NAGEL GALERIE DRAXLER

RENÉE GREEN

BIOGRAPHY

Born: 1959 born in Cleveland, Ohio,
Based in: Somerville, MA and New York City.

AUSBILDUNG / EDUCATION

Whitney Independent Study Program, 1989-90.
Radcliffe Publishing Procedures Course, Harvard University, 1981.
Wesleyan University, B.A., 1981.
Parsons School of Design, 1982 and 1984.
School of Visual Arts 1979-80.

LEHRTÄTIGKEIT / TEACHING POSITIONS

since 2011
Professor, MIT Program in Art, Culture and Technology

2012-2014
Director, MIT Program in Art, Culture and Technology

2005-2011
Professor, San Francisco Art Institute.

2005-2010
Dean of Graduate Studies, San Francisco Art Institute.

2002-2005
Distinguished Artist/ Professor. Art Department, University of California, Santa Barbara.
Autumn 1998 Yale University, Gast der Fakultät.

1997-2002
Akademie der Bildenden Künste, Wien, Professur.

1996-1997
Whitney Independent Study Program, director of studio program.

1995-1996
Vermont College, Fakultätsmitglied.

1994-1997
Universität Lüneburg, Gast- Künstlerin, fortlaufendes Computer-/
Informatik-Projekt, Abteilung für Kunstgeschichte und Soziologie.

1993-1994
Hochschule der Kunst (HDK) Berlin, Freie Klasse, Gastprofessur.

1992-1993
Hochschule für Angewandte Kunst, Wien, Gastprofessur.

since 1991
Whitney Museum of American Art Independent Studies Program, Gast der Fakultät.

1990-1991
Bank Street College, Professur, Medienkritik.

1989-1991
New Museum of Contemporary Art, Professur, High School Art Criticism Program.

PREISE UND AUSZEICHNUNGEN / AWARDS, GRANTS

Finkenwerder Art Prize, 2022
Berlin Prize, Ellen Maria Gorrissen Fellow, American Academy in Berlin, 2019
MIT HASS Award, 2015
Art Matters Grant, 2012
MIT HASS Award, 2012
USA Simon Fellow, 2010
DAAD Grant, Berlin, 1993-1994. Artist in Residency.
Arts International Grant, Lisbon, 1992. Artist in Residency.
The Fabric Workshop with Mid-Atlantic States Grant, 1992.
New Jersey State Council on the Arts, 1991-1992 and 1987-1988. Grant recipient.
New York State Council on the Arts, Harlem School of the Arts, 1989-1990. Artist-in-Residence Program Grant.
Art Matters Inc.,1989-1990 and 1993. Grant recipient.
The Studio Museum in Harlem, 1988-1989. Artist in Residency.
Geraldine Dodge Foundation (via Jersey City Museum), 1988. Grant recipient.
School of Alternative Media, New York University, 1987-1988. Artist in Residency.
Artist's Space Exhibition Grants, 1986-1987.
Bronx Museum of the Arts, 1985-1986.

EINZELAUSSTELLUNGEN / SOLO EXHIBITIONS

2022
„Inevitable Distances", Migros Museum of Contemporary Art, Zurich.
„Contact", MoCa Cleveland, Cleveland.
„Finkenwerder Kunstpreis", HfbK, Hamburg.

2021
„Inevitable Distances", KW Institute for Contemporary Art, Berlin, curated by Mason Leaver-Yap (16.10.2021 – 9.1.2022).

„Excerpts A.1“, Bortolami Gallery, New York.

2020
„Excerpts“, Bortolami, New York.

2019
„Prelude“, Nagel Draxler Kabinett, Berlin.

2018
„A screening of ‘Partially Buried (1996–97)’ by Renée Green“, Reading: International, Reading School of Art, University of Reading, UK.
„New Media Series—Begin Again, Begin Again“, Saint Louis Art Museum, St. Louis, Missouri.
„Pacing: Within Living Memory“, Carpenter Center for the Visual Arts at Harvard University, Cambridge.
„Black Box: ED/HF“, Beursschouwburg, Brussels.

2016 – 2018
„Pacing“, Carpenter Center for Visual Arts, Harvard University. (two-year project with an exhibition in 2018)

2017
„ED/HF“, Harvard Museums of Art, Cambridge, Mass. [Screening]
„Pacing: Media Bichos / Wavelinks“, Cambridge, Mass.
„Partially Buried Series“, Carpenter Center for the Visual Arts, Cambridge, Mass. [Screening]
„Pacing: Code: Survey“, Carpenter Center for Visual Arts, Cambridge, Mass.
„Pacing: FAM Case (2001-2016)“, Carpenter Center for Visual Arts, Cambridge.

2016
„Pacing: FAM Case (1994-2000)“, Carpenter Center for Visual Arts, Cambridge, Mass.
„Cinematic Migrations“, XXII CSAV – Artists Research Laboratory, Fondazione Antonio Ratti, COM, Italy.
„Facing“, Prefix, Institute of Contemporary Art, Toronto.
„Tracing“, Fondazione Antonio Ratti, Como, Italy.
„Placing“, Galerie Nagel Draxler, Berlin.
„Spacing“, Lumiar Cité, Lisbon.

2015
„Begin Again, Begin Again“, MAK Center, Schindler House, Los Angeles.

2012-2013
„Media Bichos & Space Poem #3 (Media Bichos) for MoMA Media Lounge“, Museum of Modern Art, New York. Commission.

2011
„Sigetics 2“, Espai Visor, Valencia.
„Sigetics“, Elizabeth Dee Gallery, New York.

2010
„Endless Dreams and Time-Based Streams“, Yerba Buena Center for the Arts, San Francisco.

2009
„Ongoing Becomings Rétrospective 1989-2009“, Musée cantonal des Beaux-Arts, Lausanne.
„Endless Dreams and Water Between“, National Maritime Museum, Greenwich, London.

2008
„Le rêve de l’artiste et du spectateur“, Jeu de Paume, Paris.

2007
„United Space of Conditioned Becoming (2)“, Galerie Christian Nagel, Berlin.
„United Space of Conditioned Becoming (1)“, Participant Inc., New York.

2006
„Wavelinks“, Neuberger Museum of Art, Purchase, New York.
„Survey“, caltrans headquarters, Los Angeles.
„Unité d’habitation“ Galerie Martine Aboucaya, Paris.

2005
„Index (From Oblivion): Paradoxes and Climates”, in Einstein Spaces, Berlin.
„Index (From Oblivion): Paradoxes and Climates”, Galleria Emi Fontana, Milan.
„Index (From Oblivion): Paradoxes and Climates“, Privatwohnung, Berlin.
„Der soziographische Blick 7. Renée Green: Relay“, Kunstraum Innsbruck.
„Sound Politics“, with Mayo Thompson and Ultra-Red, Baltimore Museum of Art, Baltimore.

2004
“Elsewhere? Here”, Galeria Filomena Soares, Lisbon.
„Wavelinks“, Contemporary Arts Center, Cincinnati.

2002
“Phases + Versions”, Portikus, Frankfurt.

2000
„Shadows and Signals,“ Fundació Antonio Tàpies, Barcelona.
„Other Planes of There“, Pat Hearn Gallery, New York.
„Platform: Ongoing Conversations and Work“, The Swiss Institute, New York.
„Returns:Tracing Lusitania“, Centro Cultural de Belem, Lisbon.

1999
„Between and Including,“ Vienna Secession, Vienna.
„Making History: Renée Green and Sam Durant“, Bard College, Center for Curatorial Studies.
„Project Wall,“ Rosamund Felsen Gallery, Los Angeles.

1998
„Some Chance Operations,” Emi Fontana Gallery, Milan.

