

PIPPY HOULDSWORTH GALLERY

MARY KELLY

Born in Fort Dodge, Iowa in 1941
Lives and works in Los Angeles, USA

Education

1970 St Martin's School of Art, London, Postgraduate Diploma
1965 Pius XII Institute, Florence, Italy, MA
1963 College of Saint Teresa, Winona, Minnesota, BA

Selected Solo Exhibitions/Projects

2022-3 *Mary Kelly: To Witness The Future*, Maria & Alberto De La Cruz Art Gallery, Georgetown (2022); Art Gallery of Guelph (2023)
2022 *Mary Kelly: Corpus*, Vielmetter Los Angeles, CA
2019 *Mary Kelly: Selected Works*, Weatherspoon Art Museum, North Carolina
Desert X 2019, site-specific project: Peace Is the Only Shelter, Desert X, Coachella
2018 *Face-to-Face*, Pippy Houldsworth Gallery, London
2017 *Mary Kelly*, Mitchell-Innes & Nash, New York
2016 *Early Work, 1973-76*, Pippy Houldsworth Gallery, London
Circa Trilogy, Susanne Vielmetter Los Angeles Projects
Women and Work: A Document On the Division of Labor in Industry, 1975, Switch House Gallery, Tate Modern, London
2015 *Curated Talk* with Hans Ulrich Obrist, Tate Modern, London
2014 *On the Passage of a Few People Through a Rather Brief Period of Time*, Pippy Houldsworth Gallery, London
2013 *Women and Work*, Mary Kelly, Margaret Harrison, Kay Hunt, BP Spotlight, Tate Britain, London
2012 *Mary Kelly*, Postmasters Gallery, New York
Mary Kelly, Rosamund Felsen Gallery, Santa Monica, CA
2011 *Mary Kelly: Projects, 1973-2010*, Whitworth Art Gallery, Manchester
2010 *Mary Kelly: Four Works in Dialogue*, Moderna Museet, Stockholm
2008 *Mary Kelly: Words are Things*, Centre for Contemporary Art, Ujazdowski Castle, Warsaw
2007 *Circa 1968, A solo project by Mary Kelly, curated by Juli Carson*, University of California, Irvine
2006 *The Ballad of Kastriot Rexhepi*, Espacio AV, Murcia
2005 *Mary Kelly*, Postmasters Gallery, New York
2004 Museo Universitario de Ciencias y Arte, Mexico City
2003 *Mary Kelly: Antepartum*, Whitney Museum of American Art, New York
2001 *The Ballad of Kastriot Rexhepi*, Santa Monica Museum of Art, Los Angeles
1998 *Post-Partum Document, The Complete Work 1973-79*, Generali Foundation, Vienna
1996 *Gloria Patri*, Malmö Konsthall
1994 *Mary Kelly, 1973-89*, Helsinki City Art Museum
1993 *Gloria Patri*, Institute of Contemporary Art, London
1992 *Gloria Patri*, Herbert F. Johnson Museum of Art, Ithaca, NY
1991 *Interim, The Complete Work 1984-89*, Power Plant, Toronto
1990 *Interim, The Complete Work 1984-89*, New Museum of Contemporary Art, New York
Interim, The Complete Work 1984-89, Vancouver Art Gallery
1986 *Interim, Part I: Corpus*, Riverside Studios, London
Interim, Part I: Corpus, Kettle's Yard, Cambridge
1985 *Interim, Part I: Corpus*, The Fruitmarket Gallery, Edinburgh
1982 *Mary Kelly and Ray Barrie*, Melbourne and University Art Museum, Brisbane
1977 *Post-Partum Document, I-V*, Museum of Modern Art, Oxford
1976 *Post-Partum Document, I-III*, Institute of Contemporary Art, London

