

ADRIAN PIPER

Born 1948 New York, NY
Lives and works in Berlin, Germany

Education

- 1966-1969 School of Visual Arts, New York, N.Y. - A.A. (Fine Arts)
1970-1974 City College of New York, New York, N.Y. - B.A. *summa cum laude*
(Philosophy)
1974-1977 Harvard University, Cambridge, Mass. - M.A. (Philosophy)
1981 Harvard University, Cambridge, Mass. - Ph.D. (Philosophy)
1992 California Institute of the Arts, Valencia, Cal. - D.L. (Honorary Degree)
1994 Massachusetts College of Art, Boston, Mass. - D.A. (Honorary Degree)

Fellowships and Awards

- 1968 First Prize in Drawing, Annual Student Exhibition, The School of Visual Arts
1968 Honorable Mention in Sculpture, Annual Student Exhibition, The School of Visual Arts
1979 National Endowment for the Arts Visual Artists' Fellowship
1982 National Endowment for the Arts Visual Artists' Fellowship
1987 National Endowment for the Arts Artists Forums Grant
1987 Art Matters, Inc.
1989 New York State Council on the Arts
1989 Guggenheim Memorial Foundation Fellowship
1990 Awards in the Visual Arts
1995 Skowhegan Medal for Sculptural Installation
2001 New York Dance & Performance Award (the Bessie) for Installation & New Media

Selected Solo Exhibitions

- 2018 *A Synthesis of Intuitions, 1965–2016*, The Museum of Modern Art, New York
Adrian Piper: Concepts and Intuitions, 1965-2016, Hammer Museum, Los Angeles
2017 *Adrian Piper*, Lévy Gorvy, New York
2011 *Adrian Piper: Everything #21*, Cairn Gallery, Pittenweem
2010 *Past Time: Selected Works 1973-1995*, Elizabeth Dee Gallery
2008 *Adrian Piper: Everything*, Elizabeth Dee Gallery, New York
2006 *Adrian Piper: The Mythic Being*, Smart Museum of Art, University of Chicago, Chicago

- Adrian Piper*, CPH Kunsthall, Copenhagen, Denmark
- 2005 *Adrian Piper*, Index, Swedish Contemporary Art Foundation, Stockholm
- 2004 Museu d'Art Contemporani de Barcelona
Adrian Piper Over the Edge, Emi Fontana Gallery, Milan
Adrian Piper Videos, ARTSADMIN, London
- 2003 *Adrian Piper: seit 1965*, Institut d'Art Contemporain, Villeurbanne
- 2002 *Adrian Piper: seit 1965*, Generali Foundation, Vienna
- 2001 *MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances and Soundworks, 1968-1992*, The New Museum, New York
MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances and Soundworks, 1968-1992, Andy Warhol Museum, Pittsburgh
MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances and Soundworks, 1968-1992, The Contemporary Arts Center, Cincinnati
MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances and Soundworks, 1968-1992, Weatherspoon Art Gallery, Greensboro
- 2000 *MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances and Soundworks, 1968-1992*, Los Angeles Museum of Contemporary Art, Los Angeles
- 1999 *Adrian Piper: The Mythic Being, 1972-1975*, Thomas Erben Gallery, New York
- 1998 *Food for the Spirit (1971)*, Thomas Erben Gallery, New York
Who Are You? Selected Works by Adrian Piper, Davis Museum and Cultural Center, Wellesley College, Wellesley
- 1997 *Ashes to Ashes*, Galleria Emi Fontana, Milan
- 1996 *Ashes to Ashes*, John Weber Gallery, New York
- 1995 *Icons of One: Decide Who You Are*, Savannah College of Art Gallery, Savannah
Cornered/Decide Who You Are, SUNY Buffalo, Buffalo
- 1994 *The Hypothesis Series 1968-70*, Paula Cooper Gallery, New York
- 1993 *Installations by Adrian Piper*, New Langton Arts, San Francisco,
Decide Who You Are, Myers Fine Art Gallery, SUNY Plattsburgh Art Museum, Plattsburgh
- 1992 *Decide Who You Are*, Paula Cooper Gallery, New York
Decide Who You Are, John Weber Gallery, New York
Decide Who You Are, Grey Art Gallery, New York
Ur-Madonna, Expo '92, Monasterio de Santa Clara, Moguer
What It's Like, What It Is #2, Krannert Art Museum, Champaign
Political Drawings and Installations, 1975-1991 (retrospective), Women & Their Work, Austin
Political Drawings and Installations, 1975-1991 (retrospective), Herron Gallery, Indianapolis Center for Contemporary Art, Indianapolis
Political Drawings and Installations, 1975-1991 (retrospective), Carver Center, San Antonio
Political Drawings and Installations, 1975-1991 (retrospective), Cleveland Center for Contemporary Art, Cleveland
Adrian Piper :European Retrospective, Kunstverein München
Adrian Piper :European Retrospective, Kettle's Yard, Cambridge
Adrian Piper :European Retrospective, Cartwright Hall, Bradford
Adrian Piper :European Retrospective, Cornerhouse, Manchester
- 1991 *Space, Time and Reference 1967-1970*, John Weber Gallery, New York
What It's Like, What It Is, #2, Hirshhorn Museum, Directions Gallery, Washington, DC
What It's Like, What It Is, #1, Washington Project for the Arts, Washington, DC
Adrian Piper, Reflections 1967-1987, Washington Project for the Arts, Washington, DC

