

MARTHA ROSLER

BIOGRAPHY

[MR_Artforum_12_2025](#) lebt und arbeitet / lives and works in New York

Martha Rosler is one of the most influential political artists of her generation. Known since the 1960s for her ground-breaking (political) conceptual art positions, the artist works in video, photo-text, installation and performance, and writes critically. Her early series of photomontages are iconic works of anti-war and feminist art history. When Rosler moved to California in 1968, the Women's Movement was in full swing and became hugely influential to her activism and artistic practice.

EINZELAUSSTELLUNGEN / SOLO EXHIBITIONS

2025

[„Rights of Passage“, Nagel Draxler Kabinett, Berlin](#)

2023

„Martha Rosler. In one way or another“, SCHIRN Kunsthalle, Frankfurt am Main.

2022

„The Talking Eye“, Museum of Recent Art, Bucharest/ Romania

„Martha Rosler“, Art Basel Unlimited, Booth U 16 Galerie Nagel Draxler with Mitchell-Innes & Nash, Basel / Switzerland.

2020

„How Do We Get There From Here?“, Esbaluard Museu, Palma / Illes Balears.

2019

„Martha Rosler: Passionate Signals“, Neubauer Collegium for Culture and Society, The University of Chicago, Chicago, Illinois.

„Si tú vivieras aquí / If you lived here“, MAC - Museo de Arte Contemporáneo, Universidad de Chile, Santiago de Chile.

„Maybe this time is different“, MUNTREF - Centro de Arte Contemporáneo y Museo de la Inmigración sede Hotel de Inmigrantes, Buenos Aires.

„An American in the 21st Century“, Galleria Raffaella Cortese, Milan.

„Martha Rosler, Eric Wesley“, SLASH Art, San Francisco.

2018

„Martha Rosler: Irrespective“, Jewish Museum, New York.

[„Martha Rosler, 1981: The year the future began“, Galerie Nagel Draxler, Köln.](#)

„War Games“, Martha Rosler & Hito Steyerl, Kunstmuseum Basel, Basel.

2017

„Partisan Views and Public Opinion“, Zimmerli Art Museum at Rutgers University, New Jersey.

2016

„Housing Is a Human Right / If You Lived Here Still“, The New Foundation Seattle, Seattle.

„If you can't afford to live here, mo-o-ove!!“, Mitchell-Innes & Nash, New York.

2015

„Below the Surface“, Seattle Art Museum, Seattle.

[„Greenpoint“, Galerie Nagel Draxler, Berlin.](#)

„Woeful Weapons: Josep Renau and Martha Rosler reacting to War“, Institut Valencià d'Art Modern, Valencia.

2014

„Martha Rosler: The Bowery“, Lethaby Gallery, University of the Arts, London.

„Guide for the Perplexed: How to Succeed in the New Poland“, CCA Ujazdowski Castle, Warsaw.

2013

„Laboratorium“, w/ Vanja Vukovic, Eulengasse, Frankfurt.

„Martha Rosler: Two Systems“, Adam Art Gallery, Victoria University of Wellington, Wellington

„Cuba, January 1981“, Galleria Raffaella Cortese, Milano.

„Martha Rosler“, Art Museum, University of Kentucky, Lexington.

2012

„Meta-Monumental Garage Sale“, Museum of Modern Art, New York.

„Cuba“, Mitchell-Innes & Nash, New York.

2011

„In Public“, Galleria Raffaella Cortese, Milano.

2010

„Lesson for Today“, with Josh Neufeld, Side Street Projects, Santa Monica

„How Many Billboards? Art in Stead“, MAK Center for Art, Los Angeles.

„Martha Rosler: Point and Shoot“, Stedelijk 's-Hertogenbosch.

[„Martha Rosler“, Galerie Christian Nagel, Antwerpen.](#)

„As if“, GAM, Torino.

„If You Lived Here Still...“, Casco Office for Art, Design and Theory, Utrecht.

2009

[„Power Game“, Galerie Christian Nagel, Köln.](#)

„la casa, la calle, la cocina“, Centro José Guerrero, Granada.

2008

„Great Power“, Mitchell-Innes & Nash, New York.

„Passionate Signals“, Langhans Galerie, Prague.

„Martha Rosler Library“, Stills, Edinburgh.

„location, location, location“, Portikus, Frankfurt am Main.

2007

„Bringing the War Home“, Worcester Art Museum, MA.
„Virtual Minefeld“, Location One, New York.

2006

„The Martha Rosler Library“, Frankfurter Kunstverein, Frankfurt.
[„Kriegsschauplätze“, Galerie Christian Nagel, Berlin.](#)

2005

„Martha Rosler Library“, 53 Ludlow Street, New York.
„Martha Rosler: London Garage Sale“, Institute of Contemporary Arts, London.
„Martha Rosler – If not now, when?“, Hannover Sprengel Museum.

2004

„Do You Believe in Reality?“, Taipei Biennial, Taiwan.
„Photomontages 1965 – 2004“, Gorney Bravin + Lee Gallery, New York.

2003

„Oleanna Space/Ship/Station“, Utopia Station at the 50th Venice Biennale, Venice.

2002

„The Bowery in two inadequate descriptive systems“ w/ Richard Billingham, Vin & Sprithistoriska Museet, Stockholm.
„Three Transient Tenants at the Central Terminal“ Moderna Museet, Stockholm.
Maison Européenne de la Photographie Paris.

2001

Live Performance Art Biennale in re: Live. Video-In Studios, Vancouver, B.C.

2000

„Martha Rosler, Positions in the Life World“, The New Museum, New York.
„Romances of the Meal,“ Performance for the project „Indiscipline,“ Brussels.
„Martha Rosler: Video“, Kiasma Museum Of Contemporary Art, Helsinki.
„Hors Champ: Agenda Caravanes“ w/ Peter Boggers, Centre Georges Pompidou, Paris.

1999

„In the Place of the Public: Airport Series“, Suite of bus cards and subway lightboxes in the exhibition „Ruins in Reverse: Time and Progress in Contemporary Art,“ organized by CEPA Gallery, Buffalo.
[„OOPS! Or, Nobody Loves a Hegemon“, Galerie Christian Nagel, Köln.](#)
„Martha Rosler – Positions in the Life World“, MACBA, Museu d'Art Contemporani, Barcelona.
„Martha Rosler – Positionen in der Lebenswelt“, Generali Foundation, Vienna.
„Martha Rosler – Positions in the Life World“, Institut d'Art Contemporain, Lyon-Villeurbanne.

