

2005

- *If Not Now, When?* Sprengel Museum, Han(n)over. In conjunction with the Spectrum International Prize in Photography. Traveling to NGBK, Berlin (Fall 05)

2004

- *Global Taste: A Meal in Three Courses, Element 1*, by Martha Rosler, 1985, by Seth Price. Continuous Projects, Passerby Gallery, New York.
- *London Garage Sale*. Institute of Contemporary Art, London
- *Experience, Memory, Re-Enactment*, Piet Zwart Institute, Rotterdam. Curated by Florian Wuest. With Tony Oursler and Alix Pearlstein
- *Monumental Garage Sale*. Project Arts Centre, Dublin
- *How Do We Know What Home Looks Like?* Yeans Gallery, Göteborg, Sweden
- *Liverpool Delving and Driving*. Bus tour in the *Third Liverpool Biennial*. Liverpool, England
- "Oleanna Space/Ship/Station," (project from the Venice Biennale) in *Utopia Station* at Haus der Kunst, Munich
- *Rethinking If You Lived Here*. Project in *Do You Believe in Reality? The Taipei Biennial*. Taiwan, China
- Evening of video in the series *Performance Anxiety*, Pacific Film Archives, Berkeley. Along with work by Miranda July and HalfLifers considered to have been influenced by Rosler's work
- *Martha Rosler: Photomontages, 1965-2004*. Gorney, Bravin + Lee, New York

2003

- *Oleanna Space/Ship/Station*, at Utopia Station at the 50th Venice Biennale. Curators Hans Ulrich Obrist, Molly Nesbit, Rirkrit Tiravanija. With students from Konstfack, Stockholm; Royal Academy, Copenhagen; and Yale University, New Haven; and with the FLEAS international collective
- *Feminism Video Activism: The Line of Aesthetics and Politics*. Barbara Hammer and Martha Rosler. Seoul Art Cinema
- *Feminist Video Art Practice: The Work of Martha Rosler and Susan Hiller*. Folly Photography Gallery and Media Arts Centre, Lancaster (UK)

- *Television (an address): Martha Rosler Addresses the News*. Webcast. A project by François Bucher, in collaboration with Drazen Pantic and Valdez Projects
- *In the/Our Beautiful Future*. Produced by Museum in Progress. Newspaper inserts in *Der Standard* (Austria); *Delo* (Slovenia), *Respekt* (Czech Republic). Also at <http://www.mip.at/en/werke/585.html> Participants: Daniel Blochwitz, Jill Dawsey, Deborah Kelly, Ellen Moffat, Horit Herman Peled, Martha Rosler, Trebor Scholz, Mary Jo Walters. Organized by Martha Rosler
- Screening, Künstlerhaus Stuttgart
- *Semiotics of the Kitchen: An Audition*. In the series *A Short History of Performance Part II*. The Whitechapel Art Gallery, London. With the participation of twenty-six volunteers
- *How Do We Know What Home Looks Like*. Mobile Cinema at the Lighthouse, Glasgow (with 2 short Scottish films)
- Screening, Series Arte contemporanea in video. Fondazione Sandretto Re Rebaudengo, Torino (Turin)
- Screening at Light Cone, Paris. Lecture on Rosler's work by Elvan Zabunyan

2002

- *Spacing the Line: Performativity and Passage Zones*. With Christian Philipp Müller, Mark Wallinger, Martha Rosler. Academy of Visual Arts, Leipzig
- *The Bowery in two inadequate descriptive systems*. Vin & Sprithistoriska Museet, Stockholm. With Richard Billingham. In conjunction with Xposeptember, Stockholm Fotofestival 2002
- *Three Transient Tenants at the Central Terminal*, Moderna Museet, Stockholm. Curator Cecilia Widenheim
- Project in the museum bringing together Convictus, a support group for HIV-positive and homeless clients; RaceTown, the largest indoor go-kart facility in Europe, and the Moderna Museet in its temporary home.
- An associated forum in the Museum on homelessness in Stockholm brought together present and former city counselors, homeless people, and the head of Convictus
- Maison Européenne de la Photographie, Paris

2001

- 120 seconds.com (CBC Radio 3)

2000

- Stuttgart FimWinter. Video and film retrospective
- Photographic and Billboard Exhibition, Stuttgart train station exhibition gallery
- *Martha Rosler: Video*. Kiasma Museum Of Contemporary Art, Helsinki
- *Hors Champ: Agenda Caravanes*. Two-person screening (with Peter Boggers). Centre Georges Pompidou, Paris
- *Romances of the Meal*. Performance. For the project "Indiscipline," Brussels 2000. Curators Barbara Vanderlinden and Jens Hoffman