- 1990 *Adrian Piper, Reflections 1967-1987*, Santa Monica Museum of Contemporary Art
Adrian Piper, University of Iowa Art Gallery
Out of the Corner, Whitney Museum of American Art, Film and Video Gallery, New York
Why Guess, Exit Art, New York
Pretend, John Weber Gallery, New York
Why Guess, University of Rhode Island Art Gallery, Kingston
Cornered, Williams College Art Museum, Williamstown
Adrian Piper, Reflections 1967-198, Power Plant Gallery, Toronto
Adrian Piper, Reflections 1967-198, Wooster Art Museum, Wooster
Adrian Piper, Reflections 1967-198, University of Colorado Art Gallery, Boulder
- 1989 *Cornered*, Matrix Gallery, University Art Museum, Berkeley
Cornered, John Weber Gallery, New York
Adrian Piper, Reflections 1967-198, Goldie Paley Gallery, Philadelphia
- 1987 *Adrian Piper, Reflections 1967-198*, Nexus Contemporary Art Center, Atlanta
Adrian Piper, Reflections 1967-198, The Alternative Museum, New York
- 1980 *Adrian Piper*, Real Artways, Hartford
Adrian Piper at Matrix 56, Wadsworth Atheneum, Hartford
- 1976 *Adrian Piper*, Gallery One, Montclair State College, Montclair
- 1971 *One Man (sic), One Work*, New York Cultural Center, New York
- 1969 *Three Untitled Projects* (postal art exhibition), (New York: 0 to 9 Press, 1969)

Group Exhibitions

- 2015 *56th Venice Biennale*, Venice
- 2013 *This Will Have Been: Art, Love & Politics in the 1980s*, Institute of Contemporary Art, Boston
- 2012 *This Will Have Been: Art, Love & Politics in the 1980s*, Museum of Contemporary Art, Chicago
This Will Have Been: Art, Love & Politics in the 1980s, Walker Art Center, Minneapolis
Alice in Wonderland, Tate Liverpool, Liverpool
In Deed: Certificates of Authenticity in Art, Library, School of the Art Institute of Chicago
In Deed: Certificates of Authenticity in Art, The Drawing Center, New York
In Deed: Certificates of Authenticity in Art, Nero HQ, Rome
In Deed: Certificates of Authenticity in Art, Mumbai Art Room, Mumbai
Where Do We Migrate To?, Contemporary Arts Center, New Orleans
Where Do We Migrate To?, Sheila C. Johnson Design Center at the New School, New York
The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-199, Contemporary Arts Museum, Houston
- 2011 *In Deed: Certificates of Authenticity in Art*, KHOJ International Artists' Association, New Delhi
In Deed: Certificates of Authenticity in Art, De Vleeshal, Middelburg
In Deed: Certificates of Authenticity in Art, Fondazione Bevilacqua La Masa, Venice
Eyes Looking for a Head to Inhabit, Muzeum Sztuki, Lodz
Show Me Your Hair, Coreana Museum of Art, Seoul
Play Bach, Circuit, Centre d'Art Contemporain, Lausanne
Role Models – Role Playing, Museum der Moderne, Salzburg
A Corps Perdu, FRAC Bourgogne, Chateauneuf-en-Auxois

