

SARAH CHARLESWORTH

Selected Biography:

Born: 1947; East Orange, NJ
Education: 1969; Bachelor of Arts, Barnard College, New York, NY
Died: 2013; Falls Village, CT

Individual Exhibitions:

- 2017 Maccarone, New York, NY; "Natural Magic" (February 18 - May 6)
2015 New Museum, New York, NY; "Sarah Charlesworth: Doubleworld", curated by Massimiliano Gioni and Margot Norton (June 24 - September 20)
2014 The Art Institute of Chicago, Chicago, IL; "Stills", curated by Matthew S. Witkovsky (September 18 - January 4) (cat.)
Maccarone Gallery, New York, NY; "Objects of Desire: 1983 - 1988" (April 25 - June 14)
2013 Baldwin Gallery, Aspen, CO; "Available Light" (June 21 - July 21)
2012 Susan Inglett Gallery, New York, NY; "Available Light" (March 8 - April 14)
2010 Baldwin Gallery, Aspen, CO; "Work in Progress" (July 30 - September 6)
2009 Galerie Tanit, Munich, Germany; "Selected Work 1978-2009" (September 11 - October 31)
Susan Inglett Gallery, New York, NY; "Work in Progress" (May 7 - June 13)
2007 Baldwin Gallery, Aspen, CO; "Concrete Color" (November 23 - December 20)
2006 Margo Leavin Gallery, Los Angeles, CA; "Concrete Color" (October 28 - November 25)
2005 Baldwin Gallery, Aspen, CO; "A Simple Text" (November 25 - December 22)
2003 Baldwin Gallery, Aspen, CO; "0 + 1" (February 11 - March 10)
2002 Gorney Bravin + Lee, New York, NY; "Neverland" (November 22 - December 21)
2000 Gorney Bravin + Lee, New York, NY; "0 + 1" (January 08 - February 05)
Margo Leavin Gallery, Los Angeles, CA; "0 + 1" (January 15 - February 12)
1998 Fay Gold Gallery, Atlanta, GA; "Doubleworld"
Camera Obscura, S. Casciano dei Bagni, Italy (August)
1997-99 Site, Santa Fe, NM; Museum of Contemporary Art, San Diego, CA; National Museum of Women in the Arts, Washington, DC; Cleveland Center for Contemporary Art, Cleveland, OH; Rose Art Museum, Brandeis University, Waltham, MA; "Sarah Charlesworth: A Retrospective", curated by Louis Grachos and Susan Fisher Sterling (cat.)
1996 Margo Leavin Gallery, Los Angeles, CA; "Doubleworld" (February 24 - March 23)
1995 Jay Gorney Modern Art, New York, NY; "Doubleworld" (October 21 - November 25)
S. L. Simpson Gallery, Toronto, Canada; "Doubleworld" (September 28 - October 31)
1993 S. L. Simpson Gallery, Toronto, Canada; "Natural Magic" (September 8 - October 5)
Galerie Rizzo, Paris, France; "Natural Magic" (April 3 - May 15)
Jay Gorney Modern Art, New York, NY; "Natural Magic" (March 20 - April 24)
1992 Rena Bransten Gallery, San Francisco, CA; "Renaissance Paintings" (with Judith Barry) (October 8 - November 7)
Galerie Carola Mosch, Berlin, Germany; "Objects of Desire" (June 16 - August 1)
The Queens Museum of Art, Queens, NY; "Special Project: Herald Tribune: November, 1977 and Herald Tribune: January 18 - February 28, 1991" (February 15 - April 12) (brochure)
1991 Paley Wright Gallery, London, UK; "Renaissance Paintings"
Galerie Xavier Hufkens, Brussels, Belgium; "Renaissance Paintings" (April 26 - May 25)
Jay Gorney Modern Art, New York, NY; "Renaissance Paintings & Drawings" (March 2 - March 30)
1990 S. L. Simpson Gallery, Toronto, Canada; "Academy of Secrets" (November 1 - November 27)
1989 Jay Gorney Modern Art, New York, NY; "Academy of Secrets" (April 8 - April 29)
Interim Art, London, UK; "Objects of Desire" (April 16 - May 14)
1988 Galerie Hufkens Noirhomme, Brussels, Belgium; "Objects of Desire" (June 7 - July 2)
1987 Tyler Gallery, Tyler School of Art, Temple University, Elkins Park, PA; "Objects of Desire" (December 3 - January 8, 1988)

Individual Exhibitions:

2

- Margo Leavin Gallery, Los Angeles, CA; "Objects of Desire IV" (April 25 - May 23)
International with Monument, New York, NY; "Objects of Desire IV" (April 18 - May 10)
- 1986 International with Monument, New York, NY; "Objects of Desire III" (March 8 - March 29)
S.L. Simpson Gallery, Toronto, Canada; "Objects of Desire III" (November 28 - December 20)
- 1985 International with Monument, New York, NY; "Objects of Desire III" (March 1 - March 31)
- 1984 California Museum of Photography, Riverside, CA ; "Modern History" (cat.)
Light Work, Syracuse, NY; "In-Photography"
The Clocktower, New York, NY; "Objects of Desire I, In-Photography, Tabula Rasa"
(April 5 - May 6)
- 1982 Larry Gagosian, New York, NY; "Tabula Rasa" (January 17 - January 23)
Tony Shafrazi Gallery, New York, NY; "In-Photography"
CEPA Gallery, Buffalo, NY; "In-Photography", (cat.)
- 1981 Galerie Micheline Sz wajcer, Antwerp, Belgium; "The White Lady" (September 22 - October 24)
- 1980 Tony Shafrazi Gallery, New York, NY; "Stills" (February 14 - March 5)
- 1979 New 57 Gallery, Edinburgh, Scotland; "Modern History: April 21, 1978" and "The Arc of Total
Eclipse, February 26, 1979" (cat.)
- 1978 C Space, New York, NY; "Second Reading: Herald Tribune, September, 1977"
(March 19 - March 30)
Pio Monti Gallery, Rome, Italy; "Modern History: April 21, 1978" (August 8 - September)
Zona, Florence, Italy; "Modern History: April 20, 1978" (September 4 - October)
Centre d'Art Contemporain, Geneva, Switzerland; "Modern History: Herald Tribune, September,
1977 and April 21, 1978"
Galerie Eric Fabre, Paris, France; "Modern History: April 21, 1978" and "Osservatore Romano,
March 17 - May 10, 1978" (October 21 - November)
- 1977 MTL Gallery, Brussels, Belgium; "14 Days" (cat.)

Group Exhibitions:

- 2017 Birmingham Museum of Art, Birmingham, AL; "Third Space/Shifting Conversations About
Contemporary Art" (January 27 -)
Campoli Presti, London, UK; "Plages" (February 17 - March 18)
- 2016-17 J. Paul Getty Museum, Los Angeles, CA; "Breaking News: Turning the Lens on Mass Media"
(December 20, 2016 - April 30, 2017)
Campoli Presti, Paris, France; "Sarah Charlesworth - Liz Deschenes"
(October 20, 2016 - January 14, 2017)
- 2016 Walker Art Center, Minneapolis, MN; "Ordinary Pictures" (February 27 - October 9)
Miguel Abreu Gallery, New York, NY; "In Place Of" (January 10 - February 21)
Los Angeles County Museum of Art, Los Angeles, CA; "Physical: Sex and the Body in the 1980s"
(March 20 - July 31)
- 2015-16 Museum of Contemporary Art, Los Angeles, CA; "The Art of Our Time" (August 15, 2015 -
September 12, 2016)
The Metropolitan Museum of Art, New York, NY; "Reconstructions, Recent Photographs and Video
from the Met Collection" (September 21, 2015 - March 13, 2016)
Fondazione Prada, Milan, Italy; "Recto Verso" (December 3, 2015 - February 14, 2016)
- 2015 Whitney Museum of American Art, New York, NY; "America Is Hard To See" curated by Donna
De Salvo et al. (May 1 - September 27)
White Columns, New York, NY; "Looking Back / The 9th White Columns Annual"
(January 13 - February 21)
Karma, Amagansett, NY; "Popular Images" (June 13 - July 5)
- 2014 Museum Folkwang, Essen, Germany; "(Mis)Understanding Photography" (June 14 - August 17)
On Stellar Rays, New York, NY; "No Drink No Talk Just Beautiful", curated by Mary Simpson
(June 28 - August 1)
Gallery Lelong, New York, NY; "Re-Framing History" (March 21 - April 26)

Group Exhibitions:

3

- Murray Guy Gallery, New York, NY; "Someone Like Me" (January 16 - February 22)
Whitney Museum of American Art, New York, NY; "Whitney Biennial" curated by Stuart Comer, Anthony Elms, Michelle Grabner (March 7 - May 25) (cat.)
- 2013 Wallspace Gallery, New York, NY; "Ten Years" (June 27 - August 2)
- 2012 The Art Institute of Chicago, Chicago, IL; "Photography from the Collection of the Art Institute of Chicago" (May 1 – December 1)
National Gallery of Art, Washington, DC; "Shock of the News", curated by Judith Brodie (September 23 – January 27, 2013)
Margo Leavin Gallery, New York, NY; "Arctic Summer" (July 31 - September 29)
Fort Worth Contemporary Arts, Fort Worth, TX; "Color Pictures", curated by Frances Colpitt (March 3 – April 14)
- 2011-12 Neuberger Museum of Art, Purchase, NY (January 15 – April 3) The Nasher Museum of Art, Durham, NC (August 25 – December 5), Contemporary Arts Museum Houston, TX (January 21 – April 15, 2012); "The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1992", curated by Helaine Posner and Nancy Princenthal
- 2011 Berkeley Art Museum, Berkeley, CA; "Sun Works" (November 9 – May 6, 2012)
MoMA PS1, Long Island City, NY; "September 11", curated by Peter Eleey (September 11 – January 9, 2012)
C/O Berlin, Berlin, Germany; "The Uncanny Familiar: Images of Terror", curated by Felix Hoffmann (September 10 – December 4)
Moderna Museet, Stockholm, Sweden; "Another Story: Photography from the Moderna Museet Collection" (February 1, 2011 – February 19, 2012)
Victoria and Albert Museum, London, UK; "Signs of a Struggle: Photography in the Wake of Postmodernism", curated by Marta Weiss (August 11 – November 27)
Hudson Valley Center for Contemporary Art, Peekskill, NY; "CIRCA 1986: The '80s from Six Important New York Art Collections", (September 18 – July, 2012)
- 2010 Whitney Museum of American Art, New York, NY; "Singular Visions: A Selection of Seldom - Seen Postwar Works From The Whitney's Collection", curated by Dana Miller and Scott Rothkopf, (December 16 - August 5, 2012)
New Museum, New York, NY; "The Last Newspaper", curated by Richard Flood and Benjamin Godsill, (October 6 – January 9, 2011)
Corcoran Gallery of Art, Washington, D.C.; in conjunction with "Helios: Eadweard Muybridge in a Time of Change", curated by Philip Brookman, Interpretation Gallery Exhibition, curated by Linda Powell, (April 10 - July 18)
Solomon R. Guggenheim Museum, New York; NY (March 26 – September 6), Guggenheim Museum, Bilbao (November 9 – March 13, 2011); "Haunted: Contemporary Photography/ Video/Performance", curated by Jennifer Blessing & Nat Trotman (cat.)
Museum für Photographie, Braunschweig, Germany; "Rhetorik der Bilder" ("Rhetoric of Images"), curated by Florian Ebner (March 12 – April 25)
Musée d'Art Moderne et d'Art Contemporain, Nice, France; "Human" (June 12 - October 31)
Walker Art Center, Minneapolis, MN; "Abstract Resistance", curated by Yasmil Raymond (February 27 – May 23)
Kunstmuseum St. Gallen, St. Gallen, Switzerland (January 30 – June 20), Museum der Moderne, Salzburg, Austria (July 3 – October 24); "Press Art: The Collection of Annette and Peter Nobel", curated by Christoph Doswald (cat.)
Leslie Tonkonow Gallery, New York, NY; "Merry Christmas Mr. Ordovery" (July 28 – September 3)
Renwick Gallery, New York, NY; "Held Up By Columns" (July 8 – August 6)
- 2009 APF Lab & The American Standard Gallery, New York, NY; "Small Packages" (September 16 – October 10)
Sue Scott Gallery, New York, NY; "We're All Gonna Die", curated by Ron Keyson (June 25 – July 31)
Le Magasin, Centre National d'Art Contemporain, Grenoble, France; "Images et (Re)Presentations", curated by Yves Aupetitallot (May 25 – September 6) (cat.)

Group Exhibitions:

4

- The Metropolitan Museum of Art, New York, NY; "The Pictures Generation, 1974 -1984", curated by Doug Eklund (April 21 – August 2) (cat.)
Susan Inglett Gallery, New York, NY; The Armory Show (March)
The American Standard Gallery, New York, NY; "Better History" (March 12 – May 9) (cat.)
Fotomuseum Winterthur, Switzerland; "Printed Matter" (February 17 – October 11)
Guild and Greyshkul, New York, NY; "On From Here" (February 6 - February 8)
Lehmann Maupin, New York, NY; "The Glamour Project" (February 23 – March 21)
Harris Lieberman, New York, NY; "A Twilight Art" (January 17 - February 28)
- 2008
The American Standard Gallery, Miami, FL; (December)
Sue Scott Gallery, New York, NY; "Legerdemain" (November 14 - December 20)
Margo Leavin Gallery, Los Angeles, CA; "Summer 2008" (May 31 – August 9)
The Metropolitan Museum of Art, New York, NY; "Photography on Photography: Reflections on the Medium Since 1960" (April 8 - October 19)
Guild & Greyshkul, New York, NY; "The Human Face is a Monument" (March 30 - May 3)
Fotomuseum Winterthur, Switzerland; "Jedermann Collection – Set 5 from the Fotomuseum Winterthur Collection" (March 1 - October 12) (cat.)
- 2007
Zimmerli Art Museum, Rutgers; The State University of New Jersey, New Brunswick, NJ, "A New Reality: Black-and-White Photography in Contemporary Art." (September 1 – November 25) (cat.)
Rose Art Museum, Brandeis University, Waltham, MA; "RoseArt: Works from the Permanent Collection" (January 25 – April 1)
The Foundation To-Life Exhibition Space, Mount Kisco, NY; "Making and Finding" curated by Katy Siegel
- 2006
Aspen Art Museum, Aspen, CO; "Belief and Doubt" (August 4 – October 1)
Tony Shafrazi Gallery, New York, NY; "The Other Side" (May 5 – June 30)
The Metropolitan Museum of Art, New York, NY; "Recent Acquisitions in Contemporary Photography" (April 4 – October 15)
Addison Gallery of American Art, Andover, MA; "75 Years of Collecting American Photography" (April 28 – July 31)
Grey Art Gallery, New York, NY (January 10 – April 1), The Andy Warhol Museum, Pittsburgh, PA (May 27 – September 3); "The Downtown Show: The New York Art Scene, 1974 -1984", curated by Carlo McCormick in consultation with Lynne Gumpert and Marvin J. Taylor
- 2005
Von Lintel Gallery, New York, NY; "The Photograph in Question" (June 9 – July 29)
Princeton University Art Museum, Princeton, NJ; "For Presentation and Display: Some Art of the 80s" curated by Johanna Burton and Hal Foster (March 19 – June 12)
Kunstmuseum Basel, Switzerland; "Covering the Real" (May 1 – August 21) (cat.)
New Britain Museum of American Art, New Britain, CT; "Contemporary Photography in the Age of Mechanical Reproduction" (January 15 – March 13)
New Museum of Contemporary Art, New York, NY; "East Village USA," (December 9 – March 19)
- 2004
The Wexner Center for the Arts, Columbus, OH; "Visions from America" (July - August)
Solomon R. Guggenheim Museum, New York, NY (June 4 – September 8), Guggenheim Museum Bilbao, Bilbao, Spain (November 25, 2005 – March 22, 2006); "Speaking with Hands, Photographs from the Buhl Collection" (cat.)
Charles Cowles Gallery, New York, NY; "Unframed" edition produced for ACRIA: Aids Community Research Initiative (April)
The Art Institute of Boston At Lesley University, Boston, MA: "Breathtaking" (March 31 – May 14)
Walker Art Center, Minneapolis, MN (October 11 – January 4), UCLA Hammer (February 8 – May 11), Museo de Arte Contemporanea, de Vigo, Spain (May 28 – September 19), Fotomuseum Winterthur, Switzerland (November 26 - February 13, 2005), Miami Art Central, Miami, Florida (March 10 - June 12, 2005); "The Last Picture Show: Artists Using Photography 1960-1982"; curated by Douglas Fogle (cat.)

Group Exhibitions:

5

- 2003 Margo Leavin Gallery, Los Angeles, CA; "Sarah Charlesworth, Louise Lawler and Laurie Simmons: Designs for Living" (September 6 – October 4)
Margo Leavin Gallery, Los Angeles, CA; "Raid the Icebox" (March 22 – April 26)
Orlando Museum of Art, Orlando, FL; "Constructed Realities: Contemporary Photography" (March 8 – May 18) (cat.)
Memphis College of Art, Memphis, TN; "Cold Comfort" (January 13 – February 13)
Southeast Museum of Photography, Daytona Beach, FL; "Off the Press: Recontextualizing the Newspaper in Contemporary Art" (March 25 - May 25) (cat.)
- 2002 Whitney Museum of American Art, New York, NY; "Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001", curated by Sylvia Wolfe (June 27 – September 22)
National Museum of Women in the Arts, Washington DC; "Feminism and Art: Selections from the Permanent Collection" (June – August)
The Victoria and Albert Museum, London; "Seeing Things: Photographing Objects, 1850-2001" (February 21 – August 18) (cat.)
The Site Gallery, Sheffield, UK; "Con Art: Magic/Object/Action", curated by Helen & Pier Giorgio Varola (February 16 - April 6)
- 2001 Tang Museum, Saratoga Springs, NY; "Still Photography: Works from the Tang Collection", curated by Charles Stainback (June 16 – August 16)
Kunsthalle Wien, Vienna, Austria; "Tele[visions]", curated by Joshua Decker (October 18 – January 6, 2002)
Skidmore College, Saragota Springs, NY; "Still Photography" (June 16 – August 26)
Gallery Camino Real, Boca Raton, FL; "Photo-Synthesis", curated by Douglas Maxwell (January 11 – February 3)
- 2000 Collection Lambert en Avignon, France; "Rendez-Vous 1" (June 27 - October 1)
De Saisset Museum, Santa Clara, CA; Brauer Museum, Valparaiso, IN; "The One Chosen" (August 2000 - November 2001)
Contemporary Arts Center, New Orleans, LA; "Photography Now", curated by David Rubin (July 15 – September 24)
Museum of New Mexico, Museum of Fine Arts, Sante Fe, NM; "20/20 Twentieth Century Photography Acquisitions", (February 4 – August 20)
- 1999 Whitney Museum of American Art, New York, NY; "The American Century: Art & Culture 1950-2000" (September 26 - February 27, 2000) (cat.)
Nexus Contemporary Art Center, Atlanta, GA; "Double Vision", curated by Michael Pittari
- 1998 Museo Santa Maria Della Scala, Siena, Italy; "Civic Art In Sienese Villages: Three Contemporary Artists Create Public Works", curated by Cornelia Lauf (September 11 - October)
Dorfman Projects, New York, NY; "The Tip of the Iceberg: A Response to New York Museums", curated by Bill Bartman (March 28 - April 25)
Art Museum of South Texas, Corpus Christi, TX; "From The Heart: The Power of Photography - A Collector's Choice", curated by Adam D. Weinberg (March 6 - June 7)
- 1997 International Center of Photography, New York, NY; "Eye of the Beholder: Photographs from the Avon Collection" (September 12 - November 13)
Milwaukee Art Museum, Milwaukee, WI; "Identity Crisis: Self Portraiture at the End of the Century", curated by Dean Sobol (September 12 - November 16) (cat.)
California Center for the Arts Museum, Escondido, CA; "Table Tops: Morandi's Still Lifes to Mapplethorpe's Flower Studies" (September 21 - January 21, 1998)
Thomas J. Walsh Art Gallery, Quick Center for the Arts at Fairfield University, Fairfield, CT; "The One Chosen: Images of Christ in Recent New York Art" (April 18 - May 31) (cat.)
- 1996 Nicole Klagsbrun Gallery, New York, NY; (December 14 - January 18, 1997) Bernard Toale Gallery, Boston, MA; (December 14 - January 18, 1997) "Making Pictures: Women and Photography, 1975-Now", curated by Nicole Klagsbrun
Museum of Contemporary Art, Los Angeles, CA; "Just Past: The Contemporary in M.o.C.A.'s Permanent Collection, 1975-96" (September 29 – January 19, 1997)

Group Exhibitions:

6

- S. L. Simpson Gallery, Toronto, Canada; "Sarah Charlesworth, Louise Lawler, Ian Wallace" (July 5 - July 26)
- Los Angeles County Museum of Art, Los Angeles, CA; "Some Grids", organized by Carol S. Eliel and Lynn Zelevansky
- The Clocktower Gallery, Institute of Contemporary Art, New York, NY; "Model Home," organized by Alanna Heiss and Sabina Streeeter (February 26 - March 31) (cat.)
- S.L. Simpson Gallery, Toronto, Canada; "Sarah Charlesworth, Hannah Collins, General Idea, Laurie Simmons, Carolyn White"
- 1994 Christinrose Gallery, New York, NY; "Chasing Angels" (December 3 - January 21, 1995) (cat.)
- Musée d'art moderne et contemporain (MAMCO), Genève, Switzerland; "Rudiments d'un Musée Possible 1" (September 23 - January 29, 1995)
- Whitney Museum of American Art, New York, NY; "From the Collection: Photography, Sculpture, Painting"
- Offshore Gallery, East Hampton, NY; "Seasights", curated by Nessia Pope (November 12 - December 31)
- School of the Art Institute of Chicago, Chicago, IL; "Transmitting the Truth: Reformulating News Media Information" (September 2 - October 19)
- The InterArt Center, New York, NY; "Gift", organized by Gideon Ponte, Birgit Spears & Neville Wakefield
- The Art Museum at Florida International University, Miami, FL; "American Art Today: Heads Only", curated by Dahlia Morgan (April 8 - May 6) (cat.)
- Thread Waxing Space, New York, NY; "Don't Look Now", curated by Josh Decter (January 22 - February 26) (cat.)
- Carl Solway Gallery, Cincinnati, OH; "Desire & Loss" (January 15 - April 2)
- 1993-96 Neuberger Museum, Purchase, NY; Virginia Beach Center for the Arts, Virginia Beach, VA; University Gallery, Univ. of North Texas, Denton, TX; Art Gallery, Sir Wilfred Grenfell College, Univ. of Newfoundland, Newfoundland, NS, Canada; Mackenzie Art Gallery, Regina, Sas., Canada; The Gallery/Stratford, Stratford, Ont., Canada; California Center for the Arts, Escondido, CA; Selby Gallery Ringling School of the Arts, Sarasota, FL; The Rubelle & Norman Schafler Gallery, Pratt Institute, Brooklyn, NY; "Empty Dress: Clothing as Surrogate in Recent Art", curated by Nina Felshin for Independent Curators Intl. (cat.)
- 1993-94 Center for the Fine Arts, Miami, FL; Museo Amparo, Puebla, Mexico; Centro Cultural Consolidado, Nacional de Bellas Artes, Buenos Aires, Argentina; Museo Nacional de Bellas Artes, Santiago, Chile; "Photoplay: Works from the Chase Manhattan Collection", organized by Lisa Phillips in association with Manuel E. Gonzalez (cat.)
- International Center of Photography, New York, NY; Institute of Contemporary Art, Boston, MA; Laguna Art Museum, Laguna Beach, CA; "Commodity Image" (cat.)
- 1993 Nassau County Museum of Art, Roslyn Harbor, NY; "Image Makers", curated by Franklin Hill Perrell and Constance Schwartz (October 3 - January 2, 1994) (cat.)
- The Drawing Center, New York, NY; "The Return of the Cadavre Exquis" (November 6 - December 18) (cat.)
- Raab Galerie, Berlin, Germany; Galleria Gian Ferrari Arte Contemporanea, Milano, Italy; "Vivid: Intense Images by American Photographers", curated by Victoria Espy-Burns (May 19 - July 31)
- The Herbert F. Johnson Museum of Art, Cornell University, NY; "Up Close: Chemistry Imagined Photogenics: Contemporary Art from the Mallin Collection" (April 2 - June 13)
- Donna Beam Fine Art Gallery, University of Nevada, Las Vegas, NV; "From New York: Recent Thinking in Contemporary Photography" (March 1 - March 28)
- L'Espace Lyonnais d'Art Contemporain, Lyon, France; "Here's Looking At Me / A Mes Beaux Yeux: Autoportraits Contemporains", curated by Bernard P. Brunon (January 29 - April 30) (cat.)
- 1992-93 Art Gallery of New South Wales, Sydney, Australia (sponsor, & various local sites); "The Boundary Rider: 9th Biennale of Sydney", curated by Anthony Bond (December 15 - March 14) (cat.)

Group Exhibitions:

7

- 1992 The New Jersey Center for Visual Arts, Summit, NJ; "New Jersey Collects: Photography", curated by Ellyn Dennison, Sharon Gill, and Perijane Zarembok (November 15 - January 8, 1993)
- Centro Cultural Arte Contemporaneo, Polanco, Mexico; "The Disasters of War"
- International Center of Photography, New York, NY; "The Photographic Order from Pop to Now" (July 31 - October 16) (cat.)
- The Aldrich Museum of Contemporary Art, Ridgefield, CT; "Quotations: The Second History of Art", organized by Barry Rosenberg (May 16 - September 20) (cat.)
- University Art Museum, Santa Barbara, CA; The Santa Monica Museum of Art, Santa Monica, CA; The North Carolina Museum of Art, Raleigh, NC; "Knowledge: Aspects of Conceptual Art" curated by Frances Colpitt and Phyllis Plous (cat.)
- 1991 Tony Shafrazi Gallery, New York, NY; "A Passion for Art: Watercolors and Works on Paper" (December 7 - January 25, 1992)
- Norton Gallery of Art, West Palm Beach, FL and Samuel P. Harn Museum of Art at the Univ. of Florida, Gainesville, FL; "Southeast Bank Collects: A Corporation Views Contemporary Art", curated by Lisa Liebmann (December 1 - February 9, 1992) (cat.)
- Palazzo delle Albere, Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Trento, Italy; "American Art of the 80's", curated by Gabriella Belli and Jerry Saltz (December 18 - March 1, 1992) (cat.)
- Victoria and Albert Museum, London, UK; "Postmodern Prints" (July 17 - October 27)
- Barbara Mathes Gallery, New York, NY; "The Conceptual Eye"
- Setagaya Art Museum, Tokyo; The National Museum of Art, Osaka; Fukuoka Art Museum, Fukuoka, Japan; "Beyond the Frame: American Art 1960-1990", curated by Lynn Gumpert (cat.)
- National Museum of American Art, Smithsonian Institution, Washington, DC; "Motion and Document - Sequence and Time: Eadweard Muybridge and Contemporary American Photography", curated by James Sheldon and Jock Reynolds (cat. - travelling show)
- Robert Miller Gallery, New York, NY; Lorence Monk Gallery, New York, NY; "In a Dream..." (portfolio published by Photographers and Friends Against AIDS)
- Museum of Contemporary Art, Los Angeles, CA; "Recent Work / Recent Acquisitions" (January 20 - February 17)
- Samuel P. Harn Museum of Art, University of Florida, Gainesville, FL; "Images from the Eighties Part 1, American Paintings and Drawings from the Samuel P. Harn Museum of Art's Skowhegan Collection"
- New Museum of Contemporary Art, New York, NY; "The Interrupted Life", curated by France Morin (September 13 - December 29) (cat.)
- Cleveland Center for Contemporary Art, Cleveland, OH; "Cruciformed: Images of the Cross Since 1980" (cat.)
- Museum of Contemporary Art, Los Angeles, CA; "Selections from the Permanent Collection: 1975-1991" (August 25 - December 15)
- Foto e.V. München und Barbara Gross Galerie, München, Germany; "Das Sibyllinische Auge: Fotokünstlerinnen aus dem Anglo-Amerikanischen Raum", curated by Isabelle Graw and Pia Lanzinger (January 9 - February 3) (cat.)
- 1990 Museum of Fine Arts, Boston, MA; "Figuring the Body", curated by Trevor Fairbrother and Kathy Halbreich (July 28 - October 28)
- Krygier/Landau Contemporary Art, Santa Monica, CA; "Prints and Multiples"
- Galleri Nordanstad-Skarstedt, Stockholm, Sweden; "Disconnections" (March 26 - April 21)
- XPO Galerie, Hamburg, West Germany; "The Point of View"
- White Columns, New York, NY; "Fragments, Parts, Wholes; The Body & Culture"
- International Center of Photography, New York, NY; Los Angeles Municipal Art Gallery, Los Angeles, CA; "The Indomitable Spirit" (February 9 - April 7) (cat.)
- Galerie Samia Saouma, Paris, France; "Figures et Lectures" (June 7 - July 21)
- Leo Castelli Gallery, New York, NY; Gallery, Milan, Italy; "Taking the Picture: Photography and Appropriation", curated by Manuela Gandini (April 7- April 28)