Selected Group Exhibitions

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- 2024-25 *Vital Signs, Artists and the Body*, The Museum of Modern Art, New York, NY
Acts of Creation: On Art and Motherhood, Arnolfini, Bristol, UK; travelling to Midlands Arts Centre, Birmingham, UK; Millennium Gallery, Sheffield, UK; Dundee Contemporary Arts, Scotland
- 2024 *Even Better Than the Real Thing*, Whitney Biennial, The Whitney Museum of American Art, New York, NY
Burning Down the House: Rethinking Family, Kunstmuseum St. Gallen, Switzerland
- 2023-25 *Women in Revolt! Art, Activism and the Women's Movement in the United Kingdom 1970 – 1990*, Tate Britain, London; The Scottish National Gallery of Modern Art, Edinburgh; The Whitworth, Manchester
La Répétition, curated by Éric de Chassey, Centre Pompidou-Metz
- 2023 *Inheritance*, The Whitney Museum of American Art, New York
- 2022-23 *To Begin Again: Artists and Childhood*, Institute of Contemporary Art Boston, MA
- 2022 *Picturing Motherhood Now*, Cleveland Museum of Art, Cleveland, OH
The Condition of Being Addressable, Institute of Contemporary Art, Los Angeles
- 2021 *MOTHER!*, Louisiana Museum of Modern Art, Humlebaek, Denmark
Wild Childhood – Ideal and Reality from 1900 up to the Present, Lentos Kunstmuseum, Linz
Intersections in Theory, Film and Art, Laura Mulvey and Peter Wollen, GAK Gesellschaft für Aktuelle Kunst, Bremen
Breaking the Mould: Sculpture by Women since 1945, Yorkshire Sculpture Park: touring to New Art Gallery Walsall; Djanogly Art Gallery, Nottingham Lakeside Arts; Ferens Art Gallery, Hull
- 2020-21 *Lines of Thought*, Pippy Houldsworth Gallery, London
- 2020 *Some Day is Now: Women, Art & Social Change*, New Britain Museum of American Art, CT
Labor: Motherhood & Art in 2020, New Mexico State University Art Gallery
We Are Here: Women in Art at Cambridge Colleges, The Heong Gallery, Cambridge
American Women: The Infinite Journey, Galerie Valérie Bach, Brussels
- 2019 *Theatre of Operations, The Gulf Wars 1991-2011*, MoMA PS1, New York
From Theory to Practice: Trajectories of the Whitney, University Hall Gallery, University of Massachusetts, Boston
Sculpture, Vielmetter Los Angeles
- 2018-19 *Power and Imagination: Conceptual Art*, National Gallery of Australia, Canberra
Women Power Protest, Birmingham Museum and Art Gallery, Birmingham
- 2018 *Virginia Woolf: an exhibition inspired by her writings*, Tate St Ives; Pallant House, Chichester and The Fitzwilliam Museum, Cambridge
Actions... the image of the world can be different, Kettle's Yard, Cambridge
35 Days of Film, Mitchell-Innes & Nash, New York
Mother, Leslie Tonkonow Artworks + projects, New York
- 2017 *Doubles, Dobros, Pliegues, Pares, Twins, Mitades*, The Warehouse, Dallas
Tread Softly, Yorkshire Sculpture Park, Yorkshire
ISelf Collection, Whitechapel Gallery, London
Social Work, Special Section, Frieze London, 2017
Picturing Love: Photography's Pursuit Of Intimacy, Katonah Museum, New York
An Incomplete History of Protest: Selections from the Whitney Collection 1946-2017, Whitney Museum of American Art, New York
Moments of Being: An Exhibition Based on the Writings of Virginia Woolf, Tate St. Ives, Cornwall; The Fitzwilliam Museum, Cambridge
- 2016-17 *Human Interest: Portraits from the Whitney's Collection*, Whitney Museum of American Art, NY
- 2016 *Conceptual Art in Britain 1964-1979*, curated by Andrew Wilson, Tate Britain, London
Women and Work, Inaugural Display, Switch House, Tate Modern, London
Of Other Spaces: Where does gesture become event?, Cooper Gallery, Duncan of Jordanstone College of Art & Design, Dundee Scotland
A Lesson in Sculpture with John Latham, curated by Lisa Le Feuvre, Henry Moore Institute, Leeds
Occupying Space, The Generali Collection, Netherlands Fotomuseum, Rotterdam
States of Mind, Wellcome Collection, London
- 2015 *A Voice Remains*, Pippy Houldsworth Gallery, London
The Slick and The Sticky, Various Small Fires, Los Angeles, CA
The Great Mother, Trussardi Foundation, Milan. Curated by Massimiliano Gioni
Mother of the Year: Between Empowerment and Crisis, Lentos Kunstmuseum Linz

