MIELE LADERMAN UKELES

SOLO / TWO-PERSON EXHIBITIONS


2011  Creative Time, Living As Form, 2011.

2007  Mierle Laderman Ukeles, The Armory Show 2007, New York, NY, February 23 – 26. One-person show (Booth 1117—Ronald Feldman Fine Arts), including The Social Mirror (in cooperation with the New York City Department of Sanitation) and other works.


Exhibition #1: TRANSFER STATION TRANSFORMATION, W. 59th Street and Hudson River, Pier 99: A multi-media installation exhibition transforming the entire 65,000 square foot Marine Transfer Station into an artwork.  
Exhibition #2: MAINTENANCE CITY AND SANMAN’S PLACE, Ronald Feldman Fine Arts, Inc.: two multi-media installations called MAINTENANCE CITY; SANMAN’S PLACE: OLD FACILITY; and SANMAN’S PLACE: NEW FACILITY. Included: TV Garbage-Light Flasher, 4 min. loop, installed in a garbage truck light, 1984; Waste Flow Video, 3/4" color, 58 minutes, 1979-84; Snow/Flow Video, 3/4" color, 58 minutes, 1979-84; and, Sanman’s Place Video, 3/4" color, 58 minutes, 1979-84; created for the exhibition.
Performance work #1: MARRYING THE BARGES: A BARGE BALLET, a barge ballet for 2 tugboats and 6 Dept. of Sanitation barges in the Hudson River.
Performance work #2: CLEANSING THE BAD NAMES, a performance work with 290 participants, from every sector of society, on Mercer Street in Soho, wherein performers washed away the bad names that people called Sanitation workers.


WORKS

INSTALLATIONS / MIXED MEDIA / PERFORMANCES

2020 FOR → FOREVER..., on view at 20 Times Square; MTA digital displays; the Queens Museum façade, New York, NY, ongoing beginning September 8, 2020.


2014 CLOSING KEYNOTE OF INTERNATIONAL OPEN ENGAGEMENT CONFERENCE...
Performance at the Queens Museum, May 18, 2014, 1.5 hours.
SERVING II: WHO KEEPS THE CITY ALIVE? Performance at School 75, 5 Bolshaya Posadskaya, St. Petersburg, September 21, 2014, 5-6:30pm. The performance was commissioned a collaboration between Manifesta 10 Public Programs and the Art Prospect Festival by CEC Arts Link, St. Petersburg Russia, curated by Joanna Warsza and Susan Katz, together with the Sanitation Department of St. Petersburg.

2013 MAINTENANCE/SURVIVAL/AND ITS RELATION TO FREEDOM: YOU AND THE CITY...Performance at the Brooklyn Museum, January 13, 2013. Mierle Laderman Ukeles invites visitors to the Museum’s entrance pavilion to join her in public, one-on-one conversations. Among the topics to be addressed are Hurricane Sandy and issues of personal freedom; each participant is given up to fifteen minutes to speak.

SWEEPING UP. Performance at Queens Museum, New York City Building, Flushing Meadows, Corona Park, Queens, NY, June 2, 2013. Ukeles did a sweeping performance with Tom Finkelpearl, Executive Director of the Queens Museum, and Richard Simmons, Queens Museum’s Maintenance Supervisor. They began by sweeping an overlook over the new area of construction, continued down two long hallways and then turned left and swept the descending glass ramp that circumvents the NYC Panorama. This performance was the final art action in the Queens Museum building before it closed for construction and reopening scheduled for October, 2013.

SERVING... Performance at The Kitchen, New York, NY, June 6, 2013. Mierle Laderman Ukeles presents a performance in conjunction with the Maintenance Required
exhibition at the Kitchen. Participants include Mierle Laderman Ukeles; Helena Rubinstein Curatorial Fellows of the Whitney Museum Independent Study Program Nina Horisaki-Christians, Andrea Neustein, Victoria Rogers, and Jason Waite; and Sanitation Workers from Manhattan District 4.


O OAKS OH! Part 1, Montalvo Arts Center, Saratoga, CA, August 13, 2009.

"I'M TALKING TO YOU”: A SCENT GARDEN II. Installation. The Jewish Museum, New York, NY, part of the Scents of Purpose exhibition, September 13, 2009 – February 7, 2010.


2008 TSIMTSUM / SHEVIRAT HA-KELIM: CONTRACTION / THE SHATTERING OF THE PERFECT VESSELS → BIRTHING TIKKUN OLAM. Installation. Curators: Connie Wolf, Fred Wasserman and Dara Solomon. The Contemporary Jewish Museum, San Francisco, CA, part of the group exhibition called In the Beginning: Artists Respond to Genesis, June 8 – January 4, 2009. Seven artists invited to create original works to celebrate the opening of the new museum building designed by Daniel Liebeskind. Ukeles' installation includes the following related components:

- Online participation component via www.thecjm.org;
- Three special public interactive events called “Days of Transfer and Exchange” on July 31, September 4, and November 13 at 7pm. Director of “Days of Transfer and Exchange”: Daniel Schiffrin.
- Blog on the museum's home page: www.thecjm.org, titled: “Can Art Change the World?

LANDING: CANTILEVERED OVERLOOK, EARTH BENCH, AND EARTH TRIANGLE, (ongoing), permanent environmental public art work for South Park, Freshkills Park, Staten Island, NY. Created as part of Ukeles’s Percent for Art commission for Freshkills Park.


2005 QUEENS QOOKIES / SWEET SPLITS. Performance and installation for Odd Lots: Revisiting Gordon Matta-Clark’s Fake Estates, September – October, 2005, Curators: Jeffrey Kastner, Sina Najafi, and Frances Richard. A collaborative installation with bakeries located in Queens in close proximity to Odd Lots #3, 6, and 15; an
interactive installation at White Columns where visitors/purchasers cut out an Odd Lot shaped cookie from the cookie field, mirroring Matta-Clark’s work. Catalogue.


