

SARAH CHARLESWORTH

Born in 1947, at East Orange, NJ
Lived and worked in New York City
Died Falls Village, Connecticut, 2013

EDUCATION

1969 Barnard College, New York, NY, Bachelor of Arts

PUBLIC COLLECTIONS

Addison Gallery of American Art, Phillips Academy, Andover, MA
Allen Memorial Art Museum, Oberlin College, Oberlin, OH
Art Gallery of Ontario, Toronto, Canada
Art Institute of Chicago, Chicago, IL
Baruch College, New York, NY
Berkeley Art Museum, University of California, Berkeley, CA
Birmingham Museum of Art, Birmingham, AL
Centre Pompidou, Paris, France
Cleveland Museum of Art, Cleveland,
OH Fotomuseum Winterthur,
Switzerland Harvard Business School,
Boston, MA High Museum of Art,
Atlanta, GA
International Center of Photography, New York, NY
Israel Museum, Jerusalem, Israel
J. Paul Getty Museum, Los Angeles, CA
Los Angeles County Museum of Art, CA
Metropolitan Museum of Art, New York, NY
Moderna Museet, Stockholm, Sweden
Montclair Art Museum, Montclair, NJ
Museum of Contemporary Art Chicago, IL
Museum of Contemporary Art, Los Angeles, CA
Museum of Contemporary Art, San Diego, CA
Museum of Fine Arts, Boston, MA
Museum of Fine Arts, Houston, TX
Museum of Modern Art, New York, NY
Museum of New Mexico, Santa Fe, NM
Musée d'Art Moderne and d'Art Contemporaine, Nice,
France National Museum of Women in the Arts,
Washington DC New Britain Museum of American Art, New
Britain, CT
New York Public Library, New York, NY
Orlando Museum of Art, Orlando, FL
Philadelphia Museum of Art, Philadelphia, PA
Princeton University Museum, Princeton, NJ
Pérez Art Museum Miami, FL
Rose Art Museum, Brandeis University, Waltham, MA
San Francisco Museum of Modern Art, San Francisco, CA

EMANUELA CAMPOLI

Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, NE

Smith College Art Museum, Northampton, MA

Smithsonian Institute, National Museum of American Art, Washington, DC

Solomon R. Guggenheim Museum, New York, NY

Stedelijk Van Abbemuseum, Eindhoven, Netherlands

Tang Museum, Saratoga Springs, NY

Vancouver Art Gallery, Vancouver, BC,

Canada Victoria and Albert Museum, London,

England Walker Art Center, Minneapolis, MN

Whitney Museum of American Art, New York, NY

Yale University Art Gallery, New Haven, CT

Albright Knox Art Gallery, Buffalo, NY

Norton Museum of Art, West Palm Beach, FL

New Orleans Museum of Art, New Orleans, LA

He Art Museum, Guangdong, China

SOLO EXHIBITIONS

2025 *Desire and Seduction*, Paula Cooper Gallery New York, NY

2023 *Neverland*, Karma, Los Angeles, CA, USA

2021 *Modern History*, Paula Cooper Gallery, New York, NY, USA

2020 *Sarah Charlesworth: Image Language*, curated by Christine Robinson, Printed Matter, New York, NY, USA

2019 *In-Photography*, Paula Cooper Gallery, New York, NY, USA

2018 *The Small Versions, 2000-2012*, Krakow-Witkin Gallery, Boston, MA, USA
Available Light, Campoli Presti, London, UK

2017 *Doubleworld*, LACMA, Los Angeles, California, USA
Natural Magic, Maccarone, New York, USA

2016 Selected by Liz Deschenes, Campoli Presti, Paris, FR

2015 *Sarah Charlesworth: Doubleworld*, curated by Massimiliano Gioni and Margot Norton, New Museum, New York, USA

2014 *Stills*, curated by Matthew S. Witkovsky, The Art Institute of Chicago, Chicago, USA
Objects of Desire: 1983 - 1988, Maccarone Gallery, New York, USA

2013 *Available Light*, Baldwin Gallery, Aspen, USA

2012 *Available Light*, Susan Inglett Gallery, New York, USA

2010 *Work in Progress*, Baldwin Gallery, Aspen, USA

2009 *Work in Progress*, Susan Inglett Gallery, New York, USA
Selected Works 1978-2009, Galerie Tanit, Munich, DE

2007 *Concrete Color*, Baldwin Gallery, Aspen, USA

EMANUELA CAMPOLI

- 2006 *Concrete Color*, Margo Leavin Gallery, Los Angeles, USA
- 2005 *A Simple Text*, Baldwin Gallery, Aspen, USA
- 2003 *0 + 1*, Baldwin Gallery, Aspen, USA
- 2002 *Neverland*, Gorney Bravin + Lee, New York, USA
- 2000 *0 + 1*, Margo Leavin Gallery, Los Angeles, USA
0 + 1, Gorney Bravin + Lee, New York, USA
- 1998 *Doubleworld*, Fay Gold Gallery, Atlanta, USA
Camera Obscura, San Casciano dei Bagni, Siena, USA
- 1997 *Sarah Charlesworth: A Retrospective*, curated by Louis Grachos and Susan Fisher Sterling
- SITE Santa Fe, New Mexico, USA; Museum of Contemporary Art, San Diego;
1999 National Museum of Women in the Arts, Washington; Cleveland Center for Contemporary Art, Cleveland; Rose Art Museum, Brandeis University, Waltham, USA
- 1996 *Doubleworld*, Margo Leavin Gallery, Los Angeles, USA
- 1995 *Doubleworld*, S. L. Simpson Gallery, Toronto, CA
Doubleworld, Jay Gorney Modern Art, New York, USA
- 1993 *Natural Magic*, S. L. Simpson Gallery, Toronto, CA
Natural Magic, Jay Gorney Modern Art, New York, USA
Natural Magic, Galerie Rizzo, Paris, FR
- 1992 *Objects of Desire*, Galerie Carola Mosch, Berlin
Herald Tribune: November, 1977 and Herald Tribune: January 18 - February 28, 1991, The Queens Museum of Art, New York, USA
Renaissance Paintings, with Judith Barry, Rena Bransten Gallery, San Francisco, USA
- 1991 *Renaissance Paintings*, Paley Wright Gallery, London, UK
Renaissance Paintings & Drawings, Jay Gorney Modern Art, New York, USA
Renaissance Paintings, Galerie Xavier Hufkens, Brussels, BE
- 1990 *Academy of Secrets*, S. L. Simpson Gallery, Toronto, CA
1989 *Academy of Secrets*, Jay Gorney Modern Art, New York, USA
Objects of Desire, Interim Art, London, UK
- 1988 *Objects of Desire*, Galerie Hufkens Noirhomme, Brussels, BE
- 1987 *Objects of Desire*, Tyler Gallery, Tyler School of Art, Temple University, Philadelphia, USA
Objects of Desire, IV, Margo Leavin Gallery, Los Angeles, USA
Objects of Desire, IV, International with Monument, New York, USA
- 1986 *Objects of Desire* III, S.L. Simpson Gallery, Toronto, CA
Objects of Desire III, International with Monument, New York, USA
- 1985 *Objects of Desire* III, International with Monument, New York, USA
- 1984 *Objects of Desire* I, In-Photography, Tabula Rasa, The Clocktower, New York, USA
Modern History, California Museum of Photography, Riverside, USA
In-Photography, Light Work, Syracuse, IT

EMANUELA CAMPOLI

- 1982 *In-Photography*, Tony Shafrazi Gallery, New York, USA
Tabula Rasa, Larry Gagosian, New York, USA
In-Photography, CEPA Gallery, Buffalo, USA
- 1981 Stills, Tony Shafrazi Gallery, New York
The White Lady, Galerie Micheline Szwajcer, Antwerp
- 1979 *Modern History: April 21, 1978 and The Arc of Total Eclipse*, New 57 Gallery, Edinburgh,
GB
- 1980 1978 *Modern History: April 20, 1978*, Zona, Florence, IT
Modern History: April 21, 1978, Pio Monti Gallery, Rome, IT
Modern History: April 21, 1978 and Osservatore Romano, March 17 - May 10, 1978, Galerie
Eric Fabre, Paris, FR
Modern History: Herald Tribune, September, 1977 and April 21, 1978, Centre d'Art
Contemporain, Geneva, CH
Modern History: Herald Tribune, September, 1977, C Space, New York,
USA
- 1977 *14 Days*, MTL Gallery, Brussels, BE