1997
„The Digital Import/Export Funk Office," Kunstverein Kreis Gütersloh, Gütersloh.

1996
„Certain Miscellanies," Stichting de Appel, Amsterdam.
„Flow," FRI-ART Centre d'Art Contemporain Kunsthalle, Fribourg.
„Partially Buried," Pat Hearn Gallery, New York.
„Übertragen/Transfer", Galerie Christian Nagel, Cologne.
„The Digital Import/Export Funk Office, Kunstraum, Universität Lüneburg.

1995
„miscellaneous," DAAD Gallery, Berlin.
„miscellaneous continued," Neuger/Riemschneider Gallery, Berlin.

1994
„Taste Venue," Pat Hearn Gallery, New York.
„Quest," Emi Fontana Gallery, Milan.

1993
„World Tour", Museum of Contemporary Art, Los Angeles.
„World Tour", Dallas Museum of Art, North Harwood.

1992
„Import/Export Funk Office," Galerie Christian Nagel, Cologne.

1991
„VistaVision: Landscape of Desire," Pat Hearn Gallery, New York.
„Bequest," Worcester Art Museum, Worcester.
„Sites of Genealogy. P.S.1 Museum", Long Island City.

1990
„Anatomies of Escape," Institute of Contemporary Art, The Clocktower Gallery, New York.

GRUPPENAUSSTELLUNGEN / GROUP EXHIBITIONS, FESTIVALS, SCREENINGS

2022
„Whitney Biennial: Quiet as It's Kept", Whitney Museum of American Art, New York (06.04.-05.11.2022).

2021
„MOMENTUM 11 – HOUSE OF COMMONS", curated by Théo-Mario Coppola, Moss, Norway (12.06 – 10.10.2021).
„24 Signs of the Times", MANA Contemporary, Jersey City.

2020
„Lost in America", Neuer Berliner Kunstverein, Berlin.

„TITAN“, kurimanzutto, exhibition in public, New York.
„Psychic Wounds: Another Idea“, The Warehouse, Dallas.
„Americas : Veritas“, Chen’s [remote], Screening and Discussion.
„A Sculpture, A Film & Six Videos“, Wesleyan University, Center for the Arts, Ezra and Cecile Zilkha Gallery, Middletown.
„H or the Audience“, Fri Art, Kunsthalle Fribourg.
„The Unknown Dimension“, Essex Street, book exhibition, New York.
„Another Idea, an actual conceptual art exhibition“, Gray Center for Arts and Inquiry, University of Chicago, Chicago.
„Global(e) Resistance“, Centre Georges Pompidou, Paris.
„After la vida nueva“, Whitney Museum of American Art, Independent Study Program (ISP); Artists Space (online exhibition), New York.

2019
„Liebe und Ethnologie – die koloniale Dialektik der Empfindlichkeit (nach Hubert Fichte)“ / „Love and Ethnology – The Colonial Dialectic of Sensitivity (after Hubert Fichte)“, Haus der Kulturen der Welt, Berlin.
„Familienbande. Die Schenkung Schröder“, Museum Ludwig, Cologne.
„Exodus: Paul Pfeiffer / Washington D.C.“, Bortolami Artist/City, Watergate Office Building, Washington, D.C.
„It’s Urgent – Part II“, Luma Westbau, Zurich.
„Platforms: Collections and Commissions“, Walker Art Center, Minneapolis.
„Pat Hearn Gallery and American Fine Arts, Co. Tribute“, Armory Show, New York.
„From Theory to Practice: Trajectories of the Whitney Independent Study Program“, UMass Boston.

2018
„The Conditions Of Being Art: Pat Hearn Gallery And American Fine Arts, Co. (1983-2004)“, Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY.
„ASSEMBLY“, Frieze Art Fair, New York, NY.
„The Way Things Run (Der Lauf der Dinge). Part 1: Loose Ends Don’t Tie“, PS120, Berlin.
„Die Stelle der Schnitts“, Kunstverein Nürnberg.
„Arabesques. Antonio Ratti, il tessuto come arte“, Museo Nazionale Romano, Terme di Diocleziano, Italy.
„Generali Foundation: 30 Years in Dialogue with 1918 1938 1968“, Museum der Moderne, Salzburg.
„1,000 Images“, Cristina Guerra Contemporary Art, Lisbon.

2017
„Walker Moving Image Commissions“, Walker Art Center, Minneapolis. [Online project]
„Il tessuto come arte: Antonio Ratti, imprenditore e mecenate“, Palazzo Te e Fruttiere, Mantua, Italy.
„Performance!: les collections du Centre Pompidou, 1967-2017“, Tripostal, Lille, France.
„Arte y cultura en torno a 1992“, Centro Andaluz de Arte Contemporáneo, Seville, Spain.
„AAH Room: Sarat Maharaj“, Lumiar Cité, Lisbon.

2016
„Human Interest: Portraits from the Whitney's Collection", Whitney Museum of American Art, New York.
„Less Than One", Walker Art Center, Minneapolis.
„Don't Look Back: The 1990s at MOCA", Museum of Contemporary Art, Los Angeles.
„Récit d'un tempos curt", Musée d'Art Modern and Contempoarain, Geneva.
„Anti:Modern", Museum der Moderner, Salzburg.
„The Ocean After Nature. Yerba Buena Center for the Arts, San Francisco. Independent Curators (International traveling exhibition: School of the Museum of Fine Arts at Tufts, Boston (2017); Anne & Goron Samstag Museum of Art, Adelaide, Australia; The Hugh Lane, Dublin City Gallery, Dublin; Sheila C. Johnson Design Center at Parsons School of Design / The New School, New York)
„The Freedom Principle", Institute of Contemporary Art, Philadelphia.

2015
„No Mans Land. Women Artists from the Rubell Family Collection", Rubell Family Collection, Miami.
„to expose, to show, to demonstrate, to inform, to offer: Artistic Practices around 1990", Mumok, Museum moderner Kunst Stiftung Ludwig, Vienna.
„The Freedom Principle: Experiments in Art and Music, 1965 to now", Museum of Contemporary Art, Chicago.
„Beyond the Monument", Le Commun, Batiment d'art contemporain, Geneva.
„Politics of Attachment", University of Amsterdam [Screening].
„Ailleurs Ici", Le Quartier, Centre d'art contemporain de Quimper, France.

2014
„Wörter als Türen – in Sprache, Kunst, Film", Halle für Kunst und Medien, Graz.
„Take It or Leave It: Institution, Image, Ideology", UCLA Hammer Museum, Los Angeles.
„Une histoire: art, architecture, design. Des annés 1980 à nos jours", Centre George Pompidou, Paris.
„Art/Histories", Museum der Moderner, Salzburg.
„Under Another Name", Studio Museum in Harlem, New York.

2013
„NYC 1993: Experimental Jet Set, Trash and No Star", New Museum, New York.
„1993", Centro Galego de Arte Contemporánea, Santiago de Compostela.
„1993", Galerie Thaddaeus Ropac, Paris.
„Make an Effort to Remember. Or, if Failing That, Invent.", Bétonsalon – Centre for Art and Research, Paris.
„Das Anthropozän-Projekt 2013", Haus der Kulturen, Berlin.
„Blues for Smoke", Museum of Contemporary Art, Los Angeles.
„New Humans", Bureau, New York.
„Some Issues of History", Agathenburg Castle, Agathenburg.
„The Alumni Show II." Wesleyan University's Ezra and Cecile Zilkha Gallery, Middletown.
„Book Machine", Centre Georges Pompidou, Paris.