1997 UNBURNING FREEDOM HALL including PEACETALKS AT THE HEARTH, installation for Uncommon Sense, Museum of Contemporary Art, Los Angeles, CA, March 16 – July 6, 1997, Curators: Julie Lazar and Tom Finkelpearl. Catalogue. “A halo of glass suspended from the ceiling, 36 ft above by stainless steel cables. Seats about 18 people. Surface is cobalt blue stained glass, sitting on 1.5” plate glass.” "This table was the site for a series of 8 formal peacetalks during my work UNBURNING FREEDOM HALL 1997 at L.A. MOCA, led by the most important local “Peacebuilders” throughout Los Angeles, about 8 different ways to conceive of peace, such as peace in the family, inter-religious peace, inner peace, Pan Asian/African American peace efforts after 1992; city work as peacebuilding, led by Captain Vickers of the L.A. Fire Department a few blocks away from the Rodney King incident that sparked 1992 civil disturbances, etc. It was also the site where over 1000 people made individual "Unburnings" in glass vessels in the museum during this exhibition.


MODEL FOR FENCE AROUND PUBLIC BUILDING, installation for The Edge of Town, Joseloff Gallery, University of Hartford, Hartford, CT, November 6, 1995 – January 15, 1996. Director: Zina Davis; Co-Curator: Bob Chaplin. Installation with lights and 14 wooden racks of gloves and rod-branches from CEREMONIAL ARCH III 1994 (see below), 48’ l x 8’ h x 4’ d. Catalogue.


DREAMS FOR MITZPE RAMONE, installation for Co-Existence, Negev Desert, Israel, April 1995, commissioned by the Artist’s Museum. Two thousand dreams written in multiple languages and dream objects sealed in two hundred bottles and then planted in sixty-ton mound of green recyclable glass on chalk ground.

1994  CEREMONIAL ARCH HONORING SERVICE WORKERS IN THE NEW SERVICE ECONOMY III, installation for Garbage! The History and Politics of Trash in New York City, Gottesman Hall, New York Public Library, New York, NY, November 12, 1994 – February 25, 1995, Curators: Dr. Elizabeth Fee and Dr. Steven Corey. Re-installation of CEREMONIAL ARCH, 1988 (see below) with new collection of used workers gloves from 12 NYC agencies and a new column dedicated to the NYC Dept. of Sanitation. Additions and revisions in collaboration with New York City Department of Sanitation Commissioner John Doherty.

METHANOGENESIS with the Mt. Lake Workshop, Armory Art Gallery, Virginia Polytechnic University, Blacksburg, Virginia, June 21-July 16, 1994, Director: Ray Kass with special assistance from Dr. James G. Ferry, Director Virginia Tech Anaerobe Lab. Installation with 72’ l x 8’ h drawing on plastic and bentonite landfill lining material and other media. 100 community participants.

1993  RE-SPECT, performance work on the Quai de la Navigation and the Rhone River, Givors, France, October 28, 1993, 5-6 pm, Directors: Alain Charre and Jacky Vieux; Project Coordinator: Amanda Crabtree; American Consultant: Tom Finkelpearl, commissioned by the Institute for Art and the City, in collaboration with the City of Givors; VMC Glassworks Rive-de-Giers; and the Rhone Navigation Department, Lyons. Supported by the Ministry of Culture/Visual Arts Department, Paris; DRAC Rhone-Alpes/Regional Arts Bureau, Lyons; the Ministry of Equipment, Paris; and the Head Office of Architecture and Urbanism, Paris. Multi-part, choreographed procession through town and a 4-movement ballet including: 27 city sanitation, park, and fire trucks, 3 barges, 100 tons of crushed cobalt glass, and 100 school children.


1988 CEREMONIAL ARCH HONORING SERVICE WORKERS IN THE NEW SERVICE ECONOMY, installation for The New Urban Landscape Exhibition, Olympia and York, World Financial Center, New York, NY, October – December 1988. Project Coordinator: Elka Gould; Architect: Andrew Kettler; Engineer: Samuel Harris; Chief Welder: Heidi Schlatter; Director of Arts Program, Anita Contini; Exhibition Architects: Frank Gehry and David Childs; and in collaboration with 12 urban service organizations via invitations from NYC Dept. of Sanitation commissioner, Brendon Sexton. Steel and materials from city agencies, 11’ l x 13’ h x 9’ d. Catalogue.


RE-ENTRY, installation for Out of the Studio: Art With the Community, P.S. 1, January-March 1988, Curator: Tom Finkelpearl. In collaboration with the NYC Dept. of Sanitation. 20 tons of recyclables forming the walls, ceiling, and floor of a ramp cut through 3 walls
of the gallery, 90’ l x 18’ w x 13’ h, sound work with Stephen Erikson, prototype for FLOW CITY. Catalogue.


1985 VUILNISWAGENDANS (CITY DANCE MACHINE), performance work in Perfo 3 exhibition in the International Art Festival, Rotterdam, May 15, 1985, Festival Director: Wink van Kempen. A Futurist ballet for 10 garbage vehicles in a public square, with a sound artwork composed on-site, with ROTEB, Municipal Sanitation Department. Catalogue and video produced by ROTEB.


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1983 SANITATION CELEBRATIONS: GRAND FINALE OF THE FIRST NYC ART PARADE, performance work, 42 blocks along Madison Avenue from sunset into night, September 27, 1983, Parade Director: Henry Korn, Co-sponsored by Creative Time, Executive Director: Anita Contini; and the Dept. of Sanitation NYC, Commissioner: Norman Steisel. A work in three-parts:


Part 2: BALLET MECHANIQUE FOR SIX MECHANICAL SWEEPERS, a 5 movement Futurist Ballet choreographed with 6 of the finest sweeper drivers in the Dept. of Sanitation.
Part 3: CEREMONIAL SWEEP, a work hierarchy reversal ritual, in which those who have power over sanitation workers take their place and sweep 42 blocks of the parade route, including the Sanitation Commissioner and entire Executive Committee, Union presidents, reporters, municipal leaders, art experts, and the artist’s family.


