



CURRICULUM VITAE

Adrian Margaret Smith Piper, born September 20, 1948, New York City

Revised December 15, 2006

PLEASE CONTACT:

Dr. Elisabeth Klotz
Archivist & Coordinator
Adrian Piper Research Archive
archive@adrianpiper.com
Tel: +49 (0) 30 308 753 18
Fax: +49 (0) 30 308 753 19
Postfach 54 02 04
D-10042 Berlin
Germany

TABLE OF CONTENTS

1. <u>Educational Record</u>	2
2. <u>Languages</u>	2
3. <u>Philosophy Dissertation Topic</u>	2
4. <u>Areas of Special Competence in Philosophy</u>	2
5. <u>Other Areas of Research Interest in Philosophy</u>	2
6. <u>Teaching Experience</u>	2
7. <u>Present Academic Position</u>	3
8. <u>Fellowships and Awards in Philosophy</u>	3
9. <u>Professional Philosophical Associations</u>	4
10. <u>Service to the Profession of Philosophy</u>	4
11. <u>Invited Papers and Conferences in Philosophy</u>	4
12. <u>Publications in Philosophy</u>	8
13. <u>Publications in Art and Art Criticism</u>	10
14. <u>Solo Art Exhibitions</u>	17
15. <u>Group Art Exhibitions</u>	18
16. <u>Art Performances</u>	24
17. <u>Art Videotapes</u>	25
18. <u>Soundworks</u>	26
19. <u>Invited Lectures and Conferences in Art</u>	26
20. <u>Critical Reviews of Art Work</u>	31
21. <u>Fellowships and Awards in Art</u>	48
22. <u>Art Collections</u>	49

1. EDUCATIONAL RECORD:

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

2. LANGUAGES:

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

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

Advisors: Professors John Rawls and Roderick Firth

4. AREAS OF SPECIAL COMPETENCE IN PHILOSOPHY:

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

5. OTHER AREAS OF RESEARCH INTEREST IN PHILOSOPHY:

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

6. TEACHING EXPERIENCE:

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

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

Stanford University (Mellon Research Fellow): 1982-84

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

Georgetown University (Associate Professor): 1986-88

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

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

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

Wellesley College (Full Professor): 1990-

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

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

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

7. PRESENT ACADEMIC POSITION:

Professor of Philosophy, Wellesley College Department of Philosophy
 Fellow, New York Institute for the Humanities at New York University
 Visiting Guest Professor, Royal Danish Academy of Art, School of Walls and Space

8. FELLOWSHIPS AND AWARDS IN PHILOSOPHY:

The City College of New York:

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

At Harvard University:

Danforth Foundation Graduate Fellowship	1974-79
---	---------

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

Postgraduate:

NEH Travel Fellowship (Legal Studies Conference, Rice University)	1979
University of Michigan Rackham Faculty Fellowship	1982
Andrew Mellon Postdoctoral Fellowship, Stanford University	1982-84
Stanford Faculty Research Fellowship	1983
Stanford Faculty Research Fellowship	1984
Faculty Summer Research Grant, Georgetown University	1987
Junior Faculty Research Leave, Georgetown University	1987
NEH Summer Stipend	1988
Woodrow Wilson International Scholars Fellowship	1988-89
NEH College Teacher's Research Fellowship	1998
J. Paul Getty Distinguished Research Fellowship	1998-99
Internationales Forschungszentrum für Kulturwissenschaft (IFK) [forced to decline]	2003
Wissenschaftskolleg zu Berlin Institute for Advanced Study [forced to decline]	2005

9. PROFESSIONAL PHILOSOPHICAL ASSOCIATIONS:

American Philosophical Association, Eastern Division
 American Society for Political and Legal Philosophy
 North American Kant Society
 American Association of University Professors
 Society for Philosophy and Public Affairs
 Gesellschaft für Analytische Philosophie
 Kant-Gesellschaft

10. SERVICE TO THE PROFESSION OF PHILOSOPHY:

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

11. INVITED PAPERS AND CONFERENCES IN PHILOSOPHY:

1. "Good Reason to Serve," Society for Philosophy and Public Affairs, American Philosophical Association Eastern Division Convention, Boston, Mass.	Dec. 1980
2. "Comments on Bart Gruzalski's 'Utilitarianism, Slavery, and the Facts'", Moral Philosophy Colloquium, American Philosophical Association Eastern Division Convention, Boston, Mass.	Dec. 1980
3. "Good Reason to Serve," Military Conscription Working Group, The Center for Philosophy and Public Policy, Washington, D.C.	May 1981
4. "The Rationality of Military Conscription," Collective Action / Social History Group, University of Michigan, Ann Arbor, Mich.	Jan. 1982
5. "Two Conceptions of the Self," Stanford University Philosophy Department, Stanford, Cal.	Dec. 1982
6. "Two Conceptions of the Self," University of California at Berkeley Philosophy Department, Berkeley, Cal.	Feb. 1983
7. "Two Conceptions of the Self," University of Minnesota Philosophy Department, Minneapolis, Minn.	Oct. 1983

8. "Comments on Richard Galvin's 'Act Individuation and Deontological Theories'", Moral Philosophy Colloquium, American Philosophical Association Eastern Division Convention, Boston, Mass. Dec. 1983
9. "Performance: The Problematic Solution," Conference: *Philosophical Problems of the Self-Consciously Invented Arts*, The Kitchen, New York, N.Y. March 1984
10. "Two Conceptions of the Self," University of Pennsylvania Philosophy Department, Philadelphia, Penn. March 1984
11. "Creative Autonomy and Aesthetic Acculturation," Philosophy of Art Symposium, American Philosophical Association Western Division Convention, Chicago, Ill. April 1985
12. "Narcissism and Moral Alienation," Wayne State Philosophy Department, Detroit, Mich. Nov. 1985
13. "Moral Theory and Moral Alienation," Penn State University Philosophy Department, Penn. Jan. 1986
14. "Moral Theory and Moral Alienation," Georgetown University Philosophy Department, Washington D.C. Jan. 1986
15. "Moral Theory and Moral Alienation," University of California at San Diego, La Jolla, Cal. Feb. 1986
16. "Moral Theory and Moral Alienation," North Carolina State University Philosophy Department, Raleigh, N.C. Feb. 1986
17. "Moral Theory and Moral Alienation," Wesleyan University Philosophy Department, Middletown, CT Feb. 1986
18. "Moral Theory and Moral Alienation," Memphis State University Philosophy Department, Memphis, Tenn. Feb. 1986
19. "Moral Theory and Moral Alienation," University of Minnesota Philosophy Department, Minneapolis, Minn. Feb. 1986
20. "Instrumentalism, Objectivity, and Moral Justification," Moral Philosophy Colloquium, American Philosophical Association Pacific Division Convention, Los Angeles, Cal. March 1986
21. "Comments on Lawrence Hinman's 'Emotion, Morality, and Understanding'", Moral Philosophy Colloquium, American Philosophical Association Central Division Convention, St. Louis, Missouri May 1986
22. "Higher-Order Discrimination," George Washington University Philosophy Department, Washington, D. C. Nov. 1986
23. "Rationality and the Structure of the Self," Association for the Philosophy of the Unconscious, American Philosophical Association Eastern Division Convention, Boston, Mass. Dec. 1986
24. "Higher-Order Discrimination," Kennedy Institute of Ethics, Georgetown University, Washington, D.C. Jan. 1987
25. "The Meaning of 'Ought' and the Loss of Innocence," Conference: *The Personal Turn in Ethics*, the University of Minnesota Philosophy Department, Minneapolis, Minn. April 1987
26. "The Meaning of 'Ought' and the Loss of Innocence," Vassar College Philosophy Department, Poughkeepsie, N.Y. Oct. 1987
27. "Higher-Order Discrimination," Howard University Philosophy Department, Washington, D. C. Oct. 1987
28. "The Meaning of 'Ought' and the Loss of Innocence," University of Mississippi Philosophy Department, Oxford, Miss. Nov. 1987
29. "Higher-Order Discrimination," University of Mississippi Philosophy Department, Oxford, Miss. Nov. 1987
30. "Rationality and the Structure of the Self," University of Minnesota Philosophy Department, Minneapolis, Minn. Nov. 1987
31. "Rationality and the Structure of the Self," Columbia University Philosophy Department, New York, N. Y. March 1988
32. "Higher-Order Discrimination," Conference: *Character and*

- Morality*, hosted by Radcliffe and Wellesley Colleges, Cambridge, Mass. April 1988
33. "Higher-Order Discrimination," Symposium: *Feminism and Racism*, American Philosophical Association Eastern Division Convention, Washington, D. C. Dec. 1988
34. "Comments on Walter Schaller's 'Should Kantians Care About Moral Worth?'" Moral Philosophy Colloquium, American Philosophical Association Central Division Convention, Chicago, Ill. April 1989
35. "The Meaning of 'Ought' and the Loss of Innocence," University of California, Los Angeles Philosophy Department, Los Angeles, Cal. April 1989
36. "The Meaning of 'Ought' and the Loss of Innocence," University of Colorado at Boulder Philosophy Department, Boulder, Col. Oct. 1989
37. "Impartiality, Compassion, and Modal Imagination," Wellesley College, Wellesley, Mass. Nov. 1989
38. "Higher-Order Discrimination," Franklin and Marshall College, Lancaster, Pa. Nov. 1989
39. "The Meaning of 'Ought' and the Loss of Innocence," Invited Address on Ethics, American Philosophical Association Eastern Division Convention, Atlanta, Ga. Dec. 1989
40. "Higher-Order Discrimination," Williams College, Williamstown, Mass. Jan. 1990
41. "Impartiality, Compassion, and Modal Imagination," Western Michigan University Philosophy Department, Kalamazoo, Mich. Jan. 1990
42. "Higher-Order Discrimination," Western Michigan University, Kalamazoo, Mich. Jan. 1990
43. "Impartiality, Compassion, and Modal Imagination," Purdue University Philosophy Department, West Lafayette, Ind. March 1990
44. "Impartiality, Compassion, and Modal Imagination," Illinois State University Philosophy Department, Normal, Ill. March 1990
45. "Higher-Order Discrimination," Conference: *Ethics and Racism*, Brown University, Providence, R. I. March 1990
46. "Impartiality, Compassion, and Modal Imagination," Conference: *Impartiality*, Hollins College, Roanoke, Va. June 1990
47. "'Seeing Things'," Spindell Conference: *Moral Epistemology*, Memphis State University, Memphis, Tenn. Oct. 1990
48. "Impartiality, Compassion, and Modal Imagination," University of Connecticut Philosophy Department, Storrs, Conn. Dec. 1990
49. "Is There a Future for African-American Women in Philosophy?," Panel: *Problems Facing Women Philosophers: Towards an Agenda for the Nineties*, American Philosophical Association Central Division Convention, Chicago, Ill. April 1991
50. "Comments on Andrew Buchwalter's 'Philosophy, Culture and Public Policy'", Political Philosophy Colloquium, American Philosophical Association Eastern Division Convention, New York, N. Y. Dec. 1991
51. "Xenophobia and Kantian Rationalism," Cornell University Philosophy Department, Ithaca, N.Y. Feb. 1992
52. "Xenophobia and Kantian Rationalism," Conference: *What Does the Critique of Pure Reason Have to Do With the Pure Critique of Racism? A Look at the Work of Adrian Piper*, New York University: Philosophy Department (Commentators: Paul Boghossian and William Ruddick), Performance Studies Department (Commentators: Richard Schechner and Peggy Phelan) and Grey Art Gallery, New York, N.Y. Oct. 1992
53. "Xenophobia and the Indexical Present," Opening Plenary

- Address, American Society for Aesthetics 50th Anniversary Meeting, Philadelphia, Pa. Oct. 1992
54. "Comments on Stephen Beck's 'Moral Considerability and the Goodness Principle'", Moral Philosophy Colloquium, American Philosophical Association Eastern Division Convention, Washington, D.C. Dec. 1992
55. "The Meaning of 'Ought' and the Loss of Innocence," Mt. Holyoke Philosophy Department, S. Hadley, Mass. Sept. 1993
56. "The Meaning of 'Ought' and the Loss of Innocence," Marquette University Philosophy Department, Milwaukee, Wisc. Oct. 1993
57. "Comments on Claudia Mills' 'Goodness as Weapon'", Moral Philosophy Colloquium, American Philosophical Association Eastern Division Convention, Atlanta, Ga. Dec. 1993
58. "The Obligations of Philosophical Performance," Greater Philadelphia Philosophy Consortium (Co-Speaker: Joyce Carol Oates), Philadelphia, Penn. Feb. 1994
59. "The Meaning of 'Ought' and the Loss of Innocence," Georgia State University Philosophy Department, Atlanta, Ga. Sept. 1994
60. "A Philosophical Analysis of Xenophobia," Public Lecture, Georgia State University, Atlanta, Ga. Sept. 1994
61. "The Meaning of 'Ought' and the Loss of Innocence," Oberlin College Philosophy Department, Oberlin, Ohio Oct. 1994
62. "Making Sense of Value," Author Meets Critics: Elizabeth Anderson's *Value in Ethics and Economics*, American Philosophical Association Pacific Division Convention, San Francisco, Cal. March 1995
63. "Rationality and the Structure of the Self," Conference: *Moral Psychology and Moral Identity*, Oberlin College Philosophy Dept., Oberlin, Ohio April 1995
64. "The Form of Self-Knowledge in Kant's Metaethics," Symposium: *Diskursparadigma: Form*, University of Vienna, Vienna, Austria June 1995
65. "A Kantian Analysis of Xenophobia," Plenary Address, VII. Symposium der Internationalen Assoziation von Philosophinnen, Vienna, Austria Sept. 1995
66. "The Meaning of 'Ought' and the Loss of Innocence," University of Utah Philosophy Department, Salt Lake City, Utah Nov. 1995
67. "The Meaning of 'Ought' and the Loss of Innocence," Scripps College, Claremont Graduate School, Claremont, Ca. Feb. 1996
68. "A Kantian Analysis of Xenophobia," New York Institute for the Humanities at New York University, New York, N.Y. March 1996
69. "Rationality and the Structure of the Self: Kant's Two Standpoints on Action," Midwest Study Group of the North American Kant Society, Loyola University, Chicago, Ill. April 1996
70. "A Kantian Analysis of Xenophobia," State University of New York at Stonybrook, Stonybrook, N.Y. Sept. 1996
71. "The Philosophical Foundations of Conceptual Art," American Society for Aesthetics, Montréal, Québec, Canada Oct. 1996
72. "Kant's Two Standpoints on Action," Conference: *Kantian Themes in Ethics*, Florida State University Philosophy Department, Tallahassee, Fl. March 1997
73. "The Enterprise of Socratic Metaethics," Scholars' Seminar, Getty Research Institute, Los Angeles, Cal. Nov. 1998
74. "The Problem of Moral Motivation," Scholars' Seminar, Getty Research Institute, Los Angeles, Cal. Nov. 1998
75. "Kant's Two Standpoints on Action," Scholars' Seminar, Getty Research Institute, Los Angeles, Cal. Feb. 1999
76. "The Problem of Moral Motivation," University of Minnesota Philosophy Department, Minneapolis, Minn. Oct. 1999
77. "Recognition and Responsibility," Institute for Race and Social

- Division, Boston University, Boston, Mass. Feb. 2002
78. "The Ideal of Agent Integrity," Conference: *Art, Philosophy, and Politics*, Humanities Institute, University of Wisconsin at Madison, Madison, Wisc. April 2002
79. "The Ideal of Agent Integrity," Yale University Philosophy Department, New Haven, CT Feb. 2003
80. "Sadhana as a Tapas," Conference: *Ancient Crossroads: Greece and India*, Loyola Marymount University, Los Angeles, Cal. March 2003
81. "Vergangenheitsverarbeitung and the Pursuit of Happiness," Einstein Forum, Berlin, Germany Oct. 2003
82. "Brahmacharya, Vairagya, Kaivalya," Conference: *Hindu-Catholic Dialogue*, Loyola Marymount University, Los Angeles, Cal. April 2004
83. "Rationality and the Structure of the Self: The Utility Maximizing Model of Rationality," Economics and Rhetoric Seminar, Academia Vitae, Deventer, Belgium June 2006
84. "Passing Beyond Passing," University of Texas, Austin, TX Nov. 2006
85. "The Ideal of Agent Integrity," University of Minnesota Philosophy Department, Minneapolis, Minn. Nov. 2006
86. "Passing Beyond Passing," University of Minnesota Institute for Advanced Study, Minneapolis, Minn. Nov. 2006
87. "The Ideal of Agent Integrity," Indiana University Philosophy Department, Bloomington, Ind. Nov. 2006
88. "Passing Beyond Passing," Indiana University, Bloomington, Ind. Nov. 2006

12. PUBLICATIONS IN PHILOSOPHY:

Articles and Book Chapters:

1. "Utility, Publicity, and Manipulation," *Ethics* 88, 3 (April 1978), 189-206
2. "Property and the Limits of the Self," *Political Theory* 8, 1 (February 1980), 39-64
3. "A Distinction Without a Difference," *Midwest Studies in Philosophy VII: Social and Political Philosophy* (1982), 403-435
4. "The Rationality of Military Service," in Robert Fullinwider, Ed. *Conscripts and Volunteers: Military Requirements, Social Values, and the All-Volunteer Force*, Maryland Studies in Public Philosophy (Totowa, N.J.: Rowman and Allenheld, 1983), 126-147
5. "Critical Hegemony and Aesthetic Acculturation," *Nous* 19, 1 (1985), 29-40
6. "Two Conceptions of the Self," *Philosophical Studies* 48, 2 (September 1985), 173-197, reprinted in *The Philosopher's Annual VIII* (1985), 222-246¹
7. "Instrumentalism, Objectivity, and Moral Justification," *American Philosophical Quarterly* 23, 4 (October 1986), 373-381
8. "Moral Theory and Moral Alienation," *The Journal of Philosophy* LXXXIV, 2 (February 1987), 102-118
9. "Personal Continuity and Instrumental Rationality in Rawls' Theory of Justice'," *Social Theory and Practice* 13, 1 (Spring 1987), 49-76
10. "Pseudorationality," in Amelie O. Rorty and Brian McLaughlin, Eds. *Perspectives on Self-Deception* (Los Angeles: University of California Press, 1988), 297-323
11. "Hume on Rational Final Ends," *Philosophy Research Archives XIV* (1988-89), 193-228; reprinted in Marcia Lind, Ed. *Hume on Reason and the Passions*, (forthcoming)
12. "Higher-Order Discrimination," in Amelie O. Rorty and Owen Flanagan, Eds. *Identity, Character and Morality* (Cambridge, Mass.: MIT Press, 1990), 285-309; reprinted in condensed form in the monograph series *Studies on Ethics in Society* (Kalamazoo, Mich.: Western Michigan University, 1990)
13. "'Seeing Things'," *Southern Journal of Philosophy* XXIX, *Supplementary Volume: Moral Epistemology* (1990), 29-60

¹A publication that reprints the ten best articles of the year, as selected by a nominating board of philosophers from the top-ranked departments in the United States and abroad.

14. "Impartiality, Compassion, and Modal Imagination," *Ethics* 101, 4, Symposium on Impartiality and Ethical Theory (July 1991), 726-757
15. "Government Support for Unconventional Works of Art," in Andrew Buchwalter, Ed. *Culture and Democracy: Social and Ethical Issues in Public Support for the Arts and Humanities* (Boulder: Westview Press, 1992)
16. "Xenophobia and Kantian Rationalism," *Philosophical Forum* XXIV, 1-3 (Fall-Spring 1992-93), 188-232; reprinted in Robin May Schott, Ed. *Feminist Interpretations of Immanuel Kant*, (University Park: Pennsylvania State University Press, 1997), 21-73; and in John P. Pittman, Ed. *African-American Perspectives and Philosophical Traditions*, (New York: Routledge, 1997)
17. "Two Kinds of Discrimination," *Yale Journal of Criticism* 6, 1 (1993), 25-74. Reprinted in Bernard Boxill, Ed. *Race and Racism*, (Oxford: Oxford University Press), 193-237
18. "Making Sense of Value," *Ethics* 106, 2 (April 1996), 525-537
19. "Kant on the Objectivity of the Moral Law," in Andrews Reath, Christine M. Korsgaard and Barbara Herman, Eds. *Reclaiming the History of Ethics: Essays for John Rawls*, (New York: Cambridge University Press, 1997)
20. "The Enterprise of Socratic Metaethics," in Naomi Zack, Ed. *Nonwhite Women and Philosophy: A Critical Reader*, (London: Blackwell, 2000)
21. "Kants intelligibler Standpunkt zum Handeln," in Hans-Ulrich Baumgarten and Carsten Held, Eds. *Systematische Ethik mit Kant*, (München/Freiburg, 2001)
22. "The Meaning of Brahmacharya," in Valerie Jeremijenko, Ed. *How We Live our Yoga*, (New York: Beacon Press, 2001); reprinted in Jennifer Schwamm Willis, Ed. *The Joy of Yoga* (New York: Avalon/Marlowe & Company, 2002)
23. "A Representational Analysis of Desire," in Richard Meyer, Ed. *Representing the Passions*, (Los Angeles: Getty Research Institute, forthcoming)
24. „Was Amerikaner von den Deutschen lernen können“ (2003), <http://www.adrianpiper.com/philosophy.index.html>
25. "Intuition and Concrete Particularity in Kant's Transcendental Aesthetic," in F. Halsall, J. Jansen and T. O'Connor, Eds., *Rediscovering Aesthetics* (New York: Columbia University Press, forthcoming)

Book Reviews:

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

Books:

- Rationality and the Structure of the Self* is a two-volume project in academic philosophy:
1. *Volume I. The Humean Conception* argues that the utility-maximization model of rationality and the belief-desire model of motivation that are jointly constitutive of the Humean conception are internally inconsistent and that the Humean conception of the self generates insoluble problems of moral motivation, rational final ends, and moral justification for metaethical foundationalists such as Rawls, Nagel, Brandt, Gewirth, Williams, Frankfurt, Baier, and others. Completed draft presently under review.
 2. *Volume II. A Kantian Conception* articulates and defends a contemporary version of Kant's own conception of the self against Humean and anti-rationalist objections, and argues that it avoids the explanatory and metaethical pitfalls of the Humean conception by subsuming it as a special case of the Kantian conception and integrating decision theory into classical predicate logic. Completed draft presently under review.
 3. *Kant's Metaethics: First Critique Foundations* is a study in Kant exegesis that argues that *The Critique of Pure Reason* provides the metaethical models of rationality, motivation and the self that Kant's normative moral theory in the *Groundwork* and second *Critique* presupposes. Complete draft in preparation.
 4. *Recognition and Responsibility: The Presence of the Past in Germany, Australia and the United States* is a philosophical, interdisciplinary argument that the United States has much to learn from Germany's approach to its xenophobic legacy, and that the U.S.'s failures in this area to date are not typical of all settler cultures. Complete draft in preparation.