1998

„Martha Rosler – Positions in the Life World“, Ikon Gallery, Birmingham.

„In the Place of the Public“, Frankfurt Airport, organized by the Museum für Moderne Kunst.
„Martha Rosler“, INIT: Kunsthalle, Berlin.

1997

„Transitions and Digressions“, Jay Gorney Modern Art, New York.
„Martha Rosler Reads Vogue: Wishing, Dreaming, Winning, Spending“, MNN, BCAT und Bronxnet Cable, New York.
„Rights of Passage“, Galerie Anne de Villepoix, Paris.

1996

„Martha Rosler Reads Vogue“, Paper Tiger Television, Bronxnet, New York.
„Everyday Objects: Videotapes by Martha Rosler“, Art Gallery of Ontario, Toronto.
„Born to Be Sold“, Free Speech TV, Boulder, Colorado.

1995

„Public Information: Desire, Disaster, Document“, San Francisco Museum of Modern Art.
Center for Contemporary Art – CCA, Glasgow.
„Born to Be Sold“; Free Speech TV, Boulder, Colorado.
„Martha Rosler: Il Bienal del Video“, Museo de Arte Contemporáneo, Santiago, Chile.

1994

„In the Place of the Public“, Contemporary Arts Center, Cincinnati.
„Videotapes of Martha Rosler“, Palais des Beaux Arts, Brussels.
„Korrektur in Stuttgart“, Künstlerhaus, Stuttgart.

1993

„In the Place of the Public“, Jay Gorney Modern Art, New York.
„Monográfico de Martha Rosler“, Institut Valencià de la Dona, Valencia.
„An Empty Space in Ottensen, Contaminated by History, Capital and Asbestos.“, Stadtfahrt/City Tour, Hamburg.

1992

„If You Lived Here: Homelessness and Housing in St. Louis“, Washington University Gallery of Art, St. Louis.
„Video Project“, Sandra Gering, New York.

1991

„Focus on Southern Africa: Nancy Buchanan, Mzwakhe Mbuli, Martha Rosler“, Otis/Parsons Art Institute Gallery.
„Born to Be Sold“, Manhattan Cable, New York.
„The Machine Wreckers: The Lady Luddities“, Third Frauen Film Festival, Dortmund.
„Bringing the War Home“, Simon Watson, New York.

1990

„Housing Is a Human Right“, Project on housing and homelessness in the city of Oxford and Oxfordshire. Public sites in the city and at the Museum of Modern Art, Oxford.

„Martha Rosler“, Galerie 7.0.7., Frankfurt am Main.

1989

„If you lived here...“, Dia Art Foundation, New York.

„Housing Is a Human Right“, Times Square Spectacolor animated signboard, New York.

1988

„Martha Rosler: Four Works“, Video Cable Series, organized by the Long Beach Museum of Art.

„Born to Be Sold“ American Film Institute Video Festival, Los Angeles.

1987

„Focus: Martha Rosler“, Institute of Contemporary Art, Boston.

„Global Taste: A Meal in Three Courses“, Video Installation at Cornell Cinema, Ithaca.

1986

Los Angeles Center of Photographic Studies and EZTV, Los Angeles.

Camerawork, San Francisco.

Electronic Arts Gallery, Minneapolis.

1985

University/Community Video, Minneapolis.

„Fascination with the (Game of the)(Exploding)(Historical) Hollow Leg“, Sibell-Wolle Fine Arts Gallery, University of Colorado, Boulder.

1983

ICA, Institute of Contemporary Arts, London.

„Martha Rosler: Six Videotapes, 1975-1983“, The Office, New York.

1982

„Watchwords of the Eighties“, Documenta 7, Kassel; Oberlin College Art Museum, Ohio; Walter Phillips Gallery, Banff Centre School of Fine Art; Mercer Union Gallery, Toronto; Dance Theatre Workshop, New York.

1981

„Two Evenings of Video“, Powerhouse Gallery, Montréal.

„Watchwords of the Eighties“, curated by Lucy Lippard, Elisabeth Irwin High School, New York.

„Optimism/Pessimism: Constructing a Life“, Los Angeles – London Performance-Exchange, Franklin Furnace – Just Above Midtown/Downtown Gallery, New York.

1980

„Sketch for a Ritual of Mutual Atonement: For Alice“, Interaction Arts, New York.

Anna Leonowens Gallery, Nova Scotia College of Art & Design, Halifax.

1979

Orange Coast College Photography Gallery, Costa Mesa, California.

„Getting the News“, Alberta College of Art, Calgary.

„Women in Focus“, Vancouver.
A-Space, Toronto.
University Art Museum, University of California, Berkeley.
Institute of Contemporary Arts, London.

1978

„Against the Mythology of Everyday Life“ and/or Gallery, Seattle.
„Martha Rosler“, Véhicule Art, Montréal.
„Martha Rosler“, Video Free America, San Francisco.
„Domination and the Everyday“, Los Angeles Institute of Contemporary Art (LAICA).
„Getting the News“ In „What’s Cooking II“, University of California, San Diego.

1977

„Martha Rosler“, „New American Filmmakers“ Series, Whitney Museum of American Art, New York.
„Foul Play in the Chicken House“, Long Beach Museum of Art, California.
„Forced Choice Arizona State University“, Tempe.
„What’s Your Name Little Girl?“, CLOSE Artists’ radio, KPFK Los Angeles.
„Traveling Garage Sale“, La Mamelle Gallery garage, San Francisco.

1976

Parachute Center for Cultural Affairs, Calgary.

1975

The Kitchen, w/ Alan Sekula, New York.
„The Evening News“, w/ Alan Sekula, Cable-TV screening, College Art Association, Hilton Hotel, Los Angeles.

1974

„A Gourmet Experience“, University of California, San Diego.

1973

„Monumental Garage Sale“, University of California, San Diego.
„Vital Statistics of a Citizen, Simply Obtained“, University of California, San Diego.

