCLA Hammer Museum, Los Angeles, CA, February 8 – May 11; Museo de Arte Contemporanea de Vigo, Spain, May 28 – September 19; Fotomuseum Winterthur, Switzerland, November 29, 2004 – February 20, 2005, Miami Art Central, Miami, FL, March 11 – June 12, 2005. (catalogue)
- Sala Leonardo dei Musei del Canal Grande, Trieste, Italy, *Imagerie Art Fashion*, June 27-August 30.
- The Baltimore Museum of Art, Baltimore, MD, *Work Ethic*, October 12 – January 11, 2004, and travel to: Des Moines Art Center, Des Moines, Iowa, May 15 – August 1, 2004; LA County Museum of Art, Los Angeles, CA, October 12 – January 4; Wexner Center for the Arts, Columbus, OH, September 17 – January 2, 2005 (catalogue)
- Hebrew Union College—Jewish Institute of Religion, New York, NY, *The Art of Aging*, September 2, 2003—June 25, 2004.
- Gagliardi Art Systems (GAS), Turin, Italy, *d'après*, March 12—May 3, Curated by Peter Weimar. (catalogue)
- Landes Galerie Landesmuseum, Linz, Austria, *Archetypen: Zum Verhältnis von Gegenwartskunst und Antike*, June 12 – August 31. (catalogue)
- 2002 White Columns, New York, NY, *GLORIA: Another Look at Feminist Art in the 1970's*, September 13-October 20, and travel to: Moore College of Art & Design, Philadelphia, PA, January 21-February 26, 2003; Museum of Art, R.I.S.D., Providence, RI, November 21, 2003 – February 4, 2004. (catalogue)
- Worcester Art Museum, Worcester, MA, *Picturing Ourselves: Behind the Mask of Portraiture*, October 5, 2002 – January 26, 2003. (catalogue)
- ICI (Independent Curators International), traveling exhibition, *Walk Ways*, Portland Institute of Contemporary Art, Portland, OR, September 10 – November 2; Western Gallery, Western Washington University, Bellingham, WA, January 6 – March 1, 2003; Dalhousie University Art Gallery, Halifax, Nova Scotia, March 20 – May 11, 2003; Oakville Galleries in Gairloch Gardens, Oakville, Ontario, Canada, June 14—August 17, 2003; Oakville Galleries at Centennial Square, Oakville, Ontario, Canada, June 21—August 17, 2003; Freedman Gallery, Albright College Center for the Arts, Reading, PA, February 6, March 28, 2004. (catalogue)
- Guild Hall of East Hampton, East Hampton, NY, *Personal and Political: The Woman's Art Movement, 1969-1975*, August 10 -October 20, 2002.
- Ronald Feldman Fine Arts, New York, NY, *Season Review: Fall '01 – Spring '02*, June 20-August 2.
- Kunsthalle Wien, Museumsplatz Vienna, Austria, *Tableaux Vivants – The Art of 'Living Pictures' in Photography, Film, and Video*, May 24 -August 25. (catalogue)
- P.S. 1 Contemporary Art Center, Long Island City, NY, *Heart of Gold*, May 19-September. (catalogue)
- Museum of Contemporary Art, Sydney, Australia, *Biennale of Sydney 2002: The World May Be Fantastic*, May 15- July 28. (Drawings and Photographs, and Performance of *the Last Night of Rasputin* with film at the Sydney Opera House, May 19) (catalogue)
- Momenta Art, Brooklyn, NY, *Enough About Me*, April 26 -May 26.
- Paule Anglim Gallery, San Francisco, CA, *Women Artists: Their Work and Influence, 1950s- 1970s*, January 9-February 2.
- Museum of Modern Art, New York, NY, *First Decade: Video from the EAI Archives*.

- San Jose Museum of Art, CA, *Art/Women/California: 1950-2000*. (catalogue)
Virginia Museum of Fine Arts, Richmond, VA, *OUTER & INNER SPACE: A Video Exhibition in Three Parts: Part I*.
- 2001 California College of Arts and Crafts, San Francisco, CA, *Extra Art: A Survey of Artists' Ephemera, 1960-1999*, October 12- December 8 (catalog)
- Generali Foundation, Vienna, Austria, *Double Life: Identity and Transformation in Contemporary Arts*, May 11- August 12 (catalogue)
- Firehouse Art Gallery, Nassau Community College, Garden City, NY, *SMIRK: women, art, and humor*, March 10- April 26.
- Museum of Contemporary Art, Barcelona, Spain, *Antagonisms*, July 26- October 14. San Diego Museum of Art, San Diego, CA, *I-5*.
- 2000 Angeles County Museum of Art, Los Angeles, CA, *Made in California: Art, Image, And Identity 1900-2000*, October 22- March 18, 2001. (catalogue)
- Nelson Atkins Museum of Art, Kansas City, MO, *Tempus Fugit: Time Flies*, October 15- December 31. (catalogue)
- University Galleries, Illinois State University, Normal, IL, *Walking*, September 19- October 29, and travel to: Bucknell Art Gallery, Bucknell University, Lewisburg, PA, February 26- April 6, 2001.
- LACMA Lab, Los Angeles County Museum of Art, Los Angeles, CA, *Made in California NOW*, September 7- September 9, 2001.
- Musee des Beaux-arts du Canada, Ottawa, Canada, *Propositions venant de Halifax*, September 6- December 29.
- Skirball Cultural Center, Los Angeles, CA, *Revealing & Concealing: Portraits & Identity*. (catalogue)
- Chester Springs Studio, Center for Visual Arts, Chester Springs, PA, *Reenactment/Rapprochement*, June 3- 30.
- Kunstverein Munchen, Munich, Germany, and Galerie im Taxispalais, Innsbruck, Austria, *The Wounded Diva: Hysteria, Body and Technology in the 20th Century*, March 3- May 7. (catalogue)
- Generali Foundation, Vienna, Austria, *Dinge, Die Wir Nicht Verstehen (Things we don't understand)*, January 28- April 16. (catalogue)
- Centro Cultural de Belem, Lisbon, Portugal, *Eleanor Antin/Harun Farochi*. (2 person exhibition; catalogue)
- Galeria Comunale d'Arte Moderna e Contemporanea, Rome, Italy, *(e cosi via) (and so on)99 Artists from the Marzona Collection*. (catalogue)
- Hannover, Austria, *EXPO*.
- The Museum of Modern Art, New York, NY, *MOMA2000*.
- Nelson-Atkins Museum of Art, Kansas City, MO, *Electromediascope*.
- 1999 Frederieke Taylor I TZ'Art Gallery, New York, NY, *shoes shoes shoes*, December 8 – January 22, 2000.
- Whitney Museum of American Art, New York, NY, *The American Century: Art and Culture, 1900-2000*, September 23 – January 23, 2000.
- Queens Museum of Art, Queens, New York, NY, *Global Conceptualism: Points of Origin, 1950s-1980s*, April 28- August 29, and travel to: Walker Art Center, Minneapolis, MN, December 19- March 5, 2000; Miami Art Museum, Miami, FL, September 26- November 2, 2000. (catalogue)
- 1998 Museum of Modern Art, New York, NY, *A View from the Vaults: Recent Video Acquisitions*.
- Apex Art C.P., New York, NY, *Not For Sale: Feminism in the USA during the 1970's*, February 12-March 14.
- Museum of Contemporary Art, Los Angeles, CA, *Out of Actions: Between Performance and the Object, 1949-1979*, February 8- May 10, and travel to: MAK, Vienna Austria, June 17- September 6; Museum of Contemporary Art Barcelona,

Barcelona, Spain October 15- January 6, 1999; Museum of Contemporary Art
Tokyo, Tokyo, Japan, February 11- April 11, 1999.

- 1997 Rhona Hoffman Gallery, Chicago, IL, *No Small Feat: Investigations of the Shoe in Contemporary Art*, September 12-October 18.
The Center for Curatorial Studies and Art in Contemporary Culture, Bard College, Annandale-on-Hudson, NY, *Drawing Performance*, April 27-May 5.
Sandra Gering Gallery, New York, NY, *Dream of the Fisherman's Wife*.
Bedford Gallery, Dean Leshner Regional Center for the Arts, Walnut Creek, CA, *The Shoe Show*.
Louisiana Museum of Modern Art, Denmark, *Sunshine Noir- Art in LA 1960-1997*.
University Art Gallery, University of California, San Diego, La Jolla, CA, *UCSD Visual Arts 30th Anniversary Faculty Exhibition*, April 10-May 24.
Centre National d'Art Contemporain de Grenoble, France, *Vraiment Feminisme et art*, April 6-May 25.
- 1996 Nicole Klagsbrun Gallery, New York, NY, *Making Pictures, Women and Photography: 1975-Now (Part II)*, December 14-January 21, 1997.
Mercer Union Gallery, Toronto, ON, Canada, *Love Gasoline*, May 23-June 29.
Armand Hammer Museum of Art and Cultural Center, Los Angeles, CA, *Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History*, April 24-August 18.
Museum of Contemporary Art, San Diego, CA, *Art from the Permanent Collection*. Laguna Art Museum, Laguna Beach, CA, *Maiden California*.
Ronald Feldman Fine Arts, New York, NY, *Withdrawing*, January 13-February 17.
- 1995 Bard College, Annandale-on-Hudson, NY, *Sniper's Nest*, October 28-December 22.
The Museum of Contemporary Art, Los Angeles, CA, *1965-1975: Reconsidering the Object of Art*, October 15-February 4, 1996. (catalogue)
Track 16 Gallery, Bergamont Station Arts Center, Santa Monica, CA, *Chain Reaction*, October 6-December 22.
Allen Memorial Art Museum at Oberlin College, Oberlin, OH, *Action/Performance and the Photograph*, August 22-October 29, and travel to: Presentation House, Vancouver, British Columbia, Canada, September 7-October 27, 1996.
The Parrish Art Museum, Southampton, NY, *Face Value: American Portraits*, July 16-September 3; Wexner Center for the Arts, Columbus, OH, February 3-April 21, 1996; Tampa Museum of Art, Tampa, FL, July 14-September 8, 1996.
Museum of Contemporary Art, San Diego, CA, *Common Ground*.
University Art Gallery, University of California, La Jolla, CA, *UCSD Visual Arts Faculty Exhibition*, April 7-May 20.
Exit Art/The First World, New York, NY, *Endurance*, March 4-April 15, and travel to; University Galleries, Illinois State University, Normal, IL, November 14-December 17.
Mandeville Art Gallery, University of California at San Diego, San Diego, CA, *Visual Arts Faculty Exhibition*.
Children's Museum, San Diego, CA, *Happening*.
- 1994 The Santa Monica Museum of Art, Santa Monica, CA, *Altered Egos*, July 8-September 4. (catalogue)
Grey Art Gallery, New York University, New York, *1969: A Year Revisted*, June 9-July 22.
David Zwirner Gallery, New York, NY, *Sampler-Southern California Video Collection*.
Cleveland Center for Contemporary Art, Cleveland, OH, *Outside the Frame: Performance and the Object*, Spring, and travel to: Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, NY, February 26-June 18.
- 1993 Turner/Krull Galleries, Los Angeles, CA, *Action, Performance and the Photograph*, July 10-September 25, and travel to: Allen Memorial Art Museum at Oberlin College,

- August 22-October 29, 1995; Aalton Gallery, Colorado State University, Fort Collins, CO, January 22- February 23, 1996; Presentation House, Vancouver, British Columbia, Canada, September 7-October 27, 1996; Mount St. Vincent University and St. Mary's University, Halifax, Nova Scotia, Canada, January 11-February 9, 1997; Reese Bullen Gallery, Humbolt State University, Arcata, CA, February 6- March 6, 1998; Forum for Contemporary Art, St. Louis, MO, November 13, 1998- January 9, 1999; Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, KS, January 10- February 21, 2000. (catalogue)
- P.P.O.W., New York, NY, *Disorderly Conduct*, July 7-August 6, and travel to: Hobart & William Smith Colleges, Geneva, NY, April 8-May 31, 1994; Carleton College, MN, June 16-October 31, 1994.
- Wexner Center for the Arts, The Ohio State University, Columbus, OH, *The First Generation: Women and Video, 1970-75*, October, and travel to: National Gallery of Canada, Ottawa, Canada.
- Ronald Feldman Fine Arts, New York, NY, *Summer '93*, June 21-August 20.
- The Jewish Museum, New York, NY, *From the Inside Out: Eight Contemporary Artists*, April-November. (catalogue)
- Armory Center for the Arts, Pasadena, CA, *Intersections: Art and Play*.
- 1992 Laguna Art Museum, Laguna Beach, CA, *Proof: Los Angeles Art and the Photograph 1960-1980*, and travel to: De Cordova Museum, Lincoln, MA; Friends of Photography, Ansel Adams Center, San Francisco, CA; Montgomery Museum of Art, Montgomery, AL; Tampa Museum of Art, Tampa, FL; Des Moines Art Center, Des Moines, IA.
- California Museum of Photography, Riverside, CA, *New Moves: Collaborations by Dancers and Videographers*.
- Horodner/Romley Gallery, New York, NY, *Reverb*.
- Exit Art, New York, NY, *Design Show*. (catalogue)
- Mandeville Gallery, University of California, San Diego, CA, *Video Works by UCSD Faculty and Graduate Alumni*, January 11-February 9.
- 1991 Cunningham Gallery, Bakersfield Museum of Art, Bakersfield, CA, *Challenging Myths: Five Contemporary Artists*, April.
- Ronald Feldman Fine Arts, New York, NY, *Editions, Prints, Photographs, and Multiples*.
- 1990 Bard College, Annandale-on-Hudson, NY, *ART what thou EAT*, September 2-November 18; New York Historical Society, New York, December 17-March 22. (catalogue)
- Jan Kesner Gallery, Los Angeles, CA, *Pharmacy*, April 6-May 12.
- University Art Gallery, Sonoma State University, Rohnert Park, CA, *Photographs Updated: Similar Images/Dissimilar Motives*, March 15-April 12; Santa Barbara Museum of Art, Santa Barbara, CA, April 28 -June 17, traveling until 1992.
- Museum of Modern Art, New York, *Myths*. (video)
- 1989 Paul Kasmin Gallery, New York, NY. *Unrealism*, December 5-January 6, 1990.
- Kunstverein Munich, West Germany, *Konstruierte Fotografie*, October 28-December 3, and travel to: Kunsthalle Nurnberg, Museum fer aktuelle Kunst, Bremen, and Kunstverein Karlsruhe.
- Bound & Unbound, New York, *The Book is in the Mail*, February.
- Cincinnati Art Museum, Cincinnati, OH, *Making Their Mark*, and travel to: New Orleans Museum of Art, New Orleans, LA; Denver Art Museum, Denver, CO; Pennsylvania Academy of the Fine Arts, Philadelphia, PA. (catalogue)
- Whitney Museum of American Art, New York, NY, *Biennial Exhibition. (Last Night of Rasputin plus film)* (catalogue)
- 1988 Whitney Museum Downtown at the Federal Reserve Plaza, New York, NY, *Identity: Representations of the Self*, December-February, 1989. (small catalogue)

- Mandeville Gallery, University of California, San Diego, La Jolla, CA, *UC San Diego Faculty Exhibition*, April 6-May 15.
- UCI Fine Arts Gallery, University of California, Irvine, CA, *Diversity and Presence*, March 22-April 30.
- Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA, *Fabricated Photographs*, March 3-April 3.
- The Katonah Gallery, Katonah, NY, *Self as Subject*, January 23-March 6.
- Lawndale Art and Performance Center, University of Houston, Houston, TX, *Back to the Future*. (Sponsored by the Women's Caucus of the College Art Association)
- Institute of Contemporary Art, Boston, MA, *Histories: New Video Art*. (small catalogue)
- 1987 International Center of Photography, New York, NY, *Fabrications- Staged, Altered, and Appropriated Photographs*, November 11- 30, and travel to: Carpenter Center, Harvard University, Cambridge, MA. (catalogue)
- University of California, Riverside, CA, *Women Artists of the University of California Faculty*, November-December.
- Schick Art Gallery, Skidmore College, Saratoga Springs, NY, *Self-Portraits: The Message, the Material*, February 19-March 13, and travel to: Hofstra Museum, Emily Lowe Gallery, Hempstead, NY, March 29-May 17.
- American Film Institute Video Festival, Los Angeles, CA, *From the Archives of Modern Art* (video), traveled from: 1987-89 including Neighborhood Film/Video Project, Philadelphia, PA; WPA, Washington, D.C. (catalogue)
- Fresno Arts Center and Museum, Fresno, CA, *Passages: A Survey of California Woman Artists, 1945 to Present*. (exhibitions and video section)
- Foundation for Art Resources, LACE and Installation present *Store Front Window Projections*, Los Angeles and San Diego, CA.
- Installation Gallery, San Diego, CA, *The Biennial: The Inaugural Exhibition*.
- University of Wisconsin/Milwaukee Art Museum, Milwaukee, WI, *Women's Autobiographical Artist's Books*. (catalogue)
- MTV, *Andy Warhol's Fifteen Minutes*. (memorial broadcast)
- 1986 University Art Gallery, Sonoma State University, CA, *With the Land; A Photographic Survey*. (small catalogue).
- Photographers Gallery, London, England, *Photography as Performance*. (catalogue)
- 1985 San Francisco Museum of Modern Art, San Francisco, CA, *Signs of the Times, Some Recurring Motifs in Twentieth Century Photography*. (catalogue)
- Milton & Sally Avery Center for the Arts, Edith C. Blum. Institute, Bard College, Annandale-on-Hudson, NY, *The Maximal Implications of the Minimal Line*. (catalogue)
- Turman Gallery, Indiana State University, Terre Haute, IN, *intimate/INTIMATE*. (catalogue)
- San Francisco Museum of Modern Art, San Francisco, CA, *Extending the Perimeters of Twentieth Century Photography*. (catalogue)
- Fine Arts Gallery, California State University, Los Angeles, CA, *Black and White Drawings from the David Nellis Collection*, and travel to: the Del Webbe Library, Loma Linda University, Loma Linda, CA. (catalogue)
- ICI (Independent Curators, Inc.) traveling exhibition, *From the Collection of Sol Lewitt*, (see 1981 Wesleyan University Art Gallery *No Title*), University Art Museum, California State University, Long Beach, CA; Ackland Art Museum, University of North Carolina, Chapel Hill, NC; Everhart Museum, Scranton, PA; Grey Art Gallery, New York University, New York, NY; 1986 Museum of Art, Fort Lauderdale, FL; 1987 Wadsworth Atheneum, Hartford, CT. (catalogue)
- AFA (American Federation of Arts) traveling exhibition, *Revising Romance: New Feminist Video* (see 1984 Institute of Contemporary Art, Boston), Walter Phillips Gallery, School of Fine Art, Banff, Canada; Art Culture Resource Center, Toronto,

Canada; International House, Philadelphia, PA; Southwest Alternate Media Project, Houston, TX; American Museum of the Moving Image, Astoria, NY; Visual Studies Workshop, Rochester, NY; University of Rochester, Rochester, NY; Gallery of Fine Arts, Ohio State University, Columbus, OH; Northwest Film Study Center, Portland, OR; New Langton Arts, San Francisco, CA; Long Beach Museum of Art, Long Beach, CA; Cornell Cinema, Cornell University, Ithaca, NY; Norman MacKenzie Art Gallery, University of Regina, Regina, Canada; Hobart & William Smith Colleges, Geneva, NY; Florida Atlantic University, Boca Raton, FL; Image Co-Op, Montpelier, VT; 1986 Currier Gallery, Manchester New Hampshire; Seattle Central Community College, Seattle, Washington; Syracuse University, Syracuse, NY; Dalhousie Art Gallery, Halifax, Canada; Real Art Ways, Hartford, CT; SUNY Binghamton, Binghamton, NY; Webster University, St. Louis, Missouri. (small catalogue)

Palladium, New York, NY, *Guerrilla Girls Exhibition*.