- Feigen Gallery, Chicago, IL; "Sarah Charlesworth, Jeanne Dunning, Annette Messenger, Adrian Piper, Laurie Simmons" (March 30 - April 28) (cat.)
- Hallwalls Contemporary Arts Center, Buffalo, NY; "Insect Politics: Body Horror / Social Order" (March 17 - April 13)
- Nicola Jacobs Gallery, London, UK; Third Eye Center, Glasgow, Scotland; "Reorienting: Looking East", curated by Lynne Cooke (cat.)
- 1989-90 Cambridge Darkroom, Cambridge; City Museum and Art Gallery, Stoke-on-Trent; Newport Museum and Art Gallery; Harris Museum and Art Gallery, Preston (all England); "Shifting Focus: An International Exhibition of Contemporary Women's Photography", curated by Susan Butler for The Arnolfini Gallery, Bristol and The Serpentine Gallery, London (cat.)
- 1989 Whitney Museum of American Art, New York, NY; "Image World: Art and Media Culture", curated by Marvin Heiferman and Lisa Phillips (November 9 - December 2) (cat.)
- The Serpentine Gallery, London, UK; "Shifting Focus" (June 30 - August 28)
- Messepalast, Vienna, Austria; Moskau - Wien - New York: "Kunst zur Zeit", curated by Viktor Misiano and Oliver Wasow (cat.)
- Aldrich Museum of Contemporary Art, Ridgefield, CT; "Selections from the Collection of Marc and Olivia Straus" (June 24 - October 8) (cat.)
- Editions Ilene Kurtz, New York, NY; "Sarah Charlesworth and Laurie Simmons: Prints & Photographs" (April 28 - May 29)
- Vienna Secession, Vienna, Austria; "The Play of the Unsayable-Wittgenstein and the Art of the XXth Century", curated by Joseph Kosuth (cat.)
- Frac Rhône-Alpes, Lyon, France; "Avant 1989", curated by Haim Steinbach (cat.)
- Emerson Gallery, Hamilton College, Clinton, NY; Anderson Gallery, Virginia Commonwealth University, Richmond, VA; "Abstraction in Contemporary Photography", curated by Jimmy De Sana (cat.)
- Hirschl & Adler Modern, New York, NY; "Departures: Photography 1924-1989" (November 2 - December 2)
- Grita Insam Gallery, Vienna, Austria; Museum voor Hedendaagse Kunst Het Kruidhuis, Hertogenbosch, Netherlands; "Vis-A-Vis: Aspects of Contemporary Portrait Photography"
- Thomas Segal Gallery, Boston, MA; "Camera Culture", curated by Brent Sikkema (September 16 - October 18)
- Art Center College of Design, Pasadena, CA; "Fauxtography", curated by Nora Halpern Brougher (September 16 - October 25)
- S. L. Simpson Gallery, Toronto, Canada; "Sarah Charlesworth, Christine Davis, Judith Schwarz" (July 22 - August 30)
- International Center of Photography, New York, NY; "Culture Medium: A Notion of Truth", curated by Charles Stainback (July 21 - September 3) (cat.)
- Nicola Jacobs Gallery, London, UK; "Subject: Object" (cat.)
- Tony Shafrazi Gallery, New York, NY; "Don't Bungle the Jungle! A benefit exhibition for the rainforest" (June 3 - June 30)
- Museum of Contemporary Art, Los Angeles, CA; "A Forest of Signs: Art in the Crisis of Representation", curated by Mary Jane Jacob and Ann Goldstein (May 5 - August 13) (cat.)
- Josh Baer Gallery, New York, NY; "Natura-Naturata (An Argument for Still-Life)", curated by Cornelia Lauf (March 4 - March 11)
- National Museum of American Art, Smithsonian Institution, Washington, DC; The Museum of Contemporary Art, Chicago, IL and Walker Art Center, Minneapolis, MN; "The Photography of Invention: American Pictures of the 1980s", curated by Joshua P. Smith and Merry A. Foresta (cat.)
- The Squibb Gallery, Princeton, NJ.; "Fictive Strategies; Actuality and Originality in Contemporary Photography", curated by Joseph Rauch (February 26 - April 2) (cat.)
- Salama-Caro Gallery, London, UK; "International Camera" (January 27 - February 25)

- The John and Mable Ringling Museum of Art, Sarasota, FL; Center for the Fine Arts, Miami, FL; "Contemporary Perspective I: Abstraction in Question", curated by Bruce Ferguson, Joan Simon and Roberta Smith (cat.)
- Wight Art Gallery, University of California, Los Angeles, CA; Joslyn Museum of Art, Omaha, NE; Neuberger Museum, Purchase, NY; Akron Art Museum, Akron, OH; "Selected Works from the Frederick R. Weisman Foundation" (cat.)
- Carleton Art Gallery, Carleton College, Northfield, MN; Women's Art Registry of Minnesota, Minneapolis, MN; "What Does She Want?: Current Feminist Art from the First Bank Collection", curated by Lynne Sowder and Nathan Braulick (cat.)
- 1988 The University of North Texas Art Gallery, Denton, TX; The J. B. Speed Art Museum, Louisville, LA; Alberta College Gallery of Art, Alberta, Canada; The Cincinnati Contemporary Art Center, Cincinnati, OH; Richard F. Brush Art Gallery, Santa Fe Community College Art Gallery, Santa Fe, NM; "Hybrid Neutral: Modes of Abstraction and the Social", curated by Tricia Collins & Richard Milazzo for Independent Curators Intl. (cat.)
- Jay Gorney Modern Art, New York, NY; "Gallery Artists" (January 9 - January 30)
- Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA; "Fabrications", curated by Anne Hoy (book)
- Robert Koch Gallery, San Francisco, CA; "Photography in Art Today"
- Artculture Resource Center, Toronto, Canada; "The Discursive Field of Recent Photography", curated by Tom Folland
- Rooseum, Malmö, Sweden; "Art at the End of the Social", curated by Collins & Milazzo (July 29 - October 2) (cat.)
- Haggerty Museum of Art, Marquette University, Milwaukee, WI; "Photography on the Edge" (March 24 - June 8) (cat.)
- Wallach Art Gallery, Columbia University, New York, NY; "Sexual Difference: Both Sides of the Camera", curated by Abigail Solomon-Godeau (March 24 - May 7) (cat.)
- Greenville County Museum of Art, Greenville, SC; "Just like a Woman"
- Burden Gallery / Aperture Foundation, New York, NY; "The Return of the Hero", curated by Karen Marta
- White Columns, New York, NY; "Female (Re)production", curated by Marilu Knode (January 28 - February 20)
- Scott Hanson Gallery, New York, NY; "Media / Post Media", curated by Collins and Milazzo (January 6 - February 9) (cat.)
- 1987-88 Sala de Exposiciones de la Fundacion Caja de Pensiones, Madrid, Spain; Fundacio Caixa de Pensions, Barcelona, Spain; "Art and Its Double: A New York Perspective", curated by Dan Cameron (cat.)
- 1987 Barbara Toll Fine Arts, New York, NY; "Monsters: The Phenomena of Dispassion", curated by Dennis Kardon and Maria Reidelbach
- The John and Mable Ringling Museum of Art, Sarasota, FL; Akron Art Museum, Akron, OH; Chrysler Museum, Norfolk, VA; "This is not a Photograph: Twenty Years of Large Scale Photography; 1966 - 1986", curated by Joseph Jacobs (cat.)
- Whitney Museum of American Art at Champion Plaza, Stamford, CT; Whitney Museum of American Art at Equitable Center, New York, NY; "Contemporary Diptychs: The New Shape of Content", curated by Roni Feinstein (cat.)
- University Art Gallery, San Diego State University, San Diego, CA; "Industrial Icons"
- Sidney Janis Gallery, New York, NY; "Recent Tendencies in Black and White", curated by Jerry Saltz (December 3 - December 24) (cat.)
- Alternative Museum, New York, NY; "The Surrealist Legacy in Post Modern Photography", curated by Roger Denson (November 14 - December 23)
- Musee St. Pierre, Espace Lyonnais d'Art Contemporain, Lyon, France; "Contemporary Photographic Portraiture", curated by Bernard Brunon (October 7 - November 22) (cat.)
- 1986 The Queens Museum of Art, New York, NY; "The Big Picture", curated by Marvin Heiferman (cat.)
- Lightsong Gallery, University of Arizona, Tucson, AZ

