

LORRAINE O'GRADY

June 15, 2016

Born September 21, 1934, Boston, MA.

Based in New York, NY.

website:

<http://lorraineogrady.com>

gallery:

ALEXANDER GRAY ASSOCIATES, New York, NY

<http://www.alexandergray.com/artists/lorraine-oand39grady/>

<mailto:info@alexandergray.com>

archive:

WELLESLEY COLLEGE ARCHIVES, Wellesley, MA

Lorraine O'Grady Papers, 1952-2012

Finding Aids:

HTML: <http://academics.wellesley.edu/lts/archives/MSS.3.html>

PDF: <http://www.wellesley.edu/sites/default/files/assets/departments/libraryandtechnology/files/archives/mss.3.pdf>

ART RESUME

Education

1951 H.S., Girls Latin School, Boston, MA. Honors in English and Latin, First Place in History. National Honor Society.

1956 B.A., Wellesley College, Wellesley, MA. Major: Economics. Minor: Spanish Literature. Freshman Honors.

1965-67 M.F.A. Candidate, Iowa Writers Workshop, University of Iowa, Iowa City, IA. Fiction.

Performances

- 1979-80 *The Dual Soul—Part 1: Divine Twins; Part 2: Come Into Me, You*. Written for performance-artist protagonist of unproduced filmscript.
- 1980 Rosie O'Grady's Pub, NYC. *Sweet Rosie O'Grady*. Private guerrilla performance.
- 1980 Just Above Midtown Gallery, NYC. *Mlle Bourgeoise Noire Goes to JAM*. Guerrilla performance.
- 1980 Just Above Midtown Gallery, NYC. *Nefertiti/Devonia Evangeline*. Director: Linda Goode-Bryant.
- 1981 Elizabeth Irwin High School, NYC. *Nefertiti/Devonia Evangeline*. In "Acting Out: The First Political Performance Art Series." Curator: Lucy Lippard.
- 1981 Just Above Midtown Gallery, NYC. *Gaunt Gloves*. Performance and lecture by Mlle Bourgeoise Noire.
- 1981 New Museum for Contemporary Art, NYC. *Mlle Bourgeoise Noire Goes to the New Museum*. Guerrilla performance.
- 1981 Feminist Art Institute, NYC. *Nefertiti/Devonia Evangeline*.
- 1982 Allen Memorial Art Museum, Oberlin College, Oberlin, OH. *Nefertiti/Devonia Evangeline*. Curator: William Olander.
- 1982 Central Park, NYC. *Rivers, First Draft*. In "Art Across the Park." Curators: Gilbert Coker and Horace Brockington.
- 1983 Franklin Furnace, NYC. *Fly By Night*.
- 1983 Afro-American Day Parade, Harlem, USA. *Art Is....* A Mlle Bourgeoise Noire event. Funded by New York State Council on the Arts.
- 1989 Maryland Institute College of Art, Baltimore, MD. *Nefertiti/Devonia Evangeline*. [Last performance of this work]

Curatorial Projects

- 1983 *Independence Bank, Chicago, IL*. Commercial project for a black-owned bank.

Interiors by Brahm/Jackson. Art by black abstract artists, furnished by Ellen Sragow, Inc.. Created list of black abstract artists, did primary studio visits.

1983 *The Black and White Show*. Kenkeleba Gallery, NYC. A Mlle Bourgeoise Noire event. 28 artists, 14 black and 14 white, with all work in black-and-white.

Time Out

1983-8 Did not make art during period spent in Boston as sole caregiver for mother, diagnosed with Alzheimer's Disease in 6/83 and admitted to nursing home in 7/88. From 1980-83, had worked as performance artist. On resuming art in 1989, began photo-based installation work.

Individual Exhibitions

1991 INTAR Gallery, NYC. *Critical Interventions: Photomontages*. Curator: Judith Wilson. Catalogue.

1993 Thomas Erben Gallery, NYC. *Photo Images: 1980-91*.

1995 Wadsworth Atheneum, Hartford, CT. *Lorraine O'Grady/Matrix 127*. Curator: Andrea Miller-Keller. Artist sheet.

1996 The Bunting Institute of Radcliffe College, Harvard University, Cambridge, MA. *Lorraine O'Grady/The Secret History*. Flyer.

1998 Thomas Erben Gallery, NYC. *Studies for Flowers of Evil and Good*.

1999 Galerie Fotohof, Salzburg, Austria. *Lorraine O'Grady/New Histories*. Curator: Andrew Phelps.

2007 Artpace, San Antonio, TX. Selected as the U.S. artist for the International Artist-in-Residence program (IAIR). *New Works: 07.2*. Created new video installation: *Persistent*. Curator: James Rondeau.

2008 Art Institute of Chicago, Permanent Collection Galleries. *Miscegenated Family Album*. Curator: James Rondeau. Wall text.

- 2008 Alexander Gray Associates, NYC. *Miscegenated Family Album*.
- 2009 Art Basel Miami Beach, “Nova” section, Convention Ctr, Miami, FL. *Lorraine O’Grady*, presented by Alexander Gray Associates, New York, NY. First showing of the *Art Is...* installation.
- 2010 Museum of Contemporary Art, Denver, CO. *Miscegenated Family Album*. One of six exhibitions in “Looking for the Face I Had Before the World Was Made.” Curated by: Adam Lerner.
- 2011 Goodman Gallery, Johannesburg, South Africa. *Rose O’Grady*, with Tracey Rose.
- 2012 Alexander Gray Associates, NYC. *Lorraine O’Grady: New Worlds*. Three-part installation consisting of: “Landscape (Western Hemisphere),” video; “The Clearing: or Cortez and La Malinche, Thomas Jefferson and Sally Hemings, N. and Me,” photomontage diptych; and “The Fir-Palm,” photomontage.
- 2015 Alexander Gray Associates, New York, NY. *Lorraine O’Grady*. “Rivers, First Draft” and selections from “Cutting Out the New York Times” Catalogue.
- 2015 Studio Museum in Harlem, NY. *Lorraine O’Grady: Art Is....* Curator: Amanda Hunt. July 15- October 25, 2015. Extended “in response to ongoing public enthusiasm” to March 6, 2016.
- 2015 Harvard University, Carpenter Cente, MA. *Lorraine O’Grady: Where Margins Become Centers*. Curator: James Voorhies. Booklet.
- 2016 Centro Andaluz de Arte Contemporáneo, Monasterio de Santa María de las Cuevas (la Cartuja), Sevilla, ES. *Lorraine O’Grady: Aproximación Inicial | Lorraine O’Grady: Initial Approach*. Curators: Berta Sichel and Barbara Krulik. Catalogue.

Group Exhibitions

- 1988-9 Maryland Institute College of Art, Baltimore, MD. *Art As A Verb: The Evolving Continuum*. Traveled to: Studio Museum in Harlem and Met Life Gallery, NYC. Curators: Lowery Stokes-Sims and Leslie King-Hammond. Catalogue.
- 1992 Bronx Museum/PaineWebber Art Gallery, Midtown Manhattan, NYC. *Revealing*