- 1984 Hirshhorn Museum, Washington, D.C., *Content: A Contemporary Focus, 1974-84*. (catalogue)
 Sidney Janis Gallery, New York, NY, *American Women Artists: The Recent Generation*. (catalogue)
 Museum of Contemporary Art, Houston, TX, *Video: Heroes/Anti-Heroes*.
 Institute of Contemporary Art, Boston, MA, *The New Soap Video. (Recollections of my Life with Diaghilev)*
 Long Beach Museum, Long Beach, CA, *Video: A Retrospective, 1974-84*. (catalogue)
 Koplín Gallery, Los Angeles, CA, *Olympiad*.
 Tortue Gallery, Los Angeles, CA, *In Celebration*.
 Otis Art Institute of Parsons School of Design, Los Angeles, CA, *Book Works*.
 Women and Their Work, Austin, TX, *A Decade of Women's Performance Art*.
 Mandeville Art Gallery, University of California, San Diego, La Jolla, CA, *Faculty Exhibition*.
 Institute of Contemporary Art, Boston, MA, *Revising Romance: New Feminist Video*, and travel (under auspices of the American Federation of Art) to: Walter Phillips Gallery, Banff, Canada; Southwest Alternate Media Project, Houston, TX; Women's Caucus for Art, Houston, TX; Visual Studies Workshop, Rochester, NY; University Art Gallery, Ohio State University, Columbus, OH; Neighborhood Film Project, Philadelphia, PA; Northwest Film Study Center, Portland, OR. (catalogue)
 Massachusetts Institute of Technology, Boston, MA, *On the Wall, On the Air: Artists Make Noise*. (catalogue)
- 1983 California State University at Chico, Chico, CA, *Performance as Art. (Recollections of my Life with Diaghilev)*
 Dayton Art Institute, Dayton, OH, *Inside Self, Someone Else*. (small catalogue)
 Museum of Modern Art, New York, NY, *Video Art: A History, Part 2*.
 Long Beach Museum, Long Beach, CA, *At Home*. (catalogue)
 Carver Community Cultural Center, San Antonio, TX, *the writing's on the wall*.
- 1982 Ronald Feldman Fine Arts, New York, NY, *War Games*.
 Ronald Feldman Fine Arts, New York, NY, *Revolutions Per Minute (The Art Record)*, travelled to the Tate Gallery, London, England; School of the Art Institute of Chicago, Chicago, IL; Berkshire Museum, Pittsfield, MA.
 Mandeville Center, East Room, University of California, San Diego, La Jolla, CA, *A Decade of Women's Performance Art*.
 Emily Lowe Gallery, Hofstra University, Hempstead, NY, *Androgyny in Art. (Battle of the Bluffs)* (catalogue)
 62 White Street, New York, NY, *Post-Romance: Artists' Valentines*. (catalogue)

- Nelson Gallery, Atkins Museum of Fine Arts, Kansas City, MO, *Repeated Exposure: Photographic Imagery in the Print Media*. (catalogue)
- 1981 Newport Harbor Art Museum, Newport Harbor, CA, *Inside Out. (Battle of the Bluffs)* (catalogue)
 New Museum, New York, NY, *Alternatives in Retrospect*. (historical overview 1969-1975) (catalogue)
 Museum of Contemporary Art, Chicago, IL, *California Performance*. (video)
 New Museum, New York, NY, *Persona*. (catalogue)
 Contemporary Arts Museum, Houston, TX, *Other Realities: Installations for Performance. (Recollections of my Life with Diaghilev)* (catalogue)
 Laguna Beach Museum of Art, Laguna Beach, CA, *Southern California Artists: 1940-80*. (catalogue)
 Judith Christian Gallery, New York, NY, *40 Famous Californians*.
 Wesleyan University Art Gallery and the Davison Art Center, Wesleyan University, Middletown, CT, *From the Collection of Sol Lewitt*, and travel to: University Art Museum, California State University, Long Beach, CA; Ackland Art Museum, University of North Carolina, Chapel Hill, NC; Everhart Museum, Scranton, PA; Grey Art Gallery, New York University, New York, NY; Museum of Art, Fort Lauderdale, FL; Wadsworth Atheneum, Hartford, CT. (catalogue)
- 1980 High Museum of Art, Atlanta, GA, *Contemporary Art in Southern California*. (catalogue)
 Graham Gallery, New York, NY, *Originals*.
 Contemporary Arts Center, New Orleans, LA, *A Decade of Women's Performance Art*. (documentations)
- 1979 The Hirshhorn Museum and Sculpture Garden, Washington, D.C., *Directions*. (catalogue)
 Santa Barbara Museum of Art, Santa Barbara, CA, *Dialogue/Discourse/Research. (Before the Revolution)* (catalogue)
 Art Association of Newport, Newport, RI, *Narrative Realism*. (catalogue)
 Visual Arts Museum, New York, NY, *The Intimate Gesture*.
 Hampshire College, Hampshire, MA, *Images of the Self*. (catalogue)
 Museum Bochum, Germany, *Words Words*, and travel to: Palazzo Ducale, Genoa, Italy.
 Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria, *Art as Photography/Photography as Art*, and travel to: Linz, Graz and Vienna. (catalogue)
 Salt Lake Art Center, Salt Lake City, UT, *Collaborations and Amplifications*. (ICI)
- 1978 Franklin Furnace, New York, NY, *Book Projects*.
 Institute of Contemporary Art, Boston, MA, *Narration*.
 Philadelphia Museum of Fine Arts, Philadelphia, PA, *Eight Artists*. (catalogue)
 Indianapolis Museum of Art, Indianapolis, IN, *Painting and Sculpture Today - 1978*. (catalogue)
 ICI (Independent Curators, Inc.), *The Sense of Self: From Self Portrait to Autobiography*, opened at Neuberger Museum at Purchase, NY, and travel extensively around United States and Canada. (catalogue)
 Baxter Art Gallery, California Institute of Technology, Pasadena, CA, *Making Senses: Proposal for a Children's Museum*.
 Museum of the American Federation for the Arts, Miami, FL, *Storytelling in Art*.
 Long Beach Museum of Art, Long Beach, CA, *1978 Summer Video Archives*
- 1977 Museum of Contemporary Art, Chicago, IL, *Art of the Decade. (Battle of the Bluffs)* (catalogue)
 Holly Solomon Gallery, New York, NY, *Surrogate Self*.

- Brooklyn Museum of Art School, Brooklyn, NY, *Contemporary Woman; Consciousness and Content*.
- Philadelphia College of Art, Philadelphia, PA, *Time*. (catalogue)
- Contemporary Arts Museum, Houston, TX, *American Narrative/Story Art: 1967-77 (Battle of the Bluffs)*, travelled to Fine Arts Museum, New Orleans, LA; Fine Arts Museum, Vancouver B.C., Canada; University of California Museum of Art, Berkeley, CA; University of California, Santa Barbara, CA. (catalogue)
- Whitney Museum of American Art, New York, NY, *Words*
- 1976 Mandeville Art Gallery, University of California, San Diego, La Jolla, CA, *Faculty Art Exhibition*. (catalogue)
- Long Beach Museum, Long Beach, CA, *Southland Video Anthology 2*. (catalogue)
- Los Angeles Institute of Contemporary Art, Los Angeles, CA, *Autobiographical Fantasies. (Battle of the Bluffs)* (catalogue)
- University Museum, Berkeley, CA, *Commissioned Video*.
- Museum of Fine Arts, Boston, MA, *Changing Channels*.
- Venice Biennale, Venice, Italy. (*Battle of the Bluffs*)
- 1975 Museum of Contemporary Art, Chicago, IL, *Bodyworks*. (catalogue)
- Espace Pierre Cardin, Paris, France, *Recontre Internationale Ouverte de Video*.
- Fine Arts Building, New York, NY, *Lives*.
- Long Beach Museum, Long Beach, CA, *Southland Video Anthology*. (catalogue)
- Sao Paolo Biennale, Sao Paolo, Brazil, *Video Art U.S.* (catalogue)
- Institute of Contemporary Art, Philadelphia, PA, *Video Art*, travelled to Contemporary Arts Center, Cincinnati, OH; Museum of Contemporary Art, Chicago, IL; Wadsworth Atheneum, Hartford, CT. (catalogue)
- Walnut Creek Museum, Walnut Creek, CA, *Body Coverings*.
- La Jolla Museum of Art, La Jolla, CA, *The Irvine Milieu 1965-75*. (catalogue)
- Whitney Museum, Downtown center, New York, NY, *Autogeography*. (mini catalogue)
- University of Maryland Art Gallery, College Park, MD, *(photo) (photo) 2...(photo) n: Sequenced Photographs*, travelled to San Francisco Museum of Art, San Francisco, CA. (catalogue)
- 1974 Mount San Antonio College, Walnut, CA, *Word Works*. (catalogue)
- Artists Space, New York, NY, *Personae*.
- Museum of the Philadelphia Civic Center, Philadelphia, PA, *Women's Work - American Art 1974*.
- Philadelphia Museum of Art, Philadelphia, PA, *In Her Own Image*.
- Centrodiffusionegraphica, Florence, Italy, *Video*.
- Palomar College, San Marcos, California, *Antin, Baldessari, Plagens*.
- Project `74, Cologne, Germany, *Video*.
- Kolnischer Kunstverein, Cologne, Germany, *Flash Art*. (catalogue)
- Focus Gallery, San Francisco, CA, *Directions 74*.
- 1973 California Institute of the Arts, Valencia, CA, *c.7,500*, and travel to: Institute of Contemporary Art, Boston, MA; Moore College of Art, Philadelphia, PA; Wadsworth Atheneum, Hartford, CT; Walker Art Center, Minneapolis, MN; Royal College of Art, London, England; Smith College Museum of Art, Northampton, MA. (catalogue)
- Claremont College, Claremont, CA, *Idea Art*.
- Xerox Corporation, Rochester, NY, *Art of the 70's*. (catalogue)
- Los Angeles County Museum of Art, Los Angeles, CA, *Dimensional Prints*. (mini catalogue)
- Ursula Wevers, Cologne, Germany, *Projection*.
- 1972 Dum Umeni (House of Arts), Czechoslovakia, *Documentation Art*.

- Alea Encuentros, Pamplona, Spain. (catalogue)
 Focus Gallery, San Francisco, CA, *Critic's Choice*.
 Long Beach Museum, Long Beach, CA, *Invisible/Visible*. (catalogue)
 Nova Scotia College of Art and Design, Halifax, Nova Scotia, Canada.
- 1971 Museum of Modern Art of Buenos Aires, Buenos Aires, Argentina, *Art Systems*.
 Biennale de Paris, Paris, France, *Envois*.
 Midland Group Gallery, Nottingham, England, *Experiment 2*.
 University of British Columbia, Vancouver B.C., Canada, *Image Bank Post Card Show*.
- 1970 Centro de Arte y Comunicacion (CAYC), Buenos Aires, Argentina, 2.972.453. (catalogue)
 Studio International Magazine Exhibition, London, England.
- 1969 Dwan Gallery, New York, NY, *Language 3*.

PERFORMANCES

Angel of Mercy

- Los Angeles Institute of Contemporary Art, Los Angeles, CA, 1981.
 M.L. D'Arc Gallery, New York, NY, 1977.
 La Jolla Museum of Contemporary Art, La Jolla, CA, 1977.

As Time Goes By

- Whitney Museum, at Phillip Morris, New York, NY, 1998
 Museum of Contemporary Art, Los Angeles, CA, 1991

The Ballerina

- Galleria Forma, Genoa, Italy, 1974.

The Ballerina Goes to the Big Apple

- Stefanotty Gallery, New York, NY, 1975.
 Woman's Building, Los Angeles, CA, 1974.

Battle of the Bluffs

- La Mamelle, San Francisco, CA, 1982.
 Emily Lowe Gallery, Hofstra University, Hempstead, NY, 1982.
 Western Front, Vancouver, B.C., Canada, 1981.
 Concordia University, Montreal, Canada, 1981.
 Newport Harbor Art Museum, Newport Harbor, CA, 1981.
 National Women's Caucus for Art, College Art Association, New Orleans, LA, 1980.
 11th Annual International Sculpture Conference, Ford Thester, Washington, D.C., 1980.
 College of Art, Calgary, Alberta, Canada, 1980.
 Museum of Contemporary Art, Chicago, IL, 1978.
 Contemporary Arts Museum, Houston, TX, 1978.
 Center for Music Experiment, University of California, San Diego, La Jolla, CA, 1978.
 University of Houston, Houston, TX, 1978.
 The Clocktower, New York, NY, 1976.
 Los Angeles Institute of Contemporary Art, Los Angeles, CA, 1976.
 Venice Biennale, Venice, Italy, 1976. (also shown several times on Italian network television in the complete version)
 American Theatre Association Convention, Los Angeles, CA, 1976.
 Fine Arts Gallery, San Diego, CA, 1975.
 Palace of Fine Arts, San Francisco, CA, 1975.

Before the Revolution

- Hammer Museum, UCLA, Los Angeles, CA, 2012

The Kitchen Center for Music, Video, and Dance, New York, NY, 1979.
 Santa Barbara Museum of Art, Santa Barbara, CA, 1979.

Conversations with Stalin

LACMA, Los Angeles, CA, 2013.
 Art21, Twitter, 2013.
 The Brooklyn Museum, Elizabeth A. Sackler Center for Feminist Art, Brooklyn, NY, 2013.
 The Jewish Museum, New York, NY, 2013.
 Museum of Contemporary Art, MCASD, La Jolla, CA, 2013.
 Ronald Feldman Fine Arts, New York, NY, 2013.
 The Whitney Museum of American Art, New York, NY, 2013.
 Blum & Poe, Los Angeles, CA, 2012.
 Kemper Art Museum & School of Art, Washington University, St Louis, MO
 Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, BC, 2012.
 Seattle Art Museum, Seattle, WA, 2012.
 UC Berkeley Art Museum and Pacific Film Archives, BAM/PFA, Berkeley, CA, 2012.

El Desdichado

Ronald Feldman Fine Arts, New York, NY, 1983

Eleanor 1954

Woman's Building, Los Angeles, CA, 1974.

Escape from the Tower

The Clocktower, New York, NY, 1976.
 Palace of the Legion of Honour, San Francisco, CA, 1975.

Help! I'm in Seattle

Franklin Furnace, New York, NY, 1987
 LACE, Los Angeles, CA (premiere), 1986
 Intersection, San Francisco, CA, 1986
 Lyceum Space, Horton Plaza, San Diego, CA, 1986

It's Still the Same Old Story

The Clocktower, New York, NY, 1976.

The King's Meditations

Center for Music Experiment, University of California, San Diego, La Jolla, CA, 1975.

The Last Night of Rasputin (performance with film)

Sydney Opera House, Biennale of Sydney, Sydney, Australia, 2002
 Arnolfini, Bristol, United Kingdom, 2001
 Chester Springs Studio, Center for Visual Arts, Chester Springs, PA, 2000
 Los Angeles County Museum of Art, Los Angeles, CA, 1999
 CSU Summer Arts '91, Performance Festival, Humboldt State University, Arcata, CA,
 1991
 Arizona State University, Tempe, AZ, 1990
 Eighth Annual National Graduate Women's Studies Conference, University of Michigan,
 Ann Arbor, MI, 1990.
 Hirshhorn Museum, Washington D.C., 1990
 Pacific Film Archives, University Art Museum, University of California, Berkeley, CA, 1990
 Sushi Performance Gallery, San Diego, CA, 1990
 Filmforum and Los Angeles Contemporary Exhibitions (LACE), Los Angeles, CA, 1989
 Instituto de Estudios Norteamericanos, Barcelona, Spain, 1989
 Portland Art Museum, Oregon Art Institute, Portland, OR, 1989
 Whitney Museum of American Art, New York, NY, 1989

Recollections of my Life with Diaghilev

- The Saint, New York, NY, sponsored by Poets and Writers, 1987.
 Forum Theatre, sponsored by the Laguna Beach Museum of Art and the Laguna Beach School of Art, Laguna Beach, CA, 1985.
 American Studies Association 10th Biennial Convention, San Diego, CA, 1985.
 Institute of Contemporary Art, Boston, MA, 1984.
 Women and Their Work, Austin, TX, 1984.
 Forum Theatre, sponsored by the Laguna Beach Museum of Art and the Laguna Beach School of Art, Laguna Beach, CA, 1985.
 American Studies Association 10th Biennial Convention, San Diego, CA, 1985.
 California State University at Chico, Chico, CA, 1983.
 Tortue Gallery, Los Angeles, CA, 1983.
 Espace, DBD, Los Angeles, CA, 1982.
 Sushi, San Diego, CA, 1982.
 LACE, Los Angeles, CA, 1982.
 Oklahoma City Museum of Fine Arts, Oklahoma City, OK, 1982.
 Minneapolis College of Art and Design, Minneapolis, MN, 1982.
 Contemporary Arts Museum, Houston, TX, 1981.
 School of the Art Institute of Chicago, Chicago, IL, 1981.
 80 Langton Street, San Francisco, CA, 1980.
 Ronald Feldman Fine Arts, New York, NY, 1980.

Student Days in Paris

- Radio Station WGBH, Boston, MA (reading), 1984.

Who Cares About a Ballerina?

- Anderson Center for the Arts, SUNY Binghamton, NY, sponsored by New Views/Other Voices and the Comparative Literature Department, Watters Theatre, April 14, 1988; Beyond Baroque, Venice, CA, May 27-29, 1988.
 Bowery Theatre, San Diego, CA, February 26-March 29, 1987.

FILMS

For a complete list, contact Milestone Film & Video. www.milestonefilms.com

- It Ain't the Ballet Russe*, 1986. 16 mm, color, 23 min.
The Last Night of Rasputin, 1989. 16 mm, b/w, 38 min.
Loves of a Ballerina, 1986. (filmic installation)
The Man without a World, 1991. 16 mm, b/w, 98 min.
Minetta Lane, a ghost story, 1995. (filmic installation)
Music Lessons, 1997. 16 mm, color, 47 min.
Vilna Nights, 1993. (filmic installation)

VIDEOTAPES

For a complete list, contact Electronic Arts Intermix. www.eai.org

- From the Archives of Modern Art*, 1987. b/w, 24 min.
The Angel of Mercy, 1981. color, 64 min.
The Nurse and the Hijackers, 1977. color, 79 min.
The Adventures of a Nurse (Part I and Part II), 1976. color, 64 min.
The Little Match Girl Ballet, 1975. color, 27 min.
The Ballerina and the Bum, 1974. b/w, 54 min.

Caught in the Act, 1973. b/w, 39 min.
The King, 1972. b/w, 52 min.
Representational Painting, 1971. b/w, 38 min.

SELECTED BIBLIOGRAPHY

Books by the Artist

Conversations with Stalin by Eleanor Antin. Los Angeles, CA: Green Integer, 2013.
Historical Takes (catalogue for *Eleanor Antin: Historical Takes*, San Diego Museum of Art). New York, NY: Prestal Publications, 2008.
The Man Without a World (a screenplay by Yevgeny Antinov/Eleanor Antin). Los Angeles, CA: Green Integer, 2002.
100 Boots (photography with short essays by Eleanor Antin and Henry Sayre). Philadelphia, PA: Running Press, 1999.
The Eleanora Antinova Plays (part of the New Theatre and Performance Series). Los Angeles, CA: Sun & Moon, 1995.
Being Antinova (complete journal of her experiences living as the Black ballerina in New York). Los Angeles, CA: Astro Artz Press, 1983.
Before the Revolution (catalogue for *Dialogue/Discourse/Research*). Santa Barbara, CA: Santa Barbara Museum of Art, 1979 (out of print).