If You Lived Here, You'd Be Home By Now, CCS Bard Hessel Museum of Art, Annandale-On-Hudson
15 Years Thomas Erben Gallery, Thomas Erben Gallery, New York
Vision Is Elastic. Thought Is Elastic, Murray Guy, New York
Where Do We Migrate To?, Center for Art, Design and Visual Culture, Baltimore
"It's for you" – Conceptual Art and the Telephone, Housatonic Museum of Art, Bridgeport
Proofs and Refutations, David Zwirner Gallery, New York
Weatherspoon Art Museum: 70 years of Collecting, Weatherspoon Art Museum, Greensboro
Instructional Tapes. Video Screening, Justina M. Barnicke Gallery, Toronto
Drawing in Progress, mima Middlesbrough Institute of Modern Art, North Yorkshire, Middlesbrough
Move: Choreographing You, Hayward Gallery, London
Move: Choreographing You, Haus der Kunst, Munich
Move: Choreographing You, K20, Düsseldorf
The Last Newspaper at the New Museum, New York
The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991, Neuberger Museum of Art, Purchase College, State University of New York, New York
The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991, Nasher Museum of Art at Duke University, Durham
29th Bienal de São Paulo, Palácio das Artes, Belo Horizonte
2010 *Klangi*, Aboas Vetus & Ars Nova Museo, Turku
Pictures by Women: A History of Modern Photography, The Museum of Modern Art, New York
29th Bienal de São Paulo, Fundação Bienal de São Paulo, São Paulo
Contemporary Art from the Collection, The Museum of Modern Art, New York
100 Years (Version #3, Moscow), Garage Center for Contemporary Culture, Moscow
The Talent Show, Walker Art Center, Minneapolis
Selected Infinite Extension Arbitrarily Constrained, Bowery Poetry Club, New York
Collected Reflections on the Permanent Collection, Studio Museum of Harlem, New York
Self as Disappearance, Synagogue de Delme,
Get Down and Party Together, Maysles Films, New York
Ecstatic Resistance, Grand Arts, Kansas City
Close Encounters 2: Acts of Social Imagination, Denison Museum, Granville
The Obstacle is Tautology, Front Desk Apparatus, New York
2009 *Funkesthetics*, Confederation Centre, Charlottown
100 Years (Version #2, New York), P.S. 1 Contemporary Art Center, New York
Reframing the Color Line: Race and the Visual Culture of the Atlantic World, William L. Clements Library, University of Michigan, Ann Arbor
100 Years (version #1), Julia Stoschek Foundation Düsseldorf
Somewhere Over the Rainbow, ISS – Iransk-svenska solidaritetföreningen Malmö
Fri Porto, Den Frie Center of Contemporary Art, Copenhagen
Performance im Bild und im Medialen Ubertrag, Fotogalerie Wien, Vienna
Materialien – A group show with works selected by Birte Kleemann, Münzsalon, Berlin
Elizabeth Dee Gallery, Art Berlin Contemporary, Berlin
See this Sound – Versprechungen von Bild und Ton, Lentos Museum, Linz
The Matrix Effect The Wadsworth Atheneum of Art, Hartford
Close Encounters 1, Nathan Cummings Foundation, New York
The Show Continues Upstairs, Supporting Lopez, Berlin