- 303 Gallery, New York, NY; Photography Bard College, Annandale-on Hudson, NY;
 "Altered States", curated by Vikky Alexander (April 3 - April 30)
- Institute of Contemporary Art, Boston, MA; "As Found, Part III of Dissent: The Issue of Modern Art
 in Boston" (April 29 - June 22) (cat.)
- CEPA Gallery, Buffalo, NY; "Spiritual America", curated by Collins and Milazzo
 (March 3 - June 15) (cat.)
- Michael Kohn Gallery, Los Angeles, CA; "Post Pop Art" (June 5 - July 12)
- Venice Biennale, Venice, Italy; "Aperto", (June 29 - September 28) (cat.)
- Margo Leavin Gallery, Los Angeles, CA; "Paravision", curated by Collins and Milazzo
 (July 12 - August 23)
- S.L. Simpson Gallery, Toronto, Canada; "Ultrasurd", curated by Collins and Milazzo
 (September 26 - October 15) (cat.)
- Brooke Alexander Gallery, New York, NY; "Benefit for The Kitchen", curated by Brooke Alexander
 and Paula Cooper (December 13 - December 21)
- Editions Ilene Kurtz, New York, NY; "Sarah Charlesworth, Jeff Koons, Laurie Simmons"
 (Tartan Sets portfolio)
- 1985-86 Rhona Hoffman Gallery, Chicago, IL; Texas Gallery, Houston, TX; Aspen Art Museum, Aspen, CO;
 Vanguard Gallery, Philadelphia, PA; "Infotainment", curated by Peter Nagy (cat.)
- 1985 Holly Solomon Gallery, New York, NY; "Selected Artists from The East Village"
 55 Mercer Street Gallery, New York, NY; "Smart Art Too", curated by Joe Masheck (January 8 -
 January 26)
- The Institute for Contemporary Arts, Santa Fe, NM; "Playing It Again, Strategies of Appropriation"
 (traveling show), curated by Sam Samore
- Laguna Gloria Art Museum, Austin, TX; "Figure it Out"
- White Columns, New York, NY; "Seduction Working Photographs", curated by Marvin Heiferman
 (February 6 - March 2)
- Whitney Museum of American Art, New York, NY; "1985 Biennial Exhibition" (March 21 - June 9)
 (cat.)
- Cable Gallery, New York, NY
- Tony Birckhead Gallery, Cincinnati, OH
- Feature Gallery, Chicago, IL
- New Museum of Contemporary Art, New York, NY; "The Art of Memory, The Loss of History",
 curated by Bill Olander (November 22 - December) (cat.)
- Nexus Contemporary Art Center, Atlanta, GA; C. W. Woods Gallery, Hattiesburg, MS; Carolina
 Program Union, Columbia, SC; Austin Peay State University, Clarksville, TN; Valencia
 Community College, Orlando, FL; North Carolina Museum of Art, Raleigh, NC; University of
 the South, Sewanee, TN; "Public Art", organized by Nexus Contemporary Art Center, Atlanta
 (cat.)
- Tibor de Nagy Gallery, New York, NY; "Cult and Decorum", curated by Collins and Milazzo
 (December 7 - January 4, 1986) (cat.)
- International with Monument, New York, NY; "Still Life with Transaction" (March 28 - April 21)
- Postmasters Gallery, New York, NY; "Photo Object" (December 13 - January 26, 1986)
- Light Gallery, New York, NY; "In the Tradition of: Photography" (February 11 - March 24)
- 1984-85 Riverside Studios, London; Kettle's Yard, Cambridge; Midland Group Gallery, Nottingham, UK;
 "Between Here and Nowhere", curated by Rosetta Brooks (cat.)
- White Columns, New York, NY; "The New Capital", curated by Collins and Milazzo
 (December 4 - January 5, 1985)
- 1984 Spiritual America, New York, NY; "Pop" (February 1 - March)
- Nature Morte Gallery, New York, NY; "Wedge Benefit" (June 27 - June 29)
- Washington Project for the Arts, Washington, DC; "The Magazine Store",
 curated by Jock Reynolds
- Dart Gallery, Chicago, IL; "Large Scale Photography" (September 14 - October 10)

Group Exhibitions:

11

- Museum of Modern Art / Art Advisory Service, New York, NY; "Ten Years of Contemporary Art" (September - January, 1985)
- Fine Arts Gallery, Florida State University, Tallahassee, FL; "Natural Genres", curated by Collins and Milazzo (August 31 - September 30)
- School of the Art Institute of Chicago Gallery, Chicago, IL; "Sex Specific: Photographic Investigations of Contemporary Sexuality" (November 2 - November 24) (cat.)
- Galerie Jurka, Amsterdam, Netherlands; International with Monument, New York, NY; "Still Life with Transaction", curated by Collins and Milazzo
- Blum Helman Warehouse, New York, NY; "Bomb Magazine Show"
- Cable Gallery, New York, NY; "Sex Show"
- 1983 Marianne Deson Gallery, Chicago, IL; "Artists Use Photographs" (January 7 - February 16)
- Palais de Beaux Arts, Brussels, Belgium
- American Graffiti Gallery, Amsterdam, Netherlands
- Castelli Graphics, New York, NY; "Three-Dimensional Photographs" (April 12 - May 4)
- Allen Memorial Art Museum, Oberlin College, Oberlin, OH; "Art and Social Change U.S.A.", curated by Bill Olander (April 19 - May 30) (cat.)
- Olsen Gallery, New York, NY; "Eight Women Artists" (June 16 - July 16)
- Barbara Gladstone Gallery, New York, NY; "State of the Art, The New Social Commentary" (June 14 - July 29)
- Brooklyn Army Terminal, New York, NY; "Terminal New York"
- Marlborough Gallery, New York, NY; "In Plato's Cave", curated by Abigail Solomon-Godeau (November 4 - November 29) (cat.)
- 1982 The Renaissance Society, University of Chicago, Chicago, IL; "Art and the Media: A Fatal Attraction", curated by Tom Lawson (May 2 - June 12) (cat.)
- Olsen Gallery, New York, NY (June 11 - August)
- Proctor Art Center, Bard College, Annandale-On-Hudson, NY; "Resource Material: Appropriation In Current Photography", curated by Steven Frailey (October 30 - December 1)
- 1981 Metro Pictures, New York, NY; "Photo" (September 12 - October 3)
- P.S.1, Long Island City, NY; New York, "New Wave", curated by Diego Cortez (February 15 - April 5)
- Tony Shafrazi Gallery, New York, NY (December 19 - January 16)
- 1980 Carmen Lamanna Gallery, Toronto, Canada; "General Idea" (May 31 - June 19)
- The Times Square Show, New York, NY; organized by Colab (June)
- 1979 Galerie Yvon Lambert, Paris, France; Paula Cooper Gallery, New York, NY; "Artemisia", curated by Yvon Lambert (cat.)
- P. S.1, Long Island City, NY; "The Altered Photograph" (April 22 - June 10)
- 1978 Gallery 76, Toronto, Canada
- Bibliothèque National, Paris, France
- 1977 Carmen Lamanna Gallery, Toronto, Canada
- Art Net, London, UK
- 1976 Galerie Durand-Desert, Paris, France; MTL Gallery, Brussels, Belgium; PMJ Self Gallery, London, UK; "Face / Surface", collaborative project with Joseph Kosuth

Curatorial Projects:

- 1995 Artists Space, New York, NY; "Somatogenics", group show co-curated with Cindy Sherman and Laurie Simmons.
- 1995 John Simon Guggenheim Fellowship Award, Visual Art
- 1983 National Endowment for the Arts
- 1980 National Endowment for the Arts
- 1977 New York State Creative Artists Public Service
- 1976 National Endowment for the Arts

Public Collections:

12

Addison Gallery of American Art, Phillips Academy, Andover, MA
Allen Memorial Art Museum, Oberlin College, Oberlin, OH
Art Gallery of Ontario, Toronto, Canada
Art Institute of Chicago, Chicago, IL
Baruch College, New York, NY
Berkeley Art Museum, University of California, Berkeley, CA
Birmingham Museum of Art, Birmingham, AL
Cleveland Museum of Art, Cleveland, OH
Fotomuseum Winterthur, Switzerland
Harvard Business School, Boston, MA
High Museum of Art, Atlanta, GA
International Center of Photography, New York, NY
Israel Museum, Jerusalem, Israel
J. Paul Getty Museum
Los Angeles County Museum of Art, Los Angeles, CA
Metropolitan Museum of Art, New York, NY
Moderna Museet, Stockholm, Sweden
Montclair Museum, Montclair, NJ
Musée d'Art Moderne and d'Art Contemporaine, Nice, France
Museum of Contemporary Art, Los Angeles, CA
Museum of Contemporary Art, San Diego, CA
Museum of Fine Arts, Boston, MA
Museum of Modern Art, New York, NY
Museum of New Mexico, Santa Fe, NM
National Museum of Women in the Arts, Washington DC
New Britain Museum of American Art, New Britain, CT
New York Public Library, New York, NY
Orlando Museum of Art, Orlando, FL
Princeton University Museum, Princeton, NJ
Rose Art Museum, Brandeis University, Waltham, MA
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, NE
Smith College Art Museum, Northampton, MA
Smithsonian Institute, National Museum of American Art, Washington, DC
Solomon R. Guggenheim Museum, New York, NY
Stedelijk Van Abbemuseum, Eindhoven, Netherlands
Tang Museum, Saratoga Springs, NY
Vancouver Art Gallery, Vancouver, BC, Canada
Victoria and Albert Museum, London, UK
Walker Art Center, Minneapolis, MN
Whitney Museum of American Art, New York, NY
Yale University Art Gallery, New Haven, CT

Bibliography:

Publications: Books & Catalogues about the artist:

- | | | |
|------|--|--|
| 2015 | Norton, Margot;
Gioni, Massimiliano | <i>Sarah Charlesworth: Doubleworld</i> , exhibition catalogue published by New, Museum, New York, NY |
| 2014 | Witkovsky, Matthew S. | <i>Sarah Charlesworth: Stills</i> , exhibition catalogue published by Art Institute of Chicago, Chicago, IL and Yale University Press, New Haven, CT |
| 1997 | Fisher-Sterling, Susan;
Hickey, Dave;
Phillips, Lisa | <i>Sarah Charlesworth, Site</i> , Santa Fe, NM and National Museum of Women in the Arts, Washington, DC |

Published Writings by the Artist:

- 1992 Grachos, Louis *Contemporary Currents: Sarah Charlesworth, Special Project: Herald Tribune: Nov., 1977 / Herald Tribune: Jan. 18 - Feb. 28, 1991*, exhibition brochure published by The Queens Museum of Art, Queens, NY (no ISBN)
- 1984 unsigned *Sarah Charlesworth: April 21, 1978*, special issue of C. M. P. Bulletin published as exhibition brochure by California Museum of Photography, University of California, Riverside, CA, Vol.3 No.5 (ISSN: 0731-2377)
- 1983 Charlesworth, Sarah *A Lover's Tale*, special issue of Wedge Magazine, Summer/Fall (a visual text pamphlet by Sarah Charlesworth)
- 1982 Charlesworth, Sarah *Sarah Charlesworth: In - Photography*, exhibition catalogue published by CEPA Gallery, Buffalo, NY (ISBN: 0-939784-03-3) (includes artist statement: In-Photography)
- 1979 Charlesworth, Sarah *Sarah Charlesworth: Modern History (Second Reading)*, exhibition catalogue published by The New 57 Gallery, Edinburgh, Scotland (no ISBN, edition: 500) (includes artist statement: Unwriting: Notes on Modern History)
- 1977 unsigned *Sarah Charlesworth: 14 Days*, exhibition catalogue published by MTL Galerie, Brussels, Belgium

Published Writings by the Artist:

- 2016 Charlesworth, Sarah *Liz Deschenes. Liz Deschenes On My Mind.* (article)
- 2012 Charlesworth, Sarah ==. *Liz Deschenes On My Mind.* (article)
- 2011 Charlesworth, Sarah *Artforum*, Best Books of 2011: Believing is Seeing (Observations on the Mysteries of Photographs) by Errol Morris. December. (review)
- 1999 Charlesworth, Sarah *Interview Magazine*, Oct.; Full page photo.
- 1995 Charlesworth, Sarah; Simmons, Laurie *Laurie Simmons*, A.R.T. Press, Pasadena (interview),
- 1995 Charlesworth, Sarah *College Art Association Journal*, Sarah Charlesworth, Spring, p.78, illus. (statement)
- 1995 Charlesworth, Sarah *October*, Questions of Feminism: 25 Responses, #71, Winter
- 1994 Charlesworth, Sarah *Tema Celeste*, La Differenza Tra I Sessi Nell'Arte, Jan. (editorial)
- 1992 Charlesworth, Sarah *Tema Celeste*, The Role of Gender in Art: Sarah Charlesworth, Autumn (editorial)
- 1983 Charlesworth, Sarah; Kruger, Barbara *Bomb Magazine*, Glossolalia, Spring (collaborative article and special section)
- 1982 Charlesworth, Sarah *Artforum*, Books: Camera Lucida: Reflections on Photography by Roland Barthes, April, pgs.72-73 (review)
- 1979 Charlesworth, Sarah *Art in America*, China: Visiting Socialism, March - April
- 1977 Charlesworth, Sarah; et al. *The Anti-Catalog* (collaborative project)
- 1976 Charlesworth, Sarah *The Fox*, For Artists Meeting, vol. I, #3
- 1975 Charlesworth, Sarah *The Fox*, Declaration of Dependence, vol. I, #1
- Charlesworth, Sarah *The Fox*, Memo for the Fox, vol. I, #2

Group Exhibition Catalogues and Books:

- 2016 Hickey, Dave *25 Women: Essays on Their Art.* Published by The University of Chicago Press
- 2014 Ebner, Florian; Greiff, Sophia; Migayrou, Frédéric *(Mis)Understanding Photography.* special project: Herald Tribune: September 1977, (Museum Folkwang, Essen, Germany)
- Le Bal / Éditions Textuel *Bernard Tschumi - Architecture: concept & notation.* special project: Stills, (Centre Pompidou, Paris, France)
- La Persistance des Images.* (Centre National des Arts Plastiques, Paris, France)

Group Exhibition Catalogues and Books:

14

- 2012 Colpitt, Frances *Color Pictures.* (The Art Galleries of TCU, Fort Worth, TX)
 Brodie, Judith *Shock of the News.* (National Gallery of Art, Washington, DC)
- 2011 Eeley, Peter *September 11.* (MoMA PS1, Long Island City, NY)
 Hoffman, Felix *The Uncanny Familiar – Images of Terror.* (Buchhandlung Walther Konig, Koln)
 Honold, Astrid *Circa 1986.* (Black Cat Publishing, Amsterdam)
 Ware, Katherine *Earth Now: American Photographers and the Environment.* (Museum of New Mexico Press, Sante Fe, NM)
- Princenthal, Nancy; *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991.* (Prestel USA, New York, NY)
 McDonough, Tom;
 Pollock, Griselda;
 Posner, Helaine;
 Stiles, Kristine
- 2010 Modrak, Rebekah; *Reframing Photography: Theory & Practice.* (Routledge, London)
 Anthes, Bill
 Blessing, Jennifer; *Haunted: Contemporary Photography/Video/Performance.* (Solomon R. Guggenheim Museum, NY)
 Trotman, Nat *Press Art: Sammlung Annette und Peter Nobel.* (Stampfli Publikationen AG, Bern)
 Doswald, Christoph *Captured in Time: ART in Embassies Exhibition Paris, France.* (ART in Embassies, Washington, DC)
- Klein, Alex *Words Without Pictures.* Discussion Series curated by Charlotte Cotton and Alex Klein; (LA County Museum, Los Angeles, CA; 2nd ed. Aperture Foundation, New York, NY)
- 2009 Aupetitallot, Yves *Images & (re)presentations: Les Annee 1980s.* (Centre d'Art Contemporain, Grenoble, France)
 Eklund, Douglas *The Pictures Generation, 1974 – 1984.* (The Metropolitan Museum of Art, New York, NY)
- 2008 Congdon, Kristin G.; *Twentieth Century United States Photographers: A Student's Guide.* (Greenwood Press, Westport, CT)
 Hallmark, Kara Kelly *Jedermann Collection - Set 5 from the Fotomuseum Winterthur Collection.* (Fotomuseum Winterthur, Switzerland)
- 2007 *A New Reality: Black-and-White Photography in Contemporary Art.* Jane Voorhees Zimmerli Art Museum, Rutgers. The State University of New Jersey, New Brunswick, NJ
- 2006 Traub, Charles H.; *The Education of a Photographer.* "Objects of Desire: An interview with Sarah Charlesworth" (Allworth Press and School of Visual Arts, New York, NY)
 Heller, Stephen;
 Bell, Adam B.
- 2005 Foster, Hal; *Art Since 1900: Modernism, Antimodernism, Postmodernism.* (Thames & Hudson, New York, NY)
 Krauss, Rosalind;
 Bois, Yve-Alain;
 Buchloh, Benjamin
- 2004 Witkovsky, Matthew S.; *Speaking with Hands: Photographs from the Buhl Collection,* (Solomon R. Guggenheim Museum, New York, NY)
 Mariño, Melanie;
 Trotman, Nat
 Fogle, Douglas
- 2003 Scott, Sue *The Last Picture Show: Artists Using Photography 1960-1982.* (Walker Art Center, Minneapolis, MN)
Constructed Realities: Contemporary Photography. (Orlando Museum, Orlando, FL)
Off the Press: Recontextualizing the Newspaper in Contemporary Art. (Southwest Museum of Photography, Daytona, FL)
- 2002 Wolfe, Sylvia *Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001.* (Whitney Museum of American Art, New York, NY)