Literary Projects by the Artist

- 2015 Antin, Eleanor. "Felix: A Chapter from 'An Artist's Life by Eleanora Antinova'." *Material*, no. IV (2015): 9-14.
- 2012 Antin, Eleanor. "Being Contemporary." *PAJ* 100 XXXIV, no. 1 (January 2012): 93, 108-109.
 Antin, Eleanor. "Stage Fright." *Art in America*, no. 9 (October 2012): 69.
- 2011 Antin, Eleanor. "It Speaks to Me: Eleanor Antin on Fragonard's 'Blindman's Bluff' at the Timken Museum in San Diego." *LATimes*. January 26, 2011.
<http://latimesblogs.latimes.com/culturemonster/2011/01/it-speaks-to-me-eleanor-antin-on-fragonards-blindmans-buff-at-the-timken-museum-in-san-diego.html>
 Antin, Eleanor. "Artists in L.A.: Eleanor Antin." *Artforum* 50, no. 2 (October 2011): 218-19, 223.
- 2001 Antin, Eleanor. *The Freebooters* (illustrated children's book), not yet published.
- 2000 Antin, Eleanor. "Bad Song," *Art Issues* CD, "Song Poems."
 _____. "Two Stories." *Chain*, #7.
- 1999 Antin, Eleanor. *100 Boots* (photography with short essays by Eleanor Antin and Henry Sayre). Philadelphia, PA: Running Press, 1999.
 _____. "The Last Night of Rasputin." *Whitewalls* 41 (Winter 1999): 43-51.
- 1996 Antin, Eleanor. *American Book Review* (guest editor).
 _____. "The Artist as Autobiographer" (reprint). *Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writings*. Berkeley, CA: University of California Press.

- 1995 Antin, Eleanor. *The Eleanora Antinova Plays* (part of the New Theatre and Performance Series). Los Angeles, CA: Sun & Moon, 1995.
 . "Inventing the Past." *Performing Arts Journal* 49 (1995): 54-58.
- 1990 Antinova, Eleanora. "Before the Revolution." *Women & Performance: A Journal of Feminist Theory* 5, no. 1: 93-119.
- 1988 Antinova, Eleanora. "Eleanor Antin: Veroshka, Dounia and Tania on the Boardwalk at Monte Carlo." *MAG Magazine* (April): drawing.
- 1985 Antinova, Eleanora. "The Suicide" (a new chapter from *Recollections of my Life with Diaghilev* plus 3 drawings). *NOTHING Issue, Zone 10*, Benzene Editions.
- 1984 Antinova, Eleanora. "Antinova: Artist and Model" (drawings and photos). *Michigan Quarterly Review* (Winter).
- 1983 Antin, Eleanor. "Populism: Report from the Field." *Art Com* 5, (4), No. 20.
 Antinova, Eleanor. *The Massachusetts Review* (Summer).
- 1982 Antin, Eleanor. "Carving: A Traditional Sculpture" (photos and scenario). *High Performance* 4 (Winter 1981-82).
 _____. "Art Criticism Today - Multiple Views." *Images and Issues* 2 (Spring).
- 1981 Antin, Eleanor. "My Friend, the Hijacker." *Paper Air* 2, no. 3.
 _____. *Chrysalis* 10 (letter by the Artist on her black transformation).
 Antinova, Eleanora. "Eleanora Antinova's Journal (4 days)." *High Performance* (Spring).
 _____. "A Romantic Interlude" (reprinted from *Sun and Moon*, Nos. 9 and 10, pp. 289-303). *Pushcart Prize, VI: Best of the Small Presses, 1981-82*. Edited by Bill Henderson. Pushcart Press.
 _____. "Pocahontas" (text and photo from the ballet of Antinova). *Skew*, no. 1 (published by the University of Arizona Graduate Program at Tucson): cover photo.
- 1980 Antin, Eleanor. "Before the Revolution" (selections from the text and photos). *High Performance* 2, no. 4 (Winter).
 Antinova, Eleanora. "A Romantic Interlude from *Recollections of my Life with Diaghilev*" (narrative and drawings). *Sun and Moon; A Journal of Literature and Art*, no. 9, 10 (Summer).
 _____. "The Painters' Word; 39 Lofty Views on Picasso" (includes memories of him from my "Recollections of my Life with Diaghilev"). *Soho News*, May 21.
- 1979 Antin, Eleanor and Eleanora Antinova. "Some Thoughts on Autobiography" (essay) and "Olga Fyodorova's Story" (from "Recollection of my Life with Diaghilev"). *Sun and Moon; A Journal of Literature and Art*, no. 6, 7 (Winter).
- 1976 Antin, Eleanor. "Will I Go?" (photo comic strip). *Flash Art* (Milan) (July/August).
 _____. "Meditation," *Criss Cross/Double Cross* (Fall) (Los Angeles).
- 1975 Antin, Eleanor. "Renunciations" and "Carving" (2 scenarios with photos). *Tri-Quarterly* (Winter).
 _____. *Journal* (February), Los Angeles Institute of Contemporary Art.
 _____. *Art: A Woman's Sensibility*, California Institute of the Arts.
 _____. "The King's Meditations" (2 texts and photos). *Unmuzzled Ox*.
 _____. "The King's Meditations" (3 texts with photos). *Journal*, Los Angeles Institute of Contemporary Art.

- _____. "The King's Meditations" (4 texts with photos). *Vision* (October) (Crown Point Press).
- _____. "The King's Meditations" (texts and photos). *Crawl Out Your Window* (Spring).
- 1974 Antin, Eleanor. "On Self Transformation." *Flash Art* (March/April).
- _____. "Letter to a Young Woman Artist." *Anonymous was a Woman*, California Institute of the Arts.
- _____. "Video as a Medium." *Art-Rite* (October).
- _____. "Autobiography of the Artist as an Autobiographer." *Journal*, Los Angeles Institute of Contemporary Art (October).
- 1973 Antin, Eleanor. "Reading Ruscha," *Art in America* (September/October).
- _____. "Painter Poems." *Open Poetry*. Edited by Ron Gross and George Quasha. New York, NY: Simon and Schuster.
- _____. "Episode from an Epistolary Novel." *Breakthrough Fictioneers*. Edited by Richard Kostelanetz. Something Else Press.
- _____. "Women without Pathos" *Art and Sexual Politics*. Edited by Elizabeth Baker and Thomas Hess. Collier-Macmillan.
- _____. "Recollection of my Life with Diaghilev." *Artweek*, October 27.
- 1972 Antin, Eleanor. "Out of the Box." *Art Gallery* (June).
- Antin, Eleanor. "Proposal for a Film Festival." *Art and Artists* (March): 5 photos.
- 1971 Antin, Eleanor. "Women Without Pathos." *Art News* (January): center 3 and 4, Verbal Texts.

Radio & TV Interviews, and Panel Discussions with the Artist

- 2017 Empire Radio Now, NY "Eleanor Antin", July 27.
- 2015 Los Angeles Contemporary Exhibitions, Los Angeles, CA, "some times presents Experiments in Narrative Acts," June 16.
- 2013 ArtTable and Artnet, New York, NY, "Artnet Breakfast Talks with Eleanor Antin," November 13.
- Hunter College, New York, NY, "Conversation with Eleanor Antin, Malik Gaines and Alexandro Segade," November 12.
- Wallach Art Gallery and Performa 13, New York, NY, "An Afternoon with Eleanora Antinova (a.k.a. Eleanor Antin)," November 9.
- Green, Tyler. The Modern Art Notes Podcast, "Modern Art Notes: Eleanor Antin," October 31.
- Center for Jewish History, New York, NY, The Man Without a World Film Screening with Introduction by Film Critic and Author J. Hoberman, February 24.
- 2007 Getty Research Institution, Los Angeles, "Modern Art in Los Angeles: Feminist Art in Southern California," March 27.
- 2004 NPR, San Diego, "The Lounge," May.
- 2003 PBS, *Art:21—Art in the Twenty-First Century* (Season two).
- 2000 CBS-TV, "Sunday Morning."
- 1998 Fox, Howard. *Eleanor Antin*.
 KPBS Radio, San Diego, "These Days with Dan Irwin."

- L.A. Weekly*.
 Liberty Works Radio Network, "Ted Patterson Show" (nationally syndicated), July 23.
 NPR, "Todd Mundt Show," June 11. UCSD Cable.
 Willis, Holly. *Art Week*, August.
- 1992 Lopate, Lennie. WNYC, 15 minute radio interview.
 Gross, Terry. NPR Fresh Air, 30 minute radio interview, September 18.
- Franklin, Joe. Channel 4, television interview, September 16.
 Kalish, John. NPR Morning Edition, 7 minute interview.
- 1991 Probst, Danielle. *P-Form, A Performance Art Magazine* 22 (Summer).
 CBS Television, Channel 7, Boston, MA, 10 minute television interview.
 Monitor, TV, National, 10 minute television interview.
 NPR, San Diego, 30 minute radio interview.
 Cowan, Rayna. KPFA, San Francisco, 30 minute radio interview.
 Meyerzove, Lee. KPOO, San Francisco, 45 minute radio interview.
- 1990 Saville, Jonathan. "I Live in My Art." *The Reader*.
- 1989 Myers, Kip. KCRW (National Public Radio), Los Angeles, CA.
- 1988 Apple Jacki. "Altered Egos: The Many Lives of Performance Artist Eleanor Antin." *LA Weekly*, February 26-March 3.
- 1983 Iimura, Taka. Japanese Television.
- 1982 Ratcliff, Carter. "Revolutions Per Minute," *Interview* (September).
 "The Antins on Art and Environment." Conversation between Eleanor Antin and David Antin. *Birdcage Review* 2 (Fall).
 "Present Concerns in Studio Teaching." *Art Journal* (Spring).
- 1981 Mc Cambridge, Jan. "Ten from Academe." *High Performance* (Spring).
 Bowen, Nancy. *Profile -Eleanor Antin*, published by Video Data Bank, School of the Art Institute of Chicago, July, Vol. 1, No. 4 (in conjunction with the videotape on Eleanor Antin made by Lynn Blumenthal and Nancy Bowen for the Video Data Bank).
- 1980 Portner, Dinah. "Interview with Eleanor Antin." *Journal; Southern California Art Magazine*, no. 26 (February/March): cover.
- 1979 Munro, Eleanor. *Originals: American Women Artists*. New York: NY: Simon and Schuster.
- 1978 Rubenfein, Leo. *Art in America* (September/October).
- 1976 Stofflet, Mary. "Eleanor Antin interviewed by Mary Stofflet," *La Mamelle* (Winter).
- 1975 *MS Magazine* (July). Conversation between Antin, Chicago, Raven, Iskin, DeBretville. *Art Talk*, New York, NY: Scribners. Interview with Antin by Cindy Nemser, pp. 266-301, 19 photos
- 1972 Nemser, Cindy. "100 BOOTS on the Lam." *Changes* (June).

Periodicals (* indicates articles pertaining solely to the artist)

- 2017 Culpan, Daniel. "Eleanor Antin, Romans & Kings" *The White Review*. October 2017. <http://www.thewhiterewiew.org/reviews/eleanor-antin-romans-kings/>
- Gosling, Emily. "The Feminist Artist Who Dieted to Become a Marble Sculpture." *AnOther Magazine*. September 21, 2017. <http://www.anothermag.com/art-photography/10182/the-feminist-artist-who-dieted-to-become-a-marble-sculpture>
- *Gopnik, Blake. "Eleanor Antin's Vietnam-Era Boots Speak to Today's Troubles." *Artnet News*, April 13, 2017. <https://news.artnet.com/opinion/eleanor-antin-vietnam-era-boots-speak-todays-troubles-911906>
- Korman, Sam. "Eleanor Antin." *Art Forum*. March 28, 2017 <https://www.artforum.com/picks/id=67359>
- Morse, Erik. "With a Bang: An Interview with Eleanor Antin." *The Paris Review*. October 22, 2017. <https://www.theparisreview.org/blog/2017/10/22/bang-interview-eleanor-antin/>
- Searle, Adrian. "Frieze Masters 2017 Review – 'You want sex? We've got sex – and smoking skeletons too!'" *The Guardian*. October 4, 2017. <https://www.theguardian.com/artanddesign/2017/oct/04/frieze-masters-2017-review-you-want-sex-weve-got-sex-and-smoking-skeletons-too>
- Staff. "Eleanor Antin at Richard Saltoun Gallery, London." *Blouin Art Info*. September 25, 2017. <http://www.blouinartinfo.com/news/story/2548561/eleanor-antin-at-richard-saltoun-gallery-london>
- Staff. "Frieze Spotlight 2017 at Frieze Masters 2017, London." Blouin ArtInfo. <http://www.blouinartinfo.com/news/story/2576446/frieze-spotlight-2017-at-frieze-masters-2017-london>
- Staff. "Photography Expanded: Distinct Approaches opens at the Center." *Valley RoadRunner Newspaper*. September 29, 2017. <https://www.valleycenter.com/articles/photography-expanded-distinct-approaches-opens-at-the-center/>
- Wolkoff, Julia. "Eleanor Antin at Alden Projects." *Art In America*. <http://www.artinamericamagazine.com/exhibitions/eleanor-antin/>
- 2016 *Wagley, Catherine G. "The Stuff of You: Revisiting Eleanor Antin's Groundbreaking Conceptual Portraits at Diane Rosenstein, Los Angeles." *Artnews*, June 8, 2016. <http://www.artnews.com/2016/06/18/the-stuff-of-you-revisiting-eleanor-antins-groundbreaking-conceptual-portraits-at-diane-rosenstein-los-angeles>
- *Bode, Katie. "Review: Eleanor Antin at Diane Rosenstein." *Contemporary Art Review Los Angeles*, No. 5: 46.
- Staff. "25 Most Collectible Conceptual Artists: Eleanor Antin." *BlouinArtInfo.com*, September 27 2016. <http://www.blouinartinfo.com/news/story/1595103/25-most-collectible-conceptual-artists-eleanor-antin>
Blouin Art+Auction (September 2016): 72.
- Staff. "25 Most Collectible Conceptual Artists." *BlouinArtInfo.com*, September 26 2016. <http://www.blouinartinfo.com/news/story/1510504/25-most-collectible-conceptual-artists>
- 2015 *Messerli, Douglas. "Magnificent Obsessions (On Eleanor Antin's 'An Artist's Life by Eleanora Antinova')." *ART Là-bas*, January 30, 2015. <http://artla-bas.blogspot.com/2015/01/magnificent-obsessions-on-eleanor.html>
- Rubira, Sergio. "History Painting." *Exit – Image & Culture*, No. 57 (Jan/Feb/March 2015): 18-29.
- 2014 *Bodick, Noelle. "Artist Eleanor Antin On Performance Art, Facebook, and the Possibility That a 'Contemporary Self Does Not Exist'." *Artspace*, March 27, 2014. http://www.artspace.com/magazine/interviews_features/interview_eleanor_antin
- *Cole, Lori. "Critics' Picks: Eleanor Antin, The Institute of Contemporary Art Boston."

- Artforum*, April 2014. <http://artforum.com/picks/section=us#picks46435>
- *Day, Lenae. "Eleanor Antin: Passengers at Diane Rosenstein Fine Art." *Daily Serving*, April 24, 2014. <http://dailyserving.com/2014/04/eleanor-antin-passengers-at-diane-rosenstein-fine-art/>
- *Diehl, Travis. "Critics' Picks Los Angeles: Eleanor Antin." *Artforum*, May 2014. <http://artforum.com/picks/section=la#picks46926>
- *Drohojowska-Philp, Hunter. "Eleanor Antin's Passengers." Essay in Exhibition Brochure, Diane Rosenstein Fine Art, Los Angeles, 2014.
- *Fletcher, Richard. "'Eleanor Antin at Sperlonga: From Helen as Monster to Odysseus as Artist.'" *Minus Plato*, May 27, 2014. <http://minusplato.blogspot.com/search/label/Eleanor%20Antin>
- Frank, Peter. "Get Your Quick and Dirty Arts Education with Haiku Reviews." *The Huffington Post*, September 5, 2014. http://www.huffingtonpost.com/2014/09/05/haiku-reviews_n_5768716.html
- *Mason, Rachel. "Eleanor Antin." *Perfect Wave*, vol. 3 (2014): 52-61.
- *Mason, Rachel. "Eleanor Antin: On Influence, Feminism, and Performance." *BOMB Magazine*, September 8, 2014. <http://bombmagazine.org/article/1000241/eleanor-antin>
- Max Joseph: Das Magazin der Bayerischen Staatsoper*, 2013-2014. Cover page.
- *McQuaid, Cate. "Eleanor Antin Show at the ICA Explores Identity." *The Boston Globe*, April 11, 2014. <http://www.bostonglobe.com/arts/2014/04/11/eleanor-antin-show-ica-explores-identity/oUdfUzmhx689860PGE4RCJ/story.html>
- *Messerli, Douglas. "'Reclaiming the Past' (on Eleanor Antin's Historical Takes) by Douglas Messerli." *ART Là-bas*, November 27, 2014. <http://artla-bas.blogspot.com/2014/11/reclaiming-past-on-eleanor-antins.html>
- *Mizota, Sharon. "Review: A Compelling Eleanor Antin Show Invites Closer Study." *The Los Angeles Times*, April 21, 2014. <http://www.latimes.com/entertainment/arts/culture/la-et-cm-review-eleanor-antin-at-diane-rosenstein-fine-art-20140421,0,5869009.story#ixzz2zs0GpuoF>
- *Nieto, Margarita. "Eleanor Antin: Diane Rosenstein Gallery, Hollywood." *Visual Art Source*, April 19, 2014. <http://www.visualartsource.com/index.php?page=editorial&pclD=17&aID=2214>
- *Staff. "The Many Selves of Pioneering Feminist Artist Eleanor Antin." *Artsy*, April 2014. <https://artsy.net/post/editorial-the-many-selves-of-pioneering-feminist-artist>
- Staff. "'Project Brings International Contemporary Art to Cairo.'" *Ahram Online*, April 28, 2014. <http://english.ahram.org.eg/NewsContent/5/25/100009/Arts--Culture/Visual-Art/Project-brings-international-contemporary-art-to-C.aspx>
- Turner Young, Gillian. "Group Think: Eleanor Antin and Suzanne Lacy in New York." *Performance Art Journal*, no.107 (May 2014): 108-15

