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Robert Cumming, Steven Pippin, Roman Signer

Rocket Science

10 October - 16 January 2027

Jean-Kenta Gauthier *Vaugirard*

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10 October - 16 January 2027
Jean-Kenta Gauthier *Vaugirard*

Wednesday - Saturday, 2 - 7 pm

Sure, it's not rocket science. Yet Robert Cumming, Steven Pippin, and Roman Signer have all demonstrated extraordinary ingenuity in embarking on technically ambitious and often mind-boggling projects. Rocket Science brings together photographs, sculptures, and a large-scale painting, works that often involve explosions, large or small, real or illusory, and that have required considerable inventiveness. Humour, too, although the gag is never an end in itself. "There's no reason why one shouldn't laugh," says Roman Signer. The exhibition also takes place as part of the Bicentenary of Photography, and what better way to celebrate photography's vitality than to begin by physically destroying cameras?

After training in photography and then turning to sculpture and mail art, Robert Cumming (1943–2021) devoted himself almost exclusively to photography from the late 1960s onward. This was initially because photographic reproductions of his own sculptures seemed more interesting than the sculptures themselves. Having left the US East Coast for California, he turned his house and backyard into his studio and the backdrop for his staged scenes. He repurposed everyday objects, designed sets, played with scale, and conceived the whole as a collection of sculptural props for his photographs, which he took with a large-format view camera. In this way, he developed an art of illusion: the sequence *Barrier Explosion* (1973) appears to be chronophotography, but closer inspection reveals that everything is sculpture. The same is true of *Exploding Paint Brush* (1973), and of *From Minor Household Mishaps…* (1975), in which a suspended electrical plug, in fact fixed in place, appears to have been hastily pulled out for the protagonist's benefit. This idyll with the medium came to an end around the turn of the 1980s. Seeking to free himself from photography and its issue of scale (although he worked in large format, he refused to enlarge his images), Robert Cumming set out in 1977 to produce ten large-scale oil paintings. He completed only

three, as making them proved almost insurmountably difficult. While the first (*Mesh Hammer*, 1977) was known, the other two were discovered only recently. *Motorized Comma (Detail)* (1978) stages a mechanism typical of his exuberant imagination: a black comma mounted on an axle and activated by a motor (the switch is set to "on," but the wires are disconnected). The prop-object almost certainly existed, as those featured in the other two paintings have been documented. Beyond the hyperrealism characteristic of the 1970s, the treatment of blur in the background betrays an image that is purely photographic, as though the scene were being viewed through the ground glass of a view camera. The technical mastery is breathtaking.

"To try to curb my compulsion to take photographs, it seemed necessary to begin by physically destroying the camera": this is how Steven Pippin (born 1960) sums up his intention. As early as the 1980s, he had converted public photo booths into pinhole cameras, transformed the toilets of a train running between London and Brighton into cameras, and repurposed washing machines as camera obscuras (using the drum as a support for giant negatives, replacing the glass porthole with optics, and placing the photographic chemistry in the detergent compartment). The photographs by Steven Pippin presented in the exhibition stage the destruction of photographic cameras. Those from the *Non Event* series (*Minneapolis*, 2010; *Mamiya 330 (Professional) 6x6 Autoportrait Shot Through the Back*, 2010), through the ingenious use of mirrors, lighting, and triggers, show the image being made at the very moment the projectile strikes and destroys the apparatus. deVere sequence (*Camera being shot (Left to Right) Until No Possible Image Is Recorded*) (2010) even documents the execution of the camera, which breathes its last after six shots. Steven Pippin's ingenuity reaches another level when he places the weapon inside the camera itself: *In Camera* (2012) records its destruction from within. The works from the *Eclipse* series (2012), presented here for the first time, show the film sheets perforated by the bullet and fragments of the shattered optics, accompanied by contact prints that allow the resulting image to be seen more clearly. These eclipses are photographic attempts to align three planets: the bullet, the hole in the optics, and the perforation in the negative. When all three converge along the line of sight, the eclipse is total. When the bullet is off-axis and remains visible, it is partial. Some remain mere attempts. "RIP Photography" ("Feu la photographie") writes Frédéric Paul in the publication accompanying the retrospective he devoted to Steven Pippin at the Centre Pompidou in 2017. The work attains the status of meditation through sculpture. In Non (2007), which Pippin considers a total work, the optics are replaced by an ingenious tubular structure that, with the help of four mirrors, allows the focus to be adjusted directly onto the film. Another "philosophical camera" is *Unrecorded Moment* (2025), in which the addition of a double horn would allow the image to be transported from one moment to the next without being captured by either camera.

Having made sculptures in the 1970s, Roman Signer (born 1938) turned to actions around the beginning of the 1980s, "wanting to make people sensitive to simple processes." He records these actions using photographic cameras and film cameras. He employs domestic objects, harnesses physical forces, and stages explosions, large and small, mostly around Appenzell, his native Swiss village, and St. Gallen, where he now lives. His flying tables are among his best-known actions: a rebellion against the idea of staying at home, against the family dining table. The tables are thrown out of windows or blown to pieces in the open countryside (*Turm — Tisch*, 1979). The exhibition includes rare vintage photographic prints documenting these actions. Coming from a sculptural background, Signer explains: "I am not a sculptor who creates forms. It is an art of experience. Something happens with it." Another celebrated action, dating from 1983, features Roman Signer standing in the snow. His black cap is attached by a string to a red rocket; the rocket takes off and the cap flies away. *Mütze mit Rakete* (1983), a rare object, is a photograph enhanced with colour, serving as a conclusion to the action: both objects lie in the snow. One can imagine the artist's satisfaction as he captures the image, as if celebrating the completion of his project.

The pairing of Robert Cumming's *Iron on Grass, Iron on Guns* (1971) and Roman Signer's *Ersticken von Gras* (The Suffocation of Grass) (1978) concludes the exhibition. Signer's title reveals his ambition to go beyond Land

Art and Richard Long's famous sculpture *A Line Made by Walking* (1967): the impressions left by the removed plates bear witness to an ordeal endured by the grass. Once again: "I am not a sculptor who creates forms. It is an art of experience. Something happens with it." In Cumming's diptych, the grass has been ironed. The same iron heats weapons. It is absurd, it's not rocket science, and it is unsettling.

— Jean-Kenta Gauthier, October 2026

Robert Cumming was born in Massachusetts in 1943 and died in California in 2021. Steven Pippin was born in the United Kingdom in 1960 and lives in London. Roman Signer was born in Appenzell, Switzerland, in 1938 and now lives in St. Gallen.

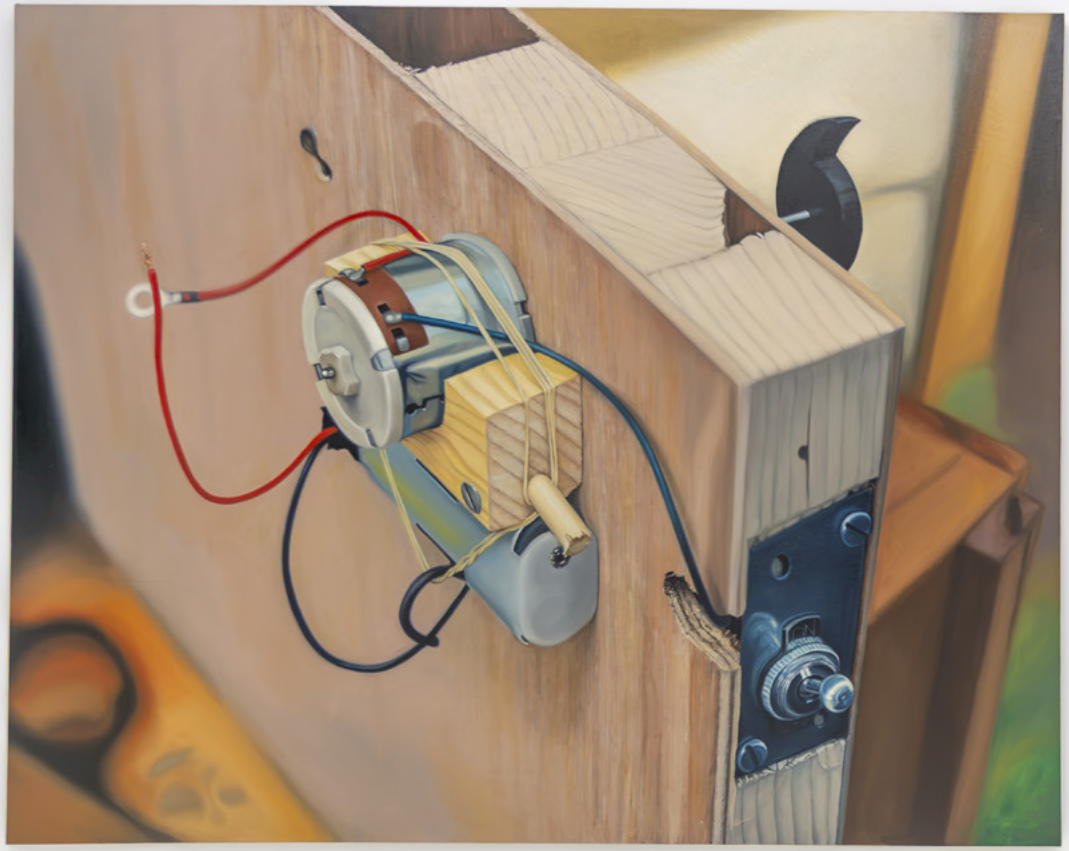
Frédéric Paul, curator in the Contemporary Collections Department of the Musée national d'art moderne – Centre Pompidou, curated the exhibition *Robert Cumming, The Photographic Work, 1969–1980* at the Frac Limousin in Limoges, France in 1994. He has exhibited Steven Pippin's work on three occasions: *Study in Time and Motion* at the Frac Limousin in 1995, *Steven Pippin* at the Domaine de Kerguéhennec, France, in 2007, and *Steven Pippin: Optical Aberration* at the Centre Pompidou in 2017.

Rocket Science is organised as part of the Bicentenary of Photography.



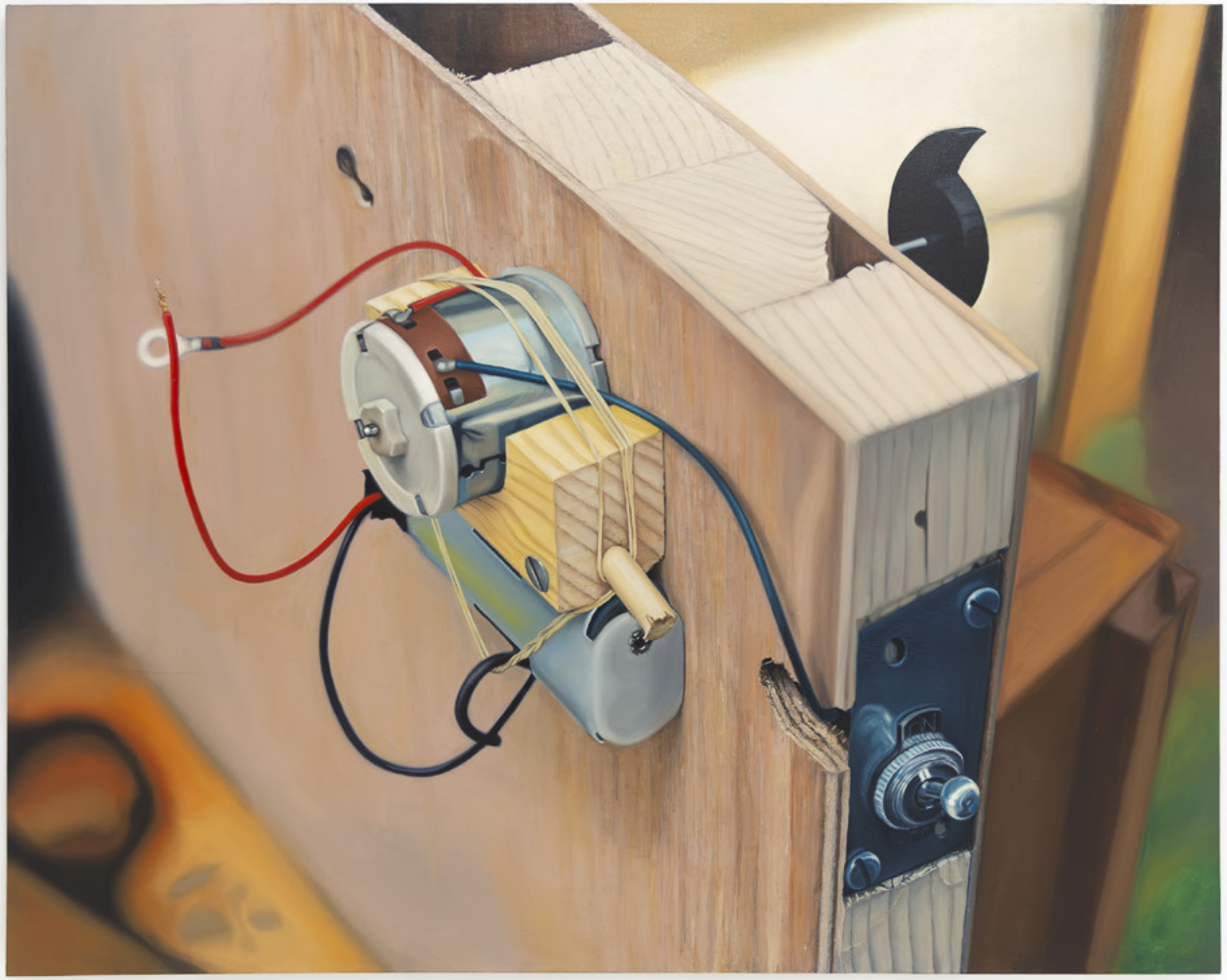
Robert Cumming, Steven Pippin, Roman Signer, *Rocket Science*
10 October - 16 January 2027
Exhibition view, Jean-Kenta Gauthier *Vaugirard*, Paris











Robert Cumming
Motorized Comma (Detail) (1978)

Oil on canvas
182.8 x 228.6 cm
Titled, signed and dated on verso





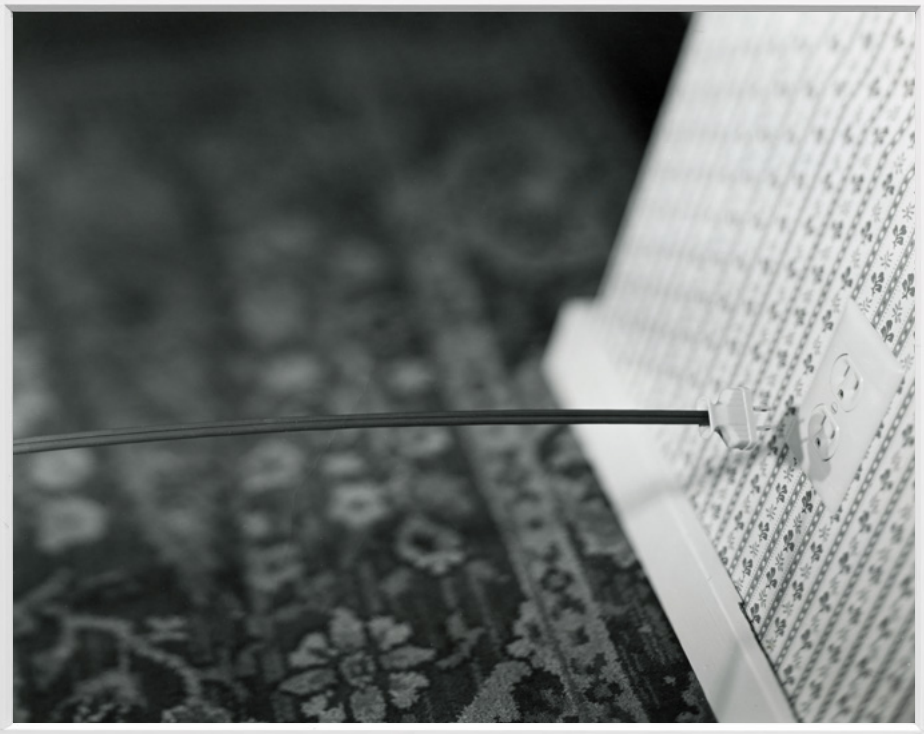














Robert Cumming
From Minor Household Mishaps... (1975)

Diptych of vintage gelatin silver contact photographs, printed by the artist
Each 20.2 x 25.3 cm
Titled and signed with notes and Robert Cumming Archive stamp on verso
Collection: Museum of Fine Arts, Houston, USA



Steven Pippin
In Camera (2012)

Chromogenic print mounted and framed
60 x 49.8 cm (print) / 75 x 65 cm (frame)
Edition of 3 + 1 AP