Interviews and Critical Articles:

Yancy, George, "Adrian M. S. Piper, " in George Yancy, Ed., *African American Philosophers: Seventeen Conversations* (New York: Routledge, 1998), 49-71

13. PUBLICATIONS IN ART AND ART CRITICISM:**Articles and Commentary:**

1. "Three Models of Art Productions Systems," in *Information* (New York, N.Y.: The Museum of Modern Art, 1970); reprinted in Ursula Meyer, Ed. *Conceptual Art*, (New York, N.Y.: E.P. Dutton, 1972)
2. "An Ongoing Essay," *Art and Artists*, (March 1972), 42-46; reprinted in Blake Stimson and Alex Alberro, Eds. *Conceptual Art* (Cambridge: Cambridge University Press, 1999)
3. "Selections from 'An Ongoing Essay'," in Lucy Lippard, Ed. *Six Years: The Dematerialization of the Art Object*, (New York, N.Y.: Praeger, 1973)
4. "Withdrawal Statement (from New York Cultural Center), in Lucy Lippard, Ed. *Six Years: The Dematerialization of the Art Object*, (New York, N.Y.: Praeger, 1973)
5. "In Support of Meta-Art," *Artforum* XII, 2 (October 1973), 79-81; reprinted in Alexander Alberro and Blake Stimson, Eds. *Conceptual Art: A Critical Anthology* (Cambridge: Cambridge University Press, 1999)
6. "A Political Statement," *Art-Rite* 6, (Summer 1974)
7. "Notes on the Mythic Being," *Tri-Quarterly*, (Winter 1974)
8. "To Art (Reg. Intrans. V.)," *The Fox* 1, 1, (1975)
9. "A Proposal for Pricing Works of Art," *The Fox* 1, 2, (1975)
10. "Notes on the Mythic Being, I-II," in Alan Sondheim, Ed. *Individuals: Post-Movement Art*, (New York, N.Y.: E.P. Dutton, 1976) reprinted in Mara Witzling, Ed. *Voicing Today's Visions: Writings by Contemporary Women Artists*, (New York: Universe, 1994), 286-308
11. "Some Reflective Surfaces," *Sun and Moon* 2 (Spring 1976), 18-20
12. "Cheap Art Utopia," *Art-Rite* 14, (Winter 1976-77), 11-12
13. "Critics' Delight," in Richard Kostelanetz, Ed. *A Critical Assembling*, (New York, NY: Participation Project Foundation, 1979)
14. "Is the Alternative Space a True Alternative?" (compiled by Rudolph Baranik), *Studio International* 195, 990, (1980), 72
15. "Political Self-Reflections, (July 1980)," *Issue*, (London: Institute of Contemporary Art, November 1980)
16. "Some Thoughts on the Political Character of This Situation," *Art of Conscience*, (Dayton, Ohio: Wright University, November 1980)
17. "Untitled Art-Political Meditation," *The Village Voice*, (February 4, 1981), 62
18. "Food for the Spirit," *High Performance* 4, 1, (Spring 1981)
19. "It's Just Art," _____
20. "Ideology, Confrontation, and Political Self-Awareness: An Essay," _____; reprinted in Brian Wallis, Ed. *Blasted Allegories: An Anthology of Writings by Contemporary Artists*, (New York, N.Y.: The New Museum Of Contemporary Art/MIT Press, 1987); and in Kristine Stiles and Peter Selz, Eds. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* (Berkeley: University of California Press, 1996), 787-791; and in Linda Burnham and Steven Durland, Eds. *The Citizen Artist: 20 Years of Art in the Public Arena* (Critical Press, 1998)
21. "Performance and the Fetishism of the Art Object," *Vanguard* 10 (December 1981/January 1982), 16-19; reprinted in Bruce Barber, Ed. *Essays on Performance and Cultural Politicization: Open Letter*, 5-6, Fifth Series, (Summer/Fall 1983), 7-17
22. "Critical Hegemony and the Division of Labor In Art," *Position Paper for the Visual Arts Seminar on Art Criticism*, September 19-20, 1983, Proceedings of the National Endowment for the Arts 1983 (Washington D.C.: The National Endowment for the Arts, 1984)
23. "Letter to Thomas McEvilly," *Artforum* XXII, 2 (October 1983), 2-3
24. "Untitled Statement," *The Art of Memory/The Loss of History* (New York: The New Museum of Contemporary Art, 1985), 34

25. "Flying," *Adrian Piper: Reflections 1967-1987*, (retrospective catalogue), (New York, N.Y.: The Alternative Museum, 1987); reprinted in *Adrian Piper* (catalogue to accompany exhibition at Ikon Gallery, Birmingham, England, September 1991)
26. "It's Not All Black and White," (Letters to the Editor), *The Village Voice*, (June 9, 1987), 4, 6
27. "Who Is Safely White?," *Women Artists News* 12, 2, (June 1987), 6
28. "An Open Letter to Donald Kuspit," *Real Life* 17-18, (Winter 1987-88), 2-11
29. "Xenophobia and the Indexical Present," and "Funk Lessons," in Mark O'Brian, Ed. *Re-Imaging America: The Arts of Social Change*, (Philadelphia: New Society Press, 1990); reprinted in Peter Weibel, Ed. *Kontext Kunst*, (Köln: DuMont Buchverlag, 1994), 490-498 (and cover)
30. "On Conceptual Art," *Flashart* 14 3 (November/December 1988); reprinted in Alexander Alberro and Blake Stimson, Eds. *Conceptual Art: A Critical Anthology* (Cambridge: Cambridge University Press, 1999)
31. "A Paradox of Conscience," *The New Art Examiner* 16, 8 (April 1989), 27-31
32. "The Triple Negation of Colored Women Artists," *Next Generation Catalogue* (Chapel Hill: University of North Carolina, 1990); reprinted in *At the Crossroads* 3 (Summer/Fall 1994), 14-18; reprinted in Amelia Jones, *The Feminism and Visual Culture Reader* (New York: Routledge, 2003), 239-248
33. "Goodbye to Easy Listening," in *Adrian Piper: PRETEND* (New York, N.Y.: John Weber Gallery, 1990), reprinted in *Aphros Review*, Pace University, Volume 31, Spring/Summer 1991, 34-40
34. "Brenson on Quality," *Art Papers* 15, 6, (November/December 1991), 68-73
35. "What it isn't #2," *The City Paper* XI, 33, (August 16-22, 1991), 4
36. "Adrian Piper," MOMA Members Quarterly, (New York, N.Y.: The Museum of Modern Art, Fall 1991), 8
37. "The Joy of Marginality," *Art Papers* 14, 4, (July/August 1990), 12-13; reprinted in *Ikon 12-13: The Nineties* (1991 - 1992), 3-7
38. "Introduction to Epistemology," *Real Life* 20, (1990), 18-19
39. "Artist Statement," *Words and Images With a Message*, (catalogue to accompany exhibition at the Women's Studio Workshop, 1990)
40. "Xenophobia and the Individual Present," *Cover* (September 1990), 14
41. "Letter to the Editor," *Art in America*, (November 1990), 39
42. "Untitled Statement," *Reimaging America: A Voice of Dissent Project*, Catalogue, (Philadelphia: Momena Art Gallery, 1991)
43. "Vanilla Nightmares 1986-," *Drawings*, Catalogue, (New York: John Weber Gallery, 1991), 34-35
44. "A Transition into Solipsism October 1971," *The Political Arm*, (New York, N.Y.: John Weber Gallery, 1991), 32-33
45. "Letter to the Editor," *Artforum* XXIX, 9, (May 1991), 27-28
46. "Letter to the Editor: Angle Dangle," *City Paper* XI, 29 (July 19-25), 1991, 4
47. "Art and Politics: A Pre-Election Symposium," *Art In America*, 10, (October 1992), 41
48. "Government Support for Unconventional Works of Art," in Andrew Buchwalter Ed. *Culture and Democracy, Social and Ethical Issues in Public Support for the Arts and Humanities* (Boulder: Westview Press, 1992)
49. "Passing for White, Passing for Black," *Transition* 58 (1992), 4-32; reprinted in Joanna Frueh, Cassandra L. Langer, and Arlene Raven, Eds. *New Feminist Criticism: Art-Identity-Action*, (New York: HarperCollins 1994), 216-247; in Elaine K. Ginsberg, Ed. *Passing and the Fictions of Identity* (Durham: Duke University Press, 1996); in Rebecca Kaminsky, Ed. *Cross Talk: A Multicultural Feminist Symposium* (Cambridge, MA: MIT Press, 1996). Excerpted in *Utne Reader* (November/December 1994), 87-88; in Richard Delgado and Jean Stefancic, Eds. *Critical White Studies: Looking Behind the Mirror*, (Philadelphia: Temple University Press, 1997); in Ella Habiba Shohat, Ed. *Talking Visions: Multicultural Feminism in the Age of Globalization* (Cambridge, MA: MIT Press and The New Museum, 1998) and in Nicholas Mirzoeff, Ed. *The Visual Culture Reader*, (New York: Routledge, 2002;), 546-555
50. "The Logic of Modernism," *Flash Art* XXVI, 168, (January/February 1993), 56-58, 118, 136; reprinted in *Callaloo* 16, 3 (Summer 1993); in Peter Weibel, Ed. *Kontext Kunst* (Köln: DuMont Buchverlag, 1994), 282-288 (and cover); in Christine Bernier, Ed. *Definitions of Visual Culture II: Modernist Utopias - Postformalism and Pure Visuality*, (Montréal: Musée d'Art Contemporain de

Montréal, 1996); in Alexander Alberro and Blake Stimson, Eds. *Conceptual Art: A Critical Anthology*, (Cambridge: Cambridge University Press, 1999)

51. "Two Kinds of Discrimination," *Yale Journal of Criticism* 6, 1 (1993), 25-74; reprinted in Mara Witzling, Ed. *Voicing Today's Visions: Writings by Contemporary Women Artists*, (New York: Universe, 1994), 286-308

52. "Xenophobia and the Indexical Present II: Lecture," *Place Position Presentation Public*, Jan Van Eyck Akademie and the Authors CIP-Gegevens Koninklijke Bibliotheek, (Den Haag, Netherlands 1993), 24, 136-157

53. Introductory essay, *New Observations 97: Color* (September/October 1993), 2-4

54. "What's Art? (What's Not?)" *The Washington Post*, 1993, Sunday, October 24, G-6

55. "On Louise Bourgeois," *Louise Bourgeois* (catalogue), (Washington, D.C.: The Corcoran Gallery, 1993)

56. "The Great War for Control of Reality," in Barbara J. Raines, Ed. *Ethics of Change: Women in the '90s - Sex, Power and Politics* [with Patricia Ireland and Phyllis Schlafly], s. *The Proceedings of the February Forums, Volume VII* (New Smyrna Beach: The Atlantic Center for the Arts, 1993), 95-161

57. "On 1980s Feminist Theorizing," *October* 71 (Winter 1995), 35-36

58. "Mortal Remains," in Ricardo Bloch and Don Celender, Eds., *Mortal Remains*, (Minneapolis: Intermedia Arts Minnesota, 1996)

59. "Philip Morris' Artworld Fix," *The Drama Review* 40, 4 (T 152) (Winter 1996), 5-6

60. "Withdrawal Clarified," (letter) *Art in America* 84, 4 (April 1996), 29

61. "Dickinson's Charm," (letter), *The New York Review of Books* XLIII, 15 (October 3, 1996), 57

62. "Ian Burn's Conceptualism," [transcript] *LIKE*, 1 (October 1996), 42-53

63. "Advice to Readers," (letter) *Art in America* 85, 4 (April 1997), 27

64. "Ian Burn's Conceptualism," [essay] *Art in America* 85, 12 (December 1997), 72-79, 106; reprinted in Michael Corris, Ed., *Conceptual Art: Theory, Myth and Practice* (New York: Cambridge University Press, 2004), 342-358

65. "Xenophobia and the Indexical Present: Lecture," "Catalysis III," "Catalysis IV," in Jan Cohen-Cruz, Ed. *Disturbing the Peace: Radical Street Performance Around the World* (New York, N.Y.: Routledge, 1998)

66. "A Defense of the 'Conceptual' Process in Art," [written 1968] in *OUT OF ORDER, OUT OF SIGHT*, vol. 1 (Cambridge, Mass.: MIT Press, 1996); reprinted in Alexander Alberro and Blake Stimson, Eds. *Conceptual Art: A Critical Anthology* (Cambridge: Cambridge University Press, 1999)

67. "Los Angeles," *New Observations*, Number 128 (Spring 2001)

68. "Whiteless," *Art Journal* 60, 3 (Winter 2001)

69. "Letters: Adrian Piper on Black and White," *Art in America* 90, 1 (January 2002), 17

70. "The Color Wheel Series," *MorgenBladet*, Argang 183, Nr 3 (January 18-24, 2002)

71. "I Answer This Request with Observations," *Gloria: Another Look at Feminist Art in the 1970s* (exhibition catalogue) (New York: White Columns, 2002), 2

72. "Art as Catalysis," [written in 1970] reprinted as a section of "Talking to Myself: The Ongoing Autobiography of an Art Object," in *OUT OF ORDER, OUT OF SIGHT* vol. 1 (Cambridge, Mass.: MIT Press, 1996), 32-34; reprinted in Peter Osborne, Ed. *Conceptual Art*, (London: Phaidon, 2002), 207

73. "Idea, Form, Context," [written in 1969] in *OUT OF ORDER, OUT OF SIGHT*, vol. 2 (Cambridge, Mass.: MIT Press, 1996), 5-12; reprinted in Peter Osborne, Ed. *Conceptual Art*, (London: Phaidon, 2002), 222

74. "Adrian Piper," [works owned by the Generali Foundation] in *Occupying Space: Generali Foundation Collection* (Cologne: Verlag der Buchhandlung Walther König, 2003), 427-464

75. >>Wie wirkt Ihr Liebesleben auf Ihre Kunstproduktion?<< *Texte zur Kunst*, Heft Nr. 52, (December 2003)

76. "Corrections: Points of Clarification," *Art Papers* 28, 6 (November/December 2004), 9

77. "The Memorial to the Murdered Jews of Europe," *Frieze* 91 (May 2005), 90-91

78. "Letter to a Young Artist," *Art on Paper* 9, 6 (July / August 2005), 36-37; reprinted in Peter Nesbett and Sarah Andress, Eds. *Letters to a Young Artist*, (New York: Darte Publishing, 2006), 83-88

79. "Political Art and the Paradigm of Innovation," in Diarmuid Costello and Dominic Willsdon, Eds., *After Beauty: The Ethics of Aesthetics*, (New York: Routledge and London: Tate Publishing, forthcoming)

80. "Intuition and Concrete Particularity in Kant's Transcendental Aesthetic," in F. Halsall, J. Jansen and T. O'Connor, Eds., *Rediscovering Aesthetics* (New York: Columbia University Press, forthcoming)

Books:

1. *Talking to Myself, The Ongoing Autobiography of An Art Object*, (Bari: Marilena Bonomo, 1975; English-Italian), also (Brussels: Fernand Spillemaeckers, 1974; English-French), reprinted in *Voices Today's Visions. Writings by Contemporary Women Artists*, Ed. Mara Witzling (New York: Universe, 1994), 268-308

2. *Decide Who You Are* (texts), (New York, N.Y.: Paula Cooper Gallery, 1992)

OUT OF ORDER, OUT OF SIGHT (Cambridge, Mass.: MIT Press, 1996):

3. *Volume I: Selected Writings in Meta-Art 1968-1992*

4. *Volume II: Selected Writings in Art Criticism 1967-1992*

Solo Catalogues and Brochures:

1. *MATRIX 56: Adrian Piper*, Ed. Andrea Miller-Keller (Hartford: Wadsworth Atheneum, 1980)

2. *Adrian Piper: Reflections 1967-1987*, Ed. Jane Farver (New York, N.Y.: The Alternative Museum, 1987)

3. *Directions: Adrian Piper*, "What It's Like, What It Is #2," Ed. Ned Rifkin (Washington, D. C.: Hirshhorn Museum, 1989)

4. *MATRIX/BERKELEY 130: Adrian Piper*, Ed. Lawrence Rinder (Berkeley: University Art Museum, 1989)

5. *Adrian Piper: Reflections 1967-1987*, Ed. Elyse Goldberg (New York, N.Y.: John Weber Gallery, 1989)

6. *Adrian Piper: PRETEND*, Ed. Elyse Goldberg (New York, N.Y.: John Weber Gallery, 1990)

7. *Adrian Piper: Artworks*, Ed. Deborah Menaker (Williams, MA: Williams College Museum of Art, 1990)

8. *Adrian Piper: What It's Like, What It Is #1*, Ed. Mel Watkin (Washington, D.C.: Washington Project for the Arts, 1991)

9. *Adrian Piper: Political Drawings and Installations, 1975-1991*, Ed. David S. Rubin (Cleveland: Cleveland Center For Contemporary Art, 1991)

10. *Adrian Piper*, Ed. Elizabeth MacGregor (Birmingham, UK: Ikon Gallery and Cornerhouse, 1991)

11. *Adrian Piper: A Retrospective*, Ed. Maurice Berger and Dara Meyers-Kingsley (Baltimore: University of Maryland Baltimore County Press, 1999)

12. *Adrian Piper seit 1965: Metakunst und Kunstkritik*, Ed. and Introduction by Sabine Breitwieser, Preface by Dietrich Karner (Vienna: Generali Foundation, 2002)

13. *Adrian Piper: Textes d'oeuvres et essais*, Ed. Dirk Snauwaert (Villeurbanne: Institut d'art contemporain, 2003)

14. *Adrian Piper desde 1965*, Ed. Mela Dávila, Introduction by Sabine Breitwieser (Barcelona: MACBA / ACTAR, 2003)

Pageworks and Reproductions:

1. "Untitled," *0 to 9* (New York, N.Y.: 0 to 9 Press, December 1968), No. 5

2. "Untitled," *0 to 9* (New York, N.Y.: 0 to 9 Press, July 1969), No. 6

3. "Untitled," *Streetworks* (New York, N.Y.: 0 to 9 Press, July 1969)

4. "Untitled," *Art Press* (New York, N.Y.: Art Press, August 1969), No. 1

5. "Untitled," *Free Media Bulletin*, (London: Ted Hawke Press, 1971), No. 12

6. "Groups," (collated by Lucy Lippard), *Studio International*, (March 1970), 95

7. "Untitled," in Lucy Lippard, Ed. *Six Years: The Dematerialization of the Art Object*, (New York, N.Y.: Praeger, 1973)

8. "The Mythic Being: 4 Village Voice Ads", *Village Voice*, (New York, Sept. 27, November 29, 1973; January 3 and 31, 1974)

9. "Village Voice Ad #1 - #17", *Village Voice*, (New York, September 27-February 2, 1975)
10. "The Mythic Being: I/You (Her)," in Alan Sondheim, Ed. *Individuals: Post-Movement Art*, (New York, N.Y.: E.P. Dutton, 1976)
11. "Untitled (1968), in Richard Kostelanetz, Ed. *Essaying Essays: Alternative Forms of Exposition*, (New York, N.Y.: Out of London Press, 1976)
12. "Untitled (1969)," in _____
13. "I Embody," in Lucy Lippard, *From The Center: Feminist Essays on Women's Art*, (New York, N.Y.: E.P. Dutton, 1976)
14. "This Is Not A Documentation Of A Performance," *Studio International* 193, 987 (Summer 1978), 200-201
15. "Political Self Portrait #2 (Race)," (text only), *Heresies 2: Third World Women*, 4, (1979), 37-38
16. "Where's the Art?" *Matrix 56: Adrian Piper*, (Hartford, Conn.: Wadsworth Atheneum, 1980)
17. "Selected Funk Lessons: A Page Project by Adrian Piper," *Artforum* XXII, 5, (January 1984), 64
18. "A Tale of Avarice and Poverty," *WhiteWalls* 15, (Winter 1987), 70-81
19. "That Was Then/This Is Now," [incorporating selections from "Form and Idea" (1968), "Concrete Space-Time-Infinity Piece" (1968), "Ways of Advertizing One's Gaze" (1988), and "My Calling (Card) #1" (1986-88)], *Flashart* 143 (November/December 1988)
20. "Cornered," *Balcon* 4 (1989), 122-135
21. "How can anybody want to wipe you out just for being different?" (Wonder Project) *Artforum* XXVIII, 10 (Summer 1989), 135
22. "Girl Talk (#1-#3)," *ArtVu* 4, 1 (July 1990)
23. "Aspekte des liberalen Dilemmas," *Texte zur Kunst* 1, Jahrgang Nr. 3, (Summer 1991), 54-57
24. "Political Self Portrait #3 (1980)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 10
25. "Self Portrait Exaggerating My Negroid Features (1980)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 16
26. "It doesn't matter (1975)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 20
27. "Utah Manhattan Transfer (1968)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 28
28. "The Mythic Being: Getting Back (1975)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 29
29. "Catalysis IV (1970-71)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 30
30. "Hypothesis Situation #5 and #6 (1968-69)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 31-32
31. "Vanilla Nightmares #7, #2, #13, #18, #8 (1986-87)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 33-37
32. "A Tale of Avarice & Poverty (1985)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 38
33. "Cornered (Installation 1988)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 39
34. "Vote/Emote (1990)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 40-41
34. "Pretend #1, #2, #4, installation view (1990)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 42, 48, 44, 51
35. "Free #2 (1989)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 43

36. "Safe #1, #2 (1990)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 45, 47
37. "Ur-Mutter #5, #10, #2 (1989-1990)" *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 46, 49, 50
38. "Four Intruders Plus Alarm Systems (1989)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 52-53
39. "Aspects Of The Liberal Dilemma (1978)", *Adrian Piper* (catalogue to accompany solo exhibition in Birmingham, Manchester, Bradford, Cambridge), (Birmingham: Ikon Gallery, 1991), 54-55
40. "Cornered: A Video Installation Project By Adrian Piper," *Movement Research Performance Journal* 4, (Winter/Spring 1992), 10
41. "Black Box/White Box (1992)", *Will/Power: New Works by Papo Colo, Jimmie Drham, David Hammons, Achivi Edgar Heap of Birds, Adrian Piper, Aminah Brenda Lynn Robinson* (catalogue to accompany exhibition at Wexner Center for the Arts, The Ohio State University, Ohio 1992), 58-59
42. *Artists of Conscience*, Alternative Museum Publication, (December 1991/Jan. 1992), 65
43. *Modern Art and Society*, Ed. Maurice Berger (New York: HarperCollins, 1994). Cover
44. "Vanilla Nightmares #17" (cover), David Roediger, *Towards the Abolition of Whiteness* (New York: Verso, 1994)
45. "You Don't Want Me Here," *Ik + De Ander* (Amsterdam: Beurs van Berlage, 1994), 119
46. "Political Self-Portrait #3;" Selections from *Talking to Myself: The Ongoing Autobiography of an Art Object; Notes on the Mythic Being; Political Self-Portraits #1, 2, 3; My Calling (Card) #1; Cornered; "Higher-Order Discrimination,"* reprinted in Mara Witzling, Ed. *Voicing Today's Visions: Writings by Contemporary Women Artists*, (New York: Universe, 1994), 286-308
47. "My Calling (Card) #2, For dinners and cocktail parties (1986)", in: Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 490
48. "Vanilla Nightmares (1987)", in Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 491
49. „Political Self-Portrait No. 3 (1980)", in Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 492
50. "The Mythic Being (Private performance), 1972", in Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 493
51. "Self-Portrait Exaggerating My Negroid Features (1981)", in Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 493
52. "A Tale of Avarice and Poverty (1985)", in Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 494
53. „What Will become Of Me (1989)", in Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 494
54. „What It's Like, What It Is No. 2 (1991)", in Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 495
55. „Decide Who You Are, No. 24, 25, 27, 28 (1992), in Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 496-497
56. „Funk Lessons (1983, 1989)", in Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 498
57. „Please God (1991)", in Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 498
58. „Pretend not to know what you know", in Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 499
59. „Vote/Emote (1990)", in Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 500
60. „Cornered (1988)", in Peter Weibel, Ed. *Kontext Kunst*, (Köln 1994), 501
61. "My Calling (Cards) #1 and #2," *Long News in the Short Century* 5 (1994), 86-87
62. "Four Intruders plus Alarm Systems," "Safe," (monologues), in Peggy Zeglin Brand and Carolyn Korsmeyer, Eds. *Feminism and Tradition in Aesthetics*, (University Park, Penn.: Penn State, 1995), 235-244
63. "Decide Who You Are," in Diane Neumaier, Ed. *Reframings: New American Feminist Photographers*, (Philadelphia: Temple University Press, 1995)
64. "Self-Portrait Exaggerating My Negroid Features," *The Twentieth Century Art Book* (New York: Phaidon, 1996), 396; Frances Borzello, *Seeing Ourselves: A History of Women's Self-Portraiture* (London: Thames and Hudson, 1998)