- 2013 Anson, Catherine D. "The Coming of Seven to the Dallas Art Fair: Going Behind the Scenes." Paper City. April 4, 2013. <http://www.papercitymag.com/Article/6248/The-Coming-of-Seven-to-the-Dallas-Art-Fair/>
- Cembales, Robin. "Ten Tough Women Artists Who Stand Up to the Bad Boys." *ARTnews*. October 29, 2013. <http://www.artnews.com/2013/10/29/ten-tough-women-artists-who-stand-up-to-the-bad-boys/>
- *Clements, Alexis. "The Many Faces of Eleanor Antin." *Hyperallergic*. November 29, 2013. <http://hyperallergic.com/95936/the-many-faces-of-eleanor-antin/>
- *Connors, Thomas. "'State of Mind' Examines California Art." *Michigan Avenue*. October 1, 2013. <http://michiganavemag.com/the-latest/pursuits/postings/state-of-mind-smart-museum-of-art#7IDs16CfZqRFR3DD.03>
- *Green, Tyler. "The Modern Art Notes Podcast: Eleanor Antin." *Blouin Artinfo*. October 31, 2013. <http://blogs.artinfo.com/modernartnotes/2013/10/the-modern-art-notes-podcast-eleanor-antin/>
- *Hoberman, J., "Personae of Interest: Artist Eleanor Antin's memoirs of a Communist girlhood." *Bookforum* (December/January 2014): 49.
- Johnson, Ken. "Identity Puzzles From U.S. and Iran." *The New York Times*. August 30, 2013. <http://www.nytimes.com/2013/09/01/arts/design/identity-puzzles-from-us-and-iran.html>
- Kelsey, Robin. "Playing Around Photography." *Aperture* 212 (Fall 2013): 35-40.
- *Leonard, George J. "Conversations with Stalin." *The San Francisco Humanities Review*. (October 2013).
- Pechman, Ali. "It's an Art Mitzvah! 'Jew York' Show Opens at Zach Feuer & Untitled." *Artspace*. June 21, 2013. http://www.artspace.com/magazine/interviews_features/jew_york_new_york
http://www.artspace.com/magazine/interviews_features/jew_york_new_york
- *Pincus, Robert L. "A Portrait of the Artist as Herself." *San Diego Magazine*. October 2013. <http://www.sandiegomagazine.com/San-Diego-Magazine/October-2013/A-Portrait-of-the-Artist-as-Herself/>
- *Reimer-Torn, Susan. "Squandered Gifts and Fathers in the Sky: Eleanor Antin's Performative Art." *The Jewish Week*. February 6, 2013. <http://www.thejewishweek.com/blogs/well-versed/squandered-gifts-and-fathers-sky-eleanor-antins-performative-art>
- Rose, Sean J. "Art – La Ligne." *Numero*, no. 141 (March 2013): 152 – 156.
- *Rosenberg, Karen. "She Creates Herself in Multitudes." *The New York Times*, Friday, September 6, 2013: C30.
- * _____. Listing: Art. 'Multiple Occupations: Eleanor Antin's "Selves."' *The New York Times*, Friday, October 18, 2013, C21.
- * Staff. "Eleanor Antin bien dans ses 'boots', l'art postal à l'espace culturel Louis Vuitton." *Le Point.fr*. February 17, 2013. http://www.lepoint.fr/culture/coups-de-coeur/eleanor-antin-bien-dans-ses-boots-l-art-postal-a-l-espace-culturel-louis-vuitton-17-02-2013-1628312_792.php#xtor=EPR-34
- *Staff. "Multiple Occupancy: Eleanor Antin's 'Selves'." *Wall Street International*. August 28, 2013. http://www.wsimagazine.com/uk/diaries/agenda/arts/multiple-occupancy-eleanor-antin-s-selves_20130828112636.html#.Uh5eiBu1EXc
- Wagley, Catherine. "Five Artsy Things to Do in L.A. This Week, Including a Restaged Train Robbery." *LA Weekly*. May 29, 2013. http://blogs.laweekly.com/arts/2013/05/eleanor_antin_stalin.php

- 2012 Baker, Kenneth. "'State of Mind' at Berkeley Art Museum." *SFGate.com*, March 7, 2012. <http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2012/03/06/DDRT1NGBNC.DTL>
- *Bloch, Judy. "Highway '71 Revisited : Judy Bloch on Eleanor Antin." *Blook BAM/PFA*, May 7, 2012. <http://blook.bampfa.berkeley.edu/2012/05/highway-71-revisited-judy-bloch-on-eleanor-antin.html>
- Denson, G. Roger. "Did Men Invent Art to Become Women? Must Women Become Men to Make Great Art?" *HuffingtonPost.com*, January 20, 2012. http://www.huffingtonpost.com/g-roger-denson/did-men-invent-art-to-bec_b_1218788.html
- *Enuja. "Book (and art) Review: Eleanor Antin." *Conversational Advocacy: A surplus of opinions and analysis*, April 18, 2012. <http://enuja.livejournal.com/38253.html>
- Finkel, Jori. "PST: Performance and Public Art Festival a visual feast." *LosAngelesTimes.com*, January 18, 2012. <http://www.latimes.com/entertainment/news/la-et-pst-performance-art-festival-20120118,0,6353549.story>
- Gaines, Malik. "City After Fifty Years' Living: L.A.'s Differences in Relation." *Art Journal*, 71, no. 1 (Spring 2012) pp. 88-105. <http://artjournal.collegeart.org/?p=2887>
- Higgie, Jennifer. "Questions & Answers." *Frieze*, no. 149, (September 2012): 142-47.
- Heiferman, Marvin. "Think and Shoot." *Art in America*, no. 3, (March 2012): 132-139.
- *Johnson, Reed. "PST: Eleanor Antin revisits 'Before the Revolution.'" *Los Angeles Times*, January 28, 2012. <http://www.latimes.com/entertainment/news/la-et-eleanor-antin-20120128,0,7120518.story>
- Knight, Christopher. "Art review: 'State of Mind: New California Art Circa 1970' at OCMA." *LATimesBlog.LATimes.com*, January 5, 2012. <http://latimesblogs.latimes.com/culturemonster/2012/01/art-review-state-of-mind-ocma.html>
- Landi, Ann. "Double Exposure." *ARTnews*, 111, no. 5, (May 2012): 79 - 85.
- *Messerli, Douglas. "Eleanor Antin, The Man without a World: Disappearing from History." *InternationalCinemaReview.blogspot.com*, March 19, 2012. http://internationalcinemareview.blogspot.com/2012/07/eleanor-antin-man-without-world_17.html
- * _____. "On Credit: on Eleanor Antin's 'Before the Revolution.'" *USTheater*, March 17, 2012. <http://ustheater.blogspot.com/2012/03/on-credit-by-douglas-messerli-on.html>
- Myers, Holly. "Performance in LA." *ArtReview*, no. 59, (May 2012): p. 63-69.
- Ollman, Leah. "Art Review: 'Breaking in Two,' visions of motherhood at Arena 1." *latimesblogs.LATimes.com*, March 1, 2012. <http://latimesblogs.latimes.com/culturemonster/2012/03/art-review-breaking-in-two-arena-1-gallery.html>
- Otten, Liam. "Reperformance symposium Sept. 13-15." *Washington University St. Louis: Newsroom*, August 22, 2012. <http://news.wustl.edu/news/Pages/24125.aspx>

- *Phillips, Glenn and Patrick Steffen. "Eleanor Antin and Judy Chicago: Proto Feminists at Work." *Flash Art*, May/June, 2012. pp. 62-66.
- Soltes, John. "MOCA Review: 'Under the Big Black Sun' looks at California art in the 1970s." *HollywoodSoapbox.com*, February 5, 2012. <http://www.hollywoodsoapbox.com/?p=6516>
- Staff. "Ball of Artists: Los Angeles Flocks to Greystone Mansion for LAXART's Eye Popping Gala." *HuffingtonPost.com*, January 30, 2012. http://www.huffingtonpost.com/2012/01/30/ball-of-artists-los-angeles_n_1242197.html
- Staff. "The Human Effect: Eleanor Antin." *Yowzer!Yowzer!: online journal*, April 30, 2012. <http://www.yowzeryowzer.com/2012/04/human-effect-eleanor-antin.html>
- Tumilir, Jan. "Under the Big Black Sun: California Art 1974-1981." *ArtForum* vol. 50, no. 6 (February 2012): 218.
- Waxman, Lori. "'Light Years': What happens when you take a picture of nothing?" *ChicagoTribune.com*, January 18, 2012. http://articles.chicagotribune.com/2012-01-18/entertainment/ct-ent-0119-light-years-art-review-20120118_1_social-justice-light-years-light-years
- Woodward, Richard B. "Snapshot of a Movement." *online.WSJ.com*, January 17, 2012. http://online.wsj.com/article/SB10001424052970204879004577110541315183720.html?mod=googlenews_wsj
- Young, Paul David. "The Suzanne Lacy Network." *Art in America*, no. 6 (June/July 2012): p 116-125.
- 2011 Antin, Eleanor; John Baldessari; Thomas Demand & Jeff Koon. "In the Freewheeling World of the Mind: Eleanor Antin, John Baldessari, Thomas Demand & Jeff Koons on René Magritte." *TATE etc*, no. 22 (summer 2011). <http://www.tate.org.uk/tateetc/issue22/renemagritte.htm>
- Bale, Miriam. "Performa 11: 'Not Funny' at Anthology Film Archives." *The L Magazine*, November 7, 2011. <http://www.thelmagazine.com/TheMeasure/archives/2011/11/07/performa-11-not-funny-at-anthology-film-archives>
- Cassil, Heather. "A Traditional Sculpture (Video)." *TheHuffingtonPost.com*, October 4, 2011. http://www.huffingtonpost.com/heather/a-traditional-sculpture_b_983384.html#s374884.
- Gómez, Edward M. "Martha Wilson and the Well-Examined Female Self." *The Brooklyn Rail*, November 2011. <http://www.brooklynrail.org/2011/11/artseen/martha-wilson-and-the-well-examined-female-self>
- Hulbert, Dory. "Diving in: Alexia Mellor uses performance art to examine dreams and expectations." *The Taos News*, July 22, 2011. <http://taosnews.com/articles/2011/07/22/news/doc4e286441f274a636285594.txt>
- Miranda, Carolina R. "L.A. Stories: Shining light on uncatalogued archives, misplaced works, and undocumented careers, more than 60 venues in Southern California present shows on the art of postwar Los Angeles." *ARTnews*, 110, no. 9 (October 2011): 50 - 52.
- Mizota, Sharon. "PST, A to Z: 'Los Angeles Goes Live' at LACE." *LosAngelesTimes.com*, October 11, 2011. <http://latimesblogs.latimes.com/culturemonster/2011/10/pst-a-to-z-los-angeles-goes-live-at-lace.html>.
- Paterson, Carrie. "Southern California: Pacific Standard Time." *Flash Art*, XLIV, no. 279 (July - September 2011): 31-32.
- Robbins, David. "The Three Stooges and Chris Burden: What Do They Have in Common?" *LAWeekly.com*, September 22, 2011. <http://www.laweekly.com/2011-09-22/art-books/the-three-stooges-and-chris-burden-what-do-they-have-in-common/>.
- Schad, Ed. "Driving Pacific Standard Time: How a Studio Becomes a Starbucks" *LAWeekly.com*, September 22, 2011. <http://www.laweekly.com/2011-09-22/art-books/driving-pacific-standard-time-how-a-studio-becomes-a-starbucks/>.

- Staff. "Cindy Sherman: The Early Works 1975 – 1977 catalogue Raisonné and Exhibition Announced." *Artdaily.org*, November 26, 2011.
http://www.artdaily.org/index.asp?int_sec=11&int_new=51756
- Wagley, Catherine. "Is Pacific Standard Time Trying Too Hard?" *LAWeekly.com*, September 29, 2011.
http://blogs.laweekly.com/stylecouncil/2011/09/is_pacific_standard_time_tryin.php
- Wagley, Catherine. "Heather Cassils Gets Ripped for LACE Performance Art Show" *LAWeekly.com*, September 29, 2011. <http://www.laweekly.com/2011-09-29/art-books/heather-cassils-gets-ripped-for-lace-performance-art-show/2/>.
- Wright, Karen. "California dreamers still make a splash." *TheIndependent.com*, December 19, 2011. <http://www.independent.co.uk/arts-entertainment/art/features/california-dreamers-still-make-a-splash-6278913.html>
- 2010 *Ahn, Heekyung. "Eleanor Antin." *Monthly Art Magazine* no.308 (September 2010): 126-37.
- Burton, Johanna. "Philadelphia 'Dance with Camera' Institute of Contemporary Art." *Artforum* XLVIII, no. 10 (Summer 2010): 358.
- Duggan, Bob. "Tax Dollars at Work: PBS Promotes Art Online." *Big Think*, August 27, 2010. <http://bigthink.com/ideas/23066>
- Gioni, Massimiliano, "Rum, Sodomy and the Lush: The Incredible Adventures of Paul McCarthy and His Motley Crew" *Flash Art* XLIII, no. 273 (July - September 2010): 84 - 87.
- Spence, Rachel. "How women artists fought back in the '70s." *FT.com*, March 5, 2010, <http://www.ft.com/cms/s/2/c181e85e-27e0-11df-9598-00144feabdc0.html>.
- Wood, Catherine. "Painting, Performance, Masquerade." *Flash Art* XLIII, no. 272 (May-June 2010): 85-88.
- Wozny, Nancy. "More Than A Naked Snow Man: Dance With Camera Blurs The Line Between Artist And Lens." *Culturemap Houston*, September 1, 2010.
<http://culturemap.com/newsdetail/09-01-10-more-than-a-naked-snow-man-dance-with-camera-blurs-the-line-between-moves-and-clicks/>
- 2009 *Ashery, Oreet. "Hairoism." *The Moon*, June 27, 2009, p. 8.
- Bloom, Lisa E. "Tableaux Vivants, Dying Empires: Eleanor Antin's *The Last Days of Pompeii*, *Roman Allegories* and *Helen's Odyssey*." *n.paradoxa* 24 (June 2009): 13-21.
- Epstein, Edward. "Dance with Camera." *Art Papers* 33, no. 6 (November/December 2009): 65.
- Heller, Steven. "Signs and Portents." *The New York Times Book Review*, Sunday, April 5, 2009, pp. 12-13.
- Kraus, Lisa. "Dancing through the lens." *The Philadelphia Inquirer*, Tuesday, December 22, 2009.
- * Markle, Leslie. "Eleanor Antin." *Artus*, no. 26 (2009): 14-15.
- McFadden, Jane. "Earthquakes, Photoworks, and Oz: Walter de Maria's Conceptual Art." *Art Journal* 68, no. 3 (Fall 2009): 68-87.
- Ollman, Leah. "Crucible for new ideas." *Los Angeles Times* (Friday, March 27, 2009) p. D18.
- Papazian, Ellen. "20 Ways of Looking at an Art-World Icon." *Bitch*, no. 45 (Winter 2009):30-35.
- *"Reclaiming the Past (on Eleanor Antin's Historical Takes)." *GreenInteger.blogspot.com*, Monday, March 9, 2009.
- Rogers, Kenneth. "Capital Implications: the Future of Labor in the Video Art of Juan Devis and Yoshua Okon." *Social Identities* 15, no. 3 (May 2009): 331-49.
- Valbonesi, Ilari. "Wearable Art, Overlapping Realities." *arte e critica* 60 XVI, no. 60 (September - November 2009): 52 - 53.
- Velez, Fabio. "La Prosopopeya como desfiguración (autobiografías, autorretratos)." *Exitbook*, no.11 (2009: 60-69.

- 2008 Baum, Kelly. "Shapely Shapelessness: Ana Mendieta's *Untitled* (Glass on Body Imprints – Face), 1972." *Record* 67 (2008): 80-93.
- "Biennials/Survey Shows." *Frieze* (January-February 2008): p. 122.
- Beradini, Andrew. "California Video." *Art Review* 22 (May 2008): 137.
- * Burton, Johanna. "Eleanor Antin." *Artforum* XLVI, no. 10 (Summer 2008): 436.
- Cash, Stephanie and David Ebony. "Spring Art Fairs Flood NYC." *Art in America* 96, no. 5 (May 2008): 39.
- * Churner, Rachel. "Eleanor Antin." *Artforum* XLVI, no.9 (May 2008): 172.
- Cotter, Holland. "Art in Review: Martha Wilson." *The New York Times*, April 4, 2008, p. E29.
- Finkel, Jori. "Happenings Are Happening Again." *The New York Times*, April 13, 2008, p. 33.
- Drohojowska-Philip. "Identity Theft." *ARTnews* 107, no. 1 (January 2008): 133.
- * H.S., "Eleanor Antin: the last dance of a prima ballerina." *The Art Newspaper*, March 28-29, 2008, p.9.
- Genocchio, Benjamin. "A Walk on The Wild Side, and Then Some." *The New York Times*, February 10, 2008.
- Kantor, Jordan. "California Video." *Artforum* XLVI, no. 5 (January 2008): 135.
- Finkel, Jori. "Happenings Art Happening Again." *The New York Times*, April 13, 2008, pg. 33.
- *Leffingwell, Edward. "Eleanor Antin." *Art in America* 96, no. 9 (October 2008): 189.
- "Medium cool." *Time Out New York*, no. 646 (February 14-20, 2008): 74.
- *Miller, Wesley. "Eleanor Antin: Helen's Odyssey." *Art 21* blog, June 12, 2008, <http://blog.art21.org/2008/06/12/eleanor-antin-helens-odyssey/>.
- *Miller, Wesley. "Eleanor Antin: Inventing Histories." *Art 21* blog, July 10, 2008, <http://blog.art21.org/2008/07/10/eleanor-antin-inventing-histories/>.
- Myers, Holly. "Tapeheads: California Video." *ArtReview* 20 (March 2008): 38.
- *Nodelman, Sheldon. "Eleanor Antin." *Modern Painters* (November 2008): 96.
- O'Neill. "If I Can't Dance, I Don't Want to be Part of Your Revolution." *Art Monthly*, no. 313 (February 2008): 31-32.
- * O'Neill-Butler. "Eleanor Antin, 'Helen's Odyssey.'" *TimeOut New York*, no. 649 (March 6 – 12, 2008): 62.
- *Pincus, Robert. "Eleanor Antin exhibition opens at Museum of Art." *The San Diego Union-Tribune*, July 20, 2008, p. E2.
- * _____. "Making Art." *The San Diego Union-Tribune*, August 3, 2008, p. E1, E7.
- Princenthal, Nancy. "Martha Wilson." *Art in America* 96, no. 8 (September 2008): 162-163.
- Viegner, Matias. "She, Her, I, and Mine." *X-TRA* 10, No. 2 (Winter 2007): 26-31.
- Virno, Paolo. "Jokes and Innovative Action: For a Logic of Change." *Artforum* XLVI, no. 5 (January 2008): 251-63.
- Saltz, Jerry. "The Venus of Long Island City." *New York Magazine* (April 7, 2008): 78.
- Schuster, Aaron and Vivian Rebberg. "Brussels." *frieze* (January-February 2008): 156-63.
- *Sholis, Brian. "500 Words: Eleanor Antin." *Artforum.com*, July 29, 2008. <http://artforum.com/words/id=2082>.
- Smith, Roberta. "Smooth and Safe at Pier 94." *The New York Times*, March 28, 2008, pp. E29, E34.
- Sneed, Gillian. "NY Art Fair Diaries." *Art Fairs International* (July/August 2008): 12-13.
- *Stephens, AnnaMaria. "Outside Ignorance." *San Diego City Beat*, July 16, 2008, p. 20.
- *Stephens, Anna Maria. "The Artist." *Riviera* (December 2008): 131.
- Willis, Holly. "Allure of the Raw: California Video." *Modern Painters* (March 2008): 56-61.
- 2007 Chattopadhyay, Collette. "'Multiple Vantage' Points at the Los Angeles Municipal Art Gallery." *ArtWeek*, June 2007: p.17.