- the Self: Portraits by Twelve Contemporary Artists*. Curator: Grace Stanislaus.
- 1993 Richard Anderson Gallery, NYC. *Songs of Retribution*. Curator: Nancy Spero.
- 1993-4 David Zwirner Gallery and Simon Watson/The Contemporary, NYC. *Coming to Power: 25 Years of Sexually X-plicit Art by Women*. Travelled to: Real Art Ways, Hartford, CT. Curator: Ellen Cantor. Unpublished catalogue.
- 1993 Westbeth Gallery, NYC. *The Nude: Return to the Source*. Curator: J. Taylor-Basker.
- 1993 Printed Matter at DIA Center for the Arts, NYC. *Color*. Curator: Adrian Piper. In conjunction with publication of *New Observations #97*.
- 1993 Southern Illinois University, Mitchell Museum, Cedarhurst, IL. *International Critics' Choice*. Chosen by: Calvin Reid. Travelled to Southern Illinois University museums at Charleston, Edwardsville, and Carbondale, IL. Catalogue.
- 1993 Southeastern Center for Contemporary Art (SECCA), Winston-Salem, NC. *Personal Narratives: Women Photographers of Color*. Curator: Jeff Fleming. Catalogue.
- 1993 The Palace Theatre, Stamford, CT. *Bluebeard: The Exhibition*. Curator: Gerard McCarthy.
- 1993 The Drawing Center, NYC. *Exquisite Corpses*. Curator: Anne Philbin.
- 1994-5 Cleveland Center for Contemporary Art. *Outside the Frame: Performance & The Object*. Travelled to: Snug Harbor Cultural Center, Staten Island, NY. Curators: Olivia Georgia and Robin Brentano. Catalogue.
- 1994-5 Institute of Contemporary Art, Philadelphia, PA. *Face-Off: The Portrait in Recent Art*. Travelled to: Joslyn Art Museum, Omaha, NE; Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC. Curator: Melissa Feldman. Catalogue.
- 1994-5 United States Information Agency selected exhibit: shown in Bridgetown, Port of Spain, Brasilia, Rio de Janeiro, Caracas, Panama City, Santo Domingo, Kingston, Nassau, and Mexico City. *Personal Narratives: Women Photographers of Color*. Curator: Jeff Fleming. Catalogue.
- 1994 Marie Walsh Sharpe Art Foundation, NYC. *Open Studios*.

- 1994 LACE (Los Angeles Contemporary Exhibitions). *Nor Here Neither There*. Curators: Fran Seegull, Charles Gaines, etc. Brochure.
- 1994 Davis Museum and Cultural Center, Wellesley College, Wellesley, MA. *The Body As Measure*. [First exhibition of *Miscegenated Family Album*.] Curator: Judith Hoos Fox. Catalogue.
- 1994 New Museum for Contemporary Art, NYC. *New Museum Benefit Auction and Exhibition*. Selected by: Laura Cottingham.
- 1995 John Michael Kohler Arts Center, Sheboygan, WI. *Face Forward: Contemporary Self-Portraiture*. Curator: Maureen Sherlock.
- 1995 The Bunting Institute of Radcliffe College, Harvard University, Cambridge, MA. *A Range of Views: New Bunting Fellows in the Visual Arts*.
- 1996 Zilkha Gallery, Wesleyan University, Middletown, CT. *Laughter Ten Years After*. Curator: Jo Anna Isaak. Catalogue.
- 1996 Armand Hammer Museum at UCLA, Los Angeles, CA. *Sexual Politics: Judy Chicago's Dinner Party in Feminist History*. Curators: Amelia Jones and Elizabeth Shepherd. Catalogue.
- 1996 Louisiana Museum of Modern Art, Humlebaek, Denmark. The "Incandescent" section of *NowHere*. Curator: Laura Cottingham. Catalogue.
- 1996 Institute of Contemporary Art, Boston, MA. *New Histories*. Curator: Milena Kalinovska. Catalogue.
- 1997 San Diego State University, University Art Gallery, San Diego, CA. *Composite Persona*. Travelled to Fullerton Museum Center, Fullerton, CA. Curators: Tina Yapelli and Lynn La Bate. Brochure.
- 1997 Momenta Art, Brooklyn, NY. *The Gaze*. Curator: Laura Parnes. Catalogue.
- 1997 Centre National d'Art Contemporain de Grenoble ("Le Magasin"), Grenoble, France. *Vraiment: Féminisme et Art*. Curator: Laura Cottingham. Catalogue.
- 1997 Milwaukee Art Museum, Milwaukee, WI. *Identity Crisis: Self Portraiture at the End of the Century*. Travelled to: Aspen Art Museum, Aspen, CO. Curator: Dean Sobel. Catalogue.

- 1997 International Center of Photography, NYC. *Eye of the Beholder: Photographs from the Avon Collection*. Curators: Shelley Rice and Sandi Fellman.
- 1998 School of the Art Institute of Chicago, Chicago, IL. Betty Rymer Gallery. *Sexing Myths: Representing Sexuality in African American Art*. Curator: Kymberly Pinder.
- 1998 1 Central Park West 45C, NYC. *The Initial Installation, May 1998*. The Peter and Eileen Norton Collection.
- 1998 Abraham Lubelsky Gallery, NYC. *Re: Duchamp/ Contemporary Artists Respond to Marcel Duchamp's Influence*. Curator: Mike Bidlo.
- 1999 Katonah Museum of Art, Katonah, NY. *Re/Righting History: Counternarratives by Contemporary African-American Artists*. Curator: Barbara J. Bloemink. Catalogue.
- 2000 Rockland Center for the Arts, West Nyack, NY. *Public Voices, Private Visions: African American Art 2000*. Curator: Ned Harris.
- 2000 Katonah Museum of Art, Katonah, NY. *Déjà Vu: Reworking the Past*. Curator: Barbara J. Bloemink.
- 2000 Torch Gallery, Amsterdam. *Blondies and Brownies*. Curator: Rafael von Uslar.
- 2001 La Criée Centre d'Art Contemporain, Rennes, France. *Love Supreme*. Curator: Elvan Zabunyan.
- 2001 Aktionsforum Praterinsel, Munich. *Blondies and Brownies*. Curator: Rafael von Uslar.
- 2002 Braunschweig School of Art, Germany, *The Anthology of Art*. Concept by Jochen Gerz. Curated online at <http://www.anthology-of-art.net> by Sigrid Pawelke, Paris.
- 2002 Ace Gallery, NYC. Marie Walsh Sharpe Foundation "Space Program" exhibition.
- 2002 University Gallery, University of California at Irvine, *Studio Art Faculty Show*
- 2003 Davis Museum, Wellesley College, Wellesley, MA. *The Space Between: Artists Engaging Race and Syncretism*.
- 2004 Luckman Gallery, California State University, Los Angeles. *African American Artists in Los Angeles, A Survey Exhibition: Part One, Fade (1990-2003)*.

- Curator: Malik Gaines.
- 2005 Parsons School of Design, Arnold and Sheila Aronson Galleries, NYC. *Creating Their Own Image: African-American Women Artists*. Curator: Lisa E. Farrington.
- 2006 Daniel Reich Gallery Temporary Space at the Chelsea Hotel, NYC. *Between the Lines*. Curator: Nick Mauss.
- 2007 Museum of Modern Art, NYC. The Lewis B. and Dorothy Cullman Education and Research Building. *Documenting a Feminist Past: Art World Critique*. In “Actions and Interventions” section, page art display: *Mlle Bourgeoise Noire Goes to the New Museum to Remedy Being Omitted from the Nine-White-Personae Show*. Heresies 14, 1982.
- 2007 Galerie Lelong, NYC. *Role Play: Feminist Art Revisited 1960-1980*. Show of 19 artists, including Helene Almeida, Eleanor Antin, Valie Export, Shigeo Kubota, Ana Mendieta, Yoko Ono and Hannah Wilke. Brochure.
- 2007-8 Museum of Contemporary Art, Los Angeles. *WACK! Art and the Feminist Revolution*. Curator: Cornelia Butler. Show traveled to: National Museum of Women in the Arts, Washington, DC; MOMA/P.S.1 Contemporary Art Center, Long Island City, NY; and Vancouver Art Gallery, Vancouver, BC, Canada. Catalogue. Archival website.
- 2008 Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, OR. *Working History*.
- 2008 Wadsworth Atheneum Museum of Art, Hartford, CT. *Boundless Beauty*. Curator: Susan L. Talbott.
- 2008-9 Akademie der Künste, Berlin. *re.act.feminism – performance art of the 1960’s & 70’s today*. Curators: Bettina Knaup and Beatrice E. Stammer, an international project by cross links e.V., in partnership with Akademie der Künste, Berlin. Flyer. Archival website, with Lorraine O’Grady page at: <http://www.reactfeminism.org/entry.php?l=lb&id=188&e=&v=&a=&t>
- 2009 Spelman College Museum of Fine Art, Atlanta, GA. *Undercover: Performing and Transforming Black Female Identities*. Curator: Andrea Barnwell Brownlee.

