

# Alexander Gray Associates

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## LORRAINE O'GRADY

Born 1934, Boston, MA

Lives and works in New York, NY

## EDUCATION

BA, 1955, Wellesley College, Wellesley, MA

## INDIVIDUAL EXHIBITIONS

- 2021 *Lorraine O'Grady: Both/And*, Brooklyn Museum, NY
- 2020 *Lorraine O'Grady: The Strange Taxi, Stretched*, Isabella Stewart Gardner Museum, Boston, MA
- 2018 *Lorraine O'Grady: Cutting Out CONYT*, Städtische Galerie Wolfsburg, Germany  
*Cutting Out CONYT*, Alexander Gray Associates, New York, NY  
*From Me to Them to Me Again*, Savannah College of Art and Design (SCAD) Museum of Art, GA  
*Lorraine O'Grady: Family Gained*, Museum of Fine Arts, Boston, MA
- 2016 *Lorraine O'Grady: Initial Recognition*, curated by Berta Sichel and Barbara Krulik, Centro Andaluz de Arte Contemporáneo, Monastery de Santa María de las Cuevas, Seville, Spain
- 2015 *Lorraine O'Grady: When Margins Become Centers*, curated by James Voorhies, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA  
*Art Is...*, curated by Amanda Hunt, The Studio Museum in Harlem, New York, NY  
*Lorraine O'Grady*, Alexander Gray Associates, New York, NY
- 2012 *New Worlds*, Alexander Gray Associates, New York, NY
- 2011 *Rose O'Grady, Lorraine O'Grady with Tracey Rose*, Goodman Gallery, Johannesburg, South Africa
- 2010 *Looking for the Face I Had Before the World was Made: Lorraine O'Grady*, Museum of Contemporary Art, Denver, CO
- 2009 *Lorraine O'Grady*, Alexander Gray Associates, Art Nova, Art Basel Miami Beach, FL
- 2008 *Miscegenated Family Album*, curated by James Rondeau, Art Institute of Chicago, Permanent Collection Galleries, Chicago, IL  
*Miscegenated Family Album*, Alexander Gray Associates, New York, NY
- 2007 *New Works: 07.2*, curated by James Rondeau, Artpace, San Antonio, TX
- 1999 *Lorraine O'Grady/New Histories*, curated by Andrew Phelps, Galerie Fotohof, Salzburg, Austria
- 1998 *Studies for Flowers of Evil and Good*, Thomas Erben Gallery, New York, NY
- 1996 *Lorraine O'Grady/The Secret History*, The Bunting Institute of Radcliffe College, Harvard University, Cambridge, MA
- 1995 *Lorraine O'Grady/Matrix 127*, curated by Andrea Miller-Keller, Wadsworth Atheneum Museum of Art, Hartford, CT
- 1993 *Photo Images: 1980–91*, Thomas Erben Gallery, New York, NY
- 1991 *Critical Interventions: Photomontages*, curated by Judith Wilson, INTAR Gallery, New York, NY

## PERFORMANCES

- 2016 *Marrow, Hopelessness*, written by Anohni, music video  
*Lorraine O'Grady: Ask Me Anything About Aging*, New Museum, New York, NY
- 2012 Whitney Biennial, performance with Adam Pendleton, Whitney Museum of American Art, New York, NY  
Performance with Adam Pendleton, Museum of Modern Art, New York, NY
- 1989 *Nefertiti/Devonia Evangeline*, Maryland Institute College of Art, Baltimore, MD
- 1983 *Fly By Night*, Franklin Furnace, New York, NY  
*Art Is...*, Afro-American Day Parade, New York, NY
- 1982 *Nefertiti/Devonia Evangeline*, curated by William Olander, Allen Memorial Art Museum, Oberlin College, Oberlin, OH  
*Rivers First Draft* in "Art Across the Park," curated by Gilbert Coker and Horace Brockington, Central Park, New York, NY
- 1981 *Nefertiti/Devonia Evangeline* in "Acting Out: The First Political Performance Art Series," curated by Lucy Lippard, Elizabeth Irwin High School, New York, NY  
*Gaunt Gloves*, Just Above Midtown Gallery, New York, NY  
*Mlle Bourgeoise Noire Goes to the New Museum*, New Museum for Contemporary Art, New York, NY  
*Nefertiti/Devonia Evangeline*, Feminist Art Institute, New York, NY
- 1980 *Sweet Rosie O'Grady*, Rosie O'Grady's Pub, New York, NY  
*Mlle Bourgeoise Noire Goes to JAM*, Just Above Midtown Gallery, New York, NY  
*Nefertiti/Devonia Evangeline*, Just Above Midtown Gallery, New York, NY