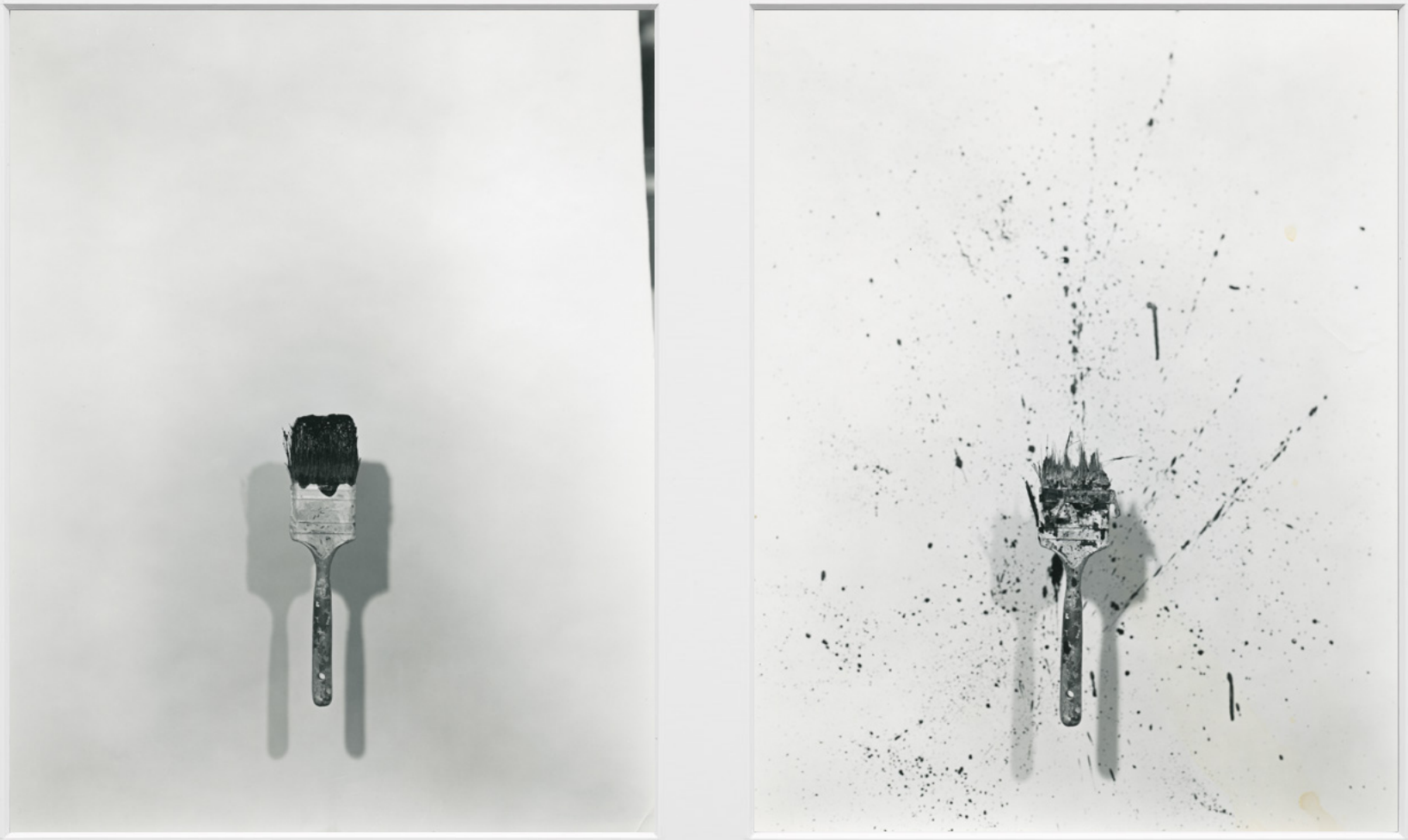






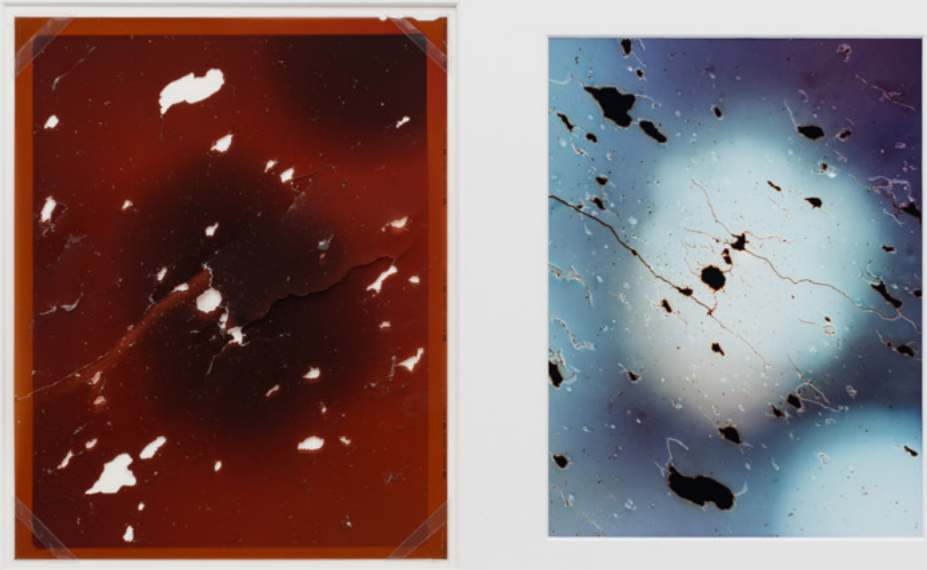
Roman Signer
Turm - Tisch (1979)

Vintage gelatin silver print
14.7 x 10.4 cm



Robert Cumming
Exploding Paint Brush (1973)

Diptych of vintage gelatin silver contact photographs, printed by the artist
Each 25.3 x 20.2 cm
Robert Cumming Archive stamp on verso
Collection: Art Institute of Chicago, USA



Steven Pippin
Eclipse – Total Eclipse (2012)

Diptych : negative and contact print
Film : 25.3 x 20.2 cm, print : 30.4 x 23.5 cm (paper), 23.9 x 18.4 cm (image)
Unique


CM-4s
NON



Steven Pippin
Non (2007), *Philosophical Cameras*

35mm camera, mirrors, steel tubing
10 x 18 x 17 cm
Unique


CM-4s
NON









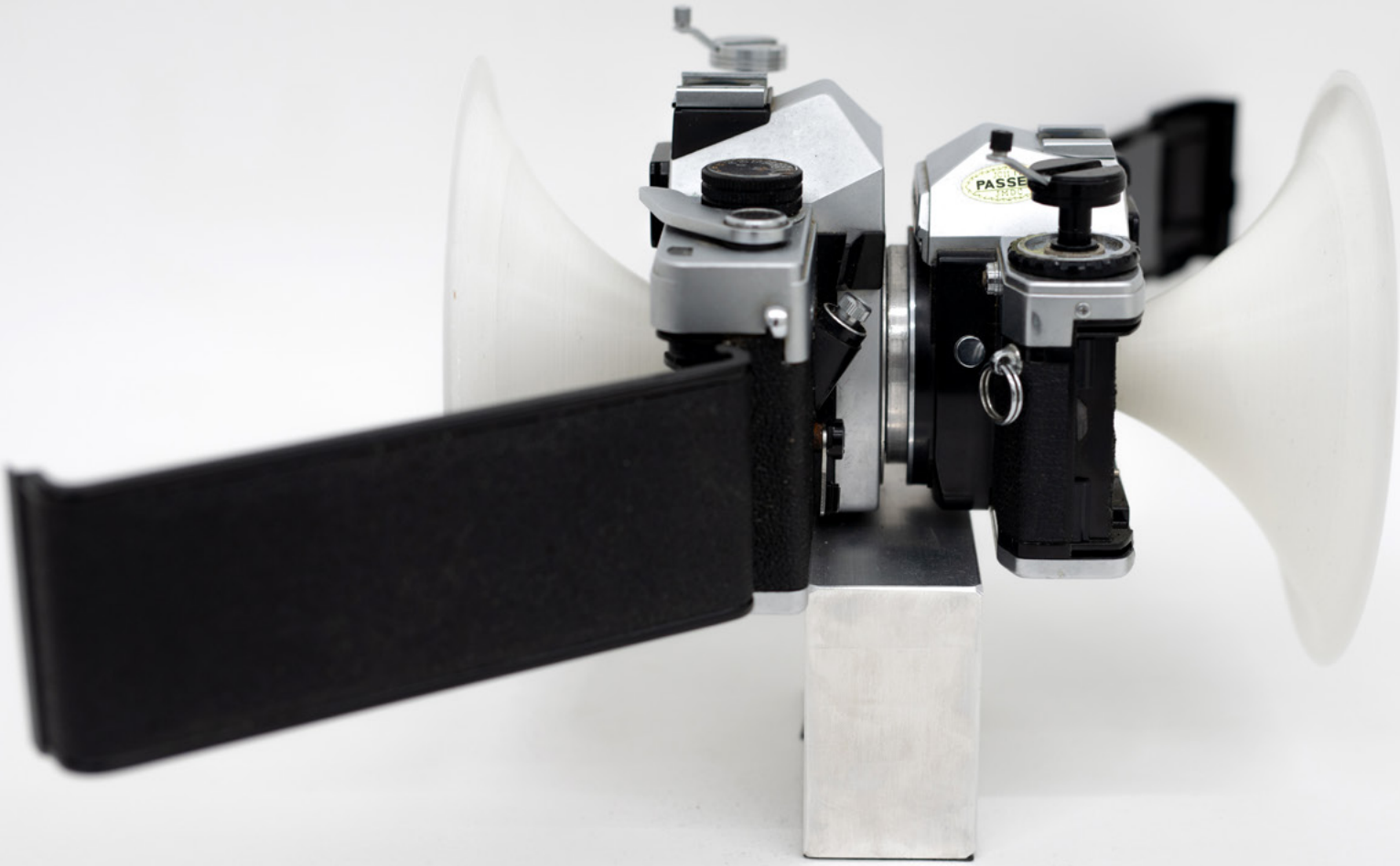


Steven Pippin
Unrecorded Moment (2025), *Philosophical Cameras*

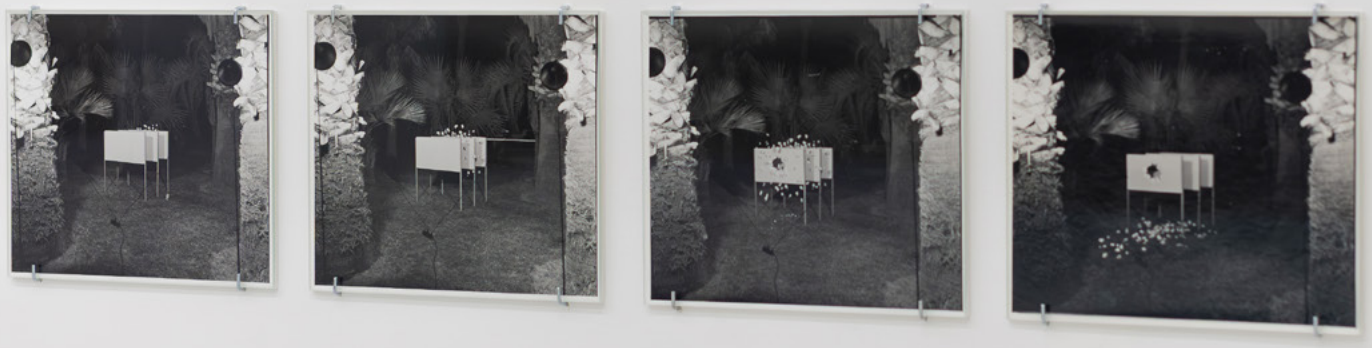
35mm cameras, 3D printed nylon, aluminium base
17 x 33 x 30 cm
Unique




PRAKTICA
LTL









Robert Cumming
Barrier Explosion (1973)

Quadriptych of vintage gelatin silver contact photographs, printed by the artistt
Each 20.2 x 25.3 cm
Titled and signed, with notes and Robert Cumming Archive stamp on verso
Collection: SFMOMA, San Francisco, USA







Robert Cumming
Barrier Explosion (1973)

Photographs 1 and 2







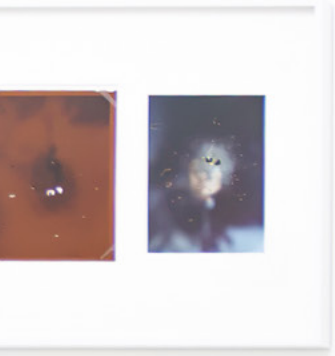
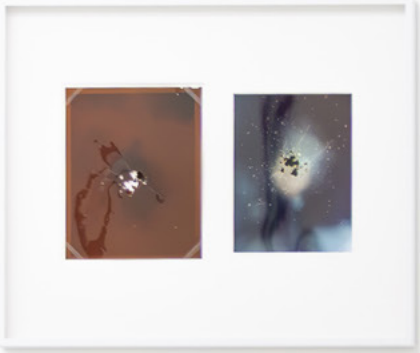
Robert Cumming
Barrier Explosion (1973)

Photographs 3 and 4



Steven Pippin
Eclipse – Partial Eclipse (2012)

Diptych : negative and contact print
Film : 25.3 x 20.2 cm, print : 30.4 x 23.5 cm (paper), 23.9 x 18.4 cm (image)
Unique









Steven Pippin
Mamiya 330 (Professional) 6x6 Autoportrait Shot Through the Back (2010), *Non Event*

Chromogenic print mounted and framed
60 x 49.8 cm (print) / 74,5 x 64,5 cm (frame)
Edition of 3 + 1 AP



Steven Pippin
Eclipse – Unsuccessful Attempt (2012)

Diptych : negative and contact print
Film : 25.3 x 20.2 cm, print : 30.4 x 23.5 cm (paper), 23.9 x 18.4 cm (image)
Unique



Steven Pippin
Minneapolis (2010), *Non Event*

Chromogenic print mounted and framed
60 x 49.8 cm (print) / 74.5 x 64.5 cm (frame)
Edition of 3 + 1 AP



Roman Signer
Mütze mit Rakete (1983)

Vintage gelatin silver print enhanced with color pencil
14.7 x 10.4 cm













Steven Pippin

deVere sequence (Camera being shot (Left to Right) Until No Possible Image Is Recorded) (2010), *Non Event*

6 contact prints, each 11.9 x 9.5 cm
27.7 x 81.3 cm (framed)
Edition of 3 + 1 AP



Steven Pippin
Eclipse – Unsuccessful Attempt (2012)

Diptych : negative and contact print
Film : 25.3 x 20.2 cm, print : 30.4 x 23.5 cm (paper), 23.9 x 18.4 cm (image)
Unique





Robert Cumming
Iron on Grass, Iron on Guns (1971)

Diptych of vintage gelatin silver contact photographs, printed by the artist
20.2 x 25.3 cm
Titled, dated and signed, with notes and Robert Cumming Archive stamp on verso



Roman Signer
Ersticken von Gras (1978)

Diptych of vintage color photographs, chromogenic prints
Each 13 x 8,8 cm

Biographies

Robert Cumming

Born in 1943 in Massachusetts, Robert Cumming moved to the West Coast in 1970 where he quickly became a prominent figure of the Californian conceptual art scene, before moving back to the East Coast in the 1980s. He settled back in California in 2015 until his passing in 2021. Trained in painting, drawing and photography at the Massachusetts College of Art, Boston (B.F.A., 1965) and the University of Illinois, Champaign-Urbana (M.F.A., 1967), Cumming spent the early part of his career producing sculptures and mail art in the late 1960s, focused on photography from 1968 to the early 1980s, before devoting the rest of his career to drawing, painting, collage, sculpture and architectural studies.

Robert Cumming achieved rapid success as part of a group of close artists including AA Bronson, Robert Heinecken, Ed Ruscha, William Wegman, under the mentorship of Douglas Huebler, and participated in numerous important exhibitions—including *Art by Telephone* at the Museum of Contemporary Art, Chicago (1969) and Whitney Biennials (1977,1981)—until several solo exhibitions and retrospectives were organised at the Whitney Museum, New York (1986), Museum of Fine Arts, Boston (1993), FRAC Limousin, Limoges, France (1994), Museum of Fine Arts, Houston (1994) and Museum of Modern Art, New York (1998). At the invitation of Leo Castelli, Robert Cumming was represented in the 1980s and 1990s by Castelli Graphics in New York, where he was able to showcase his artistic practice in all its diversity, from photography and sculpture to painting and drawing.

His work is held in major museum collections including Metropolitan Museum of Art and Museum of Modern Art, New York, Art Institute of Chicago, Centre Pompidou, Paris, J. Paul Getty Museum, Los Angeles, Victoria and Albert Museum, London, Hirshhorn Museum and Scupture Garden, Washington D.C., San Francisco Museum of Modern Art, Walker Art Center, Minneapolis, Louisiana Museum, Humlebaek, Denmark, as well as Kyoto Museum of Modern Art, Kyoto.

Robert Cumming

Born in 1943 in Worcester, Massachusetts, USA. Died in 2021 in Desert Hot Springs, California, USA.

EDUCATION

1967 M.F.A, Painting and Photography, University of Illinois, Champaign-Urbana, Illinois, USA

1965 B.F.A, Painting and Illustration, Massachusetts College of Art, Boston, Massachusetts, USA

AWARDS, NOMINATIONS & SCHOLARSHIPS

2003
Pollock-Krasner Grant, New York City, New York, USA

1995
Gottlieb Foundation Grant, New York City, New York, USA

1991
Distinguished Alumnus Award, Massachusetts College of Art, Boston, Massachusetts, USA

1990
Angela Flowers Gallery Prize, 11th British Print Biennale, Bradford, England

1985
Creative Artist Award, Brandeis University, Waltham, Massachusetts, USA

1984
Awards in the Visual Arts III, Winston-Salem, North California, USA

1983
National Endowment for the Arts (Drawing, Printmaking, Artists' Books), Washington DC, USA

1981
Artist-in-Residence Program, Japan-U.S. Friendship Commission, New York, USA and Tokyo, Japan

1980
Guggenheim Grant, Guggenheim Foundation, New York, USA
Photography Task Force, National Endowment for the Arts, Washington DC, USA

1972 - 1975 - 1979
National Endowment for the Arts Grants, Washington, DC, USA

1969
Frank Logan Prize for Sculpture, Art Institute of Chicago, Illinois, USA

1968
Elmer Winter Award, Wisconsin, USA

1964 - 1965
Two Honorary Scholarships, Massachusetts College of Art, Boston, Massachusetts, USA

COLLECTIONS

Academy of Motion Picture Arts and Sciences, Los Angeles, California, USA
Arizona State University, Tempa, Arizona, USA
Art Institute of Chicago, Chicago, Illinois, USA
Baltimore Museum, Baltimore, Maryland, USA
The Contemporary Museum, Honolulu, Hawaii, USA
Corcoran Gallery, Washington DC, USA
F.R.A.C. Limousin, Limoges, France
Fogg Art Museum, Harvard University, Cambridge, Massachusetts, USA
The J.Paul Getty Museum, Los Angeles, California, USA
Hermitage, Saint Petersburg, Russia
Hirshhorn Museum, Washington DC, USA
International Center for Photography, New York, USA
Kasama Museum, Kasama, Japan
List Visual Arts Center, M.I.T., Cambridge, Massachusetts, USA
Louisiana Museum, Humlebaek, Denmark
City of Lowell, Massachusetts, USA
Kyoto Museum of Modern Art, Kyoto, Japan
Los Angeles County Museum of Art, Los Angeles, California, USA
MAST Foundation, Bologna, Italy
Mount Holyoke College, South Hadley, Massachusetts, USA
Metropolitan Museum of Art, New York City, New York, USA
Musée national d'art moderne - Centre Pompidou, Paris, France
Museum of Modern Art, New York City, New York, USA
Museum of Contemporary Art, San Diego, California, USA
Museum of Fine Arts, Boston, Massachusetts, USA
Museum of Fine Arts, Houston, Texas, USA
Museum Moderner Kunst Stiftung Ludwig Wien - MUMOK, Vienna, Austria
New School, New York City, New York, USA
Pinault Collecrtion, Paris, France
San Francisco Museum of Modern Art, California, USA
Tampa Museum, Tampa, Florida, USA
University of Connecticut, Storrs, Connecticut, USA
University of Massachusetts, Amherst, Massachusetts, USA
Victoria and Albert Museum, Londres, England
Walker Art Center, Minneapolis, Minnesota, USA
Whitney Museum of American Art, New York City, New York, USA
Yale University, New Haven, Connecticut, USA

SOLO EXHIBITIONS

2027
Split-Second Misreads – Robert Cumming and the Fabrication of Illusion, Benton Museum of Art, Pomona College, Claremont, California, USA

2023
The Art of Robert Cumming, Part 1 : Drawing for the Camera, Jean-Kenta Gauthier, Paris, France
The Art of Robert Cumming, Part 2 : Sculpting for the Camera, Jean-Kenta Gauthier, Paris, France
The Art of Robert Cumming, Part 3 : Performing for the Camera, Jean-Kenta Gauthier, Paris, France

