

Elizabeth Dee

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RENÉE GREEN

Renée Green

Born 1959 in Cleveland, Ohio

Lives and works in New York City and San Francisco

SELECTED SOLO EXHIBITIONS

2010

Elizabeth Dee Gallery, New York, NY (forthcoming)

Renée Green: Endless Dreams, Yerba Buena Center for the Arts, San Francisco, CA

2009

Musée Cantonal des Beaux-Arts, Lausanne (catalog)

2008

National Maritime Museum, London

Le rêve de l'artiste et du spectateur: Renée Green, Jeu de Paume, Paris (March) [Film series]

2007

United Space of Conditioned Becoming (1), Participant Inc., New York (February-April)

United Space of Conditioned Becoming (2), Galerie Christian Nagel, Berlin (March-April)

2006

Wavelinks, Neuberger Museum of Art, Purchase, NY (September-January 2007)

Unité d'habitation, Galerie Martine Aboucaya, Paris (June-July)

2005

Index (From Oblivion): Paradoxes and Climates, in Einstein Spaces, Berlin (September-October)

Index (From Oblivion), Galleria Emi Fontana, Milan (June-September)

Rela, Kunstraum Innsbruck, Innsbruck (March-May)

Sound Politics, Baltimore Museum of Art, Baltimore (April-May). With Mayo Thompson and Ultra-Red

2004

Elsewhere? Here, Galeria Filomena Soares, Lisbon (November-January)

Wavelinks, Contemporary Arts Center, Cincinnati (February-May)

2002

Phases + Versions, Portikus, Frankfurt (December-February)

2000

Shadows and Signals, Fundació Antoni Tàpies, Barcelona (January-March)

Other Planes of There, Pat Hearn Gallery, New York (March-April)

Platform: Ongoing Conversations and Work, The Swiss Institute, New York (November-January 2001)

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Returns: Tracing Lusitania, Centro Cultural de Belem, Lisbon (December-February 2001)

1999

Between and Including, Vienna Secession, Vienna (February-April)

Making History: Renée Green and Sam Durant. Bard College, Center for Curatorial Studies (April)

Project Wall, Rosamund Felsen Gallery, Los Angeles (September)

1998

Some Chance Operations, Emi Fontana Gallery, Milan (May-July)

1997

The Digital Import/Export Funk Office, Kunstverein Kreis Gütersloh, Germany

1996

Certain Miscellanies, Stichting de Appel, Amsterdam (January-March)

Flow, FRI-ART Centre d'Art Contemporain Kunsthalle, Fribourg, Switzerland, (March- May) [website:

<http://www.jca-online.com/flow.html>]

Partially Buried, Pat Hearn Gallery, New York (October-November)

Übertragen/Transfer, Galerie Christian Nagel, Cologne (November-December)

The Digital Import/Export Funk Office, Kunstraum, Universität Lüneburg (December-April 1997)

1995

miscellaneous, DAAD Gallery, Berlin

miscellaneous continued, Neuger/Riemschneider Gallery, Berlin (February-March)

1994

Taste Venue, Pat Hearn Gallery, New York

Quest, Emi Fontana Gallery, Milan

1993

World Tour, Museum of Contemporary Art, Los Angeles; travelling exhibition to Dallas Museum (November 1993 to January 1994)

1992

Import/Export Funk Office, Galerie Christian Nagel, Cologne

1991

VistaVision: Landscape of Desire, Pat Hearn Gallery, New York

Bequest, Worcester Art Museum, Worcester, MA

1990

Anatomies of Escape, Institute of Contemporary Art, The Clocktower Gallery, New York

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SELECTED GROUP EXHIBITIONS, FESTIVALS & SCREENINGS

2008

Manifesta 7, The European Biennial of Contemporary Art, Fortezza, Italy

Cinema Remixed and Reloaded, Museum of Fine Art. Spelman College

2007

La parola nell'arte. Ricerche d'avanguardia nel '900. Dal Futurismo ad oggi attraverso le Collezioni del Mart, Museo di arte moderna e contemporanea di Trento e Rovereto.

Not Only Possible, But Also Necessary: Optimism in the Age of War, 10th International Istanbul Biennial.

Cinema Cavern, P.S.1 Contemporary Art Center, Long Island City, New York.

Unter dem Vesuv. Neapel im Film/Under Vesuvius: Naples in Film, Liechtenstein Museum, Vienna. [screening]

Elsewhere?, Galleria Emi Fontana, Milan.

Shooting Back, Thyssen-Bornemisza Art Contemporary, Vienna. [screening]

2006

10 ans d'acquisitions de dons et de legs, 1996-2006, Musée cantonal des Beaux-Arts, Lausanne

The Unhomely: Phantoms Scenes in Global Society, 2nd International Biennial of Contemporary Art of Seville. Sevilla, Spain

2005

Artist's Books, Revisited, Art Metropol, Canada; Printed Matter, New York

Double Consciousness: Black Conceptual Art Since 1970, Contemporary Arts Museum, Houston

Transformer 1, Fluc im Exile, Vienna

2004

Renée Green: Wavelink, Arsenal, Berlin [screening]

Social Capital, Whitney Museum of American Art Independent Study Program Exhibition. Art Gallery of the CUNY Graduate Center, New York

I-Peg: Image. Sound. Machine, Künstlerhaus Bethanien, Berlin

"Sound Forest Folly," Lustwarande 04: Disorientation by Beauty, Tilburg

Mobilien/Movables, Galerie im Taxispalais, Innsbruck

Born to Be a Star, Künstlerhaus Vienna

On the Wall: Contemporary Wallpaper, Museum of Art, Rhode Island School of Design, Providence

La fin du XVIIIe siècle et aujourd'hui, L'ancien Musée de peinture de Grenoble (organized by Magasin), Grenoble.