- Cotter, Holland. "The Art of Feminism as It First Took Shape." *The New York Times*, March 8, 2007, pp. E29, E33.
- Cotter, Holland. "The Week Ahead: Art, June 10-16." *The New York Times*, June 10, 2007, p. AR 4.
- Cotter, Holland. "Quirks and Attitude to Burn." *The New York Times*, June 8, 2007, pp. E31, E37.
- Dambrot, Shana Nys. "Swing-Out Sisters: WACK! Art and the Feminist Revolution." *Art Review*, issue 10 (April 2007): 34.
- * "Eleanor Antin." *frieze*, issue 105 (March 2007): 204.
- "Eleanor Antin." *The Bulletin* (February 1 - February 7, 2007).
- Holte, Michael Ned. "On the Ground: Los Angeles." *Artforum* XLVI, no. 4 (December 2007): 288-91.
- "Index of Artists." *Exit 27* (2007): 164-65, 172.
- "In scene gezet" *DM Magazine* (February 17, 2007): 50.
- Johnson, Clare. "Traces of feminist art: Temporal complexity in the work of Eleanor Antin, Vanessa Beecroft and Elizabeth Manchester." *Feminist Theory* 7, no. 3 (December 2006): 309-331.
- Kimmelman, Michael. "Passing Mile Markers, Snapping Pictures." *The New York Times*, May 18, 2007, pp. E27, E34.
- *Lebow, Alisa. "Strategic Sentimentality: Nostalgia and the Work of Eleanor Antin." *Camera Obscura* 66 22, no. 3 (2007): 129-67.
- Lo, Melissa. "Magritte and Contemporary Art." *Flash Art* XL, no. 253 (March/April 2007): 120.
- * Lorent, Claude. "La femme qui se fait roi." *La Libre Belgique* (February 28, 2007): 15.
- Lovelace, Carey. "Greatest Hits and Ms's." *Art in America* 95 no. 6 (June-July 2007): 93.
- * McFadden, Sarah. "A touch of SoHo." *The Bulletin* (February 8, 2007): 27-28.
- Miller, Leigh Anne. "The Year in Feminist Art." *Art in America* 95, no. 3 (March 2007): 37.
- Muhlstein, Cecilia and Nichola Feldman-Kiss. "Laboratory: Controlled, Clean, Pristine." *NYarts* 12, no. ½ (January/February 2007): 38.
- Myers, Holly. "The roles we play; it's 'identity Theft'." *LATimes.com*, June 8, 2007, <http://www.latimes.com/entertainment/la-et-theft8jun08,1,292200.story>.
- Princenthal, Nancy. "Feminism Unbound." *Art in America* 95 no. 6 (June-July 2007): 142-53, 221.
- "Provision: Sexual Personae." *Modern Painters* (May 2007): 29.
- *Schuster, Aaron. "Eleanor Antin." *frieze*, issue 106 (April 2007): 159.
- Sconti, Marco. "Documenta 12." *Flash Art* XL, no. 255 (July-September 2007): 66-67.
- Smith, Cherise. "Re-member the Audience: Adrian Piper's Mythic Being Advertisements." *Art Journal* 66, no. 1 (Spring 2007): 46-58.
- Subotnick, Ali. "Best of 2007." *Artforum* XLVI, no. 4 (December 2007): 336-37.
- "Uniformes-Uniforms." *Exit 27* (Madrid) (Fall 2007): 162, 165, 172.
- * Valdez, Sarah. "In the Land of Make-Believe." *Art in America*, no. 10 (November 2007): 119-21.
- * Vermeiren, Gerrit. "Eleanor Antin." *H art*, (February 15 – March 8 2007): 26.
- Viegner, Matias. "She, Her, I, and Mine." *X-TRA* 10, no. 2 (Winter 2007): 26-31.
- Yablonsky, Linda. "Squat Fuzz." *The Village Voice* May 9-15, 2007, 53.
- Zraick, Karen. "Firebrand feminist fires up Tabla Rasa Gallery exhibit." *Brooklyn Graphic*, April 12, 2007, p. A10.
- 2006 Adams, Brooks. "The School of L.A." *Art in America*, no. 10 (November 2006): 160-67.
- "Agenda: Exhibitions" *Culture & Travel* 1, no. 2 (November/December 2006): 16.
- *Darin, Jane. "An Interview with Eleanor Antin." *The Medium* VI, no. 3 (May 2006): 4-9.
- Gaines, Malik. "It Ain't Necessarily So: 'Only Skin Deep' and the Performance of Race in Images." *art US* 15 (November 2006): 40-47.
- Lovelace, Carey. "Bringing It All Back Home." *Artforum* XLV, no. 3 (November 2006): 61-62.

- Newhall, Edith. "TOP 10 TRENDS: American Gothic." *ARTnews* 105, no. 2 (February 2006): 112-113.
- Rees, Simon. "Los Angeles 1955-1985." *art US* 15 (November 2006): 4.
- * Zummer, Thomas. "Seeing Double: Eleanor Antin's *Roman Allegories*." *PAJ* no. 83 XXVIII, No. 2 (May 2006): 80-88.
- *Darin, Jane. "An Interview with Eleanor Antin." *The Medium* VI, no. 3 (May 2006): 4-9.
- 2005 * Bischoff, Dan. "Arts notes." *The Star Ledger*, Saturday, February 19, 2005.
- Bonazzoli, Francesca. "L'arte si gusta a mezzanotte." *Corriere Della Sera*, April 27, 2005.
- Deitcher, David. "How Do We Want to be Governed?" *Artforum* XLIII, no. 8 (April 2005): 182, 215.
- Elwes, Catherine. "A Polemical History of Video, in Brief." *Contemporary* 21, no. 71 (2005): 22-25.
- * Fels, Sophie. "Eleanor Antin, Roman Allegories." *Time Out New York*, no. 493 (March 10-16, 2005): 76.
- * Glueck, Grace. "Eleanor Antin." *The New York Times*, Friday, February 25, 2005, p. E36.
- Godfrey, Mark. "Image Structures." *Artforum* XLIII, no. 6 (February 2005): 146-153.
- * Hudson, Suzanne. *Artforum* XLIII, no. 9 (May 2005): 248-49.
- Lange, Christy. "Bringin' it All Back Home." *frieze* no. 95 (November – December 2005): 92-97.
- Pellegrin, Julie. "Arbeitshaus: einatmen – ausatmen." *Art Press*, no. 315 (September 2005): 78-79.
- Quattordio, Alessandra. "Miti Contemporanei." *Architectural Digest*, no. 291 (August 2005).
- Savorelli, Alice. "Milan Spring." *Artnet.com*, June 2005, <http://www.artnet.com/magazine/reviews/savorelli/savorelli6-7-05.asp>.
- * Scimé, Giuliana. "L'antica Roma falsa e ingénue di Eleanor Antin." *Corriere Della Sera* (Milan), May 21, 2005, p. 59.
- Smith, Roberta. "Wandering In a Forest of Poses." *The New York Times*, Friday, September 2, 2005, p. E25, E27.
- * Vicente, Mercedes. "Eleanor Antin: Roman Allegories." *EXIT Express*, no. 10 (March 2005): 32.
- * Wacks, Debra. "Antin and Piper." *Art Journal* (Spring 2000):103 – 105.
- 2004 * Bratten, Dawna. "Ashes to Ashes, Dust to Dust in 'Pompeii.'" *La Jolla Village News*, Thursday, June 3, 2004, p. A1, A4, B1.
- Cooper, Bernard. "Too Much Info." *Los Angeles Magazine* (April 2004): 120-122.
- Glueck, Grace. "The Art of Aging." *The New York Times*, Friday, January 9, 2004, p. E43.
- Glueck, Grace. "The Art of Aging." *The New York Times*, Friday, January 16, 2004, p. E40.
- * Graham, Edward. "Ancient Pompeii Lives Again in UCSD Photography Exhibition." *La Jolla Light*. Thursday, May 27, 2004, p.20, 22.
- Kimmelman, Michael. "Modernism Wasn't So American After All." *The New York Times*, Friday, July 2, 2004, p. E27, 29.
- Landi, Ann. "Divine Interventions." *ARTnews* 103, no. 5 (May 2004): 40.
- Liu, Catherine. "Reviews: The Last Picture Show, Artists Using Photography, 1960-1982". *Aperture*, no. 175 (Summer 2004): 10-12.
- * Pincus, Robert L. "Eleanor Antin's 'The Last Days of Pompeii' conveys a story – about us." *San Diego Union-Tribune*, Thursday, May 27, 2004. http://www.signonsandiego.com/uniontrib/20040527/news_lz1w27pompeii.html.

- _____. "Excavation Project: Eleanor Antin's 'The Last Days of Pompeii' Conveys a Story-About Us." *San Diego Union-Tribune*, May 27, 2004.
http://pqasb.pqarchiver.com/sandiego-sub/doc/644053361.html?MAC=61f2f4ef82b5712e6_
- * Quill, Patricia. "Eleanor Antin's The Last Days of Pompeii." *Décor & Style Magazine* (June 2004): 106-08.
- Robbins, David. "Concrete Comedy." *Artforum* XLIII, no. 3 (November 2004): 204-09, 250.
- Spicer, Jakki. "The Last Picture Show." *artUS* no. 1 (January/February 2004): 36-37.
- Smith, Roberta. "The Ever-Shifting Selves Of Cindy Sherman, Girlish Vamp to Clown." *The New York Times*, Friday, May 28, 2004, p. E33.
- 2003 Atwell, Wendy Weil and Frances Colpitt. "Conversing on Criticism." *Artlies* 38 (Spring 2003): 24-27.
- Cash, Stephanie and David Ebony. "Artworld." *Art in America*, no. 4 (April 2003): 158-160.
- Gopnik, Blake. "Redefining Art? They Managed." *The Washington Post*.
<http://www.washingtonpost.com/wp-dyn/articles/A42064-2003Oct17.html>.
- Lovelace, Carey. "Feminism at 40." *Art in America*, no. 5 (May 2003): 67-73.
- Pincus, Robert. "Antin Tends to See 'funny sides of things'." *San Diego Union Tribune*, October 12, 2003.
- * Siccacaluga, Maurizio. "Linea diretta con la storia." *Arte (Italy)* (June 2003): 158-162.
- Scott, Andrea K. "Gloria." *Frieze* no. 72 (January/February 2003): 104-5.
- Van Siclen, Billy. "A delicate subject makes a strong statement." *The Providence Journal*, December 4-7, 2003, p. 32.
- Wacks, Debra. "Subversive Humor: The Performance Art of Hannah Wilke, Eleanor Antin and Adrian Piper." PHD Thesis.
- Yablonsky, Linda. "To Thine Own Selves Be True." *ARTnews* 102, no. 10 (November 2003): 138-143.
- 2002 "Anneè Olofsson." *tema celeste* 94 (November/ December 2002): 81.
- Atwell, Winifred Wingfield. "Representation of the Female Body in the Photoconceptual Art of Valie Export, Eleanor Antin and Cindy Sherman." Masters Thesis.
- Cotter, Holland. "Two Nods to Feminism, Long Snubbed by Curators." *The New York Times*, October 11, 2002, p. E 35.
- * "Crystalline Photos Evoke Ancient Roman Opulence." *Los Angeles Times*, September 20, 2002, p. F25.
- Dailey, Meghan. "Gloria: Another Look at Feminist Art in the 1970s." *Artforum* (December 2002): 141-142.
- * Dannatt, Adrian. "Eleanor Antin: The Last Days of Pompeii." *The Art Newspaper, What's On*, March 2002, p. 3.
- Duncan, Michael. "Report From Sydney: Self-Created Worlds." *Art in America*, no. 10 (October 2002): 60 – 65.
- * "Eleanor Antin." *The New Yorker* (March 11, 2002): 18.
- * "Eleanor Antin." *Time Out New York*, no. 333 (February 14-21, 2002): 66.
- * Faust, Lily. "Eleanor Antin." *The New York Art World* 5, no. 8 (April 2002): 14-15.
- * Frank, Peter. "Art Pick of the Week." *LA Weekly*, September 27-October 3, 2002.
- Goddard, Donald. "Another World: Twelve Bedroom Stories and Tableaux Vivants: Living Pictures and Attitudes in Photography, Video, and Film."
<http://www.newyorkartworld.com/reviews/anotherworld.html>.
- Gomez, Edward M. "Power and Glory in Sisterhood." *The New York Times*, October 13, 2002, pp. AR 35-36.
- * Heartney, Eleanor. "Eleanor Antin at Ronald Feldman." *Art in America*, no. 6 (June 2002): 128-29.
- * Laird, Tessa. "Eleanor Antin: The Last Days of Pompeii." *Art on Paper* 7, no. 3 (December 2002): 66.

- Lebowitz, Cathy. "Cathy Lebowitz interviews Josefina Ayerza on Eleanor Antin." *lacan.com*, January 2003, <http://lacan.com/antin.htm>.
- Levin, Kim. "Eleanor Antin." *The Village Voice*, March 5, 2002, p. 93.
- "The Los Angeles Art Show." *ArtScene* 22, no. 2 (October 2002): 20.
- Low, Lenny Ann. "Quirks of art." *smh.com.au*, May 10, 2002, <http://www.smh.com.au/articles/2002/05/09/1020914031534.html>.
- * McGovern, Thomas. "Eleanor Antin at Craig Krull Gallery." *Artweek* (November 2002): 22.
- * Muchnic, Suzanne. "Eleanor Antin." *ARTnews* 101, no. 10 (November 2002): 279.
- Smith, Roberta. "For a Paeon to Heroic Women, a Place at History's Table." *The New York Times*, September 20, 2002, p. E34.
- "The Los Angeles Art Show." *Art Scene* 22, no. 2 (October): 20.
- * Vismann, Cornelia. "Imperiale und Staatliche Differenzstrategien" *Texte zur Kunst* (September 2002): 45-51.
- Weinreich, Regina. "Personal and Political." *The East Hampton Star*, 2002.
- 2001 Bussel, David. "it wasn't me." *i-D*, no. 209 (May 2001): 186.
- "Eleanor Antin: Real Time Streaming, Read-Only Memory." *Metro*, September 28, 2001.
- Freak, Dave. "Full Stream Ahead." *What's On*, (September 29-October 12, 2001).
- Frizzell, Deborah. "Bawdy Burlesque, Raucous Ribaldry." *NY Arts* 6, no. 4 (April 2001): 22-23.
- Harrison, Helen A. "Smirk." *The New York Times*, April 15, 2001, p. L112.
- Leeb, Susanne. "Agentinnen in fremder Sache." *Texte zur Kunst* 11, no. 43 (September 2001).
- Metzger, Rainer. "Double Life. Identität und Transformation in der Zeitgenössischen Kunst." *Kunstforum* 156 (August – October 2001).
- "New Season Offers Up Very Varied Line-Up." *L'ton Observer*, September 6, 2001.
- Parks, Steve. "Some Laughing Matters." *Newsday*, March 21, 2001, pp. B2, B9.
- * Reardon, Valerie. "Eleanor Antin." *Art Monthly*, no. 246 (London) (May 2001): 39-41.
- "Repeat Performance." *Flash Art* XXXIV, no. 221 (November-December 2001): 43.
- * Safe, Emma. "Eleanor Antin: Real Time Streaming." *Metro* (Great Britain), October 9, 2001.
- Schwabsky, Barry. "International Shorts." *Artforum*, (January 2001): 65-66.
- Soutter, Lucy. "Community vs. Context in the Reception of Eleanor Antin's Retrospective." *n.paradoxa*, February 14, 2001.
- Wark, Jayne. "Conceptual Art and Feminism." *Woman's Art Journal* 22, no. 1 (Spring/Summer 2001): 44-50.
- Wilson Lloyd, Ann. "Art under the Arch." *Art in America* 89, no. 7 (July 2001): 43-47, 112.
- 2000 Daniel, Jeff. "Artist reboots her signature project for visit to riverfront." *St. Louis Post-Dispatch*, August 6, 2000.
- * "Eleanor Antin: A Retrospective." *Washington University Gallery of Art Bulletin* (St. Louis, MO), (Fall 2000): 2-5.
- Knight, Christopher. "Happily, LACMALab Leaves Much to Imagination." *Los Angeles Times*, September 15, 2000, p. F1.
- * Ollman, Leah. "Getting Into Character." *Art in America*, no. 2 (February 2000): 90-95, 142.
- * Wachs, Debra. "Antin and Piper." *Art Journal* (Spring 2000): 103-05.
- 1999 Antin, Eleanor. "The Last Night of Rasputin." *Whitewalls* 41 (Winter 1999): 43-51.
- * Cheng, Scarlet. "Eleanor Antin." *ARTnews* 98, no. 9 (October 1999): 195-96.
- * "Eleanor Antin." *At the Museum* (LACMA), 37, no.5 (July/August 1999): 2-3.
- * Frank, Peter. "Caught in the Act." *L.A. Weekly*, June 18-24, 1999, pp. 47-48.
- Furse, Jane. "Once Unforgettable, Now All But Forgotten." *New York Times*, April 21, 1999, p. E13.

- * Goldberg, Vicki. "As a Feminist, a King; as a Ballerina, a Klutz." *New York Times*, August 8, 1999, pp. AR33, AR35.
- * Knight, Christopher. "Picturing the Concept." *Los Angeles Times (Calendar)*, May 16 1999, pp. 7, 57.
- "Life Suggests . . . 100 Boots." *Life* (July 1999): 34.
- Luttwak, Edward. "Give War a Chance." *Harper's Magazine* 299 (November 1999): 21-24, photo only.
- Nathan, Jean. "For 82 Artists, Immortality Is Worth Rising Early." *The New York Times*, September 26, 1996, p. 2.
- * Ollman, Leah. "Will the Real Eleanor Antin Stand Up? (and Take a Bow)." *Los Angeles Times*, May 26, 1999, pp. F1, F6, F8.
- Picker, Deborah. "Antin on Antin(ova)." *L.A. Weekly*, June 18-24, 1999, pp. 47-48.
- * Pincus, Robert. "Inventing Antin." *San Diego Union-Tribune*, May 23, 1999, pp. E2, E10.
- * Wagner, Anne. "Eleanor Antin." *Artforum* 38, no. 2 (October 1999): 141-142.
- * Zellen, Jody. "Los Angeles-Eleanor Antin." *ArtPapers* 23, no. 6 (November/December 1999): 58.
- 1998 * Bell, J. Bowyer. "Eleanor Antin, 'Portraits of 8 New York Women, 1970' & Mierle Laderman Ukeles, 'Maintenance Art Works, 1969-1979'" *Review*, June 1, 1998, pp. 27-28.
- Bloom, Lisa. "Strategies of Feminist Artists and the Position of Ethnic Notions of 1970's USA: Judy Chicago and Eleanor Antin." *Rim* (Pacific Women's Studies Association Journal) 1, no. 7.
- Einzig, Barbara. "Girls Rule, Boys Drool." *Artbyte*, 1 (December 1998- January 1999): 18-25.
- * "Eleanor Antin/Mierle Laderman Ukeles." *The New Yorker*, June 15, 1998, p. 20.
- Halle, Howard. "Next Wave: Four Emerging Photographers." *On Paper* 2, no. 4 (March -April, 1998): 32-37.
- Levin, Kim. "Eleanor Antin/Mierle Laderman Ukeles." *The Village Voice*, May 27, 1998.
- "Eleanor Antin/Mierle Laderman Ukeles." *The Village Voice*, June 16, 1998, p. 104.
- M.M. "Our choice of New York contemporary galleries." *The Art Newspaper*, no. 82 (June 1998): 57.
- Molesworth, Helen. "Not For Sale." *frieze* no. 41 (June/July 1998): 91-92.
- * Schwendener, Martha. "Eleanor Antin, 'Portraits of 8 New York Women, 1970' & Mierle Laderman Ukeles, 'Maintenance Art Works, 1969-1979'" *Time Out New York*, June 4-11, 1998.
- 1997 "Whitney Museum of American Art: Eleanor Antin." *Time Out New York* (January 9-16, 1997): 40.
- 1996 Joselit, David. "Object Lessons." *Art in America* 84, no. 2 (February 1996): 68-71, 107.
- Meyer, James. "Reconsidering the Object of Art, 1965-1975." *Artforum* XXXIV, no. 6 (February 1996): 79-80, 109.
- Muchnic, Suzanne. "Reconsidering the Object of Art: 1965-1975." *ARTnews* 95, no. 2 (February 1996): 141-42.
- Pagel, David and Libby Lumpkin. "Two Dissenting Views." *Art Issues*, no. 44 (September/October 1996): 19-25.
- Stapen, Nancy. "More Than Minimal: Feminism and Abstraction in the '70s." *ARTnews* 95, no. 8 (September 1996): 138.
- * Zweig, Ellen. "Constructing Loss: Film and Presence in the Work of Eleanor Antin." *Millenium Film Journal* 29, (Fall 1996): 34-41.
- 1995 Antin, Eleanor. "Inventing the Past." *Performing Arts Journal* 49, no.1 (1995): 54-58.
- "'Boots' Postcard Series Gets Across Message." *Los Angeles Times*, Thursday, April 27, 1995, p. F7.