1979 TOUCH SANITATION PERFORMANCE, performance work, New York, NY, all 59 community districts, July 1979-June 1980. A citywide facing of each of the 8,500 NYC Sanitation workers individually and saying to each: “Thank you for keeping NYC alive.” Also includes: ROLL CALL, HANDSHAKE AND THANKING RITUAL, and FOLLOW IN YOUR FOOTSTEPS.


1976 I MAKE MAINTENANCE ART 1 HOUR EVERY DAY, performance work for Art<--->World, Whitney Museum Downtown at 55 Water Street, New York, NY, September 16 – October 20, 1976, Director: David Hupert. 6-week long performance, 24 hrs/day, with 300 maintenance workers all over 55 Water Street building (3 ½ million sq. ft.) and concurrently in the Whitney Museum Downtown (2nd floor of same building and opened at midnight for night shift workers to participate). Brochure.


1974


IT’S OKAY TO HAVE A BABYSITTER (INCLUDING LONG DISTANCE CALLS), performance work, Institute of Contemporary Art, Boston, MA, January 15, 1974, Curator: Lori Yarlow.


1973


THE KEEPING OF THE KEYS, performance work, Wadsworth Atheneum, Hartford, CT, July 20, 1973, Curator: Jack Cowart. Performed in every part of the museum, including service and curatorial areas.


DRESSING TO GO OUT/UNDRESSING TO GO IN, 1973.


1970-73 PRIVATE PERFORMANCES OF PERSONAL MAINTENANCE ART
(Mopping the Floor, Rinsing a B.M. Diaper, Cleaning a Chicken Foot, Dusting an Artwork, Brushing My Teeth)


1966-69 AIR ART proposal drawings

1963-66 BINDINGS

1962-65 BOXES and CONSTRUCTIONS

PERMANENT WORKS

2000 HONOR 2000, permanent public artwork, Firehouse Engine 75, Bronx, NY, commissioned by New York City Percent for Art Program.


Part 1: PATH, ¼ mile long handicap access glassphalt walkway incorporating local recyclable glass collected by the community. 10 tons of stained glass donated by Spectrum Glass, Woodinville, WA, mirror donated by NYC Dept. of Sanitation, glassphalt tests in NYC donated by Dept. of Sanitation and Dept. of Transportation. Realized in 1993.

Part 4: COMMUNITY IMPLANTS for top of the mound. In progress.

1983 FLOW CITY, proposed permanent public artwork, 59th St. Marine Transfer Station, New York, NY, begun in 1983. A permanent public art-video environment built as part of an operating waste disposal facility. Accepted by the NYC Dept. of Sanitation in 1983 and supported by 5 Commissioners of Sanitation. Project has 3 main interconnected components: PASSAGE RAMP, GLASS BRIDGE, MEDIA FLOW WALL. Construction of substructure of basic flow city components, elements for handicap accessibility, and zoning for fire safety. FLOW CITY video: multi-channel video wall-sculpture including live video and tapes. (partially realized)

MEDIA WORK

1986 IMMERSE AGAIN IMMERSE AGAIN, 3/4" color, 2 hours, multi-channel environmental video or projection screen and seven monitors.

1984 TV GARBAGE-LIGHT FLASHER, 4 min. loop, installed in a garbage truck light

1979-84 WASTE FLOW VIDEO, 3/4" color, 58 minutes.

SANMAN’S PLACE VIDEO, 3/4" color, 58 minutes, 1979-84.

SNOW/FLOW VIDEO, 3/4" color, 58 minutes, 1979-84.

, in progress.

Flow City video, multi-channel video wall-sculpture including live video and tapes (in progress).

Tracks for Trucks and Barges, 1/2 hour full 8 track soundwork installation on 1/2" tape, installed to saturate 32,000 sq. ft. of a sanitation work facility, composed of over 100 hours of taped interviews with workers and natural industrial music. Stephen Erikson, sound design.

This Land Is Your Land / This Land Is Our Land, (in development).

ARTIST’S WRITINGS


Hiriya in the Museum. Tel Aviv, Israel: Tel Aviv Museum of Art, 1999. (catalogue)


1984  "Why Sanitation can be used as a Model for Public Art." May 8, 1984. (statement)


1981  *Dear Visitor/ Maintenance Art Mongo.* Artist's booklet distributed to visitors at semi-retrospective, And/Or Contemporary Arts Center, Seattle, Summer 1981.


1979  "Good Morning. The maintenance artist is coming to..." Teletype series transmitted citywide to all 59 New York City Sanitation districts every performance day for 11 months and exhibited on bulletin boards and read at roll calls. Communications component of TOUCH SANITATION PERFORMANCE, (NYC Department of Sanitation), July 1979-June 1980.

   *Dear Sanman.* Artist's booklet distributed to 8,500 New York City Sanitation workers and officers, media and visitors, initiating 11 month TOUCH SANITATION PERFORMANCE. Includes maps of spiraling itinerary form: 10 "sweeps" around and around NYC (Maintenance Art works/courtesy printing Avon, Inc., NYC), July 1979, edition of 9,000.


GROUP EXHIBITIONS

2022

2021

2020
The Storefront, Bellport, New York, August 4 – September 12.

2019
School of the Art Institute of Chicago, Chicago, IL, *Re:working Labor*, September 20 – November 29.

2018
Fri Art Kunsthalle, Switzerland, *Circulations*, October 11 – December 2.
2017
Kayu, Lucie Fontaine Bali, Indonesia, Domesticity VI, November 12 – December 15.
City Reliquary, Brooklyn, NY, NYC Trash, November 5 – April 2018.
Salisbury University, Salisbury, MD, The Way We Worked, September 15 – November 23.
Chicken Coop Contemporary, Portland, OR, Fruits of Labor, September 3 – October 18.
49 Nord 6 Est Frac Lorraine, Human Ressources, June 22 – November 5.
Kunsthau, Zurich, Switzerland, Action!, June 22 – July 30.
Columbia College, Chicago, IL, Revolution at Point Zero, March 10 – April 24.
La Panacée, Montpellier, France, INTERIMS, January 27 – April 23.

