

TANYA LEIGHTON

Sharon Hayes

—

Born 1970 in Baltimore, United States

Lives and works in New York

—

Education

- 2003 Art, Interdisciplinary Studio, University of California,  
Los Angeles (MFA)
- 1999 - 2000 Studio, Whitney Museum Independent Study Program, New York
- 1992 Anthropology, Bowdoin College, Brunswick, Maine, Magna cum laude  
(BA)
- 1991 Performance, Trinity/LaMama, Performing Arts Program, New York

Solo Exhibitions and Performances

- 2009 *Andrea Geyer / Sharon Hayes*, Kunstmuseum St. Gallen, St.  
Gallen, Switzerland  
*The Future is Unthinkable*, Objectif Exhibitions, Antwerp,  
Belgium  
*We The People*, Context Gallery, Derry, Northern Ireland
- 2008 *In The Near Future*, Tanya Leighton Gallery, Berlin  
*In the Near Future*, Warsaw Museum of Modern Art, Warsaw
- 2007 *I march in the parade of liberty, but as long as I love you I'm  
not free* (organized by Massimiliano Gioni), New Museum for  
Contemporary Art, New York
- 2006 *o.T.Raum für aktuelle Kunst*, Luzern, Switzerland
- 2005 *Everything Else Has Failed! Don't You Think It's Time for Love?*,  
Art in General, New York  
Room Gallery, University of California, Irvine, VideoIn,  
Vancouver  
LaRebeca, Bogotá
- 2002 Parlour Projects, New York  
*Cambio de Lugar\_Change of Place\_Ortswechsel* (with Andrea  
Geyer), Platform & Galerie Paula Boettcher, Berlin; Signal,  
Malmö, Sweden
- 2001 *Cambio de Lugar\_Change of Place* (with Andrea Geyer), P.S. 1

BOGOTÁ, COLOMBIA

BERLIN, GERMANY

- Museum of Contemporary Art, Queens, New York
- 2000 *Cambio de Lugar\_Change of Place/The Interpreter Project* (with  
Andrea Geyer)  
La Panaderia, Mexico City, Mexico
- 1999 *Living Room*, DiverseWorks, Houston, Texas

Selected Group Exhibitions and Performances

- 2010 *4th Auckland Triennial* (forthcoming)  
*Monument to Transformation*, Centro Cultural Montehermoso,  
Vitoria-Gasteiz, Spain
- 2009 *100 Years (version 2)*, PSl, New York  
*Ecstatic Resistance* (Organised by Emily Roysdon), X  
Initiative, New York  
*Alan Kaprow: Yard*, Hauser and Wirth, New York  
*11<sup>th</sup> International Istanbul Biennale*, Istanbul  
*The Monument of Transformation*, City Gallery Prague, Prague  
*Talk Show* (curated by Will Holder with Richard Birkett and  
Jennifer Thatcher), The Institute of Contemporary Arts, London  
*Playing the City* (curated by Matthias Ulrich), Schirn  
Kunsthalle, Frankfurt  
*How To Do Things With Words*, Center for Curatorial Studies,  
Bard College, Annandale-on-Hudson, New York  
*Saints and Sinner*, The Sandra and Gerald Fineberg Gallery and  
Lower Rose Gallery, The Rose Art Museum, Watham, Massachusetts  
*Audio, Video, Disco* (curated by David Bussel), Kunsthalle  
Zürich, Zurich
- 2008 *9 Scripts from a Nation at War*, REDCAT, Los Angeles  
*Ours: Democracy in the Age of Branding*, Parsons The New School  
for Design in collaboration with the Vera List Center for Art  
and Politics at The New School, New York  
*2 x [(2 x 20) + (2 x 2)] + 2 = X x (desperately) trying to  
figure out the world* (curated by Konrad Bitterli), Part I:  
Mai 36 Galerie, Zurich; Part II: Brooke Alexander Gallery, New  
York  
*Frieze Projects* (curated by Neville Wakefield), London  
*Yokohoma Triennale 2008 – Time Crevasse*, Shinko Pier  
Exhibition Hall, Yokohama, Japan  
*The 3rd Guangzhou Triennial*, Guangzhou Museum of Art,  
Guangdong, China  
*Democracy in America: The National Campaign*, Creative Time in  
association with Park Avenue Armory, New York, and the Walker  
Art Center and the Unconvention, Minneapolis  
*Not Quite How I Remember It*, The Power Plant, Toronto