- Looking at Music: Side 2*, Museum of Modern Art, New York
The Eventual, La Futura, Prague
Art 40 Basel, Basel
In Transit 09 Performing Arts Festival, Haus Der Kulturen Der Welt, Berlin
Uncertainty principle, MACBA, Barcelona
UN-SCR-1325, Chelsea Art Museum, New York
NeoHooDoo: Art for a Forgotten Faith, Miami Art Museum, Miami
Funkaesthetics J.M. Barnicke Gallery, Hart House, University of Toronto, Toronto
The Quick and the Dead, Walker Art Center, Minneapolis
The Third Mind: American Artists Contemplate Asia 1860-1989, Solomon R. Guggenheim Museum, New York
Noś, Museu da República, Rio de Janeiro
re.act.feminism – performancekunst der 1960er und 70er jahre heute, Akademie der Künste, Berlin
Swingtime: Freestyle, Beaver Projects Kopenhagen,
Swingtime: Freestyle, Charlotte Fogg Contemporary, Aarhus
The Jazz Century, MART Museo D'Arte Moderna e Contemporanea di Trento I Rovereto, Rovereto
USA Today, Museum of Contemporary Art, Chicago
DA2 – Festival Explorafoto, DA2 Domus Artium 2002, Salamanca
Dekonstruktion des Künstlermythos – Ich kann mir nicht jeden Tag ein Ohr abschneiden, Nationalgalerie im Hamburger Bahnhof, Museum Für Gegenwart, Berlin
Burning Down the House: Building a Feminist Art Collection, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, New York
We Are Technology: Tapes from the 1960s and 70s, Pauza Foundation, Krakow
Racism (An American Family Value), The Center for Book Arts, New York
The Space Between, Gävle Konstcentrum, Gävle
Lines, Grids, Strains, Words – Zeichnungen der Minimal Art aus der Sammlung des Museums of Modern Art, New York, Museum Wiesbaden, Wiesbaden
2008 *Collier Schorr - Freeway Balconies*, Deutsche Guggenheim, Berlin
In Plain Sight: Street Works and Performances 1968-1971, The Laboratory of Art + Ideas at Belmar, Lakewood
Revolutions: Forms that Turn, 16th Biennale of Sidney, Sidney
Vote for Women, Kunst Meran, Meran
The Space Between, Nordana Kulturzentrum, Skellefteå
Collecting Collections: Highlights from the Permanent Collection of The Museum of Contemporary Art, Los Angeles, The Museum of Contemporary Art, Los Angeles
Working History, Reed College, Portland
Live Art on Camera, Space Studios, London
Multiplex: Directions in Art, 1970 to Now, Museum of Modern Art, New York
Lines, Grids, Strains, Words – Zeichnungen der Minimal Art aus der Sammlung des Museums of Modern Art, New York, Porto Museu de Arte Contemporanea de Serralves, Porto
2007 *Cinema Remixed and Reloaded, Part I*, Spelman College Museum of Art, Atlanta
Gender Battle, Centro Galego de Arte Contemporánea, Santiago de Compostela
Live Art on Camera, John Hansard Gallery, University of Southampton, Highfield
Night School, Hart House University of Toronto, Toronto
WALK Spazierengehen als Kunstform. Über die allmähliche Verfertigung der Gedanken beim Gehen, Kunstraum Kreuzberg/Bethanien, Berlin
Normal Love: Precarious Sex. Precarious Work, Künstlerhaus Bethanien, Berlin
Multitasking - Synchronität als kulturelle Praxis, Neue Gesellschaft für bildende Kunst (NGBK), Berlin

- Multitasking - Synchronität als kulturelle Praxis*, Stedelijk Museum 's Hertogenbosch, 's Hertogenbosch
- Multitasking - Synchronität als kulturelle Praxis*, Overbeck-Gesellschaft, Lübeck
- Multitasking - Synchronität als kulturelle Praxis*, La Filature, Mulhouse
- Multitasking - Synchronität als kulturelle Praxis*, Musée du Quai Branly de Paris, Paris
- 60 to 7*, Henie Onstad Art-Center, Hørikodden
- Lines, Grids, Strains, Words – Zeichnungen der Minimal Art aus der Sammlung des Museums of Modern Art*, New York, The Museum of Modern Art, New York
- Panic Attack! Art in the Punk Years*, Barbican Art Gallery, London
- Start*, Leonard and Bina Ellen Gallery, Montreal, Quebec
- Adrian Piper Screening*, Tranzit.cz, Cinema Svetozor, Prague
- UNCLASSIFIABLE*, Art Port, New York
- Whenever It Starts It Is The Right Time - Strategies for a discontinuous future*, Frankfurter Kunstverein, Frankfurt am Main
- I am Making Art – 4 Studies on the Artist's Body: Chapter 3*, Centre d'art Contemporain, Genève
- Wack! Art and the Feminist Revolution*, Museum of Contemporary Art, Los Angeles
- Role Play: Feminist Art Revisited 1960-1980*, Galerie Lelong, New York
- Ver Bailar. Dialogo entre la Danza y las Bellas Artes*, CAAC, Seville
- Tanzen Sehen*, Museum für Gegenwartskunst Siegen, Siegen
- For a special place, Documents and Works by the Generali Foundation Collection*, Austrian Cultural Forum, New York
- Crossing the Line, African American Artists in the Jacqueline Bradley and Clarence Otis, Jr. Collection*, Cornell Fine Arts Museum at Rollins College, Winter Park
- Reviewing the 20th Century*, Museum of Art, Rhode Island School of Design's, Providence
- Photography and the Self: The Legacy of F. Holland Day*, Whitney Museum of American Art, New York
- Art Metropole Top 100*, National Gallery of Canada, Ottawa
- Art Link*, Göteborgs Konsthallen, Göteborg
- Summer of Love*, Whitney Museum of American Art, New York
- 2006 *Adrian Piper, Eric Baudelaire, Josephine Meckseper, Wayne Gonzales*, Elizabeth Dee Gallery, New York
- Concept has never meant Horse*, Generali Foundation, Wien
- Academy: Learning from Art*, Antwerp Museum of Contemporary Art (MuHKA), Antwerpen
- Das achte Feld. Geschlechter, Leben und Begehren in der Kunst seit 1960*, Museum Ludwig, Cologne
- Full House, views of the Whitneys Collection at 75*, Whitney Museum of American Art, New York
- Stories, an Exhibition* (part of *Storytelling: History, Myth and Narrative* Santa Fe Institute, Santa Fe
- Heard not seen*, Orchard, New York
- Looking at words*, Andrea Rosen Gallery, New York
- War is Over*, Galleria d'Arte Moderna e Contemporanea, Bergamo
- Summer of Love*, Kunsthalle Wien, Vienna
- Summer of Love*, Schirn Kunsthalle, Frankfurt
- 2005 *Wie Gesellschaft und Politik ins Bild Kommen*, Generali Foundation Vienna
- Summer of Love*, Tate Liverpool, Liverpool
- Occupying Space*, Generali Foundation, Vienna
- Occupying Space*, Witte de With, Rotterdam
- Occupying Space*, Museum for Contemporary Art, Zagreb
- 3 Systems*, Tate Modern Museum, London