2019
Robert Cumming : The Secret Life of Objects, Luisotti Gallery, Los Angeles, California, USA
Robert Cumming: Large Prints, Royale Projects, Los Angeles, California, USA

2018
California Museum of Photography, University of California Riverside, Riverside, California, USA
Implied Narative, Janet Borden Gallery, New York City, New York, USA

2017
Robert Cumming: The Secret Life of Objects, George Eastman House, Rochester, New York, USA

2016
Aluminum Cubeon Glass Table, Janet Borden Gallery, New York City, New York, USA

2013
Jancar Gallery, Los Angeles, California, USA
Red Carpet, Janet Borden Gallery, New York City, New York, USA

2012
The Continuity of Robert Cumming, LA County Museum of Art, Los Angeles, California, USA
Jancar Gallery, Los Angeles, California, USA

2011
Jancar Gallery, Los Angeles, California, USA
Studio Still Life, Jancar Gallery, Los Angeles, California, USA

2010
Jancar Gallery, Los Angeles, California, USA

2008
Recoleta, Janet Borden Gallery, New York City, New York, USA

2005
New Figures, Howard Yezerski Gallery, Boston, Massachusetts, USA
Scherenschnitt, Janet Borden Gallery, New York City, New York, USA

2002
David Dorsky, Long Island City, New York, USA
Encrypted Pictures, Janet Borden Gallery, New York City, New York, USA

2001
Howard Yezerski Gallery, Boston, Massachusetts, USA
Drawing Survey, University of Massachusetts, Amherst, Massachusetts, USA

2000
Janet Borden Gallery, New York City, New York, USA
Howard Yezerski Gallery, Boston, Massachusetts, USA

1999
Hart Gallery, Northampton, Massachusetts, USA

1998
Nautical Architecture of the 20th Century, Janet Borden Gallery, New York City, New York, USA
The Clutter of Happenstance, Museum of Modern Art, New York City, New York, USA (exhibition combined with a website created by the artist)
Danforth Museum, Framingham, Massachusetts, USA

1997
Pat Caporaso, New York City, New York, USA

1996
Janet Borden Gallery, New York City, New York, USA
Howard Yezerski Gallery, Boston, Massachusetts, USA
Hart Gallery, Northampton, Massachusetts, USA

1995
Wood Street Gallery, Carnegie Museum, Pittsburgh, Pennsylvania, USA
Kristina Wasserman Gallery, Providence, Rhode Island, USA
I-Space, Chicago, Illinois, USA
Monmouth University, Long Branch, New Jersey, USA

1994
Saint Gaudens National Historie Site (the Picture Gallery), Cornish, New Hampshire, USA
F.R.A.C. Limousin, Limoges, France
Contemporary Museum, Honolulu, Hawaii, USA

1993
Robert Cumming: Cone of Vision, Museum of Contemporary Art, San Diego, California / Museum of Fine Arts, Boston, Massachusetts / Contemporary Arts Museum, Houston, Texas, USA / the Contemporary Museum, Honolulu, Hawaii, USA (travelling exhibition)
Curt Marcus Gallery, New York City, New York, USA
Blackboard Brain (installation), List Visual Art Center, M.I.T., Cambridge, Massachusetts, USA
Yamanaka Fine Arts Canter, Kyoto, Japan

1991
Castelli Gallery, New York, New York, USA
Visions and Revisions: Robert Cumming's Work on Paper, Elvehjem Museum, Madison, Wisconsin / Weber State College, Orem, Utah, USA (travelleing exhibition)

1990
University of Massachusetts, Amherst, Massachusetts, USA
Reynolds-Miner Gallery, Richmond, Virginia, USA
Megan Cultural Center, Lowell, Massachusetts, USA
Muhlenberg College, Allentown, Pennsylvania, USA

1989
John Berggruen Gallery, San Francisco, California, USA

1988
Castelli Graphics, New York City, New York, USA
The Hirshhorn Museum, Washington, DC, USA
Northwest Center for Photography, Seattle, Washington, USA

1987
Cirrus Gallery, Los Angeles, California, USA
Galerie Schmela, Dusseldorf, Germany
Honolulu Academy of the Arts, Honolulu, Hawaii, USA

1986
Mechanical Illusions by Robert Cumming, Whitney Museum of American Art, New York City, New York, USA
Castelli Uptown, New York City, New York, USA
San Francisco Museum of Modern Art, San Francisco, California, USA
Reynolds-Minor Gallery, Richmond, Virginia, USA
North Texas State University, Danton, Texas, USA

1985
Castelli Graphics, New York City, New York, USA
Cirrus Gallery, Los Angeles, California, USA
Matrix Gallery, Wadsworth Atheneum, Hartford, Connecticut, USA

Matrix Gallery, University Art Museum, University of California, Berkeley, California, USA
Carpenter-Hochman Gallery, Dallas, Texas, USA

1984
Castelli Graphies, New York City, New York, USA
Gallery Watari, Tokyo, Japan
Van Straaten Gallery, Chicago, Illinois, USA

1983
Werkstatt fur Photographie, Berlin, Germany
Central Michigan University Gallery, Mount Pleasant, Michigan, USA
Blue Sky Gallery, Portland, Oregon, USA

1982
Castelli Graphics, New York City, New York, USA
Real Artways, Hartford, Connecticut, USA
Monmouth College, West Long Branch, New Jersey, USA
Hampshire College, Amherst, Massachusetts, USA
Werkstatt fur Photographie, Berlin, Germany

1981
Gilbert Gallery, Chicago, Illinois, USA
Chicago Art lnstitute, Chicago, Illinois, USA

1980
Bard College, Annandale-on-Hudson, New York, USA
Film in the Cities Gallery, Minneapolis, Minnesota, USA
Gilbert Gallery, Chicago, Illinois, USA

1979
Retrospective, Friends of Photography, Carmel, California / lnstitute of Modern Art, Brisbane / Ewing-Paton Gallery, University of Melbourne, Melbourne / Burnie Art Gallery, Burnie, Tasmania / Experimental Art Foundation, Adelaide / Australian Centre for Photography, Sydney, Australia (travelling exhibition)
Nova Gallery, Vancouver, Canada
Blue Sky Gallery, Portland, Oregon, USA
Evergreen State College, Olympia, Washington, USA
Gilbert Gallery, Chicago, Illinois, USA

1978
University of Rhode Island, Kingston, Rhode Island, USA
Thomaslewallen Gallery, Los Angeles, California, USA
Real Artways, Hartford, Connecticut, USA
Gilbert Gallery, Chicago, Illinois, USA
Grossmont College, El Cajon, California, USA

1977
John Gibson Gallery, New York, USA
Artons, Calgary, Canada

1976
Los Angeles lnstitute of Contemporary Art, Los Angeles, California, USA
Newspace Gallery, Los Angeles, California, USA
University of Iowa, Iowa City, Iowa, USA

1975
Verelst-Poirier Gallery, Brussels, Belgium
John Gibson Gallery, New York, USA
A Space Gallery, Toronto, Canada

1973
Phoenix College, Phoenix, Arizona, USA
California lnstitute of the Arts, Valencia, California, USA
John Gibson Gallery, New York, USA
University of California, lrvine, California, USA

GROUP EXHIBITIONS

2025
Seriously., curated by Nana Bahlmann, Sprüth Magers, London, United Kingdom
American Photographs, Victoria & Albert Museum South Kensington, London, UK
L.A. Gastronomical, Jean-Kenta Gauthier, Paris, France

2024
Crossing Over: Art and Science at Caltech, 1920–2020, PST Art, California, USA
Fragile Beauty: Photographs from the Sir Elton John and David Furnish Collection, Victoria and Albert Museum, London, UK
Le Parti pris des choses, CRP/Centre régional de la photographie Hauts-de-France, Douchy-les-Mines, France
Mapping the 60s, Art Histories from the Mumok Collections, curated by Manuela Ammer, Marianne Dobner, Heike Eipeldauer, Naoko Kaltschmidt, Matthias Michalka, Franz Thalmair mumok, Vienna, Austria

2023
Light-Years, Hans P. Kraus Jr. & Jean-Kenta Gauthier, Paris Photo, Grand-Palais Éphémère, Paris, France

2021
Feast for the Eyes: The Story of Food in Photography, The Polygon Gallery, Vancouver, Canada
Art of Illusion: Photography and Perceptual Play, The Nelson-Atkins Museum of Art, Kansas City, Missouri, USA

2019
In Production: Art And The Studio System, Yuz Museum, Xuhui, Shanghai, China

2018
The Polaroid Project, Museum fur Kunst und Gewerbe, Hamburg, Germany / Vienna, Austria / Berlin, Germany / Singapore / McCord Museum, Montreal, Canada / MIT, Cambridge, Massachusetts, USA (travelling exhibition)
Little/Big, Janet Borden Gallery, New York City, New York, USA
Picture Fiction, Museum of Contemporary Art, Chicago, Illinois, USA
*West by Midwes*t, Museum of Contemporary Art, Chicago, Illinois, USA
Art and the Studio System, LACMA, Los Angeles, California / Palm Springs Art Museum, Palm Springs, California, USA (travelling exhibition)
Janet Borden Gallery, New York City, New York, USA

2017
Artworks/Bookworks, Marymount University, San Pedro, California, USA
The Shape of Things: Photographs from Robert B. Menschel, Museum of Modern Art, New York City, New York, USA
Before/On/After, Metropolitan Museum of Art, New York City, New York, USA

2016
Silent Reading: Photography in the Legible World, Morgan Library, New York City / George Eastman House, Rochester, New York, USA
Display, Janet Borden Gallery, New York City, New York, USA
Fifty Shades of Red, University of Massachusetts, Amherst, Massachusetts, USA
Black and White and Red/Read All Over, Janet Borden Gallery, New York City, New York, USA
The Shape of Things. Photographs from Robert B. Menschel, Museum of Modern Art, New York City, New York, USA

2015
Plats, Team Gallery, New York City, New York, USA
MIT Benefit Portfolio, Massachusetts Institute of Technology, Cambridge, Massachusetts, USA
Bricolage, Janet Borden, New York City, New York, USA

2014
World of Its Own: Photographic Practices in the Studio, Museum of Modern Art, New York City, New York, USA
Multi Panel, Pace Magill Gallery, New York City, New York, USA
Janet Borden Gallery, New York, USA

2013
Articulate, Janet Borden Gallery, New York City, New York, USA
Massachusetts, Monmouth University, Long Branch, New Jersey, USA
Summer Salad, Janet Borden Gallery, New York City, New York, USA

2012
Janet Borden Gallery, New York City, New York, USA
Janet Borden Gallery, New York City, New York, USA
In Focus: LA 1945 - 1980, The J.Paul Getty Museum, Los Angeles, California, USA
Backyard Oasis: The Swimming Pool in Southem California Photography, 1945-1982, Palm Springs Museum, Palm Springs, California, USA
Mia Westerlund Roosen Sculptures, 1976-2012, Betty Cunningham Gallery, New York City, New York, USA

2011
Pacific Standard Time: Art in LA 1945-1980, The J.Paul Getty Museum, Los Angeles, California, USA
State of Mind: New Califonia Art ca. 1970, Orange County Museum, Newport Beach / University of California, Berkeley, California / Belkin Art Gallery, University of British Columbia, Vancouver, Canada / SITE Santa Fe, New Mexico / Bronx Museum of Art, New York City, New York / Smart Museum of Art, University of Chicago, Chicago, Illinois (2013) (travelling exhibition)
Under the Big Black Sun: California Art 1974-1981. Museum of Contemporary Art, Los Angeles, California, USA

She Accepts the Proposition, Crossroads' Sam Francis Gallery, Santa Monica, California, USA
Cherry & Martin Gallery, Los Angeles, California, USA
Janet Borden Gallery, New York City, New York, USA

2008
Janet Borden Gallery, New York City, New York, USA
Matrix Gallery, U.C. Berkeley, California, USA
Art Fair Chicago, Illinois, USA
Print Fair Boston, Massachusetts, USA
Tolnfinity and Beyond, The Heckscher Museum, Huntington, New York City, New York, USA
Artist's Choice: Vik Muniz, Rebus, Museum of Modern Art, New York City, New York, USA
Flower Power, Herter Gallery, University of Massachusetts, Amherst, Massachusetts, USA

2007
Co-ed Drive-In, Janet Borden Gallery, New York City, New York, USA
Seeing Things, Dorsky Gallery, Long Island City, New York, USA
Vermillion Editions Limited 1977-1992, Minneapolis Institute of the Arts, Minnesota, USA
Titles, Amherst Books, Amherst, Massachusetts, USA / L'Écume des Jours, Montreal, Canada (travelling exhibition)
Extra-Ordinary: The Everyday Object in American Art, Austin Museum of Art, Austin, Texas, USA
Metropolitan Museum of Art collection, New York City, New York, USA

2006
*Object and Aspec*t, Museum of Modern Art, New York City, New York, USA
Standpoint, Janet Borden Gallery, New York City, New York, USA
Busy Going Crazy, Sylvio Perlstein collection, La Maison Rouge, Paris, France
Website, San Francisco MoMA, San Francisco, California, USA
Extra-Ordinary: The Everyday Object in American Art (Whitney Museum of American Art collection), Frist Center for the Visual Arts, Nashville,Tennessee, USA

2005
Sets, Series & Suites, Contemporary Prints, Museum of Fine Arts, Boston, Massachusetts, USA
Imprint, Smith College Museum of Art, Northampton, Massachusetts, USA
Janet Borden Gallery, New York City, New York, USA
Naked, Howard Yezerski Gallery, Boston, Massachusetts, USA

2004
Vintage: Old and New, Janet Borden Gallery, New York, USA (with Jan Grooverand and Lee Friedlander)

2003
American Academy of Arts and Letters, New York City, New York, USA
Looking at Photographs: 125 Masterpieces from the Museum of Modern Art, Hermitage Museum, Saint Petersburg, Russia / State Pushkin Museum of Fine Arts, Moscow, Russia / Howard Yezerski Gallery, Boston, Massachusetts, USA (travelling exhibition)
Lens Landscapes, Museum of Fine Arts, Boston, Massachusetts, USA
Approaching Objects, Whitney Museum of American Art, New York City, New York, USA
Made in LA, Blue House, Venice, California, USA
Have You Seen My Keys?, Janet Borden Gallery, New York City, New York, USA
International Terminal, Philadelphia International Airport, Philadelphia, Pennsylvania, USA
Pivot Media, Northampton, Massachusetts, USA

2002
Visions from America, Whitney Museum of American Art, New York City, New York, USA
Office Sapce, Janet Borden Gallery, New York City, New York, USA
What's New: Recent Aquisitions, Whitney Museum of American Art, New York City, New York, USA
American Perspectives, Boston University, Boston, Massachusetts, USA
Aviary, Ed Thorpe Gallery,New York City, New York, USA

2001
Azerty: Un Abecedaire Aléatoire Autour des Collections du FRAC Limousin, Centre Pompidou, Paris, France
Drawnfrom Photography,Los Angeles County Museum, Los Angeles, California, USA
Paysage, Musée d'Art, Guéret, France
Color, Janet Borden Gallery,New York City, New York, USA
Museum of Fine Arts, Boston, Massachusetts, USA
Japanese-American Museum, Los Angeles, California, USA
A Love Affair with Pictures, Museum of Fine Arts, Houston, Texas, USA
Contemporary Art and Photography, Museum of Fine Arts, Houston, Texas, USA

2000
American Perspectives, Tokyo Metropolitan Museum of Photography, Tokyo / Museum EKI, Kyoto / Takamatsu City Museum,Takamatsu and Museum of Contemporary Art, Sapporo, Japan (travelling exhibition)
Open Ends: MoMA 2000, Museum of Modern Art, New York City, New York, USA
Drawn from Life, Brick Bottom Gallery, Boston, Massachusetts, USA
Working Ideas, Connecticut Commission on the Arts, Hartford, Connecticut, USA
Conceptual Photography from the Permanent Collection, Museum of Fine Arts, Houston,Texas, USA
Fiction/Non-Fiction, Howard Yezerski Gallery, Boston, Massachusetts, USA
Julie Saul Gallery, New York City, New York, USA
Janet Borden Gallery, New York City, New York, USA

1999
Attention, Olivier Antoine, Paris, France
Art lnstitute of Chicago, Chicago, Illinois, USA
Other Dimensions, Museum of Fine Arts, Boston, Massachusetts, USA
Contemporary Narratives in American Prints, Whitney Museum of American Art at Champion, Stamford, Connecticut, USA

1998
Digital Frontiers, George Eastman House, Rochester, New York, USA
Monterey Museum of Art, Monterey, California, USA
Zwirner Gallery, New York City, New York, USA
An American Century of Photography: from Dry Plate to Digital, Phillips Collection, Washington, DC / Seattle Art Museum, Washington / Joslyn Art Museum, Omaha, Nebraska / Columbus Museum of Art, Georgia / Denver Art Museum, Colorado, USA (travelling exhibition)
The Jewel Box Project, GAGA Gallery, New York City, New York, USA

1997
Language as Object: Emily Dickinson and Contemporary Visual Art, Mead Art Museum, Amherst College, Amherst, Massachusetts, USA
American Still Life: The Object in American Art 1915-1995. Selections from the Metropolitan Museum of Art, Marsh Art Gallery, Richmond, Virginia / Arkansas Art Canter, Little Rock Arkensas / Newport Harbor Art Museum, Newport Beach, California / Philbrook Museum of Art, Tulsa, Oklahoma / Society of the Four Arts, Palm Beach, Florida / Salina Art Center, Salina, Kensas, USA [through 1998] (travelling exhibition)
University of Wisconsin, Eau Claire, Wisconsin, USA
Singular Impressions: The Monotype in America, National Museum of American Art, Washington DC, USA
Primarily Paint, San Diego Museum of Contemporary Art, San Diego, California, USA
In Print, Portland Museum of Art, Portland, Maine / McMullen Museum, Boston College, Boston, Massachusetts, USA (travelling exhibition)
Since Now: Contemporary Photographers, Milwaukee Art Museum, Milwaukee, Wisconsin, USA

1996
Deep Surface, Pace, Wildenstein, MacGill, Los Angeles, California, USA
American Masters of Photography: A 100 Year Survey, Southern Alleghenies Museum of Art, Loretto, Pennsylvania, USA
Center for the Arts, Northampton, Massachusetts, USA
1989-1995: Deuxième Époque, F.R.A.C. Limousin, Limoges, France / Museum of Fine Arts, Boston, Massachusetts, USA (travelling exhibition)
In Print: Contemporary Artists at the Vinalhaven Press, Portland Museum, Portland, Maine, USA
Davidson Galleries, Seattle, Washington, USA