*Freeway Balconies* (curated by Collier Schorr), Deutsche  
 Guggenheim, Berlin  
*No More Reality. Step 3: SHARED FOLDER*, de Appel, Amsterdam,  
 Netherlands  
*9 Scripts from a Nation at War*, Tate Modern, London  
*Intimacy* (curated by Anne Pasternak), The Fireplace Project,  
 East Hampton, New York  
  
*Combatant Status Review Tribunals pp.002954-003064, A Public  
 Reading*, Tate Modern, London  
*Perplexed in Public*, Lisson Gallery and LUX, London  
*Not Quite How I Remember It*, The Power Plant, Toronto  
*E-flux Video Rental*, Centro de Arte Moderna José de Azeredo  
 Perdigão – Fundação, Calouste Gulbenkian, Lisbon  
*Experimental Marathon Reykjavik*, Reykjavik Art Museum,  
 Kjarvalsstaðir, Reykjavik  
*Two or three things I know about her* (curated by Helen  
 Molesworth), Carpenter Center for the Visual Arts, Cambridge,  
 Massachusetts  
*On Procession*, Indianapolis Museum of Art, Indianapolis,  
 Indiana  
*War Stories*, Sandra and David Bakalar Gallery, Massachusetts  
 College of Art & Design, Boston  
*voiceoverhead*, Smart Project Space, Amsterdam  
 2007 *In The Poem About Love You Don't Write The Word Love*,  
 Overgaden – Institut for Samtidskunst, Copenhagen  
*25 Years Later: Welcome to Art in General*, UBS Gallery,  
 New York  
*documenta 12* (collaborative project), Kassel  
*In the Eye of the Storm – Im Auge des Zyklons*, Kunstmuseum St.  
 Gallen, St. Gallen  
*In the Poem about love you don't write the word love*, Midway  
 Contemporary Art, Minneapolis  
*E-Flux Video Rental*, Centre Culturel Suisse, Paris  
*E-Flux Video Rental*, Carpenter Center for the Visual Arts,  
 Cambridge, Massachusetts  
*If you don't stand for something, you'll fall for anything*,  
 Elizabeth Foundation, New York  
*Media Burn*, Tate Modern, London  
*Exile of the Imaginary: Politics, Aesthetics, Love*, Generali  
 Foundation, Vienna  
 2006 *Media Burn*, Tate Modern, London  
*Altered, Stitched and Gathered*, P.S. 1, Queens, New York  
*In the poem about love you don't write the word love*, Artists  
 Space, New York

- Wieder und Wider: Performance Appropriated*, Museum Moderner Kunst, Vienna
- Considering the Institution*, Cornerhouse, Manchester
- Knowing You/Knowing Me* (collaboration with Andrea Geyer), Camera Austria, Graz; Kunsthaus Graz, Austria
- Cooling Out. On the Paradox of Feminism* (collaboration with Andrea Geyer), Kunsthaus Baselland, Basel, Switzerland; Lewis Glucksman Gallery, Cork, England; Kunstraum, Lüneburg, Germany
- The F Word*, The Warhol Museum, Pittsburgh
- Was Wäre Wenn #4*, JET, Berlin
- When Artists Say We*, Artists Space, New York
- 2005 *In the Poem About Love You Don't Write the Word Love*, Centre for Contemporary Arts, Glasgow; ARGOS and Musée du Cinéma, Brussels (traveled to: Artists Space, New York; Midway Contemporary Arts; OVERGATEN-Institut for Samtidskunst, Copenhagen)
- I Beg Your Pardon, or the Reestablishing of Cordial Relations*, Vera List Center for Arts and Politics, New York
- Patriot* (with Andrea Geyer) Contemporary Museum, Baltimore
- PERFORMA 05*, New York
- E-Flux Video Rental*, Portikus, Frankfurt
- 2004 *Old News*, Los Angeles Contemporary Exhibitions, Los Angeles
- Identify! Studies on the Political Subject*, New School for Social Research, New York
- e-flux video rental*, New York
- Habeas Corpus*, Third Forum on Public Art, Mexico
- Imagine*, Deitch Projects, New York
- Republican Like Me*, Parlour Projects, New York
- LTTR: Practice More Failure series*, Art in General, New York
- Yugoslav Biennial of Young Artists*, Vrsac, Serbia and Montenegro
- Bonn Biennial 2004*, Bonn, Germany
- Foksal Gallery, Warsaw
- Side Effects*, Museum of Contemporary Art, Belgrade, Serbia and Montenegro
- 2003 *GO!*, Liquidación Total, Madrid, Spain
- Repetition: Pride and Prejudice* (curated by WHW), Gallery Nova, Zagreb, Croatia
- Sandwiched*, Public Art Fund, New York
- Western: Terms of Use*, Charlottenborg Center for Contemporary Art, Copenhagen
- Echo Sparks*, Ars Electronica Museum, Linz, Austria
- The Real Me*, Occidental College, Los Angeles
- I am a Curator*, Chisenhale Gallery, London

