

Tanya Leighton

SHARON HAYES

Born in 1970 in Baltimore, Maryland
Lives and works in Philadelphia

Education

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

Solo and Two-Person Exhibitions and Performances

- 2021 *An Army Of Lovers Cannot Lose*, Tanya Leighton, Berlin in collaboration with Kristina Kite Gallery, Los Angeles
- 2020 *I March in the Parade of Liberty but as Long as I Love You I'm Not Free*, New Museum, New York
- 2019 *Nel Mezzo*, Tanya Leighton, Berlin
Echo, Moderna Museet, Stockholm
- 2017 *If They Should Ask*, Rittenhouse Square, Philadelphia
- 2016 *In My Little Corner of the World, Anyone Would Love You*, The Common Guild, Glasgow
In My Little Corner of the World, Anyone Would Love You, Studio Voltaire, London
- 2015 *Black Box: Sharon Hayes*, Baltimore Museum of Art, Maryland
- 2014 *Fingernails on a Blackboard*, Andrea Rosen Gallery, New York
Sharon Hayes: Loudspeakers and Other Forms of Listening (curated by Heather Anderson), Carleton University Art Gallery, Ottawa
- 2013 *Public Appearances*, Tanya Leighton, Berlin
- 2012 *Sharon Hayes: There's so much I want to say to you* (curated by Chrissie Iles), Whitney Museum of American Art, New York
Habla (curated by Lynne Cooke), Museo Nacional Centro de Arte Reina Sofía, Madrid
Sharon Hayes, Tanya Leighton at Proyectos Monclova, Mexico D.F.
Sharon Hayes, The Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, New York
- 2011 *focus: Sharon Hayes*, The Art Institute of Chicago, Chicago
In The Near Future, Contemporary Art Gallery, Vancouver
- 2010 *Andrea Geyer - Sharon Hayes*, Göteborgs Konsthall, Göteborg, Sweden
- 2009 *Andrea Geyer - Sharon Hayes*, Kunstmuseum St. Gallen, St. Gallen, Switzerland
Sharon Hayes: The Future Is Unthinkable, Objectif Exhibitions, Antwerp
We The People, Context Gallery, Derry, Northern Ireland
- 2008 *In The Near Future*, Tanya Leighton, 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*

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- (organized by Massimiliano Gioni), New Museum for Contemporary Art, New York
- 2006 *10 Minutes of Collective Activity*, 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, California; *VideoIn*, Vancouver, Canada; *LaRebeca*, Bogotá, Colombia
- 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 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

- 2021 *Yesterday we said tomorrow*, Prospect 5 Triennial, New Orleans (forthcoming)
One Escape at a Time, 11th Seoul Mediacity Biennale, Seoul (forthcoming)
New Grit: Art & Philly Now, Philadelphia Museum of Art (forthcoming)
Glasgow International, The Common Guild, Glasgow (forthcoming)
- 2020 *Mapping the Collection*, Museum Ludwig, Cologne
Commonwealth, Institute of Contemporary Arts, Virginia
- 2019 *Read My Lips*, Museum of Fine Arts, Boston
The Politics of Rhetoric, The Print Center, Philadelphia
About Face: Stonewall, Revolt and New Queer Art, Wrightwood 659, Chicago
- 2018 Witte de With Center for Contemporary Art, Rotterdam
Breaking the Mold; Investigating Gender, Speed Art Museum, Louisville, Kentucky
Nothing Will Be As Before, Tanya Leighton, Berlin
Artists for Studio Voltaire, Studio Voltaire, London
- 2017 *The Contested Body*, Minneapolis Institute of Art, Minneapolis, Minnesota
A Synchronology, The Hunterian, University of Glasgow, Glasgow
I can call this progress to halt, LACE, Los Angeles, California
Change of State, Essex Street, New York, New York
- 2016 *The Revolution Will Not Be Gray*, Aspen Art Museum, Colorado
Curators' Series #9. Way of Living, (curated by Arcadia Missa), David Roberts Art Foundation, London
- 2015 *Regarding Spectatorship: Revolt and the Observer*, Kunstraum Kreuzberg/Bethanien, Berlin
Public Works: Artists' Interventions 1970s – Now, Mills College Art Museum, Oakland, California