2003

What Lies Between: The Autobiographical Impulse in Film and Video, UCLA Hammer Museum, Los Angeles [screening]

Conceptualism in Musik, Kunst und Film, Akademie der Künste, Berlin

Strangers: The First ICP Triennial of Photography and Video, International Center of Photography, New York

Attack!: Kunst und Krieg in den Zeiten der Medien, Kunstahle Wien, Vienna

Tuscia Electa, Arte Contemporanea nel Chianti, Torino

2002

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Documenta XI, Kassel [commission]

Stories, Haus der Kunst, Munich

Global Complex, OK Centrum für Gegenwartskunst Oberösterreich, Linz

Museum unserer Wünsche/Museum of our Wishes, Museum Ludwig, Cologne

Sonic Process, Museu d'art contemporani/MACBA, Barcelona; Centre Georges Pompidou, Paris

2001

Take Two, The Ottawa Art Gallery, Canada (July-August)

Ausgeträumt..., Vienna Secession, Vienna

Love Supreme, La Criée, Centre d'Art Contemporain, Rennes, (March-May)

Berlin Biennale, Kunstwerke, Berlin (April-June)

Public Offerings, MOCA, Los Angeles (March-May)

Memorial Exhibition, Pat Hearn Gallery, New York (February)

One Planet, Bronx Museum of Art, New York (October-February 2002)

2000

Voilà! le monde dans la tete, Musée de la Ville de Paris

Das Gedächtnis der Kunst/History and Memory, Historisches Museum and Schirn Kunsthalle, Frankfurt

1999

Ruins in Reverse, CEPA Gallery, Buffalo, NY (January-March)

The Comfort Zone, The Public Art Fund, New York (March)

Graf, Green, Kogler, Schlegel, Schmalix, Williams, Museum of Contemporary Art, Brno, Czech Republic (March)

Studio One, Clocktower Gallery, New York [screening] (March)

The Stockholm Syndrome, CD-ROM exhibition scripted and designed by Måns Wrangé, Igor Isaksson, Ilkka Isaksson, in partnership with Stockholm-Cultural Capital of Europe 1998

Architecture of Resistance, International Center for Urban Ecology, Detroit (August) [screening]

Persuasion, Lombard/Freid Fine Arts, New York (Summer)

Pat Hearn Gallery Summer Show, New York

Elsewhere 3, Glassbox, Paris (September) [screening]

Harn Museum of Art, Gainesville, Florida. (November) [screening]

Art-Worlds in Dialogue, Museum Ludwig, Cologne (November-January)

1998

The Cultured Tourist, Leslie Tonkonow Artworks & Projects, New York (November-December)

Anticipation, Version 4, Centre pour l'image contemporaine, Geneva (November-December)

Sharawadgi, Felsenvilla, Baden (October-December)

All Over the Map, L.A. Freewaves 6th Celebration of Independent Video & New Media, Los Angeles, (September 8-October 4)

44th International Short Film Festival, Oberhausen (April 23-28) [screening]

The Style Engine, Pitti Immagine, Florence. (January-February)

Graf, Green, Kogler, Schlegel, Schmalix, Williams., Kunsthalle Krems, Krems, Austria (March-April)

Artist/Author: Contemporary Artist's Books, Museum of Contemporary Art, Chicago [travelling exhibition]

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Performance Anxiety, La Jolla Museum, CA and Site Sante Fe, New Mexico
Changing Spaces, The Power Plant, Toronto, Vancouver Art Gallery, Vancouver

1997

Robert Flaherty Film Seminar, Ithaca, NY

Performance Anxiety, Museum of Contemporary Art, Chicago (April-July)

Letter & Event, Apex Art, C.P., New York (April-May)

Critical Images: Conceptual Works from the 1960s to the present, Leslie Tonkonow Artworks & Projects, New York (April-May)

Home Sweet Home: Einrichtungen/Interieurs, Deichtorhallen Hamburg, Germany (June-September)

Changing Spaces: Projects from the Fabric Workshop and Museum, Philadelphia; City Gallery at Chastain, Atlanta [traveling exhibition]

Partially Buried (in Three Parts), Kwangju Biennale, Korea. (September-October)

Tracing Lusitania: Excerpts from an Imagined Prototype, Johannesburg Biennale, South Africa (October-November)

Translocations, Organized by Displaced Data, London and IRADAC (The Institute for Research on the African Diaspora in the Americas and the Caribbean), City University of New York, New York

Résonances, ANGI-Galerie ART'O, Paris (June-July)

1996

Now/Here, Louisiana Museum of Art, Copenhagen

Nach Weimar, Neues Museum, Weimar

Embedded Metaphor, 1996-1999. [A traveling exhibition organized by Independent Curators International/Nina Felshin [ICI], New York, John and Mable Ringling Museum, Sarasota, FL; Western Gallery, Western Washington U., Bellingham, WA; Bowdoin College Museum of Art, Brunswick, ME; Virginia Beach Center for the Arts, Virginia Beach, VA; Ezra and Cecile Zilkha Gallery, Wesleyan U., Middletown, CT; Pittsburgh Center for the Arts, Pittsburgh, PA.]

