

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 Independent Study Program, Whitney Museum of American Art, New York
- 1992 BA Anthropology, Bowdoin College, Brunswick, Maine, Magna cum laude
- 1991 Performance, Trinity/La Mama Performing Arts Program, New York

Solo and Two-Person Exhibitions and Performances

- 2023 *Come Out, Come Out*, Art on the Underground, Transport for London
- 2022 *What Do We Want?*, Neuer Berliner Kunstverein, Berlin
- 2021 *Ricerche*, The Common Guild, Glasgow
An Army of Lovers Cannot Lose, 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 for Contemporary Art, New York
- 2019 *Nel Mezzo*, Tanya Leighton, Berlin
Echo, Moderna Museet, Stockholm
Protests, Proclamations and Celebrations (Sharon Hayes), Contemporary Art Galleries, University of Connecticut
- 2017 *If They Should Ask*, Rittenhouse Square, Philadelphia
- 2016 *After Before*, Room Gallery, UC Irvine, California
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
Loudspeakers and Other Forms of Listening (curated by Heather Anderson), Carleton University Art Gallery, Ottawa
- 2013 *Sharon Hayes – Ricerche: three*, Broad Art Museum, East Lansing, Michigan
Public Appearances, Tanya Leighton, Berlin
- 2012 *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
Elevator Music 20: Sharon Hayes, The Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, New York
9 Scripts from a Nation at War, MoMA, New York
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

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- 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, Switzerland
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*
 (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
- 2003 *10 Minutes of Collective Activity*, Andrew Kreps Gallery, New York
- 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

- 2024 *Queer Histories*, The São Paulo Museum of Art, São Paulo
Walk This Way, Kunstmuseum Ravensburg, Ravensburg, Germany
Love is Louder, Bozar, Brussels
Whitney Biennial 2024: Even Better Than the Real Thing, Whitney
 Museum of Contemporary Art, New York
For What It's Worth: Value Systems in Art since 1960, The Warehouse,
 Dallas
Allegory of Happiness, Museum of Modern and Contemporary Art
 of Trento and Rovereto, Trento, Italy
Black with love, intact as a flower, Michela Rizzo Gallery, Venice
On the Passage of a Few People through a Rather Brief Period of Time,
 University Art Gallery, Irvine, California
- 2023 *The Postmodern Child*, Museum of Contemporary Art, Busan
It's Human Nature?, Kunstverein Harburger Bahnhof, Hamburg
Comizi d'Amore, Georg Kargl, Vienna
 Contemporanea International Film Festival, Turin
(Wahl-) Familie, Die, Wir, Sind, Kunstmuseum Ravensburg
- 2022 *What is the Proper Way to Display a Flag?*, Museum für Moderne Kunst,
 Weserburg
Paint The Protest, Off Paradise, New York

- To Begin Again: Artists and Childhood*, The Institute of Contemporary Art, Boston
- Shifting the Silence*, SFMoMA, San Francisco
- Performing Past-Present: Transforming Reenactment* (curated by Sally Berger), Cantor Fitzgerald Gallery, Haverford College, Pennsylvania
- A Decade of Acquisitions of Works on Paper*, The Hammer Museum, Los Angeles
- After August Sander*, Museum für Gegenwartskunst, Siegen
- 2021 *Yesterday we said tomorrow*, Prospect 5 Triennial, New Orleans
- Pictured as a Poem*, KAI10 Arthema Foundation, Düsseldorf
- One Escape at a Time*, 11th Seoul Mediacity Biennale, Seoul
- Burning Speech*, Fondazione Sandretto Re Rebaudengo, Torino
- Displays at Tate Modern: Performer and Participant*, Tate Modern, London
- New Grit: Art & Philly Now*, Philadelphia Museum of Art, Philadelphia
- 2020 *Mapping the Collection*, Museum Ludwig, Cologne
- Commonwealth*, Institute of Contemporary Arts, Virginia
- 2019 *Read My Lips*, Museum of Fine Arts, Boston
- The Street. Where the World is Made*, Montpellier Contemporain, Montpellier
- The Politics of Rhetoric*, The Print Center, Philadelphia
- About Face: Stonewall, Revolt and New Queer Art*, Wrightwood 659, Chicago
- 2018 *The Street. Where the World is Made*, MAXXI (Museo Nazionale delle Arti del XXI secolo), Rome
- A group exhibition with work by Dora García, Sharon Hayes, Emily Jacir, Mahmoud Khaled, Carlos Motta, Wu Tsang, and Akram Zaatar, as well as a letter by Quinn Latimer*, Witte de With Center for Contemporary Art, Rotterdam
- Breaking the Mold; Investigating Gender*, Speed Art Museum, Louisville
- Nothing Will Be As Before*, Tanya Leighton, Berlin
- Artists for Studio Voltaire*, Studio Voltaire, London
- Voice of America*, Barbara Gladstone Gallery, New York
- 2017 *The Contested Body*, Minneapolis Institute of Art, Minneapolis
- Trigger: Gender as a Tool and a Weapon*, New Museum, New York
- Monument Lab*, public art project, Philadelphia
- A Synchronology*, The Hunterian, University of Glasgow
- Action!*, Kunsthau Zürich
- I Can Call This Progress To Halt*, LACE, Los Angeles
- Reconstitution*, LAXArt, Los Angeles
- Change of State*, Essex Street, 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
- 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*, Kunsthau 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
- In the Heart of the Country*, Museum of Modern Art, Warsaw