- Cohen, Michael. "LACMA, Santa Monica and Lannan." *Flash Art* XXVIII, no. 184 (October 1995): 38-39.
- * Hirsch, Faye. "Eleanor Antin." *Flash Art* XXVIII, no. 183 (Summer 1995): contents page, 123.
- Hoberman, J. "Artists Invent a New Jewish Tradition: Diasporama!" *The Village Voice* XL, no. 16, April 18, 1995, p. 29.
- * Johnson, Ken. "Eleanor Antin at Ronald Feldman." *Art in America* 84, no. 4 (April 1995):107-08.
- * Kandel, Susan. "Boots' Postcard Series Gets Across Message." *Los Angeles Times*, Thursday, April 27, 1995, p. F7.
- * Karmel, Pepe. "Art in Review." *The New York Times*, February 3, 1995, p. C27.
- Klawans, Stuart. "Museums." *Daily News*, Saturday, January 21, 1995.
- Larson, Kay. "Art of the Modern Century - An Introduction: Chapter 30, The Body in Extremis: Performance Art." *Atelier*, no. 820 (August/September 1995): 59-66.
- Levin, Kim. "Art Galleries." *The Village Voice*, February 7, 1995, p. 8.
- McKenna, Kristine. "It's Art, Because They Say It's Art." *Los Angeles Times*, Sunday, October 8, 1995, pp. 6, 7, 60.
- "The Mix." *New York Magazine* 28, no. 2 (January 9, 1995): 84.
- * Ollman, Leah. "Ever the 'Wicked Little Girl'." *Los Angeles Times / Calendar*, April 2, 1995, pp. 6, 92.
- * Pedersen, Victoria. "Gallery Go Round." *Paper* (February):111.
- "Performance Art Survey." *Flash Art* XXVIII, no. 183 (Summer 1995): 73.
- "Reviews." *Flash Art* XXVIII, no. 182 (May-June 1995): 126.
- * Skoller, Jeffrey. "The Man Without a World." *Film Quarterly* 49, no.1 (Fall 1995): 28-32.
- * Wilson, William. "3 Windows on Antin's 'Ghost Story.'" *Los Angeles Times*, May 12, 1995, F28.
- * Wooster, Ann-Sargent. "Eleanor Antin." *Cover* 9, no. 3 (April 1995): 51.
- * _____. "Minetta Lane -- A Ghost Story." *P-Form* (Fall 1995).
- _____. "Endurance." *P-Form* (Fall 1995): 38-39.
- 1994 Apple, Jacki. "Performance Art is Dead. Long Live Performance Art!" *High Performance*, no. 66 (Summer 1994): 54-59.
- Cotter, Holland. "1969: A Year Revisited." *The New York Times*, July 15, 1994, p. C23.
- Durland, Steven. "Fine Art, Farm Art and Funding." *High Performance* (Spring): 29.
- Giffels, David. "Now on Stage: Thomas Mulready and His Incredible Expanding Festival!" *Northern Ohio Live* (February 1994): 20-22.
- Litt, Steven. "Performance art exhibition should be on your agenda." *The Plain Dealer* (Cleveland), March 20, 1994.
- 1993 "Goings on About Town." *The New Yorker* (December 22, 1986): 8.
- Kimmelman, Michael. "A Museum Finds Its Time." *The New York Times*, Sunday, June 13, 1993, Section 2: 1, 33.
- _____. "Making the Case for a Specialized Museum." *International Herald Tribune*, Saturday-Sunday, June 12-13, 1993, p. 7.
- Larson, Kay. "The Ties That Bind." *New York* 26, no. 27 (July 12, 1993): 62-63.
- Lipson, Karin. "A Museum Reborn." *New York Newsday*, Friday, June 11, 1993, pp. 69, 85.
- Saltz, Jerry. "Let Us Now Praise Artist's Artists." *Art & Auction* XV, no. 9 (April 1993): 74-79, 115.
- Solomon, Deborah. "Mansion Site Enlarged, Renovated." *The Wall Street Journal*, June 11, 1993, p. A8.
- 1992 Bonetti, David. "Taking their battles to the gallery." *San Francisco Examiner*, August 14.
- * Brown, Georgia. "A World Apart." *The Village Voice*, September 15, p. 76.
- Buck, Joan Juliet. *Vogue* (September).
- * Carroll, Kathleen. "Silent 'Man' is eloquent." *New York Daily News*, September 9.

- * Dermody, Dennis. "Best of Film-Videocy." *Paper Magazine* (October): 22.
- Erens, Patricia Brett. (article on Berlin Film Festival) *St. Louis Jewish Light*, March 11.
- * Elley, Derek. "The Man Without a World." *Variety*, March 23, 1992.
- Eriksen, Peter. "Forbrugerkulturen avler vold og magt."
- Guthmann, Edward. "Modern-Day Silent Honors Yiddish Classic." *San Francisco Chronicle*, October 21.
- Hjort, Oystein. "Malerierne fra voldens domaene." *Polidiken-Kunstrunden*, June 27.
- * Hoberman, J. "It's Deja Vu All Over Again." *Premiere* 5, no. 11 (July): 31,33.
- _____. "Voice Choices." *The Village Voice*, September 15, p. 76.
- * Holden, Stephen. "Ruse Serves Artificiality, Elaborately." *The New York Times*, September 9, p. C18.
- Insdorf, Annette. "Jewish Life Explored in Strange Feature." *San Francisco Chronicle*, October 18.
- Irve, Bent. "Det normale vanvid." *A Jour Klip*, July 18.
- Jonge, Ingrid Fischer. "Kvindens blik pa verdenen." *A Jour Klip*, July 29.
- * Kalish, Jon. "A Director's Silent View." *New York Newsday*, September 9, Part II, pp. 49, 69.
- Kresh, Paul. *Jewish Week*, September 4-10.
- Krest, E.M. "Ghost Mine: Eleanor Antin Digs Into the Past." *Cover Magazine* (October).
- * Leacock, Victoria. "Eleanor Antin: A Director of Invention." *Interview* (September): 36.
- Lindboe, Ole. "Levende museum." *Politiken* (Juni 12).
- * Menell, Jeff. "The Man Without a World." *The Hollywood Reporter* (October).
- "On the Edge." *Vogue* (September): 295, 298.
- Pincus, Elizabeth. *San Francisco Weekly*, October 21.
- Puig, Claudia. "Leading Women." *Los Angeles Times*, June 15.
- * Shandler, Jeffrey. "Postmodern Shtetl." *The Forward*, September 5, pp. 1, 10.
- Smith, Russell. *Dallas Morning News*, April 26.
- "Sommerens Udstillinger I Kunsthallen Brandts Klaedefabrik." *Brandts* (Summer).
- Strauss, Bob. *Los Angeles Daily News*, May 22.
- * Tallmer, Jerry. "Strange stuff in shtetl." *New York Post*, September 10.
- Taylor, Ella. *L.A. Weekly*, May 22.
- Turan, Kenneth. *Los Angeles Times*, May 20.
- Warshawski, Morrie. "Silent Movie Mimics Classic Yiddish Film With Delightful Twists." *Northern California Jewish Bulletin*, October 16.
- Wuntch Philip. *Dallas Morning News*, May 3.
- 1991 Bernstein, Stacey. "Mind and Mouth." *Art News* 90, no. 3 (March): 16.
- Brass, Kevin. "Modern Silent Movie Re-creates Genre of the 20's." *Los Angeles Times*, June 8, pp. F1, F9.
- Brown, Brenda. "Avant-Gardism and Landscape Architecture." *Landscape Journal* 10, no. 2 (Fall): 134-54.
- Gilbert, Matthew. "Jewish Film Festival." *Boston Sunday Globe*, November 3.
- * Kalish, Jon. "Art, Exile and Anarchy in a Polish Village." *Forward* LXXXV, July 26, pp. 10-11.
- * Lang, Mary. "Emphatic Gestures." *San Diego Reader*, June 6.
- Mackey, Heather. "Genre-Jumping at Film Festival." *San Francisco Bay Guardian*, July 24.
- Salm, Arthur. "UCSD prof's new 'silent' is fascination." *San Diego Tribune*, June 8.
- Samaras, Connie. "Look Who's Talking." *Artforum* XXX, no. 3 (November): 102-106.
- * Susman, Gary. "A World Restored - The Boston Jewish Film Festival gets off to a remarkable start." *The Boston Phoenix*, November 1, 1991, section 3.
- 1990 Abell, Jeff. "The Object of Performance: The American Avant-Garde since 1970." *New Art Examiner* 17, no. 8 (April 1990): 59.
- Anderson, Michael. "'Pharmacy' at Jane Kesner." *Art Issues* 12 (Summer).

- Cadet, Nancy. "Eleanor Antin: The Last Night of Rasputin." *High Performance*, no. 47 (Fall 1990).
- Garza, Gerard. "Theater of the Mind." *Los Angeles Times*, March 1.
- * Lineberry, Heather. "The Last Night of Rasputin." *ARTSPACE* 14, no. 5 (July/August): 66-67.
- * Roberts, Prudence. "Eleanor Antin at Los Angeles Contemporary Exhibition." *Art Issues* 9 (February).
- Women & Performance: A Journal of Feminist Theory* 5, no. 1: 93-119.
- Young, Daniel. "A Feast for the Eyes." *Daily News*, December 16, pp. 16-17.
- 1989 * Agalides, Sandra. "Rasputin Returns." *Artweek* (December 21): 12.
- Carr, Cindy. "Re-Visions of Excess." *Village Voice*, May 30, p. 91.
- Danto, Arthur. *The Nation*, June 5.
- Frank, Peter. "Performance Pick of the Week: Eleanor Antin, The Last Night of Rasputin." *LA Weekly*, November 17-23.
- * Glueck, Grace. "In a Roguish Gallery: One Aging Black Ballerina." *The New York Times* CXXXVIII, no. 47, May 12, p. C3.
- Goldring, Nancy. "Identity: Representation of the Self." *Arts* (March): 85.
- Handy, Ellen. "Reading." *Arts* (May): 27.
- "La Biental de Cine y Video de Whitney Liege a Barcelona." *Espectaculos*, October 19.
- Leonard, George J. "Why Postmodernism is Female." *Los Angeles Times Book Review*, July 16.
- Woodward, Richard. "Documenting an Outbreak of Self-Preservation." *The New York Times*, January 22, pp. 31-35.
- 1988 * Apple, Jacki. "Altered Egos." *L.A. Weekly* 10, no. 14 (February 26-March 3): 34-35 and cover.
- * _____. "Dreaming of a Ballerina." *Artweek* 19, no. 15 (April 16): 1 and cover.
- * Freudenheim, Susan. "No laugh track needed for 'Loves'." *The Tribune* (San Diego), March 30, pp. C1-C2.
- Graves, Brad. "University's Varied Styles Are Reflected in Art Show." *La Jolla Light*, June 2.
- McColm, Del. "Four Galleries: Anti-War to Absurdist." *The Davis Enterprise Weekend*, August 4.
- * Ollman, Leah. "Artist Antin's Installations Span Time, Weaving Fictional Life Into Real History." *Los Angeles Times*, April 1, p. 29B.
- _____. "UCSD Faculty Displays Sanity in Its Diversity." *Los Angeles Times*, April 25.
- _____. "UC Women Artists Prove Their Worth." *Los Angeles Times*, June 3.
- Perrine, Andrea and Robert. *San Diego Artists* (November).
- Pincus, Robert. *San Diego Union*, April 14.
- Raynor, Vivien. "'Self as Subject' Examined in Several Mediums in Katonah." *The New York Times*, February 7, p. C36.
- 1987 Agaladi, Sanda. *High Performance* 10, no. 3.
- Carr, C. *The Village Voice*, February 3.
- Demac, Nancy Churnin. *Los Angeles Times*, March 14.
- Grundberg, Andy. "The 80's Seen Through a Postmodern Lens." *The New York Times*, July 12, pp. C1, C29.
- Jones, Welton. *San Diego Union*, March 7.
- * Kidder, Gayle. "Antin Pulls It All Together." *San Diego Union*, March 6.
- Knaff, Deborah. "All-Women Show Highlights 'Diversity' of Works by USC Faculty." *The Press-Enterprise*, November 8.
- * Martin, Carol. "Eleanor Antin: Loves of a Ballerina." *High Performance* 10, No. 1.
- * _____. "Eleanor Antin - Loves of a Ballerina." *High Performance* 37 (1987): 89.
- 1986 *Appearances* (Fall/Winter 1986), illustration: 39.

- Kolm, Ron. "Duke Makes the Art Scene." *Appearances* (Fall/Winter 1986): 61.
- Carr, C. "Skin Games." *Village Voice*, February 3.
- Durland, Steven. *High Performance* 9, no. 2, #34.
- Hoffman, Donald. "Crossing the Boundaries of Art." *Kansas City Star*, November 9.
- Levin, Kim. *Village Voice*, December 30.
- McCoy, Ann. "Meditations on the Red Mass,." *BOMB*, no. XIV (Winter).
- Odom, Michael. "Intimate/Intimate." *New Art Examiner* (June).
- * Sayre, Henry. "Antinova Dances Again." *Artweek*, May 31.
- _____. "In (the) Place of a Text (Eleanor Antin's *El Desdichado*)." *The Act* 1, no. 1 (Winter/Spring).
- Video Tape Review*, Video Data Bank, School of the Art Institute of Chicago, listing and discussion of available videotapes of and by the artist.
- Weiner, Bernard. *San Francisco Chronicle*, October 11.
- Welsh, Annie Marie. *San Diego Union*, November 13.
- * Withers, Josephine. "Eleanor Antin: Allergy of the Soul." *Feminist Studies* 12, no. 1 (Spring): cover.
- 1985 Damsker, Matt. "Couple Rides Performance Art Wave." *Los Angeles Times*, June 8.
- "Life as Art: The Theatre of the Self." *Daily Record* (Wooster, Ohio), April 15.
- Smith, Roberta. "Endless Meaning at the Hirshhorn." *Artforum* (April 1985).
- Thorsen, Alice. "Hirshhorn's Content swamps issues." *New Art Examiner* (February 1985).
- 1984 Agalides, Sandra. "Antin/Antinova: The Self as Art Medium." *Michigan Quarterly Review* (Winter).
- * Brick, Howard. "Video Art as Home Entertainment Sense and Nonsense." *Home Entertainment* (December 1984).
- * Crary, Jonathan. *Arts Magazine* (November): 19.
- * Deak, Frantsek. "Eleanor Antin: Before the Revolution: Acting as an Art Paradigm." *Images and Issues* (January/February).
- Goldberg, RosaLee. "Being Antinova." *American Book Review* (Fall 1984).
- * Jaffer, Frances. *HOW(ever)* 2, no. 1 (November).
- * McEvilly, Thomas. "El Desdichado (The Unlucky One)." *Artforum* (April).
- Messerli, Douglas. "The Role of Voice in Nonmodernist Fiction." *Contemporary Literature* 25, no. 3.
- Scwachman, Irene. *Journal of Photography in New England* (Spring).
- * Zelevansky, Lynn. *Art News* 83, no. 3 (March).
- Zweig, Ellen. "Amazing Decade." *Poetics Journal*, no. 4 (May).
- 1983 * Burnham, Linda. "It's Always Doomsday." *High Performance* 6, no. 4, issue 24.
- * Danielli, Fidel. *Images and Issues* (November/December).
- * Glueck, Grace. *The New York Times*, December 2.
- Hoffberg, Judith. *Umbrella* 6, no. 4 (September).
- * Irwin, Irwin. *Art Com* 6(1), no. 21.
- _____. *Art Com* 6(2), no. 22.
- * Muchnic, Suzanne. *Los Angeles Times*, July 22.
- Podheiser, Linda. *New Video Soaps: 3 Feminist Variations* (paper presented at the UF & VA Conference to be published).
- 1982 Ballatore, Sandy. "Reverberations/Revelations (The Art Record)." *Images and Issues* 3 (September/October).
- Crary, Jonathan. "War Games: Of Arms and Men." *Arts Magazine* (April).
- Roth, Moira. "Art in the 1980s: A Turn of Events." *Studio International* (June).
- Zelevansky, Lynn. "Is There Life After Performance?" *Flash Art* (December/January).
- Zimmer, William. *The Soho News*, March 16.
- * *The List (Independent Curators' Indispensable)*, sixth edition (1982).

- 1981 * Casademont, Joan. "Eleanor Antin." *Artforum* (January): 73-74.
 * Cavaliere, Barbara. *Arts Magazine* (February).
 Davis, Douglas. "Post-Performance." *Artforum* (October).
 Henry, Gerrit. *Art in America* (January).
 Hicks, Emily. *Artweek*, June 6.
 Kalil, Susie. *Artweek*, September 19.
 * Levin, Kim. *Flash Art* (February).
 * McCambridge, Janet Frye. "Ten from Academe." *High Performance* 4, no. 1 (Spring).
 Perreault, John. "Masked Marvels." *Soho News* (October).
 Pincus-Witten, Robert. "Entries: Maximalism." *Arts Magazine* (February).
 Raven, Arlene. "Outsider Artist: Eleanor Antin." *Profile- Eleanor Antin* 1, no. 4 (July).
- 1980 Agalides, Sandra. "A Barbizon of Performance: What's Cooking? III." *Images and Issues* 1, no. 1 (Summer).
 Armstrong, Richard. *Artforum* (January 1980).
 Deak, Frantisek. "The Use of Character in Artist's Performance." *Dumb Ox* (Winter).
 Lacy, Suzanne. "Battle of New Orleans." *High Performance* 10.
 Larson, Kay. "For the first time women are leading not following." *Art News* (October).
 Messerli, Douglas. "Experiment and Traditional Forms in Contemporary Literature." *Sun and Moon; A Journal of Literature and Art*, no. 9/10 (Summer).
 Miller, Elise. "Performance Art." *San Diego Magazine* (September).
 * Porter, Dinah. "Interview with Eleanor Antin." *Journal Southern California Art Magazine*, no. 26 (February/March 1980).
 Roth, Moira. "Visions and Re-Visions." *Artforum* (November).
 Spurlock, William. "Out of the Studio and Into the World: Social and Ecological Issues in Contemporary Art." *National Arts Guide* II, no. 2.
- 1979 * Banes, Sally. "The Squirming Point." *The Soho Weekly News*, March 8, 1979.
 "Before the Revolution." *High Performance* 2, no. 4 (Winter 1979-80)
 * Burnside, M. *Art News* (May).
 * Cavaliere, Barbara. *Arts Magazine* (May).
 * Clarke, John R. "Life/Art/Life, Quentin Crisp and Eleanor Antin: Notes on Performance in the Seventies." *Arts Magazine* (February).
 Davis, Douglas. "Post Post-Art II: Symbolismo, Come Home." *The Village Voice*, August 13, 1979.
 "Eleanora Antinova: 'Before the Revolution.'" *Village Voice*, March 12, 1979.
 Marranca, Bonnie. *Performance*, no. 1.
 Muchnic, Suzanne. "Antin's 'Nurse' in Long Beach." *Los Angeles Times*, January 22.
 Pincus-Witten, Robert. "Entries; cutting edges." *Arts Magazine* (June).
 * Raven, Arlene and Deborah Marrow. "Eleanor Antin: What's Your Story?" *Chrysalis*, no. 8 (Summer): cover, 43-51.
 * Rickey, Carrie. *Artforum* (March).
 * Russell, John. *The New York Times*, March 9, 1979.
- 1978 de Vecchio, Maripicra. *Bolafiarte* (Italy) (May).
 Donahue, Virginia. *Philadelphia Enquirer*, April 30.
 * Hoberman, J. *Village Voice*, May 15.
 Knight, Christopher. "History of Art." *LAICA Journal*.
 Marvel, Bill. *Dallas Times Herald*, February 19.
 Moore, Alan. *Artforum* (April).
 Moramarco, Sheila. *Los Angeles Times*, October 18.
 * Rickey, Carrie. "From Balletomane to Balletomaniac." *Soho Weekly News*, May 25.
 Robinson, Walter. *LAICA Journal* (June/July).
 Roth, Moira. "West Coast Performance." *Arts Magazine* (May).
 Rubenfein, Leo. *Art in America* (September/October).