A/Drift, Bard College, New York

Handmade Readymades, Bertha and Karl Leubsdorf Gallery, Hunter College, New York

1995

Mirage, Institute of Contemporary Art, London

Architectures of Display, Architectural League of New York and Minetta Brook, New York

Das Ende der AvantGarde: Kunst als Dienstleistung, Kunsthalle der Hypo-Kulturstiftung, Munich

It's Not A Picture, Gallerie Emi Fontana, Milan

Video: l'immagine e l'oggetto. Artisti degli Stati Uniti/Video: The Image and the Object. Artist from the U.S., Museo Laboratorio de Arte Contemporanea, Rome

Wallpaper Works, Contemporary Arts Museum, Houston

1994

Installation: Selections from the Permanent Collection, Museum of Contemporary Art, Los Angeles

Don't Look Now, The Thread-Waxing Space, New York

Services, Universitat Lüneberg, Germany

Sogetto Sogetto, Castelo di Rivoli, Rivoli, Italy

The Seventh Museum, Stroom, The Hague, Holland

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The Ideal Place, HCAK, The Hague

The Body as Measure, Davis Art Museum, Wellesley College, MA

Temporary Translations, Deichtorhallen, Hamburg

Cocido y crudo/The Cooked and the Raw, Museo Nacional Centro de Arte Reina Sofía, Madrid

Sommerakademie München: eine freie Akademie auf Zeit, Kunstverein München

Kontext Kunst/Context Art, Neue Galerie am Landesmuseum Joanneum, Graz

Mapping, American Fine Arts, New York

1993

Whitney Museum of American Art Biennial, New York

Venice Biennale, Aperto.

Project Unité, Firminy, France

Just What is it That Makes Today's Homes So Different, So Appealing?, Gallerie Jennifer Flay, Paris

Fontanelle: Kunst in (x) Zwischenfallen, Potsdam, Germany

On Taking a Normal Situation..., Museum van Hedendaagse Kunst, Antwerpen (MUHKA), Antwerp

What Happened to the Institutional Critique?, American Fine Arts, New York

Peccato di Novita, Galerie Emi Fontana, Milan

Die Arena des Privaten, Kunstverein München

Theater of Refusal: Black Art and Mainstream Criticism, Fine Arts Gallery, University of California, Irvine

1992

True Stories, Institute of Contemporary Art, London

Dirty Data: Sammlung Schurmann 1992, Ludwig Forum for International Art, Aachen

Multiple Cultures, Convent of San Egidio, Rome

Inheritance, LACE, Los Angeles

Wohnzimmer/Buro, Galerie Christian Nagel, Cologne

Mary Kelly, Renée Green, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York

Speak, Randolph Street Gallery, Chicago

Huitiemes Ateliers Internationaux Pays de Loire, F.R.A.C., Clisson, France

Transgressions in the White Cube: Territorial Mappings, Suzanne Lemberg Usdan Gallery, Bennington College, Bennington, Vermont

Travel Documents, San Francisco Cameraworks

Informationsdienst, Kubinski Galerie, Cologne

More Books as Art, Hecksher Museum, Huntington, NY

1991

Lost Illusions: Recent Landscape Art, Vancouver Art Gallery, Canada

Arte joven en Nueva York, Sala Mendoza, Caracas, Venezuela

Natural History, Barbara Farber Gallery, Amsterdam

New Generations: New York, Carnegie Mellon Art Gallery, Pittsburg

SiteSeeing: Travel & Tourism in Contemporary Art, Whitney Museum of American Art, New York

Color Theory, Amelie A. Wallace Gallery, SUNY at Old Westbury, NY

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1990

Out of Site, P.S.1 Museum/Institute of Contemporary Art, Long Island City, New York

The Construction of Knowledge, Diane Brown Gallery, New York, Nicole Klagsbrun Gallery, New York

Social Studies: 4 + 4 Young Americans, Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio

Selections: Aljira & Artists Space, Artists Space, New York

Expense Account: Figuring the Damage, University of Rochester, Rochester, New York

1989

From the Studio: Artists in Residence, 1988-1989, The Studio Museum in Harlem, New York

BOOKS

Negotiations in the Contact Zone/Negociações na zona de contacto. Renée Green, editor. Lisboa: Assirio & Alvim, 2003.

Between and Including. Vienna: Secession; Cologne: Dumont, 2001.

Shadows and Signals/Sombras y señales. Barcelona: Fundació Antoni Tàpies, 2000.

Certain Miscellanies: Some Documents. Amsterdam: De Apple Foundation; Berlin: DAAD, 1996.

The Digital Import/Export Funk Office. Lüneburg: Kunstraum, University of Lüneburg, 1996. [cdrom]

After the Ten Thousand Things/Na de tien duizend dingen. The Hague: Stroom, 1994.

Camino Road. Madrid: Museo Nacional Centro de Arte Reina Sofía; New York: Free Agent Media, 1994.

World Tour. Los Angeles: Museum of Contemporary Art, 1993.

SELECTED PUBLICATIONS BY THE ARTIST

2007

"Bonvenon! (Kurfustenstrasse 123 #13 Green, Berlin, 10787)." *October* (New York), no. 119 (Winter 2007): vi-vii. [Reproduction of Green's contribution to *October Portfolio #3*].

2006

"Place." In: *Sarai Reader 06. Turbulence*. New Delhi: The Sarai Programme; CSDS, 2006.

"Relay." In: *The Sociological View*. Innsbruck: Kunstraum Innsbruck, 2006.

"Beyond." In: *Institutional Critique and After*. Zürich: JRP|Ringier Kunstverlag, 2006.