## GROUP EXHIBITIONS

- 2020 *It's Urgent*, Luma Arles, Parc des Ateliers, France  
*Soul of a Nation: Art in the Age of Black Power*, The Museum of Fine Arts, Houston (MFAH), TX  
Bienal do Mercosul, Porto Alegre, Brazil  
*Duro Olowu: Seeing Chicago*, Museum of Contemporary Art Chicago, IL  
*Visibilities: Intrepid Women of Artpace*, San Antonio, TX  
*Catalyst: Art and Social Justice*, Gracie Mansion, New York, NY  
*A Collective Constellation: Selections From The Eileen Harris Norton Collection*, Art + Practice, Los Angeles, CA  
*Black Refractions: Highlights from The Studio Museum in Harlem*, Smith College Museum of Art, Northampton, MA; Frye Art Museum, Seattle, WA; Utah Museum of Fine Arts, Salt Lake City, UT
- 2019 *Photo Revolution: Andy Warhol to Cindy Sherman*, Worcester Art Museum, MA  
*Elements of a Vogue: A Case Study in Radical Performance*, Museo Universitario del Chopo, Universidad Nacional Autónoma de México (UNAM), Mexico City, Mexico  
*Afrocologies: American Reflections*, Wadsworth Atheneum Museum of Art, Hartford, CT  
*Exodus*, Watergate Office Building, Washington, DC  
*Direct Message: Art, Language, and Power*, Museum of Contemporary Art (MCA) Chicago, IL  
*Truthiness and the News*, deCordova Sculpture Park and Museum, Lincoln, MA  
*Age of You*, Museum of Contemporary Art Toronto Canada  
*It's Urgent!—Part II*, Luma Westbau, Zurich, Switzerland  
*Acting Out: Works from the Marielouise Hessel Collection*, Hessel Museum of Art, Bard College, Annandale-On-Hudson, NY  
*Frederick Weston*, Gordon Robichaux, New York, NY