- The Politics of Care*, The Art Gallery of The Graduate Center, University of New York, New York
- Faces in the Crowd/Volti nella Folla*, Castello di Rivoli, Museo d'Arte Contemporanea, Turin
- Between Pass and Fail*, Bard College Center for Curatorial Studies, Annandale-on-Hudson
- International Exhibitionist*, Curzon Cinemas, London
- What Business Are You In*, Atlanta Contemporary Art Center, Atlanta
- Faces in the Crowd: Picturing Modern Life from Manet to Today*, Smart Museum of Art University of Chicago
- Faces in the Crowd: Picturing Modern Life from Manet to Today*, Castello di Rivoli, Turin
- 2004 *Dance Dance Revolution*, Leroy Nieman Gallery, NY
- Performance Strategy and Process*, ARTSADMIN, London
- Collected Views from East or West*, Generali Foundation Vienna
BAWAG Foundation, Vienna
- Funky Lessons*, BüroFriedrich Berlin
- Collected Views from East or West*, Generali Foundation Vienna
- Provocations: Selections from the Permanent Collection*, Bronx Museum, New York
- Some Things Happening: 25 Years of Herron Gallery Exhibitions*, Herron Gallery, Indiana State Museum
- Communauté*, Institut d'Art Contemporain, Villeurbane
- Curious Crystal of Unusual Purity*, PS1, New York
- Evidence of Impact: Art and Photography 1963-1978*, Whitney Museum of American Art, New York
- Masala: Diversity and Democracy in South Asian Art*, William Benton Museum of Art at the University of Connecticut, Storrs
- 2003 *Tracing the Sublime*, Addison Gallery of American Art, Andover
- Only Skin Deep*, International Center of Photography, New York
- Sandwiched*, Public Art Fund and Wrong Gallery, New York
- Imperfect Marriages*, Emi Fontana Gallery, Milan
- Rhythm Is a Dancer*, Kulturhuset, Stockholm
- Walking in the City*, Apex Art, New York
- Walking in the City*, Kunsthalle Fridericianum, Kassel
- The Music in Me 2: Regarding Dance*, Gesellschaft für Aktuelle Kunst, Bremen
- Mass Appeal: The Art Object and Hip Hop Culture*, Khyber Centre for the Arts, Halifax
- Mass Appeal: The Art Object and Hip Hop Culture*, Arts Interculterels, Montreal
- 2002 *Mass Appeal: The Art Object and Hip Hop Culture*, Gallerie 101, Ottawa, Ontario
- Time-Share*, Sara Meltzer Gallery, New York
- Electric Body*, Cité de la musique, Paris
- Gloria*, White Columns, New York
- Photography Past/Forward: Aperture at 50*, Studio Museum in Harlem, New York
- Pushing Aesthetic Boundaries*, Collecting Prints and Multiples, Gallery M, New York
- Personal and Political: The Women's Art Movement 1969-1975*, Guild Hall, East Hampton
- Documenta X1*, Kassel
- Family*, Aldrich Museum, Ridgefield
- One Planet Under a Groove*, Bronx Museum of the Arts, New York
- 2001 *9th Biennale of Moving Images*, Center for Contemporary Images, Saint-Gervais, Geneva
- Wiederaufnahme Retake*, Neuer Aachener Kunstverein, Aachen