2012
„Zoo“, Musée d’art contemporain de Montréal, Canada
„Global Flows“, Tufts University Art Gallery, Aidekman Arts Center
„Blues for Smoke“, Museum of Contemporary Art, Los Angeles
„Endless Dreams and Water Between“, Participant Inc., New York [Screening]
„Endless Dreams and Water Between“, MIT List Visual Arts Center [Screening]

2011
„The Smithson Effect. Utah Museum of Fine Arts
„lieb & teuer“, Kunstverein Tiergarten, Berlin.
„the Avantgarde: Specters of the Nineties“, Marres, Centre for Contemporary Culture, Maastricht.
„I don’t know if it makes any sense – I feel quite dizzy and a little drunk due to the blow. I will return with more info shortly“, IMO, Copenhagen.
„Contemporary Art Archipelago“, Turku, Finland.
„Fakt & Fiktion: das Interview als künstlerische Praxis“, Universität zu Köln, Filmclub 813, Cologne.

2010
„Bilder in Bewegung. Künstler & Video / Film“, Museum Ludwig, Cologne.
„How many Billboards?“, MAK Center, Los Angeles.
Too Many Billboards (Screenings). Endless Dreams and Water Between. Museum of Contemporary Art, Los Angeles [Screening]
Endless Dreams and Water Between. Urbanomic Studio, Falmouth, UK [Screening]

2009
„Art Basel 40. Premiere. Renée Green’s Partially Buried & Adrian Piper’s“, Hypothesis: Situation. Parallel Grid Proposal for Duguay Proving Grounds Headquaters. Elisabeth Dee.
„Azminda“, Goethe-Institute, Lisbon.
„Geschichte/n verwahren“, Galerie der IG Bildende Kunst, Wien.
„Schere-Stein-Papier. Pop Musik als Gegenstand Bildender Kunst”, Kunsthaus Graz, Graz.
„Regift“, Swiss Institute Comtemporary Art, New York.

2008
„30 Americans“, Rubel Family Collection, Miami.
„Scenarios. Manifesta 7 Trentino – Alto Adige 2008“, International Foundation Manifesta, Südtirol.
„Mundos Locais/Local Worlds“, Centro Cultural de Lagos, Portugal.
„Cinema Remixed and Reloaded“, Museum of Fine Art, Spelman College, Atlanta.
„e-flux – video rental“, CAMJAP (Centro de Arte Moderna José de Azeredo Perdigão Fundação Calouste Gulbenkian), Lisbon.

2007
“Simply Red”, FWM – The Fabric Workshop and Museum, Philadelphia.
„Elsewhere? Video works by Monica Bonvicini, Lovett/Codagnone, Renée Green, Liliana Moro,

Diana Thater, Gillian Wearing", Galleria Emi Fontana, Milan.
„La parola nell'arte. Ricerche d'avanguardia nel ,900. Dal Futurismo ad oggi attraverso le Collezioni del Mart", Museo di arte moderna e contemporanea di Trento e Rovereto.
„Not Only Possible, But Also Necessary: Optimism in the Age of War. 10th International Istanbul Biennial", Istanbul.
Cinema Cavern", P.S.1 Contemporary Art Center, Long Island City, New York.
„Unter dem Vesuv. Neapel im Film/Under Vesuvius: Naples in Film", Liechtenstein Museum, Vienna. [screening]
„Shooting Back", Thyssen-Bornemisza Art Contemporary, Vienna. [screening]
„Work, Rest & Play", National Gallery, London. Traveling exhibition. Other venues: Bristol's City Museum and Art Gallery & Laing Art Gallery, Newcastle upon Tyne.

2006
"The Unhomely: Phantoms Scenes in Global Society", 2nd International Biennial of Contemporary Art of Seville, Sevilla, Spain.
"10 ans d'acquisitions de dons et de legs, 1996-2006", Musée cantonal des Beaux-Arts, Lausanne.

2005
"Artist's Books, Revisited", Art Metropol, Canada.
"Artist's Books, Revisited", Printed Matter, New York.
"Double Consciousness: Black Conceptual Art Since 1970." Contemporary Arts Museum, Houston.
"Transformer 1", Fluc im Exile, Vienna.

2004
„La fin du XVIIIe siècle et aujourd'hui", L'ancien Musée de peinture de Grenoble (organized by Magasin), Grenoble.
„Mobilien/Movables", Galerie im Taxispalais, Innsbruck.
„I-Peg.bild.ton.maschine. Schnittstelle von bildender Kunst und Musik", Künstlerhaus Bethanien, Berlin.
„Wavelinks", Arsenal, Berlin (screening).
„Social Capital", Whitney Museum of American Art Independent Study Program Exhibition, At Gallery of the CUNY Graduate Centre, New York.
„Sound Forest Folly", Lustwarande 04, Disorientation by Beauty, Tilburg.
„Born to Be a Star", Kunsthaus Vienna, Wien.
„On the Wall: Contemporary Wallpaper.", Museum of Art, Rhode Island School of Design, Providence.

2003
„Messe in der Galerie", Galerie Christian Nagel, Köln.
"Conceptualism. Zeitgenössische Tendenzen in Musik, Kunst und Film. Aufführungen, Ausstellung, Lectures und Filmprogramm", Akademie der Künste, Berlin.
"Imperfect Marriage", Galleria Emi Fontana, Milan.
"Attack", Kunsthalle Wien, Wien.

“Tuscia Electa”, Impruneta, Toskana.
„What Lies Between: The Autobiographical Impulse in Film and Video“, UCLA Hammer Museum, Los Angeles (screening).
“Strangers: The First ICP Triennal of Photography and Video”, International Center of Photography, New York.

2002
Documenta XI, Kassel (commission).
„Stories,“ Haus der Kunst, Munich.
„Global Complex,“ OK Centrum für GegenwartKunst Oberösterreich, Linz.
„Museum unserer Wünsche/Museum of our Wishes,“ Museum Ludwig, Cologne.
„Sonic Process,“ MACBA, Barcelona; Centre Georges Pompidou, Paris.

2001
„Take Two,“ The Ottawa Art Gallery, Canada.
„Ausgeträumt…“, Secession, Vienna.
„Love Supreme,“ La Criée Centre d’Art Contemporain, Rennes.
„Berlin Biennale,“ Kunstwerke, Berlin.
„Public Offerings,“ MOCA, Los Angeles.
„Memorial Exhibition,“ Pat Hearn Gallery, New York.
„One Planet,“ Bronx Museum of Art, New York.

2000
„Voilà!: Le Monde dans la tete,“ Musée de la Ville de Paris.
„Das Gedächtnis der Kunst. History and Memory,“ Historisches Museum and Schirn Kunsthalle, Frankfurt.

1999
“Ruins in Reverse,“ CEPA Gallery, Buffalo.
„The Comfort Zone,“ The Public Art Fund, New York.
“Graf, Green, Kogler, Schlegel, Schmalix, Williams,” Museum of Contemporary Art, Brno, Czech Republic.
„Studio One,“ Clocktower Gallery, New York (screening).
„The Stockholm Syndrome,“ CD-ROM exhibition scripted and designed by Måns Wrange, Igor Isaksson,Ilkka Isaksson, in partnership with Stockholm-Cultural Capital of Europe 1998.
„Architecture of Resistance,“ International Center for Urban Ecology, Detroit (screening).
„Persuasion,“ Lombard/Freid Fine Arts, New York .
„Pat Hearn Gallery Summer Show“, New York.
„Elsewhere 3,“ Glassbox, Paris (screening).
„Harn Museum of Art,“ screening series, Gainesville, Florida.
“Art-Worlds in Dialogue,“ Museum Ludwig, Cologne.
„Making History“, Renée Green and Sam Durant, Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson, New York

1998

“The Cultured Tourist,“ Leslie Tonkonow Artworks & Projects, New York.
„Anticipation, Version 4,“ Centre pour l’Image Contemporaine, Geneva.
„Sharawadgi,“ Felsenvilla, Baden.
„All Over the Map,“ L.A. Freewaves 6th Celebration of Independent Video & New Media, Los Angeles.
44th International Short Film Festival, Oberhausen.
“The Style Engine,” Pitti Immagine, Florence.
„Graf, Green, Kogler, Schlegel, Schmalix, Williams,” Kunsthalle Krems, Krems.
„Artist/Author: Contemporary Artist’s Books,“ Museum of Contemporary Art, Chicago (travelling exhibition).
“Performance Anxiety,” La Jolla Museum, CA and Site Sante Fe, Santa Fe.
„Changing Spaces,“ The Power Plant, Toronto, Vancouver Art Gallery, Vancouver.