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, Cologne. Installation

1998 - 2000

- *Martha Rosler: Positions in the Life World*. Retrospective exhibition

(1998-99): Ikon Gallery, Birmingham;

(1998): Institut d'Art Contemporain, Villeurbanne; *Positionen in der Lebenswelt*, Generali Foundation, Vienna; *Positiones en el Mundo Real*. Museu d'Art Contemporani de Barcelona (MACBA);

(2000): Nederlands Foto Instituut. Rotterdam (in conjunction with the Rotterdam Foto Biennale); The New Museum, New York, and The Institute of Contemporary Photography, New York

1998

- *In the Place of the Public*, Frankfurt Airport, sponsored by the airport and 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, and Bronxnet Cable (cablecast)
- *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 (cablecast)

1995

- Installation in the exhibition *Public Information: Desire, Disaster, Document*. San Francisco Museum of Modern Art. Inaugural Exhibition.
- Center for Contemporary Art—CCA, Glasgow
- *Born to Be Sold*. Paper Tiger Television: Manhattan Neighborhood Network, Brooklyn Cable Access, BronxNet, and Printed Matter Bookstore, New York (cablecast)
- *Il Bienal de Video*. Museo de Arte Contemporáneo, Santiago, Chile

1994

- Palais des Beaux Arts, Brussels
- Künstlerhaus, Stuttgart
- *In the Place of the Public*. Contemporary Arts Center, Cincinnati

1993

- *Monográfico de Martha Rosler*. Screening. In the series "Políticas de Género." Institut Valencià de la Dona.
- Generalitat Valenciana, Conselleria de Cultura, Educació i Ciència.
- *Seattle: Hidden Histories*. Public art project in the series *In Public*. Sponsored by the Seattle Arts Commission
- *An Empty Space in Ottensen: Contaminated by History, Capital, and Asbestos*. In the project *Stadtfahrt*
- (*City Tour*). Hamburg. Organized by Sabine Siegfried and Eva Bothe
- *In the Place of the Public*. Jay Gorney Modern Art, New York

1992

- *If You Lived Here: Homelessness and Housing in St. Louis*. Installation in the exhibition *Green Acres: Neo-Colonialism in the U.S.* Washington University Gallery of Art, St. Louis. (Other installations by David Avalos and Deborah Small; Edgar Heap of Birds; Alfredo Jaar; and Krzysztof Wodiczko.) Screening in the series *Video Project*, curated by Alain Clairet. Sandra Gering, New York

1991

- *Focus on Southern Africa: Nancy Buchanan, Mzwakhe Mbuli, Martha Rosler.* Otis/Parsons Art Institute Gallery. In the series *L.A. Freewaves*
- *Born to Be Sold.* Manhattan Cable, New York
- *The Machine Wreckers: The Lady Luddites.* The Third Frauen Film Festival, organized by Femme Totale im Rivier, Dortmund
- *Bringing the War Home; Photomontages from the Vietnam War Era..* 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. Sponsored by the Museum.
- Galleri 7.0.7., Frankfurt. In series *Politische Diskurse in der amerikanischen Videokunst*

1989

- *If You Lived Here....* Dia Art Foundation, New York
- Six-month project including group shows, screenings, readings, and other activities, and a series of open forums on housing, homelessness, and visions of the city

exhibitions:

- Home Front
- Homeless: The Street and Other Venues
- City: Visions and Revisions

forums:

- Housing: Gentrification, Dislocation, and Fighting Back
- Artists' Life/Work: Housing and Community for Artists
- Homelessness: Causes, Conditions, Cures
- Planning: Power, Politics, and People
- *Housing Is a Human Right.* Times Square Spectacolor animated signboard. Public Art Fund Messages to the Public series, New York
- Cornell Cinema, Ithaca, N.Y. (screening of Data Bank interview with Craig Owens)

1988

- *Martha Rosler: Four Works*. Viewpoints on Video Cable Series organized by the Long Beach Museum of Art, Broadcast throughout California, April through May (Long Beach, Marin, San Francisco, Irvine, Corona del Mar, Oakland, Emeryville, Piedmont, Berkeley, Alameda, San Gabriel Valley, San Fernando Valley, Pasadena, Los Angeles, Santa Barbara, Lakewood, West Hollywood)
- American Film Institute Video Festival "premiere" screening of *Born to Be Sold*, Los Angeles