65. "DECISIONS, DECISIONS (portfolio)," *Grand St. 60: Paranoia* (Vol. 15, No. 4; Spring 1997), 136-145
66. "Vanilla Nightmares #9," in Homi K. Bhabha, "Queen's English," *Artforum* XXXV, 7 (March 1997), 25
67. "Vanilla Nightmares #3, #6, #18 and #19," David Roediger, Ed. *Black on White: Black Writers on What It Means to Be White* (New York, N.Y.: Schocken Books, 1998)
68. "Forget It," *Adrian Piper Gallery Guide*, (A Bronx Museum of the Arts publication to accompany the exhibition titled *Talk Back! The Community Responds to the Permanent Collection*. One of a set of five, edition of 1000. Bronx, N.Y.: Bronx Museum of the Arts, 1997)
69. "Catalysis III," in Michael Kelly, Ed. *The Encyclopedia of Aesthetics*, (New York: Oxford University Press, 1998)
70. "Political Self-Portrait #2 [Race] (1978)," "Pretend #3 (1990)," in Marla Prather, *History of Modern Art* (New York: Harry N. Abrams, 1998)
71. "Catalysis III (1970)," in Amanda Cruz, "Twenty Years of Cindy Sherman," *Cindy Sherman Retrospective* (catalogue), (Chicago: Thames and Hudson, 1997), 4
72. "My Calling (Card) #1 (1987)," in author? "(In)Forming the Visual: (Re)Presenting Women of African American Descent," *The International Journal of African American Art* XIV, 3 (Hampton, Virginia: Hampton University Museum, 1997), 35
73. "The Mythic Being (1975)," in *Vraiment: feminism et art* (catalogue), (Grenoble, France: Centre National d'Art Contemporain de Grenoble, 1997), 13
74. "Food for the Spirit (1971)," in *Aperture Master Breasts* (New York: Aperture Foundation, 1998)
75. "Portrait," *International Gallery*, vol. 1, no. 2 (1998), 101
76. *Adrian Piper: A Retrospective* (catalogue to accompany retrospective), (Baltimore: University of Maryland Baltimore County Press, 1999)
77. "The Color Wheel Series, Second Adhyasa II.68 – 129," [including front and back cover] *Art Journal* 60, 3 (Fall 2001)
78. "The Color Wheel Series, Second Adhyasa II.130," *MorgenBladet*, Argang 183, Nr 3 (January 18-24, 2002)
79. "A Tale of Avarice and Poverty (1985)," in Barbara Steiner and Jun Yang, *Autobiography* (London: Thames & Hudson, 2004), 116–119
80. "I am the Locus 1-5 (1975)," *Smart Collection. A Thirtieth Anniversary Celebration*, (catalogue to accompany exhibition at The David and Alfred Smart Museum of Art), (The University of Chicago, 2004), 87
81. "Funk lessons (1983)," *The invisible insurrection of a million minds* (catalogue to accompany exhibition at Sala rekalde, Bilbao 2005), 116-117
82. "Catalysis IV (1970/71)," in Daniel Marzona, Uta Grosenick, Eds. *Conceptual Art* (Köln: Taschen, 2005), 87
83. „Self-Portrait Exaggerating My Negroid Features (1981),“ in Ulrich Pfisterer and Valeska von Rosen, Eds. *Der Künstler als Kunstwerk. Selbstporträts vom Mittelalter bis zur Gegenwart*, (Stuttgart: Reclam, 2005), 183
84. „Self-portrait from the Inside Out (1965),“ *The War is over. 1945-2005 La libertà dell'arte* (exhibition catalogue galleria d'arte moderna e contemporanea, Bergamo 2005), 168
85. "LSD womb (1965)," *The War is over. 1945-2005 La libertà dell'arte* (exhibition catalogue galleria d'arte moderna e contemporanea, Bergamo 2005), 168
86. "Vanilla Nightmares #18," in Vivian Patterson, Ed. *Encounter. Williams College Museum of Art*, (Williamstown, Massachusetts, 2006), 163
87. "It doesn't matter who you are (1975)," *Das achte Feld. Geschlecht, Leben und Begehren in der Kunst seit 1960* (catalogue to accompany exhibition at Museum Ludwig, Köln 2006), 278-279
88. „The Mythic Being (1974),“ *Das achte Feld. Geschlecht, Leben und Begehren in der Kunst seit 1960*, (catalogue to accompany the exhibition at Museum Ludwig, Köln 2006), 278-279
89. "Funk Lessons," *Art Metropole Top 100* (catalogue to accompany the exhibition at National Gallery of Canada, Ottawa 2006), 40
90. "I am the Locus No. 1-5 (1975)," *Smart Museum of Art University of Chicago, Bulletin* vol. 16, 2004-2006, (Chicago 2006), 42-44
91. "Self-Portrait 2000," *Paletten*, '262-263, Nr. 4 2005-Nr. 1 2006, VAD ÄR KONST? (Göteborg, Sweden: February 2006), pp 67-71

Artist's Books:

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

14. SOLO ART EXHIBITIONS:

1. *Three Untitled Projects* (postal art exhibition), (New York: 0 to 9 Press, 1969) March 1969
2. *One Man (sic), One Work*, New York Cultural Center, New York, N.Y. February 1971
3. *Adrian Piper*, Gallery One, Montclair State College, Montclair, N.J. February 1976
4. *Adrian Piper at Matrix 56*, Wadsworth Atheneum, Hartford, Conn. March 1980
5. *Adrian Piper*, Real Artways, Hartford, Conn. March 1980
6. *Adrian Piper, And/ Or*, Seattle, WA February 1981
- Adrian Piper: Reflections 1967-1987* (retrospective):
7. The Alternative Museum, New York, N.Y. April-May 1987
8. Nexus Contemporary Art Center, Atlanta, Ga. Nov.-Dec. 1987
9. Goldie Paley Gallery, Philadelphia, Pa. Feb.-March 1989
10. University of Colorado Art Gallery, Boulder, Col. March 1990
11. Power Plant Gallery, Toronto, Canada May-June 1990
12. Wooster Art Museum, Wooster, Ohio August-Oct. 1990
13. Lowe Art Museum, Coral Gables, Florida Dec. 1990-Jan. 1991
14. Santa Monica Museum of Contemporary Art, Cal. Feb.-March 1991
15. Washington Project for the Arts, Washington, D.C. June-August 1991
- Cornered*, John Weber Gallery, New York, N.Y. March 1989
16. Matrix Gallery, University Art Museum, Berkeley, Cal. August-Nov. 1989
17. Williams College Art Museum, Williamstown, Mass. Jan.-March 1990
18. *Why Guess*, University of Rhode Island Art Gallery, Kingston, R.I. Feb.-March 1990
19. *Pretend*, John Weber Gallery, New York, N.Y. September 1990
20. *Why Guess*, Exit Art, New York, N.Y. October-Nov. 1990
21. *Out of the Corner*, Whitney Museum of American Art, Film and Video Gallery, New York, N.Y. October-Nov. 1990
22. *Adrian Piper*, University of Iowa Art Gallery March-April 1990
23. *What It's Like, What It Is, #1*, Washington Project for the Arts, Washington, D.C. June-August 1991
24. *What It's Like, What It Is, #2*, Hirshhorn Museum, Directions Gallery, Washington, D.C. June-Sept. 1991
- Adrian Piper: European Retrospective*:
25. Ikon Gallery, Birmingham, England Sept.-Nov. 1991
26. Cornerhouse, Manchester, England January-Feb. 1992
27. Cartwright Hall, Bradford, England March-May 1992
28. Kettle's Yard, Cambridge, England July-Sept. 1992
29. Kunstverein München, Germany October-Nov. 1992
30. *Space, Time and Reference 1967-1970*, John Weber Gallery, New York, N.Y. October 1991
- Political Drawings and Installations, 1975-1991* (retrospective):
31. Cleveland Center for Contemporary Art, Cleveland, Ohio Nov. 1991-Feb. 1992
32. Carver Center, San Antonio, Tx. April 1992
33. Herron Gallery, Indianapolis Center for Contemporary Art, Indianapolis, In. May-June 1992
34. *Women & Their Work*, Austin, Tx. Oct.-Dec. 1992
35. *What It's Like, What It Is #2*, Krannert Art Museum, Champaign, Ill. Jan.-Feb. 1992
36. *Ur-Madonna, Expo '92*, Monasterio de Santa Clara, Moguer, Spain August 1992
- Decide Who You Are*
37. Grey Art Gallery, New York, N.Y. Sept.-October 1992

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

15. GROUP ART EXHIBITIONS:

1. *Number Seven*, Paula Cooper Gallery, New York, N.Y. May 1969
 2. *Language III*, Dwan Gallery, New York, N.Y. May 1969
 3. *557,087*, Seattle Art Museum, Seattle, Wa. (traveling) September 1969
 4. *Concept Art*, Städtisches Museum, Leverkusen, Germany October 1969

5. *Groups*, School of Visual Arts Gallery, New York, N.Y. November 1969
6. *Plans and Projects as Art*, Kunsthalle Bern, Bern, Switzerland November 1969
7. *Conceptual Art and Conceptual Aspects*, New York Cultural Center, New York, N.Y. April 1970
8. *Art in the Mind*, Allen Museum, Oberlin, Ohio May 1970
9. *Information*, Museum of Modern Art, New York, N.Y. June 1970
10. *Language IV*, Dwan Gallery, New York, N.Y. June 1970
11. *26 Contemporary Women Artists*, Larry Aldrich Museum, Ridgefield, Conn. April 1971
12. *Paris Biennale*, Musee d'Art Moderne, Paris, France September 1971
13. *Art Without Limits*, Memorial Art Gallery, Rochester, N.Y. April 1972
14. *Communications*, Inhibodress Gallery, NSW, Australia April 1972
15. *Thought: Structures*, Pace College Gallery, New York, N.Y. January 1973
16. *Nine New York Artists*, Hartwick College, Oneonta, N.Y. April 1973
17. *Artforms, Abstract Activities, Ideas*, Pomona College, Claremont, Cal. May 1973
18. *c. 7,500*, California Institute of the Arts, Valencia, Cal. May 1973
19. *Persona*, Artists' Space, New York, N.Y. April 1974
20. *Word Works*, Mt. San Antonio College Art Gallery, Walnut, Cal. April 1974
21. *Woman's Work: American Art 1974*, Philadelphia Civic Center, Philadelphia, Pa. (traveling) April 1974-76
22. *In Her Own Image*, Samuel S. Fleischer Art Memorial, Philadelphia, Pa. April 1974
23. *Bodyworks*, Museum of Contemporary Art, Chicago, Ill. March 1975
24. *Word Works II*, San Jose State University Art Gallery, San Jose, Cal. April 1975
25. *Eleven in New York*, Women's Interart Center, New York, N.Y. May 1975
26. *Lives*, The Fine Arts Building, New York, N.Y. December 1975
27. *Paris Biennale*, Musee d'Art Moderne, Paris, France September 1977
28. *The Sense of the Self: From Self-Portrait to Autobiography*, Newberger Museum, Purchase, N.Y. September 1978
29. *Untitled Exhibition*, Artists' Space, New York, N.Y. September 1978
30. *Eventworks*, Massachusetts College of Art, Boston, Mass. March 1979
31. *Both Sides Now*, Artemesia Gallery, Chicago, Ill. March 1979
32. *A Decade of Women's Performance Art*, National Women's Caucus for Art Conference, New Orleans, La. February 1980
33. *Speaking Volumes: Women's Artist Books*, A.I.R. Gallery, New York, N.Y. June 1980
34. *Art of Conscience*, Wright Gallery, Dayton, Ohio (traveling) October 1980
35. *Issue: Twenty Social Strategies by Women Artists*, Institute of Contemporary Arts, London, England November 1980
36. *Events: Artists Invite Artists*, The New Museum, New York, N.Y. February 1981
37. *The Gender Show*, Group Material, New York, N.Y. February 1981
38. *The Page as Alternative Space*, Franklin Furnace, New York, N.Y. February 1981
39. *Oppositions, And/Or*, Seattle, Wa. May 1981
40. *Art at Ground Zero: Artists' Statements on Nuclear War*, University of Michigan Residential College, Ann Arbor, Mich. March 1983
41. *The Black and White Show*, Kenkeleba Gallery, New York, N.Y. April 1983
42. *Language, Drama, Source, and Vision*, The New Museum, New York, N.Y. October 1983
43. *Disarming Images: Artists' Statements Against Nuclear War*, Newburger Museum, Purchase, N.Y. (traveling) June 1984-87
44. *A Decade of New Art*, Artists' Space, New York, N.Y. June 1984
45. *Tradition and Conflict*, The Studio Museum in Harlem, New York, N.Y. January 1985
46. *Kunst mit Eigen-Sinn*, Museum Moderner Kunst, Vienna, Austria March 1985
47. *The Art of Memory/The Loss of History*, The New Museum, New York, N.Y. November 1985
48. *Floating Values*, HallWalls, Buffalo, N.Y. April 1987
49. *Black Video: Performance/Document/Narrative*, Gorman Museum,

- Davis, Ca.
50. *Past Time*, Maryland Art Place, Baltimore, Md. April 1987
September 1987
51. *Commitment to Print*, The Museum of Modern Art, New York, N.Y. (traveling) January 1988
52. *Coast to Coast: A Women of Color National Artists' Book Project*, WCA, Houston, Texas (traveling) February 1988
53. *Autobiography: In Her Own Image*, Intar Gallery, New York, N.Y. (traveling) April 1988
July 1988
54. *Modes of Address*, Whitney Museum Downtown, New York, N.Y.
55. *Unknown Secrets: Art of the Rosenberg Era* (traveling), curated by Nina Felshin September 1988
September 1988
56. *Signs*, Art Gallery of Ontario, Toronto, Canada (traveling)
57. *The Turning Point: Art and Politics in 1968*, Cleveland Center for Contemporary Art, Cleveland, Ohio (traveling) September 1988
December 1988
58. *Works on Paper*, OneTwentyEight, New York, N.Y. October 1988
December 1988
59. *Art as a Verb*, Maryland Institute of Art, Baltimore, Md.
60. *Identity*, Whitney Museum Downtown, New York, N.Y.
61. *Making Their Mark: Women Artists Move Into the Mainstream 1970-85*, Cincinnati Art Museum, Cincinnati, Ohio (traveling) Feb.-March 1989
62. *Collecting, Organizing, Transposing*, Maryland Art Place, Baltimore, Md. February 1989
March-June 1989
May 1989
63. *Art as a Verb*, The Studio Museum in Harlem, New York, N.Y.
64. *Head*, OneTwentyEight, New York, N.Y.
65. *American Resources*, Bernice Steinbaum Gallery, New York, N.Y. (traveling) June-July 1989
Summer 1989
66. *Some Choices*, Long Beach Art Museum, Long Beach, Ca.
67. *Double Take: A Second Look at Advertising*, Cincinnati Contemporary Arts Center, Cincinnati, Ohio July-Sept. 1989
September 1989
October 1989
68. *Buttinsky*, Feature, New York, N.Y.
69. *I Only Want You to Love Me*, Feature, New York, N.Y.
70. *L'Art Conceptuel: Une Perspective*, Musee d'Art Moderne, Paris, France (traveling) Nov. 1989-Feb. 1990
February 1990
71. *Life is Wonderful*, Simon Watson Gallery, New York, N.Y.
72. *Exotism*, Zilkha Gallery, Wesleyan University, Middletown, Conn. January-March 1990
March-April 1990
73. *Insect Politics*, Hallwalls Contemporary Arts, Buffalo, N.Y.
74. *Signs of the Self: Changing Perceptions*, Woodstock Artists Association, Woodstock, N.Y. March-April 1990
75. *Words and Images - With a Message*, Women's Studio Workshop, Oneonta, N.Y. April 1990
76. *Sarah Charlesworth, Jeanne Dunning, Annette Messenger, Adrian Piper, Laurie Simmons*, Feigen Gallery, Chicago, Ill. March-April 1990
May-June 1990
77. *Constructive Anger*, Barbara Krakow Gallery, Boston, Mass.
78. *Art in Europe and America: The 1960s and 1970s*, Wexner Center for the Visual Arts, Ohio State University, Columbus, Oh. May-August 1990
79. *Word as Image: American Art 1960-1990*, Milwaukee Art Museum, Milwaukee, Wisconsin June-August 1990
February 1991
80. Contemporary Arts Center, Houston, Tx.
81. *The Power of Words: An Aspect of Recent Documentary Photography*, P.P.O.W., New York, N.Y. June-July 1990
July-August 1990
November 1990
Sept.-Nov. 1990
82. *The Thing Itself*, Feature Gallery, New York, N.Y.
83. *Presumed Identities*, Real Art Ways, Hartford, Conn.
84. *The Art of Drawing*, Lehman College Art Gallery, New York, N.Y.
85. *Gender and Representation*, Zoller Gallery, Penn State University, University Park, Pa. February 1991
February 1991
April-May 1991
86. *The Political Arm*, John Weber Gallery, New York, N.Y.
87. *Show of Strength*, Anne Plumb Gallery, New York, N.Y.
88. *The Art of Advocacy*, The Aldrich Museum of Contemporary Art, Ridgefield, Conn. May-Sept. 1991

Awards in the Visual Arts,

89. Hirshhorn Museum, Washington DC June-Sept. 1991
90. The Albuquerque Museum of Art, History and Science, Albuquerque, New Mexico Sept.-December 1991
91. The Toledo Museum of Art, Toledo, Oh. Dec.-January 1991
92. *Visions/Revisions*, Denver Art Museum, Denver, Col. April-August 1991
93. *What It's Like, What It Is, #3, Dislocations*, Museum of Modern Art, New York, N.Y. October 1991
94. *Open Mind: The LeWitt Collection*, Wadsworth Atheneum, Hartford, Conn. August-Dec. 1991
95. *Salvage Utopia*, AC Project Room, New York, N.Y. October 1991
96. *Affirmative Re-Actions*, Iris and B. Gerald Cantor Art Gallery, Worcester, Mass. November 1991
97. *Artists of Conscience: 16 Years of Social and Political Commentary*, New York, N.Y. November-Jan. 1991
98. *Dispossessed Installations*, Florida State University, Tallahassee, Fla. August-Sept. 1992
99. *Will/Power: New Works by Papo Colo, Jimmie Durham, David Hammons, Hachivi Edgar Heap of Birds, Adrian Piper, Aminah Brenda Lynn Robinson*, Wexner Center for the Arts, The Ohio State University, Columbus, Ohio September-Dec. 1992
- Dream Singers, Story Tellers: An African American Presence:*
100. Fukyui Fine Arts Museum, Fukyui-ken, Japan Nov. 1992-Jan. 1993
101. New Jersey State Museum, Trenton, N.J. Aug. 1993-March 1994
102. *Then & Now: A Selection of Artists Who Early in Their Museum Careers Exhibited at the Aldrich Museum of Contemporary Art of Ridgefield, Connecticut*, Philippe Staib Gallery, New York, N.Y. Curated by Buzz McCall April-May 1992
103. *Book Works: A Women's Perspective*, New Loom House, London, England March-April 1992
104. *Documenta 9*, Kassel, Germany (withdrew) May-August 1992
105. *Adrian Piper/Carl Pope*, Herron Gallery, Indiana University, Indianapolis, IN May-June 1992
106. *Artist as Catalyst*, The Alternative Museum, New York, N.Y. Nov. 1992-Feb. 1993
107. *Will/Power*, Wexner Center For The Arts, Ohio State University, Columbus, Ohio Sept.-Dec. 1992
- Mistaken Identities,*
108. University Art Museum, University of California at Santa Barbara, Santa Barbara, CA, Nov.-December 1992
109. Kunstverein, Graz, Austria April-May 1993
110. 44th Annual Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, N.Y. Nov.-December 1992
111. *The Boundary Rider: 9th Biennale of Sydney*, Gallery of New South Wales, Sydney, Australia Dec. 1992-March 1993
112. *Here's Looking at Me: Contemporary Self Portraits*, Espace Lyonnais D'Art Contemporain, Lyon, France January-April 1993
113. *The Theater of Black Refusal: Black Art and Mainstream Criticism*, University of California, Irvine, Fine Arts Gallery, Irvine, Cal. April-May 1993
114. *25 Years*, Cleveland Center for Contemporary Art, Cleveland, Ohio Sept.-Nov. 1993
115. *Kontext Kunst*, Neue Galerie, Graz, Austria October 1993
116. *Ciphers of Identity*, Fine Arts Gallery, University of Maryland, Baltimore County (traveling) Nov. 1993-Jan. 1994
117. *L'Hiver de l'Amour*, Musee d'Art Moderne de Ville de Paris, Paris, France Feb.-March 1994
118. *Can You Always Believe Your Eyes?* Museum of Contemporary Art, De Beyer, Breda, Holland April-May 1994
119. *Dignity for All: Reflections on Humanity*, Artimo, Zeist, Holland June-August 1994
120. *Thirty Years*, Larry Aldridge Museum of Contemporary Art,

- Ridgefield, Conn.
121. *Mappings*, The Museum of Modern Art, New York, N.Y. May-Sept. 1994
122. *The Winter of Love*, Institute of Contemporary Art (P.S. 1), Oct.-December 1994
Long Island City, N.Y.
123. *Articulate*, Mary Delahoyd Gallery, New York, N.Y. Oct. 1994-Jan. 1995
124. *Gewalt/Geschäfte*, Neue Gesellschaft für bildende Kunst e.V., Dec. 1994-Jan. 1995
Berlin, Germany
125. *Black Male: Representations of Masculinity in Contemporary American Art*, curated by Thelma Golden, Whitney Museum of American Art, New York, N.Y. Dec. 1994-Feb. 1995
126. *Civils Rights Now*, Southeastern Center for Contemporary Art, Nov. 1994-March 1995
Winston-Salem, N.C.
127. *The Message is the Medium: Issues of Representation in Modern Technologies*, Castle Gallery, College of New Rochelle, New Rochelle, N.Y. January-April 1995
128. *Public/Private: ARS 95*, Museum of Contemporary Art, Finnish National Gallery, Helsinki, Finland Feb.-April 1995
129. *Africus: South African Biennale*, Johannesburg, South Africa February-May 1995
130. *Altered States: American Art in the 90s*, Forum for Contemporary Art, Feb.-April 1995
St. Louis, Missouri
131. *Civil Rights Now*, Cleveland Center of Contemporary Art, March-May 1995
Cleveland, Ohio
132. *It's Not a Picture*, Galleria Emi Fontana, Milan, Italy May-August 1995
133. *Options 2: Selections from the Modern and Contemporary Permanent Collection*, Stanton Gallery, Denver Art Museum, Denver, Col. May-June 1995
134. *Cornered*, The Paula Cooper Gallery, New York, N.Y. June-August 1995
135. *Reconsidering the Object of Art: 1965-1975*, Museum of Contemporary Art, Los Angeles, Ca. (withdrew due to Philip Morris Sponsorship) July-August 1995
136. *Art with Conscience*, Newark Art Museum, Newark, N.J. Oct. 1995-Jan. 1996
137. *Now Here*, Louisiana Museum of Modern Art, Humlebaek, Denmark Nov. 1995-Feb. 1996
138. *Thinking Print: Books to Billboards 1980-95*, The Museum of Modern Art, New York, N.Y. May-Sept. 1996
139. *Hidden in Plain Sight: Illusion in Art from Jasper Johns to Virtual Reality*, Los Angeles County Museum of Art, Los Angeles, Cal. June-Sept. 1996
140. *A/Drift*, Bard College Center for Curatorial Studies, Annandale-on-Hudson, N.Y. Oct. 1996-Jan. 1997
141. *Face à l'Histoire 1933-1996*, Centre Georges Pompidou, Paris, France. Oct. 1996-Jan. 1997
142. *Icon to Narrative*, The City College of New York, New York, N.Y. Dec. 1996-April 1997
143. *Between Two Worlds*, Strong Museum, Rochester, N.Y. February-April 1997
144. *Vraiment: Féminisme et Art*, Centre National D'Art Contemporain de March-Dec. 1997
Grenoble, Galeries du Magasin, Grenoble, France
145. *Perish*, Duende, Rotterdam, The Netherlands April-May 1997
146. *Envisioning the Contemporary: Selections from the Permanent Collection*, May 1997
Museum of Contemporary Art, Chicago, Ill.
147. *If I Ruled the World*, Shedhalle, Zürich, Switzerland June 1997-April 1998
148. *The View from Denver: Contemporary American Art from the Denver Art Museum*, Museum Moderner Kunst, Vienna, Austria July 1997-Oct. 1998
149. *American Stories: Amidst Displacement and Transformation*, Asahi Shimbun: Cultural Projects Division, Japan (traveling) July-August 1997
150. *Minimal Politics*, Fine Arts Gallery, University of Maryland, Baltimore County, Baltimore, MD (traveling) Aug. 1997-Sept. 1998
151. *Memorable Histories and Historic Memories*, Bowdoin College Museum of Art, Brunswick, Maine Sept. 1997-Jan. 1998
152. *Desde el cuerpo: alegorias de lo femenino (From the Body: Allegories of the Feminine)*, Fundacion Museo de Bellas Artes, Caracas, Venezuela Sept. 1997-Dec. 1998
- Jan.-March 1998