1997
Robert Flaherty Film Seminar, Ithaca.
“Performance Anxiety”, Museum of Contemporary Art, Chicago.
“Letter & Event”, Apex Art, C.P., New York.
“Critical Images: Conceptual Works from the 1960s to the present”, Leslie Tonkonow Artworks & Projects, New York.
“Home Sweet Home: Einrichtungen/Interieurs”, Deichtorhallen Hamburg, Hamburg.
“Changing Spaces: Artists’ Projects from The Fabric Workshop and Museum“, Philadelphia – The Power Plant, Toronto.
“Changing Spaces: Artists’ Projects from The Fabric Workshop and Museum“,
City Gallery at Chastain, Atlanta.
“Partially Buried in Three Parts”, Kwangju Biennale, Korea (1996-1999).
“Tracing Lusitania: Excerpts from an Imagined Prototype”, An Ongoing Project by Renée Green, Johannesburg Biennale, South Africa.
“Translocations”, organized by Displaced Data, London and IRADAC (The Institute for Research on the African Diaspora in the Americas and the Caribbean), City University of New York, New York.
“Résonances”, ANGI-Galerie ART’O, Paris.

1996
„Now/Here,“ Louisiana Museum of Art, Copenhagen.
„Nach Weimar,“ Neues Museum, Weimar.
„Embedded Metaphor,“1996-99,A traveling exhibition organized by Independent Curators International/Nina Felshin [ICI], New York, John and Mable Ringling Museum, Sarasota, FL; Western Gallery, Western Washington U., Bellingham,
WA; Bowdoin College Museum of Art, Brunswick, ME; Virginia Beach Center for the Arts, Virginia Beach, VA; Ezra and Cecile Zilkha Gallery, Wesleyan U., Middletown, CT; Pittsburgh Center for the Arts, Pittsburgh.
“A/Drift,“ Bard College, New York.
“Handmade Readymades,” Bertha and Karl Leubsdorf Gallery, Hunter College, New York.

1995

„Aufforderung in schönster Weise“, Galerie Christian Nagel, Köln.
„Mirage“ Institute of Contemporary Art, London.
„Architectures of Display“, Architectural League of New York and Minetta Brook, New York.
„Das Ende der AvantGarde: Kunst als Dienstleistung“, Kunsthalle der Hypo-Kulturstiftung, Munich.
„It’s Not A Picture“, Galleria Emi Fontana, Milan.
„Video: l’immagine e l’ogetto. Artisti degli Stati Uniti/Video: The Image and the Object. Artist from the U.S.“, Museo Laboratorio de Arte Contemporanea, Rome.
„Wallpaper Works“, Contemporary Arts Museum Houston.
„Proof“, The Fabric Workshop and Museum, Philadelphia.

1994
„Installation: Selections from the Permanent Collection“, Museum of Contemporary Art, Los Angeles.
„Don’t Look Now“, The Thread-Waxing Space, New York.
„Services“, Universität Lüneburg, Lüneburg.
„Sogetto Sogetto“, Castelo di Rivoli, Rivoli.
„The Seventh Museum“, Stroom, The Hague.
„The Ideal Place“, HCAK, The Hague.
„The Body as Measure“, Davis Art Museum, Wellesley College, MA.
„Temporary Translations“, Deichtorhallen, Hamburg.
„The Cooked and the Raw“, Museo Reina Sofia, Madrid.
„Sommerakademie München – Eine Freie Akademie auf Zeit,“ Kunstverein München, Munich.
„Kontext Kunst/Context Art,“ Neue Galerie am Landesmuseum Johanneum, Graz.
„Mapping,“ American Fine Arts, New York.
„The Social Fabric“, Arcadia University Art Gallery, Glenside.

1993
Whitney Museum of American Art Biennial, New York.
„Aperto“, Venice Biennale, Venice.
„Project Unité“, Firminy, France.
„Just what is it that makes today’s homes so different so appealing?“, Galerie Jennifer Flay, Paris.
„Fontanelle: Kunst in (x) Zwischenfällen“, Kunstspeicher Potsdam, Potsdam.
„Unité / Sonsbeek / Biennale 1993, Dokumentation“, Galerie Christian Nagel, Köln.
„On taking a normal situation…“, Museum van Hedendaagse Kunst, Antwerpen (MUHKA), Antwerp.
„What Happened to the Institutional Critique?“, American Fine Arts, New York.
“Peccato di Novita“, Galerie Emi Fontana, Milan.
„Die Arena des Privaten“, Kunstverein München, Munich.
„Theater of Refusal: Black Art and Mainstream Criticism“, Fine Arts Gallery, University of California, Irvine.
„Kunstwerke von Künstlerinnen“, Galerie Christian Nagel, Köln.

1992

„True Stories“, Institute of Contemporary Art, London.
„Dirty Data“, Sammlung Schürmann 1992, Ludwig Forum for International Art, Aachen.
„Multiple Cultures“, Convent of San Egidio, Rome.
„Inheritance“, LACE, Los Angeles.
„Wohnzimmer/Büro“, Galerie Christian Nagel, Cologne.
“Mary Kelly/Renee Green“, Herbert F. Johnson Museum of Art, Cornell University, Ithica, New York.
„Speak“, Randolph Street Gallery, Chicago
„Huitiemes Ateliers Internationaux Pays de Loire“, F.R.A.C., Clisson, France.
„Transgressions in the White Cube: Territorial Mappings,“ Suzanne Lemberg Usdan Gallery, Bennington College, Bennington, Vermont.
„Travel Documents“, San Francisco Cameraworks.
„Informationsdienst“, Kubinski Galerie, Cologne.
„More Books as Art“, Hecksher Museum, Huntington.

1991
„Lost Illusions: Recent Landscape Art“, Vancouver Art Gallery, Vancouver.
„Arte Joven en Nueva York“, Sala Mendoza, Caracas/Venezuela.
„Natural History“, Barbara Farber Gallery, Amsterdam.
„New Generations: New York“, Carnegie Mellon Art Gallery, Pittsburg.
„SiteSeeing: Travel & Tourism in Contemporary Art“, Whitney Museum of American Art, New York.
„Color Theory“, Amelie A. Wallace Gallery, State University of New York at Old Westbury, New York.

1990
„Out of Site“, P.S.1 Museum/Institute of Contemporary Art Long Island City, New York.
„The Construction of Knowledge“, Diane Brown Gallery, New York.
Nicole Klagsbrun Gallery, New York.
„Social Studies: 4 + 4 Young Americans“, Allen Memorial Art Museum, Oberlin College, Oberlin.
„Selections: Aljira & Artists Space“, Artists Space, New York.
„Expense Account: Figuring the Damage“, University of Rochester, Rochester.
„Sally Apfelbaum“, Nicole Klagsbrun Gallery, New York.

1989
„From the Studio: Artists in Residence, 1988-89“, The Studio Museum in Harlem, New York.