1987

- *Focus: Martha Rosler*. Institute of Contemporary Art, Boston (video)
- *Global Taste: A Meal in Three Courses*. Video installation at Cornell Cinema, Ithaca

1986

- Los Angeles Center for Photographic Studies and eztv. Los Angeles (video installation)
- San Francisco Camera work (video installation)
- Installation Gallery, San Diego (video installation)
- Electronic Arts Gallery, Minneapolis (two video installations)

1985

- University/Community Video, Minneapolis (video)

1983

- Institute of Contemporary Arts, London (video)
- *Martha Rosler: Six Videotapes, 1975–1983*. The Office, New York
- *Fascination with the (Game of the)(Exploding)(Historical) Hollow Leg*. University of Colorado, Boulder. (installation and performance) Part of "Commentaries" (Four-person exhibition, with Jo Harvey Allen, Theodora Skipitares, Francesc Torres) Sibell-Wolle Fine Arts Gallery, University of Colorado, Boulder

1982

- *Watchwords of the Eighties*. Documenta 7, Kassel (performance)
- *Watchwords of the Eighties*. Oberlin College Art Museum, Ohio
- American guest, Grierson Seminar. Ontario Film Society, Niagara-on-the Lake
- *Watchwords of the Eighties*. Walter Phillips Gallery, Banff Centre School of Fine Arts, Alberta (performance)

- *Watchwords of the Eighties*. Mercer Union Gallery, Toronto (performance)
- *Watchwords of the Eighties*. Dance Theatre Workshop, New York

1981

- *Watchwords of the Eighties*. In *Acting Out: The First Political Performance Series* 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

- *Two Evenings of Video*. Powerhouse Gallery, Montréal

1979

- Orange Coast College Photography Gallery, Costa Mesa, California
- *Getting the News*. Alberta College of Art, Calgary (performance)
- Women in Focus, Vancouver (video exhibition)
- A-Space, Toronto (exhibition and performance)
- University Art Museum, University of California, Berkeley (exhibition and performance)
- Institute of Contemporary Arts, London (video)
- *Sketch for a Ritual of Mutual Atonement: For Alice*. Interaction Arts, New York (performance)
- Anna Leonowens Gallery, Nova Scotia College of Art & Design, Halifax (with Allan Sekula)

1978

- *Against the Mythology of Everyday Life*. and/or Gallery, Seattle
- Véhicule Art, Montréal
- Video Free America, San Francisco
- *Domination and the Everyday*. Los Angeles Institute of Contemporary Art (laica) (performance)
- *Getting the News*. In *What's Cooking II* performance festival, University of California, San Diego

1977

- *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 Mabelle Gallery garage, San Francisco (performance-installation)
- New American Filmmakers' Series, Whitney Museum of American Art
- *The Evening News*. College Art Association annual meeting Los Angeles (with Allan Sekula)

1976

- Parachute Center for Cultural Affairs, Calgary

1975

- The Kitchen, New York (with Allan Sekula)
- *The Evening News*. Cable broadcast, College Art Association, Los Angeles Hilton (with Allan Sekula)

1974

- *A Gourmet Experience*. University of California, San Diego (performance-event)

1973

- *Monumental Garage Sale*. University of California, San Diego (performance)
- *Vital Statistics of a Citizen, Simply Obtained*. University of California, San Diego (performance)

Education

1965

Bachelor of Arts, Brooklyn College of the City University of New York

1974

Master of Fine Arts, University of California, San Diego

Honors and Awards

1975

National Endowment for the Arts Artist's Fellowship, Conceptual Art

1976

National Endowment for the Arts Critic's Fellowship

1980

National Endowment for the Arts Artist's Fellowship in Video

1983

National Endowment for the Arts Artist's Fellowship in Video

1983

LINE Artist's Book Grant

1985

New York Foundation for the Arts Fellowship in Video

1989

Honorable mention , Best Documentary, for *Born to Be Sold*, Thirteenth Atlanta Film and Video Festival

1994

National Endowment for the Arts Artist's Fellowship in Photography

1996

New York Foundation for the Arts Catalogue Grant in Photography

2005

Spectrum Prize: The International Prize for Photography of the Foundation of Lower Saxony [Germany]

2006

Oskar Kokoschka Prize [Austria]