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- 2014 *Geometries On And Off The Grid: Art From 1950 To The Present*, The Warehouse, Dallas
Old News (Again), CNEAI, Chatou
Take It or Leave It: Institution, Image, Ideology, Hammer Museum, Los Angeles
For the Record, Birmingham Museums & Art Gallery, Birmingham
Complicated Labors, Mary Porter Senson Art Gallery, Santa Cruz
Systems & Subjects, Museum der Moderne, Salzburg
- 2013 *Night Cleaners: Berwick Street Collective*, Millenium Court Arts Centre, Portadown
Women and Work, Tate Britain, London
Against Method: The Collection Seen, Generali Foundation, Vienna. Curated by Gertrud Sandqvist
The Symbolic Landscape: Pictures Beyond the Picturesque, Claire Trevor School of the Arts, Irvine
All You Need IS LOVE, Mori Art Museum, Tokyo
Ends of The Earth: Land Art to 1974, Museum of Contemporary Art, The Geffen Contemporary, Los Angeles; Haus der Kunst, Munich
- 2012 *Feminism: From Avant-Garde to the Present*, Central Exhibition Hall Manege, Moscow
This Will Have Been: Art, Love & Politics in the 1980s, Institute of Contemporary Arts, London; ICA Boston; Walker Art Center, Minneapolis; Museum of Contemporary Art Chicago
Left, Right and Center, The Gund Gallery at Kenyon College, Gambier, OH
Greg Eltringham, Alan Avery Art Company, Atlanta
Sweethearts, Pippy Houldsworth Gallery, London
Breaking In Two, Arena 1 Gallery, Santa Monica
- 2011-12 *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973 - 1992*, Duke University, Durham; Neuberger Museum of Art, Purchase; Contemporary Arts Museum Houston, Houston
- 2010 *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973 - 1991*, *Panorama: Los Angeles*, ARCO Madrid
Things evoke feelings, Centre for Contemporary Art Ujazdowski Castle, Warsaw
- 2009 *The Library of Babel / In and Out of Place*, Zabłudowicz Collection, London
Mary Kelly / Christian Capurro / Klaus Mosettig, Simon Preston Gallery, New York City, NY
The Moving Image: Scan to Screen, Pixel to Projection II, Orange County Museum of Art Newport Beach
Summer Interval '09 - Galerie Bugdahn und Kaimer, Dusseldorf
- 2008-9 *Love in the age of postponed democracy, the critical crisis* - Kunsthalle Luzern, Lucerne
The Greenroom: Reconsidering the Documentary and Contemporary Art, Hessel Museum of Art, Bard College, New York
- 2008 *Revolutions - Forms That Turn*, 16th Biennale of Sydney
2008 California Biennial, Orange County Museum of Art, Newport Beach
Not Quite How I Remember It, The Power Plant, Toronto, ON
Mother Cuts: Experiments in Film and Video, Visual Arts Gallery at New Jersey City University
Genau + anders - Mathematik in der Kunst von Dürer bis Sol LeWitt, Museum Moderner Kunst Stiftung Ludwig MUMOK, Vienna
Nina in Position, Artists Space, New York
- 2007-8 *WACK! Art and the Feminist Revolution*, The Geffen Contemporary at MOCA, Los Angeles; National Museum of Women in the Arts, Washington; MoMA PS1, New York; Vancouver Art Gallery, Vancouver, BC
- 2007 *Love Songs*, Documenta XII, Kassel
Batalla dos Xeneros, Centro Galego de Arte Contemporanea, A Coruña
Kiss Kiss Bang Bang: Arte Eta Feminismoaren 45 Urte, Museo de Bellas Artes de Bilbao
- 2006 *Academy*, Museum of Modern Art, Antwerp
The Look of Law, University Art Galleries, Claire Trevor School of the Arts, Irvine, CA
... Concept has never meant horse, Generali Foundation, Vienna
Civil Restitutions, Thomas Dane Gallery, London
- 2005 *Occupying Space*, Haus der Kunst, Munich, Nederlands fotomuseum/Witte de With and Museum of Contemporary Art Zagreb
Old News, Los Angeles Contemporary Exhibitions, Los Angeles
100 Artists See God, Virginia Museum of Contemporary Art (MOCA), Virginia Beach
*Arbeit**, Galerie im Taxispalais, Innsbruck