- 2009-10 Brooklyn Museum Contemporary Galleries, Brooklyn, NY. *Extended Family: Contemporary Connections*. Show of recent acquisitions. Co-organizers: Eugenie Tsai, John and Barbara Vogelstein Curator of Contemporary Art, and Patrick Amsellem, Associate Curator, Photography.
- 2010 Alexander Gray Associates, New York, NY. *What's Left: Artworks Made by a Public*. Artists: Alison Knowles, Lorraine O'Grady, Karen Finley, and Paul Ramirez Jonas.
- 2010 Whitney Museum of American Art, New York, NY. *2010: Whitney Biennial*. Curators: Francesco Bonami and Gary Carrion-Murayari. Catalogue.
- 2010 Minneapolis Institute of Arts, Minneapolis, MN. *Until Now: Collecting the New (1960-2010)*. Curator: Elizabeth Armstrong, Contemporary Art.
- 2010 U.S. Department of State, Art in Embassies exhibition, Warsaw, Poland. In U.S. Embassy residence, Ambassador Lee A. Feinstein and Elaine Monaghan.
- 2010 Museum of Modern Art, New York, NY. *The Original Copy: Photography of Sculpture, 1839 to Today*. Organized by Roxana Marcoci, Curator, Department of Photography. Travels to Kunsthau, Zurich, Switzerland.
- 2010 Artpace, San Antonio, TX. *DreamWorks*. Exhibition-in-a-catalogue, in memory of Linda Pace. Dream-based works, curated by Matthew Drutt. Published by Artpace. Plate 20: "The Strange Taxi: From Africa to Jamaica to Boston in 200 Years."
- 2010 Kunsthalle Basel, Switzerland. In, *Strange Comfort (Afforded by the Profession)*. Gallery 1, two-person installation with Nick Mauss. *Miscegenated Family Album*, plus first showing of *Cutting Out the New York Times* full set. Curated by Adam Szymczyk.
- 2010 Alexander Gray Associates, NYC. *Landscape As An Attitude*.
- 2010 *Alternating Currents: Beyond/In Western New York Biennial*. Buffalo, NY. Albright-Knox Gallery, sponsor; Anderson Gallery, SUNY Buffalo, exhibition space. Two part installation of "The Clearing" and "Landscape (Western Hemisphere)." Curated by Carolyn Tennant, New Media Director, Hallwalls.
- 2010 *Manifesta 8*, The European Biennial of Contemporary Art. Region of Murcia (Spain), in dialogue with North Africa. *Miscegenated Family Album*, installed in Antigua Oficina de Correos y Telégrafos, Murcia. Curated by ACAF: Alexandria Contemporary Arts Forum. Director: Bassam El Baroni. Associate Director:

- Jeremy Beaudry.
- 2011 Contemporary Museum, Baltimore. *Agitated Histories*. Selected by artist Teresita Fernandez. Curator: Irene Hofmann.
- 2011 Triangle France, Marseilles. “Ruling ‘n’ Freaking,” a group show and conference of the “Kathy Acker: The Office” project. Curators: Dorothee Dupuis and Géraldine Gourbe.
- 2011 Spelman College Museum of Fine Arts, Atlanta, GA. *15 x 15: The 15th Anniversary Acquisitions Exhibition*.
- 2011 *New Media*. A collaboration of the Trinidad-Tobago Film Festival and ARC Magazine. First exhibition of newly-opened Medulla Gallery, Woodbrook, Trinidad. 10 new media artists, with installation of the beta version of *Landscape (Western Hemisphere)*.
- 2011 *Re.Act.Feminism.2*. An exhibition plus performance archive. Selected for opening exhibit at Centro Cultural Montehermoso, Vitoria-Gasteiz, Spain. Archive continues traveling without the exhibit to Instytut Sztuki Wyspa, Gdańsk, Poland; Galerija Miroslav Kraljević, Zagreb, Croatia; Museet for Samtidskunst, Roskilde, Denmark; Tallinna Kunstihoone, Tallinn, Estonia; Fundació Antoni Tàpies, Barcelona, Spain. Ends with final, summary exhibit at Akademie der Künste, Berlin, 2013. Curators: Bettina Knaup and Beatrice Stammer.
- 2011 Galerie im Taxispalais, Innsbruck, Austria. *Past Desire*. Installation of *Miscegenated Family Album*. Catalogue.
- 2011 *Prospect.2 New Orleans*, 2nd New Orleans International Contemporary Art Biennial. Curator: Dan Cameron.
- 2011 SITE Santa Fe, Santa Fe, NM. *Agitated Histories*, expanded. Curator: Irene Hoffman.
- 2011 Art Basel Miami Beach. *Landscape (Western Hemisphere)* screening in the new Art Video section. Projection on the New World Center’s Soundscape Park outdoor wall.
- 2012 Museum of Contemporary Art, Chicago. *This Will Have Been: Art, Love, & Politics in the 1980s*. Curator: Helen Molesworth. Travels to Walker Art Center and ICA Boston.

- 2012 Studio Museum in Harlem, New York. *Shift: Projects | Perspectives | Directions*. Featuring SMH's new acquisition of "Sisters" quadriptych from *Miscegenated Family Album*.
- 2012 *La Triennale Paris 2012: Intense Proximity*. Palais de Tokyo, Paris. Curator: Okwui Enwezor.
- 2012 Davis Museum, Wellesley College, Wellesley, MA. *A Generous Medium: Photography at Wellesley 1972-2012*. Curators: Lucy Flint, Lisa Fischman and Hannah Townsend. Catalogue.
- 2012 Museum of Contemporary Art, Los Angeles, CA. *Blues for Smoke*. Curator: Bennett Simpson. Catalogue.
- 2012 Mathaf: Arab Museum of Modern Art, Doha, Qatar. *Tea with Nefertiti: The Making of an Artwork by the Artist, the Museum and the Public*. Curated by: Art Reoriented (Sam Bardaouil and Till Felrath).
- 2012 Contemporary Art Museum, Houston, TX. *Radical Presence: Black Performance in Contemporary Art*. Curator: Valerie Cassel Oliver.
- 2012 Art Basel Miami Beach, Art Galleries Sector. Alexander Gray Associates: thematic group show focused on the human body.
- 2013 Los Angeles County Museum of Art (LACMA). *Ends and Exits: Picturing Art from the Collections of LACMA and The Broad Art Foundation*. At Broad Contemporary Art Museum (BCAM), Level 3.
- 2013 Whitney Museum of American Art, New York. *Blues for Smoke*. Curators: Bennett Simpson and Chrissie Iles.
- 2013 Alexander Gray Associates, New York. *Broken Spaces: Cut, Mark, and Gesture*. First New York showing of selections from *Cutting Out the New York Times*.
- 2013 l'Institut du Monde Arabe, Paris. *Le Théorème de Néfertiti*. Curated by: Art Reoriented (Sam Bardaouil and Till Felrath).
- 2013 Madinat Arena, Dubai, United Arab Emirates. *Art Dubai 2013*. Alexander Gray Associates.
- 2013 Frieze New York, Randall's Island, NY. "Joan Semmel, Lorraine O'Grady, Harmony Hammond." Focus Section. Alexander Gray Associates. First showing