- A Prologue to the Past and Present State of Things*, Delfina Foundation, London
- The Art of Our Time*, The Museum of Contemporary Art, Los Angeles, California
- See you at the barricades*, Art Gallery of NSW, Sydney, Australia
- Self-Timer Stories*, Museo de Arte Contemporáneo de Castilla y León, León, Spain
- Walking Sculpture 1967-2015*, deCordova Sculpture Park & Museum, Lincoln, Massachusetts
- A Voice Remains: Andrea Bowers, Sam Durant, Hans Haacke, Sharon Hayes, Mary Kelly & Carrie Mae Weems*, Pippy Houldsworth Gallery, London
- Sharon Hayes, Tony Lewis, Adam Pendleton*, Andrea Rosen Gallery 2, New York
- Actions Must Match Words*, Musée d'art contemporain des Laurentides, Saint-Jérôme, Quebec
- All Tomorrow's Past*, Kunsthaus Hamburg, Hamburg, Germany
- 2014 *Self-Timer*, Museum der Moderne, Salzburg, Austria
- Zero Tolerance: Miami*, National YoungArts Foundation, Miami
- Zero Tolerance*, MoMA PS1, New York
- Syster*, The Borås Museum of Modern Art, Borås, Sweden
- RESPOND*, Smack Mellon, Brooklyn
- The Militant Image: Picturing What Is Already Going On, Or The Poetics of the Militant Image*, Camera Austria, Graz, Austria
- What's love got to do with it?*, Hayward Gallery, London
- The Institute of Sexology*, Wellcome Collection, London
- Moderation(s): The Part In The Story Where A Part Becomes A Part Of Something Else*, Witte de With Center for Contemporary Art, Rotterdam, Netherlands
- 10th Gwangju Biennale*, Gwangju, Korea
- Grip Friheten! Take Liberty!*, Nasjonalmuseet Oslo Museum of Contemporary Art, Norway
- Liebe* (curated by Barbara J. Scheuermann and Cathrin Langanke), Wilhelm-Hack-Museum, Ludwigshafen, Germany
- In the Near Future: The Collection of the Museum of Modern Art in Warsaw*, Museum of Modern Art in Warsaw
- Someone Like Me*, Murray Guy, New York
- 2013 *global aCtIVISm*, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
- Révolte Logique, Part II*, Marcelle Alix, Paris
- Schizophonia* (curated by Anna Colin and Sam Thorne), Centre d'art Contemporain la Synagogue de Delme, Paris
- See Under: Actor*, Petach Tikva Museum of Art, Israel
- NOT NOW! NOW!*, Academy of Fine Arts Vienna
- More Love: Art, Politics and Sharing Since the 1990s*, Cheekwood Museum of Art, Nashville
- Il Palazzo Enciclopedico* (curated by Massimiliano Gioni), 55th Venice Biennale, Venice