"States of Exception." In: *MFA Graduate Exhibition Catalogue 2006*. San Francisco: San Francisco Art Institute, 2006.

"Free Agent Media Celebrates Year 12." In: *Lab Mag* (New York), no. 1 (Color Lulu Version): 108-109. Adam Pendleton's Magazine Project. It also appears in black and white in B/W Lulu Version.

"Free Agent Media Celebrates Year 12 @ Memphis." In: *Memphis* (Vienna), no. 12 (December 2006): 32-33.

2005

"Index (Aus dem Vergessen): Paradoxe und Klimata." In: *Einstein Spaces*. Yvonne Leonard, ed. Berlin: Einstein Forum, 2005.

2004

"Other Planes of There," *Yard* (Los Angeles), vol. 1, no. 1 (Fall 2004): 54-61.

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"No Guru, no Method, no Master: zur Methode und Zukunft der Lehre" *Texte zur Kunst* (Cologne), no. 53 (March 2004): 140-143.

"Künstlerische Praxis als Dispositive: Katharina Schlieben und Sonke Gau im Gespräch mit Renée Green" *ITH: das Magazine des Instituts für Theorie der Gestaltung und Kunst* (Zurich), no. 31 (June 2004): 61-69.

2003

Negotiations in the Contact Zone/Negociações na zona de contacto. Renée Green, editor. Lisboa: Assirio & Alvim, 2003. [Texts by Karim Aïnouz, Diana Andringa, Judith Barry, James Clifford, Manthia Diawara, Diedrich Diederichsen, Renée Green, Miwon Kwon, Sowon Kwon, Simon Leung, Lynne Tillman and Joe Wood]

"Introduction: 'Negotiations in the Contact Zone' Symposium." In: *Negotiations in the Contact Zone/Negociações na zona de contacto*. Renée Green, editor. Lisboa: Assirio & Alvim, 2003.

"Conversation between Diana Andringa and Renée Green. Lisbon, September 1992, at RTP." In: *Negotiations in the Contact Zone/Negociações na zona de contacto*. Renée Green, editor. Lisboa: Assirio & Alvim, 2003.

2002

"Obsolescence = Mutation Unrealized?," *October* (New York), no. 100 (Spring 2002): 76-77.

"Slippages." In: *Radiotemporaire*. Grenoble: Magasin, 2002.

"Survival: Ruminations on Archival Lacunae. Adaptations, Re-readings, and New Readings. Introduction to the Following Accretive Process." In: *Interarchive: Archival Practices and Sites in the Contemporary Art Field*. Beatrice von Bismarck et al., ed. Lüneburg: Kunstraum der Universität Lüneburg; Cologne: Walther König, 2002. [An edited excerpt is published at: *The Archive*. Edited by Charles Merewether. London: Whitechapel Gallery; Cambridge, MA: MIT Press, 2006]

"Introductory Notes of a Reader and 'A Contemporary Moment.'" In: *From Work to Text: Dialogues on Practice and Criticism in Contemporary Art*. Jürgen Bock, ed. Lisbon: Centro Cultural de Belém, 2002.

"Returns: Tracing Lusitania. Questions from Elvan Zabunyan which Stimulated Responses from Renée Green." In: *From Work to Text: Dialogues on Practice and Criticism in Contemporary Art*. Jürgen Bock, ed. Lisbon: Centro Cultural de Belém, 2002.

"Raum für Notizen: ein Tagebuch zur Documenta 11," *Texte zur Kunst* (Cologne), no. 47 (September 2002): 70-77 [French version: "Notes sur la Documenta 11," *Pratiques* (Rennes), no. 13 (Autumn 2002): 76-81.]

2001

Between and Including. Vienna: Secession; Cologne: Dumont, 2001.

"Nachwort/Brief: [Situationist Text]." In: *Situationistinnen und andere...* Berlin: b_books, 2001. Eng, Michael and Renée Green. "No Easy Places: At this Moment in Vienna..." *Public Culture* (Chicago), vol. 13, no. 1 (Winter 2001): 139-153

"Un moment contemporain: penser les rencontres artistiques," *multitudes* (Paris), no. 4 (March 2001): 65-73.

"Some Conditions for Independent Study: The Whitney Program as a Thought Oasis or Weathered Bastion." In: *Education, Information, Entertainment*. Ute Meta Bauer, ed. Vienna: Selene; Institut für Gegenwartskunst, 2001.

2000

"Scenes from a Group Show: Project Unité." In: *Site-Specificity: The Ethnographic Turn*. Alex Coles, ed. London: Black Dog, 2000. (de-, dis-, ex-; 4)

"Marode moderne," *Texte zur Kunst* (Cologne), no. 39 (September 2000): 148-153 [German version of "Notes on Humanist and Ecological Republic and Lac Mantasoa: Florian Pumhösl, Vienna Secession."]

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Shadows and Signals/Sombras y señales. Barcelona: Fundació Antoni Tàpies, 2000.

1999

"Zwischen Zeiten und Orten," Springerin (Vienna), no. 1 (1999).

"In is Out, Out is In, Get It?: Glamorama," Spex (Cologne), (1999). [book review]

1998

"Compared to What?: Blues Legacies and Black Feminism by Angela Davis," Spex (Cologne), (November 1998).

"Affection Afflictions: My Alien, My Self/More Reading at Work." In: Loving the Alien: Science Fiction, Diaspora and Multikultur. Diedrich Diedrichsen, ed. Berlin: ID Archiv, 1998. [edited English version in Everything But The Burden. Greg Tate, ed. New York: Broadway Books, 2003.]