2016
Artspace, New Haven, CT, A new job to unwork at, December 2 – March 4, 2017.
Manifesta 11, Zurich, Switzerland, What People Do For Money: Some Joint Ventures, June 11 – September 18.
Art Affairs Gallery, Amsterdam, Netherlands, January 8 – February 6.

2015
Public Space One, Iowa City, IA, Maintenance Mode, December 11 – January 23, 2016.
Contemporary Art Museum of Marseille, Marseille, France, Nous l’avons tant aimée la révolution (We loved it so much the revolution), July 4 – January 10, 2016.
Wyspa Institute of Art, Gdańsk, Poland, Alternativa International Visual Art Festival, June 12 – September 9.
Check Point, Helsinki, Finland, Sweep Walkers, Night Cleaners, Organic Dust, April 1 – 2.
Fred Giampietro Gallery, New Haven, CT, Irregular Rendition, February 23 – March 14.
The Richard and Dolly Maass Gallery, Purchase College, Purchase, NY, I Serve Art, February 17 – March 27.
Shedhalle, Zurich, Switzerland, *How We Want to Live*, April 11 – September 7.

2013  1 after 320, New Delhi, India, *Listen up!*, November 15 – December 10.
City of Women Festival, Ljubljana, Slovenia, *Grand Domestic Revolution GOES ON*, October 4 – 21.


Kunstlerhaus, Vienna, Austria, *Beziehungsarbeit - Art and its Institutions*, June 17 –
October 16.

2010
Santa Fe Art Institute, Santa Fe, NM, *Elemental: Earth, Air, Fire, Water*, June 4 – August 27.

2009

2008
*Catalogue*

2007


2006


Generali Foundation, Vienna, Austria, *Concept Has Never Meant Horse*, September 14 – December 17.

Kathleen Cullen Fine Arts, New York, NY, SAFE, September 7 – October 21.


2005


Galerie im Taxispalais, Innsbruck, Austria, *Work/labor*, June 4 – August 14.


Center for Architecture, New York, NY, *City Art*, April 28 – September 3.

Jeanette Assia Gallery (organized by Tel Aviv Museum of Art), Tel Aviv, Israel, March 17.

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)

2004


SANMAN’S PLACE VIDEO, 1984, screened on November 29 in *Work and Non-Work: A Presentation and Film Screening*.


Sharadin Art Gallery, Kutztown University, Kutztown, PA, *Environmental Interactions*, October 18 – November 18, Curator: Dr. Peg Speirs.

National Foundation for Jewish Culture, West Cornwall, CT, *Visions of Jewish Meaning*, October.


Centre National d’Art Contemporain de Grenoble, France, *Vraiment Feminisme et Art*, April 5 – May 25, Curator: Laura Cottingham.

Center for the Arts, The College of Staten Island, Staten Island, NY, *Fresh Kills Landfill Conference: Closure and Beyond*, March 14, Gallery Coordinator: Craig Manister.
1996  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, Senior Curator: Elizabeth Shepherd.  
Center for Art & Earth, New York, NY, March 12 – May 17, Art About the Environment II, Curator: Barbara Peterson.  

Center for Art & Earth, New York, NY, Art About the Environment, November 14 – December 22.  
Detroit Focus, Detroit, MI, Waste Not, November 3 – December 22, Curator: Mary Fortuna.  
32 years show, Emmanuel Gallery, Denver, CO, Family Portrait, July 10 – August 3.  
Exit Art, New York, NY, Endurance, March 4 – April 5. Travel to other venues.  

1994  SOHO 20 Gallery, Effect or Infect (Art and the Ecology), organized by Artists Representing Environmental Arts (AREA), September 27 – October 22.  
The Institute of Contemporary Art, Boston, MA, Public Interventions, April 27 – July 17, Curator: Eleanor Heartney. Catalogue and video.  
Real Art Ways, Hartford, CT, April 9 – May 6.  
Denver Jewish Community Center, Denver, CO, Jewish Women and Art – Jewish Women Transcending Time.

National Arts Club, New York, NY, Art and Environment, April 21 – May 1.


Galerie Loehrl, Moenchengladbach, Germany, Eighteen from New York, September 15 – October 25, Curators: Horst Winz and Clemens Weiss. Travel to other venues throughout Germany. Installation of UNDERGARDEN III.  
N.A.M.E. Gallery, Chicago, IL, September 6 – October 11.  


1990

1988

1987

1986

1985

1983
District 1199 Gallery, New York, NY, September, Curator: Lucy Lippard.

Toronto, Canada, *First Planetary Congress Exhibition*, July.

1982

Brooklyn Arts and Cultural Association Video Festival, New York, NY, April 24, Director: Josephine Gear; Curator: Wendy Chambers.


1981


PROPOSALS


1999 *Evapotranspiration – This Land Lives and Breathes*, proposal for a public artwork at Hiriya landfill, Ariel Sharon Park, Tel Aviv, 1999.


1986  TRUCK WASHING FOUNTAIN, proposal, 1986. (unrealized)

1984  LIGHT BATH/COLOR WASH, proposal for competition for 59th Street Marine Transfer Station on the Hudson River, 1984. (unrealized)

1983  GLOVE ARCH HONORING SANITATION WORKERS IN MEMORY OF JOHN DELURY, proposal leading to CEREMONIAL ARCH, 1983. (unrealized)

1977  LANDFILL/EARTHWORKS: PROPOSALS, 1977-on. Proposals include: INFRASTRUCTURE INTERFACE INC.; LAND-FULL, both a land-art site work for solid waste landfills and a non-site multi-media project focusing on the meaning of open land in cities and, beyond this, of Nature in Culture; HEAL THE EARTH; MONGO MIRROR PATCHWORK; THIS LAND IS YOUR LAND/THIS LAND IS OUR LAND, a multi-channel and single channel video art landscape focusing on the centuries’ old multi-cultural perception of Land through the symbolism of Woman in 4 guises: Sacred Earth Mother, Tamed Housewife, Beckoning Virgin, Old Sick Whore); METHANE MOVIES; and, ZIGGURAT DOWNSHOOTS. (unrealized)  