- 2012 *In Heart of the Country*, Museum of Modern Art, Warsaw
Keywords and the Powers of Eloquence, Kunsthau Baselland, Basel, Switzerland
Ecstatic Alphabets/Heaps of Language (curated by Laura Hoptman), Museum of Modern Art, New York
Performing Histories (1), Yoshiko and Akio Morita Gallery at the Museum of Modern Art, New York
Catch Phrases and the Powers of Language, Kunsthau Baselland, Basel
The Air We Breathe, San Francisco Museum of Modern Art (SFMOMA), San Francisco
9 Scripts from a Nation at War (curated by Sabine Breitwieser and Martin Hartung), Museum of Modern Art, New York
Americans in New York, 1, Michel Rein Gallery, Paris, France
Demonstrations. Making Normative Orders (curated by Fanti Baum, Britta Peters and Dr. Sabine Witt), Frankfurter Kunstverein, Frankfurt
Five Acts: Chronicles Of Dissent (curated by Yaelle Amir), Marginal Utility, Philadelphia
Idea is the Object (curated by Pavan Segal and Tracy Parker), D'Amelio Gallery, New York
- 2011 *Combatant Status Review Tribunals, pp. 002954-003064: A Public Reading*, in conjunction with Perfoma 11, MoMA, New York
Glee (curated by Cecilia Alemani), Blum & Poe, Los Angeles
Speech Matters, The Danish Pavilion, 54th Venice Biennale, Venice
Found in Translation, Guggenheim, New York; Deutsche Guggenheim, Berlin
The Other Tradition (curated by Elena Filipovic), Wiels, Brussels
- 2010 *To the Arts, Citizens!* (curated by Isabel Braga and Óscar Faria), Serralves Museum, Porto, Portugal
AS SO CI ATIONS, Kettle's Yard, Cambridge
Vectors of the Possible (curated by Simon Sheikh), Basis voor Actuele Kunst – BAK, Utrecht
Publics and counterpublics, Centro Andaluz de Arte Contemporaneo – CAAC, Sevilla, Spain
Mixed Use, Manhattan: Photography and Related Practices 1970s to the Present (curated by Douglas Crimp and Lynne Cooke), Reina Sofia, Madrid
Haunted: Contemporary Photography/Video/Performance, Solomon R. Guggenheim Museum, New York
Greater New York (curated by Klaus Biesenbach), P.S.1 Contemporary Art Center, New York
This Story Is Not Ready For Its Footnotes (curated by Camilla Pignatti Morano and Pelin Uran), Ex Elettrofonica, Rome
Invisible Publics, Townhouse Gallery of Contemporary Art, Cairo
Queer Voice, Institute of Contemporary Art, University of Pennsylvania, Philadelphia (catalogue)
4th Auckland Triennial: Last Ride in a Hot Air Balloon, Auckland, New Zealand (catalogue)

- Early Years* (curated by Sebastian Cichocki, Ana Janevski, Katarzyna Karwańska and Joanna Mytkowska), presented by the Museum of Modern Art in Warsaw, Kunstwerke, Berlin
- 2010 *Whitney Biennial* (curated by Francesco Bonami and Gary Carrion-Murayari), Whitney Museum of American Art, New York (catalogue)
Fall Out, GI Holtegaard, Holte, Denmark (catalogue)
Monument to Transformation, Centro Cultural Montehermoso, Vitoria, Spain (catalogue)
- 2009 *100 Years (version #2, ps1, nov 2009)*, MoMA PS1, New York
Come in, friends, the house is yours! (curated by Anja Casser), Badischer Kunstverein, Karlsruhe
Ecstatic Resistance (organized by Emily Roysdon), Grand Arts, Kansas City, Missouri; X Initiative, New York
Alan Kaprow Yard (organized by Helen Molesworth), Hauser & Wirth, New York
11th International Istanbul Biennale, Istanbul (catalogue)
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, Waltham, Massachusetts
Audio, Video, Disco (curated by David Bussel), Kunsthalle Zurich, 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
 $2 \times [(2 \times 20) + (2 \times 2)] + 2 = X \times$ (*desperately*) *trying to figure out the world* (curated by Konrad Bitterli), Part 1: 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 (catalogue)
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
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
- 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, Ireland; 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
- In the Near Future*, PERFORMA 05, New York
- e-Flux Video Rental*, Portikus im Leinwandhaus, Frankfurt
- e-flux Video Rental*, Insa Art Space, Arts Council Korea, Seoul
- Old News*, Los Angeles Contemporary Exhibitions, Los Angeles
- 2004 *Identify! Studies on the Political Subject*, New School for Social Research, New York
- e-flux Video Rental*, 53 Ludlow Street, 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 Biennia1 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*, Kunsthall 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*, Kunsthalle Exnergasse, Vienna
- Organisationnal Form* (curated by Roger M. Bürgel and Ruth Noak), Skuc Gallerija, Ljubljana, 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