WANDERnde EINZELAusSTELLungen / TRAVELING SOLO EXHIBITIONS

1972-2012 „Garage Sale“
UC San Diego
La Mamelle, San Francisco
Institut d’Art Contemporain, Villeurbanne, France
New Museum of Contemporary Art, New York
Moderna Museet, Stockholm
Sprengel Museum, Hannover
Project Arts Center, Dublin
Institute of Contemporary Arts, London

Art Parcours Project, Art Basel
Museum of Modern Art, New York

2009–2010 „If You Lived Here Still: An archive exhibition“
e-flux gallery, New York
Casco Office for Art Design and Theory, Utrecht
La Virreina Centre de la Imatge, Barcelona

2005–2009 „Martha Rosler Library“
e-flux gallery, New York
Frankfurter Kunstverein
NICC/MuHKA, Antwerp
United Nations Plaza school, Berlin
INHA, Paris
School of Fine Art, John Moores, Liverpool
Stills, Edinburgh
University of Massachusetts, Amherst

1981–1982 „Watchwords of the Eighties“ (performance)
Elisabeth Irwin High School
Oberlin College Art Museum, Ohio
Walter Phillips Gallery, Banff Centre School of Fine Art, Alberta
Mercer Union Gallery, Toronto
Dance Theatre Workshop, New York
Documenta 7, Kassel

1998–2000 „Martha Rosler: Positions in the Life World“ (retrospective)
Ikon Gallery, Birmingham
Institut d'Art Contemporain, Villeurbanne, France
Generali Foundation, Vienna
MACBA, Museu d'art contemporani, Barcelona
New Museum of Contemporary Art and International Center of Photography, New York

GRUPPENAUSSTELLUNGEN (AUSWAHL) / SELECTED GROUP EXHIBITIONS

2026

„A Well-Trained Eye: The Work and Collections of David McCarthy“ Clough-Hanson Gallery,
Rhodes College, Memphis, Tennessee

„Let Us Speak Now“ Heirloom Center for Art and Archives, Copenhagen

„Naeem Mohaiemen: Corinthians“ The Wexner Center for the Arts, Ohio State University,
Columbus, Ohio

„Zapping: TV as Culture and Counterculture“ Centro de Arte Oliva, São João da Madeira,
Portugal

„Picture Perfect: Beauty Through a Contemporary Lens“ Centre for Fine Arts, Brussels

(upcoming) „Wearing Being“ Suwon Museum of Art, Suwon, South Korea

(upcoming) „Sea, Pop & Sun“ Fondation Carmignac, Hyères, France

(upcoming) „My Dear Swan: The Collection, Reorganized“, (upcoming) Sprengel Museum.
Hanover, Germany

(upcoming) „The Sun and the Moon“ Saatchi Gallery, London

(upcoming) „Big Feast“ DART Chiostro del Bramante, Rome

(upcoming) „The Personal is Political. Art and Feminisms.“ National Museum Thyssen-Bornemisza, Madrid

2025

„LOUISIANA's New Works“, Louisiana Museum of Modern Art, Humlebæk, Denmark

“ECHO DELAY REVERB: American Art and Francophone Thought“, curated by Naomi Beckwith,
Palais de Tokyo, Paris, France

„Histoires en séries“, Astrid Ullens de Schooten Whettnall's collection, Musée de la
Photographie in Charleroi, France

2024

„Fresh Window. The Art of Display & Display of Art“, Museum Tinguely, Basel, Switzerland

„IN.SIGHT (The Donation Schröder)“, Hamburger Kunsthalle, Hamburg, Germany

„Form Matters, Matter Forms“, Kunstmuseum Winterthur, Winterthur, Germany

„Ambienti 1956-2010. Environments by Women Artists“, MAXXI National Museum of 21st
Century Arts, Rome, Italy

„When Images learn to speak“, La Mécanique Générale, LUMA, Arles, France

„24/7. Work between meaning and imbalance“, Kunsthaus Graz, Austria

2023

„Kochen Putzen Sorgen. Care-Arbeit in der Kunst seit 1960“, Josef Albers Museum, Bottrop
(22.10.2023 – 03.03.2024)

„La guerra è finita! La pace non è ancora iniziata“, Gallerie delle Prigioni Treviso, Fondazione
Imago Mundi, Treviso (05.04.- 17.09.2023)

Art Basel, Booth Galerie Nagel Draxler, Basel

“Veni, Vidi, Video“, Marlene Meyerson JCC Manhattan, New York

2022

[Artissima Art Fair, Booth Galerie Nagel Draxler, Turin.](#)

2021

„Life Support: Forms of Care in Art and Activism“, Glasgow Women's Library, Glasgow (14.08.-
16.10.2021)

„OIL. Schönheit und Schrecken des Erdölzeitalters“, Museum Wolfsburg, Wolfsburg (4.9.2021 –
9.1.2022)

2020

„Transhuman – Von der Prothetik zum Cyborg“, Museum Ulm

„Les Amazones Du Pop“, Musée d'Art Moderne et d'Art Contemporain, Nice, Kunsthalle zu Kiel
(2.10.2021-6.3.2022), Kunsthaus Graz (22.4.-26.8.2022)

„Supermarket“, Jeu de Paume, Paris

„American Women, The Infinite Journey“, La Patinoire Royale – galerie Valérie Bach, Saint-Gilles / Belgium.

2019

„Supermarket: Pop Art and 1960s America“, Brigham Young University Museum of Art, Provo / Utah.

„Theater of Operations: The Gulf Wars 1991-2011“, MoMA PS1, New York.

„The Enchanted Interior“, Laing Art Gallery, Newcastle, UK.

„Evelyne Axell, Méthodes Pop“, Le Delta, Province de Namur.

„Direct Message: Art, Language, and Power“, MCA, Chicago.

„Feminism and Video: 1970's“, Cleveland Museum of Art, Cleveland.

„Manifesto: Art x Agency“, Hirshhorn Museum and Sculpture Garden, Washington.

„Frederick Douglass: Embers of Freedom“, Museum of Art, Savannah College of Art & Design, Savannah, Georgia.

„Artists Respond: American Art and the Vietnam War, 1965-1975“, Minneapolis Institute of the Arts.

„Artists Respond: American Art and the Vietnam War, 1965-1975“, Smithsonian American Art Museum, Washington.

„Video Club, Program #6, Stedelijk Museum, Amsterdam.

„Eternal Now“, PKM Gallery, Seoul / Korea.

BIENALSUR – International Contemporary Art Biennial of South America, Buenos Aires and Santiago de Chile.

„Never Again: Art against War and Fascism in the 20th and 21st centuries“, Museum of Modern Art, Warsaw.

„Game of Drones“, Zeppelin Museum Friedrichshafen, Friedrichshafen.