FILM SERIES

VistaVision: Landscape of Desire. Pat Hearn Gallery, New York, 1991. [Films screened: Dal Polo all’equatore (Yervant Gianikian and Angela Ricci-Lucci, 1987); Apunti per una Oriestiade africana (Pier Paolo Passolini, 1970); La noire de… (Ousmane Sembéne, 1965); Song of Freedom (J. Elder Wills, starring Paul Robeson, 1936); films by Osa and Martin Johnson: Across the World with Mr. and Mrs. Johnson (1930); Congorilla (1932); Baboona (1935); I Married

Adventure (1940), discussion by Linda Earle and Jewelle Gomez]

Tracing Lusitania: A Prototype. 1991-2001. [Film screened: Paixao Nacional (Karim Aïnouz, 1994)]

Flow. FRI-ART Centre d'Art Contemporain Kunsthalle, Fribourg, Switzerland, 1996. [Films screened: Der sechste Kontinent (Benno Maggi, 1992); Alpen-Internat (Hans Liechti, 1991); Füürland 2 (Clemens Klopfenstein and Remo Legnazzi, 1992); Last Supper (Robert Frank, 1992); I was on Mars (Dani Levy, 1991); Lumumba, la mort du prophète (Raoul Peck, 1992); Hors saison (Daniel Schmid, 1992); James Baldwin: The Price of the Ticket (Karen L. Thorsen, 1990)]

Some Chance Operations. Galleria Emi Fontana, Milan, 1998.

Between and Including. Filmhaus Spittelberggasse, Vienna, 1999. [Films screened: Shadows (John Cassavetes, 1959); Zorns Lemma (Hollis Frampton, 1970); Nostalgia (Hollis Frampton, 1971); Sink or Swim (Su Friedrich, 1990); James Baldwin: The Price of the Ticket (Karen L. Thorsen, 1990); Lumumba, la mort du prophète (Raoul Peck, 1992); Last Supper (Robert Frank, 1992); Der sechste Kontinent (Benno Maggi, 1992); E'Piccerella (Elvira Notari, 1922); Midnight Ramble (Bestor Cram and Pearl Bowser, 1994); Some Chance Operations (Renée Green, 1999)]

Shadows and Signals. Cine Ambigu-Apolo, Barcelona, 2000. [Films screened: Programme 1: Vida en sombras (Lorenzo Llobet Gracia, 1948) and Bajo el signo de las sombras (Ferran Alberich, 1984); programme 2: Medium Cool (Haskell Wexler, 1976) and Underground (Emile de Antonio, Mary Lampson and Haskell Wexler, 1976); programme 3: Dante no es únicamente severo (Jacinto Esteva and Joaquim Jordà, 1967) and Film About a Woman Who… (Yvonne Rainer, 1974); programme 4: Journeys from Berlin (Yvonne Rainer, 1971-1080) and De cierta manera (Sara Gómez, 1974); programme 5: Zorns Lemma (Hollis Frampton, 1970) and Nostalgia (Hollis Frampton, 1971); programme 6: Vida en sombras (Lorenzo Llobet Gracia, 1948) and Some Chance Operations (Renée Green, 1999)]

Forces of Circumstance. Kölnischer Kunstverein, Cologne, 2002. [Films screened: Berlin-Jerusalem (Amos Gitai, 1989); Who Killed Vincent Chin? (Christine Choy and Renee Tajima, 1988); La noire de… (Ousmane Sembéne, 1965); The Grapes of Wrath (John Ford, 1940); I am British But… (Gurinder Chadha, 1989); Dreaming Rivers (Martine Attile, 1988); Pressure (Horace Ovè, 1975)]

TAGUNGEN, VORTRÄGE / SYMPOSIA, SPEECHES

2019
daad galerie, Berlin. Conversation with Iman Issa. daad galerie, Berlin
Haus der Kulturen der Welt, Berlin. Love and Ethnology: Conference
Hochschule für Grafik und Buchkunst, Leipzig. Festschrift for Prof. Dr. Beatrice von Bismarck
American Academy of Berlin. Pacing
MMAG Foundation, Amman, Jordan.The Primacy of Plot. Screening and reading
Whitney Independent Studies Program, Whitney Museum of Art, New York City. Seminar

2018
e-flux, New York. Journeys with the Initiated. Panel conversation
Carpenter Center for the Visual Arts, Harvard University, Cambridge, Mass. Pacing. Screening and conversation with Yvonne Rainer
Calouste Gulbenkian Foundation, Lisbon, in collaboration with Maumaus, Escola de Artes Visuais. Problematising Reality: Encounters Between Art, Philosophy, and Cinema. Screening of Begin Again, Begin Again & ED/HF, and conversation with Ute Holle, Professor of Media Aesthetics, Basel University, Switzerland
Whitney Independent Studies Program, Whitney Museum of Art, New York City. Seminar

2017
Carpenter Center for the Visual Arts, Harvard University, Cambridge, Mass. Pacing. Screening and conversation with Mason Leaver-Yap
Carpenter Center for the Visual Arts, Harvard University, Cambridge, Mass. Pacing. Screening and conversation with Nora M. Alter
Whitney Museum of American Art Independent Study Program, New York
Academy of Fine Arts, Vienna. Festschrift for Prof. Diedrich Diedrichsen

2016
„Other Planes of There“, n.b.k. Neuer Berliner Kunstverein, Berlin. Film screening of „Begin Again, Begin Again.“ anD conversation with Renée Green and André Rottmann.
„Other Planes of There“, Schindler House, Hollywood. Book presentation and discussion with Renée Green and professors Gloria Sutton and Nizan Shaked.
Carpenter Center for Visual Arts, Harvard University. Pacing. Conversation with Gloria Sutton.
CCS Bard. Pat Hearn Gallery Seminar with Jeannine Tang and Lia Gangitano.
Cinematic Migrations. XXII CSAV Artists Research Laboratory, Fondazione Antonio Ratti, Como, Italy (3-23 July)
Fondazione Antonio Ratti, Como. Other Planes of There. Lecture
IV Lake Como Film Festival, Como. Endless Dreams and Water Between. Screening
Whitney Independent Studies Program, Whitney Museum of Art, New York City. Seminar.
SUNY Purchase, NY. Earth Day Symposium: Water and Class Struggle. Lecture
Walker Art Center, Minneapolis. Other Planes of There + Begin Again, Begin Again. Reading, screening, and conversation with Fionn Meade.

2015
„Other Planes of There + Begin Again, Begin Again“, Participant Inc., New York. Reading,screening, and conversation with Howie Chen and Lia Gangitano.
„After Black Mountain College“, Northeastern College for the Arts, Boston.
Harvard Art Museum, Cambridge, MA. Lecture and conversation with Carrie Lambert-Beatty.
Segué Poetry Series, New York.
„Begin Again, Begin Again“, Ooga Booga #2, Los Angeles. Screening and conversation with Fred Moten.
National Gallery of Art, Washington D.C. Conversation with Associate Curator, James Meyer.
„Other Planes of There book presentation“, MAK Center for Art + Architecture at the Schindler House, Los Angeles. Conversation with Gloria Sutton and Nizan Shaked.

2014
„Montage and the Black Moving Image“, Kobena Mercer seminar, Yale University, New Haven.
„Art and Its Frames Symposium“, Kunstraum der Leuphana, University of Lüneburg.
Maumaus, Escola de Artes Visuais, Lisbon. Seminar.
Whitney Independent Studies Program, Whitney Museum of Art, New York City. Seminar.
„Cinematic Migrations Symposium“, MIT Program in Art, Culture and Technology. Organizer. Screenings and conversation with John Akomfrah & Lina Gopaul.