GROUP EXHIBITIONS

- 2024 *To Exalt The Ephemeral: The (Im)permanent Collection*, BAMFA, Berkley, USA
Tabula Rasa, Paula Cooper Gallery, New York, USA
Books, Paula Cooper Gallery, New York, NY, USA
Friends of the Pod, curated by Nate Freeman and Benjamin Godsil, Nota Bene
Broadway Gallery, New York, NY, USA
- 2023 *Smoke and Mirrors: Magical Thinking in Contemporary Art*, curated by
Kathleen Goncharov, Boca Raton Museum of Art, FL, USA
Women, Nicole Klagsbrun, NY, USA
Vicolo della Penitenza 11/A, curated by Janice Guy, MACRO - Museum of Contemporary
Art Rome, Italy, IT
The Garden, curated by Sara VanDerBeek, The Approach, London,
UK
- 2022 *The Bathers*, Paula Cooper Gallery, Palm Beach, FL
The Big Picture: Photography's Moment, Nassau County Museum of Art, Roslyn Harbor,
NY, USA
Somewhere Downtown: Art in 1980's New York, curated by Peter Eleey, UCCA Center for
Contemporary Art, Beijing, China, CH
Contemporary Antiquity, Paula Cooper Gallery, Palm Beach, FL, USA
For the People of Paris, Campoli Presti, Paris, France, FR
Objects of Desire: Photography and the Language of Advertising, LACMA, Los
Angeles, CA, USA
Penitence Alley 1989-1991, Higher Pictures Generation, Brooklyn, NY, USA
The Artist's Eye: Tammy Rae Carland, David Huffman, Lava Thomas, John Zurier,
Berkeley Art Museum, Berkeley, CA, USA
Seeing Stars, The Stanley & Audrey Burton Gallery, University of Leeds, UK

- Sarah Charlesworth & Jorge Pardo*, Paula Cooper Gallery, Palm Beach, FL, USA
A Brief History of Photography and Transmission, New Orleans Museum of Art, USA
- 2021 *Off The Record*, curated by Ashley James, Solomon R. Guggenheim Museum, New York, USA
For the Record: Celebrating Art by Women, Norton Museum of Art, West Palm Beach, FL, USA
American Art 1961-2001, curated by Vincenzo de Bellis and Arturo Galansino, Fondazione Palazzo Strozzi, IT
The Year of Magical Thinking, Campoli Presti, Paris, France, FR
Sarah Charlesworth and Luke O'Halloran, curated by Sam McKinniss, Winter Street Gallery, Edgartown, MA, USA
footnotes and headlines, Andrew Kreps Gallery, New York, NY, USA
Energy In All Directions, curated by Ian Berry, Tang Teaching Museum, Sarasota Springs, NY, USA
- 2020 *Pictures Revisited*, Metropolitan Museum of Art, New York, NY, USA
Ascensions, Off Paradise, New York, NY (9/17 – 12/17/20), USA
Sarah Charlesworth, Douglas Huebler, Donald Judd, Walid Raad, Veronica Ryan, Paula Cooper Gallery, New York, USA
Bernd and Hilla Becher, Sarah Charlesworth, Sherrie Levine, Paula Cooper Gallery, New York
Love 2020: Perfect Vision, curated by Rachel Stern, Leroy Neiman Gallery, Columbia University, New York, NY (1/20 – 2/14/20), USA
- 2019 *Truthiness and the News*, curated by Sam Dams, deCordova Museum, Lincoln, USA
Life and Limbs, curated by Anna-Sophie Berger, Swiss Institute, New York, USA
Apollo's Muse: The Moon in the Age of Photography, Metropolitan Museum, New York, USA
Artistic License: Six Takes on the Guggenheim Collection, Solomon R. Guggenheim Museum, New York, USA
Dot, Point, Period, Castelli Gallery, New York, USA
Manifest Content, Campoli Presti, London, UK
- 2018 *Brand New: Art and Commodity in the 1980s*, Hirshhorn Museum, Washington, USA
Picture Industry: A Provisional History of the Technical Image, 1844-2018, curated by Walead Beshty, LUMA Foundation, Arles, FR
Everything is Connected, The Met Breuer, New York, USA
Talk to Me: 25th Anniversary Exhibition, Von Lintel Gallery, Los Angeles, USA
- 2017 *Plages*, Campoli Presti, London, UK
Le Secret, École Nationale Supérieure d'Arts de Paris Cergy, Paris, FR
Another Way of Telling: Women Photographers from the Collection, Philadelphia Museum of Art, Philadelphia, USA
Dying Well – False Death, Museum für Neue Kunst, Freiburg, DE
Picture Industry, Hessel Museum of Art, Annandale-on-Hudson, New York, USA
Third Space/Shifting Conversations About Contemporary Art, Birmingham Museum of Art, Birmingham, UK
Breaking News: Turning the Lens on Mass Media, J. Paul Getty Museum, Los Angeles, USA
The Sun Placed in the Abyss, Columbus Museum of Art, Columbus, USA
- 2016 *Ordinary Pictures*, Walker Art Center, Minneapolis, USA
In Place Of, Miguel Abreu Gallery, New York, USA
Physical: Sex and the Body in the 1980s, Los Angeles County Museum of Art, Los Angeles, USA
The Art of Our Time, Museum of Contemporary Art, Los Angeles, USA
- 2015 *Recto Verso*, Fondazione Prada, Milan, IT
Popular Images, Karma, Amagansett, New York, USA
Reconstructions, Recent Photographs and Video from the Met Collection, The Metropolitan Museum of Art, New York, USA

EMANUELA CAMPOLI

Looking Back / The 9th White Columns Annual, White Columns, New York, USA
America Is Hard To See, curated by Donna De Salvo et al., Whitney Museum of American Art, New York, USA

- 2014 Whitney Biennial, curated by Stuart Comer, Anthony Elms, Michelle Grabner, Whitney Museum of American Art, New York, USA
No Drink No Talk Just Beautiful, curated by Mary Simpson, On Stellar Rays, New York, USA
(Mis)Understanding Photography, Museum Folkwang, Essen, DE
Someone Like Me, Murray Guy Gallery, New York, USA
Re-Framing History, Gallery Lelong, New York,
- USA 2013 *Ten Years*, Wallspace Gallery, New York, USA
- 2012 *Photography From The Collection Of The Art Institute of Chicago*, The Art Institute of Chicago, Chicago, USA
Color Pictures, curated by Frances Colpitt, Fort Worth Contemporary Arts, Texas, USA
Arctic Summer, Margo Leavin Gallery, New York, USA
Shock of the News, curated by Judith Brodie National Gallery of Art, Washington, USA
The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1992, curated by Helaine Posner and Nancy Princenthal, Neuberger Museum of Art, Purchase, USA
The Nasher Museum of Art, Durham, Contemporary Arts Museum Houston, USA
- 2011 *Signs of a Struggle: Photography in the Wake of Postmodernism*, curated by Marta Weiss, Victoria and Albert Museum, London, UK
September 11, curated by Peter Eleey, MoMA PS1, New York, USA
Another Story: Photography from the Moderna Museet Collection, Moderna Museet, Stockholm, SE
CIRCA 1986: The '80s from Six Important New York Art Collections, Hudson Valley Center for Contemporary Art, Peekskill, USA
The Uncanny Familiar: Images of Terror, curated by Felix Hoffmann, C/O Berlin, Berlin, DE
Sun Works, Berkeley Art Museum, Berkeley, USA
- 2010 *The Last Newspaper*, curated by Richard Flood and Benjamin Godsill New Museum, New York, USA
Corcoran Gallery of Art, Washington, D.C.; in conjunction with "Helios: Eadweard Muybridge in a Time of Change", curated by Philip Brookman, Interpretation Gallery Exhibition, curated by Linda Powell
Press Art: The Collection of Annette and Peter Nobel, curated by Christoph Doswald, Kunstmuseum St. Gallen, St. Gallen; Museum der Moderne, Salzburg, DE
Ordovery Collection, Leslie Tonkonow Gallery, New York, USA
Rhetorik der Bilder ("Rhetoric of Images"), curated by Florian Ebner, Museum für Photographie, Braunschweig, DE
Human, Musée d'Art Moderne et d'Art Contemporain, Nice, FR
Held Up By Columns, Renwick Gallery, New York, USA
Haunted: Contemporary Photography/Video/Performance, curated by Jennifer Blessing & Nat Trotman Solomon R. Guggenheim Museum, New York, Guggenheim Museum, Bilbao
Abstract Resistance, curated by Yasmil Raymond, Walker Art Center, Minneapolis, USA
Singular Visions: A Selection of Seldom-Seen Postwar Works From The Whitney's Collection, curated by Dana Miller and Scott Rothkopf, Whitney Museum of American Art, New York, USA
- 2009 *The Glamour Project*, Lehmann Maupin, New York, USA
Small Packages, APF Lab & The American Standard Gallery, New York, USA
Printed Matter, Fotomuseum, Winterthur, CH
On From Here, Guild and Greyshkul, New York, USA
A Twilight Art, Harris Lieberman, New York, USA
Images et (Re)Presentations, curated by Yves Aupetitallot, Le Magasin, Centre National d'Art Contemporain, Grenoble, CH
We're All Gonna Die, curated by Ron Keyson Sue Scott Gallery, New York, USA