- Out of Actions: Between Performance and the Object, 1949-1979,*
 153. The Museum of Contemporary Art, Los Angeles, Cal. Feb.-May 1998
 154. Österreichisches Museum für Angewandte Kunst, Vienna, Austria June-May 1998
 155. Museo d'Arte Contemporaneo, Barcelona, Spain Sept. 1998-Jan. 1999
 156. Museum of Contemporary Art, Tokyo, Japan Feb.-April 1999
 157. National Museum of Art, Osaka, Japan May-August 1999
 158. *If I Ruled the World*, kunstraum münchen, Munich, Germany Feb.-April 1998
 159. 5729-5756: *Contemporary Artists Welcome the New Year—The Jewish Museum List Graphic Commision*, The Jewish Museum, New York, N.Y. March-May 1998
 160. *Travel & Leisure*, Paula Cooper Gallery, New York, N.Y. March-May 1998
 161. *More Pieces for the Puzzle: Recent Additions to the Collection*, The Museum of Modern Art, New York, N.Y. July-Sept. 1998
 162. *Re-Righting History: Counternarratives by Contemporary African/American Artists*, Katonah Museum of Art, Katonah, NY March-May 1999
Global Conceptualism: Points of Origin 1950s-1980s
 163. Queens Museum of Art, Queens, N.Y. April-August 1999
 164. Walker Art Center, Minneapolis, MN Dec. 1999-March 2000
 165. List Visual Arts Center of MIT, Cambridge, MA Oct.-December 2000
 166. Vancouver Art Gallery, Vancouver, BC January-April 2001
 167. *Persuasion: Tales of Commerce and the Avant-Garde*, University at Buffalo Art Gallery, Buffalo, NY Sept.-November 1999
 168. *TRACE: The Liverpool Biennial of Contemporary Art*, The View, Liverpool, England Sept.-November 1999
 169. *Get the Picture: Recent Photography Acquisitions*, Addison Gallery of American Art, Washington, DC Fall 1999
 170. *The American Century*, Whitney Museum of American Art, New York, NY Sept. 1999-Feb. 2000
 171. *Around 1984: A Look at Art in the 80s*, P.S. 1, New York, NY July-September 2000
 172. *Blondies and Brownies*, Aktionsforum Praterinsel, Munich March-April 2001
 173. *Conception: Conceptual Documents 1968-1972*, City Arts Gallery, Leeds, UK March-April 2001
 174. *Double Life: Identity and Transformation in Contemporary Arts*, Generali Foundation, Vienna, Austria May-August 2001
 175. *One Planet Under a Groove*, Bronx Museum of the Arts, Bronx, NY Oct. 2001-March 2002
 176. *Family*, Aldrich Museum, Ridgefield, CT May-September 2002
 177. *Documenta X1*, Kassel, Germany June-August 2002
 178. *Personal and Political: The Women's Art Movement 1969-1975*, Guild Hall, East Hampton, N.Y. August-October 2002
 179. *Pushing Aesthetic Boundaries*, Collecting Prints and Multiples, Gallery M, New York, N.Y. Sept.-October 2002
 180. *Photography Past/Forward: Aperture at 50*, Studio Museum, Harlem, New York N.Y. Oct.-November 2002
 181. *Gloria*, White Columns, NY, NY Oct.-November 2002
 182. *Electric Body*, Cité de la musique, Paris, France Oct. 2002-April 2003
 183. *Time-Share*, Sara Meltzer Gallery, NY, NY June-August 2002
Mass Appeal: The Art Object and Hip Hop Culture
 184. Galerie 101, Ottawa, Ontario, Canada August-October 2002
 185. Arts Interculturels, Montreal, Quebec March-April 2003
 186. Khyber Centre for the Arts, Halifax, Nova Scotia May-June 2003
 187. *The Music in Me 2: Regarding Dance*, Gesellschaft für Aktuelle Kunst, Bremen, Germany Sept.-November 2002
Walking in the City
 188. Apex Art, NY, NY Jan.-February 2003
 189. Kunsthalle Fridericianum, Kassel, Germany March-May 2003
 190. *Rhythm Is a Dancer*, Kulturhuset, Stockholm, Sweden April-Aug. 2003
 191. *Imperfect Marriages*, Emi Fontana Gallery, Milan, Italy April-May 2003

192. *Sandwiched*, Public Art Fund and Wrong Gallery, Brooklyn, NY September 2003
193. *Only Skin Deep*, International Center of Photography, NY, NY Dec. 2003-Feb. 2004
194. *Tracing the Sublime*, Addison Gallery of American Art, Andover, MA Dec. 2003-March 2004
195. *Masala: Diversity and Democracy in South Asian Art*, William Benton Museum of Art at the University of Connecticut, Storrs, CT January-April 2004
196. *Evidence of Impact: Art and Photography 1963-1978*, Whitney Museum of American Art, NY, NY May-October 2004
197. *Curious Crystal of Unusual Purity*, PS1, Queens, NY June-October 2004
198. *Communauté*, Institut d'Art Contemporain, Villeurbanne, France July-Sept. 2004
199. *Some Things Happening: 25 Years of Herron Gallery Exhibitions*, Herron Gallery, Indiana State Museum July-Sept. 2004
200. *Provocations: Selections from the Permanent Collection*, Bronx Museum July-Dec. 2004
201. *Collected Views from East or West*, Generali Foundation Vienna, Austria Sept.-Dec. 2004
- Funky Lessons*,
202. BüroFriedrich Berlin, Germany Sept.-Nov. 2004
203. BAWAG Foundation, Vienna, Austria Dec. 2004-Feb. 2005
204. *Collected Views from East or West*, Generali Foundation Vienna, Austria Sept.-Dec. 2004
205. *Minority Report*, Aarhus and environs, Denmark Sept.-Oct. 2004
206. *Performance Strategy and Process*, ARTSADMIN, London, England November 2004
207. *Dance Dance Revolution*, Leroy Nieman Gallery, NY, NY Dec. 2004-Jan. 2005
- Faces in the Crowd: Picturing Modern Life from Manet to Today*,
208. Smart Museum of Art University of Chicago Dec. 2004-March 2005
209. Castello di Rivoli, Turin, Italy April-July 2005
210. *What Business Are You In?* Atlanta Contemporary Art Center Atlanta, GA Jan.-March 2005
211. *International Exhibitionist*, Curzon Cinemas, London, England February 2005
212. *Between Pass and Fail*, Bard College Center for Curatorial Studies, Annandale-on-Hudson, NY March 2005
213. *Faces in the Crowd/Volti nella Folla*, Castello di Rivoli, Museo d'Arte Contemporanea, Turin, Italy April-July 2005
214. *The Politics of Care*, The Art Gallery of The Graduate Center, City, University of New York, NY May-June 2005
215. *3 Systems*, Tate Modern Museum, London, England June-Sept. 2005
- Occupying Space*,
216. Generali Foundation, Vienna, Austria March-May 2005
217. Witte de With, Rotterdam, The Netherlands July-Aug. 2005
218. Museum for Contemporary Art, Zagreb, Croatia Oct.-Dec. 2005
- Summer of Love*,
219. Tate Liverpool, Liverpool, England May-Sept. 2005
220. Schirn Kunsthalle, Frankfurt, Germany Nov. 2005-Feb. 2006
221. *Wie Gesellschaft und Politik ins Bild Kommen*, Generali Foundation Vienna, Austria Sept.-Dec. 2005
222. *War is Over*, Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy Oct. 2005-Feb. 2006
223. *Looking at words*, Andrea Rosen Gallery, New York, N.Y. Nov. 2005-Jan. 2006
224. *Heard not seen*, Orchard, New York, N.Y. March-April 2006
225. *Stories*, Santa Fe Institute, Santa Fe July-August 2006
226. *Das achte Feld. Geschlechter, Leben und Begehren in der Kunst seit 1960*, Museum Ludwig, Cologne, Germany Aug.-Nov. 2006
227. *Academy: Learning from Art*, Antwerp Museum of Contemporary Art (MuHKA), Antwerpen, Belgium Sept.-Nov. 2006
228. *Concept has never meant Horse*, Generali Foundation, Wien, Austria Sept.-Dec. 2006

229. *Art Link*, Göteborgs Konsthall, Göteborg, Sweden Oct. 2006–Jan. 2007
 230. *Adrian Piper, Eric Baudelaire, Josephine Meckseper, Wayne Gonzales*, Elizabeth Dee Gallery, New York, N.Y. Nov.-Dec. 2006
 231. *Art Metropole Top 100*, National Gallery of Canada, Ottawa, Canada Dec. 2006-Feb. 2007
 232. *Wack! Art and the Feminist Revolution*, Museum of Contemporary Art, Los Angeles, CA March-July 2007
 233. *The Artist Body. Then and Now*, Centre d'art Contemporain, Genève, Switzerland March-April 2007

16. ART PERFORMANCES:

1. *Meat Into Meat*, Loft Performance, New York, N.Y. October 1968
2. *Untitled Catalysis*, Max's Kansas City, New York, N.Y. April 1970
3. *Streetworks*, New York, N.Y. May 1970
4. *Catalysis Series*, Streets of New York, N.Y. 1970-71
5. *Streetworks II*, New York, N.Y. April 1971
6. *Food for the Spirit*, Private Loft Performance, New York, N.Y. June-July 1971
7. *Untitled Streetworks*, Streets of New York, N.Y. 1971-73
8. *Two Untitled Streetworks*, Rochester, N.Y. April 1972
9. *Untitled Streetwork*, Rhode Island School of Design, Providence, R.I. October 1973
10. *Being Mythic on the Street*, for "Adrian Piper: The Mythic Being," in *Other Than Art's Sake*, a film by Peter Kennedy October 1973
11. *Some Reflective Surfaces*, The Fine Arts Building, New York, N.Y. December 1975
12. *Some Reflective Surfaces*, The Whitney Museum, New York, N.Y. February 1976
13. *The Mythic Being*, Streets of Cambridge, Mass. 1975-76
14. *Danke(sehr)schon*, Kurfürstendamm, West Berlin, West Germany September 1977
15. *Collegium Academicum Freischrei*, Hauptstrasse, Heidelberg, Germany February 1978
- It's Just Art:*
16. Allen Memorial Museum, Oberlin, Oh. April 1980
17. Contemporary Art Institute of Detroit, Detroit, Mich. July 1980
18. Wright Gallery, Dayton, Oh. October 1980
19. The Western Front, Vancouver, B.C. February 1981
20. And/Or, Seattle, Wa. February 1981
21. Artists' Space, New York, N.Y. April 1981
22. Penn State University, University Park, Pa. May 1981
23. *Wide Receiver*, Streets of Menlo Park, Cal. October 1982
24. *Invasion*, Streets of Palo Alto, Cal. December 1982
- Funk Lessons:*
25. Nova Scotia College of Art and Design, Halifax, Nova Scotia March 1983
26. Walker Art Center and the Minneapolis College of Art and Design, Minneapolis, Minn. October 1983
27. University of California at Berkeley, Berkeley, Cal. November 1983
28. San Francisco Art Institute, San Francisco, Cal. February 1984
29. The Women's Building, Los Angeles, Cal. March 1984
30. California Institute of Art, Los Angeles, Cal. March 1984
31. New Langton Arts, San Francisco, Cal. March 1984
32. *Funk Lessons* (videotape), *What's Cooking VI*, Center for Music Experiment, University of California at San Diego, La Jolla, Cal. February 1985
33. *My Calling (Card) #1*, Dinner/Cocktail Party Reactive Guerrilla Performance April 1986-90
34. *My Calling (Card) #2*, Disco/Bar Reactive Guerrilla Performance May 1986-90
35. *My Calling (Cards) #1 and #2: A Meta-Performance I*, Randolph Street Gallery, Chicago, Ill. February 1987
36. *My Calling (Card) #1 and #2: A Meta-Performance II*, The Studio Museum of Harlem, New York, N.Y. May 1988
37. *Shiva Dances with the Art Institute of Chicago*, The Art Institute of Chicago, Chicago, Ill. November 2004

17. ART VIDEOTAPES:

1. *The Mythic Being* (1973) in *Other Than Art's Sake*, by Peter Kennedy
2. *Some Reflective Surfaces* (1975; edited by Bob Boilen, 1987)
3. *Funk Lessons* (1984; produced by Sam Samore and Tom Oden), distributed by The Kitchen, New York, N.Y.
4. *Funk Lessons: A Metaperformance* (1987; edited by VQ Productions)
5. *My Calling (Cards) #1 and #2: A MetaPerformance I* (1987; edited by Bob Boilen)
6. *My Calling (Cards) #1 and #2: MetaPerformance II* (1988; edited by Videosphere)
7. *Cornered*, Video installation (1988; edited by Bob Boilen)
8. *The Big Four-Oh*, Video installation (1988; edited by Bob Boilen)
9. *My Calling (Card) #1 A Double Metaperformance*, (1987-88; edited by Videosphere)
10. *Out of the Corner*, video installation (1990; edited by Dekart)
11. *Please God* (1991; produced by Videosphere)
12. *What It's Like, What It Is #1*, (video installation; produced by Videosphere/WPA)
13. *What It's Like, What It Is #3*, (video installation; produced by Videosphere/GWTV)
14. *Ur-Madonna* (installation documentation, 1992; produced by Plus Ultra, Seville)
15. *Prayer Wheel I.1* (installation documentation, 2001; produced by Suzie Silver, Pittsburgh, PA)
16. *YOU/STOP/WATCH: A Shiva Japam* (video, 2002)
17. *Shiva DANCES at the Art Institute of Chicago* (video, 2004)
18. *Unite* (video animation, 2006)

18. SOUNDWORKS:

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

19. INVITED LECTURES AND CONFERENCES IN ART:

- | | |
|---|--------------|
| 1. Mount Holyoke College, South Hadley, Mass. | Nov. 1971 |
| 2. "Art and Politics" panel, The Art Students' League, New York, N.Y. | May 1972 |
| 3. Creative Artists Public Service Grants panel, New York, N.Y. | January 1973 |
| 4. "Conceptual Art" panel, The New School for Social Research, New York, N.Y. | March 1973 |
| 5. Skidmore College, Saratoga Springs, N.Y. | May 1973 |
| 6. Rhode Island School of Design, Providence, R.I. | April 1974 |
| 7. Massachusetts College of Art, Boston, M.A. | March 1977 |
| 8. Wadsworth Atheneum, Hartford, Conn. | March 1980 |
| 9. Oberlin College, Oberlin, Ohio | April 1980 |
| 10. NEA Conference on Art and Social Change, Contemporary Arts Center, Cincinnati, Ohio | June 1980 |

11. And/Or, Seattle, Wa. Feb. 1981
12. Emily Carr College of Art, Vancouver, B.C., Feb. 1981
13. Franklin Furnace, New York, N.Y. April 1981
14. Penn State University, University Park, Pa. May 1981
15. NEA Conference on Funding the Visual Arts, Los Angeles,
Museum of Contemporary Art, Los Angeles, Ca. October 1982
16. Banff Centre, School of Fine Arts, Banff, Canada Nov. 1982
17. National Exhibition Centre, Castlegar, B.C. Nov. 1982
18. Panel on Dance and the Other Arts, Stanford University, Stanford, Cal.
February 1983
19. Nova Scotia College of Art and Design, Halifax, N.S. March 1983
20. NEA Visual Artists' Fellowship Selection Panel
(Conceptual/Performance/New Genres) Washington, D.C. April 1983
21. Berkeley Art Department, University of California at Berkeley,
Berkeley, Cal. May 1983
22. NEA Seminar on Art Criticism, Washington, D.C. Sept. 1983
23. NEA Policy Panel, Washington, D.C. October 1983
24. University of Wisconsin, Madison, Wis. October 1983
25. Moderator and Panelist for Symposium, "The Power of Art: The Language
of Images," Walker Art Center and the Minneapolis College of Art and
Design, Minneapolis, Minn. October 1983
26. Minneapolis College of Art and Design, Minneapolis, Minn. October 1983
27. San Francisco Art Institute, San Francisco, Cal. Feb. 1983
28. California Institute of Art, Los Angeles, Cal. March 1984
29. The Women's Building, Los Angeles, Cal. March 1984
30. Foundation for Art Resources, Los Angeles, Cal. March 1984
31. The Kitchen, New York, N.Y. March 1984
32. University of California at San Diego, La Jolla, Cal. March 1984
33. NEA Art Critics' Fellowship Selection Panel, Washington, D.C. April 1984
34. Panelist, Ohio Arts Council, Columbus, Ohio March 1986
35. Symposiast, "What Do Artists Read?" ARLIS/College Art Association
Convention, New York, N.Y. March 1986
36. Symposiast, "Tracking the Avant-Garde," Chicago Art Institute,
Chicago, Ill. April 1986
37. Antioch College, Yellow Springs, Ohio May 1986
38. Martin Luther King Commemorative Lecture, Cleveland Museum of Art,
Cleveland, Ohio January 1987
39. Panelist, "Identity, The Politics of," WCA Conference, Boston, Mass. Feb. 1987
40. Time Arts Seminar, Chicago Art Institute, School of the Arts, Chicago, Ill. Feb. 1987
41. Dialogue Criticism Workshop: "The Impact of Criticism,"
Contemporary Arts Center, Cincinnati, Ohio May 1987
42. Maryland Art Place, Baltimore, Md. Sept. 1987
43. Nexus Gallery, Atlanta, Ga. Nov. 1987
44. Feminist Art Institute, New York, N.Y. Jan. 1988
45. Maryland Arts Council, Baltimore, Md. Feb. 1988
46. "Modernist Controversies," Vancouver Art Gallery,
University of British Columbia, Vancouver, B.C. Feb. 1988
47. Rutgers University, New Brunswick, N.J. March 1988
48. University of Akron, Akron, Ohio April 1988
49. Panelist, Art Matters, Inc., New York, N.Y. April 1988
50. Panelist, "The Ideology of the Margin," The New Museum of Contemporary
Art, New York, N.Y. May 1988
51. International Design Conference, Aspen, Col. June 1988
52. Panelist, The Artists' Foundation, Boston, Mass. June 1988
53. Panelist, "The End of the Decade," The New Museum, New York, N.Y. July 1988
54. Orcas Conference, Seattle, Wa. Nov. 1988
55. Panelist, Art Matters, Inc., New York, N.Y. Nov. 1988
56. "Xenophobia and the Indexical Present," Moore College of Art,

- | | |
|--|------------|
| Philadelphia, Pa. | March 1989 |
| 57. City Sites: Artists and Urban Strategies, California College of Arts and Crafts, Oakland, Ca. | March 1989 |
| 58. Artists Advisory Panel, The New Museum of Contemporary Art, New York, N.Y. | April 1989 |
| 59. Western Washington University, Bellingham, Wa. | April 1989 |
| 60. Commencement Address, Nova Scotia College of Art and Design, Halifax, N.S., Canada | April 1989 |
| 61. "Art and Politics" panel, The Jewish Museum, New York, N.Y. | May 1989 |
| 62. "Ideology, Confrontation," Readings from Blasted Allegories, The New Museum, New York, N.Y. | June 1989 |
| 63. Public Art Dialogue: Southeast, Durham, N.C. | June 1989 |
| 64. Matrix Gallery, University Art Museum, Berkeley, Ca. | Sept. 1989 |
| 65. University of Washington, Seattle, Wa. | Sept. 1989 |
| 66. University of Colorado, Boulder, Col. | Oct. 1989 |
| 67. Second Feminist Art History Conference, Barnard College, New York, N.Y. | Oct. 1989 |
| 68. Art Department, University of Arizona, Tucson, AZ | Nov. 1989 |
| 69. Hunter College, New York, N.Y. | Nov. 1989 |
| 70. Dia Art Foundation, New York, N.Y. | Nov. 1989 |
| 71. Maryland Institute College of Art, Baltimore, Md. | Nov. 1989 |
| 72. Art Department, Franklin and Marshall College, Allentown, Pa. | Nov. 1989 |
| 73. Williams College, Williamstown, Mass. | Jan. 1990 |
| 74. Art Department, Western Michigan University, Kalamazoo, Mich. | Jan. 1990 |
| 75. Fresno State University, Fresno, Ca. | Feb. 1990 |
| 76. Art Department, Illinois State University, Normal, Ill. | Feb. 1990 |
| 77. "De Facto Racism in the Visual Arts," College Art Association Convention, New York, N.Y. | Feb. 1990 |
| 78. Women's Caucus for Art, College Art Association Convention, New York, N.Y. | Feb. 1990 |
| 79. University of Colorado, Boulder, Col. | March 1990 |
| 80. Williams College, Williamstown, Mass. | March 1990 |
| 81. Seminars With Artists, Whitney Museum, New York, N.Y. | March 1990 |
| 82. Whitney Museum Independent Study Program Seminar, New York, N.Y. | March 1990 |
| 83. Power Plant Gallery, Toronto, Canada | May 1990 |
| 84. NEA Interarts: New Forms Grant Selection Panel, Washington, D.C. | May 1990 |
| 85. Installations Grants Panel, Franklin Furnace, New York, N.Y. | May 1990 |
| 86. "The Next Generation," Southeastern Center for Contemporary Art, Winston-Salem, NC | July 1990 |
| 87. Panelist, "Another Look at the Art Journals," Whitney Museum of American Art, New York, N.Y. | Oct. 1990 |
| 88. Exhibition Lecture, Film and Video Gallery, Whitney Museum of American Art, New York, N.Y. | Oct. 1990 |
| 89. Wooster Art Museum, Wooster, Ohio | Oct. 1990 |
| 90. Keynote Address, Society for Photographic Education Annual Convention, New Orleans, LA | March 1991 |
| 91. "Brenson on Quality," Panel on Quality, Smithsonian Institution, Washington, D.C. | May 1991 |
| 92. Hirshhorn Museum, Washington, D.C. | June 1991 |
| 93. "Xenophobia and the Indexical Present," Andrew J. Cardiff Ritchie Lecture, Yale University, New Haven, Conn. | Sept. 1991 |
| 94. Ikon Gallery, Birmingham, England | Nov. 1991 |
| 95. "Xenophobia and the Indexical Present," Museum of Modern Art, New York, N.Y. | Jan. 1992 |
| 96. Brown University, Providence, R.I. | Jan. 1992 |
| 97. Walker Art Center, Minneapolis, Minn. | Feb. 1992 |
| 98. "Place Position Presentation Public," Jan Van Eyk Akademie, Maastricht, Holland | April 1992 |
| 99. Bard College, Annandale-on-Hudson, N.Y. | April 1992 |