2013
„After Marker“, Carpenter Center for the Arts, Harvard Film Archive, Cambridge, MA.
Finnish Academy of Fine Arts, Helsinki. Seminar at Studio Aalto, Helsinki.
„Perception, Experience, Experiment, Knowledge: Objectivity and Subjectivity in the Arts and the Sciences“, Graduale 13, Universität der Künste, Berlin.
„Paradoxes Experiences by Artists-Thinkers“, Hexagram Resource Centre, Concordia University, Montréal. Seminar.
„Other Planes of There“, Distinguished Speakers Series, Hexagram, Concordia University, Montréal. Lecture.
„What Happened to the Institutional Critique: James Meyer and Renée Green in Conversation“, New Museum, New York.
Whitney Independent Studies Program, Whitney Museum of Art, New York City. Seminar.
„Things That Quicken The Heart: Chris Marker, A Symposium“, Slought Foundation, Philadelphia. Organized by Temple University and the University of Pennsylvania.
„The Anthropocene Project: An Opening“, Haus der Kulturen der Welt, Berlin. In cooperation with the Max-Planck-Gesellschaft, Deutsches Museum, the Rachel Carson Center for Environment and Society, Munich and the Institute for Advanced Sustainability Studies, Potsdam.

2012
Finnish Academy of Fine Arts, Helsinki
Lucerne University of Applied Sciences and Arts, Hochschule Luzern, Switzerland. Master Dialog, Lecture.
Museum of Modern Art, New York. Modern Mondays. Lecture.
Whitney Independent Studies Program, Whitney Museum of Art, New York City. Seminar.
Union Theological Seminary, New York City. Lecture.

2011
Northwestern University, Evanston, Ill. Lecture.
Geneva University of Art and Design; University of Applied Sciences Western Switzerland, Politics of Memory and Artistic Practices Research Group. Construire la mémoire des crimes contre l’humanité: interventions artistiques et politiques mémorielles. Keynote lecture.
LeRoy Neiman Gallery, Columbia University, New York City. Spectral Value: Art Through the Financial Prism. FIAT. Experiments in Financial Semantics. Lecture.
Facultad de Artes de San Carlos, Valencia, Spain. Lecture.
„Archipelago Logic: Towards Sustainable Futures“, Turku & Korpoström, Finland. Lecture.
Whitney Independent Studies Program, Whitney Museum of Art, New York City. Seminar.

2010
Art Institute of Boston at Lesley University, Boston. Lecture
Sint-Lukas Art Institute, Brussels.The Academy Strikes Back. EARN, European Art Research Network Conference. Keynote Lecture
University of Southern California & MAK/Schindler House, Los Angeles. Lecture
Duke University, Durham, NC. Innovating Forms Franklin Humanities Institute Annual Seminar. Lecture
University of Illinois, Chicago. Lecture
Yerba Buena Center for the Arts, San Francisco. Ongoing Becomings: The Whole Is Simpler Than The Parts. Lecture
San Francisco Museum of Modern Art. 75 Reasons To Live, a 7.5 minute talk, on On Kawara's Mar. 16, 1993 from the Today series.
Whitney Independent Studies Program, Whitney Museum of Art, New York City. Seminar.

2009
Barnard College. Lecture
Columbia University. Center for the Critical Analysis of Social Difference. Colloquium, film screening and lecture. Respondent: Eduardo Cadava.
Whitney Independent Studies Program, Whitney Museum of Art, New York City. Seminar.

2008
„L'art contemporain et les savoirs hétérodoxes", Conversation with Elvan Zabunyan. Institute natiotanal d'historie de l'art, Paris
„Climates and Paradoxes", Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA.
Orange County Museum of Art, University of California, Irvine.
„Le rêve de l'artiste et du spectateur: Renée Green", Conversation with Elvan Zabunyan. Jeu de Paume, Paris.
Whitney Independent Studies Program, Whitney Museum of Art, New York City. Seminar.

2007
„Multitudes Workshop: Documenta 12 Magazine Project", Documenta 12, Kassel.
The Public In Question. Akademie der bildenden Künste, Vienna. Conference/Seminar conducted by Chantal Mouffe.
Whitney Independent Studies Program, Whitney Museum of Art, New York City. Seminar.

2006
„Sonic.Focus", Brown University, Providence. Lecture
„States of Exception", San Fransisco Art Institute. Dean of Graduate Studies, Inaugural lecture.
Visual Culture Caucus Panel, College Art Assiciation, Boston.
„Index of Oblivion: Public/Private Climates+Paradoxes", Works in Progress Series, Getty Research Institute, Los Angeles.
Jeu de Paume, Paris. Lecture.
Whitney Independent Studies Program, Whitney Museum of Art, New York City. Seminar.

2005
Baltimore Museum of Art. „Institute Silence.“ Panelist.
J. Paul Getty Museum. „Performance and the Re-Do“. Pnael discussion in the Workshop on Performance and the Visual Arts, organized by Peggy Phelan. Panelist.
Los Angeles County Museum of Art. „Institutional Critique and After.“ Moderator.
University of California, Los Angeles. MFA Graduate Program, Los Angeles. Lecture.

2004
Haus der Kulturen der Welt, Berlin. Panel discussion
Los Angeles Contemporary Exhibition. „Looking Oureselves in the Mouth: Conversations with Yvonne Rainer.“ Colloquium participant
University of California Santa Barbara. Afrogeeks: From Technophobia to Technophilia.
Screening: Wavelinks: A different Reality. University of California, Irvine.
Department of Art Studio. MFA Graduate Program, Irvine. Lecture.

2003
Victoria Miro Gallery, Goldsmiths College, London. „Field Work: Reports From The Fields of Visual Culture“. Lecture
Santa Barbara Museum of Art, Panel with Okwui Enwezor, Dick Hebdige u.a.
Columbia University, New York. Lecture.
Art Institute of Chicago. Lecture.
Northwestern University, Evanston. Lecture.
Milwaukee Art Museum and Center for 21st Century Studies. Museums Difference. Lecture and video presentation

2002
Sataatliche Hochschule für Bildende Künste, Städelschule Frankfurt. Lecture.
Drawing Center, New York. Drawning (as) Center.

2001
„Contemporary Moments,“ Symposium, Centro Cultural de Belem, Lissabon.

2000
„Contemporary Returns to Conceptual Art,“ Renée Green, Silvia Kolbowski, and Stephen Prina, organized by Simon Leung, New York University.

1999
„Translocations,“ symposium participant, in Vienna (Generali Foundation) and in Prague (Academyof Fine Arts).
Regent´s Lecturer, UCLA, Los Angeles, participant in „Image Trauma“ symposium.
College Art Association, „Who Choses?“, Lydia Yee, moderator, Los Angeles
Tate Gallery of Art, London, „Museums of Modern Art and the End of History“ symposium.
Radio Temporaire, Genève, via Le Magasin, Centre National d´art Contemporain de Grenoble.
Witte de With & Netherlands Architectur Instituut, Rotterdam, „Changing the System the System?“ : Artists Talk About Their Practice

1998
„Out of Site“ Malmö Kunstakademie, Schweden.
Cal Arts, Valencia, CA, Vortrag.
University of California, San Diego, Vortrag.
Site Santa Fe, New Mexico, Vortrag.

1997
Booktalk, with Abigail Solomon-Godeau and Martin Jay, San Francisco Museum of Modern Art.
„AGENDA-Perspektiven kritischer Kunst,“ Wien Secession (book forthcoming)
„Loving the Alien: Science Fiction, Diaspora, Multikultur,“ Volksbühne, Berlin.
Emory University, Atlanta, Vortrag.