- of lightboxes from *Landscape Quartets*.
- 2013 Akademie der Künste, Berlin. *Re.Act.Feminism, A Performing Archive*. Curators: Bettina Knaup and Beatrice Ellen Stammer. Catalogue.
- 2013 PPOW Gallery, New York. *Skin Trade*. Curators: Martha Wilson and Larry List. Catalogue.
- 2013 Grey Art Gallery, New York. *Radical Presence: Black Performance in Contemporary Art*. Curator: Valerie Cassell Oliver. Catalogue.
- 2013 Wexner Center for the Arts, Columbus, OH. *Blues for Smoke*. Curator: Bennett Simpson.
- 2013 Bass Museum of Art, Miami, FL. *TIME*.
- 2013 Institut Valencià d'Art Modern, Valencia, Spain. *Tea with Nefertiti: The Making of an Artwork by the Artist, the Museum and the Public*. Curators: Art Reoriented (Sam Bardaouil and Till Felrath).
- 2013 Studio Museum in Harlem, New York. *Radical Presence: Black Performance in Contemporary Art*. Curators: Valerie Cassell Oliver and Thomas J. Lax.
- 2014 Cartagena de Indias, Colombia. *1^a Bienal Internacional de Arte Contemporáneo*. Curator: Berta Sichel.
- 2014 Staatliches Museum Ägyptischer Kunst, Munich, Germany. *Tea with Nefertiti: The Making of an Artwork by the Artist, the Museum and the Public*. Curators: Art Reoriented (Sam Bardaouil and Till Felrath).
- 2014 Walker Art Center, Minneapolis, MN. *Radical Presence: Black Performance in Contemporary Art*. Curators: Valerie Cassell Oliver and Fionn Meade.
- 2014 Massachusetts College of Art and Design, Stephen D. Paine Gallery, Boston, MA. *Viewpoints: 20 Years of Adderley*. African American artists who have delivered the Adderley Lecture, initiated by O'Grady in 1994. Online catalogue.
- 2014 Harvard Art Museums, Cambridge, MA. Inaugural hanging of the Permanent Collection in the united museum renovation by Rienzo Piano.
- 2014 MoMA PS1, Long Island City, Queens, NY. *Zero Tolerance*. Curator: Klaus Biesenbach.

- 2015 Contemporary Arts Center, New Orleans, LA. *EN MAS': Carnival and Performance Art of the Caribbean*. Curators: Claire Tancons and Krista Angelique Thompson. Catalogue.
- 2015 Yerba Buena Center for the Arts, San Francisco, CA. *Radical Presence: Black Performance in Contemporary Art*. Curator: Valerie Cassell Oliver
- 2015 Smith College Museum of Art, Northampton, MA. *Women's Work: Feminist Art from the Collection*. Curator: Linda Muehlig
- 2015 Blaffer Art Museum, Houston, TX. *Time / Image*. Curator: Amy Powell. Catalogue.
- 2015 Palazzo Reale, Milan, IT. "The Great Mother." Organized by: Fondazione Nicola Trussardi. Curator: Massimiliano Gioni.
- 2016 Franklin Street Works, Stamford, CT. *Cut-Up: Contemporary Collage and Cut-Up Histories through a Feminist Lens*. Curator Katie Vida;
- 2016 National Gallery of the Cayman Islands. *EN MAS': Carnival and Performance Art of the Caribbean*. Curators: Claire Tancons and Krista Angelique Thompson. An Independent Curators International (ICI) exhibition, Alaina Claire Feldman, Director of Exhibitions.
- 2016 Krannert Art Museum, University of Illinois, Urbana-Champaign. *Time / Image*. Curator: Amy Powell.
- 2016 Mitchell Albus Gallery, NY. *Concept, Performance, Documentation, Language*.
- 2016 Usdan Gallery, Bennington College, VT. *Utopia Is No Place, Utopia Is Process*. Curated by Jacqueline Mabey.
- 2016 Brooklyn Museum of Art, NY. Six-month installation of "Sisters" quadriptych, first of four semi-annual rotations from *Miscegenated Family Album*, opens in revamped Ancient Egypt galleries. Curated by Edward Bleiberg, Curator of Egyptian, Classical and Ancient Middle Eastern Art.
- 2016 National Gallery of the Bahamas. *EN MAS': Carnival, Junkanoo and Performance Art of the Caribbean*. Curators: Claire Tancons and Krista Angelique Thompson. An Independent Curators International (ICI) exhibition, Alaina Claire Feldman, Director of Exhibitions.

- 2016 S.A.L.T.S., Birsfelden, Switzerland. *Works Off Paper*, in the Printed Room. “Counter-Confessional,” a vitrine installation of statements and installation images for *Cutting Out the New York Times*. Curated by Harry Burke.
- 2016 Pace Gallery, NY. *Blackness in Abstraction*. “Landscape (Western Hemisphere).” Curated by Adrienne Edwards.
- 2016 The New Museum, NY. *Simone Leigh: The Waiting Room*. Three-month exhibition focused on countering the perception of holistic care as a luxury good through such concepts as disobedience, social justice activism, and inter-generational sharing of wellness knowledge among women. Curated by Johanna Burton, Shaun Leonardo, and Emily Mello.
- 2017 Tate Modern, London. *Soul of a Nation: Art in the Age of Black Power, 1963-1983*. Curated by Mark Godfrey, assisted by Zoe Whitley.
- 2017 Museum of Fine Arts, Boston, MA. *Tea w Nefertiti*. Aug 22, 2017-Jan 7, 2018. Curators: Sam Bardaouil and Till Felrath.

Collaborations

- 2011 MOMA/PS1, Long Island City, NY. *Clifford Owens: Anthology*. First performance of O’Grady’s “give-away” score, *Xenosphere*. Interpreted twice live during Owens’s PS1 residency, then displayed in a 3-channel version on wall monitors in *Anthology* exhibit of re-worked scores by 26 African American performance artists.
- 2012 Museum of Modern Art, New York. Theater 2: Modern Mondays, “Words in the World,” *An Evening with Adam Pendleton and Lorraine O’Grady*. Video interview of O’Grady by Pendleton, plus reading of Pendleton’s poetry by O’Grady.
- 2012 Mathew-rec, Berlin. Various artists, “Crystal Flowers.” LP compilation by Nick Mauss, transposed poems by Florine Stettheimer, distributed by Kompakt, Cologne. Readings by O’Grady of Stettheimer’s “All She Owned,” “For A Long Time” and “I Have Hung.”
- 2012 Whitney Museum of American Art, New York. Featured performer in Adam

- Pendleton's "Three Scenes (Variation One)," opening event of *Bleed*, an Alicia Hall Moran and Jason Moran residency for 2012 Whitney Biennial. O'Grady spoke-sang Magnetic Fields' "The Book of Love."
- 2012 Elia Alba, "The Supper Club." One of 50+ artists-of-color in Alba's discussion and portraiture project.
- 2013 Adam Pendleton, *Lorraine O'Grady: A Portrait*. Collection: Museum of Modern Art, NY.
- 2014 The Drawing Center, New York, NY. Suzanne Lacy and Andrea Bowers, *Drawing Lessons*.
- 2014 Andil Gosine, "Our Holy Waters and Mine." Recorded spoken text. In *Coolitude: An Afternoon of Indo-Caribbean Art and Literature*, Queens Museum, NY. Curator: Gaiutra Bahadur.
- 2015 Andil Gosine, interlocutor in *Looking for a Headdress*, video by Lorraine O'Grady. Commissioned for *EN MAS': Carnival and Performance Art of the Caribbean*.
- 2016 Anohni, fka Antony Hegarty of Antony and the Johnsons, *Hopelessness*. First album in 6 years and first under new name, with radically changed direction from chamber pop to political electronica. Tour video features head-and-shoulders of 13 individuals projected behind Anohni, each lip-synching one of the album's 12 songs. O'Grady lip-synchs final song "Marrow." http://www.imgur.net/media/1254083767799494475_31129460

Awards and Honors

- 1982 New York State Council on the Arts, project grant
- 1983 CAPS, New York State Council on the Arts, fellowship
- 1983 National Endowment for the Arts, emerging artist fellowship
- 1990 Millay Colony for the Arts, Austerlitz, NY, funded residency
- 1990 Art Matters Inc., project grant

- 1993–94 Marie Walsh Sharpe Art Foundation, The Space Program, funded residency
- 1995 Virginia Center for the Arts, Sweet Briar, VA, funded residency
- 1995 The MacDowell Colony, Peterborough, NH, funded residency
- 1995 Yaddo, Saratoga Springs, NY, AT&T funded residency
- 1995–96 Bunting Institute, Radcliffe College/Harvard University, Cambridge, MA,
Bunting Fellowship in Visual Art
- 1997–now Senior Fellow, Vera List Center for Art and Politics, New School University,
NYC
- 2001 Alpert Award in Visual Art, nominee
- 2008 Joyce Alexander Wein Artist Prize, The Studio Museum in Harlem, nominee
- 2008 Anonymous Was A Woman Award
- 2010 Brooklyn Museum, Object of the Month (August): *Miscegenated Family Album*.
- 2011 Art Matters, Inc., project grant
- 2011 United States Artists Rockefeller Fellowship in Visual Art
- 2012 Lorraine O'Grady Papers, 1952-2012, becomes first major acquisition of alumnae
papers at the Wellesley College Archives
- 2014 College Art Association (CAA). 2014 Distinguished Feminist Award
- 2015 Creative Capital Award in Visual Arts
- 2015 26th Annual James A. Porter Colloquium on African American Art, Howard
University. Lifetime Achievement Award.