- Global Conceptualism: Points of Origin 1950s-1980s*, Vancouver Art Gallery, Vancouver
- Conception: Conceptual Documents 1968-1972*, City Arts Gallery, Leeds
- Blondies and Brownies*, Aktionsforum Praterinsel, Munich
- 2000 *Around 1984: A Look at Art in the 80s*, P.S. 1, New York
- Global Conceptualism: Points of Origin 1950s-1980s*, Walker Art Center, Minneapolis
- Global Conceptualism: Points of Origin 1950s-1980s*, List Visual Arts Center of MIT, Cambridge
- 1999 *The American Century*, Whitney Museum of American Art, New York
- Get the Picture: Recent Photography Acquisitions*, Addison Gallery of American Art, Washington DC
- TRACE: The Liverpool Biennial of Contemporary Art*, The View, Liverpool
- Persuasion: Tales of Commerce and the Avant-Garde*, University at Buffalo Art Gallery, Buffalo
- Global Conceptualism: Points of Origin 1950s-1980s*, Queens Museum of Art, New York
- Re-Righting History: Counternarratives by Contemporary African/American Artists*, Katonah Museum of Art, Katonah
- Out of Actions: Between Performance and the Object, 1949-1979*, Museum of Contemporary Art, Tokyo
- Out of Actions: Between Performance and the Object, 1949-1979*, National Museum of Art, Osaka
- 1998 *More Pieces for the Puzzle: Recent Additions to the Collection*, The Museum of Modern Art, New York
- Travel & Leisure*, Paula Cooper Gallery, New York
- 5729-5756: Contemporary Artists Welcome the New Year- The Jewish Museum List Graphic Commision*, The Jewish Museum, New York
- If I Ruled the World*, Kunstraum München, Munich
- Out of Actions: Between Performance and the Object, 1949-1979*, Museo d'Arte Contemporaneo, Barcelona
- Out of Actions: Between Performance and the Object, 1949-1979*, Österreichisches Museum für Angewandte Kunst, Vienna
- Out of Actions: Between Performance and the Object, 1949-1979*, The Museum of Contemporary Art, Los Angeles
- Desde el cuerpo: alegorias de lo femenino (From the Body: Allegories of the Feminine)*, Fundacion Museo de Bellas Artes, Caracas
- Memorable Histories and Historic Memories*, Bowdoin College Museum of Art, Brunswick
- Minimal Politics*, Fine Arts Gallery, University of Maryland, Baltimore County, Baltimore
- 1997 *The View from Denver: Contemporary American Art from the Denver Art Museum*, Museum Moderner Kunst, Vienna
- If I Ruled the World*, Shedhalle, Zürich
- Envisioning the Contemporary: Selections from the Permanent Collection*, Museum of Contemporary Art, Chicago
- Perish*, Duende, Rotterdam
- Vraiment: Féminisme et Art*, Centre National D'Art Contemporain de Grenoble, Galeries du Magasin, Grenoble
- Between Two Worlds*, Strong Museum, Rochester
- Icon to Narrative*, The City College of New York, New York
- Face à l'Histoire 1933-1996*, Centre Georges Pompidou, Paris
- A/Drift*, Bard College Center for Curatorial Studies, Annandale-on- Hudson