1995
Reinventing the Emblem, Yale University, New Haven, Connecticut, USA
International Center for Photography, New York City, New York, USA
In Two Worlds: Graphie Work of Modern Sculptors, Amherst College, Amherst, Massachusetts, USA
Celebrating Prints and Printmaking, Montclair Museum, Montclair, New Jersey, USA
Collection, F.R.A.C. Limousin, Limoges, France
Made in LA. The Prints of Cirrus Editions, LA County Museum, Los Angeles, California, USA
Pace, MacGill, Wildenstein, Los Angeles, California, USA

1994
University of Massachusetts, Amherst, Massachusetts, USA
Paula Paulette Gallery, Portland, Maine, USA
An American Century of Photography: from Dryplate to Digital, Nelson Atkins Museum, Kensass City, Missouri / Mead Art Museum, Amherst College, Amherst, Massachusetts / ICP, New York City, New York, USA / Auckland City Art Gallery, Auckland, New Zealand / Art Gallery of New South Wales, Sydney, Australia / National Gallery of Victoria, Melbourne, Australia / Museum of Photographie Arts, San Diego, California, USA (travelling exhibition)
After Art: Rethinking 150 Years of Photography, Henry Gallery, University of Washington, Seattle, Washington, USA
School of the Museum of Fine Arts, Boston, Massachusetts, USA

1993
American Color Woodcuts: Bounty from the Block, Elvehjem, Museum, Madison, Wisconsin, USA
Fabricated Realities, Museum of Fine Arts, Houston, Texas, USA
New Installation from the Collection, Museum of Modern Art, New York City, New York, USA
Photoplay, Canter for the Fine Arts, Miami, Florida / Museo de Arte Contemporaneo, Monterey, California, USA / Museo Amparo, Puebla, Mexico / Centro Cultural Consolidado, Caracas, Venezuela / Museo de Arte, Sao Paolo, Brazil / Museo Nacional de Ballas Artes, Buenos Aires, Argentina / Museo Nacional de Sellas Artes, Santiago, Chile (travelling exhibition)
À la Recherche du Père, L'Espace Photographique, Paris, France
The Return of the Cadavre Exquis, The Drawing Center, New York, The Corcoran Gallet-Y, Washington, D.C., USA / Fondacion Para el Arte Contemporaneo, Mexico City, Mexico (travelling exhibition)
Multiple Images, Photographs Since 1965, Museum of Modern Art, New York City, New York, USA
Howard Yezerski Gallery, Boston, Massachusetts, USA
Curt Marcus Gallery, New York City, New York, USA

1992
Crossing Over, Changing Places, University of Colorado, Colorado Springs, Virginia / Commonwealth University, Richmond, Virginia, USA / Prague, Rijeka, Zagreb, Croatia / Nova Mesto, Slovenia / Pleven, Sofia a Varna, Bulgaria / Tallinn, Esotnia / Riga, Latvia / Helsinki, Finland / Szekesfeherv, Hungary / Breda, the Netherlands / Genoa, Parma, Italy (travelling exhibition)
20th Anniversary Visiting Artists Exhibition, University of Colorado, Boulder, Colorado, USA
4-person Exhibition, Galerie Nichido, Tokyo, Japan
Niigata Museum, Niigata, Japan
Real Visions, Galerie Bodo Niemann, Berlin, Germany
Wit and Whimsy: Woorks on Paper, Museum of Fine Arts, Houston, Texas, USA
Curt Marcus Gallery, New York City, New York, USA
Vinalhaven at Bowdoin, Bowdoin College, Brunswick, Maine, USA
Concept-Construct: Photography in Los Angeles Art, 1960-1980, Laguna Beach Art Museum, Laguna Beach, California / De Cordova Museum, Lincoln, Massachusetts / The Friends of Photography, San Francisco, California / Museum of Fine Arts, Montgomery Alabama

/ Tampa Museum of Art, Tampa, Florida / Des Moines Art Canter, Des Moines, Iowa, USA (travelling exhibition)
Return of the Cadavre Exquis, The Drawing Center, New York City, New York / Corcoran Gallery, Washington DC, USA / Fondacion Para El Arte Contemporaneo, Mexico City, Mexico (travelling exhibition)
Pressured Productions, University of Wisconsin, Eau Claire, Wisconsin, USA

1991
Past/Present, Museum of Fine Art, Houston, Texas, USA
Large Scala Works on Paper, John Berggruen Gallery, San Francisco, California, USA
The 1980's; Selections from the Permanent Collection, The Whitney Museum of American Art, New York City, New York, USA
Los Angeles 1970 - 1975, Christine Burgin Gallery, New York City, New York, USA
The Print Club Residencies, Print Club of Philadelphia, Philadelphia, Pennsylvania, USA
No Laughing Matter, University of North Texas, Denton, Texas, USA / Alberta College, Calgary, Canada / Dalhousie Art Gallery, Halifax, Nova Scotia, Canada / Tufts Univeristy, Medford, Massachusetts, USA / Sheldon Memorial Art Gallery, Lincoln, Nebraska, USA (travelling exhibition)
Protection and Risk, Cleveland Center for Contemporary Art, Cleveland, Ohio, USA
12th Annual Drawing Show, Boston Center for the Arts, Boston, Massachusetts, USA
The Metropolitan Museum, New York City, New York, USA
Motion and Document: Sequence and Time, Addison Gallery, Phillips Academy, Andover, Massachusetts / Henry Art Gallery, University of Washington, Seattle, Washington / Long Beach Museum, Long Beach, California / Wadsworth Atheneum, Hartford, Connecticut / George Eastman House, Rochester, New York / International Center for Photography, New York City, New York / Presentation House, Vancouver, Canada / Henry Gallery, University of Washington, Seattle, Washington, USA (travelling exhibition)
Towards 2000, Rhode Island School of Design, Providence, Rhode Island / the Hartford Art School, University of Hartford, Hartford, Connecticut, USA (travelling exhibition)
Fog Gallery, Vinalhaven, Maine, USA

1990
11th International Print Biennale, Bradford Art Galleries and Museum, Bradford, England (traveled in Scotland and in London)
Constructed Illusions, Pace-MacGill Gallery, New York City, New York, USA
Word as Image: American Art 1960-1990, Milwaukee Art Canter, Milwaukee, Wisconsin, USA
The Unique Print: 70's into the 90's, Museum of Fine Arts, Boston, Massachusetts, USA
Leo Castelli's Artists, Galerie Nichido, Tokyo and Nagoya, Japan
Photography until Now, Museum of Modern Art, New York City, New York, USA
V.A.R.I. Studios: Recent Collaborations, Northfight Gallery, Arizona State University, Tempa, Arizona, USA
Painting, Rosa Esman Gallery, New York City, New York, USA
Castelli Graphics, New York City, New York, USA
Works on Paper, Center for Contemporary Art, Chicago, Illinois, USA
Prints of Protest, Vinalhaven Press, New York City, New York, USA

1989
Image World: Art and Media Culture, Whitney Museum of American Art, New York City, New York, USA
International Biennial of Graphic Art, International Center for Graphie Art Lubliana, Yugoslavia
Projects and Portfolios, Brooklyn Museum, Brooklyn, New York, USA
Recent Aquisitions, The Hirshhorn Museum, Washington DC, USA
Invention and Continuity, the Metropolitan Museum, New York City, New York, USA
Seeing is Believing, Christine Burgin Gallery, New York City, New York, USA
Artists of the Eighties, Wilkes College, Wilkes-Barre, Pennsylvania, USA
Paintings and Works on Paper, John Berggruen Gallery, San Francisco, California, USA
Frames of Reference, University of Maryland, Baltimore, Maryland, USA
Symbol and Surrogate, University of Hawaii, Manoa, Hawaii / Claremont College, Pomona, California, USA (travelling exhibition)
Vinalhaven Press; the First Five Years, Maine Coast Artists, Rockport and Bates College, Lewiston, Maine, USA
Addison Gallery, Phillips Academy, Andover, Massachusetts, USA
Arizona State University, Tempa, Arizona, USA
Elvehjem Museum, University of Wisconsin, Madison, Wisconsin, USA
The Modernist Still Life Photographed, University of Missouri, Kansas City, Missouri / circulated through the U.S. Information Service: Thessalonika, Athens, Pakistan, Saudi Arabia and extensively in Central and South America (travelling exhibition)
Art in Place: 15 Years of Aquisitions, Whitney Museum of American Art, New York City, New York, USA
Light and Shadow, Printemps Gallery, Tokyo, Japan

1988
Real Inventions/Invented Functions, Laurie Aubin Gallery, New York City, New York, USA
Evocative Presence, Museum of Fine Arts, Houston, Texas, USA
Whitney Museum of American Art, New York City, New York, USA
Museum of Fine Arts, Boston, Massachusetts, USA
John Berggruen Gallery, San Francisco, California, USA
Castelli Uptown, New York City, New York, USA
Imprimatur, Greenville County Museum of Art, Greenville, South Carolina / North Carolina Museum of Art, Raleigh, North Carolina, USA (travelling exhibition)
Print Show (Vinalhaven Press), Mezzanine Gallery, Metropolitan Museum, New York City, New York, USA
Visual Paradox, Kohler Art Center, Sheboygan, Wisconsin, USA
Three on Technology: Cumming, Friedlander, Groover, List Art Center, MIT, Cambridge, Massachusetts / University Art Museum, Cal State Long Beach, Long Beach, California / Virginia Museum of Fine Arts, Richmond, Virginia / Grand Rapids Art Museum, Grand Rapids, Michigan, USA (travelling exhibition)
Connecticut Photographers, Real Art Ways, Hartford, Connecticut, USA
New Aquisitions in Graphic Arts, National Museum of American Art, Washington, DC, USA
Aetna Gallery, Hartford, Connecticut, USA
Recent Aquisitions, Museum of Modern Art, New York City, New York, USA

1987
Small Drawings for Big Ideas, Krannert Art Museum, Champaign, Illinois, USA
A Collection Revisited, Chrysler Art Museum, Norfolk, Virginia, USA
Photography and Art: Interactions since 1946, Los Angeles County Museum, Los Angeles, California / Museum of Art, Fort Lauderdale, Florida / Queens Museum, Flushing, New York / Des Moines Art Center, Des Moines, Iowa, USA (travelling exhibition)
Arrangements for the Camera, Baltimore Museum of Art, Baltimore, Maryland, USA
1974: Year in Review, Light Gallery, New York City, New York, USA
Baskerville-Watson Gallery, New York City, New York, USA
England/New England, Fitchburg Museum, Fitchburg, Massachusetts, USA
Prints by Presses, Wright State Universityt, Dayton, Ohio, USA
University of Lowell, Lowell, Massachusetts, USA

1986
New Visions of Contemporary Art, Cincinnati Art Museum, Cincinnati, Ohio, USA
Monumental Drawings, Brooklyn Museum, Brooklyn, New York, USA
Public and Private: American Prints Today, Brooklyn Museum, Brooklyn, New York, USA
National Museum of Modern Art, Kyoto, Japan
Walker Art Center, Minneapolis, Minnessota, USA
The Poetics of Space, Museum of New Mexico, Santa Fe, New Mexico, USA
Painting and the Object, Lorence-Monk Gallery, New York City, New York, USA
Last Dance: Glamor, Death, Entertainment, The Palladium, New York City, New York, USA
Facets of the Collection, San Francisco Museum of Modern Art, San Francisco, California, USA
Community Project Art Center, Cambridge, Massachusetts, USA
Collaborative Works, Arizona State University, Tampa, Arizona, USA
Photo Graphies, University of Colorado Art Galleries, Boulder, Colorado, USA
Drawing Exhibition, Barbara Toll fine Arts, New York City, New York, USA
Television's Impact on Contemporary Art, Queens Museum, Queens, New York, USA

1985
An Eloquent Light, Barbican Centre Gallery, London, England / National Museum of Photography, Bradford / Scottish National Gallery of Modern Art, Edinburgh, Scotland / Manchester City Art Gallery, Manchester, England (travelling exhibition)
Variants, Museum of Modern Art, New York City, New York, USA
State University of New York, Plattsburgh, New York, USA
Color Drawings & Prints by Gallery Artists, Castelli Graphics, New York City, New York, USA
Creative Arts Awards Recipients, Brandeis University, Waltham, Massachusetts, USA
Charcoal Drawings1880-1985, Janie C. Lee Gallery, Houston, Texas, USA
Holly Solomon Gallery, New York City, New York, USA
Monk-Lawrence Gallery, New York City, New York, USA
Gallery Jazz, New Haven, Connecticut, USA
Funny Art, Concord Gallery, New York City, New York, USA
Extending the Perimeters of 20th Century Photography, San Francisco Museum of Modern Art, San Francisco, California, USA
A Summer Selection, Castelli Graphics, New York City, New York, USA
Museum of Modern Art Lending Services, New York City, New York, USA

1984
Verbally Charged Images, University Art Gallery, San Diego State, California / California State College, San Bernardino, California / Queens Museum, Flushing, New York / University of Southern Florida, Tampa, Florida / Blanden Memorial Art Museum, Fort Dodge, Iowa / University of Wisconsin, Eau Claire, Wisconsin, USA (travelling exhibition)
Awards in the Visual Arts III, San Antonio Museum of Art, San Antonio, Texas / Loch Haven Art Center, Orlando, Florida / Cranbrook Academy, Bloomfield Hills, Michigan, USA (travelling exhibition)
Photography In California 1945-1980, San Francisco Museum of Modern Art / Akron Art Institute, Akron Ohio / Corcoran Gallery, Washington, DC / Los Angeles Municipal Art Gallery, Los Angeles, California / Johnson Museum of Art, Cornell University Ithaca, New York / Museum of Photography Arts, San Diego, California / Museum Folkwang, Essen, Germany / Pompidou Centre, Paris, France (travelling exhibition)
15th Anniversary Show, Castelli Graphics, New York City, New York, USA
Offset: A Survey of Artists' Books, HERA Foundation, Wakefield, Rhode Island, USA
Recent Accessions: Robert Cumming and Ralston Crawford, Museum of Fine Arts, Houston, Texas, USA
Out of Context, Sesnon Gallery, University of California, Santa Cruz, California, USA
Olympie Images, Museum of Contemporary Art, Los Angeles, California, USA
Exposed and Developed, National Museum of Art, Washnigton, DC / Columbia College, Chicago, Illinois, USA (travelling exhibition)
Inaugural exhibition, Steichen Galleries, Museum of Modern Art, New York City, New York, USA
American Photography Today: 1984, University of Colorado, Denver / Arvada Center for the Arts, Arvada / Boulder Center for the Visual Arts, Boulder, Colorado, USA (travelling exhibition)
Viewpoint: The Artist as Photographer, Summit Art Canter, Summit, New Jersey, USA

1983
Drawings, Leo Castelli Gallery, New York City, New York, USA
Borrowed Time, Baskerville-Watson Gallery, New York City, New York, USA
Language, Drama, Source and Vision, The New Museum, New York City, New York, USA
Anxious Interiors, Laguna Beach Museum of Art, Laguna Beach, California, USA
Three Dimensional Photographs, Castelli Graphics, New York City, New York, USA / Herman Wunsche Gallery, Bonn, Germany / Grapestake Gallery, San Francisco, California, USA
Photography X 3, Pomona College, Claremont, California, USA
Blue Sky Gallery, Portland, Oregon, USA
Los Angeles Institute of Contemporary Art, Los Angeles, California, USA
Images Fabriquées, Centre Pompidou, Paris, France
Contemporary Portraiture, Hayden Gallery, M.I.T., Cambridge, Massachusetts, USA
20th Century Photographs from the Museum of Modern Art, Seibu Museum of Art, Tokyo, Japan / University of Hawaii Art Gallery, Honolulu, Hawaii, USA (travelling exhibition)
Disarming Images, Contemporary Art Center, Cincinnati, Ohio / University Art Gallery, San Diego State College, California, USA / Museum of Art, Washington State University, Pullman,

Washington / New York State Museum, Albany, New York / University of California, Santa Barbara, California / Munson-Williams Proctor lnstitute, lthaca, New York / Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio / Baxter Art Gallery, California lnstitute of Technology, Pasadena, California / Yellowstone Art Center, Billings, Montana / Bronx Museum of the Arts, Bronx, New York, USA (travelling exhibition)
Arranged Image Photography, Boise Gallery of Art, Boise, Idoha / Cheney Cowles Memorial Art Museum, Cheney, Washington / Yellowstone Art Center, Billings, Montana, USA (travelling exhibition)
Museum of Modern Art Lending Services, New York City, New York, USA

1982
Recent aquisitions, University of Massachusetts, Amherst, Massachusetts, USA
Color as Form: the History of Photography, Carcoran Gallery, Washington, DC / George Eastman House, Rochester, New York, USA (travelling exhibition)
Visions of Reality, Goddard-Riverside Community Center, New York City, New York, USA
Artists and Theatre, Lowe Art Museum, Coral Gables, Florida, USA
Target Ill: ln Sequence, Museum of Fine Arts, Houston, Texas, USA
Artists' Books: A Survey 1960-1981, William Patterson College, Wayne, New Jersey, USA
Staged Photo Events, Roterdam Kunstichting, Rotterdam, Holland / Neue Galerie, Aachen, Germany / Municipal van Reekum Museum, Apeldoorn, Belgium / Castelli Gallery / Goodman Gallery / Solomon Gallery, East Hampton, Long Island, New York, USA (travelling exhibition)
Faculty Show, University of Hartford, W. Hartford, Connecticut, USA

1981
Photo Facts and Opinions, Addison Gallery, Phillips Academy, Andover, Massachusetts, USA
Gagosian Gallery, Los Angeles, California, USA
American Photographs 1970-1980, Washington Arts Consortium, Seattle, Washington, USA
Constructed Photographs, Edinboro State College, Edinboro, Pennsylvania, USA
Stay Tuned, The New Museum, New York City, New York, USA
Fugitive Color, University of Michigan, Ann Arbor, Michigan / Central Michigan University, Mount Pleasant, Michigan / Henry Ford Community College, Dearborn, Detroit / Muskegon Museum of Art, Muskegon / Kalamazoo lnstitute of the Arts, Kalamazoo, Krasl Art Center, St. Jopseph, Northern Michigan University, Michigan, USA (travelling exhibition)
California Views, Museum of Fine Arts, Houston, Texas, USA
San Francisco Art lnstitute, San Francisco, California, USA
Prints from the Collection, San Francisco Museum of Art, San Francisco, California, USA
LIS '81, International Exhibition of Drawing, Lisbon, Portugal