- Harlem: In Situ*, Addison Gallery of American Art, Phillips Academy, Andover, MA
- Soul of a Nation: Art in the Age of Black Power*, The Broad, Los Angeles, CA; The de Young Museum, Fine Arts Museums San Francisco (FAMSF), CA
- Quiet as It's Kept: Passing Subjects, Contested Identities*, The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY
- Black Refractions: Highlights from The Studio Museum in Harlem*, The Museum of the African Diaspora, San Francisco, CA; Gibbes Museum of Art, Charleston, SC; Kalamazoo Institute of Arts, MI
- Michael Jackson: On the Wall*, The Bundeskunsthalle, Bonn, Germany; Espoo Museum of Modern Art, Finland
- 2018 *My Silences Had Not Protected Me*, Fort Gansevoort, New York, NY
- Posing Modernity: The Black Model from Manet and Matisse to Today*, Wallach Art Gallery, Columbia University, New York, NY
- Family Pictures*, Columbus Museum of Art, OH; Milwaukee Art Museum, WI
- Michael Jackson: On the Wall*, National Portrait Gallery, London, UK; Grand Palais, Paris, France
- The Last Place They Thought Of*, Institute of Contemporary Art at the University of Pennsylvania, Philadelphia, PA
- Reclaimed*, Linda Pace Foundation, San Antonio, TX
- We Wanted a Revolution: Black Radical Women, 1965-85*, Albright-Knox Art Gallery, Buffalo, NY; Institute of Contemporary Art, Boston, MA
- The Feminist Avant-Garde of the 1970s*, Stavanger Art Museum, Stavanger, Norway; Haus der Kunst, Brunn, Czech Republic
- Something to Say: The McNay Presents 100 Years of African American Art*, McNay Art Museum, San Antonio, TX
- Soul of a Nation: Art in the Age of Black Power*, Crystal Bridges Museum of American Art, Bentonville, AR; Brooklyn Museum, NY
- 2017 *Elements of a Vogue: A Case Study in Radical Performance*, Centro de Arte Dos de Mayo, Madrid, Spain
- Soul of a Nation: Art in the Age of Black Power*, Tate Modern, London, UK
- 20/20: The Studio Museum in Harlem and the Carnegie Museum of Art*, Carnegie Museum of Art, Pittsburgh, PA
- I am you, you are too*, Walker Art Center, Minneapolis, MN
- Black Matters*, Galerie Barbara Thumm, Berlin, Germany
- Unmoored Geographies: Works from the Permanent Collection*, Amsden Gallery, Ulrich Museum of Art at Wichita State University, Wichita, KS; Beren Gallery, Ulrich Museum of Art at Wichita State University, Wichita, KS
- The Times*, FLAG Art Foundation, New York, NY
- En Mas!: Carnival and Performance Art of the Caribbean*, DuSable Museum of African American History, Chicago, IL
- WOMAN: Feminist Avant-Garde of the 1970s*, mumok-museum moderner kunst stifling ludwig, Wien, Vienna, Austria; *Feminist Avant-Garde*, ZKM | Zentrum für Kunst und Medientechnologie Karlsruhe, Germany
- We Wanted a Revolution: Black Radical Women, 1965-85*, Brooklyn Museum, Elizabeth A. Sackler Center for Feminist Art, New York, NY; California African American Museum, Los Angeles, CA
- POWER: Work by African American Women From the Nineteenth Century to Now*, Sprüth Magers, Los Angeles, CA
- Egypt Reborn: Art for Eternity*, Brooklyn Museum, Brooklyn, NY
- 2016 *Feminist Avant-Garde of the 1970s*, the Photographers' Gallery, London, UK
- Coming to Power - 25 Years of Xplicit Art By Women*, MacCarone, New York, NY
- Blackness in Abstraction*, Pace Gallery, New York, NY