„Columnists. Feljetonistai“, Editorial gallery, Vilnius.

4. Triennale Fellbach Kleinplastik, Fellbach.

„Moonlight“, Hasselblad Foundation, Göteborg.

„Global National. Kunst zum Rechtspopulismus“, curated by Raimar Stange, Haus am Lützowplatz, Berlin.

2018

Kochi-Muziris Biennale 2018

„35 DAYS OF FILM“, Mitchen-Innes & Nash, New York.

„Thinking Ahead“, Galerie Erna Hecey, Luxembourg.

„Wer war 1968?“, Lentos Museum Linz, Nordico Stadtmuseum Linz, Landesgalerie Linz, Linz.

„MoMA at NGV: 130 Years of Modern and Contemporary Art“ (co-organized by The Museum of Modern Art, New York and the National Gallery of Victoria, Melbourne), National Gallery of Victoria, Melbourne.

„Human Interest“, Galerie Jochen Hempel, Berlin.

„Women House: 36 Women Artists Deconstruct Domesticity“, National Museum of Women in the Arts, Washington DC.

„Brand New: Art and Commodity in the 1980s“, The Hirshhorn Museum, Washington DC.

„Die wilden Jahre des Aufstands“, ZKM – Zentrum für Kunst und Medien, Karlsruhe.

2017

„The American Dream. Amerikanischer Realismus 1965-2017“, Drents Museum, Assen, Netherlands, and Kunsthalle Emden, Germany.
„Elements of Vogue. A Case Study in Radical Performance“, CA2M, Madrid.
„Folklore. Eine Kontroverse mit Werken aus den Sammlungen“, Museum der Moderne, Salzburg, Austria.
„Age of Terror“, Imperial War Museum, London.
MAMCO – Musée d’art moderne et contemporain, Genève
„Women House“, Monnaie de Paris, Paris.
„Image of War“, Bonniers Konsthall, Stockholm.
„Zéro de Conduite – Works from the Serralves Collection“, Fundacao Serralves, Porto.
„Citings, Signings“, Lennon Weinberg Inc, New York.
„Picture Industry“, Hessel Museum of Art at Bard College, Annandale-on-Hudson, NY.
„Torqued: Visual Notes for an Upside-Down World“, PPOW, New York.
„The war which is coming is not the first one. Great war 1914-2014“, Mart Museo di Arte Moderna e Contemporanea di Trento e Roverto, Roverto.

2016

„The Geo Politics of Monetized Airspace – Come Fly with Me, I Meet You by the Airside Gucci Concession at 4, Fox Fur Hat“, Midway Contemporary Art, Minneapolis.
„The Uses of Photography: Art, Politics, and the Reinvention of a Medium“, Museum of Contemporary Art, San Diego.
„Number Twelve: Hello“, Julia Stoschek Collection, Düsseldorf.
„The Eighties“, Museum van Hedendaagse Kunst, Antwerpen.
[„Global Terror“, Nagel Draxler Kabinett, Berlin.](#)

2015

„to expose, to show, to demonstrate, to inform, to offer: Artistic Practices around 1990“, Mumok, Museum moderner Kunst Stiftung Ludwig, Wien.
„Wohnungsfrage“, Haus der Kulturen der Welt, Berlin
„The EY Exhibition: The World Goes Pop“, Tate Modern, London.
„Regarding Spectatorship“, Kunstraum Bethanien, Berlin.
„FIRE AND FORGET. ON VIOLENCE“, KW Institute for Contemporary Art, Berlin.
„Re-Membering the Vietnam War“, William Benton Museum of Art – University of Connecticut.
„Who Owns My City“, Van Eyck, Maastricht.
„NENNEN, BENENNEN“, Künstlerhaus Palais Thurn und Taxis, Bregenz.
„do it (adelaide)“, University of South Australia / Anne & Gordon Samstag Museum of Art, Adelaide.
„Feministische Avantgarde der 1970er Jahre. Werke aus der Sammlung Verbund, Wien“, Hamburger Kunsthalle, Hamburg.
„Imaginary Audience Scale & Suck. A sceptical approach to exhibition making“, Artspace, Auckland.
„Not Yet. On the Reinvention of Documentary and the Critique of Modernism“, Museo Reina Sofia, Madrid.
„Agitprop!“, The Brooklyn Museum, Brooklyn.

„Archive Bound“, The Center for Book Arts, New York.
„World Goes Pop“, Tate Modern, London.
„Endless House: Intersections of Art and Architecture“, The Museum of Modern Art, New York.
„Transmission“, Palais des Beaux-Arts, Paris.
„America is Hard to See“, Whitney Museum of American Art, New York.
„Watch This! Revelations in Media Art“, Smithsonian American Art Museum, Washington.

2014

„Take it or Leave It“, Hammer Museum, Los Angeles.
„Martha Rosler, Borna Sammak, Michael St. John“, Andrea Rosen Gallery, New York.
„EL PASADO EN EL PRESENTE Y LO PROPIO EN LO AJENO“, LABoral, Gijón.
„The war which is coming is not the first one. Great war 1914-2014“, Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto.
„Border Cultures Part II (Work and Labor), Art Gallery of Windsor, Windsor, Ontario, Curated by Srimoyee Mitra
„Art Turning Left. How Values Changed Making 1789-2013“, Tate Liverpool, United Kingdom, Curated by Francesco Manacorda and Eleanor Clayton.
The 2014 Dallas Biennial, Dallas.
„Looking Forward: Gifts of Contemporary Art from the Patricia A. Bell Collection“, Montclair Art Museum, Montclair.
„Footnotes“, CCS Bard Hessel Museum, New York.

2013

„State of Mind“, SITE Santa Fe; Bronx Museum, New York. Traveling exhibition curated by Constance Lewallen. Originated at Orange County Museum of Art, California (2011); traveled to The Smart Museum & The University of Chicago.
„Contemporary Magic“, Dalí Museum, St. Petersburg, Florida.
„Elles: Mulheres Artistas na coleção do Centro Pompidou“. Centro Cultural Banco do Brasil, Rio de Janeiro.
„Re.Act.Feminism #2-A Performing Archive“, curated by Bettina Knaup and Beatrice Ellen Stammer, Akademie der Künste, Berlin.
„Continental Drift: Conceptual Art in Canada: The 1960s and 70s.“, Badischer Kunstverein, Karlsruhe.
„The Past Is Present.“, Curated by Jens Hoffmann, Detroit Museum of Contemporary Art, Detroit.
„Minimal Resistance. Between Late Modernism and Globalisation: Artistic Practices during the 80's and 90's.“, Curated by Manuel Borja-Villel, Rosario Peiró & Beatriz Herráez, Museo Nacional Centro de Arte Reina Sofía, Madrid.
„Amazing! Clear! Linguistic! An Adventure in Conceptual Art.“, Generali Foundation, Vienna. Curated by Sabine Folie
[„Neue Ware“, Galerie Christian Nagel, Köln.](#)

2012

9th Shanghai Biennial, Shanghai.
„The Shaping of New Visions. Photography, Film, Photobook“, curated by Roxana Marcoci,

Museum of Modern Art, New York.