- Charlottenborg Autumn Exhibition 2003*, Kunsthal  
Charlottenborg, Copenhagen  
*Former den Organisation*, Kunstraum der Leuphana Universität  
Lüneberg, Germany; Hochschule für Grafik und Buchkunst Leipzig,  
Leipzig
- 2002 *Secondary Sources*, Front Room Gallery, Williamsburg  
*A Show to Show that a Show is Not Only a Show*, The Project,  
Los Angeles  
*Democracy When?*, Los Angeles Contemporary Exhibitions, Los  
Angeles  
*Social Sectors*, Kunstalle Exnergasse, Vienna  
*Organisationtional Form* (curated by Roger M. Bürgel and Ruth  
Noak), Skuc Gallerija, Ljublijana, Slovenia
- 2001 *Teil Von...?*, Akt. 3, Kunsthalle Exnergasse, Vienna  
*The Interpreter Project*, University of California, Los Angeles  
*RAIN Project*, Fotofest, Houston
- 2000 *Open Studios*, Whitney Independent Study Program, New York
- 1998 *Keeping Track of the Joneses*, New Museum of Contemporary Art,  
New York

#### Selected Bibliography

- 2009 'Art in Review', by William Pope.L, *New York Times*, October  
2009  
'A Croatian Collective Takes Charge at Istanbul's Biennial',  
by Susanne Fowler, *New York Times*, September 2009  
'3<sup>rd</sup> Yokohama Triennial', by Jennifer Higgie, *Frieze*, Issue 20,  
January–February 2009  
'Emerging Artists', by Massimiliano Gioni, *Frieze*, Issue 120,  
January–February 2009
- 2008 'Sharon Hayes, 'In the Near Future-Warsaw, 2008' (Museum of  
Modern Art, Warsaw)', by Peter Coffin, 'Best of 2008: The  
Artists' Artists', *Art Forum*, December 2008  
'One Script for 9 Scripts from a Nation at War', by Ian White,  
*Afterall 18*, 2008, pp. 101-107  
'Sharon Hayes', by Malgorzata Charylo, translated by Krzysztof  
Kosciuczuk, *Frieze*, Issue 18, October 2008  
'Doing Time', by Kyle Bentley, *Artforum.com*, September 24,  
2008  
'With Politics in the Air, a Freedom Free-for-All Comes to  
Town', by Holland Cotter, *New York Times*, September 22, 2008  
'Nate Thompson on 'Democracy in America'', *artinfo.com*,  
September 19, 2008  
'Your (Nonpartisan) Message Here', by Julie Bloom, *New York  
Times*, August 17, 2008