Group Exhibition Catalogues and Books:

15

- Warner, Mariana; Haworth-Booth, Mark; Decter, Josh
2000 (Various)
1999 Phillips, Lisa
1998 Bunnell, Peter C.
1997 Sobel, Dean
Blaettler, James; Nieboer, Jan Willem; Steensma, Regnerus
1996 Tallman, Susan
Pierce-Rosenberg, J.
Heiss, Alana; Streeter, Sabina
1995 Denson, G. Roger
Grigoteit, Ariane, et al.
1994 Felshin, Nina
Decter, Joshua
Morgan, Dahlia
1993 Phillips, Lisa
Schaffner, Ingrid
anonymous
Hill-Perrell, Franklin
Jacobson, Marjory
Brunon, Bernard P.
Espy-Burns, Victoria
1992 Bond, Anthony, et. al.
Colpitt, Frances; Plous, Phyllis
Rosenberg, Barry A.; Leigh, Christian; Straus, Marc J.
1991 Morin, France, et al.
Rubin, David S.
Liebmann, Lisa
Belli, Gabriella; Saltz, Jerry
Gumpert, Lynn; Wallis, Brian
Reynolds, Jock; Sheldon, James
- Seeing Things: Photographing Objects, 1850-2001.* (The Victoria and Albert Museum, London, UK)
Televisions. (Kunsthalle, Vienna, Austria)
Post Modernism. (Tate Gallery, London, UK)
The American Century: Art & Culture 1950-2000. (Whitney Museum of American Art & Norton Publishers, New York, NY)
Photography at Princeton. (Princeton University, Princeton, NJ)
Identity Crisis: Self Portraiture at the End of the Century. (Milwaukee Art Museum, Milwaukee, WI)
The One Chosen: Images of Christ in Recent New York Art. (Thomas Walsh Gallery, New York, NY)
The Contemporary Print: From Pre-Pop to Postmodern. (book)
A Question of Balance: Artists and Writers on Motherhood. (Papier Mache, Watsonville, CA)
Model Home. (The Clocktower Gallery, Institute of Contemporary Art, New York, NY)
Chasing Angels. (Christinerose Gallery, New York, NY)
Tradition and Zeitgeist: Works from the Collection of Deutsche Bank North America. (DuMont Verlag, Köln, Germany)
Empty Dress: Clothing as Surrogate in Recent Art. (Independent)
Don't Look Now. (Thread Waxing Space, New York, NY)
American Art Today: Heads Only. (The Art Museum, Florida Int'l. University, Miami, FL)
Photoplay: Works from the Chase Manhattan Collection. (The Chase Manhattan Corporation, New York, NY)
The Return of the Cadavre Exquis. (The Drawing Center, New York, NY)
Sex Quake - Art After the Apocalypse. (1st Art- Genes Portable Museum)
Image Makers. (Nassau County Museum of Art, Roslyn Harbor, NY)
Art for Work: The New Renaissance in Corporate Collecting. (Harvard Business School Press, Boston, MA)
Autoportraits Contemporains: Here's Looking at Me. (Espace Lyonnais d'Art Contemporain, Lyon, France)
Vivid: Intense Images by American Photographers. (Raab Galerie, Berlin, Germany)
9th Biennale of Sydney: The Boundary Rider. (Art Gallery of New South Wales, Sydney, Australia)
Knowledge: Aspects of Conceptual Art. (University Art Museum, Santa Barbara, CA)
Quotations: The Second History of Art. (The Aldrich Museum of Contemporary Art, Ridgefield, CT)
The Interrupted Life. (New Museum of Contemporary Art, New York, NY)
Cruciformed: Images of the Cross Since 1980. (Cleveland Center for Contemporary Art, Cleveland, OH)
Southeast Bank Collects: A Corporation Views Contemporary Art. (Southeast Bank) (cat.)
American Art of the 80's. (Electa, Milan, Italy)
Beyond the Frame: American Art 1960-1990. (Institute of Contemporary Art, Tokyo, Japan)
Motion and Document - Sequence and Time: Eadweard Muybridge and Contemporary American Photography. (National Museum of American Art, Smithsonian Institution, Washington, DC)

Group Exhibition Catalogues and Books:

16

- 1990 Derrickson, Stephen *Insect Politics, Body Horror/ Social Order.* (Hallwalls Contemporary Art Center, Buffalo, NY)
- Gandini, Manuela *Taking the Picture: Photography and Appropriation.* (Castelli, New York, NY and Gallery, Milan, Italy)
- Graw, Isabella;
Lanzinger, Pia *Das Sibyllinische Auge: Fotokünstlerinnen aus dem Anglo-Amerikanischen Raum.* (Foto e.V. München and Barbara Gross Gallery, Munich, Germany)
- Cooke, Lynne *Reorienting: Looking East.* (Third Eye Centre, Glasgow and Nicola Jacobs, London, UK)
- 1989 Foresta, Merry A.;
Smith, Joshua P
Grundberg, Andy;
Saltz, Jerry *The Photography of Invention: American Pictures of the 1980's.* (M.I.T. Press, Cambridge, MA)
- Abstraction in Contemporary Photography.* (Emerson Gallery, Hamilton College and Anderson Gallery, Virginia Commonwealth University, Richmond, VA)
- Halpern-Brougher, Nora;
Hopkins, Henry T.;
Stein, Donna
Butler, Susan *Selected Works from the Frederick R. Weisman Foundation,* (Wight Art Gallery, U.C.L.A.)
- Shifting Focus: An International Exhibition of Contemporary Women's Photography.* (Arnolfini Gallery, Bristol and Serpentine Gallery, London, UK)
- Rauch, Joseph B. *Fictive Strategies: Actuality and Originality in Contemporary Photography.* (The Squibb Gallery, Princeton, NJ)
- Braulick, Nathan;
Haworth, Dale K.;
Sowder, Lynne
Hoy, Anne *What Does She Want: Current Feminist Art from the First Bank Collection.* (First Bank System Division of Visual Arts)
- Fabrications, Staged, Altered and Appropriated Photographs.* (Abbeville Press, New York, NY)
- Jones, Ronald;
Steinbach, Haim
Stainback, Charles *Avant 1989: Exposition conçue par Haim Steinbach.* (Fonds Régional d'Art Contemporain, Rhône-Alpes, France)
- Culture Medium.* (International Center of Photography, New York, NY)
- Subject: Object.* (Nicola Jacobs Gallery, London, UK)
- Hanhardt, John G.;
Heiferman, Marvin;
Phillips, Lisa
Misiano, Viktor;
Wasow, Oliver, et al. *Image World: Art and Media Culture.* (Whitney Museum of American Art, New York, NY)
- Moskau - Wien - New York.* (Wiener Fastwochen, Vienna, Austria)
- Rosenberg, Barry;
Straus, Marc
Kosuth, Joseph *Selections from the Collection of Marc and Livia Straus.* (Aldrich Museum of Contemporary Art, Ridgefield, CT)
- The Play of the Unsayable-Wittgenstein and the Art of the XXth Century.* (Wiener Secession, Vienna, Austria)
- Goldstein, Ann;
Jacob, Mary Jane
Ferguson, Bruce;
Simon, Joan;
Smith, Roberta *A Forest of Signs: Art in the Crisis of Representation.* (Museum of Contemporary Art, Los Angeles, LA and M.I.T. Press, Cambridge, MA)
- Contemporary Perspective I: Abstraction in Question.* (The John and Mable Ringling Museum of Art, Sarasota, FL)
- 1988 Collins, Tricia;
Milazzo, Richard;
Indiana, Gary
Collins, Tricia;
Milazzo, Richard *Hybrid Neutral: Modes of Abstraction and the Social.* (Independent Curators Inc., New York, NY)
- Art at the End of the Social.* (Rooseum, Malmö, Sweden)
- Just Like a Woman.* (Greenville County Museum of Art, SC)
- Media Post Media.* (Scott Hanson Gallery, New York, NY)
- Collins, Tricia;
Milazzo, Richard

Group Exhibition Catalogues and Books:

17

- Carter, Curtis L. *Photography On the Edge*. (Haggerty Museum of Art, Marquette University, Milwaukee, WI)
- Godeau, Abigail Sol. *Sexual Difference: Both Sides of the Camera*. (Wallach Art Gallery, Columbia University, New York, NY)
- Liebmann, Lisa;
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- 1987 Gilbert-Rolfe, Jeremy *Arts Magazine*. Where Do Pictures Come From? Sarah Charlesworth and the Development of the Sign, December, pp. 58-60, illus. (feature)
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- Cameron, Dan *Flash Art*. Art and Its Double, Summer
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Collins, Tricia;
Milazzo, Richard
Indiana, Gary
1985 Jones, Alan
Kohn, Michael
Warren, Ron
Linker, Kate
1984 Linker, Kate
Indiana, Gary
Deitcher, David
Bob, Paul
Hathaway, Jane
Smith, Roberta
1983 Samore, Sam
Grundberg, Andy
1982 Scully, Julia
Hagen, Charles
Owens, Craig
1981 Castle, Ted
Sussler, Betty
1980 Frank, Elizabeth
- Effects Magazine*. Winter 1986 (cover)
The New York Times. Sunday, July 13, (review: Venice Biennale)
Kunstforum. (Köln), New York: Tropical Codes, April / May, pp.308-338
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Aperture. Sarah Charlesworth, No. 100, Fall
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Artforum. Eluding Definition
Art in America. Sarah Charlesworth, September, (illus.) (review: Clocktower)
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Summer, pp. 14-17, (illus.) (feature)
The East Village Eye. Cutting Up Culture: Photo Artist Sarah Charlesworth
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The Village Voice. Chrysler's Wings of Fashion, April
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Art in America Guide to Museums, Galleries, and Artists. Tabula Rasa,
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Modern Photography. Seeing Pictures, June Artists, Fall (review)
Artforum. Sarah Charlesworth, December, p.80, (illus.) (review: Gagolian)
Art in America. Sarah Charlesworth, May, (review: Gagolian)
Flash Art. Verbal Art, November
Cover Magazine. Interview with Sarah Charlesworth,
Spring / Summer (feature)
Art in America. Sarah Charlesworth, April, (illus.) (review: Shafrazi)

Teaching

- 2012-13 Princeton University, Princeton, NJ; Lecturer with Rank of Professor, Visual Arts in the Lewis Center
1992- School of Visual Arts, New York, NY; Masters Program in Photography and Related Media,
2013 Graduate faculty member, Masters Critique Seminar (1992-96)
2000-08 Rhode Island School of Design, Providence, RI; Graduate Tutorial Masters in Photography (Spring/Fall)
1994 Hartford University, Hartford Art School, Hartford, CT; Adjunct Faculty, Graduate Seminar and Critique, (Fall)
1993 New York University, Department of Art and Art Education, New York, NY; Graduate Photography Critique
1983-85 New York University, Department of Art and Art Education, New York, NY; Graduate Faculty Instructor, Advanced Photography: Critical Seminar and Workshop (1983-1984, 1984-1985)

- 2011 Museum of Modern Art, New York, NY; "Forum on Contemporary Photography" with Peter Eleey and John Pilson, October 24
 Neuberger Museum of Art, Purchase, NY; "Panel Discussion: Feminism, Deconstruction, and Desire" with Sarah Charlesworth, Helaine Posner and Nancy Princenthal; March 17
 SUNY Purchase, Purchase, NY; Visiting artist / lecturer, March 17
 Guggenheim Museum Bilbao, Spain; Sarah Charlesworth Lecture in Conjunction with "Haunted: Contemporary Photography / Video / Performance", January 27
- 2010 New Museum, New York, NY; "The Last Newspaper Artists in Conversation" Benjamin Godsill, Moderator, with Sarah Charlesworth, Nate Lowman, and Aleksandra Mir; October 9
 Bard College, Annandale-on-Hudson, NY; Visiting artist / lecturer, Masters Program in Fine Arts, September 20
 Solomon R. Guggenheim Museum, New York, NY; Sarah Charlesworth Lecture, "Conversations with Artists", May 4
- 2009 Art Institute of Boston, Boston, MA, Visting artist / lecturer, Masters Program in Fine Arts, June 23 - 24
- 2008 LACMA, Los Angeles, CA, "Remembering and Forgetting Conceptual Art", April 15, School of Visual Arts, New York, NY; visiting artist, Masters Program in Fine Arts
- 2007 The Kitchen, New York, NY; "Re-Take: A Panel on Art and Appropriation", organized by Afterall, November 27
 Parsons, The New School for Design, New York, NY; visiting artist, Masters Program in Photography
- 2005 Bard College, Annandale-on-Hudson, NY; visiting artist / lecturer, Masters Program in Fine Arts, June
- 2005 Bard College, Annandale-on-Hudson, NY; visiting lecturer, Masters Program in Curatorial Studies, March 15
- 2005 Maine College of Art, Portland, ME, visiting artist and guest lecturer, March 24
- 2005 Princeton University, Panel curated by Johanna Burton in conjunction with "For Presentation and Display: Some Art of the 80s" curated by Johanna Burton and Hal Foster, April 14
- 2004 Columbia University School of the Arts; "Sarah Charlesworth: The Philosophical and Political Role of the Artist", New York, NY; June 15
 Rhode Island School of Design, Providence, RI; TC Colley visiting artist and lecturer, April
- 2003 Orlando Museum of Art, Orlando, FL; "A Conversation with Sarah Charlesworth", April 9
 Maine College of Art, Portland, ME; lecturer, March
- 2002 Bard College, Annandale-on-Hudson, NY; lecturer, March
- 2000 Rhode Island School of Design, Providence, RI; Public lecture & visiting artist & critic, May
 Brandeis University, Waltham, MA; Public lecture / interdisciplinary seminar, April
 New York University, New York, NY; American Photography Institute, guest lecturer.
- 1998-99 The Cleveland Center for Contemporary Art, Cleveland, OH; "The Photography of Sarah Charlesworth: A Psychoanalytic Perspective" (series of five thematic discussions)
- 1998 Yale University, New Haven, CT; Masters Program in Photography, October
 Museo Santa Maria della Scala, Siena, Italy; visiting artist in residence, August
- 1997 Bard College, Annandale-on-Hudson, NY; lecturer, visiting artists and Masters Program in the Arts, July
 New York University, New York, NY; American Photography Institute, Lecturer
- 1995 New York University, Tisch School of the Arts, New York, NY; artist / lecturer, November
 Rutgers University, New Brunswick, NJ; artist / lecturer, October
 Independent Curators Incorporated, New York, NY; artist / lecturer, March
- 1994 Tel Aviv Museum of Art, Tel Aviv, Israel; artist / lecturer, October
 Camera Obscura School of Art, Tel Aviv, Israel; artist / lecturer - Symposium Art and Technology: 2009, October

Visiting Artist / Lectures / Seminars / Residencies:

26

- 1993 University of Las Vegas, Las Vegas, NV; guest lecturer, March
Culture Lab, University of Toronto, Toronto, Canada; Guest Lecturer
Museo de Arte Contemporaneo de Monterrey, Monterrey, Mexico; guest lecturer, panelist:
"Photoplay"
- 1990 New York University / International Center of Photography, New York, NY; Graduate Program
visiting artist / critic, May
New York University, New York, NY; Panel / Symposium with Jean Baudrillard, May
California State University, Fullerton, CA; guest lecturer, May
School of Visual Arts, New York, NY; Panel: "Uses & Abuses of History", Peter Halley, Moderator,
March
Art Center College of Design, Pasadena, CA; visiting artist, March
University of California, San Diego, CA; visiting artist / lecturer, March
La Jolla Museum of Contemporary Art, La Jolla, CA; guest lecturer, March
- 1989 Carleton College, Northfield, MN; Symposium, "What Does She Want?"
Whitney Museum of American Art, panel discussion, "Image World: Art and Media Culture",
November
SUNY Purchase, Purchase, NY; guest lecturer, "The Politics of Representation", October
National Gallery of American Art, Washington, DC; Panel discussion in conjunction with the
exhibition "Photography of Invention", April
- 1988-87 Nova Scotia College Art and Design, Halifax, Nova Scotia, Canada; visiting artist / lecturer, March
Tyler Gallery, Tyler School of Art, Temple University, Elkins Park, PA; guest lecturer
International Center of Photography, New York, NY; guest lecturer, May
California Institute of the Fine Arts, Valencia, CA; guest lecturer, April
Art Center College of Design, Pasadena, CA; guest lecturer, April
Brandeis University, Waltham, MA; Saltzman visiting artist / lecturer, February
- 1986 New York University, Dept. of Fine Arts, New York, NY; guest lecturer, December
Cooper Union, New York, NY; guest lecturer, November
Rhode Island School of Design, Providence, RI; visiting artist / lecturer, November
Photographic Resource Center, Boston University, Boston, MA; guest lecturer
Whitney Museum of American Art, New York, NY; guest lecturer, April
New Museum of Contemporary Art, Panel organized by Marvin Heiferman at 303 Gallery,
New York, NY; February
- 1984 School of the Art Institute of Chicago, Chicago, IL; Panel organized by Carol Squires, "Sexuality in
Art and the Media", November
Rhode Island School of Design, Providence, RI; visiting artist / critic
Rutgers University, New Brunswick, NJ; guest lecturer, November
Cooper Union, New York, NY; guest lecturer, May
Light Work Gallery, Syracuse University, Syracuse, NY; guest lecturer, January
- 1983 Rutgers University, New Brunswick, NJ; guest lecturer, November
Rhode Island School of Design, Providence, RI; visiting artist / critic, May
International Center of Photography; New York, NY; guest lecturer, May
Artists Talk on Art, New York, NY; Panel organized by Craig Owens, "Painting and Photography,
Defining the Difference", April
School of Visual Arts, New York, NY; guest lecturer, April
Society for Photographic Education, Panel organized by Andy Grundberg, "Post-Modernism and
Photography", March