- Concept, Performance, Documentation, Language*, Mitchell Algus Gallery, New York, NY
- Egypt Reborn: Art for Eternity*, Brooklyn Museum, Brooklyn, NY
- Time / Image*, curated by Amy Powell, Krannert Art Museum, University of Illinois, Champaign, IL
- Cut-Up: Contemporary Collage and Cut-Up Histories through a Feminist Lens*, Franklin Street Works, Stamford, CT
- En Mas: Carnival and Performance Art Of The Caribbean*, curated by Claire Tanconds and Krista Thompson, The National Gallery of the Cayman Islands, Cayman Islands; The National Gallery of the Bahamas, Nassau, the Bahamas
- 2015 *Women's Work/ Feminist Art from the Collection*, Smith College Museum of Art, Northampton, MA
- The Great Mother*, curated by Massimiliano Gioni, Palazzo Reale, Milan, Italy
- Iconic Images*, United States Embassy Wellington, New Zealand
- Radical Presence: Black Performance in Contemporary Art*, curated by Valerie Cassell Oliver, Yerba Buena Center for the Arts, San Francisco, CA
- Time / Image*, curated by Amy Powell, Blaffer Art Museum, Houston, TX
- En Mas: Carnival and Performance Art Of The Caribbean*, curated by Claire Tanconds and Krista Thompson, Contemporary Arts Center, New Orleans, LA
- 2014 *Zero Tolerance*, curated by Klaus Biesenbach, MoMA PS1, Queens, NY
- Viewpoints: 20 Years of Adderley*, Bakalar and Paine Galleries, Massachusetts College of Art and Design, Boston, MA
- Radical Presence: Black Performance in Contemporary Art*, curated by Valerie Cassell Oliver, Walker Art Center, Minneapolis, MN
- Tea with Nefertiti: The Making of an Artwork by the Artist, the Museum, and the Public*, curated by Sam Bardaouil and Till Felrath, State Museum for Egyptian Art, Munich, Germany
- 1a Bienal Internacional de Arte Contemporáneo*, curated by Berta Sichel, Cartagena de Indias, Columbia
- 2013 *Time*, Bass Museum of Art, Miami, FL
- Radical Presence: Black Performance in Contemporary Art*, curated by Valerie Cassell Oliver, The Studio Museum in Harlem and Grey Art Gallery, New York, NY
- Skin Trade*, curated by Larry List and Martha Wilson, PPOW Gallery, New York, NY
- re.act.feminism #2 – a performing archive*, curated by Bettina Knaup, Akademie der Künste, Berlin, Germany
- Tea with Nefertiti: The Making of an Artwork by the Artist, the Museum, and the Public*, curated by Sam Bardaouil and Till Felrath, l'Institut du Monde Arabe, Paris, France
- Instituto Valenciano de Arte Moderno, Valencia, Spain; Mathaf: Arab Museum of Modern Art, Doha, Qatar
- Blues for Smoke*, curated by Bennet Simpson, Whitney Museum of American Art, New York, NY; Wexner Center for the Arts, Ohio State University, Columbus, OH
- Broken Spaces: Cut, Mark, and Gesture*, Alexander Gray Associates, New York, NY
- Ends and Exits: Picturing Art from the Collections of LACMA and The Broad Art Foundation*, Los Angeles County Museum of Art, Los Angeles, CA
- 2012 *Tea with Nefertiti: The Making of an Artwork by the Artist, the Museum, and the Public*, curated by Sam Bardaouil and Till Felrath, Mathaf: Arab Museum of Modern Art in Doha, Qatar
- Radical Presence: Black Performance in Contemporary Art*, curated by Valerie Cassell Oliver, Contemporary Arts Museum Houston, TX
- A Generous Medium: Photography at Wellesley 1972–2012*, Davis Museum, Wellesley College, Wellesley, MA
- Blues for Smoke*, curated by Bennet Simpson, Museum of Contemporary Art at the Geffen Contemporary, Los Angeles, CA
- La Triennale Paris 2012: Intense Proximity*, curated by Okwui Enwezor, Palais de Tokyo,

Paris, France

*This Will Have Been: Art, Love, and Politics in the 1980s*, curated by Helen Molesworth, Museum of Contemporary Art, Chicago IL; Walker Art Center, Minneapolis, MN; The Institute of Contemporary Art, Boston, FMA

*Shift: Projects / Perspectives / Dimensions*, The Studio Museum in Harlem, New York, NY  
*re.act.feminism #2 – a performing archive*, curated by Bettina Knaup and Beatrice Stammer, Fundació Antoni Tàpies, Barcelona, Spain; Tallinna Kunstihoone, Tallinn, Estonia; Museet for Samtidskunst, Roskilde, Denmark; Galerija Miroslav Kraljević, Zagreb, Croatia; Instytut Sztuki Wyspa, Gdansk, Poland