1996
Mixed Up, Tagung, gesponsert vom British Council und Amerikahaus und der Universität zu Köln, Cologne.

1995
Arte, Identita Confini, Palazzo delle Esposizioni di Roma, Rom (Buch).
Mirage, ICA, London (Buch).
New York University, Linda Nochlin seminar, Vortrag.
Yale University, Vortrag.
Kunstwerke, Vortrag, Berlin.
„Social Plastic,“ Royal Danish Academy, symposium, Kopenhagen.

1994
SommerAkademie, Kunstverein München, München.
„Negotiations in the ´Contact Zone´,“ Drawing Center, New York, (ein Symposium organisiert und moderiert von Renée Green) (Buch).
Wellesley College, Vortrag.

1993
Hochschule der Kunst, Berlin.
University of Lüneburg .
University of California, Irvine.
Museum of Contemporary Art, Los Angeles.
Wien Secession.

1992
Hochschule für Angewandte Kunst, Wien.
Goldsmiths College, London.
Institute of Contemporary Art, London.

1991
Hotel des Rothschilds, Paris.
Worcester Museum of Art, Worcester, Massachusetts.

Rutgers University.
Society for Photographic Research Conference, New Orleans.

1990
National Women´s Studies Conference, Akron University.
Berkeley Women´s History Conference, Rutgers University.
Museum of Modern Art, NYC.

KOMMISSIONEN / COMMISSIONS

„MoMA Media Lounge: Media Bichos & Space Poem #3 (Media Bicho)“, 2012-2013 permanent installation. Museum of Modern Art, New York. In progress.
„Code: Survey“, Permanent public work located at the Caltrans Headquarters, Los Angeles/Morphosis, Thom Mayne, 2004.
American Federation of the Arts and D.A.P./Distributed Art Publishers Inc., New York, 1995-1997. Commissioned to design Artist/Author: Contemporary Artist's Books. Cornelia Lauf and Clive Philpot, eds.; book designed as artist's book by Renée Green. New York: American Federation of the Arts, 1998.
Architectural League of New York. Architectures of Display, with Laura Kurgan, 1995.
Stroom. The Seventh Museum. The Hague, 1994.
Worcester Museum of Art, Worcester, MA, 1991.
FRAC Pays de Loire, Clisson, France, 1991.

BIBLIOGRAPHY

SCHRIFTEN DER KÜNSTLERIN (AUSWAHL)/ PUBLICATIONS BY THE ARTIST (SELECTION)

2021
„Renée Green: Pacing“, ed. by Carpenter Center for the Visual Arts, Harvard University, 2021.

2019
“Hans Haacke on Earth,” in Hans Haacke: All Connected. New York: New Museum; London: Phaidon, 2019.
“Seekers Swimming World,” OEI, no. 84–85 (2019): 418-25. Special issue: våtmarker & experiment, ed. Jonas (J) Magnusson and Cecilia Grönberg.
“Hubert Fichte, Tour-isms, Negotiating in Contact Zones, and Contact,” in Love and Ethnology – The Colonial Dialectic of Sensitivity (after Hubert Fichte). Ed. by Diedrich Diedrichsen, Anselm Franke, and HKW. Berlin: Sternberg Press, 2019.
Looking Back on a Contemporary in the Global Mix: Okwui Enwezor. Texte zur Kunst (Berlin https://www.textezurkunst.de/articles/okwui-enwezor-renee-green/

2018
“Within Living Memory: Response to a Questionnaire on Monuments,” October (New York), no. 165 (Summer 2018): 61-62.

2017
„Certain Obliquenesses,“ in Essays on the Essay Film. Ed. by Nora M. Alter and Timothy Corrigan. New York: Columbia University Press, 2017.
“Art, Culture & Appropriation: Diedrich Diedrichsen and Renée Green Discuss Cultural Ownership and Transfer in Germany and the US. Moderated by Pablo Larios,” Frieze (London), no. 190 (October 2017).
„Thinking About Joan Jonas, Some Walking Thoughts,“ in Joan Jonas Is on Our Mind. San Francisco: California College for the Arts, 2017.

2016
“Afters,” Out of Time. Skulptur Projekte Muenster 2017 (Autumn 2016): [5]; German version: “Nachgedanken”: [5].
“Experience Process: Space Poems.” In Experience: Culture, Cognition and the Common Sense. Ed. by Caroline Jones, David Mather, and Rebecca Uchill. Cambridge, MA: Center for Art, Science & Technology, 2016: 277-287.

2015
„Getting Closer While Waiting: Epiphanies“, The Wire (London), (January 2015): 106.

2014
“Other Planes of There: Selected Writings”, Duke University Press Books, 2014.
“500 Words,” Artforum.com, 11.18.2014.

2013
“Loss and Transmutation” In: Newsletter CCC 10/11: Recherches en cours: pour un Doctorat PhD en arts. Geneve: Haute école d’art et de design, Programme Master de recherché CCC, 2013: 23-25.

2012
“Loss and Transmutation,” CCC Newsletter (Geneva), (Fall 2012).
“Paradoxes Experienced by Artist-Thinkers.” In: Intellectual Birdhouse: Artistic Practice as Research. Ed. by Florian Dumbois et al. London: Koening Books, 2012.

2011
“I Won’t Play Other To Your Same.” In: Erste Wahl: 20 Jahre Texte zur Kunst. I. Dekade. Isabelle Graw, Helmut Draxler, Andreas Rottmann, eds. Hamburg: Filo Fine Arts, 2011.
“Reflections: Seven Years Plus,” e-flux journal (New York), no. 22 (January-February 2011)
“Serving Institutions.” In: Fred Wilson: A Critical Reader. Ed. by Doro Globus. London: Ridinghouse, 2011.

2010
“Endless Dreams and Water Between,” Collapse (Oxford), vol. 6 (2010): 480-523.
“Hail the Invisible College: Reason’s Sense of Humor,” MaHKUzine: Journal of Artistic Research (Utrecht), no. 9 (Summer 2010): 16-24.
“L’artiste comme ethnographe?” In: Une anthologie de la revue Texte zur Kunst de 1990 à 1998. Catherine Chevalier, Andreas Fohr, eds. Zurich: JRP Ringier; Dijon: Les presses du reel,

2010.
“Everything Must Change: Imagining Beyond Survival.” In MFA Graduate Exhibition Catalogue 2010. San Francisco: San Francisco Art Institute, 2010.

2009
“Secret (Project Unité, Firminy.” In: Situation. Ed. by Claire Doherty. London: Whitechapel Gallery; Cambridge, MA.: MIT Press, 2009.
“Archives, Documents? Forms of Creation, Activation, and Use.” In: Geschichten/n verwahren. Ed. by Julia Klärting, Katharina Lampert. Vienna: [IG Bildende Kunst], 2009. [Limited edition]
“From Dreamer To Dreamer,” Flash Art (Milan), vol. 42, no. 269 (November-December 2009): 64. [Artist’s page in homage to Marcel Broodthaers]

2008
“Come Closer: Prélude à Endless Dreams and Water Between,” Multitudes (Paris), no. 34 (Fall 2008): 137-138, 144-163.
“Imagine This Wherever and Whover You Are.” Manifesta 7. Scenarios. Milan: Silvana; Manifesta 7, 2008.
“Notes pour un essai: Archives, documents?: formes de création, activation, et usage.” Hors d’oeuvre (Dijon), no. 22 (June-September 2008): 3. A complete English version of the text can be found at <http://ecoledumagasin.com/session17/spip.php?article118>.
“Now It Seems Like A Dream,” Texte zur Kunst (Berlin), no. 67 (September 2007).
“Absurdity? Allegory? Animality? Riddles of Failure? Utopia Now?” In: Shaving the Mammoth. San Francisco: San Francisco Art Institute, 2008.
“Spheres Nexus: Continued Soundings.” In: MFA Graduate Exhibition Catalogue 2008. San Francisco: San Francisco Art Institute, 2008.
Independent Study Program: 40 years. Whitney Museum of American Art, 1968-2008. New York: Whitney Museum of American Art, 2008.