Lectures, Conferences, Symposia, and Screenings

- 2019 *An Evening with Great Women Artists*, The Metropolitan Museum of Art, New York
Panel with Sharon Hayes, Sarah McEneaney and Keris Salmon, The Print Center, Philadelphia
Screening and talk with Sharon Hayes, KW Institute for Contemporary Art, Berlin
- 2014 *ACTS - Festival for Performative Art*, Museum of Contemporary Art, Roskilde, Denmark
Flying: An Interdisciplinary Conference on Kate Millett, School of Arts, Birkbeck, University of London
Resonance and Transmission: from one voice to another, De Brakke Grond, Amsterdam
WoWmen!, Kaai Theater, Brussels
- 2013 *NOT NOW! NOW!*, Academy of Fine Arts, Vienna
- 2010 *Eternal Tour festival: From Abstraction to Activism*, Jerusalem and Ramallah, Palestine
- 2009 *Nostalgia Isn't What It Used To Be* (Co-programmed by Brooke O'Harra and Sharon Hayes), Light Industry, Brooklyn
Artists on Artists Lecture Series: Sharon Hayes on Merce Cunningham, Dia Art Foundation, New York
- 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,
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
An Evening with Sharon Hayes: On Politics and Desire, Modern Mondays, The Museum of Modern Art, New York
An Evening of Images and Ideas, The New Museum, New York
- 2007 *Roundtable Discussion: Feminist Future Series*, Museum of Modern Art, New York
Performance Studies International #13, New York University, New York,
Conversation with art historian Janet Kaplan
Symposium: Now is Winter, Ithaca College, Ithaca, New York
- 2006 *Symposium: Re-doing Performance*, School of the Art Institute of Chicago, Chicago, Illinois
- 2005 *Panel Discussion: Art, Law and the Patriot Act*, University of Buffalo, Buffalo, New York
- 2003 *Presentation: 'After/Before: A Voiceover'*, *Symposium: Public Affairs: Performance as Political Action*, Museum Modern Kunst, Vienna
Film/Video Program: RECORD, Gallery 2102, Los Angeles
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
- 2002 *Feminisms Conference*, Malmö Art Academy, Malmö, Sweden, 2002
Paper: 'Cambior de Lugar_ Change of Place_ Ortswechsel'
Camp TT, 2002, CalArts, Valencia, California
Presentation Symposium: Radical Time, University of California, Los Angeles
- 2001 *Symposium: Sites of Collective Memory*, Whitney Independent Study Program, New York
- 2000 *Association for Theatre in Higher Education*, 2000 National Conference, Washington
Paper: 'Lesbian Living Rooms: Performing Site, Site Performing'
- 1999 *Paper: 'Begin at the Beginning: Hi, I'm Sharon Hayes'*, Rhode Island School of Design, Queer Arts Festival, Providence, Rhode Island

Catalogues and Publications

- 2019 *Sharon Hayes*, (New York, London: Phaidon)
Echo, Moderna Museet, (London: Koenig Books)
- 2011 *Sharon Hayes. In The Near Future*, (Vancouver: Contemporary Art Gallery)
Speech Matters, (Venice: The Danish Pavilion, 54th Venice Biennale)
The Other Tradition, (Brussels: Wiels)
- 2010 *The Art of Tomorrow*, Ed. Laura Hoptman, Yilmaz Dziewior, Uta Grosenick, (Berlin: DISTANZ)
Vectors of the Possible, Ed. Maria Hlavajova, Simon Sheikh, Jill Winder, Marlies van Hak, Ineke van der Burg, (Utrecht: BAK)
Greater New York, (New York: MoMA PS1)
Mixed Use Manhattan: Photography and Related Practices, 1970s to the Present, Ed. Lynne Cooke, Douglas Crimp, (Madrid: Mit Press)
Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories*, (New York: Duke University Press)
Ingrid Schaffner, *Queer Voice*, (Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 2010)
Francesco Bonami, *2010: Whitney Biennial*, (New York: Yale University Press, Whitney Museum of American Art)
Andrea Geyer, *Sharon Hayes, History is Ours*, (Germany: Kehrer Verlag)
- 2009 *Fall Out*, (Denmark: Gl Holtegaard; Sweden: Malmö Konsthall)
Matthew Buckingham, *Considering Forgiveness*, Ed. Aleksandra Wagner, Carin Kuoni, Matthew Buckingham, (New York: Vera List Center for Arts and Politics)
Ecstatic Resistance, curated by Emily Roysdon, (Kansas City: GrandArts)
- 2008 Neville Wakefield, Jorg Heiser, Dan Fox, Jennifer Higgie, *Frieze Projects, Frieze Talks, 2006 – 2008*, (London: Frieze)
Tsutomu Mizusawa, Pamela Lee, Tom McCarthy, Omori Shozo, *Yokohama Triennale 2008: Time Cravasse*, (Japan: The Organizing Committee for the Yokohama Triennale)