"Site-Specificity Unbound: Considering Participatory Mobility," Springerin (Vienna), (March-April 1998).

Artist/Author: Contemporary Artist's Books. Cornelia Lauf and Clive Philpot, eds.; book designed as artist's book by Renée Green. New York: American Federation of the Arts, 1998.

"Perplexed." In: Artist/Author: Contemporary Artist's Books. Cornelia Lauf and Clive Philpot, eds.; book designed as artist's book by Renée Green. New York: American Federation of the Arts, 1998.

1997

"Partially Buried," October (New York), no. 80 (Spring 1997): 39-56.

"Partially Buried." In: Performance Anxiety CD, Chicago: Museum of Contemporary Art, 1997. [sound recording, cd track]

"Der Künstler als Ethnograph?," Texte zur Kunst (Cologne), no. 27 (September 1997): 152-161.

1996

"Spike Lee's Mix: Calculated Risks and Assorted Reckonings," Spex (Cologne), 1996.

"Beobachtungen einer Benutzerin," Texte zur Kunst (Cologne), no. 24 (September 1996): 152. [German version of "Notes from a User: L'informe"]

Certain Miscellanies: Some Documents. Amsterdam: De Apple Foundation; Berlin: DAAD, 1996.

Flow [<http://www.jca-online.com/flow.html>] Web site made for White Room Productions, NYC and Fri-Art, Fribourg

The Fact of Blackness. Alan Read, ed. London: Institute of Contemporary Art; Seattle: Bay Press, 1996.

"Collecting Well is the Best Revenge: Commemorative Toile Fabric, 1995." In: Stud. Joel Sanders, ed. Princeton: Princeton Architectural Press, 1996. [augmented version published in Certain Miscellanies: Some Documents. Amsterdam: De Apple Foundation; Berlin: DAAD, 1996.]

"Import/Export Funk Office: Another Work in Progress." In: Games, Fights, Collaborations: Das Spiel von Grenze und Überschreitung. Beatrice von Bismarck, Diethelm Stoller and Ulf Wuggenig, ed. Lüneburg: Kunstraum, University of Lüneburg; Ostfildern: Cantz, 1996. [German version in the same book: "Import/Export Funk Office: Noch ein 'Work-in-progress'": 57-60.]

The Digital Import/Export Funk Office. Lüneburg: Kunstraum, University of Lüneburg, 1996. [cdrom]

1995

"Questions of Feminism: 25 Responses," October (New York), no. 71 (Winter 1995).

Page Project, Blocnotes (Paris), no. 8 (Winter 1995): 26-27.

"Dropping Science: Art and Technology Revisited," Flash Art (Milano), (November 1995). [German version: "Dropping

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Science: Art and Technology Revisited 2.01." In: Telenoia: Kritik der virtuellen Bilder. Elisabeth von Samsonow and Éric Alliez, ed. Vienna: Turia + Kant, 1999.]

1994

"On Site Specificity: A Discussion with Hal Foster, Renée Green, Mitchell Kane, Miwon Kwon, John Lindell, Helen Molesworth," Documents (New York), no. 4-5 (1994).

"Konversationen." In: Yo! Hermeneutics. Diedrich Diedrichsen, ed. Berlin: ID-Archiv, 1993. [conversation with Diedrich Diedrichsen]

"Eighteen Aphoristic Statements," Vor den Information (Vienna), no. 1-2 (1994): 2-4.

"Collectors, Creators, Shoppers," Frieze, no. 18 (Fall 1994).

Page Project, Metropolis M (Amsterdam), (October 1994).

After the Ten Thousand Things/Na de tien duizend dingen. The Hague: Stroom, 1994.

Camino Road. Madrid: Museo Nacional Centro de Arte Reina Sofía; New York: Free Agent Media, 1994.

1993

World Tour. Los Angeles: Museum of Contemporary Art, 1993.

"Inventory of Clues." In: On Taking a Normal Situation... Antwerp: Museum van Hedendaagse Kunst Antwerpen (MUHKA), 1993.

"The Beat Goes On," Vienna: Hochschule für angewandte Kunst, 1993. [lecture]

1992

Artist pages. In: Der öffentliche Blick. Kasper König and Hans-Ulrich Obrist, eds. Munich:

Silke Schreiber, 1991: 201-208. (Jahresring; 38)

"Open Letter No. 1: On Influence," Texte zur Kunst (Cologne), no. 7 (Fall 1992): 187-189.

"Black Popular Culture?," Texte zur Kunst (Cologne), no. 5 (Winter 1992): 187-189. [English edition: "Black Popular Culture," Art and Text (Paddington), no. 42 (May 1992): 94-95.]

"Sites of Criticism Symposium: Practices," ACME Journal (New York), vol. 1, no. 2 (1992): 37-67 Project, Frieze (London), (1992).

1991

"Democracy in Question," Transition (New York), no. 53 (1991): 163-167

"Trading on the Margin," Transition (New York), no. 52 (1991): 124-132 [german version: "Out There: Marginalization and Contemporary Culture," Texte zur Kunst (Cologne), no. 3 (Summer 1991): 173-179; french version: "Négocier la marge," Practiques (Rennes), no. 13 (Autumn 2002): 82-90.]

"Kalterschwieb/ Cold Sweat," Texte zur Kunst (Cologne), no. 4 (Fall 1991).