- 2011 *Landscape*, Art Video Program, Art Basel Miami Beach, Miami Beach, FL  
*Prospect 2 New Orleans*, 2nd New Orleans International Contemporary Art Biennial, New Orleans, LA  
*Beyond Conventions: Reimagining Human Rights in a Time of Change*, Ford Foundation, New York, NY  
*Past Desire*, curated by Jürgen Tabor, Galerie im Taxispalais, Innsbruck, Austria  
*15 x 15: The 15th Anniversary Acquisitions Exhibition*, Spelman College Museum of Fine Arts, Atlanta, GA  
*Agitated Histories*, curated by Irene Hofmann, SITE Santa Fe, Santa Fe, NM  
Contemporary Museum, Baltimore, MD  
*re.act.feminism #2 – a performing archive*, curated by Bettina Knaup and Beatrice Stammer, Centro Cultural Montehermoso, Vitoria-Gasteiz, Spain  
Trinidad + Tobago Film Festival and ARC presents: *New Media Space*, curated by Holly Bynoe, Medulla Gallery, Woodbrook, Trinidad  
*K. Acker: The Office Ruling 'N' Freaking*, Triangle France, Marseille, France  
*The Original Copy: Photography of Sculpture, 1839 to Today*, curated by Roxana Marcoci, Kunsthaus Zurich, Switzerland
- 2010 *Alternating Currents: Beyond/In Western New York Biennial*, curated by Carolyn Tennant, Albright-Knox Gallery, Anderson Gallery, State University of New York at Buffalo, NY  
*Dreamworks*, curated by Matthew Drutt, Artpace, San Antonio, TX  
*Manifesta 8*, Murcia, Spain  
*Art in Embassies Exhibition*, curated by Rhea Anastas, U.S. Embassy Residence, Warsaw, Poland  
*Be Black Baby: a House Party Presents Michael Jackson 2004*, Recess Activities, New York, NY  
*Landscape as an Attitude*, Alexander Gray Associates, New York, NY  
*Strange Comfort (Afforded by the Profession)*, Kunsthalle Basel, Switzerland  
*What's Left: Artwork Made by a Public*, Alexander Gray Associates, New York, NY  
Whitney Biennial, curated by Francesco Bonami and Gary Carrion-Murayari, Whitney Museum of American Art, New York, NY  
*Until Now: Collecting the New (1960–2010)*, Minneapolis Institute of Arts, Minneapolis, MN  
*The Original Copy: Photography of Sculpture, 1839 to Today*, curated by Roxana Morcoci, The Museum of Modern Art, New York, NY
- 2009 *Extended Family: Contemporary Connections*, Brooklyn Museum, Brooklyn, NY  
*Undercover: Performing and Transforming Black Female Identities*, curated by Andrea Barnwell Brownlee, Spelman College Museum of Fine Art, Atlanta, GA
- 2008 *Boundless Beauty*, curated by Susan L. Talbott, Wadsworth Atheneum Museum of Art, Hartford, CT  
*re.act.feminism – Performance Art of the 1960s & 70s Today*, curated by Bettina Knaup and Beatrice E. Stammer, Akademie der Künste, Berlin, Germany  
*Working History*, Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, OR
- 2007 *WACK! Art and the Feminist Revolution*, curated by Cornelia Butler, Museum of Contemporary Art, Los Angeles, CA; National Museum of Women in the Arts, Washington, DC; MoMA PS1, Long Island City, NY; Vancouver Art Gallery, Vancouver, Canada  
*Documenting a Feminist Past: Art World Critique*, The Museum of Modern Art, New York, NY