[„Chaotic Trajectories“, Temporary Gallery, Cologne.](#)

„Merciless: Wit, Satire, Irony, Sarcasm: Female Artists and the Cornical“, curated by Rita E. Täuber, Städtische Museen Heilbronn, Kunsthalle Vogelmann, Heilbronn.

„Utopia/Dystopia: Construction and Deconstruction in Photography and Collage“, curated by Yasufumi Nakamori, Houston Museum of Art, Houston.

„State of Mind: New California Art Circa 1970“, Berkeley Art Museum, Berkeley, traveled from Orange County Museum of Art.

„And Yet She Moves: Reviewing Feminist Cinema“, Walker Art Center, Minneapolis.

„Re.Act.Feminism #2 – A Performing Archive“, Centro Cultural Montehermoso Kulturunea, Vitoria-Gasteiz; Museet for Samtidskunst, Roskilde.

2011

„The Grand Domestic Revolution“, Casco Office for Art, Design and Theory, Utrecht.

„Actors, Agents and Attendants II, SKOR, Amsterdam.

„re.act.feminism 2“, montehermoso, Vitoria-Gasteiz.

„Paradigm Shift Serralves Collection 60's 70's“, MUSAC, Leon.

„Melanchotopia“, Witte de With, Rotterdam.

„Based in Berlin 2011“, based in Berlin, Berlin.

„So machen wir es. Techniken und Ästhetik der Aneignung“, Kunsthaus Bregenz, Berlin.

„Off the Wall / Fora da Parede“, Museu Serralves – Museu de Arte Contemporânea, Porto.

„photographs: folios & installations“, BFAS / Blondeau Fine Art & Services, Genf.

„Serious Games“, curated by Harun Farocki and Antje Ehmann, Institut Matildenhöhe, Darmstadt.

„Hyper Real – Kunst und Amerika um 1970“, Ludwig Forum für internationale Kunst, Aachen.

„That's the way we do it at Kunsthaus Bregenz“, Kunsthaus Bregenz, Bregenz.

„The Unbearable Lightness of Being“, Yvon Lambert, Paris.

„Cover Girl“, Galérie des Galéries, Paris.

„Part 4: The Pilgrim, the Tourist, the Flaneur (and the Worker)“, Van Abbemuseum, Eindhoven.

„Phantasie an die Macht – Politik im Künstlerplakat“, Museum für Kunst und Gewerbe, Hamburg.

„Singapore Biennale 2011“, Singapore Biennale.

„Starters – Performative Positionen“, Lothringer13, München.

2010

„Person is Political. Hannah Höch's art translated in the framework of the third wave of feminism in the beginning of the XXI century“, Tallinn Art Hall.

„Bilder in Bewegung. Künstler & Video / Film“, Museum Ludwig, Köln.

„Krieg/Individuum“, Ausstellungshalle zeitgenössischer Kunst Münster, Münster.

„Donna: Feminist Avant-garde of the 1970s from Sammlung Verbund, Vienna“, Galleria nazionale d'arte moderna, Roma.

„Modernologies – Contemporary artists researching modernity and modernism“, Museum of Modern Art, Warsaw.

„Politics of Art“, National Museum of Contemporary Art, Athens.

„Haunted – Contemporary Photography/Video/Performance“, Guggenheim Museum Bilbao,

Bilbao.

- „Are you ready for TV?“, MACBA, Barcelona.
- „Un-home-ly“, Oakville Galleries, Oakville.
- „Seductive Subversion: Women Pop Artists, 1958 – 1968“, Brooklyn Museum, Brooklyn.
- „Workers Leaving the Workplace“, Muzeum Sztuki in Lodz.
- „Changing Channels“, MUMOK, Wien.
- „Mean Streets – Malasz“, IVAM, Valencia.
- „How many Billboards?“, MAK Center, Los Angeles.
- „Solace“, Austrian Cultural Forum, New York.
- „Defending our Values (Lightbox / The Module)“, Kunstraum Innsbruck, Innsbruck.

2009

- „1969“, P.S.1 Contemporary Art Center, Long Island.
- „Lecture Performances“, Kölnischer Kunstverein, Köln.
- „Democracy in America“, Creative Time, New York.
- „el dorado. Über das Versprechen der Menschenrechte“, Kunsthalle Nürnberg, Nürnberg.
- „EMAF 2009“, European Media Art Festival, Osnabrück.
- „El pasado en el presente y lo propio en lo ajeno“, Laboral Centro de Arte, Gijon.
- „Street Art, Street Life“, Bronx Museum of the Arts, New York.
- „1968. Die Große Unschuld“, Kunsthalle Bielefeld, Bielefeld.
- „The Human Stain“, CGAC Santiago de Compostela.

2008

- „re.act.feminism“, Akademie der Künste, Berlin.
- „versus inversus“, Galleria Raffaella Cortes, Mailand.
- „Universal Archive. The Condition of the Document and the Modern Photographic Utopia“, Museu d'Art Contemporani de Barcelona, Barcelona.
- „Interieur/Exterieur: Wohnen in der Kunst“, Kunstmuseum Wolfsburg, Wolfsburg.
- „Bildpolitiken“, Salzburger Kunstverein, Salzburg.

2007

- „Body politicx“, Witte de With, Rotterdam.
- Documenta 12, Kassel.
- „Erbblätterte Identitäten. Mode – Kunst – Zeitschriften“, Galerie der Hochschule für Grafik und Buchkunst, Leipzig.
- „Kiss Kiss Bang Bang: 45 Years of Art & Feminism“, Museo de Bellas Artes, Bilbao.
- „Sculpture Projects Münster“, Münster 2007.
- „Anachronism“, Argos Center for Art & Media, Brüssel.
- „WACK! Art and Feminist Revolution“, Museum of Contemporary Art, Los Angeles.
- „The Evil. Teil 1: Presse & Politik, Teil 2: Pop & Politik „“, kuratiert von Raimar Stange, Galerie Gebr. Lehmann, Dresden.
- „For A Special Place. Documents And Works From The Generali Foundation Collection“, Austrian Cultural Forum New York, New York.
- „United Nations Plaza“, Temporäre Kunstakademie, Berlin (gegr.von / founded by Anton Vidokle).