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- The Armory Show, Susan Inglett Gallery, New York, USA
Better History, The American Standard Gallery, New York, USA
The Pictures Generation, 1974 -1984, curated by Doug Eklund, The Metropolitan Museum of Art, New York, USA
- 2008 *Photography on Photography: Reflections on the Medium Since 1960*, The Metropolitan Museum of Art, New York, USA
Jedermann Collection- Set 5 from the Fotomuseum Winterthur Collection, Fotomuseum Winterthur, CH
The Human Face is a Monument, Guild & Greyshkul, New York, USA
Summer 2008, Margo Leavin Gallery, Los Angeles, USA
Legerdemain, Sue Scott Gallery, New York, The American Standard Gallery, Miami
- 2007 *A New Reality: Black-and- White Photography in Contemporary Art*, Zimmerli Art Museum, Rutgers, The State University of New Jersey, New Brunswick, USA
Making and Finding, curated by Katy Siegel, The Foundation To-Life Exhibition Space, Mount Kisco, USA
RoseArt: Works from the Permanent Collection, Rose Art Museum, Brandeis University, Waltham, USA
- 2006 *The Other Side*, Tony Shafrazi Gallery, New York, USA
Recent Acquisitions in Contemporary Photography, The Metropolitan Museum of Art, New York, USA
The Downtown Show: The New York Art Scene, 1974 -1984, curated by Carlo McCormick in consultation with Lynne Gumpert and Marvin J. Taylor, Grey Art Gallery, New York, The Andy Warhol Museum, Pittsburgh, USA
Belief and Doubt, Aspen Art Museum, Aspen, USA
75 Years of Collecting American Photography, Addison Gallery of American Art, Andover, USA
- 2005 *Covering the Real*, Kunstmuseum Basel, CH
Contemporary Photography in the Age of Mechanical Reproduction, New Britain Museum of American Art, New Britain, USA
East Village USA, New Museum of Contemporary Art, New York, USA
The Photograph in Question, Von Lintel Gallery, New York, USA
For Presentation and Display: Some Art of the 80s, curated by Johanna Burton and Hal Foster, Princeton University Art Museum, Princeton, USA
- 2004 *The Last Picture Show: Artists Using Photography 1960-1982*, curated by Douglas Fogle, Walker Art Center, Minneapolis, UCLA Hammer, Museo de Arte Contemporanea, de Vigo, Spain, ESP Fotomuseum Winterthur, Miami Art Central, Miami, USA
Visions from America, The Wexner Center for the Arts, Columbus, USA
Breathtaking, The Art Institute of Boston At Lesley University, Boston, USA
Speaking with Hands, Photographs from the Buhl Collection, Solomon R. Guggenheim Museum, New York, Guggenheim Museum Bilbao, Bilbao, ESP
Unframed edition produced for ACRIA: Aids Community Research Initiative, Charles Cowles Gallery, New York, USA
- 2003 *Off the Press: Recontextualizing the Newspaper in Contemporary Art*, Southeast Museum of Photography, Daytona Beach, USA
Constructed Realities: Contemporary Photography, Orlando Museum of Art, Orlando, FL (cat.), USA
Cold Comfort, Memphis College of Art, Memphis, USA
Sarah Charlesworth, Louise Lawler and Laurie Simmons: Designs for Living, Margo Leavin Gallery, Los Angeles, USA
Raid the Icebox, Margo Leavin Gallery, Los Angeles, USA

EMANUELA CAMPOLI

- 2002 *Con Art: Magic/Object/Action*, curated by Helen & PierGiorgio Varola, The Site Gallery, Sheffield, USA
Feminism and Art: Selections from the Permanent Collection, National Museum of Women in the Arts, Washington DC, USA
Seeing Things: Photographing Objects, 1850-2001, The Victoria and Albert Museum, London, UK
Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001, curated by Sylvia Wolfe, Whitney Museum of American Art, New York, USA
- 2001 *Still Photography: Works from the Tang Collection*, curated by Charles Stainback, Tang Museum, Saratoga Springs, USA
Still Photography, Skidmore College, Saragota Springs, USA
Tele[visions], curated by Joshua Decter, Kunsthalle Wien, Vienna, Austria, AT
Photo-Synthesis, curated by Douglas Maxwell, Gallery Camino Real, Boca Raton, USA
- 2000 *20/20 Twentieth Century Photography Acquisitions*, Museum of New Mexico, Museum of Fine Arts, Sante Fe, USA
The One Chosen, De Saisset Museum, Santa Clara, CA, USA ; Brauer Museum, Valparaiso, CL
Photography Now, curated by David Rubin Contemporary Arts Center, New Orleans, USA
Rendez-Vous 1, Collection Lambert en Avignon, FR
- 1999 *The American Century: Art & Culture 1950-2000*, Whitney Museum of American Art, New York, USA
Double Vision, curated by Michael Pittari, Nexus Contemporary Art Center, Atlanta, USA
- 1998 *Civic Art In Sienese Villages: Three Contemporary Artists Create Public Works*, curated by Cornelia Lauf, Museo Santa Maria Della Scala, Siena, IT
The Tip of the Iceberg: A Response to New York Museums, curated by Bill Bartman Dorfman Projects, New York USA
From The Heart: The Power of Photography - A Collector's Choice, curated by Adam D. Weinberg, Art Museum of South Texas, Corpus Christi
- 1997 *Eye of the Beholder: Photographs from the Avon Collection*, 7 International Center of Photography, New York USA
Table Tops: Morandi's Still Lifes to Mapplethorpe's Flower Studies, California Center for the Arts Museum, Escondido, USA
The One Chosen: Images of Christ in Recent New York Art, Thomas J. Walsh Art Gallery, Quick Center for the Arts at Fairfield University, Fairfield, USA
Identity Crisis: Self Portraiture at the End of the Century, curated by Dean Sobol, Milwaukee Art Museum, Milwaukee, USA
- 1996 *Model Home*, organized by Alanna Heiss and Sabina Streeter, The Clocktower Gallery, Institute of Contemporary Art, New York, USA
Sarah Charlesworth, Louise Lawler, Ian Wallace, S. L. Simpson Gallery, Toronto, CA
Sarah Charlesworth, Hannah Collins, General Idea, Laurie Simmons, Carolyn White, S. L. Simpson Gallery, Toronto, CA
Making Pictures: Women and Photography, 1975-Now, curated by Nicole Klagsbrun, Nicole Klagsbrun Gallery, New York, Bernard Toale Gallery, Boston, USA
Just Past: The Contemporary in M.o.C.A.'s Permanent Collection, 1975-96, Museum of Contemporary Art, Los Angeles, USA
Some Grids, organized by Carol S. Eliel and Lynn Zelevansky Los Angeles County Museum of Art, Los Angeles, USA
- 1994 *Desire & Loss*, Carl Solway Gallery, Cincinnati, USA
Chasing Angels, Christinerose Gallery, New York, USA
Rudiments d'un Musée Possible 1, Musée d'art moderne et contemporain (MAMCO), Genève, CH