1980
California Drawings, University of Hartford, W. Hartford, Connecticut, USA
Aspects of the Seventies, Decordova Museum, Lincoln, Massachusetts, USA
Clarence Kennedy Gallery, Polaroïd Corporation, Cambridge, Massachusetts, USA
20X24 Light, Light Gallery, New York / Philadelphia College of Art, Philadelphia, Pennsylvania, USA / Arles, France / Photokina, Bonn, Germany / Llght West s.allery, Los Angeles, California / Tucson Museum, Tucson, Arizona / lnstitute of Contemporary Art, Boston, Massachusetts, USA (travelling exhibition)
Farbwerke, Kunsthaus, Zurich, Switzerland
Faculty Show, University of Hartford, W. Hartford, Connecticut, USA
Mills College, Oakland, California, USA
The Photographer's Hand, George Eastman House, Rochester, New York / Museum of Art, Sao Paolo, Brazil / Bass Museum of Art, Miami, Florida / University of Missouri, St. Louis, Missouri / Museum of the Southwest, Midland, Texas / Nagase Gallery, Tokyo, Japan / Huntington Galleries, Huntington, Virginia / Beaumont Art Museum, Beaumont, Texas, USA and others (travelling exhibition)
The Artists' Book, Art Metropole, Toronto, Canada
Five Still Lifes, Paradox Editions, New York City, New York, USA
Polaroïd Corporation (artists' experimentation with 20 X 24 camera), Cambridge, Massachusetts, USA

1979
Fabricated to Be Photographed, San Francisco Museum of Modern Art, San Francisco, California, USA
Born in Boston, DeCordova Museum, Lincoln, Massachusetts, USA
Parole-lmmagini, Comune de Milano, Milan, ltaly
Attitudes: Photography in the 1970s, Santa Barbara Museum of Art, Santa Barbara, California, USA
American Photography in the 1970s, Chicago Art lnstitute, Chicago, Illinois, USA
Story Art/Narrative Art, Heidelberg Museum, Heidelberg and Bonn Museum, Bonn, Germany
Child, Mind, Architecture, Rutgers University, New Brunswick, New Jersey, USA
The Altered Photo Show, P.S. #1, New York City, New York, USA
LIS 79 International Exhibition of Drawing, National Modern Art Gallery, Lisbon / Soares Dos Reis, Opporto, Portugal (travelling exhibition)
lnverted Images, University of California, Santa Barbara, California / Portland Museum of Art, Portland, Oregon / University of Santa Cruz, Santa Cruz, California, USA (travelling exhibition)

1978
Additional Information, University of Maryland, College Park, Maryland, USA
Artwords/Bookworks, LA lnstitute of Contemporary Art, Los Angeles, California, USA
Children in America, The High Museum of Art, Atlanta, Georgia, USA
Mirrors and Windows: American Photography since 1960, Museum of Modern Art, New York City, New York / Cleveland Museum of Art, Cleveland, Ohio / Walker Art Center, Minneapolis, Minnesota / J. B. Speed Museum, Louisville, Kentuky / San Francisco Museum of Modern Art, San Francisco, California / Krannert Art Museum, University of Illinois, Champaign, Illinois / Virginia Museum of Fine Arts, Richmond, Virginia / Milwaukee Art Center, Milwaukee, Wisconsin, USA / The Louisiana Museum, Humlebaek, Denmark / Sonja Henie-Niels Foundation, Hovlikodden, Norway / Fondacion Juan March, Madrid, Spain / City Art Center, Edinboro, Scotland / Trinity College, University of Dublin, lreland (travelling exhibition)
40 American Photographers, Cracker Gallery, Sacramento, California, USA
Foto Fiction, Optica Center for Contemporary Art, Montreal, Canada

School of the Art lnstitute of Chicago, Chicago, Illinois, USA
8 X 10 by Ten, Vision Gallery, Boston, Massachusetts, USA
Two-man show with William Wegman, Baxter Gallery, California, USA
lnstitute of Technology, Pasadena, California, USA
Hallwalls Gallery, Buffalo, New York City, New York, USA
University of California, lrvine, California, USA
Contemporary California Photography, Cameraworks Gallery, San Francisco, California, USA
Photograph as Artifice, California State College, Long Beach, California / Friends of Photography, Carmel, California / Center for Creative Photography, University of Arizona, Tucson, Arizona / Grossmont College, El Cajon, California, USA (travelling exhibition)
Artists' Books USA, Dalhousie University Nova Scotia, Canada / University of California, lrvine / Oberlin College, Oberlin, Ohio / University of Wisconsin, Stout, Wisconsin, USA (travelling exhibition)
Narration, lnstitute of Contemporary Art, Boston, Massachusetts, USA
Newport Harbor Art Museum (installation), Newport Beach, California, USA
23 Photographers/23 Directions, Walker Art Museum, Liverpool, England
The Work Show, Fine Arts Museum of San Francisco, California, USA

1977
Whitney Biennial 1977, Whitney Museum of American Art, New York City, New York, USA
Biennale de Paris, Museum of Modern Art of the City of Paris / Nice Museum, Nice / Strasbourg Museum, Strasbourg, France (travelling exhibition)
Copying/Recopying, Galerie Gaetan, Geneva, Switzerland
Robert Self Gallery, London, England
Art Stories, Pomona College, Claremont, California, USA
Photography as Means, Palomar College, San Marcos, California, USA
Survey of Contemporary Photography, Cranbrook Academy, bloomfield Hills, Michigan, USA
California lnstitute of the Arts, Valencia, California, USA
American Narrative/Story Art, Museum of Contemporary Art, Houston, Texas / University of California, Santa Barbara, California / Winnipeg Art Gallery, Manitoba, Canada / Contemporary Arts Center, New Orleans, Los Angeles / University Art Museum, Berkeley, California, USA (travelling exhibition)
Bent Photography: West Coast, USA, Newcastle City Art Gallery, Newcastle, Australia / Australian Centre for Photography, Sydney / Institute of Modern Art, Brisbane / Western Australia Art Gallery, Perth / lnstitute of Contemporary Art, Adelaïde / Mildura Art Centre, Victoria / National Gallery, Melbourne (travelling exhibition)
The Artists' Book, University of California, San Diego, California, USA
Locations in Time, George Eastman House, Rochester, New York City, New York, USA
Nova Gallery, Vancouver, Canada
Corroborations and Constructions, Columbia College, Chicago, Illinois, USA
Contemporary American Photographic Works, Museum of Fine Arts, Houston, Texas / lnstitute of Contemporary Art, Chicago, Illinois / LaJolla Museum of Contemporary Art, San Diego, California / Lowe Museum, Coral Gables, Florida, USA (travelling exhibition)
Euphrat Gallery, De Anza College, Cupertino, California, USA
American Art from the 10th Paris Biennale, Hudson River Museum, New York City, New York, USA

1976
Pan Pacific Biennial, Auckland, New Zealand
Conceptual Photography, LaMamelle Gallery, San Francisco, California, USA
Bi-centennial two-artist show, Corcoran Gallery, Washington, DC, USA
Commissioned Video Works, University Art Museum, U.C. Berkeley, California, USA
Drawing/Transparence, Canaviello Gallery, Rome, ltaly
The Artist and the Photograph, The Israel Museum, Jerusalem, Israel
Photographers' Choice, St. Mary's College, Los Angeles, California / Enjay Gallery, Boston, Massachusetts, USA (travelling exhibition)
The Printed Work, San Jose State College, San Jose, California, USA
Sequences, Broxton Gallery, Los Angeles, California, USA
Newspace Gallery, Los Angeles, California, USA
Southland Video Anthology, Long Beach Museum of Art, Long Beach, California, USA
Real, Unreal, Surreal, Southwestern College, Chula Vista, California, USA
LA - NYC, Museum of Modern Art Penthouse Gallery, New York City, New York, USA
LA by Six, St. Mary's College, Los Angeles, California, USA
Narrative Art, Diagramma, Luciano Inga-Pin, Milan, ltaly
Narrative Art, Galerie Daniel Templon, Paris, France
Monsen Collection Exhibition, Seattle Art Museum, Seattle, Washington, USA
Photography and language, LaMamelle Gallery, San Francisco, California, USA
Artists Use Photography, Hallwalls Gallery, Buffalo, New York City, New York, USA
California State College, Northridge, California, USA

1975
Picture Puzzles, Museum of Modern Art, New York City, New York, USA
Livorno Museum, Livorno, ltaly
Chair Show, Art Gallery of Ontario, Toronto, Canada
Narrative Art, Palais des Beaux Arts, Brussels, Belgium
Aspects of Conceptual Art: A Documentation, Calcutta, lndia
Sequenced Photographs, University of Maryland, Baltimore, Maryland / San Francisco Museum of Art, San Francisco, California / University of Texas, Austin, Texas, USA (travelling exhibition)
Jack Glenn Gallery, Newport Beach, California, USA
Frederick Wight Art Galleries, UCLA, Los Angeles, California, USA
Fairs: Düsseldorf, Germany / Basel, Switzerland / Cologne, Germany
Wisconsin Directions, Milwaukee Art Center, Milwaukee, Wisconsin, USA
Word-Image-Number, Sarah Lawrence College, Bronxville, New York , USA
Report from SOHO, Gray Gallery, NYU, New York City, New York, USA
Narrative Art, University of Guelph, Toronto, Canada
Narrative Two, Cannaviello Gallery, Rome, ltaly

1974
Narrative Two, John Gibson Gallery, New York City, New York, USA
Wisconsin Painters and Sculptors, Milwaukee Art Center, Milwaukee, Wisconsin, USA

Fairs: Düsseldorf, Germany / Basel, Switzerland / Cologne, Germany
Jack Glenn Gallery, San Diego, California, USA
Newport Harbor Art Museum, Newport Beach, California, USA
14 American Photographers, Baltimore Museum of Art, Baltimore, Maryland / Newport Harbor Art Museum, Newport Beach, California / San Diego Museum of Contemporary Art, San Diego, California / Walker Art Center, Minneapolis, Minnesota / Fort Worth Art Museum, Fort Worth, Texas, USA (travelling exhibition)
Canaviello Gallery, Rome, Italy

1973
National Community Art Competition, HUD, Washington, DC, USA
Festival of Contemporary Art, Oberlin College, Oberlin, Ohio, USA
Ruth Schaffner Gallery, Santa Barbara, California, USA
Photo as Object, Metaphor and Document of a Concept, California State College, Long Beach, California, USA
Record as Artwork, Francoise Lambert Gallery, Milan, Italy

1972
Books by Artists, Newport Harbor Art Museum, Newport Beach, California, USA
Small Sculpture, San Diego State College, San Diego, California, USA
California State College, Hayward, California, USA
New Art in Orange County, Newport Harbor Art Museum, Newport Beach, California, USA

1971
Allan Frumkin Gallery, Chicago, Illinois, USA
24 Young Los Angeles Artists, Los Angeles County Museum, Los Angeles, California, USA
Hundred Acres Gallery, New York City, New York, USA

1970
Wisconsin Painters and Sculptors, Milwaukee Art·Center, Milwaukee, Wisconsin, USA
Is Art Doing Away with Museums?, University of Wisconsin, Milwaukee, Wisconsin, USA
Art in the Mind, Oberlin college, Oberlin, Ohio, USA
America, Bradford Jr. College, Bradford, Massachusetts, USA
West Coast Drawing Invitational, St. Cloud, Minnesota, USA
9 Artists/9 Urban Spaces (outdoor sculpture commission), Walker Art Center, Minneapolis, Minnesota, USA

1969
Chicago and Vicinity Exhibition, Art Institute of Chicago, Chicago, Illinois, USA
Material as Form, Live from Chicago Gallery, Chicago, Illinois, USA
Electric Ear Concert Series, Electric Circus, New York City, New York & Durham, New Hampshire, USA (performed with William Wegman & others)
Bradford Jr. College, Bradford, Massachussets, USA (with William Wegman)
Art by Telephone, Museum of Contemporary Art, Chicago, Illinois, USA
Art in a Supermarket by Kahler Art Center, Sheboygan, Wyoming, USA
Other Ideas, Detroit Institute of the Arts, Detroit, Maryland, USA

1968
Wisconsin Painters and Sculptors, Milwaukee Art Center, Milwaukee, Wisconsin, USA
Wisconsin Photographers, Milwaukee Art Center, Milwaukee, Wisconsin, USA

1967
Graduate Exhibition, Kranert Art Museum, University of Illinois, Champaign, Illinois, USA

1966
Art on Paper, Weatherspoon Gallery, University of North Carolina, USA
Joan Paterson Gallery, Boston, Massachusetts, USA
1 East End Gallery, Provincetown, Massachusetts, USA

1965
Upstairs Gallery, Provincetown, Massachusetts, USA
Mary Casdin Gallery, Worcester, Massachusetts, USA

1964
Boston Arts Festival, Boston, Massachusetts, USA
Brookline Library, Brookline, Massachusetts, USA
Copley Society, Boston, Massachusetts, USA

PUBLICATIONS, EXHIBITIONS CATALOGUES

2023
David Campany, *Very Pictorial Conceptual Art*, Stanley/Barker, London, England

2018
Andy Grundberg, *How Photography Became Contemporary Art*, Yale, New Heaven, Connecticut, USA

2017
Search the Collection, Museum of Contemporary Art, San Diego, California, USA
1001 Photographs You Must See Before You Die, Quintessence Editions Ltd., France

2016
Sarah Bay Gachot, *The Difficulty of Nonsense: Robert Cumming*, Aperture, New York City, USA

2015
Photography at MoMA: 1960 to Now, MoMA curators and others, Museum of Modern Art, New York City, New York, USA

2013
John Divola catalog, Santa Barbara Museum of Art, Santa Barbara, California, USA

2011
Constance Lewallen, Karen Moss, *State of Mind: New Californie Art, ca. 1970*, University of California Berkeley Press, California, USA
Paul Schimmel, *Under the Big Black Sun: California Art, 1974-1980*, Museum of Contemporary Art, Los Angeles, California, USA

2010
The Buhl Collection, Datebook, New York City, New York, USA
James Casabere: Works 1975-2010, Damiani Editore, Bologna, Italy

2009
Barbara London, Jim Stone, *Short Course in Digital Photography*, Prentice Hall, New York City, New York, USA

2008
Artist's Choice: Vik Muniz, Rebus, Museum of Modern Art, New York City, New York, USA

2007
Photography and the Art of Digital Printing: Voices that Matter, Nash Editions, New York City, New York, USA, p.56-57
Museum of Fine Arts Highlights, Museum of Fine Arts, Boston, Massachusetts, USA

2004
Beyond Memory, Diane Neumaier Editions, Rutgers University Press, New Brunswick, New Jersey, USA

2003
Mary Warner Marien, *Photography. A Cultural History*, Laurence King Publishing, London, England
Maryanne Grabowsky, *Double Vision. Contemporary Artists Look at the Poetry of Emily Dickinson*, Putnam Hill Press, Chester, Vermont, USA
Beyond Memory, Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey, USA
David Campany, *Art and Photography*, Phaidon, New York City, New York, USA

2002
Gretchen Garner, *Disappearing Witness*, Johns Hopkins Press, Baltimore, Maryland, USA
Mary Marien, *Photography: A Cultural History,* Laurence King Publishing, London, England
Sylvia Wolf, *Visions from America*, Whitney Museum of American Art, New York City, New York, USA

2001
Appointment Calendar, Museum of Modern Art, New York City, New York, USA
Robert Cumming: Sketch Boards for the Fabricated Photos of the 70s, Howard Yezerski Gallery, Boston, Massachusetts, USA

1998
Matrix. Berkeley. 20 Years, Lewallen et al., Uniersity of California, Berkeley, California, USA
Charles Stainback, *Seeing ls Believing*, Arena Editions, Santa Fe, New Mexico, USA

1997
Emily Dickinson and Contemporary Visual Arts, University of Massachusetts Press, Amherst, Massachusetts, USA
Jim Stone, *A User's Guide to the View Camera*, Addison Wesley Longman, New York, USA
Lynda Forsha, Louis Grachos, *Blurring the Boundaries: Installation Art 1969-1996*, Museum of Contemporary Art, San Diego, California, USA

1996
Dana Friis-Hansen, Katy Kline, Marie Cieri, Helaine Posner, *19 Projects: Artists in Residence at the M.I.T. List Visual Arts Canter*, MIT Press, Cambridge, Massachusetts, USA
Lowery Sims, Sabine Rewald, *American Still Lite 1915-1995: The Object in American Art 1915-1995*, Rizzoli, New York, USA
Caught in the Act: The Photographer in Contemporary Fiction, Barry Munger Editions, Timken Publishers, New York, USA

1995
Keith Davis, *An American Century of Photography from Dry Plate to Digital*, Abrams, New York, USA

From the Heart of the Country, Tommer Paterson editions, Japon-U.S. Friendship Commission, Washington, D.C., USA
John Pultz, *The Body and the Lens*, Calman & King, London, England
Judy Fiskin, *Trompe L'oeil for Our Time*, Art Issues, Los Angeles, California, USA, November-December
Bruce Davis, *Made in LA. The Prints of Cirrus Editions*, LA County Museum of Art, Los Angeles, California, USA

1994
Frédéric Paul, *Robert Cumming. Photographic Works: 1969-1980*, F.R.A.C. Limousin, France

1993
Lynda Forshay, Robert Harbison essay, *Robert Cumming: Cone of Vision*, Museum of Contemporary Art, San Diego, California, USA
Gary Kolb, *Photographing in the Studio*, Brown & Benchmark, Dubuque, Iowa, USA

1992
Charles Desmarais, *Proof: Los Angeles Art and the Photograph*, Laguna Beach Art Museum, Californie, USA
Howard Smagula, *Creative Drawing*, Brown & Benchmark, London, England
100 Nudes, The Sun, Tokyo, Japan, July
The Photo of the Father, Espace Photographique, Editions Paris Audiovisuel, Paris, France

1991
Maura Albers, Tom Cvikota, *Just Add Color*, Homeward Bound, New York City, New York, USA

1990
Andy Grundberg, *Crisis of the Real*, Aperture, New York City, New York, USA

1989
Alain Sayag, *De la photographie comme un des Beaux- Arts*, Centre National de la Photographie, Paris, France
Mailable Pages Photography Book, Blue Sky Gallery, Portland, Oregon, USA
Brooks Johnson, *Photography Speaks*, Aperture, New York, Chrysler Museum, Norfolk, USA

1988
Commission: Sculpture Installation, 3 Rivers Arts Festival, Pittsburgh, Pennsylvania, USA

1985
Rufus P. Turner, James B. Harris, *American Images: Photography 1945-1980*, Viking, New York, USA and Penguin, London, England

1984
The Museum of Modern Art: The History and the Collection, New York City, New York, USA (introduction by Sam Hunter, Harry Abrams)
Photographers Enclopedia International, M. Auer Editions, Geneva, Switzerland
Weston Naef, *Gallery of World Photography: New Trends*, Dai Nippon of America, New York City, New York, USA
Jonathan Green, *American Photography 1946-Present*, Harry Abrams Books, New York City, New York, USA
Louise Katzman, *Photography in California 1945-1980*, Hudson Hills Press, New York City, New York, USA
Alfred Appel Jr., *Signs of Life*, Alfred Knopf, New York City, New York, USA
*10 Photographers: Olympie Image*s, introduction by Peter Schjeldahl, Los Angeles Center for Photographie Studies, Los Angeles, Californie, USA