„Mapping the City“, Stedelijk Museum, Amsterdam.

„Feedback: The Video Data Bank, Video Art, and Artist Interviews“, Museum of Modern Art New York, New York.

[„Massiv Analog Academy“, Galerie Christian Nagel, Köln.](#)

2006

„Piktogramme – Die Einsamkeit der Zeichen“, Kunstmuseum Stuttgart, Stuttgart.

„Media Burn“, Tate Modern, L2 Gallery, London.

„Saigon Open City: Liberation“, Ho Chi Minh City, Vietnam.

„Academy. Learning from Art“, Museum van Hedendaagse Kunst, Antwerpen.

„Terminals, Hotels & Wunderwelten“, Stadtmuseum Graz, Graz.

„Martha Rosler´s Library“, Frankfurter Kunstverein, Frankfurt.

„FALLOUT. Cold War Culture“, Mitchell-Innes & Nash, New York.

„Optik Schröder. Werke aus der Sammlung Schröder“, Kunstverein Braunschweig, Braunschweig.

„The Early Show: Video from 1969-1979“ The Berta and Karl Leubsdorf Art Gallery at Hunter College, New York.

2005

„girls on film“, Zwirner & Wirth, New York.

2004

„Election“, American Fine Arts, Co., Colin de Land Fine Art, New York.

„WAR! PROTEST IN AMERICA 1965-2004 and MEMORIALS OF WAR“, Whitney Museum of American Art, New York.

„Recherche – entdeckt! Bildarchive der Unsichtbarkeiten. 6. Internationale Foto-Triennale Esslingen 2004“, Villa Merkel und Bahnwärterhaus, Esslingen.

„American Idyll“, Greene Naftali Gallery, New York.

„Die Regierung“, mit Harun Farocki, Jean-Luc Godard/Jean-Pierre Gorin, Martha Rosler, Allan Sekula, Kunstraum der Universität Lüneburg.

2003

[„Messe in der Galerie“, Galerie Christian Nagel, Köln.](#)

„The Next Documenta Should be Curated By An Artist“, Curated by Jens Hoffmann, www.e-flux.com.

La Biennale di Venezia (Arsenale), Venedig.

[„Haupt- und Nebenwege“, Galerie Christian Nagel, Köln.](#)

„Attack! Kunst und Krieg in den Zeiten der Medien“, Kunsthalle Wien.

„Rapture: Art's Seduction by Fashion since 1970,“ curated by Chris Townsend. Barbican, London (sched.).

„A Short History of Performance – Part II“, Whitechapel Gallery, London.

2002

„Spacing the Line: Performativity and Passage Zones“, Academy of Visual Arts, Leipzig.

„Photo Exhibition“, Gorney Bravin + Lee, New York.

„Shopping“, SCHIRN Kunsthalle Frankfurt, Frankfurt, Germany (sched.), TATE Liverpool, England (sched.).

„/IN/welcher/Haltung/arbeiten/Sie/bevorzugt?, Ausstellung zum Verhältnis von Kunst und der Konstruktion von Arbeit“, kuratiert von Andreas Siekmann und / /D/O/C/K-Projektbereich, Galerie der Hochschule für Grafik und Buchkunst, Leipzig.

Video Primer. Art Gallery of Ontario, Toronto. In collaboration with V-Tape, Toronto.

„Dritte Sektor“, Galerie für Zeitgenössische Kunst, Leipzig.

„Screening“, Consejeria de las Artes, Madrid.

„Outer and Inner Space: A Video Exhibition in Three Parts“, Virginia Museum of Fine Arts, Virginia.

„Continued Reflections: Walker Art Center Celebrates Black History Month“, Walker Art Center, Minneapolis.

„Art and the Construction of Work“, Academy of Visual Arts, Leipzig.

„The First Decade: Video From the EAI Archives“, Museum of Modern Art, New York.

„Non-Places“, Frankfurter Kunstverein, Frankfurt am Main.

„Parallels and Intersections: Art/Women/ California 1950-2000“, San Jose Museum of Art (CA).

„Do It“, curated by Hans Ulrich Obrist, www.e-flux.com.

Festival „Kobieta Z Kameru“, Organized by Cinenova, Warsaw.

„Through Women’s Eyes – Video Art by Women Artists.“ Museum of Contemporary Art, Taipei, Taiwan.

„Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001“, Whitney Museum of American Art, New York.

„Personal and Political: The Women’s Art Movement 1969-75“, Guild Hall, East Hampton, New York.

2001

„Spitting Image: Myth and Creation of Feminine Identity“, University of Connecticut at Stamford.

„Double Life: Identity and Transformation in Contemporary Art“, Generali Foundation, Vienna.

„New York ca. 1975“, David Zwirner, New York.

„The Communications Department“, Anthony Wilkinson Gallery, London.

„L’Esprit de Famille“, Villa du Parc, Centre d’Art Contemporain, Annemasse, France.

„Goteborg Film Festival“, Goteborg, Sweden.

„Transposition“, London film festival, London.

„Shopping“, Generali Foundation, Vienna.

„Playing Amongst the Ruins“, Royal College of Art, London.

„The Path of Resistance. MoMA Meets Moderna 1960 – 2000“, Moderna Museet, Stockholm, in collaboration with the Museum of Modern Art, New York.

„Beyond Origin“, Hellenic American Union, Athens.

„Structure/Statement“, in the series „Contingent Cinema“, University of California, Los Angeles.

„Communications Department“, Anthony Wilkinson Gallery, London.

„Many Moons“, Hammond Museum, North Salem, New York.

Neue Galerie für bildende Kunst, Berlin.

„Works from the Collection“, Generali Foundation, Vienna.

„Jheronimus Bosch“, Museum Boijmans Van Beuningen, Rotterdam.
„Tele „Works from the Permanent Collection“, International Center of Photography, New York.
„Sculpture Contemporaine: Oeuvres de la Collection Frac Rhône-Alpes de l’Institut d’art contemporain“, Lyon.