RE-RAW RECOVERY, 1977. Project for a design competition for artists, landscape architects, architects, earth creators, landfill workers, for landfill reclamation site works. In cooperation with the NYC Dept. of Sanitation. (unrealized)

1976  ISRAEL EARTH KISS, airport proposal, 1976. (unrealized)

RECENT AND FORTHCOMING ARTIST PANELS AND SELECTION PANELS

Gallatin School of Individualized Study, New York University, the Albert Gallatin, Forthcoming.
Smart Museum, University of Chicago, Chicago, IL, Virtual Artist Talk, September 18, 2021.
School of the Art Institute of Chicago, Chicago, IL, Visiting Artist Program, September 24, 2019.
School of the Art Institute of Chicago, Chicago, IL, School of the Art Institute of Chicago 2019 Commencement Address, May 13, 2019.
Institute of Spiritual Music, Yale University, New Haven, CT, New Perspectives on Jewish Feminist Art in the United States, Making a Place as the Site of Transformation, April 7, 2019.
The Institute of Israeli Art, Tel Aviv, Israel, Art in the Open City, March 3, 2019.


Migros Museum Zürich, Zürich, Switzerland, May 3, 2018.

ETH Zürich, Department of Architecture, Zürich, Switzerland, May 2, 2018.

Bucknell University, Lewisburg, PA, April 19, 2018.

Wadsworth Atheneum Museum, Hartford, CT, April 18, 2018


Manofim Contemporary Arts Festival, Jerusalem, 2nd Keynote Speaker, October 25, 2017.


Bezalel Academy of Art and Design Jerusalem, Tel Aviv, Israel, May 28, 2017

The Israel Museum, Jerusalem, Israel, *Maintenance Art,* May 10, 2017


Staten Island Arts Culture Lounge, Staten Island, NY, November 17, 2016.


MANIFESTA 10 Public Programs and The Art Prospect Festival by CEC Arts Link, School 75, St. Petersburg, Russia. *MAINTENANCE / SERVICE / SUSTAINABILITY,* September 22, 2014.


Institut für Philosophie und Zentrum für Kulturwissenschaften, Universität Graz, Graz, Austria, *Denkzeitraum,* May 6, 2013.


Tyler School of Art, Temple University, *Artist Talk with Mierle Laderman Ukeles,* November 8, 2012.


University of Houston, Mitchell Center for the Arts, Houston, Texas, Artist Talk: Mierle Laderman Ukeles in Conversation with Shrimp Boat Projects, November 16, 2011.
Creative Time Summit, New York, New York, Living as Form, September 23, 2011.
Kansas City Art Institute, Kansas City, Missouri, Current Perspectives, September 7, 2011.
School of Visual Arts, New York, New York, Reconfiguring Site, August 2, 2011.
Stedelijk Museum Amsterdam, Amsterdam, Netherlands, Artists in Public @ TS2 – Provoking a Response: Mierle Laderman Ukeles and Teresa Margolles, Public Art Keynote, June 24, 2011.
Rhode Island School of Design, Providence, RI, Commencement Ceremony, June 4, 2011.
Columbia University Graduate School of Architecture, Planning and Preservation, New York, New York, November 8, 2010.
Santa Fe Art Institute, Santa Fe, New Mexico, May 10, 2010.
Long Island University, Brookville, New York, March 9, 2010.
Wave Hill, Remediate/Re-vision, 2010
RISD and Brown, Providence, Rhode Island, November 9, 2009.
RIPD, Fine Arts, New York, New York, Art Table, October 21, 2009.
Columbia University, School of the Arts, Visual Arts, New York, NY, Visiting Artist Lecture Series, April 28, 2009.
RISD, Visiting Artist Lecture, June 2, 2008.
Yale, New Haven, Connecticut, October 15, 2007 – April 9, 2008
New York University, New York, New York, Bleeding Hearts, April 19, 2007
The Kitchen, New York, NY, public talk, August 1, 2006.
Wexner Center for the Arts, The Ohio State University, Columbus, OH, November 10 – 11, 2004.


Atlanta Contemporary Art Center, Atlanta, Georgia, lecture at reception celebrating the first decade of public art in Fulton County, December 10, 2002.

Keynote Speaker, Women’s Rites symposium, California State University San Marcos, San Marcos, CA, November 5, 2002.


Castellani Art Museum, Art in the Community lecture series, Niagra University, September 1995.


University of Minnesota, Landscape Studies Center, College of Architecture and Landscape, Minneapolis, January 31 – February 2, 1995.

Weber State University, Ogden, Utah, Lecture; critique of public art project at Johnny’s Dairy Farm to turn manure into compost. November 18 – 21, 1994.

Tate Gallery, London, Art and the Public Realm Lecture Series, November 9, 1994, with the Public Art Development Trust.

Kunsthallen Brandts Klaedefabrik, Odense, Denmark, June 19, 1994.


Southern Illinois University at Carbondale, Carbondale, IL, March 6, 1994.

The Office for the Arts at Harvard and Radcliffe, Cambridge, Massachusetts, Invention/Intervention, February 17, 1994.


RISD Alumna Association with Haverford College, Fall 1991.


California College of Arts and Crafts, Oakland, California, Critics’ Symposium, Spring 1991.


Arizona State University, guest lecturer, December 3, 1990.  

Smithsonian Institution, Washington, D.C., panelist on Garbage! show, November 1990.

Claremont College Graduate School, California, guest instructor and lecturer, October 1990.

California State University @ Long Beach, symposium speaker, *In Sites! The Dynamics of Public Art in Southern California*, October 14, 1990.

DeCordova Museum, Lincoln, MA, guest lecturer, July 1, 1990.