EMANUELA CAMPOLI

Seasights, curated by Nessia Pope, Offshore Gallery, East Hampton, USA

Transmitting the Truth: Reformulating News Media Information, School of the Art Institute of Chicago, Chicago, USA

American Art Today: Heads Only, curated by Dahlia Morgan, The Art Museum, Florida International University, Miami, USA

Gift, organized by Gideon Ponte, Birgit Spears & Neville Wakefield, The InterArt Center, New York, USA

Don't Look Now, curated by Josh Decter, Thread Waxing Space, New York, USA

From the Collection: Photography, Sculpture, Painting, Whitney Museum of American Art, New York, USA

- 1993 *Empty Dress: Clothing as Surrogate in Recent Art*, curated by Nina Felshin for
- Independent Curators Intl. Neuberger Museum, Purchase; Virginia Beach Center for the
- Arts, Virginia Beach; University Gallery, Univ. of North Texas, Denton; Art Gallery, Sir
1996 Wilfred Grenfell College, Univ. of Newfoundland, Newfoundland, Canada; Mackenzie Art
Gallery, Regina, Sas., Canada; The Gallery/Stratford, Stratford, Ont., Canada; California
Center for the Arts, Escondido; SelbyGallery Ringling School of the Arts, Sarasota; The
Rubelle & Norman Schaffer Gallery, Pratt Institute, Brooklyn
- 1993 *Commodity Image*, International Center of Photography, New York; Institute of
- Contemporary Art, Boston; Laguna Art Museum, Laguna Beach, USA
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- 1994 *Photoplay: Works from the Chase Manhattan Collection*, organized by Lisa Phillips in
association with Manuel E. Gonzalez, Center for the Fine Arts, Miami; Museo Amparo,
Puebla, Mexico; Centro Cultural Consolidado, Nacional de Bellas Artes, Buenos Aires; Museo
Nacional de Bellas Artes, Santiago, CL
- 1993 *Up Close: Chemistry Imagined Photogenics: Contemporary Art from the Mallin Collection*,
The Herbert F. Johnson Museum of Art, Cornell University, USA
The Return of the Cadavre Exquis, The Drawing Center, New York, USA
Vivid: Intense Images by American Photographers, curated by Victoria Espy-Burns Raab
Galerie, Berlin, Germany; Galleria Gian Ferrari Arte Contemporanea, Milan, IR
Image Makers, curated by Franklin Hill Perrell and Constance Schwartz Nassau County
Museum of Art, Roslyn Harbor, USA
Here's Looking At Me / A Mes Beaux Yeux: Autoportraits Contemporains, curated by Bernard
P. Brunon L'Espace Lyonnais d'Art Contemporain, Lyon, FR
From New York: Recent Thinking in Contemporary Photography, Donna Beam Fine Art
Gallery, University of Nevada, Las Vegas, USA
- 1992 *New Jersey Collects: Photography*, curated by Elynn Dennison, Sharon Gill and Perijane
- Zarembok, The New Jersey Center for Visual Arts, Summit, USA
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- 1993 *The Boundary Rider: 9th Biennale of Sydney*, curated by Anthony Bond, Art Gallery of
New South Wales, Sydney, Australia (sponsor, & various local sites), AU
- 1992 *Knowledge: Aspects of Conceptual Art*, curated by Frances Colpitt and Phyllis Plous
University Art Museum, Santa Barbara; The Santa Monica Museum of Art, Santa Monica;
The North Carolina Museum of Art, Raleigh, USA
Quotations: The Second History of Art, organized by Barry Rosenberg, The Aldrich Museum of
Contemporary Art, Ridgefield, USA
The Photographic Order from Pop to Now, International Center of Photography, New
York, USA
The Disasters of War, Centro Cultural Arte Contemporaneo, Polanco, MX
- 1991 *Images from the Eighties Part 1*, American Paintings and Drawings from the Samuel P. Harn
Museum of Art's Skowhegan Collection, Samuel P. Harn Museum of Art, University of
Florida, Gainesville, USA

EMANUELA CAMPOLI

Postmodern Prints, Victoria and Albert Museum, London, UK

A Passion for Art: Watercolors and Works on Paper, Tony Shafrazi Gallery, New York, USA

Beyond the Frame: American Art 1960-1990, curated by Lynn Gumpert, Setagaya Art Museum, Tokyo; The National Museum of Art, Osaka; Fukuoka Art Museum, Fukuoka, JP

In a Dream...(portfolio published by Photographers and Friends Against AIDS), Robert Miller Gallery, New York; Lorence Monk Gallery, New York, USA

American Art of the 80's, curated by Gabriella Belli and Jerry Saltz, Palazzo delle Albere, Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Trento, IT

Southeast Bank Collects: A Corporation Views Contemporary Art, curated by Lisa Liebmman, Norton Gallery of Art, West Palm Beach and Samuel P. Harn Museum of Art at the Univ. of Florida, Gainesville, USA

The Interrupted Life, curated by France Morin, New Museum of Contemporary Art, New York, USA

Motion and Document - Sequence and Time: Eadweard Muybridge and Contemporary American Photography, curated by James Sheldon and Jock Reynolds National Museum of American Art, Smithsonian Institution, Washington, DC, USA

Selections from the Permanent Collection: 1975-1991, Museum of Contemporary Art, Los Angeles, USA

Recent Work / Recent Acquisitions, Museum of Contemporary Art, Los Angeles, USA

Das Sibiyllinische Auge: Fotokünstlerinnen aus dem Anglo-Amerikanischen Raum, curated by Isabelle Graw and Pia Lanzinger, Foto e.V. München and Barbara Gross Galerie, München, DE

Cruciformed: Images of the Cross Since 1980, Cleveland Center for Contemporary Art, Cleveland, USA

The Conceptual Eye, Barbara Mathes Gallery, New York, USA

1990 *The Indomitable Spirit*, International Center of Photography, New York; Los Angeles Municipal Art Gallery, Los Angeles, USA

Sarah Charlesworth, Jeanne Dunning, Annette Messager, Adrian Piper, Laurie Simmons, Feigen Gallery, Chicago, USA

Figures et Lectures, Galerie Samia Saouma, Paris, FR

Disconnections, Galleri Nordanstad-Skarstedt, Stockholm, SE

Insect Politics: Body Horror / Social Order, Hallwalls Contemporary Arts Center, Buffalo, USA

Prints and Multiples, Krygier/Landau Contemporary Art, Santa Monica, USA

Figuring the Body, curated by Trevor Fairbrother and Kathy Halbreich, Museum of Fine Arts, Boston, USA

Reorienting: Looking East, curated by Lynne Cooke, Nicola Jacobs Gallery, London, UK; Third Eye Center, Glasgow, GB

Fragments, Parts, Wholes; The Body & Culture, White Columns, New York, USA

The Point of View, XPO Galerie, Hamburg, DE

Taking the Picture: Photography and Appropriation, curated by Manuela Gandini, Leo Castelli Gallery, New York; Gallery, Milan, IT

1989 *Shifting Focus: An International Exhibition of Contemporary Women's Photography*, curated by Susan Butler for The Arnolfini Gallery, Bristol and The Serpentine Gallery, London,

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UK

1990 Cambridge Darkroom, Cambridge; City Museum and Art Gallery, Stoke-on-Trent; Newport

Museum and Art Gallery; Harris Museum and Art Gallery, Preston, USA

1989 *What Does She Want?: Current Feminist Art from the First Bank Collection*, curated by Lynne Sowder and Nathan Braulick, Carleton Art Gallery, Carleton College, Northfield; Women's Art Registry of Minnesota, Minneapolis, USA

A Forest of Signs: Art in the Crisis of Representation, curated by Mary Jane Jacob and Ann Goldstein, Museum of Contemporary Art, Los Angeles, USA

Kunst zur Zeit, curated by Viktor Misiano and Oliver Wasow Messepalast, Vienna, Austria, AT; Moskau - Wien - New York, USA

Natura-Naturata (An Argument for Still-Life), curated by Cornelia Lauf, Josh Baer Gallery, New York, USA

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Culture Medium: A Notion of Truth, curated by Charles Stainback, International Center of Photography, New York, USA

Departures: Photography 1924-1989, Hirschl & Adler Modern, New York, USA

Vis-A-Vis: Aspects of Contemporary Portrait Photography, Grita Insam Gallery, Vienna, Austria; Museum voor Hedendaagse Kunst Het Kruithuis, Hertogenbosch