1983
Roy Behrens, *Design and the Visual Arts*, Prentice-Hall, Englewood Cliffs, New Jersey, USA
Phyllis Reynolds Naylor, Michael Walsh, Tracy Held, *Contemporary Photographer*s, St. Martin's Press edition, New York CIty, New York, USA

1982
Rulon G. Craven, *Object and Image*, Prentice-Hall, Englewood Cliffs, New Jersey, USA

1981
The Art of Photography, Lite Library of Photography, Time-Life, New York City, New York, USA
Photography Year 1981, Time-Life, New York City, New York, USA

1980
Robert Cumming, *Equilibrium and the Rotary Disc*, Diana's Bi-monthly Press, Providence, Rhode Island, USA
Robert Cumming, *Robert Cumming: Drawings and Photographs for Props*, Experimental Art Foundation, Adelaïde, Australia
Charles Swedlund, *Photography: History, Materials and Processes*, Reinhardt & Winston, New York City, New York, USA
Arnold Gassan, *Chronology of Photography,* Light Impressions, Rochester, New York, USA

1979
James Alinder, *Robert Cumming Photograph*, Friends of Photography, Carmel, California, USA
Robert Cuming: Drawings for Photographs and Props, introduction de Robert Cumming, Experimental Art foundation, Adelaïde, Australia

1978
John Szarkowski, *Mirrors and Windows: American Photography since 1960*, Museum of Modern Art, New York City, New York, USA
Art Actuel 78: Skira Annual, Editions D'Art Albert Skira, Geneva, Switzerland

1977
Robert Cumming, Photography Portfolio *Studio Still Life*s, self-published, Orange, California, USA

D.L. Phillips, *Eros and Photography*, Editions NFS Press, San Francisco, California, USA
Robert Cumming, *Interruptions in Landscape and Logic*, self-published, lrvine, California,USA
Autoamerica, Ant Farm, E.P.Dutton, New York City, New York, USA

1975
The Photographers' Choice, Addison House, Danbury, New Hampshire, USA
Robert Cumming, *A Discourse on Domestic Disorder*, self-published, lrvine, California, USA

1974
Douglas Davis, *Art in the Future*, Praeger Publishers, New York City, New York, USA

1973
Robert Cumming, *A Training in the Arts*, self-published, Coach House Press, Toronto, Canada (reprint in 1977 in Los Angeles, California, USA)

1971
Robert Cumming, *Picture Fictions*, self-published, Anaheim, California, USA (reprint in 1973)
Robert Cumming, *The Weight of Franchise Meat*, self-published, Anaheim, California, USA

PRESS

2021
Christopher Knight, *Robert Cumming, whose photographs transformed camera work, dies at 78*, Los Angeles Times, Los Angeles, California, USA

2017
David Campany, *Domestic Disorder: Re-Viewing the Photographs of Robert Cumming*, Photograph, New York, USA, March/April

2016
Charlotte Cotton, *Robert Cumming Art in America*, New York City, USA, August

2015
Peter Plagens, *Public Art and Post minimalism*, Wall Street Journal, New York City, USA, 09/25
Curriculum. A List of Favorite Anythings by Robert Cumming, Aperture, New York City, USA, Winter issue

2013
Sarah Bay Williams, *Robert Cumming Invents the Photograph*, Aperture, New York City, USA, Summer issue

2011
Robert Cumming at Jancar Gallery, Los Angeles Times, Los Angeles, USA, 3/17
Robert Cumming. Blind Spot #44, Bard College, Annandale-on-Hudson, New York City, USA

2010
Naakten Met de Hand, Mister Motley, Amsterdam, the Netherlands, December

2009
Wayne E. Gustafson, *The Present Leams from the Past*,, Antiques, New York City, USA, September
Richard R. Schrock, *The Weight of Non-Franchise Meat*, Meatpaper, San Francisco, USA, Summer

2008
Ken Johnson, *On and Off the Wall*, New York Times, Weekend Arts, New York City, USA,11/14
Robert Curnming, Artforum, New York City, USA, November

2007
David Campany, *Photography and Cinematic Surface*, Aperture, New York City, USA, Fall

2006
Jane Gordon, *Making Art in Plain Sight,* New York Times, USA, May

Phillip Gefter, *Photo Galleries Are Widening Their Focus*, International Herald Tribune, New York City, USA
Mia Westerlund Roosen, Betty Cunningham Gallery, New York City, USA

2005
Catherine Fahy, Jason Graziedei, *When Art Provokes the Mind*, Inquirer & Mirror, Nantucket, Massachusetts, USA, 1/20
Cate McQuaid, *Arts/Gallery Pick*, Boston Globe, Massachusetts, USA, 2/24

2003
Andy Grundberg, *Camera Obscured*, Bookforum, Artforum, New York City, USA, Summer
IFAR Journal, International Foundation for Art Research, New York City, USA, Vol5, 2002-03
An Introduction (brochure), Chase Manhattan Bank, New York City, USA

2000
Mary Shennan, *You'll Agree All Nudes is Good News*, Boston Herald, Boston, Massachusetts, USA, 1/13
Jaqueline Walsh, *Panel Chooses Whately Scuptor for School Artwork*, Union News, Springfield, Massachusetts, USA, 3/1
Phoebe Mitchell, *Sculptures at NHS Reach for Infinite*, Daily Hampshire Gazette, Northampton, Massachusetts, USA, 2/29

1999
Geneviève Breerette, *À l'Est, quoi de Nouveau?*, Le Monde, Paris, France, 2/15

1998
Shiro Kuramata, *Ship Shape*, New York Magazine, USA, 3/30
Grace Glueck, *Cumming at MoMA*, New York Times, USA, 4/17
T. Karmel, *Space Art*, The Chronicle, Weekend, Willimantic, Connecticut, USA, 11/19

1997
Ann Wilson Lloyd, *Cumming at Howard Yezerski*, Art in America, New York, USA, April

1996
Cate McQuaid, *Robert Cumming Invents the Figure*, Boston Globe, Boston, Massachusetts, USA, October 31
On View, New York Magazine, New York City, September 23
Christopher Millis, *Robert Cumming: Puppet and Parade Works*, Arts Media, Boston, Massachusetts, USA, November
Cate McQuaid, *The Artists Who Made '96 Memorable*,Boston Globe, Boston, Massachusetts, USA, December 26

1995
Tom Long, *Robert Cumming, 67, Painter, Sculptor and Art School Teacher* (obituary), Boston Globe, Boston, Massachusetts, USA, 28 January, p.17
Vivien Raynor, *Sorne Dizzying Possibilities for Emblems*, New York Times, USA, 3/12, p.22
Bill Van Siclen, Art Wrap-Up, Providence Journal Bulletin, Providence, Rhode Island, USA, 5/12

1994
Bill Van Siclen, *Robert Cumming (M.I.T. Installation)*, Artforum, New York City, USA, February
Patricia Johnson, *Robert Cumming's Surrealist Wit*, Houston Chronicle, Houston, Texas, USA, 3/6
Nikki Ty-Tomkins, *Transcendent Tinkerer*, Honolulu Weekly, Hawaii, USA, 7/27
Joan Rose, *Robert Cumming's Windows' Reveal New Worlds*, Honolulu Advertiser, Hawaii, 8/7
Robert Cuming au FRAC, Le Populaire du Centre, Limoges, France, 8/3
Robert Cumming le Californien, La Montagne, Limoges, France, 8/7
Jacques Morlaud, *Des Allures de Magazin aux Accessoires*, L'Echo du Centre, Limoges, France, 8/9
Brigitte Ollier, *Cumming, Une Logique dans l'Absurde*, Liberation, Paris, France, 8/20
L'Architecte de la Photographie, La Montagne, Limoges, France, 8/8
R. Cumming: Homme Secret et Libre, L'Echo du Centre, Limoges, France, 9/9
Laure Brunet, *Robert Cumming ou la Réalite Mensongère*, Le Populaire du Centre, Limoges, France, 10/9
Magali Lucas, *La Rigueur dans l'Absurde*, Demeures & Chateaux #10, Paris, France, 9/22
Robert Cumming, Beaux Arts #127, Paris, France, 10/4
Michel Frizot, *Robert Cumming, l'Art du Lapsus Visuel*, Le Journal des Arts #7, Paris, France, October
Jean Gérard, *Vacances en Polysemie*, Limousin Magazine #372, Limoges, France, October
Didier Arnaudet, *Robert Cumming,* Art Press #196, Paris, France, November
Alain-Henri François, *Robert Cumming. L'Oeuvre Photographique*, Voir #110, Lausanne, Switzerland, November
Dominique Gaessler, *Hains/Cumming*, Photographies Magazine #63, Paris, France, December
Robert Cumming, El Guia, Barcelona, Spain

1993
Cumming at Curt Marcus, The New Yorker, New York, USA, 3/8
Robert Pincus, *Artist Intoxicated by the Creative Process*, San Diego Union Tribune, San Diego, California, USA, 6/6
L. Forsha, *Exhibitions: Robert Cumming: Cone of Vision*, San Diego Museum of Contemporary Art Quarterly, San Diego, California, USA, April
Taking the Ordinary to the Extremes, L. Ollman, LA Times, California, USA, 6/10
Clear Concepts, D.Michele, Artweek, San Jose, California, USA, 7/22
Sizing Up the World His Art, B. Watson, Daily Hampshire Gazette, Northampton, Massachusetts, USA, 10/2
Hart Gallery Brings out Its Stars, G. Russell, Springfield Union News, Springfield, Massachusetts, USA, 9/12
Cumming of Age, A. Strickman, The Boston Tab, Boston, Massachusetts, USA, 9/7
Look Again, C. McQuaid, Boston Phoenix, Boston, Massachusetts, USA, 9/10
Artist's Visual Puns Clever-Up to a Point, M. Sherman, Boston Sunday Herald, Boston, Massachusetts, USA, 9/12

Robert Cumming's Conceptual Shifts, D. Elias, Art New England, Boston, Massachusetts,USA, October - November
Cumming: Everything Plus the Kitchen Sink, C. Temin, Boston Globe, Boston, Massachusetts, 9/19
Cumming at MFA Boston, M.Unger, New Art Examiner, Chicago, Illinois, November, p.39.

1992
Vinalhaven at Bowdoin, Pat Davidson Reet, Art New England, Boston, Massachusetts, August - September

1991
Deviations and Its Imperatives - the Plight of the Unique Print, Eugenia Parry Janis, Print Collector's Newsletter, New York City, New York, USA, January - February, p. 211-213
Curie's Children, Vilem Flusser, Artforum, New York, USA, February, p.26-27
A Witty Look, Cathy Curtis, LA Times, Los Angeles, California, USA, 4/19
Public Art in an Urban Laboratory, Paul Marion, Public Art Review, Minneapolis, Minnesota, USA, Spring/Summer
Los Angeles 1970-1975, Joan Hugo, Art Issues, Los Angeles, California, USA, Summer
Works on Paper by Robert Cumming, Journal of the Print World, Meredith, New Hampshire, USA, Summer
In the Summertime, Galleries Dare to Be Different, Nancy Stapen, Boston Globe, Boston, Massachusetts, USA, 7/18, p.69-70
Recent Aquisitions, Metropolitan Museum Art Bulletin, New York City, New York, USA, Fall
Barbara Krakow Gallery/Boston, David Raymond, Art New England, Boston, Massachusetts, USA, October - November, p.32

1990
City Unveils World-Class Park, D.Francis, Lowell Sun, Lowell, Massachusetts, USA, 7/2
Playful Sculptures Reflect Spirit of Lowell, Miles Unger, Boston Globe, Boston, Massachusetts, USA, 7/15
The Variety is Dazzling in 'The Unique Print' at the MFA, Christine Temin, Boston Globe, Boston, Massachusetts, USA, 9/23
The Inventive Art of Robert Cumming, Judson Brown, Daily Hampshire Gazette, Northampton, Massachusetts, USA, 10/31
That Philly Sound, Print Collector's Newsletter, Massachusetts, USA, July-August
Sculpture Speaks to Lowell's Rich History, Miles Unger, Boston Globe, Boston, Massachusetts, USA,10/27

1989
Cumming at Castelli, John Vau, Artforum, New York City, New York, USA, February
Cumming to Be Artist in Residence at Philadelphia Print Club, Journal of the Print World, Meredith, New Hampshire, USA, Winter
Cumming at Berggruen, Kenneth Baker, San Francisco Chronicle, San Francisco, California, USA, 6/7
The Vinalhaven Factor, B. Crichlow, Down East Magazine, Camden, Maine, USA, July

1988
Three on Technology: Cumming, Friedlander, Groover, Kline, Trachtenberg. Marx, MIT Press, Cambridge, Massaschusets, USA
Works in Progress, C.Garboden, Boston Globe Magazine, Boston, Massachusetts, USA, 5/11
High Quality Tech, D.Bonetti, Boston Phoenix, Boston, Massachusetts, USA, 5/20
Robert Cumming's Intuitive Inventions, J.Lewis, Washington Post., Washington, DC, USA, 6/22
The Writing's on the Walls, H.Burchard, Weekend Washington Post, Washington, DC, USA, 6/24
Critics Picks, Washington Post, Washington, DC, USA, 6/26
Prints Reflect Humanistic, Surreal Views of 3 Photographers, J.Schwendenwein, Hartford Courant, Hartford, Connecticut, USA, 9/25
Robert Cumming and Vernon Fischer: Ambiguity and Its Discontent, J.Kaufman, New York City Tribune, New York City, New York, USA, 9/5
Robert Cumming: An Update, Print Collector's Newsletter, New York City, New York, USA, November - December
Master Manipulators, A.Woodward, Art News, New York City, New York, USA, September

1987
Cumming at Cirrus, Kristina McKenna, LA Times, Los Angeles, California, USA, 4/3
Leiser Kunstler aus den USA, Helga Meister, Dusseldorfer Nachrichten, Dusseldorf, Germany, 5/15
Erfundene Architektur, Rheinische Post, Dusseldorf, Germany, 5/19
Snapshots of Another World, Marcia Morse, Sunday Star Bulletin, Honolulu, Hawaii, 10/18
Threads of Nature: the MIT Photo Project, R.Cumming, Aperture, New York City, New York, USA, Spring
And Robert Cumming, Geoffrey Young, San Francisco Camerawork, San Francisco, California, USA, Spring

1986
TV Generations, Tim Martin, Los Angeles Contemporary Editions, Los Angeles, California, USA
Photography: A Facet of Modernism, Van Oeren Coke and Diane DuPont, Hudson Hills Press, New York City, New York, USA
Artist Goes Back to Basics, Robert Merritt, Times-Dispatch, Richmond, Virginia, USA, 3/1
Artistic Success Finally Pays the Bills, Robert Merritt, Times-Dispatch, 2/28
Cumming Puts Architecture, Sculpture on Paper, Roy Proctor, Richmond News Leader, Virginia, USA, 3/8
Through the Aperture; Witty and Punk, L.Lufkin, San Francisco Examiner, San Francisco, California, USA, 4/27
Print Collector's Newsletter, New York City, New York, USA, May-June
Wordplay: Visual Garnes for Both Eye and Mind, Kelly Wise, Boston Globe, Boston, Massachusetts, USA, 7/12
Mechanical Illusions by Robert Cumming, T.Wolff, Christian Science Monitor, Boston, Massachusetts, USA, 8/25
Mechanical Illusions by Robert Cumming, Eleanor Heartney, Art News, New York City, New York, USA, November

1985
Bijutsu Techo, Tokyo, Japan, April
San Francisco Cameraworks Quarterly (cover & article), M. Klett, San Francisco, California, USA
New Editions, Art News, New York City, New York, USA, October
Illustration ls Back in the Picture, D. Cameron, Art News, New York City, New York, USA, October
Aperture Magazine, #100, New York City, New York, USA
Cumming's Art Blend of Cheer, Imagination, A. Artner, Chicago Tribune, Chicago, Illinois, USA, 1/3
Fine Photos Document '84 Olympics, B. Hanson, Hartford Courant, Connecticut, USA, 1/20
An Outpost Celebrates lts 10th Year, W. Zimmer, New York City, New York, USA, 2/3
Cumming at Castelli Graphies: G. Glueck, New York Times, New York City, New York, USA, 2/15
Cumming at Cirrus Gallery: S. Muchnic, Los Angeles Times, Los Angeles, California, USA
Fragmented Narratives, A. Don, Artweek, Los Angeles, California, USA, 4/27
Two Artists' Pieces of Mind, K. Baker, San Francisco Chronicle, San Fransisco, California, USA, 8/22

1984
His Imagination Reshapes Reality, A. Grundberg, New York Times, New York City, New York, USA, 1/22
Exhibit Features Former San Antonio Artist, S. Boothe-Meredith, Sunday Express News, San Antonio, Texas, 5/27
Artist Takes Cameras to Olympics, D. Whitbeck, Hartford Courant, Connecticut, 7/30
New Drawings, V. Raynour, New York Times, New York City, New York, USA, 11/2

1983
Robert Cumming's Subject-Object, C. Hagen, Artforum, New York City, New York, USA, Summer
Growing Up Sighted, M. Pomerance, Artmagazine, Toronto, Canada, Spring
Paris Review (cover and portfolio of drawings), New York City, New York, USA, Fall
Icons and Images for Peace, P. Bates, Nuclear Times, New York City, New York, USA, July
San Francisco Camerworks Quarterly, T. Hedgepeth (interview), San Francisco, California, USA, Fall
T. Nakajima, Yomiuri Shimbun, Tokyo, Japan, 7/27

1982
Impulse Magazine, E. Garnett, (drawings) Toronto, Canada, Summer
Artist Manufactures Reality, Asbury Park Press, Asbury Park, New Jersey, USA, 10/27
(Staged Photo Events), Zien Magazine, Rotterdam, Holland, Fall
Lightworks Magazine, Birmingham, Michigan, USA, Winter
Currents: American Photography Today, A. Grundberg & J. Scully, Modern Photography, New York City, New York, USA, November
On Art and Artists, catalog, Video Oatabank Interviews, School of the Art lnstitute of Chicago, Chicago, Illinois, USA (1976 interview)
A Purposeful Blurring of Illusion and Reality, A. Grundberg, New York Times, New York City, New York, USA, 5/30
Circular Reasoning, M. Gever, Afterimage, Rochester, New York City, New York, USA
Artist Manufactures Reality, F. Molinaro, Asbury Park Press, New Jersey, USA, 10/27
Cumming at Castelli, L. Zelevansky, Art News, New York City, New York, USA, November

1981
Exposure, G. Garner, Society for Photographie Education, New York City, New York, USA
Artist Wins Award Against Gallery, New York Law Journal, New York City, New York, USA 9/8
Law and the Arts, C. Leland, Artworkers News, New York City, New York, USA, December