Public Collections

Art Institute of Chicago, Chicago, IL

Brooklyn Museum, Contemporary Art Collection, Brooklyn, NY

Davis Museum and Cultural Center, Wellesley, MA
Harvard University Art Museums, Cambridge, MA
Linda Pace Foundation, San Antonio, TX
Los Angeles County Museum of Art, Los Angeles, CA
Museum of Modern Art, NY
Pérez Art Museum Miami, FL
Rose Art Museum, Brandeis University, Waltham, MA
Smith College Museum of Art, Northampton, MA
Studio Museum in Harlem, New York, NY
Wadsworth Atheneum, Hartford, CT
Walker Art Center, Minneapolis, MN
Williams College Museum of Art, Williamstown, MA
Worcester Art Museum, Worcester, MA

Writings on Art

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- 2016 College Art Association, Committee on Women in the Arts, *CWA Picks*, February 2016. “Lorraine O’Grady, *Art Is...*, Studio Museum in Harlem.” One of seven national exhibits selected. <http://www.collegeart.org/committees/picksfebruary2016>
- 2016 Kirsten Swenson, “Lorraine O’Grady at the Carpenter Center for the Visual Arts.” *Art in America*, February 2016, p 102, print. “Now, we are beginning to see her art.” <http://www.artinamericamagazine.com/reviews/lorraine-orsquogrady/> AND <http://lorraineogrady.com/press/art-america-2016/>
- 2016 *New York Times*, Museum and Gallery Listings for Feb 19-25. Studio Museum in Harlem. *Lorraine O’Grady: Art Is...* singled out in this listing review by Martha Schwendener. Print. <http://www.nytimes.com/2016/02/19/arts/design/museum-amp-gallery-listings-for-feb-19-25.html>
- 2016 Melissa Loudior, “Considering Community in Black Art: Sustaining Harlem,” Barnard Center for Research on Women blog article re panel for the *Scholar and Feminist 41: Sustainabilities* symposium with panelists Pat Cruz, Thelma Golden, Virginia Johnson, and Sadie Lythcott. Feb 24, 2016. Discusses the contribution of O’Grady’s *Art Is...* to Harlem’s sustainability as a community via the articulation of resistance and survival. <http://bcrw.barnard.edu/blog/considering-community-in->

[black-art-sustaining-harlem/](#)

- 2016 Aria Dean, "Closing the Loop." *The New Inquiry*, March 1, 2016. Major essay on the "selfie" and a new generation's Black Feminism. A first update to "Olympia's Maid." <http://thenewinquiry.com/essays/closing-the-loop/> AND <http://lorraineogrady.com/press/new-inquiry-2016/>
- 2016 *New York Times*, Museum and Gallery Listings for March 4-10. (see "Last Chance"). Studio Museum in Harlem's Winter exhibitions. *Lorraine O'Grady: Art Is...* singled out by Martha Schwendener. Print. http://www.nytimes.com/2016/03/04/arts/design/museum-gallery-listings-for-march-4-10.html?_r=0
- 2016 Noah Dillon, "Cut-Up: Contemporary Collage and Cut-Up Histories Through a Feminist Lens." *Modern Painters*, March 6, 2016. Review of group show at Franklin Street Works, Stamford, CT. <http://www.blouinartinfo.com/news/story/1346626/cut-up-contemporary-collage-and-cut-up-histories-through-a>
- 2016 Amelia Rina, "Cut-Up at Franklin Street Works." *Daily Serving*, Stamford, CT, March 9, 2016. Features discussion of O'Grady's *Cutting Out the New York Times*. <http://dailyserving.com/2016/03/cut-up-at-franklin-street-works/>
- 2016 *The New Yorker*, Goings On About Town: ART. "Concept, Performance, Documentation, Language," March 28, 2016. Review of group show at Mitchell Algus, NY. <http://www.newyorker.com/goings-on-about-town/art/concept-performance-documentation-language>
- 2016 Jennifer Krasinski, "Beings in Time: With 'Concept, Performance, Documentation, Language,' Mitchell Algus Rewrites the Narrative." *Village Voice*, March 29, 2016. <http://www.villagevoice.com/arts/beings-in-time-with-concept-performance-documentation-language-mitchell-algus-rewrites-the-narrative-8450441>
- 2016 Usdan Gallery, Bennington College, Bennington, VT. *Utopia Is No Place, Utopia Is Process*. Press release and pedagogical outline. Apr 12, 2016. Now housed on dedicated website: <http://www.utopiaisnoplacenet/>
- 2016 Mark Brown, "Queer British Art show leads Tate 2017 programme." *The Guardian*, April 19, 2016. Points to "Soul of a Nation: Art in the Age of Black Power," spanning 1963-1983 and featuring Romare Bearden, Norman Lewis, Lorraine O'Grady and Betye Saar, as one of the highlights of the new Tate Modern's 2017 season. <http://www.theguardian.com/artanddesign/2016/apr/19/queer-british-art-show-leads-tate-2017-programme>
- 2016 Jennifer Smith, "A Make-Under at the Brooklyn Museum." *Wall Street Journal*, April 20, 2016. New director Anne Pasternak's overhaul of the American,

- European, and ancient Egyptian permanent-collection galleries opens. <http://www.wsj.com/articles/a-make-under-at-the-brooklyn-museum-1461194087>
- 2016 *Wall Street Journal*, slideshow: “Brooklyn Museum Galleries Undergo an Overhaul: Take a look at the revamped American, European and ancient Egyptian galleries.” April 20, 2016. Caption, image 4 of 10: “‘Miscegenated Family Album’ by Lorraine O’Grady, the first contemporary art [to be placed on view] in the ancient Egyptian galleries.” <http://www.wsj.com/articles/brooklyn-museum-galleries-undergo-an-overhaul-1461188770>.
- 2016 National Art Gallery of the Bahamas, press release: “EN MAS’: Carnival, Junkanoo and Performance Art of the Caribbean,” Apr 28 – Jul 10, 2016. <http://nagb.org.bs/events-and-exhibitions/2016/4/28/en-mas-carnival-junkanoo-and-performance-art-of-the-caribbean>
- 2016 Evan Moffitt, “Picture Imperfect: Race, sexuality and portraiture.” *Frieze*, May 2016, pp. 184-188. “Evan Moffitt considers race and sexuality in the portraiture of Rotimi Fani-Kayode, Robert Mapplethorpe and Lorraine O’Grady.” Online at: <https://www.frieze.com/article/picture-imperfect-1>
- 2016 The Nassau Guardian, by staff, “On EN MAS’.” May 7, 2016. Summary of discussion led by curators Claire Tancons and Krista Angelique Thompson at the National Art Gallery of the Bahamas, Nassau. <http://www.thenassauguardian.com/lifestyles/arts-and-culture/64658-on-en-mas>
- 2016 Holland Cotter, “Placement Is Politics in Brooklyn Museum Reinstallation.” *New York Times*, May 19, 2016. Analyses the political nature both of the original collection and of its reinstallation. http://www.nytimes.com/2016/05/20/arts/design/placement-is-politics-in-brooklyn-museum-reinstallation.html?_r=1
- 2016 Ben Ratliff, “Music Review: Anohni’s Declaration Against War.” *New York Times*, May 19, 2016. Mentions O’Grady’s participation. http://www.nytimes.com/2016/05/20/arts/music/anohni-hoplessness-park-avenue-armory.html?_r=0
- 2016 Moze Halperin, “The Mask of Sorrow: Anohni as the Veiled Grim Reaper.” *Flavorwire*, May 19, 2016. O’Grady mention. <http://flavorwire.com/576789/the-mask-of-sorrow-anohni-as-the-veiled-grim-reaper>
- 2016 Colin Joyce, “Anohni’s New Live Show Makes a Case for Hope in the Midst of ‘Hopelessness.’” *vice.com*, May 19, 2016. Discusses issues of lip-synching. https://thump.vice.com/en_us/article/anohni-hoplessness-live-review
- 2016 Kim Bobier, “Mine the Gaps: Subliminal Civil Rights Struggle in Lorraine O’Grady’s Art Is...” Unpublished paper. Whitney Independent Studies Program, Critical Studies Symposium, May 20, 2016. <http://whitney.org/Events/>