- 2012 *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), 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, Danish Pavilion, 54th Venice Biennale, Venice
Found in Translation, Solomon R. Guggenheim Museum, 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), Museo Nacional Centro de Arte Reina Sofía, 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
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
Allan 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, Watham, 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 – 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, Harvard University, 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, mumok - Museum
 moderner Kunst Stiftung Ludwig Wien, Vienna
Considering the Institution, Cornerhouse, Manchester, England
Knowing You/Knowing Me (collaboration with Andrea Geyer), Camera
 Austria, Graz; Kunsthau Graz, Austria
Cooling Out. On the Paradox of Feminism (collaboration with Andrea
 Geyer), Kunsthau 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, Sala de Arte Publico Siqueiros, Mexico City, Mexico
Imagine, Deitch Projects, New York
Republican Like Me, Parlour Projects, New York
LTTR: Practice More Failure, 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, 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
Organisation Form (curated by Roger M. Bürgel and Ruth Noak), Skuc Galerija, 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

- 2022 *Insurgent Articulations*, Canyon Cinema, San Francisco
Films by Sharon Hayes and Barbara Hammer, Stavanger Art Museum, Norway
Sharon Hayes and Marisa Williamson, Embodied Interviews and Performances, Q+A with Sally Berger as part of Performing Past-Present: Transforming Reenactment, Cantor Fitzgerald Gallery, Haverford College, Pennsylvania
Lunchtime Art Talk on Sharon Hayes, The Hammer Museum, Los Angeles
Speaking Through Love: Sharon Hayes, Online artist talk, Tate Modern, London
- 2021 *Traction: Sharon Hayes in conversation with Jennifer González*, Online artist talk, UC Santa Cruz Institute of the Arts and Sciences, Santa Cruz
An Army of Lovers Cannot Lose: Sharon Hayes in conversation with Nicole Miller, Online artist talk, Kristina Kite in collaboration with Tanya Leighton, Berlin
- 2020 *Sharon Hayes: Words of Love and Protest*, UCLA School of the Arts and Architecture, Los Angeles
- 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

- 2022 Catherine Grant, *A Time of One's Own: Histories of Feminism in Contemporary Art* (Durham, NC: Duke University Press)
- 2019 Sharon Hayes, (New York, London: Phaidon)
Sharon Hayes: Echo, Ed. Lena Essling, Sharon Hayes, Ann-Sofi Noring; 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

- 2024 Jesse Doris, "Weitzman's Sharon Hayes Explores Performance, Identity, and History", *Penn Today*, May 2024
 Natalie Haddad, "First Impressions From the 2024 Whitney Biennial", *hyperallergic*, March 2024
 Ben Davis, "The Whitney Biennial Can't Go on Like This Forever", *artnet*, March 2024
 Ben Eastham, "81st Whitney Biennial, 'Even Better Than the Real Thing'", *e-flux criticism*, March 2024
- 2023 'FAMILY (OF CHOICE). THOSE WHO WE ARE', *e-flux Announcements*, July
- 2022 Holland Cotter, 'A Show of Quiet Dissidence', *The New York Times*, December
 Charlotte Kent, 'Art, Protest and Plural Perspectives', *The Brooklyn Rail*, November
 Jasmin Degeling; Philipp Hohmann, "Theoriepolitiken des Überlebens: Trauerarbeit mit Laurent Berlant", *Texte zur Kunst*, June
- 2021 Catherine Taft, "Sharon Hayes at Kristina Kite Gallery", *Artforum*, June
 Maddie Klett, "Sharon Hayes Turns the Camera on People Who Have Found Their People", *Frieze*, May
- 2020 Cate McQuaid, "Open up and say 'sexist!' MFA show groovers to the sound of women's voice", *The Boston Globe*, January
- 2019 Jesi Khadivi, "Intimate Investigations", *Texte zur Kunst*, December
 Ernela Vujak, "Sharon Hayes Reflect Mid-Career with 'Nel Mezzo' at Tanya Leighton", *Berlin Art Link*, August
- 2016 Milena Tomie, "Sharon Hayes", *Art in America*, October
 Eva Diaz, "History is Ours", *Aperture Magazine*, Winter
 Edwina Attlee, "Material and in front of us: Sharon Hayes", *The White Review*, May
 Nina Power, "Sharon Hayes", *Frieze*, May
 Mark Harris, "Sharon Hayes", *Artforum*, May
 Louisa Buck, "Sharon Hayes, In My Little Corner of the World Anyone Would Love You", *The Art Newspaper*, April
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