- Hidden in Plain Sight: Illusion in Art from Jasper Johns to Virtual Reality*, Los Angeles County Museum of Art, Los Angeles
- 1996 *Thinking Print: Books to Billboards 1980-95*, The Museum of Modern Art, New York
Now Here, Louisiana Museum of Modern Art, Humlebaek
- 1995 *Art with Conscience*, Newark Art Museum, Newark
Options 2: Selections from the Modern and Contemporary Permanent Collection, Stanton Gallery, Denver Art Museum, Denver
It's Not a Picture, Galleria Emi Fontana, Milan
Civil Rights Now, Cleveland Center of Contemporary Art, Cleveland
Altered States: American Art in the 90s, Forum for Contemporary Art, St. Louis
Africus: South African Biennale, Johannesburg
Public/Private: ARS 95, Museum of Contemporary Art, Finnish National Gallery, Helsinki
The Message is the Medium: Issues of Representation in Modern Technologies, Castle Gallery, College of New Rochelle, New Rochelle
Civils Rights Now, Southeastern Center for Contemporary Art, Winston-Salem
- 1994 *Black Male: Representations of Masculinity in Contemporary American Art*, Whitney Museum of American Art, New York
Gewalt/Geschäfte, Neue Gesellschaft für bildende Kunst e.V., Berlin
Articulate, Mary Delahoyd Gallery, New York
The Winter of Love, Institute of Contemporary Art (P.S. 1), New York
Mappings, The Museum of Modern Art, New York
Thirty Years, Larry Aldridge Museum of Contemporary Art, Ridgefield
Dignity for All: Reflections on Humanity, Artimo, Zeist
Can You Always Believe Your Eyes? Museum of Contemporary Art, De Beyerd, Breda
L'Hiver de l'Amour, Musee d'Art Moderne de Ville de Paris, Paris
- 1993 *Ciphers of Identity*, Fine Arts Gallery, University of Maryland, Baltimore
Kontext Kunst, Neue Galerie, Graz
25 Years, Cleveland Center for Contemporary Art, Cleveland
The Theater of Black Refusal: Black Art and Mainstream Criticism, University of California, Irvine, Fine Arts Gallery, Irvine
Here's Looking at Me: Contemporary Self Portraits, Espace Lyonnais D'Art Contemporain, Lyon
The Boundary Rider: 9th Biennale of Sydney, Gallery of New South Wales, Sydney
44th Annual Purchase Exhibition, American Academy and Institute of Arts and Letters, New York
Mistaken Identities, Kunstverein, Graz
Dream Singers, Story Tellers: An African American Presence, New Jersey State Museum, Trenton
- 1992 *Mistaken Identities*, University Art Museum, University of California at Santa Barbara, Santa Barbara
Will/Power, Wexner Center For The Arts, Ohio State University, Columbus
Artist as Catalyst, The Alternative Museum, New York
Adrian Piper/Carl Pope, Herron Gallery, Indiana University, Indianapolis
Book Works: A Women's Perspective, New Loom House, London
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
Dream Singers, Story Tellers: An African American Presence, Fukyui Fine Arts Museum, Fukyui-ken

- 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
- Dispossessed Installations*, Florida State University, Tallahassee
- 1991 *Artists of Conscience: 16 Years of Social and Political Commentary*, New York
- Affirmative Re-Actions*, Iris and B. Gerald Cantor Art Gallery, Worcester
- Salvage Utopia*, AC Project Room, New York
- Open Mind: The LeWitt Collection*, Wadsworth Atheneum, Hartford
- What It's Like, What It Is, #3, Dislocations*, Museum of Modern Art, New York
- Visions/Revisions*, Denver Art Museum, Denver
- Awards in the Visual Arts*, Hirshhorn Museum, Washington DC
- Awards in the Visual Arts*, The Albuquerque Museum of Art, History and Science, Albuquerque
- The Art of Advocacy*, The Aldrich Museum of Contemporary Art, Ridgefield
- Show of Strength*, Anne Plumb Gallery, New York
- The Political Arm*, John Weber Gallery, New York
- Gender and Representation*, Zoller Gallery, Penn State University, University Park
- 1990 *The Art of Drawing*, Lehman College Art Gallery, New York
- Presumed Identities*, Real Art Ways, Hartford
- The Thing Itself*, Feature Gallery, New York
- The Power of Words: An Aspect of Recent Documentary Photography*, P.P.O.W., New York
- Word as Image: American Art 1960-1990*, Contemporary Arts Center, Houston
- 1990 *Word as Image: American Art 1960-1990*, Milwaukee Art Museum, Milwaukee
- Art in Europe and America: The 1960s and 1970s*, Wexner Center for the Visual Arts, Ohio State University, Columbus
- Constructive Anger*, Barbara Krakow Gallery, Boston
- Sarah Charlesworth, Jeanne Dunning, Annette Messager, Adrian Piper, Laurie Simmons*, Feigen Gallery, Chicago
- Words and Images - With a Message*, Women's Studio Workshop, Oneonta
- Signs of the Self: Changing Perceptions*, Woodstock Artists Association, Woodstock
- Insect Politics*, Hallwalls Contemporary Arts, Buffalo
- Exotism*, Zilkha Gallery, Wesleyan University, Middletown
- Life is Wonderful*, Simon Watson Gallery, New York
- 1989 *L'Art Conceptuel: Une Perspective*, Musee d'Art Moderne, Paris
- I Only Want You to Love Me*, Feature, New York
- Buttinsky*, Feature, New York
- Double Take: A Second Look at Advertising*, Cincinnati Contemporary Arts Center, Cincinnati
- Some Choices*, Long Beach Art Museum, Long Beach
- American Resources*, Bernice Steinbaum Gallery, New York
- Head*, OneTwentyEight, New York
- Art as a Verb*, The Studio Museum in Harlem, New York
- Collecting, Organizing, Transposing*, Maryland Art Place, Baltimore
- Making Their Mark: Women Artists Move Into the Mainstream 1970-85*, Cincinnati Art Museum, Cincinnati
- 1988 *Identity*, Whitney Museum Downtown, New York
- Art as a Verb*, Maryland Institute of Art, Baltimore
- Art as a Verb*, Maryland Institute of Art, Baltimore
- The Turning Point: Art and Politics in 1968*, Cleveland Center for Contemporary Art, Cleveland
- Signs*, Art Gallery of Ontario, Toronto
- Modes of Address*, Whitney Museum Downtown, New York