1990

"I Won't Play Other to Your Same," Meaning (New York), no. 7 (May 1990): 15-16. Also published at Meaning: An Anthology of Artists' Writings, Theory, and Criticism. Ed. by Susan Bee & Mira Schor. Durham: Duke University Press, 2000: 220-222 [German version: "I Won't Play Other to Your Same," Texte zur Kunst (Cologne), no. 3 (Summer 1991): 76-79.]

"What's Painting Got To Do With It?: Art in the Age of Post-Mechanical Production," Post-Boys and Girls: Nine Painters. New York: Artists Space, 1990.

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1981

No Title: The Collection of Sol LeWitt. John Paoletti, ed. Hartford, Connecticut: Wesleyan University /Wadsworth Atheneum, 1981.

SELECTED BIBLIOGRAPHY

"A Fashion Gallery," *New York Times Magazine* (New York), (September 18 1994).

Alberro, Alex. "The Fragment and the Flow: Sampling the Work of Renée Green." In: *Shadows and Signals/Sombras y señales*. Barcelona: Fundació Antoni Tàpies, 2000.

Allen, Jennifer. "Renée Green: Galerie Christian Nagel," *Artforum International* (New York), vol. 45, no. 9 (May 2007): 384.

Alter, Nora. "Akustische Dimensionen: Sound in Skulptur und Film." In: *Die Bildende: die Zeitung der Akademie* (Vienna), no. 1 (November 2006): 14-18.

Alter, Nora. "Beyond the Frame: Renée Green's Video Practice." In: *Shadows and Signals/Sombras y señales*. Barcelona: Fundació Antoni Tàpies, 2000.

Apter, Emily. *Continental Drift: From National Characters to Virtual Subjects*. Chicago: University of Chicago Press, 1999. [cover designed by Renée Green]

Avgikos, Jan. "Renée Green: Pat Hearn Gallery," *Artforum international* (New York), (Summer 1992).

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"Renée Green: Between and Including," *Portfolio* (January 1999).

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Ruins in Reverse: Time & Progress in Contemporary Art. Grant H. Kester, ed. Contributors: Susan Buck-Morss, Eduardo Cadava, Peter Osborne. Web publication: [<http://www.cepagallery.com/cepa.buffnet.net>]

Rosenthal, Stephanie, ed. *Stories*. Munich: Haus der Kunst; Cologne: Dumont, 2002.

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Sottriffer, Kristian. "Bild, Text, Ton und Film im Shaker," *Die Presse* (Vienna), (17 February 1999).

Spiegl, Andreas. "Renée Green: Secession, Vienna," *Frieze* (London), no. 47 (July-August 1999): 109.

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- Wailand, Markus. "Stil ist kein Schicksal," *Falter* (Vienna), no. 7 (February 1999).
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- Wettengl, Kurt. "Poetische Räume," *Frankfurter Allgemeine Zeitung* (Frankfurt), (15 December 2002): R:4.
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- Winkel, Camiel van and Mark Kremer. "On Top of the World: Renée Green," *Archis* (Amsterdam), (March 1994).
- Wilmes, Ulrich. "Museum of Our Wishes." In: *Museum unserer Wünsche/Museum of our Wishes*. Cologne: Museum Ludwig, 2002.
- Wilmes, Ulrich, ed. "Renée Green." In: *Moderne Kunst: die Kunst des 20. Jahrhundert und der Gegenwart im Überblick*. Cologne: Museum Ludwig; DuMont, 2006.
- Wood, Joe. "It's a Trick." In: *World Tour*. Los Angeles: Museum of Contemporary Art, 1993: 8-14.
- Zabunyan, Elvan. "Renée Green: (des)orientations," *Le journal du Centre national de la photographie* (Paris), no. 14 (August 2001): 14.
- Zabunyan, Elvan. "Stratum and Resonance: Displacement in the Work of Renée Green." In: *Art and the Performance of Memory*. Richard Cándida Smith, ed. London: Routledge, 2002: 85-100.
- Zabunyan, Elvan. "Archives et généalogie." In: *Black is a Color: une histoire de l'art africainaméricain contemporain*. Paris: Dis Voir, 2004: 224-237 [english edition: *Black is a Color*: Paris: Dis Voir, 2005.]
- Zahm, Olivier. "Nantes und die Geschichte des Sklavenhandels," *Texte zur Kunst* (Cologne), no. 5 (Winter 1992): 184-186.
- Zahm, Olivier. "Mise en Scene." *Huitiemes ateliers internationaux des Pays de la Loire*. Clisson: F.R.A.C., 1992. [catalogue]
- "Zwischen Zeiten und Orten," *Springerin* (Vienna), (January 1999).
- Ziegler, Philipp. "Renée Green, Secession, Wien," *noëma* (Salzburg), no. 51, (May-June 1999).

FILM SERIES

VistaVision: *Landscape of Desire*. Pat Hearn Gallery, New York, 1991. [Films screened: *Dal Polo all'equatore* (Yervant Gianikian and Angela Ricci-Lucci, 1987); *Apunti per una Oriestiade africana* (Pier Paolo Passolini, 1970); *La noire de...* (Ousmane Sembéne, 1965); *Song of Freedom* (J. Elder Wills, starring Paul Robeson, 1936); films by Osa and Martin Johnson: *Across the World with Mr. and Mrs. Johnson* (1930); *Congorilla* (1932);

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Baboon (1935); I Married Adventure (1940), discussion by Linda Earle and Jewelle Gomez]

Tracing Lusitania: A Prototype. 1991-2001. [Film screened: Paixao Nacional (Karim Aïnouz, 1994)]

Flow. FRI-ART Centre d'Art Contemporain Kunsthalle, Fribourg, Switzerland, 1996. [Films screened: Der sechste Kontinent (Benno Maggi, 1992); Alpen-Internat (Hans Liechti, 1991); Fülland 2 (Clemens Klopfenstein and Remo Legnazzi, 1992); Last Supper (Robert Frank, 1992); I was on Mars (Dani Levy, 1991); Lumumba, la mort du prophète (Raoul Peck, 1992); Hors saison (Daniel Schmid, 1992); James Baldwin: The Price of the Ticket (Karen L. Thorsen, 1990)]

Some Chance Operations. Galleria Emi Fontana, Milan, 1998.