- Collier Schorr, *Freeway Balconies*, (Berlin: Guggenheim Museum Publications)
- Miguel Amado, *Sharon Hayes: After Before – In the Near Future: Art in General New Commissions Program Vol.1*, (New York: Art in General)
- 2007 Juli Carson, *Exile of the Imaginary: Politics, Aesthetics, Love*, (Vienna: Generali Foundation)
- Jens Hoffman, Midori Matsui, Philip Vergne, *Ice Cream*, (London: Phaidon)
- 2006 *Familiarity, irony, ambivalence: an email conversation between Sharon Hayes and Yvonne Rainer*
- Work the Room: A Handbook of Performance Strategies*, Ed. Ulrike Müller, (Berlin: B_Books)
- Who Cares*, (New York: Creative Time Books)
- An Eye for an Ear and Vice Versa*, Catalogue for Katya Sander
- 2005 *The Most Complicated Machines Are Made of Words*, (Vienna: Revolver)
- 2003 *Now Entering Brooklyn*, (New York: Public Art Fund)
- First Person: Performance from Mexico D.F. and Los Angeles*, DVD
- Something Like a Bridge: A Conversation on the Occasion of Gloria: Another Look at Feminist Art in the 1970s*, (X-tra, Volume 5, Number 3)
- 2002 *Notes on: Cambio de Lugar_ Change of Place_ Ortswechsel*, (LeTTeR, Vol. 1)
- Interpretations of the National Park Service*, (New York: Cabinet Magazine)
- Problematic One, Democracy When*, Exh. Cat.
- Unstable Realities: The Work of Lam Kin-Hung and Lana Lin*, Exh. Cat., (Los Angeles: The Wight Biennial,)

Selected Bibliography

- 2019 Jesi Khadivi, "Intimate Investigations", *Texte zur Kunst*, December 2019
- 2016 Eva Diaz, "History Is Ours. Protest, revolt, and visual politics", *aperture*, Winter issue
- Milena Tomic, "Sharon Hayes", *Art in America*, October 2016
- Larne Absy Gogarty, "Commitment and Desire in Sharon Hayes *Ricerche: three 2013*", *Tate Papers*, Spring 2016
- Nina Powers, "Sharon Hayes", *Frieze*, 19 May 2016
- Mark Harris, "Sharon Hayes", *Artforum*, May 2016
- 2015 Julia Bryan-Wilson, "Sharon Hayes Sounds Off", *Afterall*, 2 February 2015
- Seola Lee, "Sharon Hayes' 'Ricerche: three' at the Baltimore Museum of Art highlights the inherent problems with political discourse and power," *City Paper*, September 2015
- Kris Cohen, "Our Broken Genres: Sharon Hayes's Love Addresses," *Afterall*, Spring issue
- Cara Ober, "Video: Feminist Conscious-raising By Sharon Hayes," *BmoreArt*, May 2015
- 2014 "Sharon Hayes at Andrea Rosen," *Contemporary Art Daily*, April 2014
- Robert Barry, "Schizophrenia: Centre d'Art Contemporain La Synagogue