Avant 1989, curated by Haim Steinbach, Frac Rhône-Alpes, Lyon, FR

Abstraction in Contemporary Photography, curated by Jimmy De Sana, Emerson Gallery, Hamilton College, Clinton; Anderson Gallery, Virginia Commonwealth University, Richmond
Sarah Charlesworth and Laurie Simmons: Prints & Photographs, Editions Ilene Kurtz, New York
Fauxtography, curated by Nora Halpern Brougher, Art Center College of Design, Pasadena, USA
Selections from the Collection of Marc and Olivia Straus, the Aldrich Museum of Contemporary Art, Ridgefield, USA

International Camera, Salama-Caro Gallery, London, UK

Subject: Object, Nicola Jacobs Gallery, London, UK

The Photography of Invention: American Pictures of the 1980s, curated by Joshua P. Smith and Merry A. Foresta, National Museum of American Art, Smithsonian Institution, Washington; The Museum of Contemporary Art, Chicago and Walker Art Center, Minneapolis, USA

Selected Works from the Frederick R. Weisman Foundation, Wight Art Gallery, University of California, Los Angeles; Joslyn Museum of Art, Omaha; Neuberger Museum, Purchase; Akron Art Museum, Akron, USA

Image World: Art and Media Culture, curated by Marvin Heiferman and Lisa Phillips Whitney Museum of American Art, New York, USA

The Play of the Unsayable-Wittgenstein and the Art of the XXth Century, curated by Joseph Kosuth, Vienna Secession, Vienna, AT

Don't Bungle the Jungle! A benefit exhibition for the rainforest, Tony Shafrazi Gallery, New York, USA

Camera Culture, curated by Brent Sikkema, Thomas Segal Gallery, Boston, USA

Fictive Strategies; Actuality and Originality in Contemporary Photography, curated by Joseph Rauch, The Squibb Gallery, Princeton, USA

Shifting Focus, The Serpentine Gallery, London, UK

Contemporary Perspective I: Abstraction in Question, curated by Bruce Ferguson, Joan Simon and Roberta Smith, The John and Mable Ringling Museum of Art, Sarasota; Center for the Fine Arts, Miami, USA

Sarah Charlesworth, Christine Davis, Judith Schwarz, S. L. Simpson Gallery, Toronto, CA

1988 *The Discursive Field of Recent Photography*, curated by Tom Folland, Artculture Resource Center, Toronto, CA

The Return of the Hero, curated by Karen Marta, Burden Gallery / Aperture Foundation, New York, USA

Fabrications, curated by Anne Hoy, Carpenter Center for the Visual Arts, Harvard University, Cambridge, USA

Hybrid Neutral: Modes of Abstraction and the Social, curated by Tricia Collins & Richard Milazzo for Independent Curators Intl. The University of North Texas Art Gallery, Denton; The

J. B. Speed Art Museum, Louisville; Alberta College Gallery of Art, Alberta, Canada; The Cincinnati Contemporary Art Center, Cincinnati, Richard F. Brush Art Gallery, Santa Fe Community College Art Gallery, Santa Fe

Just like a Woman, Greenville County Museum of Art, Greenville, USA

Photography on the Edge, Haggerty Museum of Art, Marquette University, Milwaukee
Gallery Artists, Jay Gorney Modern Art, New York, USA

Photography in Art Today, Robert Koch Gallery, San Francisco, USA

Art at the End of the Social, curated by Collins & Milazzo, Rooseum, Malmö, SE

Media / Post Media, curated by Collins and Milazzo Scott Hanson Gallery, New York, USA

Sexual Difference: Both Sides of the Camera, curated by Abigail Solomon-Godeau Wallach Art Gallery, Columbia University, New York, USA

Female (Re)production, curated by Marilu Knode, White Columns, New York, USA

1987 *Art and Its Double: A New York Perspective*, curated by Dan Cameron, Sala de Exposiciones
4 & 6 rue de Braque, 75003 Paris / 48 Foro Buonaparte, 20121 Milan

EMANUELA CAMPOLI

- de la Fundacion Caja de Pensiones, Madrid, Spain ; Fundacio Caixa de Pensions, Barcelona
- Contemporary Photographic Portraiture*, curated by Bernard Brunon Musee St. Pierre, Espace Lyonnais d'Art Contemporain, Lyon, FR
- Poetic Injury: The Surrealist Legacy in Post Modern Photography*, curated by Roger Denson, Alternative Museum, New York, USA
- Monsters: The Phenomena of Dispassion*, curated by Dennis Kardon and Maria Reidelbach, Barbara Toll Fine Arts, New York, USA
- Recent Tendencies in Black and White*, curated by Jerry Saltz, Sidney Janis Gallery, New York, USA
- This is not a Photograph: Twenty Years of Large Scale Photography; 1966-1986*, curated by Joseph Jacobs, The John and Mable Ringling Museum of Art, Sarasota; Akron Art Museum, Akron; Chrysler Museum, Norfolk, UK
- Industrial Icons*, University Art Gallery, San Diego State University, San Diego;
- Contemporary Diptychs: *The New Shape of Content*, curated by Roni Feinstein, Whitney Museum of American Art at Champion Plaza, Stamford; Whitney Museum of American Art at Equitable Center, New York
- 1986 *Aperto*, Venice Biennale, Venice, IT
- The Big Picture*, curated by Marvin Heiferman, The Queens Museum of Art, New York, USA
- Ultrasurd*, curated by Collins and Milazzo S.L. Simpson Gallery, Toronto, Canada
- Post Pop Art*, Michael Kohn Gallery, Los Angeles, USA
- Paravision*, curated by Collins and Milazzo Margo Leavin Gallery, Los Angeles, USA
- Lightsong Gallery, University of Arizona, Tucson, USA
- As Found, part III of Dissent: The Issue of Modern Art in Boston*, Institute of Contemporary Art, Boston, USA
- Spiritual America*, curated by Collins and Milazzo CEPA Gallery, Buffalo, USA
- Benefit for The Kitchen*, curated by Brooke Alexander and Paula Cooper, Brooke Alexander Gallery, New York, USA
- Altered States*, curated by Vikky Alexander, 303 Gallery, New York; Photography Bard College, Annandale-on Hudson, USA
- 1985 *Infotainment*, curated by Peter Nagy, Rhona Hoffman Gallery, Chicago; Texas Gallery, --
- Houston; Aspen Art Museum, Aspen; Vanguard Gallery, Philadelphia, USA 1986
- 1985 Biennial Exhibition, Whitney Museum of American Art, New York, USA
- Seduction: Working Photographs*, curated by Marvin Heiferman, White Columns, New York, USA; Tony Birkhead Gallery, Cincinnati, USA
- Cult and Decorum*, curated by Collins and Milazzo, Tibor de Nagy Gallery, New York, USA
- Playing It Again, Strategies of Appropriation (traveling show)*, curated by Sam Samore, The Institute for Contemporary Arts, Santa Fe, CL
- Photo Object*, Postmasters Gallery, New York, USA
- Public Art*, organized by Nexus Contemporary Art Center, Atlanta Nexus Contemporary Art Center, Atlanta; C. W. Woods Gallery, Hattiesburg; Carolina Program Union, Columbia; Austin Peay State University, Clarksville; Valencia Community College, Orlando; North Carolina Museum of Art, Raleigh; University of the South, Sewanee
- The Art of Memory, The Loss of History*, curated by Bill Olander New Museum of Contemporary Art, New York, USA
- In the Tradition of: Photography*, Light Gallery, New York, USA
- Figure it Out*, Laguna Gloria Art Museum, Austin, USA
- Still Life with Transaction*, International with Monument, New York, USA
- Selected Artists from The East Village, Holly Solomon Gallery, New York, USA
- Feature Gallery, Chicago, USA
- Cable Gallery, New York, USA
- Smart Art Too*, curated by Joe Masheck 55 Mercer Street Gallery, New York, USA