100. Keynote Address, "Xenophobia and the Indexical Present,"
"Preparing for Pluralism: Meeting the Challenges for an Inclusive Society," The Multicultural Institute, Washington, D.C. May 1992
101. Commencement Address, California Institute of the Arts, Valencia, CA May 1992
102. Documenta IX, Kassel, Germany July 1992
103. Kettles Yard, Cambridge, England July 1992
104. Expo '92/ Plus Ultra, Moguer, Spain July 1992
105. "Xenophobia and the Indexical Present," Conference: *What Does The Critique of Pure Reason Have to Do with the Pure Critique of Racism? A Look at the Work of Adrian Piper*, New York University Philosophy Department, Performance Studies Department, and Grey Art Gallery, New York, N.Y. Oct. 1992
106. Opening Plenary Address, American Society for Aesthetics 50th Anniversary Meeting, Philadelphia, PA Oct. 1992
107. Kunstverein Munich, Munich, Germany Nov. 1992
108. Wexner Center, Columbus Ohio Nov. 1992
109. Sydney Biennale, Sydney, Australia Dec. 1992
110. Main Speaker (with Patricia Ireland and Phyllis Schlafly),
Conference, "Women in the 90s: Women, Sex, and Power," Atlantic Center for the Arts, New Smyrna Beach, Fl. Feb. 1993
111. "The Great War for Control of Reality," (multimedia event) Atlantic Center for the Arts, New Smyrna Beach, Fl. Feb. 1993
112. California University of Pennsylvania, California, Penn. Feb. 1993
113. Seminar on "Passing for White, Passing for Black," Committee on Culture and Society, New York University, New York, N.Y. March 1993
114. Keynote Address, Conference: *Feminism and Art History*, University of Leeds, Leeds, England Sept. 1993
115. The City Gallery, Raleigh, N.C. Oct. 1993
116. "The Great War for Control of Reality," (multimedia event), Marquette University, Milwaukee, Wi. Oct. 1993
117. Baltimore Museum of Art, Baltimore, Md. Nov. 1993
118. Panel, "The Visual Arts Encounter: African Americans and Europe,"
Palais du Luxembourg, Paris, France Feb. 1994
119. State University of New York at Plattsburg, Plattsburg, N.Y. Feb. 1994
120. Wellington Gray Gallery, East Carolina State University, Greensboro, N.C. March 1994
121. "Decide Who You Are," (reading) High Museum, Atlanta, Ga. March 1994
122. Seminole Community College, Sanford, Fl. April 1994
123. University of Washington, Seattle, Washington April 1994
124. Contemporary Art Institute, Paris, France May 1994
125. "Alternative Spaces," panel; Museum of Modern Art, New York, N.Y. May 1994
126. Commencement Address, Massachusetts College of Art, Boston, Mass. May 1994
127. Rijksakademie, Amsterdam, Holland June 1994
128. Panel, Beurs van Berlage, Amsterdam, Holland June 1994
129. Panel, "Histories Properly Told," Alma Matthews House, New York, N.Y. Nov. 1994
130. "Kann Kunst eine soziale Wirkung haben?" (graduate seminar),
Kunstakademie München, Munich, Germany Jan. 1995
131. "Wie beschreiben Sie Ihre Kunst?" (graduate seminar), Kunstakademie München, Munich, Germany Jan. 1995
132. "Form, Inhalt, und Mitteilungsstrategien," (public lecture)
Kunstakademie München, Munich, Germany Jan. 1995
133. "Gewalt/Geschäfte," (panel) Neue Gesellschaft für bildende Kunst, Berlin, Germany Jan. 1995
134. Rice University, Houston, Texas Feb. 1995
135. Syracuse University, Syracuse, N.Y. Feb. 1995
136. University of Maryland at Baltimore County, Baltimore, Md. March 1995
137. "Decide Who You Are," (reading) Harn Museum, Gainesville, Fl. March 1995
138. "Recent Work 1988-1992," Savannah College of Art, Savannah, Ga. Oct. 1995

139. Scripps College, Claremont Graduate School, Claremont, Ca. Feb. 1996
140. "Where Are We Going?" *Art at the End of the Century: A Dialogue*, Albright-Knox Art Gallery/SUNY Art Gallery, Buffalo, N.Y. Feb. 1996
141. "Who Is She? Conversations with Multi-Talented Women," Brandeis University/Rose Art Museum, Waltham, Mass. March 1996
142. "Writing the Arts: When Language Meets Form," Pratt Institute, Brooklyn, N.Y. June 1996
143. Panel: "Multikulturalismus und die Populärkultur," Universität zu Köln, Köln, Germany July 1996
144. Inaugural Ian Burn Memorial Lecture, Monash University Gallery, Melbourne, Australia July 1996
145. Inaugural Ian Burn Memorial Lecture, Museum of Contemporary Art, Sydney, Australia July 1996
146. "Where Are We Going? Hot Tips for the New Millenium," Musée d'Art Moderne, Montréal, Canada Oct. 1996
147. "Talking Pictures," Concordia University, Montréal, Canada Oct. 1996
148. Panel: "Conceptual Art," American Society for Aesthetics, Montréal, Canada Oct. 1996
149. "Where Are We Going? Hot Tips for the New Millenium," Mid-Atlantic Museum Conference, Elmira, N.Y. Nov. 1996
150. "Where Are We Going? Hot Tips for the New Millenium," The 92nd St. Y, New York, N.Y. March 1997
151. "Out of Order, Out of Sight," Booktalk: San Francisco Museum of Modern Art, San Francisco, Cal. May 1997
152. "Where Are We Going? Hot Tips for the New Millenium," Wiener Secession, Vienna, Austria June 1997
153. "Where Are We Going? Hot Tips for the New Millenium," Skowhegan School of Art, Skowhegan, Maine Aug. 1997
154. "Beyond Ethics and Aesthetics," (conference panel) Rotterdam, Holland Oct. 1997
155. "Frameworks for Art: Theory and Practice," (conference) Mohile-Parikh Centre for the Visual Arts, Mumbai, India Jan. 1998
156. New York University Institute of Fine Arts, New York, N.Y. March 1998
157. Whitney Independent Study Program, New York, N.Y. March 1998
158. The Cooper Union, New York, N.Y. March 1998
159. "Conceptual Art" (panel), The School of Visual Arts, New York, N.Y. March 1998
160. "What 'the Indexical Present' Really Is," Colorado College, Colorado Dec. 1998
161. "What 'the Indexical Present' Really Is," St. Olaf's College, Minnesota Dec. 1998
162. "Talking Pictures," Reed College, OR March 1999
163. "Where Are We Going? Hot Tips for Adjusting to the New Millenium," Beloit College, WI March 2000
164. "Form, Inhalt, und Mitteilung," Voges + Deisen, Frankfurt, Germany July 2000
165. "What 'the Indexical Present' Really Is," Andy Warhol Museum, Pittsburgh, PA April 2001
166. "Two Kinds of Mediation," *Mediated Bodies Conference*, Institute for Advanced Study, Princeton, NJ May 2001
167. "Art and Technology," (conference panel), Institute for Advanced Study Princeton, NJ June 2001
168. "What 'the Indexical Present' Really Is," Los Angeles Museum of Contemporary Art, Los Angeles, CA June 2001
169. "Talking Pictures, 9/11," Gail Silver Memorial Lecture, Rhode Island School of Design, Providence, RI Oct. 2001
170. "Talking Pictures, 9/11," Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC Nov. 2001
171. "Talking Pictures, 9/11," Yale University, New Haven, CT Nov. 2001
172. "Talking Pictures," Southwest Missouri State University, Springfield, MO April 2002
173. "What the Indexical Present Really Is," San Francisco Art Institute, San Francisco, CA May 2002

174. "Dokumente aus den Staaten," Ludwig Museum, Cologne, Germany July 2002
175. Premieres of *YOU/STOP/WATCH: A Shiva Japan* (video) and
Shiva DANCES, for God's Sake (soundwork), Guggenheim Museum,
New York, NY Oct. 2002
176. "Talking Pictures," Union College, Schenectady, NY April 2003
177. "Recent Work," Whitney Independent Studies Program, NY, NY May 2003
178. "Funk Lessons Lessons," Art Institute of Chicago, Chicago, Ill. Oct. 2003
179. "Now What? Awakening from the Dream of Whiteness,"
Keynote Address, Conference: *Whiteness*, University of Illinois
Urbana Champaign, Chicago, Ill. Oct. 2003
180. "Talking Pictures," MACBA, Barcelona, Spain Oct. 2003
181. "Seeing What's There," Conference: Visual Literacy, Colby College,
Waterville, ME May 2004
182. "Recent Work," Whitney Independent Studies Program, New York, NY May 2004
183. "Political Art and the Paradigm of Innovation", Tate Modern,
London, England, Nov. 2004
184. "Video Premiere and Discussion: *Shiva Dances with the Art Institute
of Chicago* (2004)", Artsadmin, London, England Nov. 2004
185. "Video Premiere and Discussion: *Shiva Dances with the Art Institute
of Chicago* (2004)", Münzclub, Berlin, Germany Nov. 2004
186. "Political Art and the Paradigm of Innovation", Department of
Art History, Humboldt University, Berlin, Germany Nov. 2004
187. "Passing Beyond Passing," House of World Cultures, Berlin, Germany Nov. 2004
188. "Construct Madrid," Residencia de Estudiantes, Madrid, Spain Dec. 2004
189. "Talking Pictures", College of New Jersey, Ewing, NJ March 2005
190. "Talking Pictures", Southern Illinois University, Marion, Ill. April 2005
191. „Talking Pictures“, Art Center, Pasadena, California May 2005
192. "Dokumente aus den Staaten", Hamburger Hochschule, Hamburg,
Germany May 2006
193. „Dokumente aus den Staaten“, Universität der Künste Berlin/
MEINBLAU e.V., Kunst- und Atelierhaus, Berlin, Germany June 2006
194. „Institutional Models for Higher Education in the U.S. and Germany“,
Symposium: Artist symposium on artists' education, Universität
der Künste Berlin, Germany July 2006
195. "Criticizing the Critics," Frieze Talks 2006 Keynote Address, FRIEZE Art
Fair, London, England Oct. 2006
196. "The Color Wheel Series: How Shiva Dances"
Santa Fe Art Institute, Santa Fe, USA Nov. 2006

20. CRITICAL REVIEWS OF ART WORK:

- "Adrian Piper," *The New Yorker*, (October 29, 1990)
 "Adrian Piper," *Downtown Express* 4, 23, (October 31, 1990)
 "Adrian Piper," *American Visions* 6, 4, (August 1991), 12
 "Adrian Piper," *Dialogue*, (November-December 1991), 35
 "Adrian Piper's Black Box/White Box," *Morning Edition* WOSU Columbus, National Public
 Radio, (September 28, 1992)
 "Adrian Piper," *The Late Show*, British Broadcasting Company 2 Television (January 1992)
 "Adrian Piper," *Today's Monitor*, Monitor Television (July 22, 1991)
 "Adrian Piper," *Around Town* WETA- Washington, Public Broadcasting Service (February 11,
 1993)
 "Adrian Piper: Out of Order, Out of Sight," *N. Paradoxa* (Third Issue, May 1997; international
 online journal)
 "Adrian Piper's Media Work," *National Black Employment Directory* (Summer 2000), 97
 "Adrian Piper: On the Edge at the Warhol," *Pittsburgh Post-Gazette* (March 2, 2001), 21&34
 "Adrian Piper since 1965," *fashion.at* (April 2, 2002), Culture
 "Adrian Piper," *Falter* (Wien) Nr. 19 (May 10, 2002), 33, 34

- "Adrian Piper – seit 1965 – Generali Foundation," *likeyou.com* (July 6, 2002)
- "Adrian Piper. Desde 1965," *El Raval* (November, 2003), 11
- "Adrian Piper en BCN," *GQ* (November 1, 2003), 48
- "Adrian Piper: Retrospectiva" *Casa Viva* (November 1, 2003), 150
- "Adrian Piper. Desde 1965," *Diario Directo* (November 4, 2003)
- "Adrian Piper, Optical" *City Milano* (November 9, 2002), 16
- "Adrian Piper," *W Art* no. 1 (December, 2003)
- "Adrian Piper 'Umfrage: Liebe Arbeit Kunst'" *Texte zur Kunst*, 13. Jahrgang Heft Nr. 92 (December, 2003), 128-129,
- "The Artist," *The Renaissance*, Public Broadcasting Service (February 8, 1993)
- "Art: Carl Andre/ Group Show," *The New Yorker* (March 22, 1993), 18
- "Art: Piper Pulls Out of MOCA Show," Morning Report, *The Los Angeles Times*, (November 22, 1995), F2
- Adler, Sabine, "Wer hat Angst vorm schwarzen Mann?" Ausstellung, Adrian Piper im Münchner Kunstverein, *TZ München* (October 7, 1992)
- Alberro, Alexander, *Conceptual Art and the Politics of Publicity* (Cambridge, MA: MIT Press 2003), 4, 172
- Alberro, Alexander, *Art after Conceptual Art* (Wien: Generali Foundation 2006)
- Alborch, Carmen, "Adrian Piper. El Arte de Conmover," *Libres. Ciudadanas del mundo* (Madrid: Aguilar, 2004), 167-204
- Alegre, Ricard, "Adrian Piper: Exposició de luxe al Macba," *Avui* (November 12, 2003), 24
- Aletti, Vince, "The Power of Words," *The Village Voice*, (July 13, 1990)
- Aletti, Vince, "Choices: The Political Arm," *The Village Voice*, (February 19, 1991)
- Als, Hilton, "Spotlight: Adrian Piper," *Flash Art* 147, (Summer 1989), 142-3
- Als, Hilton, "Adrian Piper's Ways of Seeing," *The Village Voice*, (September 25, 1990), Arts Section Cover and 55, 95
- Als, Hilton, "Choices, Video: Adrian Piper," *The Village Voice*, (October 23, 1990), 124
- Altschuler, Bruce, *The Avant-Garde in Exhibition: New Art in the 20th Century* (New York: Harry N. Abrams, 1996), 239 and 272
- Altschuler, Bruce, "Adrian Piper: Ideas Into Art," *Art Journal* 56, 4 (Winter 1997), 100-101
- Anastas, Rhea and Michael Brenson, Eds. "Witness to Her Art", (catalogue with an introductory essay by Rhea Anastas) (Annadale-on-Hudson: Bard College, Center for Curatorial Studies, New York), November 2006
- Anglesey, Zoe, "Putting Out the Word," *Reflex*, (September-October 1991)
- Appiah, Anthony, "Art Beat", *The Village Voice Literary Supplement*, (October 1992), 12
- Aquin, Stephane, "Pour la Suite du Monde: Histoire a Suivre," *Voir* (June 4-10, 1992)
- Aragay, Ignasi, "L'art d'Adrian Piper contra el racisme i la xenofòbia," *Avui* (October 16, 2003) 43
- Armada, Sara, "Lliçons de Funk," *Què fem? La Vanguardia* (October 17, 2003), 51
- Art in America (Editorial Board), "1987 in Review," *Art in America Annual 1988-89* 76, 8 (August 1988), 53
- Art Metropole: The Top 100*, (cat. to accompany exhibition, cur. by Kitty Scott and Joanthan Shaughnessy, with essays by AA Bronson and Peggy Gale), (Ottawa: National Gallery of Canada, 2006), 79
- Avgikos, Jan, "Adrian Piper: John Weber Gallery, Paula Cooper, Grey Art Gallery", *Artforum* (December 1992), 91
- Avgikos, Jan, "Adrian Piper: Thomas Erben Gallery," *Artforum* (May 1998), 147-148
- Babha, Homi, "Focus: Black Male: Representations of Masculinity in Contemporary American Art," *Artforum* (February 1995), 86
- Bailey, David A., "Adrian Piper: Aspects of the Liberal Dilemma," *Frieze*, October 1991, 14-15
- Baker, Kenneth, "NY MOMA'S 'Dislocations' Sets Its Ties, Distance From High Modernism," *San Francisco Chronicle*, (December 8, 1991)
- Baldauf, Anette, "Everybody is trying to look black," *Die Musikbox* (Vienna Radio, March 23, 1993)
- Baldauf, Anette, "Rassismus und Fremdenangst: Gespräch mit der Konzeptkünstlerin und Philosophin Adrian Piper," *Wiener Zeitung Kulturmagazin*, (month? 30, 1993), 16
- Barber, Bruce, "Performance as Social Intervention: Interview with Adrian Piper," *Parachute*, (Fall 1981), 25-28

- Barber, Bruce, "Adrian Piper," *Parachute* (Summer 1981), 45-46
- Barden, Lane, "Mechanisms of Marginalization: Theater of Refusal at UCI Fine Arts Gallery", *Artweek*, (May 6, 1993), 22
- Barnes, Lucinda, "Adrian Piper" in "In the Shadow of Storms: Art of the Postwar Era," *Collective Vision: Creating a Contemporary Art Museum* (Chicago: Museum of Contemporary Art, 1996), 100-101
- Barr, Barbara, "Reply to Piper," *Women Artists News* 12, (June 2, 1987), 6 (also see two subsequent issues for responses to Barr from Alicia Faxon, May Stevens, Judith Wilson, Howardena Pindell, Josephine Withers)
- Barrie, Lita, "Shedding her Male Identity," *Artweek*, (March 14, 1991)
- Barrow, Claudia, "Adrian Piper: Space, Time, and Reference 1967-1970," in *Adrian Piper*, (catalogue to accompany exhibition at Ikon Gallery, Birmingham, England, September 1991), 11-15
- Battista, Kathy, "Adrian Piper: A Retrospective," *Make Magazine* (March / April 2001)
- Becker, Jochen von, "Politische Selbst-Portraits: Adrian Piper im Münchener Kunstverein," *Die Tageszeitung. Kultur*, Berlin, (November 21, 1992), 17
- Berger, Maurice, "Black Skin, White Masks: Adrian Piper and the Politics of Viewing," in *How Art Becomes History* (New York: Harper Collins, 1992) and cover, frontispiece
- Berger, Maurice, "The Critique of Pure Racism: An Interview with Adrian Piper," *Afterimage* 18, 3 (October 1990), (cover), and 5-9
- Berger, Maurice, "Displacements," in *Ciphers of Identity* (Catonsville: University of Maryland Baltimore County, 1993), 13-41
- Berger, Maurice, "Skowhegan Medal for Sculpture/Installation: Adrian Piper," *Skowhegan Forty-Ninth Anniversary Awards* (New York: Skowhegan School of Painting and Sculpture, 1995), 6
- Berger, Maurice, *Minimal Politics: Performativity and Minimalism in Recent American Art*, (Baltimore: UMBC Press, 1997)
- Berger, Maurice, "The Critique of Pure Racism: An Interview with Adrian Piper," reprinted in Grant H. Kester, Ed. *Art, Activism, and Oppositionality: Essays from After Image*, (Durham: Duke University Press, 1998); and in Maurice Berger, *Adrian Piper: A Retrospective* (catalogue to accompany retrospective), (Baltimore: University of Maryland Baltimore County Press, 1999), 76-98
- Berger, Maurice, "Cornered," *White Lies*, (New York: Farrar, Strauss, Giroux, 1999), 159-163
- Berger, Maurice, *Adrian Piper: A Retrospective* (catalogue to accompany retrospective) (Baltimore: University of Maryland Baltimore County Press, 1999)
- Berger, Maurice, "Styles of Radical Will: Adrian Piper and the Indexical Present," in Maurice Berger, *Adrian Piper: A Retrospective* (catalogue to accompany retrospective) (Baltimore: University of Maryland Baltimore County Press, 1999), 12-32
- Berland, Dinah, "Black's a color in exhibit at the museum of art," *Long Beach Press -Telegram Spotlight*: (Sunday June 25, 1989), D1-D3
- Berlanga, Eduardo, "El macha ofrece una seleccìon de las mejores obras de Adrian Piper," *El Mundo* (October 16, 2003)
- Biller, Gerry, Russell Bowman, Dean Sobel, *Word as Image: American Art 1960-1990*, (catalogue to accompany exhibition at Milwaukee Art Museum, Milwaukee, Wis.)
- Bishop, Claire, Ed. *Participation. Documents of Contemporary Art*, (London: Whitechapel Ventures Limited, 2006), 10, 15, 130-4
- Bishton, Derek, "Fear of the Other," *Creative Camera*, (February / March 1992), 48-49
- Blase, Christophe, "Sezierte Angst-Eine politische Künstlerin: Adrian Piper in München," *Frankfurter Allgemeine Zeitung*, (November 3, 1992)
- Bode, Peter M., "Wer ist Schwarz und Wer ist Weiss? Kunstverein, Die provozierende Anti-Rassismus-Schau der New Yorkerin Adrian Piper", *Abendzeitung* (October 8, 1992)
- Bogardi, Georges, "Pour la Suite de Monde," *Canadian Art* (Fall 1992), 94-96
- Bonami, Francesco, "Dislocations: The Place of Installation," *Flash Art* XXV, 162, (January / February 1992), 128
- Bond, Ruth M., "Piper's Philosophy," *City Paper*, (June 28, 1991), 38
- Bonet, Eugeni, "Art Noves tecnologies: side i critica social en l'Art contemporani," *Avui* (September 23, 1992)
- Bonetti, David, "Art poser: Adrian Piper's work raises racial questions," *San Francisco*

- Examiner* (October 16, 1989), F1, F4
- Borger, Irene, "The Funk Lessons of Adrian Piper," *Helicon Nine* 14-15, (1986), 150-153
- Borger, Irene, "Funk Lessons: A Guerrilla Performance," *L.A. Weekly*, (March 28, 1984), 63-64
- Borzello, Frances, *Seeing Ourselves: Women's Self Portraits* (London: Thames and Hudson, 1998), 187, 189
- Botterbusch, Vera, "Der Virus Rassismus: Adrian Pipers provokante Installation im Kunstverein," *Süddeutsche Zeitung München* (Oktober 14, 1992)
- Bowles, John P., "Acting like a man: Adrian Piper's 'Mythic Being and Black Feminism in the 1970s'," *Signs: Journal of Women in Culture and Society* (Chicago: University of Chicago Press), forthcoming
- Bowles, John P., "Adrian Piper and the Rejection of Autobiography," *American Art* (Chicago: University of Chicago Press), Fall 2007
- Boyd, Wallace, "Image Reveals Personal Art," *The Emory Wheel*, Tuesday, October 18, 1988, 8
- Brand, Peggy Zeglin, "Revising the Aesthetic-Nonaesthetic Distinction: The Aesthetic Value of Activist Art," in Peggy Zeglin Brand and Carolyn Korsmeyer, Eds. *Feminism and Tradition in Aesthetics* (University Park: Penn State Press, 1995), 245-272
- Brand, Peggy Zeglin, *Review of OUT OF ORDER, OUT OF SIGHT: Selected Writings in Meta-Art and Art Criticism 1967-1992*, *The Journal of Aesthetics and Art Criticism* 56, 4 (Fall 1998), 405-406
- Brandon, Dolores, "Adrian Piper," *Crossroads*, National Public Radio (December 18, 1992)
- Breitwieser, Sabine, Ed., Excerpts from "Notes on Mythic Being," in *Double Life: Identity and Transformation in Contemporary Arts* (exhibition catalogue) (Vienna: Generali Foundation, 2001)
- Breitwieser, Sabine, Ed. and Introduction *Adrian Piper seit 1965: Metakunst und Kunstkritik*, preface by Dietrich Karner, (Vienna: Generali Foundation, 2002); reprinted in Spanish in *Adrian Piper. Desde 1965* (exhibition catalogue) (Barcelona: Museu d'art contemporani de Barcelona y Actar, 2003), 7-11
- Bremner, Ann, "Black Box / White Box," in *Will/Power* (catalogue to accompany exhibition at Wexner Center for the Arts, the Ohio State University, Columbus, Ohio 1993), reprinted by New Langton Arts (1993), 54-61
- Brenson, Michael, "Adrian Piper," *The New York Times*, (May 1, 1987), C31
- Brenson, Michael, "Black Artists: A Place in the Sun," *The New York Times*, (March 12, 1989), C1
- Brenson, Michael, "Split Show of Black Artists Using Nontraditional Media," *The New York Times*, (April 7, 1989)
- Brenson, Michael, "Adrian Piper's Head-On Confrontation of Racism," *The New York Times*, (October 26, 1990), C 36
- Brenson, Michael, "Split Personality," *New York Magazine*, (November 13, 2000), 80-81
- Brentano, Robyn, "Outside the Frame: Performance, Art and Life," in *Outside the Frame: Performance and the Object* (catalogue), (Cleveland: Cleveland Center for Contemporary Art, 1994)
- Brookhart Beyer, Melissa, and Dawsey, Jill, "Walking in the City: Spatial Practices in Art from the mid-1960s to the Present" (brochure), (New York: Apex Art, 2003)
- Brumfield, John, "Marginalia: Life in a Day of Black L.A. or, The Theater of Refusal", *Art Issues* 29, (September/October, 1993), 24-27c
- Buchanan, Nancy, "Collective Funk," *High Performance* 26, (September 1984), 69
- Buck, Louisa, "Women in Art," *Kaleidoscope*, British Broadcasting Company Radio (June 29, 1992)
- Budick, Ariella, "Outside Racial Lines," *New York Newsday.com* (November 5, 2000).
- Burchard, Amory, "Was können Amerikaner von Deutschen lernen?" *Der Tagesspiegel* (October 22, 2003), 27
- Campbell, Clayton, "The Last White Art Show," *Flash Art Magazine*, XXXVI, 232 (October 2003), 59-61
- Cantor, Judy, "Seville: Carmen on a Motorcycle," *ArtNews* 91, 2, (February 1992), 32-33
- Carr, C., "A Brief History of Outrage: The Fifty-One (or so) Greatest Avant Garde Moments," *Village Voice* (September 22, 1998), 57
- Carriere, Daniel, "Entre Tolerance et acception," *Le Devoir* (July 16, 1992)
- Chambers, Eddie, "Adrian Piper," *Art Monthly*, (month? 1991), 13-15