SUNY Old Westbury, guest lecturer, October 25, 1989.


Yeshiva University, New York, April 1989, guest lecturer.

Columbia University, New York, April 1989, guest lecturer.

Rhode Island School of Design, Providence, RI, guest lecturer, April 1989.


Columbia University, guest lecturer, April 1988.


New York University, guest lecturer, July 1987.


State University of New York, Purchase, multi-media presentation, Fall 1986.

Jewish Theological Seminary, Rabbinical School, guest lecture, November 1986.

University of Cincinnati and Cincinnati Women's Club, January 1985.

Philadelphia University of the Arts, guest lecturer, February 1985.

HONORARY DOCTORATES

School of the Art Institute of Chicago, Chicago, IL
Rhode Island School of Design, Providence, RI
Maine College of Art, Portland, ME

GRANTS / FELLOWSHIPS / AWARDS

Francis J. Greenburger Award, Art Omi, 2019, Charlotta Kotik, Presenter
Public Art Dialogue Award, College Art Association, 2017.
Lily Auchincloss Foundation, 2015.
The Shelley & Donald Rubin Foundation, 2015.
Queens Museum Honoree, 2015.
Ann Chamberlain Distinguished Fellow, San Francisco Art Institute, 2010.
Anonymous was a Woman Foundation, 2001.
Joanne Stolaroff Cotsen Memorial Artist Fellowship, 1997.
Andy Warhol Foundation ($20,000) Turnaround Surround, Thomas W. Danehy Park, (a former city landfill) Cambridge, Massachusetts, with the Cambridge Arts Council, Art In Site, Pallas Lombardi, Director of Public Art, 1992-93.
National Endowment for the Arts ($20,000) Art in Public Places, Turnaround Surround, Danehy Park, Cambridge, Massachusetts with the Cambridge Arts Council, Art In Site, 1991.
Brong Council on the Arts, 1990 BRIO: Bronx Recognizes Its Own: Excellence in Arts Award
National Endowment for the Arts, Art in Public Places, (permanent) for FLOW CITY, by M.L. Ukeles with the NYC Department of Sanitation at West 59th Street and Hudson River (in construction), 1988-89.
The John Simon Guggenheim Memorial Fellowship, 1985-86.
National Endowment for the Arts' Artist's Fellowship, 1983-84.
Creative Artists Program Fellowship (CAPS), 1983-84.
National Endowment for the Arts, Inter-Arts Grant through the auspices of the New York Foundation for the Arts, (held up and then released,) 1983-84.
The Signal Companies Charitable Foundation, through the auspices of the New York Foundation for the Arts, 1984.
New York State Council on the Arts, Visual Arts, through the auspices of the Urban Academy, Inc. 1980-81.
New York State Council on the Arts, Visual Arts, through the auspices of the Urban Academy, 1979-80.
National Endowment for the Arts, Artist's Fellowship, 1977-78.

APPOINTMENTS

1977-present Artist-in-Residence (unsalaried), New York City Department of Sanitation
1992-1994 Executive Committee Member, New York City Department of Sanitation, under Commissioner Emily Lloyd

EDUCATION
    Thesis: "Checks and Balances in the History of Tanganyika Territory."
1962-4  Pratt Institute: Undergraduate studio studies in painting and sculpture
1958-63 University of Colorado, summers
1966  University of Denver, Fifth Year Certificate in Teaching Art in the University
1974  New York University, M.A, Inter-related Arts.

ABOUT THE ARTIST

PERIODICALS  (* indicates articles pertaining solely to the artist)


Cascone, Sarah. "Editors' Picks: 19 Events for Your Art Calendar This Week, From a Piece of Venice in New York to Mierle Laderman Ukeles in Conversation Online." Artnet


Petrossiants, Andreas. “Housing Works. Andreas Petrossiants on ‘After the Plaster Foundation, or, ‘Where can we live?’’ at the Queens Museum.” Artforum. November


2019


2018

*Lagnato, Caroline. “Repairing (and Cleaning) the World: A Mierle Laderman Ukeles
retrospective at the Queens Museum." \textit{Jewish Week}. September 6, 2016. \url{http://jewishweek.timesofisrael.com/repairing-and-cleaning-the-world/}


2010


2009

2008
Clarkson, Lamar. “Earth Works.” Artnews 107, no. 6 (June 2008): 104-09


2007


Lippard, Lucy. “No Regrets.” *Art in America*, vol. 95 no. 6 (June-July 2007): 75-79.


* “Unveiling the Armory Show's Unusual Centerpiece.” *The New York Sun*, February 14, 2007, p. 1


2006


Cooomer, Martin. “What Have I Done to Deserve This?” *Time Out London* no. 1877 (August 9-16, 2006): 35.

* Cornwell, Regina. “Reinventing Maintenance with Artist Mierle Ukeles.” *The


Salazar, Erin. “Mierle Laderman Ukeles; Interview.” TGC (Spring/Summer 2006): 14-21


2005


“Letters to a Young Artist.” Art on Paper 9, no. 6 (July-August 2005): 32-53.


Voelz Chandler, Mary. “Art of maintenance.” Rocky Mountain News, February 7, 2005, pp. 7D-8D.

2004


Demos, T.J. “Work Ethic.” Artforum XLII, no. 6 (February 2004): 145.


2003


Hanson, Jo. “My Adventures as an Eco Artist.” Landscape & Art, no. 29 (Summer 2003): 18-20.


Wright, Corrie. “When Thoughts Come or Go in Place or Time.” Art Worker. (Autumn 2003).


2002


* Fressola, Michael. “Perfect Mix of Art and Commerce.” Staten Island Advance, January 18, 2002


Kauffman, Bruce. “CSUSM event to review effects of terror attacks.” North County Times, July 20, 2002.


“Women take over art.” Coast News (San Diego), October 31, 2002.

Wright, Corrie. “When thoughts come or go in place or time.” Artworker (Autumn 2003).


2001


http://www.studiointernational.co.uk/...reports/art_forum.htm.