Between and Including. Filmhaus Spittelberggasse, Vienna, 1999. [Films screened: Shadows (John Cassavetes, 1959); Zorns Lemma (Hollis Frampton, 1970); Nostalgia (Hollis Frampton, 1971); Sink or Swim (Su Friedrich, 1990); James Baldwin: The Price of the Ticket (Karen L. Thorsen, 1990); Lumumba, la mort du prophète (Raoul Peck, 1992); Last Supper (Robert Frank, 1992); Der sechste Kontinent (Benno Maggi, 1992); E'Piccerella (Elvira Notari, 1922); Midnight Ramble (Bestor Cram and Pearl Bowser, 1994); Some Chance Operations (Renée Green, 1999)]

Shadows and Signals. Cine Ambigu-Apolo, Barcelona, 2000. [Films screened: Programme 1: Vida en sombras (Lorenzo Llobet Gracia, 1948) and Bajo el signo de las sombras (Ferran Alberich, 1984); programme 2: Medium Cool (Haskell Wexler, 1976) and Underground (Emile de Antonio, Mary Lampson and Haskell Wexler, 1976); programme 3: Dante no es únicamente severo (Jacinto Esteva and Joaquim Jordà, 1967) and Film About a Woman Who... (Yvonne Rainer, 1974); programme 4: Journeys from Berlin (Yvonne Rainer, 1971-1080) and De cierta manera (Sara Gómez, 1974); programme 5: Zorns Lemma (Hollis Frampton, 1970) and Nostalgia (Hollis Frampton, 1971); programme 6: Vida en sombras (Lorenzo Llobet Gracia, 1948) and Some Chance Operations (Renée Green, 1999)]

Forces of Circumstance. Kölnischer Kunstverein, Cologne, 2002. [Films screened: Berlin-Jerusalem (Amos Gitai, 1989); Who Killed Vincent Chin? (Christine Choy and Renee Tajima, 1988); La noire de... (Ousmane Sembène, 1965); The Grapes of Wrath (John Ford, 1940); I am British But... (Gurinder Chadha, 1989); Dreaming Rivers (Martine Attile, 1988); Pressure (Horace Ové, 1975)]

AWARDS & GRANTS

DAAD Grant, Berlin, 1993-1994. Artist in Residency.

Arts International Grant, Lisbon, 1992. Artist in Residency.

The Fabric Workshop with Mid-Atlantic States Grant, 1992.

New Jersey State Council on the Arts, 1991-1992 and 1987-1988. Grant recipient.

New York State Council on the Arts, Harlem School of the Arts, 1989-1990. Artist-in-Residence Program Grant.

Art Matters Inc., 1989-1990 and 1993. Grant recipient.

The Studio Museum in Harlem, 1988-1989. Artist in Residency.

Geraldine Dodge Foundation (via Jersey City Museum), 1988. Grant recipient.

School of Alternative Media, New York University, 1987-1988. Artist in Residency.

Artist's Space Exhibition Grants, 1986-1987.

Bronx Museum of the Arts, 1985-1986.

COMMISSIONS

Code: Survey, Permanent public work located at the Caltrans Headquarters, Los Angeles/Morphosis, Thom Mayne, 2004.

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American Federation of the Arts and D.A.P./Distributed Art Publishers Inc., New York, 1995-1997. Commissioned to design Artist/Author: Contemporary Artist's Books. Cornelia Lauf and Clive Philpot, eds.; book designed as artist's book by Renée Green. New York: American Federation of the Arts, 1998.

Architectural League of New York. Architectures of Display, with Laura Kurgan, 1995.

Stroom. The Seventh Museum. The Hague, 1994.

Worcester Museum of Art, Worcester, MA, 1991.

FRAC Pays de Loire, Clisson, France, 1991.

SELECTED CONFERENCES, SYMPOSIA & LECTURES

2008

L'art contemporain et les savoirs hétérodoxes. Conversation with Elvan Zabunyan. Institute national d'histoire de l'art, Paris

2007

Multitudes Workshop: Documenta 12 Magazine Project. Documenta 12, Kassel.

The Public In Question. Akademie der bildenden Künste, Vienna. Conference/Seminar conducted by Chantal Mouffe.

2006

Sonic.Focus. Brown University, Providence. Lecture.

"States of Exception," San Francisco Art Institute. Dean of Graduate Studies, Inaugural lecture.

Visual Culture Caucus Panel, College Art Association, Boston.

"Index from Oblivion: Public/Private Climates + Paradoxes", Works in Progress Series, Getty Research Institute, Los Angeles

Jeu de Paume, Paris. Lecture.

2005

Baltimore Museum of Art. "Instituting Silence." Panelist.

J. Paul Getty Museum. "Performance and the Re-Do". Panel discussion in the Workshop on Performance and the Visual Arts, organized by Peggy Phelan. Panelist.