- Chambers, Eddie, "Introduction," *History and Identity*, (Norwich, England: Norwich Gallery, 1991)
- Checefsky, Bruce, "Ohio: Adrian Piper," *The New Art Examiner* 18, 4, (December 1990), 45
- Cheng, Scarlet, "More Than an Academic Exercise," *The Los Angeles Times*, Calendar (August 13, 2000), 57-58
- Cheng, Scarlet, "More Than an Academic Exercise," *latimes.com* (July 30, 2000)
- Chideya, Farai, "Stars Artist: Adrian Piper," *Nar* 2 (Spring 1992), 12-13
- Christensen, Judith, "Artistic Tribute to King..." *The San Diego Union*, The Arts Section, (April 1, 1991), D-4
- Colby, Joy, "Horse packs quite a wallop," *The Detroit News*, (January 10, 1992), D-4
- Coleman, Wanda, "A Second Heart: Racism, Identity, and the Blues Aesthetic," *High Performance* 52, (Winter 1990), 24-26 (cover)
- Colleary, Meaghan, "Painting Words," *Concordensis* Vol. 132, CXXXII, no xxii, (May 8, 2003), 1-2
- Corgnati, Martina, "Adrian Piper sotto l'effetto dell' LSD," *La Repubblica-Milano* (online edition) (December 7, 2002)
- Corris, Michael, ed., "Introduction: An Invisible College in an Anglo-American World;" "Part II: Display;" "Part IV: The Limit of the Social," *Conceptual Art: Theory, Myth and Practice* (New York: Cambridge University Press 2004), 9, 101, 277
- Cotter, Holland, "Black Artists: Three Shows," *Art in America* 78, (March 1990), 164-217
- Cotter, Holland, "Dislocating the Modern," *Art in America*, (January 1992), 100-107
- Cotter, Holland, "In Boston, All Roads Lead to Museums," *The New York Times*, Weekend Section, (August 7, 1998), B-31
- Cotter, Holland, "Inside-Out Meditations on the Poison of Racism," *The New York Times*, Living Arts Section, (January 8, 1999), B-40
- Cotter, Holland, "A Canvas of Concerns: Race, Racism, and Class," *The New York Times*, Living Arts Section, (December 24, 1999), E-51
- Cotter, Holland, "Art in Review: Adrian Piper," *The New York Times*, Weekend Section, (January 12, 2001), E50
- Cottingham, Laura, "Adrian Piper," *Journal of Contemporary Art* 5, 1, (Spring 1992), 88-136
- Cottingham, Laura, "The 'Autobiography' of Adrian Piper," in Maurice Berger, *Adrian Piper: A Retrospective* (catalogue to accompany retrospective) (Baltimore: University of Maryland, Baltimore County Press, 1999), 60-74
- Crichton, Fennela, "London Newsletter," *Art International* XXIII, 6, (Summer 1974), 42
- Croft, Brenda, "Black Like Me," *Art and Australia* (March 1993), 63-67
- Cron, Marie-Michele, "Miroir de la Société du Spectacle," *Le Devoir* (July 18, 1992)
- Crow, Thomas, "I'll Take the High Road, You Take the Low Road," *Artforum* XXIX, 5, (January 1991)
- Crowley, Madeline, "Adrian Piper: Talking to Myself: The Ongoing Autobiography of An Art Object," *Whitney Symposium on American Art*, (May 1, 1989)
- Cruz, Amanda, "Movies, Monstrosities, and Masks: Twenty Years of Cindy Sherman," in *Cindy Sherman: Retrospective*, Essays by Amada Cruz, Amelia Jones and Elizabeth A. T. Smith (New York, N.Y.: Thames and Hudson and Chicago, Ill.: Museum of Contemporary Art, 1997)
- Cullinan, Helen, "Two Black Women Artists Travel on Parallel Paths," *The Cleveland Plain Dealer*, (February 1, 1987), 7H
- Curtiss, Cathy, "Seeing in Black and White," *Los Angeles Times*, (April 20, 1993), F 1-2
- Dannatt, Adrian, "White longing to be black so as to be angry," *The Art Newspaper*, (January 9, 2001)
- Danto, Arthur, C., "Dislocationary Art," *The Nation*, (January 6, 1992)
- Dattenberger, Simone, "Alptraum der Rassisten: Münchens Kunstverein zeigt Arbeiten von Adrian Piper," *Münchener Merkur* (October 7, 1992)
- Davenport, Kimberly, "Impossible Liberties: Contemporary Artists on the Life of Their Work over Time," *Art Journal* 54, 2 (Summer 1995), 40-52
- Dávila, Mela, Ed., *Adrian Piper. Despe 1965*, trans. Rodrigo, Cristina, Palou, Jordi, Perazzo, Martin (Museu d'Art Contemporani de Barcelona, Barcelona, 2003)
- Deak, Edit, "Pencil Moustache Makes Up," *Art-Rite* 11-12, (Winter 1975)
- Deitcher, David, "Drawing from Memory," *The Art Of Memory/The Loss of History* (New

- York: The New Museum of Contemporary Art, 1985), 15-21
- Deitcher, David, "Art on the Installation Plan," *Artforum* XXX, 5, (January 1992), 78-84
- De Lometar, Catherine, "Delayed Exposure Contemporary Aboriginal Photography," *Art and Australia*, (March 1993), 57-62
- De Souza, Pauline, "Out of Order, Out of Sight," *The Art Book* 4, 4 (September 1997)
- De Yampert, Rick, "Piper's Art Drawn from Controversy", *Daytona Beach News Journal*, (February 14, 1993), 3H
- Desmond, Jane, "Mapping Identity onto the Body," *Women and Performance* VI, 2 #12 (1993), 102-126
- "Die Kunst-Philosophin," *Neue Kronen-Zeitung* (May 28, 2002), 22
- Dimling, Rebecca, Review *Art Papers*, (January / February 1993)
- Dimling, Rebecca, "Will/Power," *Art Papers* (January / February 1993), 58-59
- Dorsey, John, "Video and Audio in a Show of Ego," *The Baltimore Sun*, (Sept. 15, 1987), C1-3
- Dreher, Thomas, "Adrian Piper, Cindy Sherman: Zwei amerikanische Künstlerinnen", *Kritik*, (January 1993), 4-10
- Drobnick, Jim, "Reveries, Assaults and Evaporating Presence", *Parachute*, 1998, reprinted in Yi Shu Shi Jie (Art World Magazine), forthcoming
- Dusini, Matthias and Scheyerer, Nicole, "Hip Hop nach dem Essen," *Falter* 23/02, 66-67
- Dyer, Richard, "On the Matter of Whiteness" in: Coco Fusco and Brian Wallis, Eds. *Only Skin Deep: Changing Visions of the American Self*, (New York: Harry N. Abrams, 2003), 305
- "El Macba presenta l'obra 'filosòfica' de la artista de Harlem Adrian Piper," *El Temps* (October 28, 2003), 122
- Emenhiser, Karen, "Art at the End of the Century: A Dialogue," (brochure) University at Buffalo Art Gallery / Albright-Knox Art Gallery, (Winter 1996)
- Engberg, Kristen, "Marketing the (ad)just(ed)cause," *New Art Examiner*, (May 1991), 22-28
- Euteneier, Anita, "Hip-hop Appeal: How the Voices of the Street Began their Invasion," *X Arts*, (August 29, 2002), 27
- Failing, Patricia, "Black Artists Today: A Case of Exclusion?," *Art News* (March 1989), 124-131
- Faraboschi, Gianni, "How Society and politics get in the picture – Generali Foundation, Vienna", *Europa1. Genua*, (December 1, 2005)
- Farver, Jane, "Adrian Piper," *Adrian Piper: Reflections 1967-87* (Retrospective Catalogue), (New York, N.Y.: The Alternative Museum, 1987)
- Farver, Jane, "Adrian Piper", *Adrian Piper: Reflections 1967-87*, (New York: John Weber Gallery, 1989)
- Fass, Matthew, "Confrontational Art," *The Antioch Record* 14, 17, (May 16, 1986), 8
- Feigenbaum, Nancy, "Artist who meets racism head-on will analyze her work in lecture," *Orlando Sentinel* (April 7, 1994), A-2
- "Feminism and Art: [9 Views]," *Artforum*, October 2003, 140- 149
- Fernández, Victor, "El Macba recoge el arte reivindicativo surgido del Harlem de Adrian Piper," *La Razon* (October 16, 2003), 15
- Finch, Elizabeth, "0 to 9: The complete magazine 1967-1969", *art on paper*, vol. 11, no. 1, (September / October 2006), 95
- Firstenberg, Lauri, "Autonomy and the Archive in America: Reexamining the Intersection of Photography and Stereotype," in Coco Fusco and Brian Wallis, Eds. *Only Skin Deep: Changing Visions of the American Self*, (New York: Harry N. Abrams 2003), 327
- Fisher, Jean, "Adrian Piper: Out of Order, Out of Sight," *Bookforum* (Summer 1997)
- Fisher, Jean, "The Breath between Words," in Maurice Berger, *Adrian Piper: A Retrospective* (catalogue to accompany retrospective) (Baltimore: University of Maryland Baltimore County Press, 1999), 34-44
- Flam, Jack, "Armchair Activism at MOMA," *The Wall Street Journal*, (December 31, 1991)
- Fleming, Jeff, "This is real. And it has everything to do with you," *Adrian Piper*, (brochure to accompany exhibition at Southeastern Center for Contemporary Art) (Winter 1995)
- Fleming, Lee, "Galleries: Adrian Piper at Brody's," *The Washington Post* (February 13, 1993), G 2
- Fogle, Douglas, "The Last Picture Show: Artists Using Photography, 1960-1982," (exhibition catalogue), (Minneapolis: Walker Art Center, 2003)
- Fontova, Rosario, "El Macba presenta l'obra antixnedfoba d'Adrian Piper," *El Periodico* (October 16, 2003), 42-43
- Fox, Catherine, "Art," *Atlanta Journal-Constitution*, (December 27, 1987), 5f

- Fox, Catherine, "Artist pushes viewers to confront racism," *Atlanta Journal-Constitution* (November 17, 1993), B 11
- Frank, Peter, "The Self And Others," *The Village Voice*, (November 27, 1978), 102
- Frank, Peter, "Performance Diary," *Soho Weekly News*, (April 1, 1976), 18
- Franks, Pamela, "Adrian Piper," *Art Papers*, (March/April 2001)
- Fraschina, Francis, "Class, Conflict, Race and Remembrance: Adrian Piper's Black Box/White Box," Greensboro, NC, November 1, 2001," *Oxford Art Journal* 28, 1 (2005), 1-24
- Fryer-Kohles, Jeanne C., "Ohio: Art in Europe and America: the 1960s and 1970s," *The New Art Examiner* 18, 2 (October 1990), 44-45
- Gaines, Charles, "The Theater of Refusal: Black Art and Mainstream Criticism," in *The Theater of Refusal* (Irvine: University of California, 1993), 13-22 (catalogue)
- Garcia, Sara, "Contra els estereotips," *El Triangle* (August 12, 2003), 42
- Gau, Sönke, "Adrian Piper-Seit 1965: Metakunst und Kunstkritik," *Camera Austria International*, 79 (2002), 73-74
- Gewalt/Geschäfte* (Berlin: Neue Gesellschaft für bildende Kunst, 1994), 49
- Giddings, Paula, "Black Males and the Prison of Myth," *The New York Times*, Arts and Leisure Section Sunday, (September 11, 1994)
- Goehler, Adrienne, "Was können Amerikaner von Deutschen lernen?" *Der Tagesspiegel*, (October 22, 2003), 27
- "Goings on About Town: The Political Arm" *The New Yorker*, (February 25, 1991)
- Goldberg, Roselee, *Live Art Performance from 1900 to the Present*, (New York, N.Y.: Harry N. Abrams, 1980)
- Goldberg, Roselee, "Recent Performance Work," *Studio International* 191, 1981, (May/June 1976), 288
- Goldberg, Roselee, "Public Performance, Private Memory," [with Laurie Anderson, Julia Heyward and Adrian Piper], *Studio International* 192, 982, (July/August 1976), 19-23
- Golden, Thelma, "Black Male: Representations of Masculinity in Contemporary American Art," (catalogue), *Black Male* (New York: Whitney Museum of American Art, 1994)
- Goldie, Peter and Elisabeth Schellekens, Eds. „The Challenge of Conceptual Art“, *Philosophy and Conceptual Art*, (Oxford: Oxford University Press, forthcoming 2005)
- Goldstein, Ann, "Adrian Piper," *Reconsidering the Object of Art: 1965-1975* (catalogue) (Los Angeles: The Museum of Contemporary Art, 1995), 196-199
- Goode-Bryant, Linda, and Marcy Phillips, *Contextures*, (New York, N.Y.: Just Above Midtown, 1978), 33
- Goodman, Jonathan, "Adrian Piper at John Weber," *Art in America* 85, 3 (March 1997), 101
- Gopnik, Adam, "Goings on About Town: The Thing Itself," *The New Yorker*, (July 30, 1990), 13
- Gopnik, Adam, "The Art World: Empty Frames," *The New Yorker*, (November 25, 1991)
- Graw, Isabelle, "Conceptual Expressionism", in Alexander Alberro and Sabeth Buchmann, Eds. *Art after conceptual art* (Wien: Generali Foundation), September 2006
- Gray-Kontor, Daniel, "Positive Space," *In Pittsburgh* (March 7, 2001)
- Green, Ellen Renee, "Adrian Piper," in *No Title: The Collection of Sol Lewitt*, The Wadsworth Atheneum, (Middletown, Conn., Wesleyan University, 1981)
- Grigsby, Darcy Grimaldo, "Dilemmas of Visibility: Contemporary Women Artists' Representations of Female Bodies," *Michigan Quarterly Review* XXIX, 4 (Fall 1990), 584-618; reprinted in Leonard Goldstein, Ed. *The Female Body: Figures, Styles, Speculations*, 83-102
- Grimley, Terry, "Paper tigress's powerful roar," *The Birmingham Post*, (October 22, 1991), 39-64
- Guarnaccia, Matteo, "18 pezzi psichedelici," *Il Manifesto* (December 19, 2002), 15
- Guarnaccia, Matteo, "Tele dal Gusto Acido alla Scoperta della Realtà," in *Alias (il Manifesto)*, Col 6, no. 14 (April 5, 2003), 4-5
- Guasch, Anna Maria, "Mujer blanca/negra, soltera busca...", *Blanco y Negro Cultural. ABC* (October 10, 2003)
- Guerra, Carles, "Educada en la resistencia," *La Vanguardia* (December 11, 2003), 18-19
- Gupta, Anjali, "Double Consciousness: Black Conceptual Art Since 1970," *Art Papers* 29, 4 (July/August 2005), 54
- Hacket, Regina, "Demanding works challenge viewers of 'Bad Politics'," *Seattle Post-Intelligencer*, (August 7, 1991), C4
- Hall, Jacqueline, "Show's Viewers Face Many Truths", *The Columbus Dispatch*, (September 23, 1992)

- Hall, James, "False Colours," *The Independent* (August 18, 1992), Arts 13
- Hall, James, "The Five Best Exhibitions," *The Independent* (Sunday Preview, August 16, 1992)
- Hammond, Marsha, "Adrian Piper," *Art Papers* 12, 2 (March/April 1988), 40-41
- Hanhardt, John G., "Adrian Piper: 'Out of the Corner'," *Whitney Museum of American Art: New American Film and Video Series* 53, (October 1990)
- Hanna, Deirdre, "Piper probes roots of racism," *Now Magazine*, Toronto, (May 10, 1990)
- Hanson, Bernard, "Matrix Art Engages Spectator," *The Hartford Courant*, (March 2, 1980), 2G
- Hanson, Bernard, "Matrix Art Engages Spectator," *The Hartford Courant*, (March 2, 1980), 2G
- Harris, Patty, "4 Summer Downtown Art Shows," *Downtown*, (August 29, 1990), 12A-13A
- Hawkins, Margaret, "Worthwhile Notions," *The Chicago Sun-Times*, Weekend Plus (April 23, 1999), 24
- Hayes, Kenneth, "Milk and Melancholy", (Toronto: Prefix Institute of Contemporary Art), Ontario, (forthcoming)
- Hayt-Atkins, Elizabeth, "The Indexical Present: A Conversation with Adrian Piper," *Arts Magazine*, (March 1991), 48-51
- Heartney, Eleanor, "On View: New York," *The New Art Examiner* 18, 4 (December 1990), 36-37
- Heartney, Eleanor, "New York—Dislocations: Museum of Modern Art," *Art News*, (January 1992)
- Heartney, Eleanor, "Blacks, Whites, and Other Mythic Beings," *Art in America*, (November 2001), 136-141
- Heartney, Eleanor, "Art and Today", (New York: Phaidon Press), 2007
- Heath, Jennifer, "Retrospective Exposes Viewers' Racism, Sexism," *Rocky Mountain News*, (March 25, 1990), 72
- Hedlund, Keith, "Piper Discusses Subtle Discrimination," *The Williams Record*, (January 16, 1990)
- Heiser, Joerg, "Questionnaire: Adrian Piper," *Frieze*, no. 87 (November /December 2004), 126
- Heiser, Jörg, "Adrian Piper" (Interview) in Jörg Heiser, Ed. *Funky Lessons* (Vienna: Bawag Foundation, 2005), 84-91
- Heisler, Eva, "Will/Power," Exhibition Review, *Columbus Art*, (September 1992)
- Hermes, Manfred, "Vanilla Nightmares, Funk Lessons," *Spex*, (Oktober 1992), Köln 1992
- Herzig, Audrey E., Kramer, Rory A., Thomas, Betsy J., "Adrian Piper," in *Representing Slavery* (catalogue), (Williams College Museum of Art: MA, 2003), 13-14
- Hess, Elizabeth, "Art Apocalypse," *The Village Voice*, (October 28, 1986), 94
- Hess, Elizabeth, "Ways of Seeing Adrian Piper," *The Village Voice*, (May 26, 1987), 100
- Hess, Elizabeth, "White Cube Crumbling," *The Village Voice* XXXVI, 45, (November 5, 1991), 110
- Hess, Elizabeth, "Visible Man," *The Village Voice* (November 22, 1994), 31, 33-4
- Hewitt, John, "Pandora's Box that's Packed With Politics," *T&A* (April 23, 1992) 15
- Hill, Cathy Gant, "Artist challenges racism, sexism," *Winston-Salem Journal* (September 29, 2001), D1-D2
- Hill, Shawn, "Quotations 'Who Are You?', 'Queries Artist Adrian Piper,'" *Wellesley Townsman* (March 26, 1998)
- Hirsh, Linda Blaker, "Stretching the Boundaries," *The Hartford Advocate*, (March 26, 1980)
- Hirsh, Linda Blaker, "Hit by Racism, Artist Designs Cards for Bigots," *Jet* 80, 14, (July 22, 1991), 35
- Hixson, Kathryn, "AVA 10: 1991," *Awards in the Visual Arts*, (catalogue to accompany traveling exhibition at Hirshhorn Museum, Washington, D.C., The Albuquerque Museum of Art, History, and Science, NM and the Toledo Museum of Art, Ohio 1991)
- Hoffmann, Jens and Jonas, Joans, *Artworks: Perform* (London: Thames and Hudson, Spring 2005), 110, 185
- Hoffman, Justin, "Adrian Piper," *Artis*, 44. Jg., (Dez. 1993/Jan. 1994), (Bern u. Stuttgart 1993), 64
- Hopkins, Mary, "Women's Caucus for Art," *Women Artists News* 12, 2 (June 1987), 3-4
- Horny, Henriette, "Konzeptkunst vom Slapstick bis zur Skulptur," *Kurier* (December 21, 2004)
- Howell, John, "Exegesis of the Phenomenon of Written Art By Women," *Art Rite* 14 (Winter 1976-77)
- Hoy, Diyanni, "Occasions for writing", (Belmont: Wadsworth/Thomson Higher Education, CA),

- forthcoming
- Hulme, Alan, "Exhibitions," *Manchester Evening News*, (January 24, 1992)
- Hulme, Alan, "The Art of Stirring Things Up," *Manchester Evening News* (January 16, 1992)
- Hunt, Ian, "Adrian Piper," in Jane Rolo and Ian Hunt, Eds. *Book Works: A Partial History and Sourcebook*, (London: Book Works 1996), 122-124
- Iberz, Mercè, "Adrian Piper, filósofa y artista funk," *La Vanguardia* (October 19, 2003), 30
- Jackson, Shannon, *Professing Performance: Theater in the Academy from Philology to Performativity* (New York; Cambridge University Press 2004), ch. 6
- Jacques, Geoffrey, "'The Decade Show' Colors The Art World," *The City Sun*, (August 15-21, 1990), 26
- Jinkner-Lloyd, Amy, "Women Artists Expose Raw Emotions in 'Autobiography' Exhibition at Nexus," *Atlanta Journal-Constitution*, (October 1989)
- Johnson, Hans, "Frick Art: Piper Exhibit offers 'no hiding place'," *The Wooster Voice*, (September 17, 1990), 4
- Johnson, Ken, "Being and Politics," *Art in America* 78, 9, (September 1990), cover and 154-61
- Johnson, Ken, "'The Political Arm' at John Weber," *Art in America* 79, 6, (June 1991), 48
- Johnson, Ken, "The Artist as Intellectual Warrior," *Art in America* 85, 1 (January 1997), 29-30
- Johnson, Ken, "Adrian Piper," in *Art in Review*, *The New York Times*, (November 17, 2000), E41
- Johnson, Mark I., "Schlafly, Piper up to Bat at Forum," *New Smyrna Beach Observer*, (February 20, 1993)
- Johnson, Patricia C., "Ambiguity, directness contrast in Rice show," *Houston Chronicle* (February 9, 1995), 6C
- Johnson, Vivien, "The Unbounded Biennale: Contemporary Aboriginal Art," *Art and Australia* (March 1993), 49-56
- Jones, Amelia, *Body Art/Performing the Subject* (Minneapolis: University of Minneapolis Press, 1997)
- Jones, Amelia, "'Presence' in absentia: Experiencing Performance as Documentation," *Art Journal* 56, (Winter 1997), 4
- Jones, Amelia, "Adrian Piper's *Out of Order, Out of Sight*," *Signs* Volume 25, Number 1 (Autumn 1999), Book Reviews Section, 282-287
- Jones, Jim, "Women in the 90s: Sex Power and Politics," *New Smyrna Beach Observer* (February 19, 1993)
- Jones, Jim, "Her Words Were Her Weapons," *New Smyrna Beach Observer* (March 23, 1993), 1A, 3A
- Jones, Kellie, "Interrogating Identity: A Roundtable Discussion," *Interrogating Identity* (Catalogue, New York University Grey Art Gallery, 1991)
- Jones, Richard, "Philosophy Overpowers Piper Exhibition at CAC," *Hamilton Journal* (June 2001)
- Jongbloed, Marjorie, "Walking the City: Performance and Public Space," in *I Promise It's Political*, (Museum Ludwig, Cologne 2002), 40-42, 117-119
- Jordan, James, "A Critic Reveal(ed)(ing)," *Dialogue*, (November/December 1980), 4-5
- Joselit, David, "Object Lessons," *Art in America* 84, 2 (February 1996), 68-71, 107
- Jouannais, Jean-Yves, "Pour la Suite Du Monde," *Art Press Montreal* 171, (July / August 1992), 75
- Kalil, Susie, "Art on the Borderline," *Houston Press* 7, 8 (February 21-March 1, 1995), 33
- Karcher, Eva, "Jeder Mensch hat Angst vor dem Fremden. Ein Interview mit der amerikanischen Künstlerin und Philosophin Adrian Piper über Rassismus," *Süddeutsche Zeitung* Nr. 261, (1992), 5
- Karmel, Pepe, "The Corner as Trap, Symbol, Vanishing Point, History Lesson," *The New York Times*, (July 21, 1995), C25
- Kaufman, Jason, "Musée d'Art Contemporain de Montreal," *Atelier 789* (Tokyo, November 1992), 77-90
- Keller, Andrea-Miller, "Le Musée Comme Oeuvre Et Artefact," *Les Cahiers du Musée National d'Art Moderne*, (Centre Georges Pompidou, 1989), 6
- Kester, Grant, "Adrian Piper in Concept," *The Nation* 264, 4 (February 3, 1997), 25-27
- Kester, Grant, "Out of Site, Out of Mind: The Art and Philosophy of Adrian Piper," *Mix* (Summer 1999), 42-45
- Keziere, Russell, "Less Medium, More Message: Adrian Piper," *Vanguard* 10, 4, (May 1981),