“Fresh Kills.” NY Arts 6, no. 9 (September 2001): 72.
http://www.newyorkartworld.com/reviews/ukeles.html
http://www.artmagazine.co.uk/reviews2.htm

2000

1999
“Cultural Plan for Portland Gets First Showing Today.” Portland Press Herald, February
2, 1999, p. 6A.
Sutherland, Amy. “It’s Show Time for Public Art.” Portland Press Herald, January 30, 1999, 1B, 4B.

1998


1997


**1996**

"Art in Public Space curated by Anne Pasternak, with Tibor Kalman." *BOMB*, no. 56 (Summer 1996): 48-55.
Marton, Deborah. *Landscape Architecture* 86, no. 7 (July 1997): 38-43 (photograph of work).

**1995**

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_____.


Schwendenzien, Jude. “Joseloff’s ‘Edge of Town’ is sophisticated show.” The Hartford Courant, November 19, 1995, Section G.

Selz, Peter. “What do you think is the most significant development in contemporary sculpture?” Sculpture (May-June 1995): 8.


“They Will Go Down into the Crater.” Maariv (Israel), March 17, 1995.


1994


“Construction Pace Picks Up Along the Line.” Roads and Rails Reporter 1, no. 3 (Fall 1994): front cover.


“Environmental Artist to Lecture at Weber State.” Standard Examiner (Ogden, UT),November 18, 1994, p. 3D.


Gustin, Mickey and Deborah Karasov. “Rising Above Our Garbage -- Two Views.” Public Art Review 5, no. 2 (Spring/Summer 1994): 40


"Ukeles: Everyday survival is work of art." *Standard-Examiner* (Ogden, Utah), December 2, 1994, pp. 1A & 5D.


1993

"Actualite." *Hexameron* 3 (France) (September 1993).


"Expos." Lyon Poche (Lyon, France), October 19, 1993.
Farrell, Michael J. "Pretty isn't enough; art aims to fix earth." National Catholic Reporter,
October 22, 1993, pp. 13-14, cover.
24-26.
Heartney, Eleanor. "Report from Korea - The New Players." Art in America 81, no. 7 (July
"Jesse, we hardly knew ye." The Boston Globe, October 22, 1993.
Lippard, Lucy. "In the Flesh: Looking Back and Talking Back." Women’s Art, no. 54
(September/October 1993): 4-9.
"Partenaires: Les Industriels, Acteurs de la Recherche." Interfaces (France) (October 1993).
"Restructuration artistique pour Givors." Ville et Communication, no. 106, September 27, p.
8.
Tobia, Blaise and Virginia Maksymowicz. "Confronting New York's trash." The Witness 76,
no. 6 (June 1993): 22-23.

1992
Beem, Edgar Allen. "Does Christ approve of nuclear power?" Maine Times 24, no. 18
(February 14, 1992).
13, 15.
119.
Cohn, Terri. "Book Review - The Reenchantment of Art." Artweek 23, no. 3 (January 23,
no. 6 (February 10, 1992): 6.
"Floriade geeft kunst de ruimte." De Gecombineerde (Netherlands), April 8, 1992.
50 (March-April 1992): 63-64.
Gamerman, Amy. "Commode a la Mode Is a Clean Machine From France." The Wall Street
Gragg, Randy. "Artists hop on board early for westside light-rail planning." The Oregonian,
Greenleaf, Ken. "Environmental art: Problem is separating artful from the trash." Maine
Sunday Telegram, February 2, 1992, p. 8E.
Hinson, Mark. "Pay attention to technology at this new FSU art show." The Democrat,
* Hollander, Kurt. "Mierle Laderman Ukeles - Garbage Heaven." Poliester, no. 3 (October
23.
"Kunst in opdracht voor Floriade." NRC (Netherlands), March 25, 1992.
Parker, Chris. "FSU Gallery's installations have made fine art out of urban waste." Florida Flambeau, September 9, 1992, p. 7.
"Scouting bouwt kunstwerk op." Postilon (Netherlands), March 11, 1992. p. 3.
"Scoutinggroepen bouwen vlotten voor kunstwerk op Floriade." Streekblad voor Midden (Netherlands), March 10, 1992.

1991
"Discarded' objects are renewed in Center for the Arts exhibit." Rockland Review, October 3, 1991, p. 27.


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1990


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_____.
1989

Besamim - Fine Arts Journal, Stern College, Tribute to the artist, p. 36.
* Cook, Karen. "Va Va VA Broom!" New York Post, March 5, 1989, p.44.
Geddes, Robert. "A different formula for a science museum." The Philadelphia Inquirer, October 22, pp. 1-F, 6-F.


1988

Carde, Margaret. "‘Doing Art For The Earth.’" *SFR Voices* (Summer 1988): 83.


1987

February 6, 1987.


* Zetlin, Minda. “Garbage for art’s sake.” Games (October/November 1987).

1986


Jacobsen, Carol. “Art/Activism.” Women’s Quarterly Review (Fall 1986).


Princenthal, Nancy. “After Tilted Arc at Storefront for Art and Architecture.” Art In America (February 1986).


1985


“Ballet van vuilniswagens.” AD Kunst En (Holland), May 17, 1985, p. 6.


“Garbage Art at BACA Downtown.” _The Phoenix_, May 9, 1985, p. 23.


“Perfo 3: Dansende Vuilniswagens.” _Algemeen Dagblad_ (Holland), May 9, 1985, p. 10.


* Van Dijl, Frank. “Mierle danst met afval.” _Het Vrije Volk_ (Holland), May 9, 1985.


1984


“Art For Our Sake.” _The New Common Good_, 1984. p. 3

“Artist Section.” _Art Forum_ XXIII, no. 1 (September 1984).


* Cameron, Dan. “Four Installations.” _Arts Magazine_ (December 1984).

“Clean.” _The New Yorker_ (September 24, 1984).


* “Editorial Viewpoint: ‘We May Not Know Art, But We Know What We Like’.” _Public Works: City County and State_ (Ridgewood) NJ (February 1984).