- * Sigurleifsdottur, Svola. "Eleanor Antin." *Visir* (Iceland) (April).
- 1977 Agalides, Sandra. "Paragraphs." *LAICA Journal* (Fall).
 "The Angel of Mercy." *The Reader*.
 Cavaliere, Barbara. *Arts Magazine* (March).
 * Crary, Jonathan. *Domus* (Fall 1977).
 * Frackman, Noel. *Arts Magazine* (November).
 Hanson, Bernard. *Hartford Advocate*.
 Herschmann, Lynn. "California Oggi." *Data* (Milano) (August/September).
 Jennings, Jan. "Performance Art: What You See is What it is." *San Diego Evening Tribune*, February.
 Levin, Kim. "Video Arts in the Television Landscape." *LAICA Journal* (January/February).
 _____. *Arts Magazine* (March).
 Moore, Sylvia. *Feminist Art Journal* (Spring).
 Perlberg, Deborah. *Artforum* (April).
 * Perreault, John. "The Nurse and the Dandy." *The Soho News*, January 27.
 * Russell, John. "Eleanor Antin's Historical Daydream." *The New York Times*, Sunday, January 23.
 Sonsheim, Alan. *Wethersfield Post* (Hartford).
- 1976 Ballatore, Sandy. *Artweek* (February 7).
 * Crary, Jonathan. "Eleanor Antin." *Arts Magazine* (March).
 Davis, Douglas. "The Size of Non-Size." *Artforum* (December).
 Foote, Nancy. "the Anti=Photographers." *Artforum* (September).
 Frank, Peter. "Auto-Art." *Art News* (September).
 * "Eleanor Antin: Wishes, Lies and Dreams." *Soho Evening News*, February 19.
 Levin, Kim. "Narrative Landscape on the Continental Shelf." *Arts Magazine* (October).
 Marmer, Nancy. *Artforum* (April).
 Preisman, Fran. "University of California Faculty," *Artweek* (April 17).
 * Stofflet, Mary. "Eleanor Antin interviewed by Mary Stofflet," *La Mamelle* (Winter).
- 1975 Andre, Michael. *Art News* (April).
 "Antin, Chicago, Raven, Iskin, DeBretville." *MS Magazine* (July).
 Antin, David. "Television: Video's Frightful Parent," *Artforum* (December).
 * Barracks, Barbara. "Pieces of Antin." *Unmuzzled Ox* 3, no. 2.
 Duncan, Carol. "When Greatness is a Box of Wheaties." *Artforum* (October).
 Frank, Peter. "Performances And/Or Publications." *Soho Evening News*, January 30.
 Frankenstein, Alfred. *San Francisco Chronicle*, November 8.
 * Freeman, Judith. "The Floating Museum Brings Eleanor Antin to San Francisco." *City Magazine* (November 11).
 Goldin, Amy. "The Post Perceptual Portrait." *Art in America* (January/February).
 Goya (Spain) (July).
 Lippard, Lucy. "Transformation Art." *MS Magazine* (October): 34, 36, 38.
 Moore, Allan. *Artforum* (April).
 Nemser, Cindy. "4 Artists of Sensuality." *Arts Magazine* (March).
 _____. *Changes* (March).
 Russell, John. *The New York Times*, January 25.
- 1974 Albright, Thomas. "Art Photography is Out." *San Francisco Chronicle*, February 19.
 Beringheli, Germano. "Dopo i concetti, la Vita." ("After Concepts, Life."). *Il Lavoro* (Genoa) (February).
 Curran, Darryl. "Photography in Los Angeles." *Journal of the Los Angeles Institute of Contemporary Art* (June).
 Kessler, Charles. *Art in America* (July/August).
- 1973 * Bethany, Marilyn. "100 BOOTS Head East." *Saturday Review of the Arts* (March).

- Bourdon, David. *Art International* (April).
 Coleman, A.D. *Popular Photography* (October).
 Frank, Peter. *Art News* (September).
 * Goldwasser, Noe. "From Boot Hill to the Bronx." *Crawdaddy* (September): 49-52 (11 photos).
 * Johnston, Laurie. "100 BOOTS to End Cross-Country March at Museum." *The New York Times*, May 16.
 Kozloff, Max. "Junk Mail: An Affluent Art Movement." *The Art Journal* (Fall).
 * Loercher, Diana. "Tramp, Tramp, Tramp, the Boots are Marching." *Christian Science Monitor*, June 22, p. 11.
 Martin, Richard. *Art and Artists* (October).
 * Marvel, Bill. "These Boots were made for Mailing." *National Observer*, June 30.
 * Perreault, John. "These Boots Were Made for Mailing." *Village Voice* XVIII, no. 23, June 7, p. 39.
 Picard, Lil. "Die Ausfluge der Hundert Stiefel." *Der Welt*, July 25.
 Smith, Howard. "Scenes." *Village Voice*, January 4.
 Wilson, William. *Los Angeles Times*, February 12.
 _____. *Los Angeles Times*, October.
 Winer, Helene. *Los Angeles Times*, February 5.
 Wortz, Melinda Terbell. *Art News* (December).
- 1972 Forgey, Ben. *Washington Star*, December.
 Gold, Barbara. "Portrait of the Artist as an Exhibitionist." *Baltimore Sun*, December 17.
 "Lucy Lippard Presents the Ideas of Eleanor Antin and Adrian Piper." *Art and Artists* (March): photos.
 Morris, Michael. "Greetings from Image Bank." *Artscanada*.
 Nix, Marilyn. *Artweek* (September).
 Plagens, Peter. *Artforum* (November).
 Richards, Paul. *Washington Post*, December.
 Schiller, Anita. "Art as Library Science." *American Libraries* (February).
 Wilson, William. *Los Angeles Times*, September 15.
- 1971 Baker, Elizabeth. "Los Angeles 1971," *Art News* (September).
 Henry, Gerritt. *Art International* (January/February).
 Richards, Paul. "The Saga of 100 Empty Boots." *Washington Post*.
 Rubenstein, HARRIS. "Joseph Kosuth." *ARTnews* (November).
- 1970 * Alloway, Lawrence. "Eleanor Antin At Gain Ground." *The Nation*, February 23, p. 222.
 * Artinomis. "Antin At Gain Ground." *Arts Magazine* (April).
 Goldin, Amy and Robert Kushner. "Conceptual Art as Opera." *Art News* (April).
 Henry, Gerritt. *Art News* (March).
 * Perreault, John. "Art." *The Village Voice*, December 10.

Books and Exhibition Catalogues

- Art Metropole Le Top 1000*. Essay by AA Bronson. Canada, Ottawa: Musee des beaux-arts du Canada Ottawa, pp. 8, 52, 122, 2006.
 1989 *Biennial Exhibition*. Essay by John Hanhardt. New York, NY: The Whitney Museum of American Art, 1989.
A Companion to Contemporary Art Since 1945. Edited by Amelia Jones. Malden, MA, Blackwell Publishing Ltd., 2006.
Acting the Part: Photography as Theatre. Lori Pauli editor. London, England: Merrel Publishers, 2006.
Altered Egos. Santa Monica, CA: Santa Monica Museum of Art, 1994.
Alternatives in Retrospect. New York, NY: The New Museum, 1981.

- The American Century: Art & Culture 1950-2000*. Essay by Lisa Phillips. New York, NY: Whitney Museum of American Art & W.W. Norton, 1999.
- American Narrative Story Art*. Houston, TX: Contemporary Art Museum, 1977.
- Androgyny in Art*. Essay by Gail Gelburd. Hempstead, NY: Emily Lowe Gallery, Hofstra University.
- Angel of Mercy*. Essays by Jonathan Crary and Kim Levin and short essay by Eleanor Antin. La Jolla, CA: La Jolla Museum of Contemporary Art.
- Antin, Eleanor*. Introduction by Henry Sayre. *100 Boots*. Philadelphia, PA: Running Press, 1999.
- Archetyphen: Zum Verhältnis von Gegenwartskunst und Antike*. Essay by Martin Hoch Leitner. Linz, Austria: Landes Museen, 2003.
- Art and Feminism*. Edited by Helena Reckitt. Survey by Peggy Phelan. New York, NY: Phaidon Press, 2001.
- Art and Photography*. Edited by David Company. London, UK: Phaidon Press, 2003.
- The Art Dealers*. Edited by Laura de Coppet and Alan Jones. New York, NY: Clarkson N. Potter, Inc., 1984, pp. 219.
- The Artist's Body*. Edited by Tracy Warr. New York, NY: Phaidon Press, 2000.
- The Art of Aging*. Edited by Jean Bloch Rosensaft and Tuvia Mendelson. Essays by Laura Kruger, Ayana Friedman, and Yitzhak Brick. New York, NY: Hebrew Union College, 2003.
- Art of the Twentieth Century*. Edited by Jason Gaiger and Paul Wood. New Haven, CT: Yale University Press, 2003, p. 194.
- Art:21 – Art in the Twenty-First Century (Season two)*. New York, NY: Harry N. Abrams, Inc., 2003.
- Art What Thou Eat*. Annandale-on-Hudson, NY: Edith C. Blum Institute, Bard College, 1991.
- Art/Women/California 1950-2000*. Edited by Diana Burgess Fuller and Daniela Salvioni. Essays by Whitney Chadwick and Sandra S. Phillips. Los Angeles, California: University of California Press, 2002.
- At Home*. Essay by Arlene Raven. Long Beach, CA: Long Beach Museum, 1983.
- Atkins, Robert. *Art Speak*. New York, NY: Abbeville Press, 1990.
- Baskind, Samantha. *Encyclopedia of Jewish American Artists*. Westport, CT: Greenwood Press, 2007, pp. 13-17, 74, 256.
- Benezra, Neal et al. *Ed Ruscha*. Zurich, Switzerland: Scalo Verlag, 2000.
- Bloom, Lisa E. *Jewish Identities in American Feminist Art*. New York, NY: Routledge Taylor and Francis Group, 2006, p. 56-82.
- Bonito Oliva, Achille. *Europe/America: The Different Avant-Gardes*. Milan, Italy: Deco Press, 1976.
- Borzello, Frances. *Creating Ourselves: The Self in Art*. London: Whitechapel Gallery. 2017. pp. 20--21.
- Bowles, John P. *Adrian Piper: Race, Gender, and Embodiment*. Durham and London: Duke University Press, 2011. pp:74, 98 – 100, 177.
- Brawer, Catherine & Rosen, Randy. *Making Their Mark: Women Artists Move into the Mainstream, 1970-85*. New York, NY: Abbeville Press, 1989.
- Finke, Buria (cur.) *Breaking in Two: A Provocative Vision of Motherhood*. Santa Monica, CA: Arena1 Gallery. 2012. p.12.
- Bright, Betty. *No Longer Innocent Book Art in America: 1960 – 1980*. New York, NY: Granary Books, 2005.
- Bright, Susan, *Auto Focus: The Self Portrait in Contemporary Photography*. High Holborn, United Kingdom: Thames & Hudson, 2010. p. 12.
- The Broad Contemporary Art Museum: at the Los Angeles County Museum of Art, 2008*. Los Angeles, CA: Los Angeles County Museum, 2008, p. 192.
- Brown, Elizabeth. *The Living Object*. Akron, OH: Oberlin College, 1992.
- Buskirk, Martha. *The Contingent Object of Contemporary Art*. Cambridge, Massachusetts: MIT Press, 2003.
- Buszek, Maria Elena. *Pin-Up Grrrls: Feminism, Sexuality, Popular Culture*. Durham and London, England: Duke University Press, pp. 276, 285-288, 2006.
- California Video: Artists and Histories*. Edited by Glenn Phillips, Los Angeles, CA: Getty Publications, 2008, pp. 6, 22-25.

- Carlson, Marvin. *Performance: A Critical Introduction*. Second Edition. New York, NY: Routledge, 2004.
- Chicago, Judy and Edward Lucie-Smith. *Women and Art: Contested Territory*. London, England: Weidenfeld & Nicolson, 1999.
- Ching, Meiling. *In Other Los Angeleses: Multicentric Performance Art*. Los Angeles, California: University of California Press, 2002.
- Cindy Sherman. Essay by Rochelle Steiner. London, England: Serpentine Gallery, 2003.
- Cindy Sherman: A Retrospective*. Essays by Amanda Cruz and others. Los Angeles, CA: The Museum of Contemporary Art, 1997, p.4.
- Cindy Sherman: Working Girl*. Essays by Paul Ha and Catherine Morris. St. Louis, Missouri: Contemporary Art Museum St. Louis, 2005, p.10.
- Conceptual Art*. Edited by Peter Osborne. New York, NY: Phaidon, 2002.
- Contemporary Art in Southern California*. Essay by Clark V. Poling. Atlanta, GA: High Museum of Art, 1980.
- Contemporary Artists*. Essay by Mary Stofflet. New York: St. Martin's Press, 198, pp. 28-29.
- Correspondence Art*. Edited by Michael Crane and Mary Stofflet. San Francisco, CA: Contemporary Arts Press, 1984, pp. 32-34, 107.
- A Creative Legacy: A History of The National Endowment for the Arts Visual Artists' Fellowship Program 1966 – 1995*. Edited by Adele Westbrook. Essays by Nancy Princenthal and Jennifer Dowley. New York, NY: Harry N. Abrams, Inc., 2001, p. 161.
- D'Après*. Essay by Prof. Peter Weiermair. Turin, Italy: 2003, pp. 2-3.
- d'Harnoncourt, Anne. *8 Artists*. Philadelphia, PA: Philadelphia Museum of Art, 1988.
- De Salvo, Donna. *Face Value: American Portraits*. Southampton, NY and Paris, France: The Parrish Art Museum and Flammarion, 1995, p. 24.
- Dialogue/Discourse/Research*. Essay by William Spurlock. Santa Barbara, CA: Santa Barbara Museum of Art, 1979.
- Dictionary of Women Artists, Volume 1 & 2*. Edited by Delia Gaze. Essay by Virginia B. Spivey. Chicago, IL: Fitzroy Dearborn Publishers, 1997, pp. 193-195.
- Dimant, Elyssa. *Minimalism and Fashion: Reduction in the Post-Modern Era*. New York, NY: Collins Design, 2010, pp. 69.
- Dimova, Dessislava. Bulgaria, 2009, pp. cover, 36-37.
- Directions*. Essay by Howard Fox. Washington, D.C.: Hirshhorn Museum and Sculpture Garden, 1979.
- Documenta Kassel 16/06 – 23/09 2007*. Preface by: Roger Buergel and Ruth Noack, 2007, pp. 64, 65, 102, 103, 331,356. (exhibition catalogue).
- Doll, Nancy M. *Watherspoon Art Museum: 70 Years of Collecting*. Greensboro: Weatherspoon Art Museum, The University of North Carolina, 2011. pp. 132 - 134.
- Donna: Avanguardia Femminista Negli Anni '70, dalla Sammlung Verbund di Vienna, Curated by Gabriele Schor (2010; reprint, Roma: Galleria nazionale d'arte moderna, 2010. Pp.15,60-69, 246, 250*
- Double Life: Identity and Transformation in Contemporary Arts*. Essays by Sabine Breitwieser, Ruth Noack, and Yvonne Volkart. Vienna, Austria, 2001.
- Dressler, Stephan and Christoph Zink. *Pschyrembel Wörterbuch Sexualität*. Berlin, Germany, 2003.
- Einatmen. Ausatmen*. Kulturstiftung des Bundes, Stoba Druck, Dresden, 2006. pp. 11, 36, 139, 144.
- Eleanor Antin*. Essays by Howard Fox and Lisa E. Bloom. Los Angeles, CA: Los Angeles County Museum of Art, 1999.
- Eleanor Antin: Real Time Streaming*. Essays by Rachel Thomas, Martha Rosler, Catherine Elwes. Introduction by Howard Fox. Warwick, England: Mead Gallery, 2001.
- Extra Art: A Survey of Artists' Ephemera, 1960-1999*. Essays by Steven Leiber and Todd Alden. Santa Monica, CA: Smart Art Press, 2001.
- Feeling What No Longer Is, Serra Sabuncuoglu (2010; reprint, New York: A.I.R Gallery,)*.

- Feministische Avantgarde: Kunst der 1970er-Jahre aus der Sammlung Verbund, Wien.* Edited by Gabriele Schor. Munich, Germany: Prestel Verlag, 2015. pp. 52, 61, 72, 90-97, 451.
- Fineberg, Jonathan. *Art Since 1940: Strategies of Being.* Second Edition. New York, NY: Harry Abrams, 2000.
- The First Generation: Women and Video, 1970-75.* Essay by Ann-Sargent Wooster. New York, NY: Independent Curators, Inc., 1993.
- Fogle, Douglas. *The Last Picture Show: Artists Using Photography.* Minneapolis, MN: Walker Art Center, 2003.
- Fortenberry, Diane, and Rebecca Morrill, eds. *Body of Art.* London: Phaidon Press Limited, 2015. p. 59.
- From the Inside Out: Eight Contemporary Artists.* Essays by Susan Goodman and Arthur Danto. New York, NY: The Jewish Museum, 1993.
- From Work to Text: Dialogues on Practise and Criticism in Contemporary Art.* Edited by Jürgen Bock. Lisboa, Portugal: Fundação Centro Cultural de Belém, 2002, pp. 164-181.
- Gender Battle.* Santiago de Compostela, Spain: Centro Galego de Arte Contemporanea, 2007, pp. 163, 208, 209, 215.
- Ghosts.* Essay by Henry Sayre. Winston-Salem, NC: Southeastern Center for Contemporary Art, 1996.
- Glicksman, Hal. *Los Angeles in the Seventies.* Fort Worth, TX: Fort Worth Art Museum, 1978.
- Global Feminisms: New Directions in Contemporary Art.* Edited by Maura Reilly and Lina Nochlin. Merrell Publishers: London, England and New York, NY in conjunction with Brooklyn Museum: New York, NY. p. 47.
- Gloria.* New York, NY: White Columns, 2002.
- Goldberg, RoseLee. *Performance: Live Art Since 1960.* New York, NY: Harry N. Abrams, Inc., p. 133.
- Goldberg, Vicki. *Light Matters: Writings on Photography.* New York, NY: Aperture Foundation, 2005.
- Goldstein, Ann and Anne Rorimer. *Reconsidering the Object of Art: 1965-1975.* Essays by Lucy R. Lippard, Stephen Melville, and Jeff Wall. Los Angeles, CA and Cambridge, MA: The Museum of Contemporary Art and The MIT Press, 1995.
- Good, Jennifer. "100 Boots on the road from the series 100 Boots." *1001 Photographs You Must See Before You Die.* Eds: Paul Lowe. Sydney: Murdoch Books., 2017. pp 545.
- Goodyear, Anne Collins, Jonathan Frederick Walz, and Kathleen Merrill Campagnolo. *This Is a Portrait If I Say So: Identity in American Art, 1912 to Today.* Contribution by Dorinda Evans. New Haven, CT: Yale University Press in association with the Bowdoin College Museum of Art, 2016.
- Gruber, Bettina and Maria Vedder. *KUNST und Video, Internationale Entwicklung und Künstler.* Koln, Germany: DuMont Buchverlag, 1983, pp. 77-78.
- Hammer, Martin. *The Naked Portrait,* Edinburgh, Scotland: National Galleries of Scotland, 2007, p. 94.
- Harris, Jonathan. *Identity Theft: The Cultural Colonization of Contemporary Art.* Liverpool, England: Liverpool University Press, 2008, pp. 249, 251, 253.
- Heartney, Eleanor. *Art & Today.* New York, NY: Phaidon Press Inc., 2008, p. 126.
- Heiser, Jörg. *Plötzlich Diese Übersicht: Was Gute Zeitgenössische Kunst Ausmacht.* Berlin, Germany: Ullstein Buchverlage GmbH, 2007, pp. 62-64, 66.
- held together with water * Art from the Sammlung Verbund.* Edited by Gabriele Schor, Istanbul, Turkey: Istanbul Museum of Modern Art, 2008, p.45.
- Heller, Nancy G. *Women Artists, An Illustrated History.* New York, NY: Abbeville Press, 1987.
- Hille, Almut, Sabine Jambon, and Marita Meyer. *Globalisierung – Natur – Zukunft erzählen.* Munich, Germany: Iudicium Verlag GmbH, 2015. cover.
- Himmelstein, Hal. *On the Small Screen.* New York: Praeger Press, 1981, pp. 123-24.
- Hoberman, J. *Bridge of Light: Yiddish Film Between Two Worlds,* Hanover, New Hampshire: Dartmouth College Press, 2010. p 358-359.
- Hoffman, Jens and Stacen Berg. *Paul McCarthy's Lowlife Slowlife: Tidebox Tidebook,* San Francisco: California College of the Arts, 2010. pp. 412-413.

