

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

- 2019 *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 Sofia, 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* (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

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- Room Gallery*, University of California, Irvine, California;
 VideoIn, Vancouver, Canada
 LaRebeca, Bogotá, Columbia
- 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

- 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
- 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,
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 Heart of the Country, Museum of Modern Art, Warsaw
- 2012 *Keywords and the Powers of Eloquence*, Kunsthaus 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, Kunsthaus 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, 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 x [(2 x 20) + (2 x 2)] + 2 = X x (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
- Yokohama 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 Reykjavík*, 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 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, 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, Kunsthalle Exnergasse, Vienna
 Organisational 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

- 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, 2 March 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

Catalogues and Publications

- 2011 *Sharon Hayes. In The Near Future*, (Vancouver: Contemporary Art Gallery, 2011)
- Speech Matters*, (Venice: The Danish Pavilion, 54th Venice Biennale, 2011)

- The Other Tradition*, (Brussels: Wiels, 2011)
- 2010 *The Art of Tomorrow*, Ed. Laura Hoptman, Yilmaz Dziewior, Uta Grosenick, (Berlin: DISTANZ, 2010)
- Vectors of the Possible*, Ed. Maria Hlavajova, Simon Sheikh, Jill Winder, Marlies van Hak, Ineke van der Burg, (Utrecht: BAK, 2010)
- Greater New York*, (New York: MoMA PS1, 2010)
- Mixed Use Manhattan: Photography and Related Practices, 1970s to the Present*, Ed. Lynne Cooke, Douglas Crimp, (Madrid: Mit Press, 2010)
- Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories*, (New York: Duke University Press, 2010)
- 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, 2010)
- Andrea Geyer, Sharon Hayes, *History is Ours*, Ed. Konrad Bitterli, (Germany: Kehrer Verlag, 2010)
- 2009 *Fall Out*, (Denmark: GI Holtegaard, and Sweden: Malmö Konsthall, 2010)
- Matthew Buckingham, *Considering Forgiveness*, Ed. Aleksandra Wagner, Carin Kuoni, Matthew Buckingham, (New York: Vera List Center for Arts and Politics, 2009)
- Ecstatic Resistance*, curated by Emily Roysdon, (Kansas City: GrandArts, 2009)
- 2008 Neville Wakefield, Jorg Heiser, Dan Fox, Jennifer Higgie, *Frieze Projects, Frieze Talks, 2006 – 2008*, (London: Frieze, 2008)
- Tsutomu Mizusawa, Pamela Lee, Tom McCarthy, Omori Shozo, *Yokohama Triennale 2008: Time Cravasse*, (Japan: The Organizing Committee for the Yokohama Triennale, 2008)
- Collier Schorr, *Freeway Balconies*, (Berlin: Guggenheim Museum Publications, 2008)
- Miguel Amado, *Sharon Hayes: After Before – In the Near Future: Art in General New Commissions Program Vol.1*, (Art in General, January 2008)
- 2007 Juli Carson, *Exile of the Imaginary: Politics, Aesthetics, Love*, (Vienna: Generali Foundation, 2007)
- Jens Hoffman, Midori Matsui, Philip Vergne, *Ice Cream*, (Phaidon, April 2007)
- 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, 2006)
- Who Cares*, (New York: Creative Time Books, 2006)
- An Eye for an Ear and Vice Versa*, Catalogue for Katya Sander
- 2005 *The Most Complicated Machines Are Made of Words*, (Vienna: Revolver 2005)
- 2003 *Now Entering Brooklyn*, (New York: Public Art Fund, 2003)
- First Person: Performance from Mexico D.F. and Los Angeles*, DVD,

- 2003
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, 2003
- 2002 *Notes on: Cambio de Lugar_Change of Place_Ortswechsel*, (LeTTeR, Vol. 1, November 2002)
Interpretations of the National Park Service, (New York: Cabinet Magazine, Issue 7, Summer 2002)
Problematic One, Democracy When, exh. cat, (May 2002)
Unstable Realities: The Work of Lam Kin-Hung and Lana Lin, Exh. Cat, (The Wight Biennial, October 2002)

Selected Bibliography

- 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 2015
 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 2014
- 2013 David Levine, "An Actual Subversion," *Mousse*, December 2013
 Claire Bishop, "Delirious Anthropology," *Still Searching Blog*, October 2013
 Raimar Stange, "Sharon Hayes 'Public Appearances'," *Spike Art Quarterly*, October 2013
 Julia Bryan-Wilson, "Just Saying No," *Artforum*, September 2013
 Lynne Cooke, "Grand Narratives: World of Interiors," *Artforum*, September 2013
 Kito Nedo, "Review: abc art berlin contemporary," *Art Agenda*, September 2013
 "News," *ARTnews*, Summer 2013
 "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 2012
 Kyle Chayka, "Sharon Hayes Occupies the Whitney with her Personal and Passionate Spin on the Politics of Identity," *Artinfo*, 2012
 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 2012