EMANUELA CAMPOLI

- 1984 *Between Here and Nowhere*, curated by Rosetta Brooks, Riverside Studios, London;
Kettle's Yard, Cambridge; Midland Group Gallery, Nottingham
The New Capital, curated by Collins and Milazzo, White Columns, New York
The Magazine Store, curated by Jock Reynolds Washington Project for the Arts,
Washington Pop, Spiritual America, New York, USA
Sex Specific: Photographic Investigations of Contemporary Sexuality, School of the Art
Institute of Chicago Gallery, Chicago, USA
Wedge Benefit, Nature Morte Gallery, New York, USA
Ten Years of Contemporary Art, Museum of Modern Art / Art Advisory Service, New York
Still Life with Transaction, curated by Collins and Milazzo Galerie Jurka, Amsterdam, NL;
International with Monument, New York, USA
Natural Genres, curated by Collins and Milazzo Fine Arts Gallery, Florida State University,
Tallahassee, USA
Large Scale Photographs, Dart Gallery, Chicago, USA
Sex Show, Cable Gallery, New York, USA
Bomb Magazine Show, Blum Helman Warehouse, New York, USA
- 1983 *Artists Use Photographs*, Marianne Deson Gallery, Chicago, USA
Art and Social Change U.S.A., curated by Bill Olander, Allen Memorial Art Museum,
Oberlin College, Oberlin, USA
American Graffiti Gallery, Amsterdam, NL
State of the Art, The New Social Commentary, Barbara Gladstone Gallery, New York, USA
Terminal New York, Brooklyn Army Terminal, New York, USA
Three-Dimensional Photographs, Castelli Graphics, New York, USA
In Plato's Cave, curated by Abigail Solomon-Godeau, Marlborough Gallery, New York, USA
Eight Women Artists, Olsen Gallery, New York, USA
Palais de Beaux-Arts, Brussels, BE
- 1982 *Art and the Media: A Fatal Attraction*, curated by Tom Lawson, The Renaissance
Society, University of Chicago, Chicago, USA
Resource Material: Appropriation In Current Photography, curated by Stephen Frailey,
Proctor Art Center, Bard College, Annandale-On-Hudson, USA
Olsen Gallery, New York, USA
- 1981 Tony Shafrazi Gallery, New York, USA
New Wave, curated by Diego Cortez, P.S.1, Long Island City, New York, USA
Photo, Metro Pictures, New York, USA
- 1980 *The Times Square Show*, organized by Colab, New York, USA
General Idea, Carmen Lamanna Gallery, Toronto, CA
- 1979 *The Altered Photograph, P.S.1*, Long Island City, USA
Artemisia, curated by Yvon Lambert, Galerie Yvon Lambert, Paris, France; Paula Cooper Gallery,
New York, USA
Bibliotheque National, Paris,
FR Gallery 76, Toronto, CA
- 1978 Art Net, London, UK
Carmen Lamanna Gallery, Toronto, CA
- 1977 *Face / Surface*, collaborative project with Joseph Kosuth, Galerie Durand-Dessert, Paris,
FR MTL Gallery, Brussels, BE
- 1976 PMJ Self Gallery, London, UK
Museum of Art, Colby College, Waterville, ME, USA

AWARDS

- 1995 John Simon Guggenheim Fellowship Award, Visual Art
- 1983 National Endowment for the Arts
- 1980 National Endowment for the Arts
- 1977 New York State Creative Artists Public Service
- 1976 National Endowment for the Arts

CURATION

- 2016–2017 Senior Critic, MFA Painting, Yale School of Art, New Have,
CT 2009 Resident Faculty, Skowhegan School
- 1997–2012 MFA Faculty, Pennsylvania Academy of Fine Arts
- 1995–2011 Faculty, Fashion Institute of Technology (FIT), New York, NY

SELECTED PRESS

- 2024 Wallace Ludel, "Katherine Bradford." *Artforum*, January 24
- 2023 Jason Drill, "Katherine Bradford: Arms and the Sea", The Brooklyn Rail, December 8
Hrag Vartanian, "12 Art Shows to See in New York This December", *Hyperallergic*, December 1
Rick Briggs, "Katherine Bradford: Heaven on Earth", Two Coats of Paint, November 18
Borchert, Gavin, et al. "A Maine event at the Frye." *Crosscut*, February 8
Pierce, Jerald, "8 Puget Sound-area museums all art lovers must visit", The Seattle Times, February 16
Gerwin, Daniel, "Katherine Bradford Sees Mothers and Children in Paint", *Frieze*, March 9
Davis, Brangien, "ArtSEA: Northwest Art Blooms Abstract for the Spring Equinox." *Crosscut*, March 16
Vansynghe, Margo, "6 Colorful Seattle Art Shows for Spring.", The Seattle Times, March 29
Miranda Valentine, "A Sit down with Artist Katherine Bradford." *Decor Maine*, June 9
- 2022 Beem, Edgar Allen, "Woman Flying: Maine artist Katherine Bradford is going like 60 at 80", The Portland Phoenix, June 22
Brassil, Gillian, "A Summer Capsule Collection Inspired by an Italian Getaway", The New York Times Style Magazine, June 30
Straaten, Laura van, "Katherine Bradford's Long and Winding Road", *W Magazine*, July 20
Laster, Paul. "The 10 Best Art Exhibitions to See around the World This Summer." *Galerie*, August 2
Einspruch, Franklin. "Heroes Forever and Ever by Franklin Einspruch." *The New Criterion*, August 23
Kozik, KK. "Flying Woman: The Paintings of Katherine Bradford." The Brooklyn Rail, August 26
Vartanian, Hrag. "The Vulnerable Painterly Worlds of Katherine Bradford." *Hyperallergic*, September 8
Sokol, Brett, "Masks Off, Wallets Out: Art Basel 2022", New York Times, December 1
Vartanian, Hrag. "The Top 50 Exhibitions of 2022." *Hyperallergic*, December 27
- 2021 Ludal, Wallace, "Three Exhibitions to See in New York this weekend: From David Smith at Hauser & Wirth to Katherine Bradford at Canada", The Art Newspaper, April 30
Yau, John, "Katherine Bradford's Joy and Grief", *Hyperallergic*, May 1
Hunter, Lucy, "Katherine Bradford Mother Paintings", *TheGuide.Art*, May 1

- Brooks, Jacob Patrick, "Katherine Bradford: Consoled and consoler", Two Coats of Paint, May 7
Kamp, Justin, "Katherine Bradford Tackles Motherhood With "Mother Paintings" at Canada Gallery", Observer, May 10
Cohen, David, "Good Enough: Katherine Bradford's Mother Paintings at CANADA", artcritical, May 14
Syrell, Ryan, "The Lungdeep Breath of Loving: Katherine Bradford's Mother Paintings at Canada", Bmore Art, May 17
Quinton, Jared, "Art Seen: Katherine Bradford Philosophers' Clambake", Brooklyn Rail, June
Whyte, Murray, "Katherine Bradford, painter with Maine Ties, wins Rappaport Prize", The Boston Globe, August 22
"DeCordova Sculpture Park and Museum Awards 22nd Rappaport Prize to Artist Katherine Bradford", ArtfixDaily, August 23
Liscia, Valentina Di, "Katherine Bradford Mosaic Murals Make a Manhattan Subway Station Shine", Hyperallergic, September 23
Schulz, Dana, "MTA Unveils Colorful New Subway Mosaics at Bedford and 1st Avenue L Train Stations", 6sqft, September 24
Brown, Nell Porter, "Reflections of Pandemic Intimacy", Harvard Magazine, September-October
Amouzadeh, Nahal, "New Public Art Mosaics Invigorate Two Stations on MTA's L Train Line", All Arts, October 13
- 2017 Conti, Riccardo, "Sarah Charlesworth: Available Light at Campoli Presti", Vogue
Italia Tarasoff, Sabrina, "Sarah Charlesworth at Campoli Presti", Flash Art
Indiana, Gary, "These '80s Artists Are More Important Than Ever", The New York Times Style Magazine, February 13,
- 2016 Respini, Eva, Aperture, "On Defiance: Experimentation as Resistance" Davis Ben, Artnet, "Do You Have to Be Rich to Make It as an Artist?"
Decoding Sarah Charlesworth's Patricia Cawlings Los Angeles at New York's New Museum Art in America, Museum Previews Sarah Charlesworth
Musée Magazine, Sarah Charlesworth: Doubleworld at New Museum
PDN, The Double World of Sarah Charlesworth
Aletti, Vince. The New Yorker, Optic Nerve, The New Museum Surveys the Enigmatic Pictures of Sarah Charlesworth
Budick, Ariella. Financial Times, Sarah Charlesworth/Albert Oehlen, New Museum, New York
Caranicas, Devon. Sleek, Sarah Charlesworth's Retrospective Gives You Double Vision
Cruz, Cynthia. Hyperallergic, With Photography, Sarah Charlesworth Deconstructs the World
Denson, G. Roger. Huffington Post, Where Doubt Is Faith and the Sign Is Spirit: Sarah Charlesworth's Art of Personal Religion
Dorenbaum, Frances. F Newsmagazine, The Last Dance: Sarah Charlesworth's Stills
Gopnik, Blake. artnet Magazine, At the New Museum, Sarah Charlesworth's Jumpers Leap for Us All
Halle, Howard. Time Out New York, Best Art Shows of 2015
Krasinski, Jennifer. Village Voice, Doubledowner: New Museum Retrospective Gives Too Brief a Look at Sarah Charlesworth's Work
Yerebakan, Osman. Can Art Observed, New York – Sarah Charlesworth: "Doubleworld" at The New Museum
Wyma, Chloe. Modern Painters, The Double World of Sarah Charlesworth
Woodward, Richard B. The Wall Street Journal, 'Sarah Charlesworth: Doubleworld' Review: Should We Look Away?
Solomon, Deborah. The New York Times, Recalling Sarah Charlesworth's Photographs
Smith, Roberta. The New York Times, 'Sarah Charlesworth: Doubleworld' Studies Perceptions Shaped by Photography
Schwendener, Martha. The New York Times, Review: Metropolitan Museum Looks at Photos That May Last
O'Neill, David. Bookforum, Sarah Charlesworth: Doubleworld