1980
Curatorial Constructions, H. Fisher, Afterimage, Rochester, New York, USA, March
FILE Magazine, R. Cumming (exerpted stories, drawings), Toronto, Canada, Summer
Impressions, portfolio of photos, Toronto, Canada, Fall
The Altered Subject, Quiver, Philadelphia, Pennsylviania, USA
lnvented Images, R. Armstrong, Artforum, New York,USA, May

1979
Story Art/Narrative Art, Kunstforum, Mainz, Germany, March
lnvented Images, R. Armstrong, Artforum, New York City, New York, USA, May
Robert Cumming's Recent Work, J. Hugunin, LA Journal, Los Angeles, California, USA, 3/4
Crawling, Like Alice, Down the Rabbit Hale, M. Wortz, Art News, New York City, New York, USA, January
Ouandaries of lnterpretation, D. Grubner, Artweek, 3/17
Everyday Objects in an Obscure and Whimsical Light, D. Byrne, The Australien, Sydney, Australia, 7/5
Redundant Kisses and Engaging Ambiguities, B. Lifson, Village Voice, New York City, New York, USA, 6/11
Cumming at Gilbert Gallery, A. Artner, Chicago Tribune, Chicago, Illinois, USA, 1/26
Cumming at Gilbert Gallery, D. Elliott, Chicago Sun Times, Chicago, Illinois, USA, 1/28
Cumming at Gilbert Gallery, A. Artner, Chicago Tribune, Chicago, Illinois, USA, 11/16
Cumming at Gilbert Gallery, D. Elliott, Chicago Sun Times, Chicago, Illinois, USA, November
Cumming at Gilbert Gallery, C. Finkel, New Art Examiner, Chicago, Illinois, USA, November

1978
Photos that Lie, A. Grundberg, Modern Photography, New York City, New York, USA, May
Impressions, 1.Applebaum, Toronto, Canada, June
Through Western Eyes (interview), L. Rubinfein, Art in America, New York City, New York, USA, September-October
Robert Cumming: Trucage/Falsehoods, J. Hugunin, Afterimage, Rochester, New York City, New York, USA, December
Robert Cumming: Objects and Their Photographs, R. Keziere, Vanguard, Vancouver Art Gallery, Vancouver, Canada, December
Photos as Fiction, H. Lehmann, Montreal Star, Montreal, Canada, 1/28
Shared Humor and Sophistication, L. Lewis, Artweek, Oakland, California, May
Cumming at University of Rhode Island, R. Onorato, Artforum, New York City, New York, USA, April
Cumming at Thomaslewallen, W. Wilson, Art Walk, LA Times, Los Angeles, California, 5/26
Cumming's Photos Mirror Reality? -Ain't Necessarily So, P. King, LA Herald, Examiner, Los Angeles, California, USA, 5/28

Contemporary California Photography, H. Fischer, Afterimage, Rochester, New York City, New York, November
Hollywood's Beautiful Realism, D. Whitbeck, Hartford Courant, Hartford, Connecticut, USA, 12/10

1977
Washington, DC: Capitol Photographs at the Corcoran, M. Power, Afterimage, Rochester, New York, February
Salon #2, G. Theewen, Cologne, Germany, August
Robert Cumming, B. Dyson, Centerfold, Calgary, Canada, October
Robert Cumming's Endless Quantifications, J. Hugunin, Artweek, Oakland, California, USA, 10/1
The Photographer and the Drawing: Cumming, Fitch, Misrach, L. Fishman, Creative Camera, London, England, August
Cumming at Gibson Gallery: A. Kingsley, SOHO Weekly News, New York City, New York City, USA, 4/21
Cumming at Gibson Gallery: J. Russell, New York Times, New York, 4/22
Arrested Instants Captured in Time, A. Perry, The Province, Vancouver, Canada,7/9
Mac Adams, Collins and Cumming, A.Rosenberg, Artscanada, Toronto, Canada, October-November
Columbia Show Emphasises Major Figures, C. Finkel, New Art Examiner, Chicago, Illinois, USA, December
Hollywood, Hollywood, D. MacWilliam, Criteria, Vancouver, Canada, November

1976
The Directorial Mode, A.D. Coleman, Artforum, New York City, New York, USA, September
Photography: A Specific Communication for Artistic Research, I.Bignamini, Flash Art, Milan, ltaly, May
Foto and ldea, Galeria Communale D'Arte Maderna, Parma, ltaly, April, Fall
Warp and Woof, J. Hugunin, The Dumb Ox, Northridge, California, USA
Drawing/Transparence, A. Oliva, Cannaviello Studio D'Arte, Rome, ltaly
Artists' Books, Art Rite #14, New York City, New York, USA , Winter
Unclassified; Reaction to Labels, W. Wilson, LA Times, Los Angeles, California, 2/16
Of Mazes and Details: Photographingthe City, P. Richard, Washington Post, Washington, DC, 2/16
Art Calendar, B. Forgey, The Washington Star, Washington, DC, 3/7
Commisioned Video Works, T. Kent, Artweek, Oakland, CA, 3/20
West Coast Conceptual Photography, H. Fischer, Artweek, Oakland, CA, 3/27
A Vanguard Artists' Series, W. Wilson, LA times, Los Angeles, California, USA
Uses and Misuses of Sequential lmagery, R. Woolard, Artweek, Oakland, California, USA, 5/22
A Belated Review, O. Christmas, The Dumb Ox, Northridge, California, USA

1975
Uptown-Downtown, Hellman & Hoshino, The Village voice, New York City, New York, USA, 8/25
File Magazine, Toronto, Canada
Robert Cumming's Eccentric Illusions, P.Foschi, Artforum, New York City, New York, USA, June
Story Art, B. Radice, DATA, Milan, ltaly, June
Flash Art, Milan, ltaly, June
Cumming at Gibson, M. DaVinci, SOHO Weekly News, New York City, New York, USA, 3/20
Cumming at Gibson, E. DeAk, Art in America, New York City, New York, USA, September
...Cumming Using Photos..., D. Bourdon, Village Voice, New York City, New York, USA, 3/24
Andy Warhol's Interview, R. Cutrone, New York City, New York, USA, May
Photo Show...Looney Tunes at U.T., S. Utley, The American Statesman, Austin, Texas, USA, 6/29
Photographs in Sequence, J. Murray, Artweek, Oakland, California, USA, October
Picture Puzzles' - Shows We'Ve Seen, Popular Photography, New York City, New York, USA, December

1974
Visible Language Quarterly, M.I.T. Press, Cambridge, Massachusetts, USA, Spring
Story Art, M. Jochimsen, Magazin Kunst, Mainz, Germany, February
Vanguard, Vancouver Art Gallery, Vancouver, Canada, October
This Is the Way the Cliche Crumbles, W. Wilson, LA Times, Los Angeles, California, USA, 7/15

1973
FILE MAgazine, Toronto, Canada

1972
Public Sculpture, Jeremy Rees, Studio International, London, England, August
File Magazine, Toronto, Canada

1971
Other Scenes, Howard Smith, the Village Voice, New York City, USA, 4/8
Street Art Two, R.A., Art and Artists, London, England, January
Hamburgers Feature Satiric Bite, LA Times, Los Angeles, USA, 7/1

1970
Tempest Magazine, University of Wisconsin, Milwaukee, USA
Museum without Walls Fils Cumming, O. Key, Milwaukee Journal, USA, 2/3

1969
Cumming Creates Art from Junk, M. Kirkhorn, Milwaukee Journal, USA, 5/11

1968
New Art Rocks Old Supermarket, M. Kirkhorn, Milwaukee Journal, USA

TELEVISION, INTERNET & FILMS

2016
Collector Daily, Loring Knoblauch, *Robert Cumming: Aluminum Cube and Other Photographs,* 16 June, 2016
Critically Acclaimed Experts' Top photobooks of 2016, Lensculture.com, December

2014
Thomas Bangsted: Rotary Obstacles (film), Louisiana Museum, Copenhaguen, Denmark

2013
London Daily Mail, 10 October: *The days before digital: new photo exhibition captures the essence of glitz*, London, England
N.Y.Daily News, 10 October: *Photo exhibit captures Hollywood red carpet glamour from the 1970s*, New York, USA
Huffpost (Huffington), 10 October: *10 vintage Hollywood photos will transport you to the golden age of glamour*, London, England

1979
Interview on ABC Sunday Spectrum, Australian National TV, Sydney, Australia, 7/1

1970
Interview on Channel 13, Milwaukee, Wisconsin, April

LECTURES, TEACHING EXPERIENCES, WORKSHOPS & PROJECTS

2014
San Francisco Art Institute, San Francisco, California, USA

2013
Robert Cumming. The Difficulties of Nonsense, Aperture Foundation, New York City, New York, USA

2006
School of Visual Arts, New York City, New York, USA
Yale University, New Haven, Connecticut, USA

2005
Hobart & William Smith Colleges, Geneva, New York , USA
School of Visual Arts, New York City, New York, USA

2004
School of Visual Arts, New York City, New York, USA

2001
A Creative Legacy - History of the National Endowment for the Visual Arts Fellowships, 1966-1995, B. Ivey, N. Princenthal, J. Dowley, Harry Abrams, New York, USA

2000
Public commission, Complex Compasses (twin wall reliefs), City of Northampton, Massachusetts, USA
Arts Advisory Board, M.I.T., Cambridge, Massachusetts, USA
Universityof Massachusetts, Amherst, Massachusetts, USA

1999
University of Massachusetts, Amherst, Massachusetts, USA

1998
Museum of Modern Art, New York City, New York, USA
Bard College, Annandale-on-Hudson, New York, USA
Sculpture Commission completed, 4-story atrium wall relief at the University of Connecticut, Storrs, Connecticut, USA

1997
Sculpture Commission for the Central Artery / Tunnel Project, Boston, Massachusetts, USA (completion circa 2003)
Commission *Ink On Paper*, Milwaukee Art Museum, Milwaukee, WI (Quad Graphics)

1996
Artist-in-Residence at the Boston University, Boston, Massachusetts, USA

1995
Wood Street Galleries, Carnegie Museum, Pittsburgh, Pennsylvania, USA
School of Visual Art, New York City, New York, USA
University of Illinois, Champaign, Illinois, USA
Visiting artist, School of the Museum of fine Arts, Boston, Massachusetts, USA
Visiting artist, University of Illinois, Champaign, Illinois, USA

1994
Visiting artist, Four Painters Program, School of the Museum of Fine Arts, Boston, Massachusetts, USA
Contemporary Arts Museum, Houston, Texas, USA
Honolulu Academy of Arts, Honolulu, Hawaii
Rhode Island College, Providence, Rhode Island, USA
Bard College, Annandale, New York, USA
School of the Museum of Fine Arts, Boston, Massachusetts, USA

1993
Academy of Fine Arts, Zagreb, Croatia
Croatian Association of Architects, Zagreb, Croatia
Museum of Contemporary Art, San Diego, California, USA
Museum of Fine Arts, Boston, Massachusetts, USA
2 week residency in Zagreb, Croatia, through USIS, Washington, D.C, USA
3 month residency in Kyoto, Japan, through Yamanaka Fine Art Center of Kyoto

1992
Beehive-Books, sculpture commission, private collection, Nantucket Island, Massachusetts, USA

1991
Elvehjem Museum, Madison, Wisconsin, USA
Print Group, Museum of Fine Art, Boston, Massachusetts, USA
Panel, New England Museum Association, Public Art Sessions, Lowell, Massachusetts, USA

1990
Bard College, Annandale, New York, USA
Muhlenberg College, Allentown, Pennsylvania, USA
University of Massachusetts, Amherst, Massachusetts, USA
Sculpture Commission Completed, Lowell Sculptures #1,#2 & #3, Boarding House Park, Lowell, Maine, USA

1989
Artist-in-Residence, Print Club of Philadelphia, Philadelphia, Pennsylvania, USA (production of suite of prints)
The Print Club of Philadelphia, Philadelphia, Pennsylvania, USA
Clemson University, Clemson, South Carolina ,USa
Contemporary Art in Context series, Museum of Modern Art, New York City, New York, USA
University of Maryland, Baltimore, Maryland, USA

1988
Eastern Montana College, Billings, Montana, USA
Montana State University, Bozeman, Montana, USA
University of Washington, Seattle, Washington, USA
Seattle Art Museum, Seattle, Washington, USA
Hirshhorn Museum, Washington, DC, USA
Wadsworth Atheneum, Hartford, Connecticut, USA
Cornell University, Ithaca, New York ,USA
Williams College, Williamstown, Massachusetts, USA
Massachusetts College of Art, Boston, Massachusetts, USA
Smith College, Northampton, Massachusetts, USA

1987
Academy of Arts, Honolulu, Hawaii
Lectures in honor of the 100th birthday of Marcel Duchamp, Tyler School of Art and Fleischer Art Memorial, Philadelphia, Pennsylvania, USA
Wright State University, Dayton, Ohio, USA

1986
Photo survey of new technology, MIT and the Massachusetts Council on the Arts and Humanities, Boston, Massachusetts, USA
Print Portfolio, First Bank of Minneapolis (with Vermilion Editions), Minneapolis, Massachusetts, USA (one of five artists, catalog and videotape)
University of New Orleans, New Orleans, Louisiana, USA
University of Southern Mississippi, Hattiesburg, Mississippi, USA
Yale Univeristy, New Haven, Connecticut, USA
Virginia Commonwealth University, Richmond, Virginia, USA
International Center for Photography, New York City, New York, USA
Southern Illinois University, Carbondale, Illinois, USA
Mills College, Oakland, California, USA
State University of New York, Albany, New York, USA
Juror at Connecticut Commission on the Arts, Hartford, Connecticut, USA

1985
Visiting Artist at University of Illinois Circle Campus, Chicago, Illinois, USA
Fairfield University, Westport, Connecticut, USA

Greenfield Community College, Greenfieid, Massachusetts, USA
North Texas State University, Denton, Texas, USA

1984
Visiting Artist, Friends of Photography, Carmel, California, USA
Visiting Artist, Olympie Games 1984, Los Angeles, California, USA
Mixed-media Portfolio, Arizona State University, Tempa, Arizona, USA
Symposia *Art as Environment/Environment as Art*, Pacifie Design Canter, Los Angeles, California, USA
Symposia *Exposed and Developed*, National Museum of American Art, Washington, DC, USA
Yale University Summer Program, Norfolk, Connecticut, USA
Center for Creative Studies, Detroit, Michigan
State University of New York, Plattsburgh, New York City, New York, USA
Beyond Baroque Literary Foundation (reading), Venice, California, USA

1983
Ohio University, Athens, Ohio, USA
Univ. of Bridgeport, Bridgeport, Connecticut, USA
M.l.T. Center for Creative Studies, Cambridge, Massachusetts, USA
San Francisco Cameraworks, San Francisco, California, USA
Pinole Lecture Series, Pinole, California, USA
Central Michigan University, Mount Pleasant, Michigan, USA

1982
Ryerson Polytechnic lnstitute, Toronto, Canada
Hampshire College, Amherst, Massachusetts, USA
Monmouth College, West Long Branch, New Jersey, USA
Visiting Artist, Werkstatt fur Photographie, Berlin, Germany
Edition of holographic Image, Fringe Research, Toronto, Canada

1981
Tucson Museum of Art, Tucson, Arizona, USA
Orange Coast College, Costa Mesa, California, USA
California State College, Fullerton, California, USA
Mills College, Oakland, California, USA
International Canter for Photography, New York City, New York, USA
Canter for Creative Photography, Tucson, Arizona, USA
University of Texas, Arlington, Texas, USA
Louisiana Technical University, Ruston, Louisiana, USA
State University of New York, Old Westbury, Long Island, New York, USA
San Francisco Art lnstitute, San Francisco, California, USA
Visiting Artist Sun Valley Canter for the Arts, Sun Valley, Idaho, USA
Panelist *Constructed Photographs*, Edinboro State College, Edinboro, Pennsylvania, USA

1980
Milwaukee Art Center, Milwaukee, Wisconsin, USA
Fermilab, Batavia, Illinois, USA
Syracuse University, Syracuse, New York, USA
Visual Studies Workshop, Rochester, New York, USA
University of Illinois, Champaign-Urbana, Illinois, USA
Southern Illinois University, Carbondale, Illinois, USA
Eastern Washington University, Spokane, Washington, USA
Washington State University., Pullman, Washington, USA
University of Idaho, Moscow, Idaho, USA
Film in the Cities, Minneapolis, Minnesota, USA
Rhode Island School of Design, Providence, Rhode Island, USA
University of Wisconsin, Milwaukee, Wisconsin, USA
Yale University Summer Program, Norfolk, Connecticut, USA

1979
Visual Studies Workshop, Rochester, New York, USA
University of Colorado, Boulder, Colorado, USA
Seven Hills College of the Arts, Brisbane, Australia
Ohio State University, Columbus, Ohio, USA
Massachusetts College of Art, Boston, Massachusetts, USA
Rutgers University, New Brunswick, New Jersey, USA
Yale University Summer Program, Norfolk, Connecticut, USA
lnstitute of Modern Art, Brisbane, Australia
Sydney College of the Arts, Sydney, Australia
Alexander Mackie College, Sydney, Australia
Preston lnstitute of Technology, Melbourne, Australia
Ewing-Paton Gallery, University of Melbourne, Melbourne, Australia
Tasmanian School of Art, Hobart, Tasmania
South Australian School of Art, Adelaide, Australia
Friands of the Gallery of South Australia, Adelaide, Australia
Australian Centre for Photography, Sydney, Australia
School of the Art lnstitute of Chicago, Chicago, Illinois, USA

1978 - 1985
Associate Professor at Hartford Art School, W. Hartford, Connecticut, USA

1978
Visiting Artist at the university of New Mexico, Albuquerque, New Mexico, USA
Panelist *Artwords/Bookworks*, Los Angeles lnstitute of Contemporary Art, Los Angeles, California, USA
San Francisco Art lnsitute, San Francisco, California, USA
University of Rhode Island, Kingston, Rhode Island, USA
Cranbrook Academy, Bloomfield Hills, Michigan, USA

Northern Illinois University, De Kalb, Illinois, USA
Baxter Art Gallery, California lnstitute of Technology, Pasadena, California, USA
Museum of Modern Art, New York City, New York, USA
James Madison University, Harrisonburg, Virgina, USA
Apeiron Workshop, Millerton, New York, USA
Atlanta College of Art, Atlanta, Georgia, USA
Worcester Art Museum, Worcester, Massachusetts, USA
CEPA Gallery, Buffalo, New York, USA

1977
University of California, lrvine, California, USA
University of Maryland, College Park, Maryland, USA
De Anza College, Cupertino, California, USA
Pomona College, Claremont, California, USA
Los Angeles lnstitute of Contemporary Art, Los Angeles, California, USA
Professor (lecturer), University of California, lrvine, California, USA

1976 - 1977
Professor (lecturer), California lnstitute of the Arts, Valencia, California, USA