- Role Play: Feminist Art Revisited 1960–80*, Galerie Lelong, New York, NY
- 2006 *Between the Lines*, curated by Nick Mauss, Daniel Reich Gallery Temporary Space at the Chelsea Hotel, New York, NY
- 2005 *Creating Their Own Image: African-American Women Artists*, curated by Lisa E. Farrington, Arnold and Sheila Aronson Galleries, Parsons School of Design, New York, NY
- 2004 *African American Artists in Los Angeles, A Survey Exhibition: Part One, Fade (1990–2003)*, curated by Malik Gaines, Luckman Gallery, California State University, Los Angeles, CA
- 2003 *The Space Between: Artists Engaging Race and Syncretism*, Davis Museum, Wellesley College, Wellesley, MA
- 2002 *Space Program*, Ace Gallery, New York, NY
- 2001 *Love Supreme*, curated by Elvan Zabunyan, La Crie Centre d'Art Contemporain, Rennes, France  
*Blondies and Brownies*, curated by Rafael von Uslar, Aktionsforum Praterinsel, Munich, Germany
- 2000 *Public Voices, Private Visions: African American Art 2000*, curated by Ned Harris, Rockland Center for the Arts, West Nyack, NY  
*Déjà Vu: Reworking the Past*, curated by Barbara J. Bloemink, Katonah Museum of Art, Katonah, NY  
*Blondies and Brownies*, curated by Rafael von Uslar, Torch Gallery, Amsterdam, The Netherlands
- 1999 *Re/Righting History: Counternarratives by Contemporary African-American Artists*, curated by Barbara J. Bloemink, Katonah Museum of Art, Katonah, NY
- 1998 *Sexing Myths: Representing Sexuality in African American Art*, curated by Kymberly Pinder, Betty Rymer Gallery, School of the Art Institute of Chicago, IL  
*Re: Duchamp/Contemporary Artists Respond to Marcel Duchamp's Influence*, curated by Mike Bidlo, Abraham Lubelsky Gallery, New York, NY  
*Vraiment: Féminisme et Art*, curated by Laura Cottingham, Centre National d'Art Contemporain de Grenoble, France
- 1997 *Identity Crisis: Self Portraiture at the End of the Century*, curated by Dean Sobel, Milwaukee Art Museum, Milwaukee, WI; Aspen Art Museum, Aspen, CO  
*Eye of the Beholder: Photographs from the Avon Collection*, curated by Shelley Rice and Sandi Fellman, International Center of Photography, New York, NY  
*The Gaze*, curated by Laura Parnes, Momenta Art, Brooklyn, NY  
*Composite Persona*, curated by Tina Yapelli and Lynn La Bate, University Art Gallery, San Diego State University, San Diego, CA; Fullerton Museum Center, CA
- 1996 *Laughter Ten Years After*, curated by Jo Anna Isaak, Zilkha Gallery, Wesleyan University, Middletown, CT  
*Sexual Politics: Judy Chicago's Dinner Party in Feminist History*, curated by Amelia Jones and Elizabeth Shepherd, Armand Hammer Museum, University of California, Los Angeles, CA  
*NowHere*, curated by Laura Cottingham, Louisiana Museum of Modern Art, Humlebaek, Denmark  
*New Histories*, curated by Milena Kalinovska, Institute of Contemporary Art, Boston, MA
- 1995 *Face Forward: Contemporary Self-Portraiture*, curated by Maureen Sherlock, John Michael Kohler Arts Center, Sheboygan, WI  
*A Range of Views: New Bunting Fellows in the Visual Arts*, The Bunting Institute of Radcliffe College, Harvard University, Cambridge, MA
- 1994 *Outside the Frame: Performance & The Object*, curated by Olivia Georgia and Robin Brentano, Cleveland Center for Contemporary Art, Cleveland, OH; Snug Harbor Cultural Center, Staten Island, NY  
*Face-Off: The Portrait in Recent Art*, curated by Melissa Feldman, Institute of Contemporary Art, Philadelphia, PA; Joslyn Art Museum, Omaha, NE; Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC  
*Personal Narratives: Women Photographers of Color*, curated by Jeff Fleming, United States Information Agency, Bridgetown, Barbados; Port of Spain, Trinidad and Tobago; Brasilia, Brazil; Rio de Janeiro, Brazil; Caracas, Venezuela; Panama City, Panama; Santo Domingo, Puerto Rico; Kingston, Jamaica; Nassau, Bahamas; Mexico City, Mexico

- New Museum Benefit Auction and Exhibition*, selected by Laura Cottingham, New Museum for Contemporary Art, New York, NY
- Open Studios*, Marie Walsh Sharpe Art Foundation, New York, NY
- The Body As Measure*, curated by Judith Hoos Fox, Davis Museum and Cultural Center, Wellesley College, Wellesley, MA
- Nor Here Neither There*, Los Angeles Contemporary Exhibitions, Los Angeles, CA
- 1993 *Coming to Power: 25 Years of Sexually Explicit Art by Women*, curated by Ellen Cantor, David Zwirner Gallery and Simon Watson/The Contemporary, New York, NY; Real Art Ways, Hartford, CT
- Songs of Retribution*, curated by Nancy Spero, Richard Anderson Gallery, New York, NY
- The Nude: Return to the Source*, curated by J. Taylor-Basker, Westbeth Gallery, New York, NY
- Color*, curated by Adrian Piper in conjunction with publication of *New Observations #97*, Printed Matter at DIA Center for the Arts, New York, NY
- Open Studios*, Marie Walsh Sharpe Art Foundation, New York, NY
- International Critics' Choice*, curated by Calvin Reid, Mitchell Museum, Southern Illinois University, Cedarhurst, IL; Eastern Illinois University Museum, Charleston, IL; Edwardsville Arts Center, Edwardsville, IL; Southern Illinois University Museum, Carbondale, IL
- Personal Narratives: Women Photographers of Color*, curated by Jeff Fleming, Southeastern Center for Contemporary Art, Winston-Salem, NC
- Bluebeard: The Exhibition*, curated by Gerard McCarthy, The Palace Theatre, Stamford, CT
- Exquisite Corpses*, curated by Anne Philbin, The Drawing Center, New York, NY
- 1992 *Revealing the Self: Portraits by Twelve Contemporary Artists*, curated by Grace Stanislaus, Bronx Museum/ Paine Webber Art Gallery, New York, NY
- 1988 *Art As A Verb: The Evolving Continuum*, curated by Lowery Stokes-Sims and Leslie King-Hammond, Maryland Institute College of Art, Baltimore, MD; Studio Museum in Harlem, New York, NY; Met Life Gallery, New York, NY