- Murg, Stephanie. Wallpaper, The artist and linguist: Sarah Charlesworth's 'Doubleworld' on show at the New Museum
Mohammad, Sehba. Flavorpill, 5 Reasons to See Sarah Charlesworth at the New Museum
Krug, Simone. The Brooklyn Rail, Sarah Charlesworth - Doubleworld
Jovanovich, Alex. Artforum, Critics' Picks
- 2014 Schjeldahl, Peter. The New Yorker, Get with It
The New Yorker, Sarah Charlesworth
Coleman, Sarah Artnews, 'Sarah Charlesworth: Objects of Desire, 1983-1988' at Maccarone
Cristello, Stephanie. Pier Review, Sarah Charlesworth: Stills at the Art Institute of Chicago, Chicago, IL
Fiske, Courtney. Art in America, Sarah Charlesworth at Maccarone
Guarino, Mark. The Guardian, Considering the humanity of falling bodies in Sarah Charlesworth's Stills
Heinrich, Will. New York Observer, 'Sarah Charlesworth: Objects of Desire: 1983-1988' at Maccarone
Laster, Paul. Timeout New York, Sarah Charlesworth, "Objects of Desire: 1983-1988"
MacDonnell, Nancy. W Magazine, Ahead of her Time
Russeth, Andrew. Artnews, 'Challenged to Encompass Everything'
Vogel, Carol. The New York Times, Hurling Bodies, Frozen in Time: 'Stills' by Sarah Charlesworth, p. AR4
Hutt, John. Musée Magazine, Sarah Charlesworth "Objects of Desire 1983-1988" at Maccarone
- 2013 Putrino, Matt. Nothing Major, R.I.P. Sarah Charlesworth
Artlyst, Sarah Charlesworth American Conceptual Artist And Photographer Dies
Boucher, Brian. Art in America, Sarah Charlesworth 1947-2013
Gallun, Lucy. Inside/Out, A MoMA / MoMA PS1 Blog. Unwriting: Sarah Charlesworth (blog)
Goldstein, Andrew M.
Corbett, Rachel. Artspace, Remembering Sarah Charlesworth, Groundbreaking "Pictures Generation" Photographer
Handzo, Ben. Bomb Magazine, Sarah Charlesworth, 1947 - 2013
Kazakina, Katya Bloomberg, Sarah Charlesworth Leaves Magic Images, Beloved Garden
Lee, Soo Ji. PDN, Obituary: Fine-Art Photographer Sarah Charlesworth, 66, June 27, 103
Russeth, Andrew. New York Observer, Sarah Charlesworth, Incisive Conceptual Photographer, Dies at 66
Simmons, Laurie. Artforum, Sarah Charlesworth (1947-2013)
Smith, Roberta. The New York Times, Sarah Charlesworth, Artist of Deconstructed Photographs, Dies at 66
Traub, Charles. Lange, Matthew C. The Brooklyn Rail, Remembering Sarah Charlesworth (1947- 2013)
Woodward, Richard B. The Wall Street Journal, Pictures, Without Their Thousand Words
- 2012 The New Yorker. Goings on About Town: Art, p. 10.
Columbia: A Journal. No. 50, pp. 83-84.
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Life + Times. Lights Please: Sarah Charlesworth
Modern Painters. Reviews in Brief: Sarah Charlesworth
Frolov, Oleg. Populist Magazine, Interview with Sarah Charlesworth, p. 4-16.
Smith, Roberta. The New York Times, Sarah Charlesworth: Available Light, p. C26.
- 2011 Moyer, Carrie. Art in America. "The Deconstructive Impulse" (review), p. 163
Hodara, Susan. The New York Times. "Taking on the Role of Gender in Media" Cembalest, Robin. ARTnews. A Terrible Beauty?

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- 2009 Barnes, Steve. ARTnews. "Sarah Charlesworth: Review (review), Summer pp 128
Hafner, Hans-Jurgen. artnet Magazine. "Sarah Charlesworth bei Galerie Tanit, Munich: The Colour of Conceptual criticism (review)
Tikhonova, Julia. FLASH ART. "Sarah Charlesworth at Susan Inglett" (review), Vol XLII, pp 98
- 2008 Smith, Roberta. The New York Times, "The Human Face is a Monument" April 25,
2008 ARTnews, "Concrete Color" (review)
- 2007 Fitzpatrick, Andrea D. Art Journal, "The Movement of Vulnerability: Images of Falling and September 11" Winter 2007. col 66. no 4. pp. 85-102
North Drive Press, "Sarah Charlesworth and Sara Vanderbeek: An Interview" #4,
- Fall 2006 BOMB Magazine (cover), Summer, Number 96
- 2005 O'Brien, Glenn. GQ, "How to Collect Photography", pp 302
- 2004 Spicer, Jakki. artUS, "The Last Picture Show," January and February; pp. 36-37 Deitcher, David Artforum, "Spiritual America: David Deitcher on pre-teen spirit," Oct, p.
- 2003 (Eds.) O'Brien, Glenn and Max Blagg. Bald Ego; Fall 2003, Vol. 1 and Vol. 2 (ill. cover and reproductions)
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Hamilton, Jeanne. The Commercial Appeal, 'Cold Comfort' clutches a warm and fuzzy void, 21 January;p. C4
Hamilton, Jeanne. Artforum, One Year Under the Mast, Alexander Alberro on The Fox, Summer 2003 ; pp. 162 - 164, p. 206
- 2002 Unsigned. The New Yorker, Photography: Sarah Charlesworth, 16 Dec.; p.20
Johnson, Ken. The New York Times, Art Guide: Sarah Charlesworth, 13 Dec.; p.E45
- 2001 Marschall, Laurence A.. The Sciences, Book in Brief: The Story of P (illustr.), Jan.-Feb.; p.44
- 2000 Aletti, Vince. The Village Voice, Voice Choice: Photo: Sarah Charlesworth, 25 Jan.; p.79
- Cohen, Michael. Flash Art, Review: Sarah Charlesworth at Gorney Bravin + Lee, May - June; p. 116
Cotter, Holland. The New York Times, Surging Into Chelsea, 21 Jan.; pp. E37, E41
Pagel, David. Los Angeles Times, Sarah Charlesworth - Magical Forms, 28 January
Saltz, Jerry. The Village Voice, The I-Don't-Get-It-Aesthetic, 25 January; p.57
Schwendener, Martha. Time Out New York, Art reviews: Sarah Charlesworth at Gorney Bravin + Lee, 27 Jan-3 Feb., p. 58
- 1999 Unsigned. The Chronicle of Higher Education, A Poetry of Metaphor and Magic, 7 May.
Temin, Christine . The Boston Globe, Photo Synthesis: in a 20 year retrospective at the Rose Art Museum, Sarah Charlesworth transforms the medium and themessage of photography, 7 May.
- 1998 Bolger, Michael. La Jolla Village News, Charlesworth tests sense, sensibilities in "Retrospective" 28 May
Buckley, Patricia Morris. North County Times, Artist Explores philosophies in retrospective photo exhibit, 20 March (review: LaJolla)
Charlesworth, Sarah. Camera Austria International (Graz), Sarah Charlesworth - A Retrospective, Vol.64, illus. (review)
Domandi, Marie-Charlotte. Aperture, Sarah Charlesworth: retrospective at SITE Santa Fe, June,p.76-7, illus. (review: Site)
Forrest, Jason A. The Atlanta Journal Constitution, Look twice, then again, at these complex photos, Fri., 27 Nov., p.Q8, illus. (review: Fay Gold)