2007
“Bonvenon! (Kurfustenstrasse 123 #13 Green, Berlin, 10787).” October (New York), no. 119 (Winter 2007): vi-vii. [Reproduction of Green’s contribution to October Portfolio #3].
“Perceiving Complexity.” In: MFA Graduate Exhibition Catalogue 2007. San Francisco: San Francisco Art Institute, 2007.

2006
“Place.” In: Sarai Reader 06. Turbulence. New Delhi: The Sarai Programme; CSDS, 2006, 19-27.
“Relay.” In: The Sociological View. Innsbruck: Kunstraum Innsbruck, 2006.
“Beyond.” In: Institutional Critique and After. Zürich: JRP|Ringier Kunstverlag, 2006.
“States of Exception.” In: MFA Graduate Exhibition Catalogue 2006. San Francisco: San Francisco Art Institute, 2006.
“Free Agent Media Celebrates Year 12.” In: Lab Mag (New York), no. 1 (Color Lulu Version): 108-109. Adam Pendleton’s Magazine Project. It also appears in black and white in B/W Lulu Version.
“Free Agent Media Celebrates Year 12 @ Memphis.” In: Memphis (Vienna), no. 12 (December 2006): 32-33.

“States of Exception: Spheres of Interest.” In: MFA Graduate Exhibition Catalogue 2006. San Francisco: San Francisco Art Institute, 2006.

2005
“Index (Aus dem Vergessen): Paradoxe und Klimata.” In: Einstein Spaces. Yvonne Leonard, ed. Berlin: Einstein Forum, 2005

2004
“Other Planes of There”, Yard (LA), vol.1, no.1, (Fall 2004), 54-61.
“NO Guru, NO Method, NO Master: zur Methode und Zukunft der Lehre”, Texte zur Kunst (Cologne), no.53. (March 2004), 140-143.
„Künstlerische Praxis als Dispositive: Katharina Schlieben und Sonke Gau im Gespräch mit Renée Green“ ITH: das Magazin des Instituts für Theorie der Gestaltung und Kunst (Zürich), no.31 (June 2004): 61-69.

2003
“Introduction: ‘Negotiations in the Contact Zone’ Symposium.” In: Negotiations in the contact Zone / Negociacôes na zona de contacto. Renée Green, editor. Lisboa: Assirio & Alvim, 2003.
“Conversation between Diana Andringa and Renée Green. Lisbon, September 1992, at RTP”, in: Negotiations in the Contact Zone/ Negociaçôes na zona de contacto”, Renée Green, editor, Lisboa: Assirio & Alvim, 2003

2002
“Obsolescene = Mutation Unrealized?”, October, no.100, Spring 2002: 76-77.
“Slippages”, in: Radiotemporaire, Grenoble: Magasin, 2002
“Survival: Ruminations on Archival Lacunae. Adaptions, Re-Readings and New Readings. Introduction to the Following Accretive Process”, in: Interarchive: Archival Practices and Sites in the Contemporary Art Field, Beatrice von Bismarck et al., ed. Lüneburg: Kunstraum der Universität Lüneburg, Cologne: Walther König, 2002
“Introductory Notes of a Reader and A Contemporary Moment”, in: From Work to Text: Dialogues on Practise and Criticism in Contemporary Art, Jürgen Bock, ed. Lisbon: Centro Cultural de Belém, 2002.
“Returns: Tracing Lusitatia, Questions from Elvan Zabunyan which Stimulated Responses from Renée Green”, in: From Work to Test: Dialogues on Practise and Criticism in Contemporary Art.” Jürgen Bock, ed. Lisbon: Centro Cultural de Belém, 2002.
“Raum für Notizen: ein Tagebuch zur Documenta 11”, Texte zur Kunst (Cologne), no 47, 2002: 70-77.

2001
“Nachwort/Brief: (Situationist Text)”, in: Situationistinnen und andere…Berlin: b_books, 2001.Eng, Michael and Renée Green, “No Easy Places: At this Moment in Vienna…”, Public Culture, Chicago, vol 13, no. 1, 2001: 139-153.
“Un moment contemporain: penser les recontres artistiques”, multitudes, Paris, no 4, 2001: 65-73.
“Between and Including”, with contributions from Giuliana Bruno, Michael Eng, Renée Green,

Lynne Tillman, Joe Wood, Vienna Secession, Vienna, 2001.
„Some Conditions for Independent Study: The Whitney Program as a Thought Oasis or Weathered Bastion“, in: Education, Information, Entertainment, Ute Meta Bauer, ed. Wien: Selene, Institut für Gegenwartskunst, 2001.

2000
Notes on „Humanist and Ecological Republic“ and „Lac Mantasoa“: Florian Pumhösl, Vienna Secession, in: Texte zur Kunst, September, 2000.
“Shadows and Signals”, texts by Alexander Alberro, Nora Alter, Renée Green, Fundació Antoni Tàpies, Barcelona, 2000.
Scenes from a Group Show: Project Uniteé ”In: Site-Specificity. The Ethnographic Turn”, Alex Coles, ed. London: Black Dog, 2000.

1999
“Zwischen Zeiten und Orten”, Springerin (Vienna), no 1, 1999.
„Translocations Issue“, in: Springerin, 1999.
“In is Out, Out is In, Get It?” in: Glamorama, Spex, 1999.

1998
„Compared to What?: Blues Legacies and Black Feminism by Angela Davis,“ in: Spex, November 1998.
“Perplexed”, in: Artist/ Author: Contemporary Artist`s Books. Cornelia Lauf and Clive Philpot, eds., book designed as artist`s book by Renée Green, New York: American Federation of the Arts, 1998.
“Affection Afflictions: My Alien, My Self/More “Reading at Work,” Loving the Alien: Science Fiction, Diaspora and Multikultur, ed. Diedrich Diedrichsen, ID Archiv, Berlin, 1998.
“Site-Specificity Unbound: Considering “Participatory Mobility,” in: Springerin, March/April 1998.
“Artist/Author: Contemporary Artist’s Books”, eds. Cornelia Lauf andClive Philpot, designed as artist’s book by Renée Green, American Federation of the Arts, New York, 1998.

1997
“Partially Buried,” in: October 80, Spring 1997, MIT Press.
„Partially Buried,“ CD track on Performance Anxiety CD, MCA Chicago, 1997.
“Slippages,” Vienna Secession, („Agenda“ publication), Vienna, 1997, abbreviated version „Der Künstler als Ethnograf?“ was published in: Texte zur Kunst, September 1997.

1996
„Spike Lee’s Mix: Calculated Risks and Assorted Reckonings“ in: Spex, 1996.
„Notes from a User: ‚L’Informe‘,“ in: Texte zur Kunst, September 1996.
“Certain Miscellanies: Some Documents”, (book), DAAD(Berlin) and De Appel Foundation (Amsterdam) 1996.
„Flow,“ a web site made for White Room Productions, NYC and Fri-Art Fribourg, Switzerland at http://www.thing.net/jca beginning March 31, 1996 and continuing.
“The Fact of Blackness”, ed. Alan Read, ICA London/Bay Press, 1996.

“Stud”, ed., Joel Sanders, Princeton Architectural Press, 1996.
“Games, Fights, Collaborations”, Kunstraum, University of Lüneburg, 1996
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