- 'GOP Convention Attracting Array of Demonstrators', by Amy Forliti, *USA Today*, August 3, 2008
- 'Sharon Hayes – in the near future', *berlin.unlike.net*, July 3, 2008
- 'Stand Still; A Spectacle Will Happen' by Holland Cotter, *New York Times*, April 18, 2008
- 'How to Rally a Band of Queers', by Andria Hickey, *blogs.walkerart.org*, August 8, 2008
- 'Documentary Evidence: 'War Stories' and Maori tattoos, plus the SMFA's 'Traveling Stories', by Greg Cook, *Boston Phoenix*, February 27, 2008
- 'The enduring attempt to grips with war', by Cate McQuaid, *The Boston Globe*, February 21, 2008
- 'Sounding the Fury', by Julia Bryan-Wilson, *Artforum*, January 2008, p.96-96
- 'Sharon Hayes', by Quinn Latimer, *Modern Painters*, December 2007 - January 2008, p.92
- 2007 'Changing the Subject: 9 Scripts from a Nation at War', by Julia Bryan-Wilson, *Artforum*, October 2007, p.123-4
- 'Worlds Apart', by Helen Molesworth, *Artforum*, May 2007
- "Déjà Vu All Over Again: Rike Frank on 'Wieder und Wilder'" by Rike Frank, *Artforum*, April 2007
- 2006 'Sharon Hayes', by Michael Cohen, *Contemporary 21*, No. 89, 2006
- 'Julia Bryan-Wilson on Sharon Hayes', by Julia Bryan-Wilson, *Artforum*, May 2006, p.278-9
- 'Sharon Hayes', by Johannah Burton, *Artforum*, March 2006, p.294
- 'No Frames, No Brushes, Just a Limitless Flickering Screen', by Holland Cotter, *New York Times*, January 17, 2006, E5
- 'You Had to be There', by Cathy Lebowitz, *Art in America*, February 2006, p.51
- 2005 'Ghost of the Public', by Shana Lukter, *X-TRA*, Volume 8, Issue 1, 2005
- 2003 'Sharon Hayes, 10 Minutes of Collective Activity', by Martha Schwendener, *Time Out New York*, August 2003
- 2002 'In Translation', by Benjamin Young, *Social Sectors Catalogue*, March 2002
- 1999 'Baffling Search for 'The Lesbian'', by Mike Fleming, *Houston Voice*, June 11, 1999, p.20
- 'Inside the Lesbian Living Room', by Anthony Connolly, *Houston Voice*, June 4, 1999, p.13
- 1998 'Natural Herstory', by Rachel Mattson, *The Village Voice*, November 24, 1998
- 'Sharon Hayes', Laurie Stone, *Out Magazine*, November 1998

- 'Don't Fence Her In', by Wendy Weiner, *American Theater Magazine*, March 1998
- 'The Grand Tour', by Joseph Carman, *New York Blade News*, Vol. 2, No. 4, November 6, 1998
- 'Lesbians in their Natural Habitat', Julia M. Klein, *The Philadelphia Inquirer*, September 10, 1998, E1
- 'Performance Artist Explores Many Faces of Lesbian Life', by Kevin Riordan, *Courier-Post*, Living Section, September 8, 1998
- 1995 'Shorthand', by Suki John, *The Village Voice*, November 7, 1995
- 'Visited on Me/Stalling', by Henry Baumgartner, *Dancing on a Line*, October 24, 1995
- 'Poetry and Motion', by Alice Naude, *Manhattan Spirit*, Dance Pick, October 26, 1995

#### Catalogues and Publications

- 2009 'Talk Show', *Roland Magazine*, The Magazine of the ICA's Visual Art Programme, Issue 1, May 2009
- 2008 'Freeway Balconies', by Collier Schorr, Deutsche Guggenheim, Berlin, July 2008
- 'Sharon Hayes: After Before – In the Near Future: Art in General New Commissions Program Vol.1', by Sharon Hayes, *Art in General*, January 2008
- 2007 'Exile of the Imaginary: Politics, Aesthetics, Love', by Juli Carson, *Exile of the Imaginary: Politics, Aesthetics, Love*. Vienna: Generali Foundation, 2007, paragraph 5
- Ice Cream*, by Jens Hoffman, Midori Matsui and Philip Vergne, Phaidon, April 2007
- 'Now, Then and Love: Questions of Agency in Contemporary Practice: A conversation among Andrea Geyer, Ken Gonzales-Day, Sharon Hayes, Adriá Juliá, Juan Maidagan, Emily Roysdon (LTTR), Stephanie Taylor, Bruce Yonemoto and Dolores Zinny', *Exile of the Imaginary: Politics/Aesthetics/Love*, Vienna: Generali Foundation, 2007
- 2006 'Familiarity, irony, ambivalence: an email conversation between Sharon Hayes and Yvonne Rainer', *Work the Room: A Handbook of Performance Strategies*, oe and b\_books: critical readers in visual cultures #8, ed. Ulrike Müller, Berlin, 2006
- 'Conversation #3: December 14, 2005', *Who Cares*, Creative Time Books, 2006, p.97-143
- 'An Eye for an Ear and Vice Versa', Catalogue for Katya Sander, *The Most Complicated Machines Are Made of Words*, Museum Moderner Kunst, Vienna, 2006
- 2003 *Now Entering Brooklyn*, Public Art Fund, Catalogue for Sandwiched, 2003