Los Angeles County Museum of Art. "Institutional Critique and After." Moderator.

University of California, Los Angeles. MFA Graduate Program, Los Angeles. Lecture.

2004

Haus der Kulturen der Welt, Berlin. Panel discussion.

Los Angeles Contemporary Exhibition. "Looking Ourselves in the Mouth: Conversations with Yvonne Rainer."

Colloquium participant

University of California Santa Barbara. Afrogeeks: From Technophobia to Technophilia.

Screening: Wavelinks: A Different Reality.

University of California, Irvine. Department of Art Studio. MFA Graduate Program, Irvine. Lecture.

2003

Columbia University, New York. Lecture.

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Art Institute of Chicago. Lecture.

Northwestern University, Evanston. Lecture.

Milwaukee Art Museum and Center for 21st Century Studies, University of Milwaukee. Museums & Difference. Lecture and video presentation.

Barnsdall Art Center, Los Angeles. Art Talk Art: The Impossible Series. Respondent to Sylvère Lotringer.

Victoria Miro Gallery, Goldsmiths College, London. Field Work: Reports From The Fields of Visual Culture. Lecture.

Santa Barbara Museum of Art. Panel with Okwui Enwezor, Dick Hebdige et al.

2002

Staatliche Hochschule für Bildende Künste, Städelschule, Frankfurt. Lecture.

Drawing Center, New York. Drawing (as) Center.

2001

Centro Cultural de Belém, Lisbon. Contemporary Moments. Symposium.

2000

New York University. Contemporary Returns to Conceptual Art: Renée Green, Silvia Kolbowski and Stephen Prina. organized by Simon Leung

Forum Quam 2000. Nuevos modelos de producción en el arte contemporáneo. Montesquiu, Spain.

1999

Witte de With & Netherlands Architectur Instituut, Rotterdam. Changing the System the System?: Artists Talk About Their Practice

Generali Foundation, Vienna and Academy of Fine Arts, Prague. Translocations. Symposium participant.

Regent's Lecturer, UCLA, Los Angeles. Image Trauma symposium. Lecture.

College Art Association, Los Angeles. Who Choses? Lydia Yee, moderator.

Tate Gallery of Art, London. Museums of Modern Art and the End of History symposium.

Le Magasin, Centre National d'art Contemporain de Grenoble in Geneva.

Radiotemporaire.

1998

Malmö Art Academy, Sweden. Out of Site.

Cal Arts, Valencia, CA. Lecture.

University of California, San Diego. Lecture.

Site Santa Fe, New Mexico. Lecture.

1997

San Francisco Museum of Modern Art. Booktalk, with Abigail Solomon-Godeau and Martin Jay.

Vienna Secession. Agenda: Perspektiven kritischer Kunst.

Volksbühne, Berlin. Loving the Alien: Science Fiction, Diaspora, Multikultur.

Emory University, Atlanta. Lecture

1996

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British Council, Amerikahaus and University of Cologne, Cologne.
Mixed Up.

1995

Palazzo delle Esposizioni di Roma, Rome. Arte, Identita Confini.

Institute of Contemporary Art, London. Mirage.

New York University. Lecture in Linda Nochlin seminar.

Yale University, New Haven. Lecture.

Kunstwerke, Berlin. Lecture.

Royal Danish Academy, Copenhagen. Social Plastic.

1994

Munich Kunstverein, Munich. SommerAkademie.

Drawing Center, New York. "Negotiations in the 'Contact Zone'." A symposium organized and moderated by Renée Green.

Wellesley College. Lecture.

1993

Hochschule der Kunst, Berlin. Lecture.

University Lüneburg, Lüneburg. Lecture.

University of California, Irvine. Lecture.

Museum of Contemporary Art, Los Angeles. Lecture.

Vienna Secession. Lecture.

1992

Hochschule für angewandte Kunst, Vienna.

Goldsmiths College, London.

Institute of Contemporary Art, London.

1991

Hotel des Rothchilds, Paris

Worcester Museum of Art, Worcester, Mass.

Rutgers University, New Brunswick.

Society for Photographic Research Conference, New Orleans.

1990

National Women's Studies Conference, Akron University.

Berkeley Women's History Conference, Rutgers University.

Museum of Modern Art, New York City.

TEACHING POSITIONS

Dean of Graduate Studies, San Francisco Art Institute, 2005-

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Distinguished Artist/Professor. Art Department, University of California, Santa Barbara, 2002-2005

Yale University, New Haven. Guest faculty, Autumn 1998.

Akademie der bildenden Künste, Vienna. Professor, 1997-2002.

Whitney Independent Study Program, director of studio program, 1996-1997.

Vermont College, 1995-1996. Faculty member.

University of Lüneberg, 1994-1997. Visiting artist, project with Computer Science, Art History and Sociology Departments.

Hochschule der Kunst, Berlin. Freie Classe. Guest professor, 1993-1994.

Hochschule für angewandte Kunst, Vienna. Guest professor, 1992-1993.

Whitney Museum of American Art Independent Studies Program. Guest faculty, 1991 to present.

Bank Street College, New York. Educator, media criticism, 1990-1991.

New Museum of Contemporary Art, New York. Educator, High School Art Criticism Program, 1989-1991.

EDUCATION

Whitney Independent Study Program, 1989-1990

Radcliffe Publishing Procedures Course, Harvard University, Cambridge, Mass., 1981

Wesleyan University, Middletown, CT. B.A., 1981

Parsons School of Design, 1982 and 1984

School of Visual Arts, New York City, 1979-1980