2016CriticalStudiesProgramSymposium

- 2016 Karen Kedmey, "100 Years On, Why Dada Still Matters." Editorial, *artsy.net*. May 25, 2016. Cites O'Grady's *Mlle Bourgeoise Noire*, along with "America," Maurizio Cattelan's solid-gold toilet, as two contemporary works that are "Dadaesque." <https://www.artsy.net/article/artsy-editorial-100-years-on-why-dada-still-matters>
- 2016 Ana Cecilia Alvarez, "Best Web Practices: Some Of Our Favorite Artist Sites." *Creative Capital Blog*. June 9, 2016. Four examples of different types of artist site: two individual artist sites—one emerging, one mid-career (O'Grady), an art collective site, and an art project site. <http://blog.creative-capital.org/2016/06/best-web-practices-favorite-artist-sites/>
- 2016 Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, Oxford University Press, 3rd edition. Forthcoming, November 2016.

Invited Lectures

- 1991 University of Colorado, Boulder, CO. Lecture on work, plus panels and workshops, as part of "Mixing It Up IV."
- 1991 Rice University, Houston, TX. Visiting artist lecture.
- 1992 New York University, New York Institute of the Humanities, NYC. Seminar on Sexuality, Gender, and Consumer Culture. Guest speaker.
- 1993 State University of New York, Binghamton, NY. Seventh Annual Art History Graduate Students' Symposium. Keynote speech.
- 1994 Davis Museum and Cultural Center, Wellesley College, Wellesley, MA. 2-day visit, with gallery talks, public lecture, and The Wellesley Round Table, an interdisciplinary faculty symposium on issues from *Miscegenated Family Album*, entitled: "Diaspora and Hybridism: Paradigms for a Global 21st Century Emerging from the Multi-racial, Multi-cultural, and Multi-media Experience."
- 1994 Cooper Union School of the Arts, NYC. Visiting Artist Lecture Series.

- 1994 Museum of Modern Art, NYC. Conversations with Contemporary Artists. "Lorraine O'Grady: Some Thoughts on Diaspora and Hybridism."
- 1995 Wadsworth Atheneum, Hartford, CT. Matrix Lecture.
- 1995 Massachusetts College of Art, Boston, MA. Visiting Artists Program.
- 1996 Wellesley College, Wellesley, MA. Photography Department lecture series.
- 1996 University of California at Irvine, Irvine, CA. UCI Chancellor's Lecture in Studio Art.
- 1997 Rutgers University, Mason Gross School of the Arts, New Brunswick, NJ. Visiting Artists Series.
- 1998 Dramatic Writing Program, Tisch School of the Arts, New York University, NYC. "A Life in Art"—lecture for the Senior Colloquium.
- 1998 International Center of Photography, NYC. Lecture in the series "Winter 1998: The Photographers."
- 1998 Africana Studies Program, New York University, NYC. Keynote speaker for the symposium: "The Erotic Black Body."
- 1999 Rhode Island School of Design, Providence, RI, Visiting Artist lecture
- 1999 Skowhegan School of Painting and Sculpture, Resident Artist Lecture.
- 1999 University of Maryland, Baltimore County. Dean's Interdisciplinary Visiting Artist Lecture.
- 2000 New School for Social Research. Lecture in the series "The Berenice Abbott Lectures: Constructing the Future of Photography."
- 2002 National Museum of Women in the Arts, Washington, DC, and University of Maryland, Dept. of Art History and Archeology. *State of the Art: Feminist Art and History in the New Century*, symposium. Featured speaker, with Laura Cottingham, Ann Reynolds, and Paula Harper. Organizer: Josephine Withers. College Park.

- 2003 Duke University, Durham, NC, John Hope Franklin Center for Interdisciplinary and International Studies, "Artists in Conversation at the Franklin Center," lecture.
- 2003 University of Western Ontario, London, ON, "Visitors in the Arts Series," Visual Arts Department and Museum London, lecture and residency.
- 2003 University of California, Riverside, *Intersectional Feminisms: Addressing the State of Feminism in Cultural Practice and Theory Today*, symposium speaker.
- 2005 *The 1980s: A Virtual Discussion*. Two-week online symposium with 27 contributors. Oct 31–Nov 13. Seven questions discussed in sessions of two days each, via extended posts. Moderator: Maurice Berger. Sponsor: Georgia O’Keefe Museum Research Center. Book published: 2007.
- 2007 The Geffen Contemporary, Museum of Contemporary Art, Los Angeles, CA. Gallery talk. A *WACK! Art and the Feminist Revolution* event. March 22.
- 2008 Art Table, organization for professional women in the visual arts. Walk-through, *WACK! Art and the Feminist Revolution*, MOMA/PS1 Contemporary Art Center, Long Island City. With Mary Beth Edelson and Connie Butler. March 3.
- 2008 SkowheganTALKS: Lorraine O’Grady and LaToya Ruby Frazier. Skowhegan School of Painting and Sculpture. Fall 2008 series. Artists Space, October 22.
- 2008 *Visiting Artist Lecture Series*. Columbia University MFA Visual Arts Program. December 2.
- 2009 “Representing.” Lorraine O’Grady on issues of being an African-American performance artist in the late 70s and early 80s. Lecture in “Conference and live performances program (January 22-25)” of *re.act.feminism – performance art of the 1960s & 70s today*, Akademie der Künste, Berlin. Archived summary at: http://www.adk.de/de/projekte/2008/reactfeminism/raf_performances.htm
- 2009 School of the Art Institute of Chicago. In-studio lecture for MFA grad summer seminar in New York City, led by professors Candida Alvarez and Terry Myers.
- 2009 Hunter College, MFA Student Organization Lecture Series. Guest artist lecture

and crits.

- 2010 Museum of Modern Art, New York. Presentation of “Mlle Bourgeoise Noire” and “Art Is...” on topic: “The effect of audience participation on performance art.” For workshop of invited curators and artists organized by Klaus Biesenbach, Chief Curator at Large, and Jenny Schlenzka, Assistant Curator of Performance Art. Co-presenters: Claire Bishop and Tino Sehgal.
- 2010 University of Maryland, David C. Driskell Center, College Park, MD. Keynote Address for *Autobiography/Performance/Identity: A Symposium on African American and African Diasporan Women in the Visual Arts*. A 3-day conference including presenters Maria Magdalena Campos-Pons, Cherise Smith, and Gwendolyn DuBois Shaw.
- 2010 Museum of Modern Art, New York. Conversation with Sanford Biggers, moderated by RoseLee Goldberg. In the series *Conversations: Among Friends*, sponsored by the Friends of Education, an affiliate organization of MOMA.
- 2010 Museum of Contemporary Art, Denver, CO. Public conversation with Associate Curator Nora Burnett Abrams, in conjunction with solo exhibition of *Miscegenated Family Album*.
- 2010 Guest speaker for “Celebrate 321 Art.” Invited by Mary Sabbatino, joined Maggie Gyllenhaal and Itamar Kubovy in addressing fundraiser for PS 321’s Art Enrichment Programs.
- 2010 Brooklyn Museum, Brooklyn, New York. Gallery talk on *Miscegenated Family Album* during Target First Saturday, “Konbit Haiti/Together for Haiti.”
- 2010 University at Buffalo, New York. “Visual Studies Speaker Series.” Lecture coinciding with exhibit at UB Anderson Gallery, part of *Beyond/In Western New York: Alternating Currents*. 90-minute HD Video of “The BOTH/AND” PowerPoint lecture, plus Q&A period.
- 2012 Columbia College, Chicago, partnered by Museum of Contemporary Art, Chicago, lecture at MCA. Sponsored by Prof. Amy Mooney for Columbia College series, “Rights, Radicals, and Revolutions,” and by Helen Molesworth, curator, for MCA exhibit *This Will Have Been: Art, Love & Politics in the 1980s*.