- First Person: Performance from Mexico D.F. and Los Angeles*, DVD, 2003
- 2003 'Something Like a Bridge: A Conversation on the Occasion of Gloria: Another Look at Feminist Art in the 1970s. Conversation between Leslie Dick, Sharon Hayes, Mary Kelly and Kerry Tribe', *X-tra*, Volume 5, Number 3, 2003
- 2002 'Notes on: Cambio de Lugar\_Change of Place\_Ortswechsel', *LeTTeR*, Vol. 1, November 2002
- 'Interpretations of the National Park Service', *Cabinet Magazine*, Issue 7, Summer 2002
- 'Problematic One', *Democracy When* (exh. cat), May 2002, p.15
- 'Unstable Realities: The Work of Lam Kin-Hung and Lana Lin', *The Wight Biennial* (exh. cat), October 2002

Lectures, Conferences and Symposia

- 2009 *Artists on Artists Lecture Series: Sharon Hayes on Merce Cunningham*, Dia Art Foundation, New York, March 2, 2009
- 2008 *Nine Scripts from a Nation at War - In Conversation, Conference with the 9 Scripts from a Nation at War artists Andrea Geyer, Sharon Hayes, Ashley Hunt, Katya Sander and David Thorne*, The Courtauld Institute of Art, London, June 9, 2008
- Spheres of Interest Lecture*, San Francisco Art Institute, May 2, 2008
- Looking Back Now. Performance over Three Decades: 1960s-1980s*, Discussion between art historians Carrie Lambert-Beatty, Johanna Burton, and Barbara Clausen, Moderated by Sharon Hayes, The New School, New York, April 24, 2008
- An Evening with Sharon Hayes: On Politics and Desire*, Modern Mondays, The Museum of Modern Art, New York, February 25, 2008
- An Evening of Images and Ideas*, The New Museum, New York, January 10, 2008
- 2007 Roundtable Discussion: *Feminist Future Series*, Museum of Modern Art, New York, November 2007
- Performance Studies International #13*, New York University, New York, Conversation with art historian Janet Kaplan, November 2007
- Symposium: *Now is Winter*, Ithaca College, Ithaca, New York, October 2007
- 2006 Symposium: *Re-doing Performance*, School of the Art Institute of Chicago, Chicago, Illinois, 2006
- 2005 Panel Discussion: *Art, Law and the Patriot Act*, University of Buffalo, Buffalo, New York, 2005
- 2003 Presentation: 'After/Before: A Voiceover', *Symposium: Public*

- Affairs: Performance as Political Action*, Museum Modern Kunst, Vienna, 2003
- Film/Video Program: *RECORD*, Gallery 2102, Los Angeles, August 2003
- Film Program: *What Lies Between: The Autobiographical Impulse in Film and Video*, Introduction to two Jill Godmilow films: 'I try not to be my own widow: The Performative Copy', University of California, Los Angeles, 2003
- 2002 Feminisms Conference, Malmö Art Academy, Malmö, Sweden, 2002
- Paper: 'Cambior de Lugar\_Change of Place\_Ortswechsel' Camp TT, 2002, CalArts, Valencia, California, Artist Presentation Symposium: *Radical Time*, University of California, Los Angeles, 2002
- 2001 Symposium: *Sites of Collective Memory*, Whitney Independent Study Program, New York, 2001
- 2000 Association for Theatre in Higher Education, 2000 National Conference, Washington, 2000
- Paper: 'Lesbian Living Rooms: Performing Site, Site Performing' 2000
- 1999 Paper: 'Begin at the Beginning: Hi, I'm Sharon Hayes', Rhode Island School of Design, Queer Arts Festival, Providence, Rhode Island, 1999

#### Grants, Fellowships and Residencies

- 2007 Louis Comfort Tiffany Foundation Fellowship, Art Matters Grant
- 2006-7 Lower Manhattan Cultural Council, Swing Space
- 2005 Smack Mellon Artist Residency Program
- New York State Council of the Arts, Individual Artist Grant
- 2004 Lower Manhattan Cultural Council, 120 Broadway Workspace, artist residency
- Banff Centre for the Arts, IntraNation residency
- 2003 International Arts Studio Program in Sweden (IASPIS), artist residency
- 2001-2003 Jacob K. Javits Fellowship, U.S. Department of Education
- 2001 Charles Speroni Memorial Scholarship, University of California, Los Angeles
- Edward J. and Alice Mae Smith Scholarship, University of California, Los Angeles
- 2000 D'Arcy Hayman Award, University of California, Los Angeles
- 1999 New York Foundation for the Arts Fellowship, MacDowell Colony Fellow
- 1994 Bowdoin College, Brunswick, Maine, artist residency