## **PUBLIC COLLECTIONS**

Addison Gallery of American Art, Andover, MA  
 Art Institute of Chicago, IL  
 Brooklyn Museum, NY  
 Carnegie Museum of Art, Pittsburgh, PA  
 Crystal Bridges Museum of American Art, Bentonville, AR  
 Davis Museum and Cultural Center, Wellesley, MA  
 Fogg Art Museum at Harvard, Cambridge, MA  
 Harvard Business School, Boston, MA  
 Hessel Museum of Art, Bard College, Annandale-On-Hudson, NY  
 Institute of Contemporary Art, Boston, MA  
 Linda Pace Foundation, San Antonio, TX  
 Los Angeles County Museum of Art, CA  
 Mount Holyoke College Art Museum, South Hadley, MA  
 Museum of Fine Arts, Boston, MA  
 The Museum of Modern Art, New York, NY  
 Pérez Art Museum Miami, FL  
 Rose Art Museum, Brandeis University, Waltham, MA  
 Sammlung Verbund, Vienna, Austria  
 Smith College Museum of Art, Northampton, MA  
 Städtische Galerie Wolfsburg, Germany  
 Studio Museum in Harlem, New York, NY

Ulrich Museum of Art at Wichita State University, KS  
The University of Chicago Booth School of Business, IL  
Wadsworth Atheneum Museum of Art, Hartford, CT  
Walker Art Center, Minneapolis, MN  
Whitney Museum of American Art, New York, NY  
Williams College Museum of Art, Williamstown, MA  
Worcester Art Museum, MA

## AWARDS AND HONORS

- 2019 Skowhegan Medal for Conceptual and Cross Disciplinary Practice  
2017 Francis J. Greenburger Award, Art Omi, New York, NY  
2015 Lifetime Achievement Award, 26th Annual James A. Porter Colloquium on African American Art, Howard University, Washington, DC  
Visual Arts Awardee, Creative Capital, New York, NY  
2014 College Art Association Lifetime Achievement Award  
2011 United States Artists Rockefeller Fellowship, New York, NY  
Art Matters, Incorporated Project Grant, New York, NY  
2010 Object of the Month (August) *Miscegenated Family Album*, Brooklyn Museum, NY  
2008 Nominee, Joyce Alexander Wein Artist Prize, The Studio Museum in Harlem, New York, NY  
Anonymous Was A Woman Award  
2001 Nominee, Alpert Award in Visual Art  
1997 Senior Fellow, Vera List Center for Art and Politics, New School University, New York, NY  
(18 years)  
1995 Bunting Institute, Radcliffe College/Harvard University, Cambridge, MA, Fellowship in Visual Art  
1990 Art Matters, Incorporated Project Grant  
1983 New York State Council on the Arts Fellowship  
National Endowment for the Arts Fellowship  
1982 New York State Council on the Arts Grant

## SELECTED WRITINGS

“Nefertiti/Devonia Evangeline.” In *Lorraine O’Grady: Initial Recognition*, edited by Berta Sichel and Barbara Krulik, pp. 98–99. Sevilla: Junta de Andalucía, Centro Andaluz de Arte Contemporáneo, 2016. Originally published in *Art Journal* 56, no. 4, Winter, 1997.

“Olympia’s Maid: Reclaiming Black Female Subjectivity.” In *Lorraine O’Grady: Initial Recognition*, edited by Berta Sichel and Barbara Krulik, pp. 100–115. Sevilla: Junta de Andalucía, Centro Andaluz de Arte Contemporáneo, 2016. Originally published in *Afterimage* 20, no. 1, Summer, 1992.