- 36-37
- Kimmelman, Michael, "In Los Angeles, the Making of a Better Mood," *The New York Times*, Sunday, (January 14, 1996), Section 2
- King, Elaine A., "Art in the Age of Information," brochure accompanying exhibition, The Wood Street Galleries & 808 Penn Modern, Pittsburgh, Pa., (February 26- April 17, 1993)
- Kingsley, April, "Art Goes Underground," *The Village Voice*, (October 16, 1978), 122
- Knight, Christopher, "Looking Racism in the Face," *Los Angeles Times*, (March 5, 1991), F1, F6
- Knight, Christopher, "An Artist Who Restlessly Roams Social Landscape," *The Los Angeles Times*, Calendar (August 12, 2000), F1, 16
- Kohn, Barbara, "Piper in Performance," *Dialogue*, (September/October 1980), 9-10
- Kolich, Kim, "Adrian Piper," *Morning Edition*, National Public Radio (July 8, 1991)
- Kolpan, Steve, "Self Service: Self Portraits bare social issues at WAA," *The Woodstock Times*, (March 29, 1990)
- Koniger, Maribel, "Adrian Piper," *Tema Celeste*, (Spring 1993), 94
- Kornblau, Gary, "1965-1975: Reconsidering the Object of Art," *Art Issues* (January /February 1996), 36-37
- Kosuth, Joseph, "Art After Philosophy II," *Studio International*, (November 1969), 161
- Kotz, Elisabeth, "Text + Image: Reconsidering Photography in Contemporary Art", in Amelia Jones, Ed. *The Blackwell Companion to Contemporary Art*, (London: Basil Blackwell, forthcoming 2005)
- Koussev, Rachel. "Art Can Combat Xenophobia, Says Feminist Artist," *Yale Daily News* 114, 17, (September 26, 1991), 3
- Kronthaler, Helmut, "Adrian Piper kämpft gegen Rassismus," *Kunstzeitung (Regensburg)* Nr. 69 (May 2002), 23
- Kronthaler, Helmut, "Der Rassismus im Kopf. Retrospektive der US-Amerikanerin Adrian Piper im Münchner Kunstverein," *Landshuter Zeitung* (October 30, 1992)
- "Kunst gegen Rassismus," *derStandard.at* (May 21, 2002)
- "Kunst zum Verstören und Genießen," *derStandard.at* (May 16, 2002), Kultur
- Kuspit, Donald, "Adrian Piper: Self-Healing Through Meta-Art," *Art Criticism* 3, 3, (September 1987), 9-16
- Kuspit, Donald, "Art of Conscience: The Last Decade," *Dialogue*, (September/October 1980), 19-20
- Kuspit, Donald, "Art and the Moral Imperative," *The New Art Examiner* 18, 5, (January 1991), 18-25
- Lalonde, Joanne, "Video Mise en Scene du Quatrieme Mur," *ETC Montreal 2015* (November 1992-February 1993), 58-59
- Lammers, Dufflyn, "Welcome to the struggle," *The Georgia Guardian* 4, 45 (November 3-9, 1995), 1A and 11B
- Langdon, Ann R., "Women Visual Artists You Might Like to Know," *Women in the Arts*, (1990), 39
- Langer, Cassandra L., "Autobiography: In Her Own Image," *Women Artists News* 13, 3 (Fall 1988), 26-27
- Langer, Cassandra L., "Feminist Art Criticism: Turning Points and Sticking Places," *Art Journal* 50, No. 2, (Summer 1991), 21-28
- Larson, Kay, "The Human Condition," *New York Magazine*, (November 4, 1991), 122-123
- Larson, Kay, "Dislocations," *Galleries Magazine*, (December/January 1991)
- Lasch, Christopher, *The Minimal Self*, (New York: W.W. Norton & Company, 1984), 150-51
- Latendresse, Sylvain, "Adrian Piper: 'Non politiquement correcte'," *ESSE: arts + opinions* 32 (Montreal) (automne 1997), 90-94
- Ledes, Richard C., "Adrian Piper at John Weber," *Artscribe*, (January /February 1991), 81-82 (illus.)
- Léger, Marc, "Adrian Piper and Spatial Markings," *Oculus*, vol. 3:1, (2000), 16-29
- Lepage, Jocelyne, "Un Coup de Gran Fury et du MAC aux Montrealais," *La Presse Montreal* (May 30, 1992), E1-3
- Levin, Kim, "Choices: Art 'The Thing Itself'," *The Village Voice*, (August 7, 1990), 102
- Levin, Kim, "Choices: Art 'Adrian Piper'," *The Village Voice*, (September 25, 1990), 104
- Levin, Kim, "Choices: Art 'Brushed Off'," *The Village Voice*, (September 12, 2000), 90
- Lewis, Jo Ann, "Tantalizing Reflections," *The Washington Post*, (June 12, 1991), F9

- Lewis, Jo Ann, "Racism's Unwilling Witness," *The Washington Post*, (June 22, 1991), G1, G5
- Lewis, Jo Ann, "Images That Get Under the Skin," *The Washington Post*, (June 27, 1991) G1, G5-6
- Lida, Marc, "Outside Looking In," *108 Reviews* 12, (May/June 1988), 1, 5
- Lippard, Lucy, "Transformation Art," *Ms.*, (October 1975), 33-39
- Lippard, Lucy, "Caring: Five Political Artists," *Studio International* 193, 987 (Summer 1978), 197-207
- Lippard, Lucy, "Catalysis: An Interview With Adrian Piper," *NYU Drama Review*, (March 1972), 76-78
- Lippard, Lucy, *From The Center: Feminist Essays on Women's Art*, (New York: E.P.Dutton, 1976)
- Lippard, Lucy, *Get the Message? A Decade of Art for Social Change*, (New York, N.Y.: E.P. Dutton, 1984)
- Lippard, Lucy, "Jonathan Borofsky at 2,096,974," *Artforum*, (November 1974), 63n
- Lippard, Lucy, "Women's Body Art: The Pains And Pleasures of Rebirth," *Art in America*, (May/June 1976), 73-82
- Lippard, Lucy, "Intruders: Lynda Benglis and Adrian Piper," in: John Howell, Ed. *Breakthroughs: Avant Garde Artists in Europe and America*, (New York: Rizzoli, 1991), 125-32
- Lippard, Lucy, *Mixed Blessings: New Art in a Multicultural America* (New York: Pantheon Books, 1990) 7, 43-44, 45, 70-71, 180, 199, 232, 237, 238
- Lippard, Lucy, "Escape Attempts," *Reconsidering the Object of Art: 1965-1975* (catalogue) (Los Angeles: The Museum of Contemporary Art, 1995), 16-38
- Litt, Steven, "A Cornucopia of New Artistic Talent in Toledo," *The Cleveland Plain Dealer*, (December 29, 1991), H-3
- Litt, Steven, "Confronting Raw Reality," *The Plain Dealer*, (December 12, 1991), E-14
- Litten, Laura, "Both Sides Now," *New Art Examiner*, (April 1979), 13-14
- Litten, Laura, "National Art News, Los Angeles: Artists Protest Sponsorship," *ARTnews* (February 1996), 53
- Loupias, Barnard, "Art noir au Palais du Luxembourg," *Le nouvel Observateur* 1258 (February 17-23, 1994)
- Lovelace, Carey, "Weighing in on Feminism," *ArtNews* 96, 5 (May 1997), 143
- M. J., "Black Woman Power," *La Luna Mundo* (December 12, 2003)
- MacGregor, Elizabeth, introductory essay in *Adrian Piper*, (catalogue to accompany exhibition at Ikon Gallery, Birmingham), (September 1991), 7-9
- Maddex, Bobby, "Maximizing Clarity: An Interview with Conceptual Artist Adrian Piper," *Gadfly* 1, 2 (April 1997), 22-25
- Mahler, Gwen, "Awards in the Visual Arts 10 (AVA 10)," *Metropolitan Muse*, (August 1991), 7-8
- Marks, Laura U., "Adrian Piper: Reflections 1967-87," *Fuse*, (Fall 1990), 40-42
- Marks, Laura U., "The Blue Flame of Reason," *Adrian Piper: Cornered/Decide Who You Are*, in *University at Buffalo Art Gallery Overview 1994-1995* (catalogue) Buffalo, N.Y.: University at Buffalo Art Gallery, 1995), 43-44
- Marzona, Daniel, "Conceptual Art", Köln 2005 (ed. by Uta Grosenick), 86-87
- Matheny, Dave, "Lesson in Funk isn't just dancing; it's an artistic leap," *Minneapolis Star and Tribune*, (November 1, 1983), 1C, 3C
- Mayer, Rosemary, "Performance and Experience," *Arts*, (December 1972), 33-36
- Mays, John Bentley, "Practicing the Art of Being Seen," *The Globe and Mail*, (May 30, 1992), C4
- McCracken, David, "Market Jitters Hit Art Expos and Auctions," *Chicago Tribune*, (May 3, 1991), 66 (illus.)
- McEvilly, Thomas, "Adrian Piper," *Artforum* XXVI, 1, (September 1987), 128-9
- McWilliams, Martha, "Gallery Panel Discussion," *The Washington City Paper* (February 19, 1993), 44
- Melchart, Erwin, "Die Kunst, zu stürzen," *Kronen Zeitung* (December 23, 2004)
- Memeo, Francesco, "Adrian Piper" *Vivere Milano*, Supplemento de LA STAMPA (November 21, 2002), 10
- Memeo, Francesca, "Gli anni Psichedelici di un artista contro il razzismo," *Vivere Milano (La Stampa)* (November 21, 2002), 10
- Menaker, Deborah, "Adrian Piper: Artworks," Brochure for Williams College Museum of Art, (January 1990)

- Mendelssohn, Joanna, "Collusion Course," *The Bulletin with Newsweek* (Australia, December 22, 1992), 78
- Mercer, Kobena, "Decentering and Recentering: Adrian Piper's Spheres of Influence," in Maurice Berger, *Adrian Piper: A Retrospective* (catalogue to accompany retrospective) (Baltimore: University of Maryland Baltimore County Press, 1999), 46-59
- Merritt, Lissa, "Interview: Adrian Piper," *Aurora*, (Yale University: Winter 1992), 6-8, 21-22
- Metzger, Rainer, "Collagiertes Elend: Adrian Piper im Kunstverein München," *Der Standard* (Kultur, November 19, 1992)
- Metzger, Rainer, "Adrian Piper," *Kunstforum* 121, 435 (1993), 435-6
- Meyers-Kingsley, Dara, "MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances, and Soundworks 1968-1992," in Berger, Maurice, *Adrian Piper: A Retrospective* (catalogue to accompany retrospective) (Baltimore: University of Maryland Baltimore County Press, 1999), 169-181
- Michalka, Matthias, "'Face à l' Histoire': Der Geschichte einen ins Museum treten," *Springer III*, 1 (März/Mai 1997), 44
- Mignone, Christof, "(Untitled Performance): A Lexicon of False Starts and Failed Advances," in Brandon LaBelle and Christof Mignone, Eds. *Writing Aloud*, (California: Errant Bodies Press, 2001), 159-171
- Miller, Donald, "Artists master technologies at city galleries," *Pittsburgh Post-Gazette*, (March 13, 1993)
- Miller, John, "Etre ici et maintenant: l'image de l'histoire," *Face à l'Histoire: L'artiste moderne devant l'événement historique* (Paris: Flammarion/Centre Georges Pompidou, 1996), 517-518; 536, etc.
- Miller-Keller, Andrea, "Adrian Piper," *Matrix* 56, (Hartford, Conn.: Wadsworth Atheneum Press), (March 1980)
- Mirzoeff, Nicholas, "The Shadow and the Substance: Race, Photography and the Index," in: Coco Fusco and Brian Wallis, Eds. *Only Skin Deep: Changing Visions of the American Self*, (New York: Harry N. Abrams 2003), 126
- Mishlove, Robert, "Out of Order, Out of Sight," *The New Art Examiner* 25, 1 (September 1997), 71-72
- Mittringer, Markus, "Die Arbeit des Künstlers," *Der Standard.at* (May 28, 2002)
- "Mistaken Identities: 'a politically extremely correct exhibition,'" *[ruimte]* 10, 4 (1993), Holland
- Molina, Angela, "Kant viene a cenar esta noche," *El País* (October 25, 2003), 18
- Morgan, Robert, "Adrian Piper," *Arts Magazine* 63, 10 (Summer 1989), 99
- Morisiani, Paola, "New York," *Juliet Art Magazine*, (December/January 1991), 56
- Morra, Joanne, "Review of *Out of Order, Out of Sight*," *Parallax* 8 (1998)
- Morrison, Ewan, "Vote / Emote," *Variant*, (Winter 1991), 22-23
- Moss, Karen, "Altered Egos: Making Art as an Other," in *Altered Egos* (Santa Monica: Santa Monica Museum of Art, 1994), 5-14
- Moya, Eva, "Espectaculo Antirracista," *Viernes el Periodico* (September 1, 2003), 17
- Mullis, Melissa, "'Lay On Top of Me' and Other Art Works at the Nexus Center," *The Technique*, (October 28, 1988), 17
- "Museum of Contemporary Art at the Temporary Contemporary," *The Print Collector's Newsletter* (January/February 1996)
- Myers, Terry R, "Route 66 to Kassel," *Fort/Myers Publication Number One* (July 1992)
- Nalley, Jon, "What We Pretend Not To Know: The Power of Adrian Piper," *Downtown* 212, (October 3, 1990), cover and 20
- Neumaier, Diane, Ed. *Reframings: New American Feminist Photographies* (Philadelphia: Temple University Press, 1995), 102-105
- Niegelhell, Franz, "Humor ist die Waffe der Entwaffnung," *Der Standard* (December 21, 2004)
- Niman, Michael and McClusky, Laura, "Response to Persuasion: Tales of Commerce in the Avant Garde," in *University at Buffalo Art Gallery Overview* (Buffalo: New York 2001), 47-54
- Nochlin, Linda, "Learning from 'Black Male'," *Art in America* 83, 3 (March 1995), 86-91
- Noland, Cady, "Artists Curate: Back at You," *Art Forum* (January 2002), 106-113
- Nollert, Angelika et al., *A.C.A.D.E.M.Y.*, initiated by Siemens Arts Program, (Frankfurt am Main: Revolver, 2006)
- Norklun, Kathi, "An Art Problem," *Art Week* 15, 18, (May 5, 1984), 12

- Norton, Eleanor Holmes, "The Movement Grows Up At the Corcoran. Reflections on the Civil Rights Struggle," *The Washington Post*, (August 29, 1993)
- Obermark, Peter, "'In Your Face' About Race," *The Cincinnati Enquirer* (July 13, 2001), 33
- O'Grady, Lorraine, "Olympia's Maid: Reclaiming Black Female Subjectivity," *AfterImage* 20, 1 (Summer 1992), 14-15
- Okediji, Moyo, "Black Sin, White Kins: Metamodern Masks, Multiple Mimesis," in Nicholas Mirzoeff, Ed. *Disapora and Visual Culture: Representing Africans and Jews*, (New York: Routledge, 2000), 143-162
- Olander, William, "Art and Politics: Of Arms and the Artist," *Art in America*, (June 1985)
- Olander, William, "Fragments," in *The Art Memory/The Loss of History*, (New York: The New Museum of Contemporary Art, 1985), 7-12
- Oliva, José, "Adrian Piper lanza con su arte una mirada crítica a la xenofobia y al racismo," *Diario de Noticias*, (October 16, 2003), 4
- Oliva, José, "A ollada crítica de Piper," *Galicia Hoxe* (October 16, 2003), 14
- Oliva, José, "El Macba expone la obra de Adrian Piper," *El Correo Gallego* (October 16, 2003), 6
- Oliva, José, "El Macba reúne una selección de obras de Adrian Piper," *Alerta* (October 16, 2003) 57
- Oliva, José, "Las cuatro décadas del arte contra el racismo de Adrian Piper, en Barcelona," *Cádiz Información* (October 16, 2003), 51
- Oliva, José, "Una mirada contra la xenofobia," *El Correo* (October 16, 2003), 83
- Oliveras, Jaime Vidal, "Adrian Piper: el racismo que viene," *El Cultural* (October 30, 2003), 30 31
- Osborne, Peter, Ed. *Conceptual Art* (Phaidon Press: London, 2002), 26, 41-42, 84, 103, 162, 163
- O'Toole, Denise, "Feminism baffled men Schlafly says at forum," *Dayton News-Journal* (February 21, 1993), 1d, 8D
- Ottmann, Klaus, *Exotism* (catalogue to accompany exhibition at Wesleyan University, 1990)
- Paoletti, John T., "Adrian Piper," *Adrian Piper: Reflections 1967-1987*, (New York, N.Y.: The John Weber Gallery, 1989)
- Parr, John, "Selected Books Received 1997: Adrian Piper," *Art Monthly* 1997-98 (UK)
- "Patterns in Western Civilization", vol. II, fourth edition, (Boston: Pearson Custom Publishing), forthcoming
- Patterson, Tom, "Statement: Exhibition is Coolly Confrontational," *Winston-Salem Journal* (April 26, 1992), C4
- Patterson, Tom, "Visual Art: Galleries to show past and present," *Winston-Salem Journal* (September 16, 2001), E1
- Patterson, Tom, "Catalyst for Change," *Winston-Salem Journal* (October 7, 2001), E1
- Patterson, Tom, "Right in Our Faces," *Winston-Salem Journal* (October 21, 2001), E1
- Patterson, Tom, "Visual Art: Solo exhibitions brought issues into focus," *Winston-Salem Journal* (December 30, 2001), E1, E4
- Patton, Sharon F., "Adrian Piper," in *African -American Art* (New York: Oxford University Press, 1998), 235, 247-250
- Perl, Jed, "Dismodern," *The New Criterion*, (December 1991), 46-51
- Perkins, Glenn, "Mixed Feelings: Artist Adrian Piper treats race, meaning and media," *Spectator* (October 11, 2001), 25
- Perkins, Hetti, "Beyond the Year of Indigenous Peoples," *Art and Australia*, (March 1993)
- Perreault, John, "Art," *The Village Voice*, (March 27, 1969), 15-17
- Perreault, John, "Art," *The Village Voice*, (May 1, 1969), 14-16
- Perreault, John, "Art," *The Village Voice*, (June 5, 1969), 16-18
- Perreault, John, "Art," *The Village Voice*, (November 20, 1969), 34
- Perreault, John, "Art," *The Village Voice*, (May 14, 1970), 16
- Perreault, John, "Art," *The Village Voice*, (July 16, 1970), 31
- Perreault, John, "Art," *The Village Voice*, (April 29, 1971), 31
- Perreault, John, "Art," *The Village Voice*, (February 8, 1973), 28
- Perree, Rob, "Adrian Piper: plaatst de waarheid boven de schoonheid," *Kunst Beeld Nr. 11*, 15e Jaargang, (November 1991), 32-34
- Perry, Weena, "MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances, and Soundworks 1968-1992," *After Image*, (November/December 2000)

- Pfisterer, Ulrich and Valeska von Rosen, Eds. *Der Künstler als Kunstwerk. Selbstporträts vom Mittelalter bis zur Gegenwart*, (Stuttgart: Reclam 2005), 182-183
- Phelan, Peggy, "Broken Symmetries: Memory, Sight, Love," in Amelia Jones, Ed. *The Feminism and Visual Culture Reader*, (New York: Routledge, 2003), 110-111
- Phelan, Peggy, "Portrait of the Artist," *The Women's Review of Books* XV, 5, (February 1998)
- Philippi, Desa, "Politics in the Indexical Present," *Artscribe* 81 (1990)
- Phillips, Deborah C., "New Faces in Alternative Spaces," *Art News* 80, 9, (November 1981), 99-100
- Phillpot, Clive, "Adrian Piper: Talking to Us," *Adrian Piper: Reflections 1967-87*, (Retrospective Catalogue), (New York: The Alternative Museum, 1987)
- Phillpot, Clive, "Arts Magazines and Magazine Art," *Artforum* XVIII, 6, (February 1980), 52-54
- Phillpot, Clive, "Talking to Myself," *Art Journal* 39, 3, (Spring 1980), 213-217
- Picard, Charmaine and Potter, Sarah, "Corpus Delicti," *PhotoVision* 23 (1992), 10-14, 54-57
- Pincus, Robert L., "Perspectives on an era painted Red," *The San Diego Union*, (September 17, 1989)
- Pindell, Howardena, "Breaking the Silence," *The New Art Examiner* 18, 3, (November 1990), 23-27, 50-51
- "Pittura drogata, Emi Fontana", *Vernissage-il fotogiornale dell'arte* no 32 (November 2002)
- Plagens, Peter, "557, 087," *Artforum*, (November 1969), 67
- Poli, Francesco, "Adrian Piper," *Tema Celeste*, no 96 (March/April 2003), 99
- Pontbriand, Chantal, "Pour la Suite du Monde," *Parachute* 68 (October/November/December 1992), 52-53
- Prevallet, Kristin, "CU Art Show Gives Views of 'Real World'," *Colorado Daily*, (March 15, 1990)
- Prevallet, Kristin, "Challenging Basic Truths," *Icons*, (April 1990), 3-4
- Princenthal, Nancy, "Artist's Book Beat," *The Print Collector's Newsletter* XXI, 6, (January/February 1991), 235
- Puckitt, Sarah, "Piper's Philosophy," *Artweek* (July 1997), 30
- Purchase, Steve, "13 Artists Act Out Their Work," *The Baltimore Evening Sun*, (November 24, 1988)
- Quatman, Christian, "Mittlerin zwischen Mainstream und Marginalität," *Kunstforum International* 118 (1992), 221, 229-232
- Raven, Arlene, "Colored," *The Village Voice*, (May 31, 1988), 92
- Raven, Arlene, "I to Eye," *The Village Voice*, (January 31, 1989), 86
- Raven, Arlene, "In Tongues," *The Village Voice*, (May 30, 1989), 89
- Raven, Arlene, "Civil Disobedience," *The Village Voice*, (September 25, 1990), Arts Section and Cover and 55, 94
- Raven, Arlene, "Adrian Piper: You and Me," *Adrian Piper*, (catalogue to accompany exhibition at Ikon Gallery, Birmingham, England, (September 1991), 17-19
- Raven, Arlene, "The Language of Virtue: What Makes Art Valuable?" *High Performance* (Fall 1994), 46-47
- Raven, Arlene, "Word of Honor," Chapter 10 of *Mapping the Terrain: New Genre Public Art*, Ed. Suzanne Lacy (Seattle: Bay Press, 1995), 167
- Reid, Nick, "Re-View: Adrian Piper," *Northern Star* (April 16-23, 1992)
- Reinblatt, Melanie, "Musée d'art Contemporain Exhibit not the Kind of Art you Take Home," *The Montreal Downtowner* (August 26, 1992), 18
- Rifkin, Ned, *Directions: Adrian Piper*, "What It's Like, What It Is #2," (brochure to accompany exhibition at Hirshhorn Museum, Washington, D.C., June 1989)
- Rinder, Lawrence, "Adrian Piper: Racism Confronted," *MATRIX/BERKELEY* 130, University Art Museum, Berkeley, (August 1989), 3
- Robinson, Deborah, "Adrian Piper," *Ikon Education*, Birmingham, England, (September/November 1991)
- Robinson, Walter, "Artworld: Tobacco Road, Part II," *Art in America* 84, 1 (January 1996), 126
- Roediger, David, Engles, Tim, and Kang Engles, Suk Ja, "Mapping Mindsets: A Conversation with Adrian Piper," *Art Papers* 28, 5 (September/October 2004), 34-39
- Rorimer, Anne, "New Art in the 60s and 70s: Redefining Reality," (London: Thames and Hudson, 2001), 160-162, 164, 193
- Rosen, Miriam, "Les Refuseurs de Kassel," *Liberation* (Nouvelle Serie #3443), (June 17, 1992), 39-40