- 2012 Performa Institute, NYU Steinhardt School of Culture, Education, and Human Development. "Portrait of the Artist: Lorraine O'Grady." First in a new series of public events presented by the Performa Institute.
- 2012 Bennington College, Bennington, VT, Adams-Tillim lecture in the arts. "Lorraine O'Grady: The Both/And."
- 2012 The Studio Museum in Harlem, NY. "The Artist's Voice: Lorraine O'Grady in conversation with Linda Goode Bryant."
- 2012 Walker Art Center, Minneapolis, MN. Opening Day Talk: curator Helen Molesworth with artists Lorraine O'Grady and Donald Moffett. Part of *This Will Have Been: Art, Love & Politics in the 1980s*.
- 2012 Wellesley College, Wellesley, MA. "Lorraine O'Grady '55, Lecture and Celebratory Event," Collins Cinema and Davis Museum, to commemorate the official launch of O'Grady's archive at the Wellesley College Library. Co-sponsored by the Library, the Davis Museum, and the Art Department.
- 2013 Museum of Modern Art, New York, NY. "Now Dig This! From Los Angeles to New York Symposium," Theater 2, February 8, 2013. Presented first U.S. screening of *Rivers, First Draft* diaporama, silent with French and English subtitles, while simultaneously reading "Untitled (Just Above Midtown Gallery)." Archived online at: <http://www.moma.org/visit/calendar/events/17134>
- 2013 Skowhegan School of Painting & Sculpture, Skowhegan, ME. Visiting Faculty Lecture at Old Dominion Barn, part of one-week residency: *The Both/And*, on the philosophic bases of the work. Introduced by resident faculty artist Marie Lorenz.
- 2013 Fales Library, New York University. "Archiving Performance Art for the Future: A Discussion with Lorraine O'Grady." Glenn Wharton, Thomas J. Lax, and Lisa Darms discuss issues of preserving and archiving performance art in the context of O'Grady's Wellesley College archive.
- 2013 Davis Museum at Wellesley College, Wellesley, MA. Visiting Artist performance by The Guerrilla Girls, with "Talk Back" by artist and activist Lorraine O'Grady, class of 1955.
- 2014 The Hole, New York, NY. Provided one of 13 nights of performances during

- “Future Feminism” exhibition. Celebrated 80th birthday and 20th Anniversary of “Olympia’s Maid” including Postscript, by having 24 artists, curators, scholars and critics read sections of the full essay and by delivering brief remarks on “feminism(s)” now. Performance and cake directed by: Sur Rodney (Sur). Curated by Future Feminist collective: Kembra Pfahler (Voluptuous Horror of Karen Black); Antony Hegarty (Antony and the Johnsons); Johanna Constantine (Blacklips), Bianca and Sierra Casady (CocoRosie)..
- 2015 Los Angeles Museum of Contemporary Art and University of Southern California, Roski School of Art and Design. Co-sponsored lecture: “Lorraine O’Grady at MOCA.” Inviters: Amelia Jones, Vice Dean of Critical Studies, Roski School, and Cztherine Arias, Director of Education, MOCA Los Angeles.
- 2015 Columbia University School of the Arts, New York, NY. Gelman Studio Visit, for 8 visual arts MFA students at Lorraine O’Grady Studio.
- 2015 26th Annual James A. Porter Colloquium on African American Art: “Sheroes and Womanists, An Examination of Feminist Subjectivity in Modern and Contemporary African American Art.” Howard University, Washington, DC. BOTH/AND lecture focused on gender and class issues in the work. Invited by: Teresia Bush.
- 2015 Artists Space, NY. “Friends of Artists Space Exclusive.” Monthly event (September). Walkthrough of *Art Is...* exhibit at the Studio Museum in Harlem, with Nick Mauss, Ken Okiishi and Friends of Artiss Space.
- 2015 ArtTable–artnet, “Artist Breakfast Talk.” Monthly event for members of ArtTable and staff of artnet.com. Presentation of Alexander Gray show of *Cutting Out the New York Times* and *Rivers, First Draft*, and of *Art Is...* at the Studio Museum in Harlem.
- 2015 Studio Museum in Harlem, “The Artist’s Voice.” Discussion of relation of *Art Is...* to Harlem “Then and Now.”
- 2015 Harvard Art Museums, Menschell Hall, Cambridge, MA. “M. Victor Leventritt Lecture.” Artist talk in conjunction with solo show at the Carpenter Center for the Visual Arts, Harvard University.
- 2015 Harvard University, Department of Art History. Discussion with Ph.D. candidates on her Wellesley archive and her work. Held at Carpenter Center, Sert Gallery

foyer. Instructor: Prof. Carrie Lambert-Beatty.

- 2016 The New Museum, NY. *Simone Leigh: The Waiting Room*. Three-month project and exhibit to counter perception of holistic care as a luxury good through tactics of disobedience, social justice activism, and inter-generational sharing of wellness knowledge among women. Discussion: Lorraine O'Grady, "Ask Me Anything About Aging." <http://www.newmuseum.org/calendar/view/simone-leigh-the-waiting-room-lorraine-o-grady-ask-me-anything-about-aging>

Panels and Juries

- 1980 Feminist Art Institute, NYC. Panelist. "Greatness: A Feminist Evaluation."
Respondent: Catherine Stimson.
- 1981 Elizabeth Irwin High School, NYC. "Acting Out, the panel." Part of "Acting Out: the First Political Performance Art Series." Panelist. With Laurie Anderson, Suzanne Lacy, Diane Torr, Jerry Kearns, and Joe Lewis III. Moderator: Lucy R. Lippard.
- 1982 Franklin Furnace, NYC. Selection panel, 1983 performance season.
- 1991 Artists Talk On Art, NYC. Panelist. "Ideas and Images: Artists Who Are Also..."
- 1991 Rice University, Stewart Art Gallery, Houston, TX. "The State of Art for Women in the 90s."
- 1991 Franklin Furnace, NYC. Selection panel: Fund for Performance Art.
- 1992 College Art Association Annual Conference, Chicago. Panelist. "Carnal Knowing: Representation of Sexuality and Subjectivity in Women's Bodies." [First draft of "Olympia's Maid: Reclaiming Black Female Subjectivity.]
- 1993 Westbeth Gallery, NYC. Panelist. "The Nude: Return to the Source."
- 1993 New School for Social Research, NYC. Panelist. "Voices of Women: Continuity and Change."