- Joseph R. Wolin, "Time Out Says," *Time Out*, July 2012
- Bea Espejo, "Sharon Hayes 'Escuchar es un acto tan politico como hablar'," *El Cultural*, June 2012
- Avram Finkelstein, "There's So Much I Want to Say to You," *Critical Mob*, June 2012
- Amelia Reynolds, "There's So Much I Want to Say to You," *Whitewall*, June 2012
- Karen Rosenberg, "Homages and Soapboxes Mix and Mash it up," *The New York Times*, June 2012
- Peggy Roalf, "Sharon Hayes Says: Listen Closely," *Design Arts Daily*, June 2012
- Ken Johnson, "Art," *The New York Times*, June 2012
- Bea Espejo, "Sharon Hayes al habla," *El Mundo*, 2012
- Sarah Hardie, "Expropriating the Voice - woman (h)as a voice with meaning," *Line Magazine*, April 2012
- Michelle Weidman, "Were you talking to me?," *F Newsmagazine*, March 2012
- Catalina Lozano, "Alexandra Domanovic and Sharon Hayes," *Art Agenda*, March 2012
- Zachary Cahill, "Sharon Hayes," *Artforum*, 2012
- Alexandra Kleiman, "Occupying the New Future," *Artlog.com*, January 2012
- "Sharon Hayes Speaks," *Photoespana*, 2012
- Paul David Young, "Time for Love: Sharon Hayes at the Whitney," *Art in America*, 2012
- Stacey Goergen, "Artist Sharon Hayes Occupies the Whitney," *Gotham*, 2012
- "Sharon Hayes: There's So Much I Want to Say to You," *The New Yorker*, 2012
- 2011 Negar Azimi, "Good Intentions," *Frieze*, March 2011
- 2010 Helen Molesworth, "Best of 2010," *Artforum*, December 2010
- Jeff Edwards, "Sharon Hayes. Love is just a battle away," *Artpulse*, Summer 2010
- Chus Martinez, "Whitney Biennial," *Artforum*, May 2010
- Holland Cotter, "At a Biennial On a Budget, Tweaking and Provoking," *New York Times*, 26 February 2010
- Linda Yablonsky, "Women's Work: How many angry feminist does it take to make it into the Whitney Biennial? None.," *NY Times Magazine*, 26 February 2010
- Interview with Roger Cook, "Speech Acts," *Frieze*, March 2010
- Silvia Anna Barrilá, "Le donne della prossima Whitney Biennial," *arteconomy24.com*, 8 January 2010
- 2009 Jerry Saltz, "Saltz on Art's Triumph: Women Win Slim Majority in Next Whitney Biennial," *New York Magazine*, 11 December 2009
- JaCory Deon, "Visualizing resistance: Ecstatic Resistance at Grand Arts," *examiner.com*, 11 December 2009
- William Pope.L, "Art in Review: Yard (to Harrow), 1961/2009," *New York Times*, 2 October 2009

- Susanne Fowler, "A Croatian Collective Takes Charge at Istanbul's Biennial," *New York Times*, 12 September 2009
- "Talk Show," *Roland Magazine*, The Magazine of the ICA's Visual Art Programme, Issue 1, May 2009
- Jennifer Higgin, "3rd Yokohama Triennial," *Frieze*, Issue 20, January–February 2009
- "Emerging Artists," *Frieze*, Issue 120, January-February 2009
- 2008 Peter Coffin, "Sharon Hayes, 'In the Near Future-Warsaw, 2008' (Museum of Modern Art, Warsaw) Best of 2008: The Artists' Artists," *Artforum*, December 2008
- Ian White, "One Script for 9 Scripts from a Nation at War," *Afterall* 18, 2008, pp. 101-107
- Malgorzata Charylo, translated by Krzysztof Kosciuczuk, "Sharon Hayes," *Frieze*, Issue 18, October 2008
- Kyle Bentley, "Doing Time," *Artforum.com*, September 24, 2008
- Holland Cotter, "With Politics in the Air, a Freedom Free-for- All Comes to Town," *New York Times*, September 22, 2008
- "Nate Thompson on 'Democracy in America'," *artinfo.com*, September 19, 2008
- Julie Bloom, "Your (Nonpartisan) Message Here," *New York Times*, August 2008
- Amy Forliti, "GOP Convention Attracting Array of Demonstrators," *USA Today*, August 2008
- "Sharon Hayes – in the near future," *berlin.unlike.net*, July 2008
- Holland Cotter, "Stand Still; A Spectacle Will Happen," *New York Times*, April 2008
- Andria Hickey, "How to Rally a Band of Queers," *blogs.walkerart.org*, August 2008
- Greg Cook, "Documentary Evidence: 'War Stories' and Maori tattoos, plus the SMFA's 'Traveling Stories'," *Boston Phoenix*, February 2008
- Cate McQuaid, "The enduring attempt to grips with war," *The Boston Globe*, February 2008
- Julia Bryan-Wilson, "Sounding the Fury," *Artforum*, January 2008, p. 96-96
- Quinn Latimer, "Sharon Hayes," *Modern Painters*, December 2007-January 2008, p.92
- 2007 Julia Bryan-Wilson, "Changing the Subject: 9 Scripts from a Nation at War," *Artforum*, October 2007, p.123-4
- Helen Molesworth, "Worlds Apart," *Artforum*, May 2007
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