2000

„The Wounded Diva: Hysteria, Body, Technology in 20th Century Art“, Kunstverein München, Städtische Galerie im Lenbachhaus und Kunstbau, München; Siemens Kulturprogramm, München; Galerie im Taxispalais, Innsbruck; Staatliche Kunsthalle Baden-Baden.
„Quotidiana.“ Castello Di Rivoli, Museo d’Arte Contemporanea, Rivoli/Torino.
„The Cool World: Film & Video in America 1950-2000. Part II: 1970-2000“, Whitney Museum of American Art, New York.
„The Body—Between Construction and Condition“, International Women’s University Open Space Program, Hanover.
„The Psychic Life of Inner Space“, Großer Aktzeichensaal, Vienna
„Carnival in the Eye of the Storm: War/Art/New Technologies“, Curated by Trebor Scholz, Pacific Northwest College of Art, Portland.
„Odd Bodies“, National Gallery of Canada/Musée des beaux-arts du Canada.
„Insites: Interior Spaces in Contemporary Art“, Whitney Museum of American Art at Champion. Stamford, Conn.
„real“, 4th Werkleitz Biennale, in the section „gender –Zur Technologie des Geschlechts“, Werkleitz.
„Cooked! (Politics, Performance and Kitchen Sink Video)“, Curated by Sue Ditta, Video Inn, Vancouver.
„The Path of Resistance.“ Museum of Modern Art, New York.
„Hyper Mental, Rampant Reality 1950—2000“ Kunsthaus Zurich, Zurich; Hamburger Kunsthalle, Hamburg.
„Bruit de Fond“, Centre national de photographie, Paris.
„Highlights from the Permanent Collection: Pollock to Today“, Whitney Museum of American Art, New York.
„Hausschau, das Haus in der Kunst“, Deichtorhallen, Hamburg.
„Gouvenementalität“, Alte Kestner Gesellschaft, Hanover.

1999

„Siting Conflict“, Presentation House Gallery, Vancouver.
„Dream City“, Kunstraum München, Munich.
„Poésie et principes.“ Musée d’Art Moderne et Contemporain (MAMCO), Geneva.
„Dream City.“ Kunstraum München, Munich.
„m o b i l S U P E R S U P E R I a n d. Über Mobilität und ihre gelegentlichen Behinderungen“, Forum Stadtpark, Graz.
„Siting Conflict“, Presentation House Gallery, Vancouver.
„Laboratorium“, Provinciaal Museum voor Fotografie, Antwerp.
„Private Eye“, Haus am Waldsee, Berlin.
„Splice This!“ Second Annual Super-8 Film Festival, Toronto.
„The American Century, Part II: 1950-2000“, Whitney Museum of American Art, New York.

„Artissima 99“, Torino, Italy.

„Modern Starts: Things“, Museum of Modern Art, New York.

„Public Domain“, Fototriennale Graz, Austria.

1998

„From the Body: Allegories of the Feminine“, Museo de Bellas Artes de Caracas, Venezuela.

„Idea de lugar: Videos sobre Latinoamérica“, Museo Nacional Centro de Arte Reina Sofia, Madrid.

„In Site 98: Mysterious Voyages: Exploring Photography“, Contemporary Museum, Baltimore.

„Fast Forward: Trade Marks“, Hamburg Kunstverein, Hamburg.

1997

„Airport“, Photographers' Gallery, London; Nederlands Foto Instituut, Rotterdam.

„Surveying the First Decade: Video Art and Alternative Media in the United States“, San Francisco Museum of Modern Art; American Museum of Moving Image, New York.

„Artists' Videos from the Late 60's to the Early 70's“, Kunstverein in Hamburg.

„Multiple Identity, Amerikanische Kunst, 1975–1995, aus dem Whitney Museum“, Kunstmuseum Bonn.

„Luces, Cámara, Acciòn (...) Corten! (Videoacciòn: El Cuerpo y Sus Fronteras)“, IVAM Centro Julio González, Valencia.

„Views from Abroad III“, Whitney Museum of American Art, New York.

1996

„Inside the Visible“, Institute of Contemporary Art, Boston; National Museum of Women, Washington; Whitechapel Gallery, London; Art Gallery of Western Australia, Perth.

„Art at the End of the Twentieth Century. Selection of the Whitney Museum of American Art“, National Gallery and Alexander Soutzos Museum, Athens.

„Incandescent“, Louisiana Museum, Humlebaek.

„System Aesthetics: Works from the Permanent Collection“, Museum of Modern Art, San Francisco.

1995

„25 Years of Video Art“, Museum of Modern Art, New York.

„Africus Biennale“, Johannesburg, South Africa.

„Division of Labor: Women's Work in Contemporary Art, 1970-95“, Bronx Museum of the Arts, New York; Museum of Contemporary Art, Los Angeles.

„Public Information: Desire, Disaster, Document“, Museum of Modern Art, San Francisco.

„Lesezimmer II. Kunstpresse Österreich“, Grazer Kunstverein.

„The Art of Memory, The Loss of History“, The New Museum, New York.

1993

[„Unité / Sonsbeek / Biennale 1993, Dokumentation“, Galerie Christian Nagel, Köln.](#)

1985

„The Art of Memory, The Loss of History“, New Museum of Contemporary Art, New York.

„Disinformation: The Manufacture of Discontent“, The Alternative Museum, New York.

1984

„New American Video Art: A Historical Survey, 1967-1980“, Whitney Museum of American Art, New York.

„Content: A Contemporary Focus“, 1974-1984, Hirshhorn Museum, Washington, D.C.

„Difference: On Representation and Sexuality“, The New Museum, New York; Renaissance Center, Univ. of Chicago; Institute of Contemporary Art, London.

1983

„Videotapes from the Whitney Biennial“, 17 North American and European venues“, Institute of Contemporary Art, Boston.

„Whitney Biennial“, Whitney Museum of American Art, New York.

„Festival Andere Avant-Garde“, Brucknerhaus, Linz, Austria.

„Video Art: A History, Part II“. Museum of Modern Art, New York.

„Ars '83“. Helsinki Atheneum, Finland.

1982

„Documenta 7“, Kassel.

„Seventy-Fourth American Exhibition“, Art Institute of Chicago, Chicago.

1981

„Books by Artists“, Winnipeg; Ottawa; Mus. Contemporary Art, Montréal; Vancouver, etc.