- Autobiography: In Her Own Image*, Intar Gallery, New York
Coast to Coast: A Women of Color National Artists' Book Project, WCA, Houston
Commitment to Print, The Museum of Modern Art, New York
- 1987 *Past Time*, Maryland Art Place, Baltimore
Black Video: Performance/Document/Narrative, Gorman Museum, Davis
Floating Values, HallWalls, Buffalo
- 1985 *The Art of Memory/The Loss of History*, The New Museum, New York
Kunst mit Eigen-Sinn, Museum Moderner Kunst, Vienna
Tradition and Conflict, The Studio Museum in Harlem, New York
- 1984 *A Decade of New Art*, Artists' Space, New York
Disarming Images: Artists' Statements Against Nuclear War, Newburger Museum, Purchase
- 1983 *Language, Drama, Source, and Vision*, The New Museum, New York
The Black and White Show, Kenkeleba Gallery, New York
Art at Ground Zero: Artists' Statements on Nuclear War, University of Michigan Residential College, Ann Arbor
- 1981 *Oppositions, And/Or*, Seattle
The Page as Alternative Space, Franklin Furnace, New York
The Gender Show, Group Material, New York
Events: Artists Invite Artists, The New Museum, New York
- 1980 *Issue: Twenty Social Strategies by Women Artists*, Institute of Contemporary Arts, London
Art of Conscience, Wright Gallery, Dayton
Speaking Volumes: Women's Artist Books, A.I.R. Gallery, New York
A Decade of Women's Performance Art, National Women's Caucus for Art Conference, New Orleans
- 1979 *Both Sides Now*, Artemesia Gallery, Chicago
Eventworks, Massachusetts College of Art, Boston
- 1978 *Untitled Exhibition*, Artists' Space, New York
The Sense of the Self: From Self-Portrait to Autobiography, Newberger Museum, Purchase
- 1977 *Paris Biennale*, Musee d'Art Moderne, Paris
- 1975 *Lives*, 98 Bowery, The Fine Arts Building, New York
Eleven in New York, Women's Interart Center, New York
Word Works II, San Jose State University Art Gallery, San Jose
Bodyworks, Museum of Contemporary Art, Chicago
- 1974 *In Her Own Image*, Samuel S. Fleischer Art Memorial, Philadelphia
Woman's Work: American Art 1974, Philadelphia Civic Center, Philadelphia
Word Works, Mt. San Antonio College Art Gallery, Walnut
Persona, Artists' Space, New York
- 1973 c. 7,500, California Institute of the Arts, Valencia
Artforms, Abstract Activities, Ideas, Pomona College, Claremont
Nine New York Artists, Hartwick College, Oneonta
Thought: Structures, Pace College Gallery, New York
- 1972 *Communications*, Inhibodress Gallery, New South Wales
Art Without Limits, Memorial Art Gallery, Rochester
- 1971 *Paris Biennale*, Musee d'Art Moderne, Paris,
26 Contemporary Women Artists, Larry Aldrich Museum, Ridgefield
- 1970 *Language IV*, Dwan Gallery, New York
Information, Museum of Modern Art, New York
Art in the Mind, Allen Museum, Oberlin
Conceptual Art and Conceptual Aspects, New York Cultural Center, New York

1969 955,000, Vancouver Art Gallery, Vancouver
Plans and Projects as Art, Kunsthalle Bern, Bern,
Groups, School of Visual Arts Gallery, New York
Concept Art, Städtisches Museum, Leverkusen
557,087, Seattle Art Museum, Seattle
Language III, Dwan Gallery, New York
Number Seven, Paula Cooper Gallery, New York