- de Delme," *Frieze*, March 2014
- Astrid Mania, "Sharon Hayes," *Artforum*, January issue
- 2013 David Levine, "An Actual Subversion," *Mousse*, December issue
- Claire Bishop, "Delirious Anthropology," *Still Searching Blog*, October 2013
- Raimar Stange, "Sharon Hayes 'Public Appearances'," *Spike Art Quarterly*, October issue
- Julia Bryan-Wilson, "Just Saying No," *Artforum*, September 2013
- Lynne Cooke, "Grand Narratives: World of Interiors," *Artforum*, September issue
- Kito Nedo, "Review: abc art berlin contemporary," *Art Agenda*, September 2013
- "News," *ARTnews*, Summer issue
- "News: Official Awards of the 55th International Art Exhibition," *The Venice Biennale*, June 2013
- "Prof. Sharon Hayes Wins Alpert Award in the Arts," *The Cooper Union*, May 2013
- 2012 Frances Richard, "Sharon Hayes: Whitney Museum of American Art," *Artforum*, October issue
- Kyle Chayka, "Sharon Hayes Occupies the Whitney with her Personal and Passionate Spin on the Politics of Identity," *Artinfo*
- Brady Welch, "From New York: There's So Much I Want to Say to You," *Artpractical*, July 2012
- Lance Esplund, "Protest Artist Creates Big Noise At New York's Whitney," *Bloomberg*, July
- Joseph R. Wolin, "Time Out Says," *Time Out*, July
- Bea Espejo, "Sharon Hayes 'Escuchar es un acto tan politico como hablar'," *El Cultural*, June
- Avram Finkelstein, "There's So Much I Want to Say to You," *Critical Mob*, June
- Amelia Reynolds, "There's So Much I Want to Say to You," *Whitewall*, Summer issue
- Karen Rosenberg, "Homages and Soapboxes Mix and Mash it up," *The New York Times*, June
- Peggy Roalf, "Sharon Hayes Says: Listen Closely," *Design Arts Daily*, June
- Ken Johnson, "Art," *The New York Times*, June
- Bea Espejo, "Sharon Hayes al habla," *El Cultural*, May
- Sarah Hardie, "Expropriating the Voice - woman (h)as a voice with meaning," *Line Magazine*, April-May issue
- Michelle Weidman, "Were you talking to me?," *F Newsmagazine*, March
- Catalina Lozano, "Alexandra Domanovic and Sharon Hayes," *Art Agenda*, March
- Zachary Cahill, "Sharon Hayes," *Artforum*, January issue
- Alexandra Kleiman, "Occupying the New Future," *Artlog.com*, January
- "Sharon Hayes Speaks," *Photoespana*
- Paul David Young, "Time for Love: Sharon Hayes at the Whitney," *Art in America*, June

- Stacey Goergen, "Artist Sharon Hayes Occupies the Whitney," *Gotham*
 "Sharon Hayes: There's So Much I Want to Say to You," *The New Yorker*
- 2011 Negar Azimi, "Good Intentions," *Frieze*, March issue
- 2010 Helen Molesworth, "Best of 2010," *Artforum*, December issue
- Jeff Edwards, "Sharon Hayes. Love is just a battle away," *Artpulse*,
 Summer issue
- Chus Martinez, "Whitney Biennial," *Artforum*, May issue
- Holland Cotter, "At a Biennial On a Budget, Tweaking and Provoking,"
New York Times, February
- Linda Yablonsky, "Women's Work: How many angry feminist does it take
 to make it into the Whitney Biennial? None.," *NY Times Magazine*,
 February
- Interview with Roger Cook, "Speech Acts," *Frieze*, March issue
- Silvia Anna Barrilá, "Le donne della prossima Whitney Biennial,"
arteconomy24.com, January
- 2009 Jerry Saltz, "Saltz on Art's Triumph: Women Win Slim Majority in Next
 Whitney Biennial," *New York Magazine*, December
- JaCory Deon, "Visualizing resistance: Ecstatic Resistance at Grand
 Arts," *examiner.com*, December
- William Pope.L, "Art in Review: Yard (to Harrow), 1961/2009," *New York
 Times*, October
- Susanne Fowler, "A Croatian Collective Takes Charge at Istanbul's
 Biennial," *New York Times*, September
- "Talk Show," *Roland Magazine*, The Magazine of the ICA's Visual Art
 Programme, May issue
- Jennifer Higgie, "3rd Yokohama Triennial," *Frieze*, January-
 February issue
- "Emerging Artists," *Frieze*, January-February issue
- 2008 Peter Coffin, "Sharon Hayes, 'In the Near Future-Warsaw, 2008'
 (Museum of Modern Art, Warsaw) Best of 2008: The Artists' Artists,"
Artforum, December issue
- Ian White, "One Script for 9 Scripts from a Nation at War," *Afterall 18*,
 pp. 101-107
- Malgorzata Charylo, translated by Krzysztof Kosciuczuk, "Sharon
 Hayes," *Frieze*, October issue
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