„Libres D'Artista/Artist's Books“, Centre de Documentación D'Art Actual (CDAA), Barcelona.

„Art and Society: Bookworks by Women“, Beyond Baroque Literary/Arts Center, Venice.

„Erweiterte Fotografie (Extended Photography)“, Vienna Secession, Vienna.

1980

„A Decade of Women's Performance Art“, Contemporary Art Center, New Orleans.

„Public Disclosure: Secrets from the Street“, Museum of Modern Art, San Francisco.

„National Video Festival“, American film Institute, Kennedy Center, Washington D.C..

„Issue“ curated by Lucy Lippard and Sandy Nairne, Institute of Contemporary Arts, London.

1979

„Whitney Biennial“, Whitney Museum of American Art, New York.

„Southern California Photography Invitational '79“, Univ. Southern California, Los Angeles.

1978

„Out of the House“, Whitney Museum Downtown Gallery, New York.

PREISE / PRIZES

2017

Lichtwark-Preis, Stadt Hamburg.

2016

100k Prize, The New Foundation Seattle.

2012

Doctorate honoris causa, Nova Scotia College of Art and Design.
Asher B. Durand Award, Brooklyn Museum.

2011

DAAD Artists-in-Berlin Residency.

2010

Guggenheim Museum Lifetime Achievement Award.
Third International Hermes lecture, s'Hertogenbosch.

2009

Civitella Ranieri Residency, Umbria.
Featured Speaker, Women's Caucus, Society for Photographic Education.

2008

United States Artists Nimoy Fellow.

2007

Anonymous Was a Woman Foundation Grant.

2006

Oskar-Kokoschka-Preis.

BIBLIOGRAPHY

Under the Influence

“At a certain point, I realized I would be either a criminal or an artist. . . . I understood I was not good at following rules.” In the final Under the Influence episode of 2025, trailblazing Conceptual artist Martha Rosler remembers the peers and predecessors who most closely influenced her life and art: Hans Haacke, whose work on war, theft, and the market mirrored her own interests; Ad Reinhardt, who taught at her alma mater Brooklyn College; and David Antin, whom she calls a “beloved opponent and a polymath.” Perhaps most formative were her years at UC San Diego’s burgeoning, multidisciplinary arts department, part of an art world “that made it up as we went along.”



ARTS AND LETTERS

Martha Rosler Wants to Know Why We Still Aren't Outraged

Since the 1960s, the artist has channeled her wit and her conscience into works that face American injustice head-on.

Frankfurter Allgemeine

HERAUSGEGEBEN VON GERALD BRAUNBERGER, JÜRGEN KAUBE, CARSTEN KNOP, BERTHOLD KOHLER

AUSSTELLUNG IN FRANKFURT

Bomben im Bild

VON EVA-MARIA MAGEL - AKTUALISIERT AM 09.07.2023 - 14:42



Ihre Bilder stellen bohrende Fragen und fordern Auseinandersetzung mit Krieg, Körper und Kunst: Martha Rosler mit „In One Way Or Another“ in der Frankfurter Schirn Kunsthalle.

Was sie wohl angesichts des jüngsten Krieges in Europa beschäftigt? Man wird sich noch eine Weile gedulden müssen, um mit Martha Rosler darüber ins Gespräch zu kommen. Kurzfristig erkrankt, hat die Künstlerin, einst für knapp fünf Jahre Städelschul-Professorin, vorerst ein Wiedersehen mit Frankfurt und einen „Artist's Talk“ anlässlich ihrer Ausstellung verschieben müssen. Rosler, Jahrgang 1943, will aber in jedem Fall noch anreisen – auch um zu sehen, wie diese Einzelausstellung geworden ist, an deren Konzeption sie seit einem Jahr beteiligt gewesen ist.



Martha Rosler Isn't Done Making Protest Art

The artist's work has been canonized, and feminist slogans are enshrined on T-shirts, but where does that leave her? A retrospective at the Jewish Museum takes us on her journey.



Martha Rosler's conceptual photography and video art have been as disruptive as they've been influential since the 1960s. The first major New York survey of her art in over 15 years has opened at the Jewish Museum. Credit: Amanda Hakan for The New York Times

BÜCHER / BOOKS

2019

„LA DOMINACIÓN Y LO COTIDIANO. ENSAYOS Y GUIONES“, (collection of essays and scripts published by Martha Rosler).

2018

„Martha Rosler: irrespective“, Jewish Museum, New York.

2013

„Culture Class“, Berlin.

2012

„Martha Rosler’s Virtual Minefield“, New York.

2009

„La casa, la calle, la cocina“ Granada.

2008

„Martha Rosler Library“, Liverpool.

„Martha Rosler Library“, Paris.

„V ni, kolem ni a dalsi postrehy (o dokumentarni fotografii)“, Prague.

„Service: A Trilogy on Colonization“, New York.

2007

„La función política de la imagen“, Barcelona.

„Imágenes públicas: La función política de la imagen“, Madrid.

2006

„Paul Chan and Martha Rosler“, New York.

„Inside and Outside the Frame“, Tel Aviv.

„Sur/Sous le Pavé“, Rennes.

2005

„Passionate Signals“, Ostfildern.

2004

„Decoys and Disruptions: Selected Writings“, Cambridge, Massachusetts.

2003

„Second Nature: For an Art Against the Mythology of Everyday Life (working title). Cambridge, Mass.: MIT Press.

1999

„Martha Rosler: Posiciones en el mundo real“, Museu d’Art Contemporani de Barcelona

(MACBA) and Actar.

„Positionen in der Lebenswelt“, Wien: Generali Foundation und Köln: Walter König.

„Positions in the Life World“, Cambridge, Massachusetts und London: The MIT Press.

1998

„In the Place of the Public: Observations of a Frequent Flyer/ An der Stelle der Öffentlichkeit: Beobachtungen einer Vielfliegerin“, Osterfildern: Cantz.

1997

„Rights of Passage“, Kanaal Art Foundation, Kortrijk, New York.

1991

„if You Lived Here...The City in Art, Theory and Social Activism.“, Brian Wallis (Hg.), Seattle: Bay Press.

1981

„3 Works“, Halifax, N.S.: The Press of Nova Scotia College of Art & Design, 1981 (2. Aufl. 2006).

1978

„Service: A Trilogy on Colonization“, New York: Printed Matter, 1978 (2. Aufl. 2008).

[Inquire](#)