- Roth, Moira, "Adrian Piper," in Moira Roth, Ed., *The Amazing Decade: Women and Performance in America, 1970-1980*, (Los Angeles: Astro Artz, 1983)
- Roulette, Todd, "Adrian Piper," *Thing*, (Spring 1991), 33
- Rubin, David S., "Adrian Piper," Exhibition Brochure for *Adrian Piper: Political Drawings and Installations, 1975-1991* (Cleveland Center For Contemporary Art, 1991)
- Sabin, Selma, "Piper's 'Vanilla Nightmares' on View at WCMA," *The Advocate*, (January 17, 1990)
- Salazar, Erin, "Adrian Piper," in *Collection Remixed* (New York: Bronx Museum 2005), 64-65
- Sanchez, Annette B. "Art in the Age of Information: Thought-Provoking," *New Pittsburgh Courier* (April 17, 1993), B6
- Sanconie, Maica, "Noire Amerique", *Beaux Arts*, (October 1992)
- "Sandwiched," *The Next Big Thing*, National Public Radio (September 27, 28), 2003
- Sarrión, Lourdes, "L'art més social d'Adrian Piper," *El Diari* (November 6, 2003), 22
- Saxenhuber, Hedwig, "Same Skin for Everybody," *Springer III*, 2 (Juni/September 1997), 62-63
- Saxenhuber, Hedwig, "Adrian Piper: Out of Order, Out of Sight," *Springer III*, 3 (December 1997), 87
- Saxenhuber, Hedwig, Ed. *Erlauf Remembers*, (Frankfurt am Main, Germany, REVOLVER: Archiv für Aktuelle Kunst, 2004), 102-109
- Scardi, Gabi, "Adrian Piper," *Flash Art*, no 238 (Feb./March 2003), 153
- Schechner, Richard: "Performance Studies. An Introduction", (Wroclaw: Grotowski Center), December 2006 (reprinted in the 2nd edition by Routledge: London/New York, forthcoming)
- Schöllhammer, Georg, "Adrian Piper: review of 'Adrian Piper: seit 1965,'" *Artforum XLI*, No. 2 (October 2002), 151
- Schöllhammer, Georg, "Nan Goldin: I'll be your mirror / Adrian Piper: Ashes to Ashes," *Springer III*, 1 (März/Mai 1997), 73-74
- Schwendener, Martha "Adrian Piper - The Mythic Being," *Time Out*, Issue No. 172, (Jan. 7-14, 1998), 54, illustrated
- Schwendenwein, Jude, "A Look at Privilege, Presumption," *The Hartford Courant*, (November 18, 1990)
- Schwendenwein, Jude, "Outtakes: Out of the Corner," *High Performance* 53, (Spring 1991), 65, 67
- Scott, Martha B., "Post-Everything Angst," in *The Art of Advocacy* catalogue, (Ridgefield, Conn.: The Aldrich Museum of Contemporary Art, 1991), 5-7
- Serlis, Effie, "Adrian Piper," in *Interviews with Women in the Arts*, (New York: School of Visual Arts Press, 1975)
- Serra, Catalina, "Adrian Piper desmonta en el Macba los estereotipos del racismo," *El País* (October 16, 2003), 47
- Shatz, Adam, "Black Like Me," *Lingua Franca*, Vol. 8, no. 8 (November, 1998), 39-54
- Shearing, Graham, "Adrian Piper: A Retrospective and a Resolution," *Pittsburgh Sunday Tribune-Review* (March 11, 2001)
- Shortal, Helen, "Action Works," *The Baltimore City Paper*, (December 16, 1988), 14
- Shuter, Marty, "Adrian Piper confronts the world's racism," *Savannah Morning News and Evening Press* (Sunday, October 29, 1995), 1G and 3G
- Siegel, Suzie, "Sometimes You've Got to be Radical...," *Tampa Tribune* (March 1, 1993). _Baylife 1,5
- Siegel, Suzie, "Forum Mixes Art, Politics," *Tampa Tribune* February 5, 1993)
- Sims, Lowery Stokes, "Art as a Verb: Issues of Technique and Content," *Art as a Verb*, (Baltimore, Md.: Maryland Institute, College of Art, 1988)
- Sims, Lowery Stokes, "Aspects of Performance in the Work of Black American Women Artists," in Arlene Raven, Cassandra Langer, and Joanna Frueh, *Feminist Art Criticism* (Ann Arbor, Mich.: UMI Research Press, 1988)
- Sims, Lowery Stokes, "Mimicry, Xenophobia, Etiquette and Other Social Manifestations: Adrian Piper's Observations from the Margins," *Adrian Piper: Reflections 1967-1987*, (New York, N.Y.: The John Weber Gallery, 1989)
- Sims, Lowery Stokes, "The Mirror The Other," *Artforum XXVII*, (March 1990), 111-5
- Sirmans, Franklin, "letter from milan: an interview with adrian piper," *ARTNET* (March 1998)
- Sirmans, Franklin, "interview with adrian piper," *Nka Journal of Contemporary African Art* #8 (Spring/Summer1998), 8-23
- Sirmans, Franklin, "The Beat Goes On," *Time Out NY*, (November 23-30, 2000), 73

- Smallwood, Lyn, "The Art of Agitprop," *Seattle Weekly*, (August 14, 1991), Arts and Leisure Section
- Smith, Norma, "Food for Thought," *Multiversity*, vol. 3, no. 4, (Fall 2003), 3
- Smith, Roberta, "Adrian Piper," *The New York Times*, (September 14, 1990), C24
- Smith, Roberta, "At the Modern, Works Unafraid to Ignore Beauty," *The New York Times*, (October 18, 1991), C1, C18
- Smith, Roberta, "The World Through Women's Lenses," *The New York Times*, (December 13, 1996), C 28
- Smith, Stephanie, "Adrian Piper: I am the Locus 1-5, 1975", in Kimerly Rorschach, Ed. *Smart Collecting: A Thirtieth Anniversary Celebration*, (catalogue to accompany exhibition at The David and Alfred Smart Museum of Art, The University of Chicago, Chicago, Ill., (July-September 2004), 86-87
- Smith, Virginia Warren, "The Art of Confrontation," *Atlanta Journal-Constitution*, (December 6, 1987), 12J-13J
- Snauwaert, Dirk, Ed., *Adrian Piper: Textes d'oeuvres et essais* (Villeurbanne: Institut d'art contemporain, 2003)
- Solomon-Godeau, Abigail, *Mistaken Identities*, Catalogue, (University of Washington Press, 1992/1993)
- Soutif, Daniel, "Adrian Piper, l'Amerique noire sur blanche," *Liberation*, (November 20, 1990), 40
- Sozenski, Edward J., "Artist's Themes are Sexism, Racism," *The Philadelphia Inquirer*, (March 16, 1989)
- Sozenski, Edward J., "Entering their worlds, we confront our own," *The Philadelphia Inquirer*, (December 1, 1991), 1E, 5E
- Spiegel, Olga, "El Macha revisa el arte contra el racismo de Adrian Piper," *La Vanguardia* (October 16, 2003)
- Spiegler, Almuth, "Freak Out im Konzept-Land," *Die Presse* (December 21, 2004)
- Spivak, Gayatri Chakravorty, "Französischer Feminismus im internationalen Rahmen," *Texte zur Kunst* 1, 4, (Fall 1991), 52-79
- Stals, Jose Lebrero, "Adrian Piper - Convento de Santa Clara, Moquer, Spain", *Flash Art News*, (November/December 1992), 135
- Staniszewski, Mary Anne, "Conceptual Art," *Flash Art* 143, (November/December 1988), 88
- Staniszewski, Mary Anne, "Piper Pipes Up," *Elle V*, 7 (March 1990), Faces/ Art: 92
- Staniszewski, Mary Anne, "Race Against Time," *Adrian Piper: PRETEND*, (New York, N.Y.: John Weber Gallery, 1990)
- Sterritt, David, "Watching TV Creatively—In a Video Installation," *The Christian Science Monitor*, (November 19, 1990)
- Stevens, Mitchell, "Chicago: Sarah Charlesworth, Jeanne Dunning, Annette Messager, Adrian Piper, Laurie Simmons," *The New Art Examiner* 17, 11, (Summer 1990), 37
- Stoll, Diana C., "Adrian Piper: Goodbye to Easy Listening," *Aperture*, 166, (Spring 2002), 38-47
- Storr, Robert, "Devil on the Stairs: Looking Back on the Eighties," (Philadelphia Institute of Contemporary Art, University of Pennsylvania: 1991), (catalogue to accompany exhibition)
- Storr, Robert, *Dislocations*, (New York: Museum of Modern Art, 1992) (catalogue essay)
- Storr, Robert, "The Map Room: A Visitor's Guide," *Mapping* (New York: The Museum of Modern Art, 1994), 5-23 (catalogue)
- Storr, Robert, "Between a Rock and a Hard Place," Paper #3 in the *Paper Series on the Arts, Culture and Society* (New York: The Andy Warhol Foundation for the Visual Arts, 1994)
- Subotnick, Ali, "Tarzan and Jane" [paired with Matthew Day Jackson], *Wrong Times* (London: Frieze, 2006), pp 11-12
- Sullivan, Meg, "Creative confrontation of racism," *Art News & Notes, Daily News, L.A. Life*, (February 15, 1991), 49
- "Summer Priorities: Adrian Piper at the WPA & Fig Leaves in the 90s," *Baltimore Alternative*, (July 1991), 25, 26
- Sunderland, Steve, "Reflections On the Adrianne (sic!) Piper Exhibit," *Streetvibes* (September 2001), 12

- Swartz, Anne, "'Adrian Piper: Icons of African-American Identity'," *The Georgia Guardian*, (October 20-26, 1995), 1B and 8B
- Sweeney, Louise, "Controversial Show salutes Top Ten in the Visual Arts," *Christian Science Monitor*, (July 19, 1991), 10
- Sydell, Laura, "Exit Art," *All Things Considered*, National Public Radio (June 29, 1992)
- Szakacs, Dennis, "Adrian Piper," brochure essay, City Gallery of Art, Raleigh, N.C. (October-December 1993)
- Taubin, Amy, "Self-Life," *The Village Voice*, (March 1, 1987), 55-56
- Taubin, Amy, "Adrian Piper," Choices: Video, *The Village Voice*, (March 28, 1989), 45
- Taubin, Amy, "Dislocations," *The Village Voice* XXXVI, 53, (December 31, 1991), 68
The View from Denver: Contemporary American Art from the Denver Art Museum (catalogue) (Vienna: Museum Moderner Kunst Stiftung Ludwig Wien, 1997), "Free #1," 334-336
- Taylor, Simon, "The Women's Artist Movement from Radical to Cultural Feminism from 1969 to 1975," in *Personal and Political: The Women's Art Movement 1969-1975* (exhibition catalogue) (East Hampton: Guild Hall Museum, 2002)
- Temin, Christine, "Recasting Racism or Renewing It?" *Boston Globe* (month? 13, 1998), Living Section
- Thomas, Betsy J., "Adrian Piper, 'Vanilla Nightmares #18'," in Vivian Patterson, Ed. *Encounter Williams College Museum of Art*, (Williamstown, Massachusetts 2006), 162
- Thomas, Mary, "Warhol Museum Illustrates Piper's Lure," *Pittsburgh Post-Gazette* (April 28, 2001)
- Thompson, Mildred, "Interview: Adrian Piper," *Art Papers* 12, 2, (March / April 1988), 27-30
- Thorson, Alice, "Worthy Winners," *City Paper*, (July 5, 1991), 25
- Tipper, Andy, "Piping Up," *What's On*, (September 14-27, 1991), 35
- Tsatsos, Irene, "A Dialogue with Adrian Piper," *P-Form* 2, 2 (April / May 1987), 22-25
- Twardy, Chuck, "Present Tension", *The Raleigh News and Observer*, Weekend Section, (October 1, 1993), 14-15
- Upton, Nicola, "Smiling at Strangers," *Second Shift* 1, 1 (Spring 1993, United Kingdom), 6-9
- Vallongo Sally, "Art with a modern message," *The Blade*, (December 8, 1991), 1-2
- Vallongo, Sally, "A sneak preview of tomorrow's art," *The Peach*, (December 18, 1991), P-1
- Van Tuyl Laura, "Artist Adrian Piper Mounts Urgent Challenge to Racism in Society," *Christian Science Monitor*, (July 19, 1991), 10
- Verdino-Sullwood, Carla Maria, "Dislocations: Dialogue of Disparate Visions," *The Crisis* 99, (January 1992), 7-8
- Verdino-Sullwood, Carla Maria, "Generous with Our Uniqueness: Forging New Directions for African-American Women in the Arts," *The Crisis* 99, (January 1992), 7, 29-36
- Vogel, Carol, "Inside Art: Philip Morris Loses an Artist," *The New York Times*, (November 24, 1995)
- Vogel, Sabine B., "Der Realität ins Gesicht schauen: Adrian Piper im Gespräch," *FAZ.NET* (May 31, 2002)
- Vogel, Sabine B., "Decide Who You Are – die Künstlerin Adrian Piper in Wien," *FAZ.NET* (May 22, 2002)
- von Hantelmann, Dorothea, "Showing Art, Performing Politics," in *I Promise It's Political*, (Museum Ludwig, Cologne 2002) 24 -25, 106-107
- Walker, Alexia, "Adrian Piper: Endless Loop Record/Erase", *L'hiver de L'Amour Bis ?*, Musee d'Art Moderne de la Ville de Paris, (February / March 1994), 73
- Walker, Maxine, "Maxine Walker in conversation with Adrian Piper," *Autograph*, (December 1991)
- Wallace-Crabbe, Robin, "Bibliofile: Out of Order, Out of Sight," *Art Monthly Australia* 32, (May 1997), 99
- Wallach, Amei, "Art with a Wallop," *New York Newsday*, (April 10), Section 2, 4
- Wallach, Amei, "Artists and Identity," *The MacNeill/Lehrer Report*, (September 8, 1989)
- Wallach, Amei, "Making Trouble in the Galleries," *New York Newsday*, (September 23, 1990), 14-16
- Wallach, Amei, "Artful Assault on Sensibilities," *New York Newsday*, (October 18, 1991), 74, 99
- Wallach, Amei, "New Voices," *New York Newsday*, (December 29, 1991)

- Wallach, Amei, "Images of Black Males: A Reflection on Society," *New York Newsday* (November 11, 1994)
- Wallis, Brian, "Will/Power at Wexner Center", *Art in America*, (February 1993), 116-117
- Ward, Frazer, "Adrian Piper, Thomas Erben Gallery, " *Frieze*, Issue 45, (March / April 1999), 80, illustrated
- Wark, Jane, "Conceptual Art and Feminism, " *Women's Art Journal* 22, Number 1 (Spring/Summer 2001), 44-50
- Wark, Jane, *Radical Gestures. Feminism and Performance Art in North America* (Montreal & Kingston: McGill-Queen's University Press, 2006), 23n 57, 76, 139, 140-144, 191-2, 195
- Watkin, Mel, "Adrian Piper: The Racist Within: Some Personal Observations," *What It's Like, What It Is*, #1 (brochure to accompany exhibition at the Washington Project for the Arts), (June 1991)
- Weil, Benjamin, "Interview With Adrian Piper," *Purple Prose* 3 (Paris: Summer 1993), 74-79
- Weintraub, Joanne, "College Philosopher's Artwork Anything But Black and White," *The Milwaukee Journal*, (October 14, 1993), B3
- Welish, Marjorie, "In This Corner, Adrian Piper's Agitprop," *Arts Magazine* 65, 7, (March 1991), cover and 43-47
- Weser, Marcia Goren, "Artist's work deals with society's prejudices and fears," *San Antonio Light*, (March 29, 1992), L-5
- Wetzel, Anita, *Words and Images With A Message*, (catalogue to accompany exhibition at the Women's Studio Workshop, 1990)
- Willemson, Roger, "Adrian Piper," *Premiere* (November 5, 1992, Hamburg Cable TV).
- Wilson, Judith, "Adrian Piper," *Black Arts Annual 1987/1988*, Ed. Donald Bogle (New York, N.Y.: Garland Press 1989) 5, 17, 19, 40-41
- Wilson, Judith, "Optical Illusions: Images of Miscegenation in Nineteenth and Twentieth Century Art," *American Art*, (Summer 1991), 88-107
- Wilson, Judith, "'In Memory of the News and of Ourselves': The Art of Adrian Piper," *Third Text* 16/17, (Autumn/Winter 1991), 39-62
- Wilson, Judith, "Beauty Rites: Towards an Anatomy of Culture in African American Women's Art," in *Image and Identity: The African American Experience in 20th Century Art*, *The International Review of African American Art* XI, 3 (1994), 11-18
- Wilson, Rhonda, "Angry Art," *Everywoman*, (December 1991/January 1992)
- Williams, Val, "Adrian Piper," *Creative Camera*, 27, (month/year?)
- Winn, Alice, "Color Wheel," *Pittsburgh City Paper* (March 14, 2001)
- Winston, Heidi, "Piper, Adrian: Out of Order, Out of Sight," *Library Journal* (July 1996)
- Wood, Joe, "Talking Back to Malcolm," *Elle* (November 1992), 130
- Wood, Paul, *Conceptual Art* (New York: Delano Greenidge Editions, 2002), 63-64, 66, 70, 72
- Wood, William, "What Business Are You In?," in *What Business Are You In?* (exhibition catalogue) (Atlanta Contemporary Art Center, January 2005)
- Wooster, Ann-Sargent, "Making Their Mark," *Making Their Mark: Women Enter the Mainstream 1970-1985* (New York, N.Y.: Abbeville Press, 1989)
- Wye, Deborah, *Thinking Print: Books to Billboards, 1980-95* (New York: The Museum of Modern Art, 1996), 86, 116
- Young, Paul, "Imponderella," *Angeleno Magazine* (July / August 2000), 158-159
- Zabunyan, Elvan, *Black Is A Color, Une histoire de l'art africain-américain contemporain* (Paris : Dis Voir, 2004), 126-133, 188-202
- Zabunyan, Elvan, "Portraits: Adrian Piper," *Critique d'art*, no 22, (Autumn 2003), 112
- Zelanski, Paul, and Fisher, Mary Pat, *Shaping Space: The Dynamics of Three-Dimensional Design* (Second Edition) (New York: Harcourt Brace College Publishers, 1995), 192
- Zimmer, William, "Perceptions of the Other," *The New York Times*, (February 11, 1990), 32
- Zimmer, William, "The Public and the Private in Robust Dialogue," *The New York Times* (Westchester Edition), (October 28, 1990)

21. FELLOWSHIPS AND AWARDS IN ART:

At The School of Visual Arts:

First Prize in Drawing, Annual Student Exhibition

1968

Honorable Mention in Sculpture, Annual Student Exhibition 1968

Postgraduate:

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

22. ART COLLECTIONS:

Anita Allen and Paul Castellito, Chevy Chase, Maryland
 American Academy of Arts and Letters, New York, N.Y.
 Benny Andrews, New York, N.Y.
 George and Michelle Andrews, NY, NY
 ARCO Foundation, Madrid, Spain
 Art Institute of Chicago, Chicago, Ill.
 Art Metropole Collection, National Gallery of Canada, Ottawa, Ontario
 David Auerbach, Raleigh, N.C.
 Baltimore Museum of Art, Baltimore, Maryland
 Berkeley Art Museum, Cal.
 Marilena Bonomo, Bari, Italy
 Brooklyn Museum, Brooklyn, N.Y.
 John Brough, Arlington, VA
 John Campione, New York, N.Y.
 Eileen Cohen, New York, N.Y.
 Convent of Santa Clara, Moguer, Spain
 County Museum, L.A.
 Chris Cox, New York, N.Y.
 Alan Cravitz, Chicago, Ill.
 Davis Museum, Wellesley College, Wellesley, MA
 Denver Art Museum, Denver, Col.
 Mrs. Thomas H. Dittmer, Lake Forest, IL.
 Okwui Enwezor and Muna el Fituri, New York
 Thomas Erben, New York, N.Y.
 Exit Art, New York, N.Y.
 Katharina Faerber, Genf, Switzerland
 Simona and Francesco Fantinelli, London, England
 Feature Gallery, New York, N.Y.
 Charles Henry Filippi
 Luis Fishman
 Muna El Fituri, New York
 Emi Fontana Gallery, Milan
 Fogg Art Museum, Cambridge, MA
 Generali Foundation, Vienna, Austria
 Gilbert Goos, Brussels, Belgium
 Christopher Haney, Washington, D.C.
 Harvard University, Department of Fine Arts, Cambridge, Mass.
 Marieluise Hessel Foundation, Bard College, Annandale-on-Hudson, N.Y.
 High Museum, Atlanta, GA.
 Mr. and Mrs. Paul Hoffmann
 Michael and Susan Hort

Elliott Hui, Rockville, MD
Institut d'art contemporain, Villeurbanne, France
Jewish Museum, New York, N.Y.
Michael Klein, Houston, Texas
Mr. and Mrs. Frank Kolodny, New Jersey
Richard Kostelanetz, New York, N.Y.
Kunstmuseum Berne, Berne, Switzerland
Kunstverein München, Munich, Germany
Albert Landau, Edingen, West Germany
Mark Le Jeune, Belgium
Sol LeWitt, Chester, Conn. and Spoleto, Italy
Glenn Ligon, Brooklyn, NY
Los Angeles Museum of Contemporary Art, Los Angeles, CA
Paul Maenz, Germany
Julie Matthaei, Cambridge, MA
Malora Matthaei, Cambridge, MA
Paul McCarthy, Los Angeles, CA
Anthony Murad, New York, NY
Sands and Robin Murray, Wassink, Netherlands
Musée D'Art Moderne, Paris, France
Museum of Contemporary Art, Chicago, Ill.
Museum of Contemporary Art, Los Angeles, CA.
Museum of Fine Arts, Houston, TX.
Museum of Modern Art, New York, NY
Museum of Modern Art, San Francisco
Donna Nelson
New School University of Social Research, New York, N.Y.
The New School, New York, N.Y.
Bob Nickas
Peter and Eileen Norton, Santa Monica, Cal.
Norton Foundation, Whitney Museum of American Art, New York
Ohio State University Gallery of Fine Art, Dayton, Ohio
Jochen Peter, Frankfurt, Germany
Julian Pretto, New York, N.Y.
Randolph Street Gallery, Chicago, Ill.
Harold Rosenzweig, New York, N.Y.
Rottmar & Peter
Rutland Raps, Scarsdale, N.Y.
Richard Sandor, Chicago, Ill.
Irving Sandler, New York, N.Y.
Joel Sessions
Cindy Sherman, New York, N.Y.
Siemens Fotosammlung, Pinakothek der Moderne, München
Gilbert M. Silverman, Southfield, MI.
Smart Museum, Chicago, Ill.
Peter Soriano, New York
Spencer Museum of Art, The University of Kansas, Lawrence, KS
Fernand Spillemaeckers, Brussels, Belgium (estate)
Studio Museum, NY, NY
Sidney Tillim, New York, N.Y.
University of Colorado, Boulder
Sara Vance, Cincinnati, OH
Wadsworth Atheneum, Hartford, Conn.
Walker Art Center, Minneapolis, MN
Weatherspoon Art Gallery, Greensboro, NC
Wellesley Davis Museum of Wellesley College, Wellesley, Mass.
Wexner Center of Ohio State University, Columbus, Ohio
Whitechapel Art Gallery, London, England

Whitney Museum of American Art, New York, N.Y.
Williams College Art Museum, Williamstown, Mass.
Yale University Art Gallery, New Haven, CT
Charles M. Young, Glastonbury, CT