- 1993 Artists Space, NYC. Selector. "Artists Select Artists." 20th Anniversary Exhibition. Artist selected: Senga Nengudi.
- 1994 College Art Association Annual Conference, NYC. Panelist: "The Kreole Abyss of Internationalism."
- 1994 Art in General, NYC. Panelist. "ReViewing Paradise: The Ethnic Response in Contemporary Art from Hawaii."
- 1995 Cranbrook Academy of Art, Bloomfield Hills, MI. "Production and Representation in Contemporary Art." Symposium.
- 1995 MIT, List Visual Arts Center, Cambridge, MA. Panelist. "Muntadas Between the Frames: The Forum."
- 1997 The New School, NYC. Panelist. "The Whitney Biennial: The Show Everyone Loves to Hate." With David A. Ross, Jan Avgikos, and Kenny Schacter. Organizer: Tina Yagjian.
- 1997 Art In General, NYC. Panelist. "Contemporary Photography and the Family Image."
- 1997 National juror: Scholastic Art & Writing Awards. Alliance for Young Artists & Writers, Inc., NYC. Category: Best of Show.
- 1998 Panel organized for Senior Fellowship, Vera List Center for Art and Politics, The New School, NYC. "Not For Sale: The Legacy of the Feminist Art Movement." Moderator: Laura Cottingham. With Anna C. Chave, Howardena Pindell, and Kristine Stiles.
- 1998 Panel organized for Senior Fellowship, Vera List Center for Art and Politics, The New School, NYC. "Miscegenated Modernism: The Black/White Co-Creation of 20th Century Culture." Moderator: Judith Wilson. Including Susan Gubar, Jurgen Heinrichs, Helen Shannon, and Michele Wallace.
- 1999 Massachusetts Cultural Council. Artist Grants Program. Photography selection panel.
- 1999 Panel organized and moderated for Senior Fellowship, Vera List Center for Art

- and Politics, The New School, NYC. "The Resurrection of 'Live Art': What Kind of 'Life' Will It Be?" With Coco Fusco, Roselee Goldberg, Kathy O'Dell, and Martha Wilson.
- 1999 Franklin Furnace, NYC. Fund for Performance Art. Selection panel.
- 2000 Panel organized and moderated for Senior Fellowship, Vera List Center for Art and Politics, The New School, NYC. "Art and Politics: Women in the Theater." With the Guerrilla Girls, Linda Winer, Sydné Mahone, and Suzanne Bennett.
- 2001 Colgate University, *Laying Claim: (Re) Considering Artists of African Descent in the Americas*, "Session 6 — Panel on Contemporary Art." Moderator: Jacqueline Francis.
- 2002 Gwangju Biennale, Korea. "Predicament of Place" symposium. Panelist on "Beyond the Threshold" panel.
- 2002 Los Angeles County Museum of Art, "Animating Insights: A Conversation on the Work of William Kentridge." Panelist, with William Kentridge, Rosalind Krauss, David Theo Goldberg, Fred Moten, and Yvette Christianse.
- 2003 University of California, Riverside, "Intersectional Feminisms: Addressing the State of Feminism in Cultural Practice and Theory Today." Panelist, with José Estaban Muñoz, Inderpal Grewal, Nao Bustamante. Organized by Amelia Jones.
- 2006 Franklin Furnace, Brooklyn, NY. Served on jury for Franklin Furnace Fund for Performance Art. Artists awarded grants included Kate Gilmore, David Khang, and Rashaad Newsome.
- 2007 Dorsky Projects/Curatorial Programs, Long Island City, NY. "Time, Loss, and the Ephemeral." Panelist, with Geoffrey Hendricks, Larry Miller, Jack Waters, and Peter Cramer. Moderated by Kathy Goncharov.
- 2008 MOMA/PS1 Contemporary Art Center, Long Island City, NY. "Differences and Dialogues: World Views on the Feminist Movement." Panelist, with Margaret Harrison, Nil Yalter, Kirsten Justesen, and Lisa Steele. Moderator, Jo Anna Isaak. *WACK! Art and the Feminist Revolution* event. Recorded by Art Radio WPS1. Online at: <http://artonair.org/show/differences-and-dialogues-world-views-on-the-feminist-movement>
- 2008 Vancouver Art Gallery, Vancouver, BC. "WACK! Weekend: A conference, a

- conversation and a tour.” On panel “Authenticity and Feminist Art.” Moderator: Heidi Reitmaier.
- 2009 School of Visual Arts, New York. Speaker on panel during MFA post-graduation show, “A New Currency,” in Lower East Side vacant storefront. Panelists: Amy-Smith Stewart, Ben Grasso, Lorraine O’Grady and Kate Gilmore. Moderator: Dan Cameron.
- 2010 Recess Activities, Inc., 41 Grand Street, NYC. *Be Black Baby: A House Party Presents Michael Jackson 2004*. Curated by Uri McMillan and organized by Simone Leigh and Recess Activities, Inc. Participants: Michael Paul Britto, Abigail Deville, LaTasha N. Diggs, Alisha Gaines, Liz Magic Laser, Tavia N’yongo, Lorraine O’Grady, Kenya (Robinson), The Edge School of the Arts, with MC LaToya Ruby Frasier. O’Grady’s “paper” presented three fan-made videos of “Gold Pants Michael,” depicting Jackson as an object of lust.
- 2010 Strand Book Store, booksigning and panel for Steven Kasher, *Max’s Kansas City: Art, Glamour, Rock and Roll* (Abrams Image, 2010), including contributors Danny Fields, Lenny Kaye, Lorraine O’Grady, Anton Perich, and Steven Watson. Videos, Parts 1-4, on YouTube at: http://www.youtube.com/watch?v=HtTd_5CSf9Y. Part 2, featuring O’Grady: <http://www.youtube.com/watch?v=eDmbEUeT1IA&feature=related>
- 2011 The Feminist Art Project @ College Art Association, “Sonic Art and Activism: Exploring the Ties between Feminist Art and Popular Music.” Panelists: Damali Abrams, Kathleen Hanna, Lorraine O’Grady, Shizu Saldamando. Moderators: Maria Elena Buszek and Kat Griefen. At Soho 20 Gallery.
- 2011 Wellesley College Friends of Art, “Wellesley in the Art World: A Panel Discussion of Alumnae in the Arts.” Panelists: Judy Hecker ’91, Lorraine O’Grady ’55, Molly Ott Ambler ’96, and Lisa Varghese ’01. Moderator: Amelia Mandersheid ’08. At the Lower Manhattan Cultural Council. https://www.youtube.com/watch?v=JcD_Sr1IaXs
- 2015 Brooklyn Museum, Sackler Center for Feminist Art, NY. Advisory committee for 10th anniversary exhibition, “We Wanted a Revolution.” Plus public roundtable with Linda Goode Bryant, Dindga McCannon, and Maren Hassinger. <https://www.youtube.com/watch?v=i-RT4bO8le4>
- 2016 Studio Museum in Harlem, NY. “Studio Salon: Uri McMillan with Lorraine O’Grady, Simone Leigh, and Narcissister.” Discussion of McMillan’s new book

Embodied Avatars, in which all three artists are featured. <http://www.studiomuseum.org/event-calendar/event/studio-salon-2016-03-03>

Teaching Positions

- 1974-00 School of Visual Arts, NYC. Adjunct Instructor. Humanities Department. Courses included: “Poetry and Art” (Baudelaire and Rimbaud, with student portfolio responses); and “Futurist, Dada, and Surrealist Literature and Art” (Marinetti, Tzara, Breton, Duchamps, etc., with student performances, including required “Evening at the Cabaret Voltaire”).
- 1999 Skowhegan Art School, Skowhegan, ME. Resident Faculty. Post-graduate crit.
- 1999 International Summer Academy of Fine Art, Salzburg, Austria. Resident Faculty. Conceptual photography.
- 2000-05 University of California Irvine, Irvine, CA. Assistant Professor, joint appointment, Department of Studio Art and Program in African American Studies. Graduate crit classes and seminars. Undergraduate courses included: contemporary art, issues in diaspora and hybridity, the black female body, and studio course in working in series.
- 2013 Skowhegan School of Painting & Sculpture, Skowhegan, ME. Visiting Faculty. Post-graduate crits, plus seminar with the “Lorraine O’Grady Reading Group” at Robert Lehman Library.
- 2015 University of Southern California (USC), Roski School of Art and Design, Los Angeles, CA. Visiting Artist. Critical Conversations Seminar: Questions on O’Grady’s writings. Instructor: Noura Wedell, translator-editor, *SemioText(e)*.

Art Activism

- 1981–82 Heresies, issue collective for *Heresies #15, Racism Is the Issue*.
- 1991–92 Fantastic Coalition of Women in the Arts
- 1992–93 Women’s Action Coalition (WAC). With filmmaker Ela Troyano, co-founder

of the Committee on Diversity and Inclusion (CODAI), one of WAC's most active sub-groups. Wrote article on WAC from an insider's point of view for *Artforum International*.

Memberships

2000-05, 2012-15 College Art Association (CAA)

2008–present Association for Critical Race Art History (ACRAH), a CAA affiliate