“Lorraine O’Grady’s Natures: A Conversation about ‘The Clearing.’” Thirty-minute radio program, narrated and hosted by Andil Gosine, with music by Nneka, produced by Omme-Salma Rahemtullah for NCRA, Canada.

Video monologue. Lorraine O’Grady talking to Robert Ransick. 30 hours in studio. Story of life until moment of leaving to perform *Mille Bourgeoise Noire* at Just Above Midtown. Work in progress.

Audio Interview of Lorraine O’Grady by Judith Richards, 9 hours in studio. Archives of American Art, Smithsonian Institution, Washington, DC. Transcription.

“This Will Have Been: My 1980s.” *Art Journal* 71, no. 2, Summer 2012, pp. 6–17.

“Living Symbols of New Epochs.” Interview by Cecilia Alemani. *Mousse Magazine*, issue 24, Summer 2010, pp. 100–108.

“Aufstieg und Fall des Jean-Michel Basquiat.” *Monopol: Magazin für Kunst und Leben*, May 2010, pp. 38–53.

- "Family Matters." Paragraph accompanying portrait of O'Grady by photographer Jason Schmidt, *V Magazine* no. 64, Spring 2010, p. 104.
- "The Black and White Show." *Artforum* XLVII, no. 9, May 2009, pp. 190–195.
- "Lorraine O'Grady on LaToya Ruby Frazier, in 'Younger Than Jesus' at the New Museum, New York, NY." *Artforum* XLVIII, no. 4, December 2009, p. 100.
- "Notes for MOCA Gallery Talk, March 22, 2007." *ArtLies* no. 54, Summer 2007, pp. 48–49.
- "Comment for the WACK! Cell Phone Tour." *ArtLies* no. 54, Summer 2007, pp. 44–47.
- "Lorraine O'Grady on William Kentridge," *X-Tra* 5, no. 3, Winter, 2003.
- "Olympia's Maid: Reclaiming Black Female Subjectivity." In *The Feminism and Visual Culture Reader*, edited by Amelia Jones. Abingdon: Routledge Press. 2003.
- Interview. In *Performance Artists Talking in the Eighties: Sex, Food, Money/Fame, Ritual Death*, edited by Linda Montano. Berkeley: University of California Press, 2001.
- "Poison Ivy," letter to the Editor. *Artforum* XXXVII, no. 1, October 1998, p. 8. Response to "Crimson Herring: Ronald Jones on 'Black Like Who?' [Harvard University symposium on stereotypes in art]." *Artforum* XXXVI, no. 10, Summer 1998.
- "Nefertiti/Devonia Evangeline." *Art Journal* 56, no. 4, pp. 64–65.
- "Lorraine O'Grady." Interview by Lauren O'Neill-Butler. *ArtForum*, November 19, 2018.
- "Lorraine O'Grady: Artist and Art Critic." Interview by Laura Cottingham. *Artist and Influence 1996* XV, 1996, pp. 205–218.
- "Artist as Art Critic: Conceptualist Lorraine O'Grady." Interview by Theo Davis. In *Sojourner: The Women's Forum*, November 1996, pp. 25–28.
- "Lorraine O'Grady." In *Contemporary Art and Multicultural Education*, edited by Susan Cahan and Zoya Kocur, p. 142. New York: The New Museum of Contemporary Art and Routledge, 1996.
- "The Space Between." *Lorraine O'Grady / Matrix 127*. Hartford: Wadsworth Atheneum, 1995, pp. 8–9.
- "SWM." *Artforum* XXXII, no. 8, April 1994, pp. 65–66.
- "Olympia's Maid: Reclaiming Black Female Subjectivity." In *New Feminist Criticism: Art/Identity/Action*, edited by Joanna Frueh, Cassandra L. Langer, and Arlene Raven, pp. 152–170. New York: IconEditions, HarperCollins, 1994.
- "Maren Hassinger: Visual Artist." *Artist and Influence 1993* XII, pp. 21–32.
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