*Staff “The Talk of the Town.” The New Yorker (September 24, 1984)

1983
"Artist sees beauty in old gloves." USA Today, September 7, 1983, p. 2A.
Lipman, Samuel. NEA Arts Review 1, (November 1983).
"National Endowment for Art Awards $10,000 Grant Dept. of Sanitation Artist-In-Residence." New York Today, July 14, 1983.
"On the Arts: WRAPing up garbage is work of art." Suffolk County News (NY), March 31, 1983.
Parrot, Jennings. "Newsmakers/Artist Believes Rubbish and Culture Go Hand in Glove." Los Angeles Times, July 14, 1983.

1982
Brightman, Carol. "Where daily dirty work is transformed into art." In These Times (February 24-March 9, 1982).


______. "When Art and Life Go Hand in Hand." Newsday (NYC), January 28, 1980.


Morgan, Robert C. "Touch Sanitation Or Shaking Off the Material Act." High Performance Magazine (Los Angeles) (Fall).


"She Comes to Grips Down in the Dumps." Los Angeles Times, June 27, 1980.

Steisel, Commissioner Norman. Open Door 2, no 7 (NYC Department of Sanitation newsletter), July 1980.


1977


1976


1973


1971


**BOOKS AND CATALOGUES**

2020


2019


2018


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2015


Turnbull, Gemma-Rose, ed. *The Questions We Ask Together*. Open Engagement in Print, 2015, pp. 128-140.


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2014


2013


2012


2011


Heidemann, Christine and Anne Kersten. *Green Dreams*, Kunstverein Wolfsburg (exhibition catalogue), pp. 46, 47, 60.


*Source: A Nonconformist Magazine*, Sharjah Biennial 8, 2007


2006


2005

*Arbeit*. Innsbruck, Austria: Galerie im Taxispalais, 2005


2004


(catalogue)

2003  

2002  

2001  

2000  


1999


1998


1997


1996


1995


1994


1993


*Symposium: Recycling through Art.* 1993, pp. 65-68.


1992


School of Art, 1992. (catalogue)

1991


1990


1989


1987


1986


1985


1984

1983

1980

1978

1976

**VIDEO, TELEVISION, AUDIO AND RADIO**


VISITINGS, Radio show by Alan Nakagawa, September 2016. [https://soundcloud.com/alan-nakagawa-188259702/mierle-laderman-ukeles-visit](https://soundcloud.com/alan-nakagawa-188259702/mierle-laderman-ukeles-visit)


*NPR Garbage Art*. Interview feature on FLOW CITY project with Andy Lansett, 9/89 and Monitor Radio, 10/3/89.


1984-6 *Not Just Garbage: The Maintenance Art of Mierle Ukeles*, 1/2 hour video for TV by Julie Akeret, NYC, 1984-86. First prize, 8th USA film festival, Dallas.


*Vuilniswagendans*, 1/2 hour, produced by ROTE, Rotterdam Department of Sanitation about Ukeles' Ballet with 6 garbage trucks and 4 mechanical sweepers, Perfo Festival, Rotterdam, May, 1985.


1985-6 *The Mountain in the City*, 1 hour documentary for public TV produced by the NY State Legislative Commission on Solid Waste Management, 1985-86. Segment on the artist


*Australian National Broadcast Corp.*, 45 minutes about the artist, Peter Morgan, director, 1984.


1983 WABC-TV "Eyewitness News," 5 p.m. and 11 p.m., the unveiling of *The Social Mirror* (mirrored garbage truck sculpture) live on 5 p.m. news and an interview by Tracy Egan; the sweeper ballet and other interviews on 11 p.m. news. *SANITATION CELEBRATIONS* also appeared on 4 other NYC local TV news programs and on
CBS Network news the next morning, for a total of 12 minutes coverage on Sept. 27 and 28, 1983.

CNN [Cable News Network]. Interview with Jeannie Moos on site, NYC, about the ALL YEAR LONG WORN OUT WORK GLOVE PROJECT. She also incorporated selections from the artist’s own video tapes from TOUCH SANITATION PERFORMANCE (USA). July 18, 1983; and subsequent broadcasts on WNEW (NY/NJ).

WNYC Artists in the City. Interview program with Jenny Dixon, executive director of the NYC Public Art Fund, Oct. 9, 1983.

WINS with Doug Edelson, phone interview about the GLOVE PROJECT (NYC), Sept. 2, 1983.

KROY-FM Hal. (Sacramento, CA), by phone, Aug. 22, 1983.

WRFM A Little Art Among the Cartons: The Jim Branch Report #5011. Jim Branch about the GLOVE PROJECT (NYC), July 14, 1983

RKO National Network, “Real Life.”
CJAZ-FM, “This A.M. on F.M.,” with Campbell and Julie, (Vancouver, Canada), July 15, 1980.
KMET-FM, with Pat Kelly (Los Angeles), June 27, 1980.


CKCK syndicated, “Action Line,” with Tony Dimnik, (Regina, Saskatchewan, Canada), April 26, 1980.


WCBS-TV “News Channel 2,” with Meredith Vieira, feature on site at opening of TOUCH SANITATION PERFORMANCE (NYC), July 24, 1979.

WNBC-TV “NewsCenter 4” with Chauncy Howell, feature on site at opening of TOUCH SANITATION PERFORMANCE (NYC), July 24, 1979.

PUBLIC COLLECTIONS

Art Institute of Chicago, Chicago, IL
Fonds régional d’art contemporain de Lorraine, Metz, France
Jewish Museum, New York, NY
Smith College Museum of Art, Northhampton, MA
Migros Museum, Zurich, Switzerland
Wadsworth Atheneum, Hartford, CT
Whitney Museum of American Art, New York, NY
PERMANENT PUBLIC ART COLLECTIONS

Danehy Park, Cambridge, MA
Bronx Firehouse, Bronx, NY
Maine College of Art, Portland, ME
Freshkills Park, Staten Island, NY (in progress)