1976
Symposium *Growing Up Absurd; The Education of an Artist,* UCLA, Los Angeles, California, USA
University of California, Berkeley, California, USA
UCLA, Los Angeles, California, USA
California lnstitute of the Arts, Valencia, California, USA
San Francisco Museum of Modern Art, San Francisco, California, USA
Henry Gallery, Univ. of Washington, Seattle, Washington, USA
University of Southern California, Los Angeles, California, USA
Refocus Symposium, Univ. of Iowa, Iowa City, Iowa, USA
Southwestern College, Chula Vista, California, USA
Orange Unified School District, Orange, California, USA
School of the Art lnstitute of Chicago, Chicago, Illinois, USA
Professor (lecturer), Orange Coast College, Costa Mesa, California, USA

1975 - 1976
Professor (lecturer), Otis Art lnstitute, Los Angeles, California, USA

1975
Society for Photography Education Convention, Monterey, California, USA
Society for Photography Education Convention, Orange Coast College, Costa Mesa, California, USA
Orange Coast College, Costa Mesa, California, USA
Pomona College, Claremont, California, USA
Saddleback College, Laguna Niguel, California, USA
A Space Gallery, Toronto, Canada
UCLA, Los Angeles, California, USA
Rochester lnstitute of Technology, Rochester, New York, USA
Art Center for Design, Los Angeles, California, USA
San Francisco Art lnstitute, San Francisco, California, USA
University of California, lrvine, California, USA

1974 - 1977
Professor (lecturer), UCLA Extension, Los Angeles, California, USA

1974
University of Wisconsin, Milwaukee, Wisconsin, USA
University of Wisconsin, Madison, Wisconsin, USA
Massachusetts College of Art, Boston, Massachusetts, USA
Pratt lnstitute, Brooklyn, New York, USA
Monmouth College, West Long Branch, NJ Milton College, Milton, Wisconsin, USA
Art School of Vancouver, Vancouver, Canada
Vancouver Art Gallery, Vancouver, Canada

1973
Faculty (lecturer), University of California, Riverside, California, USA
California State University, Long Beach, California, USA
Santa Ana College, Santa Ana, California
Chapman College, Orange, California, USA

1972-1974
Professor (lecturer), California State University, Long Beach, California (1972-1974)

1972
Symposium *Garnes Artists Play*, National College Arts Conference, San Francisco, California, USA
California State University, Long Beach, California, USA
Otis Art lnstitute, Los Angeles,California, USA
Contemporary Arts Council, LA County Museum, Los Angeles, California, USA
University of California, Berkeley, California, USA

1970-1972
Instructor, California State College, Fullerton, California, USA

1970
University of Wisconsin, Madison, Wisconsin, USA

1969
University of Wisconsin, Milwaukee, Wisconsin, USA

1967-1970
University of Wisconsin, Milwaukee, Wisconsin, USA

1965-1967
Teaching Assistantship, Painting, Drawing and Design, University of Illinois, Champaign-Urbana, USA

Steven Pippin

Born in 1960 in the United Kingdom, Steven Pippin is a British artist and inventor whose practice has explored the intersection of photography, sculpture and performance since the 1980s. Trained in mechanical engineering before studying sculpture at Brighton Polytechnic and the Chelsea School of Art in London, he designs and builds machines, cameras and optical devices that challenge the physical principles and conventions of image-making.

From bathtubs and washing machines to train toilets and various everyday objects, Pippin transforms ordinary equipment into unconventional photographic apparatuses. An engineer of images as much as an experimenter, he devises mechanical and optical systems whose often improbable workings become the driving force behind his work. These constructions give rise to experiments in which the photographic image is inseparable from the apparatus that produces it, its material constraints and the gestures required to set it in motion.

In *The Continued Saga of an Amateur Photographer* (1993) and *Laundromat Locomotion* (1997), he combines technical invention, humour and performance, drawing on the history of photography and its scientific ambitions. By subverting the intended uses of machines and blurring the boundaries between tool, sculpture and camera, his work reveals the poetic potential of mechanical processes and the experimental nature of every photographic act.

A finalist for the Turner Prize in 1999, Steven Pippin has exhibited at the Institute of Contemporary Arts in London, the Museum of Modern Art in New York and the Centre Pompidou in Paris, which presented his exhibition Aberration optique in 2017. His works are held in the collections of several international institutions, including the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York, the San Francisco Museum of Modern Art and the Centre Pompidou.

Steven Pippin

Born in 1960, Redhill, UK. Lives and works in London, UK.

COLLECTIONS

Tate Gallery London, UK
Manchester City Art Gallery, UK
Swindon Art Gallery, UK
MoMA, New York, USA
Guggenheim Museum, NewYork, USA
SF MoMA San Francisco, USA
Walker Art Centre, Minneapolis, USA
Collection Anticipation Lafayette, Paris, France
FRAC Limousin, France
FRAC Bretagne, France
FNAC Paris, France
Centre Georges Pompidou, Paris, France
Contemporary Art Society, London, UK
Museum of Art Tel Aviv, Israel
UCLA Hammer Museum Los Angeles, USA
Kenderdine Art Gallery, Saskatoon, Canada
University of Saskatchewan, Saskatoon, Canada
Fotomuseum Winterthur, Switzerland

PUBLIC ARTWORKS

2005
Discovery 1, Gosport Public Library, Hampshire, UK

2003
Black Hole, Permanent Installation, Wissenschaftsforum, Berlin, Germany

SOLO EXHIBITIONS

2020
No Flash Photography, Galeria Rupert Pfab, Dusseldorf, Germany

2017
Aberration Optique, Centre Georges Pompidou, Paris, France, (cat.)
Engineered Equanimity, The edge, Bath University, UK

2015
Animated Environments, Siobahn Davies Studios, London, UK

2014
Insignificant, Gavin Brown's Enterprise , New York, USA
Non event, DAAD Gallery, Berlin, Germany
Ω =1, Dilston Grove, London, UK

2013
Non Event, Gallery side 2, Tokyo, Japan

2011
A Non Event (Horizon), CEAAC, Strasbourg, France

2008
Analogital, Klosterfelde, Berlin, Germany

2007
A singularity, Domaine de Kerguehennec, France

2006
Ω =1, Trudelwindkanal Adlershof, Berlin, Germany
Cosmological Convolutions, Arte Ricambi & San Bernardino monastery, Verona, Italy

2005
GeoFlatscreen Prototype, Gavin Brown's Enterprise, New York, USA
What Is The Point, Gallery Side2, Tokyo, Japan
UFO, Klosterfelde, Berlin, Germany

2003
Black Hole, Gallery Side2, Tokyo, Japan

2001
Journey to the Centre of the Art World...and Back Again, Gavin Brown's Enterprise, New York, USA

1999
New Constellation & Geocentric, Royal Observatory, Greenwich, London, UK
fax 69, Gallery Side 2, Tokyo, Japan
Laundromat - Locomotion, Regen Projects, Los Angeles, USA
Global Warming, Asprey Jacques, London, UK
fax 69, Klosterfelde, Berlin, Germany
Laundromat - Locomotion, P.S. 1, New York, USA and ICA, Philadelphia & Miami, USA

1998
Laundromat - Locomotion, SFMoMA, San Francisco, USA, (cat.),
Global Warming, DAAD Galerie, Berlin, Germany
Geocentric t.v., Carl Zeiss Planetarium, Jena, Germany

1997
T.T.V. (Terrestrial Television), enterprise, New York, USA
Surroundings, Museum of Tel Aviv, Israel

1995
Time & Motion, F.R.A.C. Limousin, Limoges, France, (cat.)
Negative Perspective, Ujazdowski Castle, Warschau, Poland, (cat.)

1994
Retrospective, A/C Projectroom/enterprise, New York, USA
Interior Regen Projects, Los Angeles, USA
Omnigraph, Jack Hanley Gallery, San Francisco, USA
Work from the Recession, Victoria Miro, London, England, UK

1993
addendum, Portikus, Frankfurt a.M., Germany, (cat.)
Project 44 (with Sarah Lucas), Museum of Modern Art, New York, USA

1991
Laundromat Pictures, Sculpture Space, Utica, NY, USA

GROUP EXHIBITIONS (selection)

2026
Made in Düsseldorf #8, Kunstpalast, Düsseldorf, Germany
YBA & Beyond – British Art in the 90s from the Tate Collection, Kyoto City KYOCERA Museum of Art, Kyoto, Japan
YBA & Beyond – British Art in the 90s from the Tate Collection, The National Art Center, Tokyo, Japan
Analogue of a Straight Line, Anthony Wilkinson Gallery, London, UK

2022
Visiones Expanidas, Fotorafia Experimentación Caixa Forum Madrid, Spain

2016
Ω =1, Unlimited, Basel Art Fair, Switzerland
Xerox, The Société, Bruxelles, Belgium

2014
Lens based sculpture, Akadamie de Kunste, Berlin, Germany

2013
Xerography, First site, Colchester, UK
Experimental Jet Set, New Museum, New York, USA
La Grand Magia, MAMbo, Bologna, Italy
Beautiful Minds, Humbolt University, Berlin, Germany

2012
Resistance, Subverting the Camera, Fine Art Society, London, UK
L'esthétique Photomaton, Musée de l'Eysée, Lausanne, Switzerland

2011
The Quick and the Dead, Walker Art Center, Minneapolis, USA
Things Are Queer, Marta Herford, Herford, Germany

2010
Between Times, Museo de art Provincia di Nuoro, Spain

2009
Cream, Yokohama festival of Art and Media, Yokohama, Japan

2008
Jederman Collection, Fotomuseum Winterthur, Germany
Domestic Appliance, Flowers East London, UK
Blickmaschinen, Museum fur Gegenwartskunst, Siegen, Germany

2007
Kunstmachine, SchirnKunsthalle, Frankfurt, Germany
Kunstmachine, Tinguley Museum, Basel, Switzerland
WYSIWYG, FRAC Champagne, Reims, France

2006
You'll Never Know: Drawing and Random Interference, Hayward Gallery, London, UK
(touring exhibition : Harris Museum and Art Gallery – Preston, England ; Glynn Vivian Art Gallery – Swansea, Wales ; The Lowry – Salford/Manchester, England ; The New Art Gallery Walsall – Walsall, England ; Tullie House Museum and Art Gallery – Carlisle, England UK)
Substance & Light, Munson Williams Proctor Institute Utica NY
The Square Root of Drawing, Temple bar gallery, Dublin, Ireland.

2004
Untitled (Vision Existence Resistance), Franco Soffiantino arte contemporanea, Turin, Italy

2003
Récentes acquisitions pour la collection du Frac Bretagne, Domaine de Kerguéhennec, Bignan, France

2002
Self Evident, Tate Gallery, Millbank, London, UK
Tempo, Museum of Modern Art, Queens, New York, USA

2001
Azerty. Un abécédaire autour des collections du Frac Limousin, Centre Pompidou, Paris, France
The Fantastic Recurrence of Certain Situations, Sala des Exposiciones del Canal de Isabel II, Madrid, Spain

2000
HausSchau. Das Haus in der Kunst, Deichtorhallen Hamburg, Germany, (cat.)
Useless Science, Museum of Modern Art, New York, NY, USA
Projects, Gallery Side 2, Tokyo, Japan

1999
Einerseits der Sterne wegen... Der Künstlerblick auf die Planeten, Staatliche Kunsthalle Baden-Baden, Germany, (cat.)
The 1999 Turner Prize Exhibition, Tate Gallery, London, UK
Eye Spy, Contemporary Arts Museum, Houston, Texas, USA
Photography: An Expended View, Recent Acquisitions, Solomon R. Guggenheim Museum, New York, USA
Sultans Pool, Jerusalem, Israel
Nur Wasser läßt sich leichter schneiden, Hedrichsmühle, Hamburg, Germany
Spiral TV, Spiral/Wacoal Art Center, Tokyo, Japan
Secret Victorians, Minories, Colchester, UK

1998
L'étonnante gravité des choses simples. Oeuvres de la collection du Frac Limousin, Abbaye Saint-André, Meymac, France
Facing it, Te papa Tongarewa, Museum of New Zealand, Wellington, New Zeland

1997
Antechamber, Whitechapel Art Gallery, London, UK, (Publ.)
Material Culture, Hayward Gallery, London, UK
Strange Days, Gian Ferrari, Milan, Italy
Connection Implicite, Ecole des Beaux Arts, Paris, France
Photographien, H. M. Klosterfelde, Hamburg, Germany

1996
Do-it, Kjarvalsstadi Reykjavic, Iceland (Publ.)
The Cauldron, Dean Clough, Halifax, England, UK, (cat.)
Playpen & Corpus Delirium, Kunsthalle Zürich, Switzerland
Campo 6, Galleria d'Arte Moderna, Turin, Italy, (cat.)
Life/Live, ARC, Musée d'Art Moderne, Paris, France, (cat.)
Full house, Wolfsburg Kunstmuseum, Germany
Sites of the visual, Art gallery of Windsor, UK, (cat.)

1995
Minky Manky, South London gallery, London, UK, (cat.)
Kwangju Biennale Korea, South Korea, (cat.)
Brilliant, Walker Art Center, Minneapolis, USA
Self Made, Grazer Kunstverein, Graz, Austria
Lo-Fi, Lauren Wittels, New York, NY, USA
Passion Privées, Musée d'Art Moderne, Paris, France (cat.)

1994
Cloaca Maxima, Museum der Stadtentwässerung, Zürich, Switzerland (cat.)
Audience 0.01, Flash Art Museum, Trevi, Italy, (cat.)
Domestic Violence, Gio Marconi, Milan, Italy
Rien à signaler, Galeria Analix, Genf, Switzerland
Conceptual Living, Rhizome, Amsterdam, The Netherlands

1993
Max Hetzler Galerie, Köln, Germany
Aperto 9, Venedig Biennale, Italy, (cat.)
Behind Closed Doors, Milan, Italy
Wonderful Life, Lisson Gallery, London, UK

Chambre 96, Carlton Palace Hotel, Paris, France, (cat.)
Self Winding, Nanba City hall, Osaka & Sphere Max, Tokyo, Japan
Introspective, ICA, London, UK

1992
Insignificant, 10 East 39th St., Suite 525, New York, USA
Twelve British Artists, Barbara Gladstone, New York, USA
Home Improvements, 20 West 97th St., New York, USA
1990
Launderama, London Film festival (Film Co-op), UK
Leicester Film Festival & Kino Club South London, UK

1987/8
Germinations IV., London, UK
Germinations IV., Marseille, France
Germinations IV., Breda, The Netherlands
Germinations IV., Bonn, Germany

ART AND PHOTOGRAPHIC WORKSHOPS AND TEACHING:

2015, 2016
One day course “photographic interventions”, Architects Association, London, UK

2013
One week photographic workshop “Hybrid making”, Tasmeem Doha at VCU, Doha, Qatar

2004
Three weeks workshop, Master Artist Visual Arts, Atlantic Centre for the Arts, Florida, USA

INSTITUTIONS LECTURED (selection)

Ruskin School of Art, Oxford, UK
Cambridge Arts society, Cambridge University, UK
Lethbridge University, Alberta, Canada
Slade School of Art, London, UK
Chelsea School of Art London, UK
St Martins School of Art London, UK
Goldsmiths College of Art, London, UK
Trent Polytechnic, Nottingham, UK
Leeds school of Art, Leeds, UK
Atlantic centre for the Arts, new smyrna beach, Florida, USA
Ecole Regionale des Beaux-Arts deValence, France
Yale University, New York USA
SVA School of Visual Arts New York, USA
Hamilton College, Art Department, Clinton, New York, USA
University of Manitoba, Faculty of Architecture, Winnipeg, Canada
ACAD Calgary, Alberta, Canada
University of Saskatchewan, Saskatoon, Western Canada
Ecole Publiques des Beaux Arts, Quimper, Finistere, France

Roman Signer

Roman Signer was born in 1938 in Appenzell, Switzerland, where he continues to live and work in nearby St. Gallen. Since the mid-1970s, his work has continually activated and reactivated paradoxes. The micro-spectacles—or non-events—that emerge from each of his works question the economy of spectacle, notions of productivity, the obsession with efficiency, and our deep-rooted attachment to functionalism.

Although primarily known for his *Actions* and frequently described as a pyrotechnic artist or an "artist of explosions," Signer has consistently resisted the extensive critical discourse that seeks to define his practice. The very format he developed encompasses performance, sculpture, drawing, installation, photography, and video without distinction.

Signer seeks to reveal—and at times suspend—the creative process in order to structure time and draw attention to what is barely perceptible. Throughout his practice, he has pursued the recreation of a fleeting, almost ritualistic moment: the instant when the transformation of form and matter becomes possible. He combines the simplicity of everyday gestures and ordinary objects with the complexity of technical mechanisms and physical phenomena, which he initiates without attempting to fully control. Whether acting as an off-screen instigator, a stunt performer, or a Sisyphean figure within his own universe, Signer maintains a physical—almost auratic—presence throughout his work.

His work is held in numerous public collections, including the Museum of Old and New Art (MONA), Tasmania; the Musée National d'Art Moderne, Paris; the FNAC (Fonds national d'art contemporain), Paris–La Défense; the Museum für Moderne Kunst (MMK), Frankfurt am Main; the Kunstmuseum St. Gallen; the Kunsthaus Zug; the Kunsthaus Zürich; MOCA Grand Avenue, Los Angeles; as well as several FRAC (Regional Collections of Contemporary Art) in France, including the FRAC Île-de-France.

Selected solo exhibitions: *Roman Signer. Super-8*, Kunstmuseum/Kunsthalle Appenzell, Appenzell, Switzerland, and *Roman Signer. Landschaft,* Kunsthaus Zürich, Zurich, Switzerland (2025); *Roman Signer*, Malmö Konsthall, Malmö, Sweden (2023); *Tombé du ciel*, FRAC Franche-Comté, Besançon, France (2022); *The Little Art Window,* Gstaad, Switzerland (2021); *Skizzen,* Bündner Kunstmuseum (Museum of Fine Arts), Chur, Switzerland (2020); *New Sculptures, Videos and Installations*, Kunsthaus Zug, Zug, Switzerland (2019); *Roman Signer, Film & Video: 1975–1989 and Now*, A4 Art Museum, Luxelakes, Chengdu, China (2018); *Le temps gelé / Die gefrorene Zeit*, Centre de la photographie Genève, Geneva, Switzerland (2016); *Roman Signer: Slow Movement*, The Curve, Barbican Centre, London, United Kingdom (2015); *Kayak*, High Line Channel 22, New York, United States (2013); *Attila Csörgo und Roman Signer*, Kunsthalle Mainz, Mainz, Germany (2012); Art : Concept, Paris, France (2011); *Four Rooms, One Artist,* Swiss Institute, New York, United States (2010); *Secession,* Vienna, Austria (1999); and the Swiss Pavilion, 48th Venice Biennale, Venice, Italy (1999).

JKG

Jean-Kenta Gauthier