- How do we want to be governed? (Figure and Ground)*. Miami, FL: Miami Art Central, 2004, pp. 20-21
- Hoy, Anne. *Staged, Altered and Appropriated Photographs*. New York, NY: Abbeville Press, 1987.
- Independent Video, Alternative Media*. Chicago, IL: The School of the Art Institute of Chicago, 1994.
- Interfaces: Women/Autobiography/Image/Performance*. Edited by Sidonie Smith and Julia Watson. Ann Arbor, Michigan: The University of Michigan Press, 2002.
- Jewish Identity in Modern Art History*. Edited by Catherine M. Soussloff. Berkeley and Los Angeles, California: University of California Press, 1999, pp. 148-60.
- Jewish Women in America: An Historical Encyclopedia, Volume I and II*. Edited by Paula E. Hyman and Deborah Dash Moore. New York, NY: Routledge, 1998.
- Johnson, Ellen. *Disappearing Object*, 1988.
- Jones, Kellie. *EyeMinded: Living and Writing Contemporary Art*. Durham, NC: Duke University Press, 2011. pp. 90, 118, 395
- Kaplan, Louis. "Lenses of Laughter" Photography and Humour. Ed. Peter Hamilton. London: Reaktion Books Ltd, 2017. p. 22
- Keazor, Henry. "Auseinandersetzung mit dem Barock in der Gegenwartskunst." *Barock – Moderne – Postmoderne: ungeklärte Beziehungen*. Eds. Victoria von Flemming and Alma-Elisa Kittner. Weisbaden: Harrassowitz Verlag, 2014. pp. 261-287.
- Kelley, Mike. *Foul Perfection: Essays and Criticism*. Cambridge, MA: MIT Press, 2003.
- Kim, Joo Hyoun. *Women in Front of Mirror: Feminist Aesthetics and Beautification*. Seoul, South Korea: Chaeksesang, 2009, p. 141.
- Knocking on the Door: Experience, Myth, Found Out, Pink, Cyborg, Imperfect Structure*, eon-Dong Joung, Korea, 2007, pp. 126-129, 153, 175.
- Kocur, Zoya, ed. *Global Visual Cultures: An Anthology*. Malden, MA: Wiley-Blackwell, 2011. pp. 60-61.
- Krane, Susan. *Lynda Benglis: Dual Natures*. Atlanta, GA: High Museum of Art, 1991.
- Larry Sultan: Here and Home*. Edited by Rebecca Morse. Los Angeles, CA: Los Angeles County Museum of Art, 2014. p. 176.
- Le Immagini Affamate. Donne e cibo nell'arte. Dalla natura morta ai disordini alimentari*. Aoste, Italy: Regione Autonoma Valle d'Aosta, 2005, pp. 140-141.
- Levin, Kim. *Beyond Modernism: Essays on Art from the 70s and 80s*. New York, NY: Harper & Row, Publishers, 1988, pp. 106-115.
- Lewallen, Constance M. and Karen Moss, *State of Mind: New California Art circa 1970*. Los Angeles, CA: University of California Press and The Getty Foundation, 2011, pp. 280.
- Lippard, Lucy. *From the Center*. New York, NY: E.P. Dutton & Co., 1976, pp. 19, 20, 91, 105, 106, 128-30.
- Six Years: The Dematerialization of the Art Object from 1966-72*. New York, NY: Praeger, 1973.
- The Pink Glass Swan: Selected Feminist Essays on Art*. New York, NY: The New Press, 1995.
- Loeffler, Carl and Darlene Tong. *Performance Anthology: Source Book for a Decade of California Performance Art*. San Francisco, CA: Contemporary Arts Press, 1980.
- Long Shot: It's The Jews!* Hoboken, NJ: Long Shot Productions, Vol. 17, 1995.
- Los Angeles 1955-1985*, Paris, France: Editions du Panama, Paris, Éditions du Centre Pompidou, Paris, 2006.
- Love Gasoline*. Toronto, Canada: Mercer Union, 2001.
- Made in California: Art, Image, and Identity 1900-2000*. Los Angeles, CA: University of California Press, 2000.
- Marcoci, Roxana. *The Original Copy: Photography of Sculpture, 1839 to Today*. New York: The Museum of Modern Art, 2010, pp. 18, 220, 238.
- Martian Encyclopaedia of Terrestrial Life: Volume VIII*. London, United Kingdom: Barbican Art Gallery, 2008, p. 66.
- Mary Cassatt, Alice Neel, Karen Kilimnik: Painted Faces*. Essay by Mira Schor. Philadelphia, PA: Moore College of Art and Design, 2002.

- Medycyna w Sztuce/Medicine in Art*. Krakow, Poland: Muzeum Sztuki Współczesnej w Krakowie MOCAK, 2016.
- Modrak, Rebekah and Bill Anthes. *Reframing Photography: Theory and Practice*. Oxfordshire, UK: Routledge: Taylor and Francis Group, 2011. pp. 344 - 346
- Mask or Mirror: {A Play of Portraits}*. Worcester, Massachusetts: Worcester Art Museum, 2002.
- Matrix*. Vienna, Austria: Kulturabteilung der Stadt Wien, 2008, p. 62.
- Matrix 34*. Essay by Andrea Keller. Hartford, CT: Wadsworth Atheneum, 1977.
- The Maximal Implications of The Minimal Line*. Essays by Donald Kuspit and Phyllis Tuchman. Annandale-on-Hudson, NY: The Edith C. Blum Art Institute, 1985.
- McEvelley, Thomas. *The Triumph of Anti-Art: Conceptual and Performance Art in the Formation of Post Modernism*. Kingston, New York: McPherson and Company, 2005.
- Missing Link: Menschen- Bilder in der Fotografie*. Essay by Christoph Doswald. Bern: KunstMusuem Bern, 1999.
- Molesworth, Helen. *Work Ethic*. Essays by Helen Molesworth, Darsie Alexander, Chris Gilbert, and Miwon Kwon. University Park, PA: The Pennsylvania State University Press, 2003.
- Morineau, Camille, *Elles@centrepompidou: Artistes femmes dans la collection du miusee national d'art moderne, centre de creation industrielle*. Paris: Centre Pompidou, 2009. Pp. 67.
- Mortenson, Jorn ed. *Visual Art in the Oslo Opera House*. Oslo: Press Publishing, 2011. pp. 141.
- Multiple Vantage Points: Southern California Women Artists, 1980-2006*, Essay by Suvan Geer, Los Angeles, CA: Southern California Women's Caucus for Art and Southern California Council of the National Museum of Women in the Arts, 2007, pp. 18, 19.
- Munro, Eleanor. *Originals: American Women Artists*. New York, NY: Simon and Schuster, 1979, pp. 41-30.
- Narrative Realism*. Newport, RI: The Art Association of Newport, 1979. p. 18.
- Neviditelná žena*. Edited by Martina Pachmanová. Rybná, Prague: One Woman Press, 2002.
- No Title: The Collection of Sol Lewitt*. Essay by Petrea Hoving. Middletown, CT: Wesleyan University.
- O'Bryan, C. Jill. *Carnal Art: Orlan's Refacing*. Minneapolis, MN: University of Minnesota Press, 2005.
- Outside the Frame: Performance and the Object: A Survey History of Performance Art in the USA Since 1950*. Cleveland, OH: Cleveland Center for Contemporary Art, 1994.
- Paglia, Camille. *Imagens Cintilantes: Uma viagem através da arte desde o Egito a Star Wars*. Rio de Janeiro, Brazil: Apicuri, 2014. p. 154-62.
- Pearson, Lisa, ed. *It Is Almost That: A Collection of Image + Text Work by Women Artists & Writers*. Los Angeles: Siglio Press, 2011. p.183 - 191.
- Persona*. Short essay by Eleanor Antin. New York, NY: The New Museum, 1981.
- (photo) (photo) 2...(photo) n: Sequenced Photographs*. Essay by David Bourdon. College Park: University of Maryland Art Gallery, 1975.
- Petronius: A Handbook*. Edited by Jonathan Prag and Ian Repath. Sussex, United Kingdom: Wiley-Blackwell, 2009, cover.
- Phelan, Peggy (ed.). *Live Art in LA: Performance in Southern California, 1970 – 1983*. New York: NY Routledge, 2012. pp. 3, 4, 58, 63, 67, 111, 184.
- Phillips, Lisa. *The American Century: Art & Culture 1950-2000*. New York, NY: Whitney Museum of American Art & W.W. Norton, 1999, p. 246.
- Picturing Ourselves: Behind the Mask of Portraiture*. Worcester, MA: 2002.
- Pincus-Witten, Robert. *ENTRIES (Maximalism): Art at the Turn of the Decade*. New York: Out of London Press, 1984, pp. 28-30.
- Power of Feminist Art*, Edited by Norma Broude and Mary D. Garrard. New York, NY: Harry N. Abrams, Inc., 1994.
- The Practice of 32 Foreign Artists*, New Prominent Image Art, 2007, pp. 69-73.
- Ratcliff, Carter. *Out of the Box: The Reinvention of Art, 1965-1975*. New York, NY: Allworth Press, 2000.

- Raven, Arlene. *Crossing Over: Feminism and Art of Social Concern*. Ann Arbor, MI: UMI Research Press, Ann Arbor, 1987, pp. 134-43.
- Re. Act. Feminism: A Performing Archive*. Edited by Bettina Knaup and Beatrice Ellen Stammer. London, England: Verlag für moderne Kunst Nürnberg and Live Art Development Agency, 2014, p. 255.
- Reenactment/Rapprochement*. Essay by John Perreault. Chester Springs, PA: Chester Springs Studio, 2000.
- Respini, Eva. *Cindy Sherman*. New York, NY: Museum of Modern Art, 2012. p. 17.
- Revising Romance: New Feminist Video*. Essay by Linda Podheiser. American Federation of Art, 1984.
- Robbins, David. *Concrete Comedy: An Alternative History of Twentieth-Century Comedy*. Albrethsen, Pernille. Denmark: Pork Salad Press, 2011. pp. 351.
- Roberts, Veronica, ed. *Nina Katchadourian: Curiouser*. Austin, Texas: University of Texas Press, 2017. p. 17.
- Role Models: Feminine Identity in Contemporary American Photography*. Washington, D.C.: National Museum of Women in the Arts, 2008, pp. 17, 37, 56-61.
- Rorimer, Anne. *New Art in the 60s and 70s Redefining Reality*. London, England: Thames & Hudson Ltd, 2001, pp. 115, 116-119.
- Roth, Moira. *The Amazing Decade, Women and Performance Art in America, 1970-80*. Los Angeles, CA: Astro Artz Press, 1983.
- Rubenstein, Charlotte Streifer. *American Women Artists*. New York, NY: G.K. Hall and Avon Books, 1982, pp. 434-35.
- Sacré 101: An Anthology on 'The Rite of Spring.'* Edited by Raphael Gyax. Zurich, Switzerland: Migros Museum für Gegenwartskunst & JRP Ringier, 2014, pp. 98-103, 124-125.
- Sayre, Henry M. *The Object of Performance, The American Avant-Garde since 1970*. Chicago, IL: The University of Chicago Press, 1989.
- Sayre, Henry. *A World of Art*. Upper Saddle River, NJ: Prentice Hall, 1999.
- Sayre, Henry M. *A World of Art*. Upper Saddle River, NJ: Prentice Hall, 2007, pp. 323, 333.
- Sayre, Henry M. *A World of Art*. New York, NY: Pearson, 2016. pp. 292-293.
- Schimmel, Paul and Lisa Gabrielle Mark, *Under the Big Black Sun: California Art 1974 – 1981*, Los Angeles, CA: The Museum of Contemporary Art, Los Angeles, 2011. pp 25, 105.
- Schor, Gabriele, *Cindy Sherman: Das Fruhwek 1975 – 1977*. Vienna, Austria: Hatje Cantz/Sammlung Verbund, 2012. p. 375.
- Selz, Peter. Essay by Susan Landauer. *Art of Engagement: Visual Politics in California and Beyond*. Berkeley, CA; Los Angeles, CA; London, England: University of California Press, San Jose Museum of Art, San Jose, CA, 2006.
- Sense and Sensibility: Women Artists and Minimalism in the Nineties*. Essay by Lynn Zelavansky. New York, NY: The Museum of Modern Art, 1994, p. 10.
- The Sense of the Self: From Self-Portrait to Autobiography*. Essays by Ira Licht, Nina Sundell and Richard King. New York, NY: Independent Curators Incorporated, 1978.
- Skoller, Jeffrey. *Shadows, Specters, Shards: Making History in Avant-Garde Film*. Minneapolis, MN: University of Minnesota Press, 2005.
- Solana, Guillermo. *Heroínas*. Madrid: Museo Thyssen-Bornemisza, Fundacion Caja Madrid, 2011. pp.211.
- Southland Video Anthology*. Essay by David Ross. Long Beach, CA: Long Beach Museum of Art, 1976.
- Smith, Cherise. "Enacting Others: Politics of Identity in Eleanor Antin, Nikki S. Lee, Adrian Piper, and Anna Deavere Smith." Durham & London, England: Duke University Press, 2011. p 79-133.
- Steiner, Barbara and Jun Yang. *Autobiography*. London, England: Thames and Hudson, 2004.
- Stiles, Kristine and Peter Selz. *Theories and Documents of Contemporary Art*. Berkeley and Los Angeles, CA and London, England: University of California Press, 1996.
- Stooss, Toni and Birgit Jooss, *Role Models - Role Playing*. Salzburg: Museum der Moderne Monchsberg, 2011.pp. 183, 231 – 232.

- Sunshine & Noir: Art in L.A. 1960-1997*. Humlebaek, Denmark: Louisiana Museum of Modern Art, 1997.
- Tableaux Vivants – The Art of ‘Living Pictures’ in Photography, Film, and Video*. Vienna, Austria: Kunsthalle Wien, 2002, cover, pp. 118 – 123.
- Telling Tales*. Edited by Sammye Johnson. New York, NY: ARTBOOK/D.A.P. and the McNay Art Museum, 2016. p. 27.
- Tempus Fugit: Time Flies*. Edited by Jan Schall. Kansas City, MO: Nelson-Atkins Museum of Art, 2000.
- The Photography Book*. Edited by Tim Cooke and Caroline Kinneberg. New York, NY: Phaidon Press, 2014. p. 24.
- Things We Don't Understand*. Essays by Roger Buergel, Ruth Noack, and Kaja Silverman. Wein, Austria: Generali Foundation, 1999.
- Thompson, Margo H. "Sex and Sensibilities: The Aesthetic and Political Struggles over Women's Representations of the Female Body, 1966-1980." Diss. Northwestern University, 1998. Ann Arbor: UMI 1999, p. 332.
- Time*. Short passage by Eleanor Antin. Philadelphia, PA: Philadelphia College of Art, 1977.
- Townsend, Chris. *RAPTURE: Art's Seduction by Fashion Since 1970*. London, England: Thames & Hudson Ltd, 2002, p. 29.
- Typical. Clichés of Jews and Others*. Berlin, Germany: Stiftung Judisches Museum Berlin, 2008.
- UC Irvine, 1965-75*. Short essay by Eleanor Antin. Irvine, CA: The University of California, Irvine.
- Upstarts and Matriarchs: Jewish Women Artists and the Transformation of American Art*. Essays by Gail Levin and Elissa Authur. Denver, CO: Mizel Center for Arts and Culture, 2005.
- Video Art*. Edited by Ira Schneider and Beryl Korot. New York, NY: Harcourt, Brace, Jovanovitch, 1976.
- Vraiment féminisme et art*. Essays by Laura Cottingham, Françoise Collin, and Armelle Leturcq. Grenoble, France: MAGASIN - Centre National d'Art Contemporain de Grenoble, 1997.
- WACK! Art and the Feminist Revolution*, Museum of Contemporary Art Los Angeles, 2007, (exhibition catalogue), pp. 132, 148, 214, 215, 500.
- Walk Ways*. Essay by Stuart Horodner, curator. New York, NY: Independent Curators International, 2002.
- Wark, Jayne. *Radical Gestures: Feminism and Performance in North America*. Quebec, Canada: McGill-Queen's University Press, 2006, pp. 92-3, 128-132, 138-139, 182.
- Woman: The Feminist Avant-Garde of the 1970s*. Edited by Gabriele Schor. Brussels, Belgium: Bozar Books & Sammlung Verbund, 2014. pp. 96-99.
- (The World May Be) Fantastic: 2002 Biennale of Sydney*. Edited by Ewen McDonald. Essay by Howard Fox. Melbourne, Australia: Biennale of Sydney Ltd, 2002, p. 33-36.
- The Wounded Diva: Hysteria, Body, and Technology in 20th Century Art*. Munich, Germany: Kunstverein Munchen and Innsbruck, Austria: Galerie im Taxispalais, 2000.
- Zelevansky, Lynn. "Sense and Sensibility." *Rachel Whiteread*. Eds Ann Gallagher and Molly Donovan. London: Tate Publishing, 2017. pp. 115.
- Zur Vorstellung des Terrors Die RAF*. Göttingen, Germany: Steidl Verlag and Berlin, Germany: KW Institute for Contemporary Art, 2005.

GRANTS AND AWARDS

- Anonymous Was a Woman Foundation, New York, NY, 2011
- School of the Art Institute of Chicago, Honorary Doctorate, 2009
- CAA, Lifetime Achievement Award, 2006.
- Women's Caucus for Art, "Honor Awards for Lifetime Achievement in the Visual Arts," 2006.
- AICA (International Art Critics Association), "Best Show of a Mid-Career Artist, 2001-2002," First Place.
- AICA (International Art Critics Association), "Best Museum Exhibition Outside New York, 1998-99," Second Place and "Best Exhibition Catalogue, 1998-99", Second Place.

National Foundation for Jewish Culture, Media Achievement Award, 1998.
Guggenheim Foundation Fellowship, 1997.
UCSD Chancellor's Associates Award for Excellence in Art, 1996.
Dorothy Arzner Special Recognition for film direction, *Man Without a World*, 16th Annual Crystal Awards, Women in Film, Beverly Hills, CA, 1992.
VESTA Award for performance presented by the Women's Building, Los Angeles, CA, 1984.
Pushcart Prize VI: Best of the Small Presses for *A Romantic Interlude*, Sun & Moon Press, 1981-82.
NEA Individual Artist Grant, 1979.

SELECTED PUBLIC COLLECTIONS

Art Institute of Chicago, Chicago, IL
Centre Pompidou, Paris, France
Deutches Post Musuem, Frankfort, Germany
Fonds National d'Art Contemporain, Paris, France
Jewish Museum, New York, NY
Long Beach Museum of Art, Long Beach, CA
Los Angeles County Museum of Art, Los Angeles, CA
Palmer Museum of Art, Pennsylvania State University, University Park, PA
Museu d'Art Contemporani de Barcelona, Barcelona, Spain
Museion, Museum of Contemporary Art, Bolzano, Italy
Museum of Modern Art, New York, NY
Museum of Contemporary Art in San Diego, CA
Orange County Museum of Art, Newport Beach, CA
San Diego Museum of Art, CA
San Francisco Museum of Modern Art, San Francisco, CA
Verbund Collection, Vienna, Austria
Wadsworth Atheneum, Hartford, CT
Walker Art Center, Minneapolis, MN
Washington University Gallery of Art, St. Louis, MO
Weatherspoon Art Museum, Greensboro, NC
The Whitney Museum of American Art, New York, NY
Williams College Museum of Art, Williamstown, MA