- Goldberg, Vicki. The New York Times, Messages in the media: varied perceptions of factuality, 31 July, p.B33 (review: Nat'l. Museum...)
- Green, Frank. Cleveland Free Press, Master Juggler: The Restless Experiments of Sarah Charlesworth, 16-22 Dec.
- Knight, Christopher. The Los Angeles Times, An Artist Taking Pictures (Literally), 22 April, p.F-1,4, illus. (review: LaJolla)
- Lewis, Joann. The Washington Post, Slight of Lens" Sarah Charlesworth, deconstructing 'Truth' frame-by-frame, 10 August (review: Nat'l. Museum...)
- Linker, Kate. Art in America, Sarah Charlesworth: Artifacts of Artifice, July, p.74-79, 106 + cover (feature)
- Litt, Steven. The Plain Dealer (Cleveland), Photography as a form of Contemplation: Charlesworth's Artistic Images a Rich and Compelling Presence, Sun., 22 Nov., p.4-1 (review: CCA)
- Morgan, Anne. Art Papers, Peering through History: an interview with Sarah Charlesworth, May- June, p.17-21, illus. (feature)
- O'Sullivan, Michael. The Washington Post, Charlesworth's truth in pictures, 17 July (review: Nat'l. Museum...)
- Pincus, Robert. San Diego Union Tribune, Pool of images, pearls of truth, 5 April (review: LaJolla)
- Shaw-Eagle, Joanna. Sunday Times, Exhibition of Shifting Realities, 12 July
- Smith, Roberta. The New York Times, Art Review: Evocative Cells: Uptown, Downtown, All Around, 27 Nov.
- Swarski, Lindsey. UCSD Guardian, Cutting-edge photography is candy for the mind, 2 April (review: LaJolla)
- Unsigned. Antiques and the Arts Weekly, First Retrospective of Sarah Charlesworth's Photo- Objects, 28 Aug. (review: Nat'l. Museum...)
- Unsigned. Flash Art, Sarah Charlesworth Retrospective, Jan.-Feb, p.46, illus. (newssection)
- Unsigned. Vision Magazine, Recycling Culture: an interview with Sarah Charlesworth, 28 May
- Baldrige, Charlene. La Jolla Village News, Artists offer resonant juxtapositions, 23 April
- 1997 Walker, Hollis. Pasatempo, The New Mexican, A Landscape of Images, 31 Oct.-6 Nov., pp.32-33 (review: Site)
- MacNeil, William. Albuquerque Journal, Celebrated Photographer Blurs Line between Fact, Fiction, 4 Nov., pp.1&3 (review: Site)
- Clemmer, David. Santa Fe Reporter, Context, Content and the Vessel of the Miraculous, 12-18 Nov., p.27 (review: Site)
- 1996 Unsigned. The Sciences, Sept/ Oct, pg. 28, illus.
- Unsigned. New Observations, Sarah Charlesworth: Text, Jan/ Feb, pg. 22, illus.
- Unsigned. At The Museum (Los Angeles County Museum of Art), Some Grids, p.9
- Johnson, Paul. Cover, Sarah Charlesworth, March , p.53, illus. (review: J.G.M.A.)
- Goldstein, Laurence. Michigan Quarterly Review, Introduction, Vol. XXXV, No.4, Fall, p.574, illus.
- 1995 Yablonsky, Linda. Time Out / New York, Sarah Charlesworth: Doubleworld, 15-22 Nov., p.25, illus. (review: J.G.M.A.)
- Unsigned. Canadian Art, Fast Forward, Fall, illus. (preview: S. L. Simpson)
- Hagen, Charles. The New York Times, Sarah Charlesworth, 17 Nov., p. C-30, (review: J.G.M.A.)
- Aletti, Vince. The Village Voice, Choices: Sarah Charlesworth, 7 Nov.; supplement p. 8, illus. (review: J.G.M.A.)
- 1994 Unsigned. The New Theater Review, fall, #11, pg. 8, illus. + cover
- Hickey, Dave. Parkett, A Matter of Time: On Flatness, Magic, Illusion, and Mortality, #40/41, Summer, (feature)
- 1993 Romano, Gianni. Zoom (Milan), Sarah Charlesworth, Nov.-Dec., illus. (feature)
- Mifflin, Margot. Artnews, What do Artists Dream?, Oct. (editorial)

- Hess, Elizabeth. The Village Voice, Materialized Girls: Nancy Rubins, Lisa Hoke, MeganWilliams, Sarah Charlesworth, 20 April (review: J.G.M.A.)
- Hess, Elizabeth. The Village Voice, Body Triple, 30 Nov., illus. (review: Drawing Center)
Heartney, Eleanor. Artnews, Sarah Charlesworth, Summer, illus. (review: J.G.M.A.)
- 1992 Campitelli, Maria. Juliet (Trieste), Sarah Charlesworth, Feb-March (review: J.G.M.A.) 1991 Thompson, Elspeth. The Guardian (London), Portrait of a Friendship, 4 Dec, illus. (review:Interim Art)
Brenson, Michael. The New York Times, Sarah Charlesworth: Shifted Images of theRenaissance, 22 March, illus. (review: JGMA)
Dennis, Melvin. Puchong Folios, Sarah Charlesworth, Spring (review: J.G.M.A.)
Denson, G. Roger. Bijutsu Techo, (Tokyo) Traces of Feminity: Sarah Charlesworth, JanGroover & Ida Applebroog, reprint / translation of What's in a Word, pgs.28-43, illus. + cover (feature)
Gardner, Paul. Artnews, What Artists Like About the Art They Like When They Didn't Know Why, Oct., illus. (questionnaire interview)
Lewis, James. Artforum, Sarah Charlesworth, Summer, (review: J.G.M.A.)
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O'Rourke, Meg. Arts Magazine, Sarah Charlesworth, Summer, illus. (review: J.G.M.A.)
Stiwer, Pierre & Di Felice, Paul. Cafe-Creme, (Luxembourg), Sarah Charlesworth: L'immaculée conception, #15-Summer, pgs. 38-43, illus. + cover (interview)
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Weily, Susan. Artnews, Sarah Charlesworth's Abracadabra, March, pgs. 116-121, illus. + cover (feature)
Meuris, Jacques. La Libre Belgique, (Brussels) Au temps de l'image: l'artiste américaine Sarah Charlesworth entend révéler ... froid les passions contemporaines...travers une imagerie omni-présente, 15 May, illus. (review:Hufkens)
- 1990 Denson, G. Roger. Tema Celeste, The New Metaphysical Art and It's Legacy, July-Oct., No. 25, p.37-42, illus. (editorial)
Charlesworth, Sarah. Artforum, A Grammar of Essence: A Project for Artforum by Sarah Charlesworth, Feb., pp.123-125, illus. (project)
Denson, G. Roger. Contemporanea, Sarah Charlesworth: What's in a Word, Oct., pgs.70-75, illus. (feature)
Durand, Regis. Art Press (Paris), Fragments d'un Paysage d'images, #153, Dec.(feature)
Unsigned. Interview Magazine, full page reproduction, Feb.
Unsigned. The New Yorker, Goings On About Town: Art, July 23, (review: J.G.M.A.)
- 1989 Jones, Bill. Arts Magazine, Born Again: Seeing the End of Photography, Oct.,pgs. 72- 77, illus. + cover (editorial)
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