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- 2004 *At the Mercy of Others: The Politics of Care*, Whitney Museum of American Art, New York
An Leabhar Mor, The Great Book of Gaelic, Lewis Glucksman Gallery, Cork
100 Artists See God, Institute of Contemporary Arts, London
A Perfect Day for Bananafish, Postmasters Gallery, New York
Whitney Biennial 2004, Whitney Museum of American Art, New York
- 2002 *Self Evident*, Tate Britain, London
- 2000 *Tempus Fugit*, Nelson-Atkins Museum of Art, Kansas City
Nude/Body/Action, Tate Modern, London
- 1999 *The American Century 1950-2000*, Whitney Museum of American Art, New York
La Memoire, Academie de France a Rome
Global Conceptualism, Walker Arts Center, Minneapolis and the Queens Museum of Art
- 1996 *NowHere*, Louisiana Museum of Modern Art, Denmark
- 1995 *Auf den Leib Geschrieben*, Kunsthalle, Vienna
- 1994 *Ciphers of Identity*, Ronald Feldman Fine Arts Inc, New York City, NY
Empty Dress: Clothing as Surrogate in Recent Art, University of North Texas Art Gallery, Denton
- 1991 *Biennial*, Whitney Museum of American Art, New York
- 1990 *The Decade Show: Frameworks of Identity in the 1980s*, New Museum of Contemporary Art, NY
- 1988 *Modes of address: language in art since 1960*, Whitney Museum of American Art, NY
- 1986 *The British Edge*, Institute of Contemporary Art, Boston
- 1985 *The British Art Show: Old Allegiances and New Directions 1979-1984*, Southampton City Art Gallery, Southampton; Royal Scottish Academy, Edinburgh, Scotland
- 1984-5 *Difference: On Representation and Sexuality*, New Museum of Contemporary Art, New York; Institute of Contemporary Arts, London, The Renaissance Society, Chicago
- 1984 *The Critical Eye/I*, Yale Center for British Art, New Haven
- 1982 *Vision in Disbelief*, 4th Biennale of Sydney
- 1980 *Issue: Social Strategies by Women Artists*, Institute of Contemporary Arts, London
- 1979 *Un Certain Art Anglais*, Musée d'Art Moderne de la Ville de Paris
- 1979 *Feministische Kunst Internationaal*, Gemeente Museum, The Hague
Hayward Annual, Hayward Gallery, Southbank Centre, London

Selected Publications

- 2024 *Mary Kelly's Concentric Pedagogy, Selected Writings*, edited by Juli Carson, Bloomsbury, London
- 2023 *Vital Signs: Artists and the Body*, edited by Lanka Tattersall, MOMA, New York, NY
Women Artist's Together: Art in the Age of Women's Liberation, by Amy Tobin, Yale University Press
- 2015 *A Secret Agreement: An Era Defined by the Events of 1968*, Online Discussion, curated, introduced, and edited by Mary Kelly, Permanent Web Archive, Tate Modern, London, published online at: <http://www.tate.org.uk/download/file/fid/50401>.
- 2014 'Imaging Desire', Conceptual Entry, *Encyclopedia of Aesthetics, Second Edition*, edited by Michael Kelly, Oxford University Press
'Post-Partum Document', Poster Insert, *Bildpunkt*, edited by Sophie Schasiepen, Vienna
'Preface: Post-Partum Document', *Feminism-Art Theory 1968-2010 Second Edition*, edited by H. Robinson, John Wiley & Sons Inc., New Jersey
- 2012 'The Dialogic Imagination: An Introduction by Mary Kelly', *Dialogue on the Politics of Voice*, Iaspis, Stockholm
'In Conversation: Mary Kelly speaks to Paula McCloskey', *Studies in the Maternal*, Volume 4, Issue 1, Birkbeck University of London
- 2011 'Excerpts from Post-Partum Document', *The M Word: Real Mothers in Contemporary Art*, edited by Myrel Chernick and Jennie Klein, Demeter Press, Canada
'Mary Kelly Projects: 1973 - 2010', Catalogue, Whitworth Art Gallery, Manchester University Press, United Kingdom, 2011
- 2010 'Dossier: Mary Kelly Circa 1968', *Digital and Other Virtual Realities: Renegotiating the Image*, edited by Anthony Bryant and Griselda Pollock, I.B. Tauris, New York
'On Fidelity: Art, Politics, Passion and Event', *Digital and Other Virtual Realities: Renegotiating the Image*, edited by Anthony Bryant and Griselda Pollock, I.B. Tauris, New York

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- 'Circa 1968', *Echo's Book: Department of Reading*, Jan van Eyck Academie, edited by Sonke Hallmann, Berlin
- 2009 'Excerpts from: Gender Hybrids - Miming the Master: Boy-Things, Bad Girls, and Femmes Vitales', *Fake or Feint*, argobooks, Berlin
- 2008 'Desiring Images / Imaging Desire', 1984, 'Representing the Body: On Interim Part I Miming the Master', 1996, *Mary Kelly: La Ballada de Kastriot Rexhepi*, edited by Isabel Tejeda and Miguel-Angel Hernandez-Navarro, Espacio AV, Region de Murcia
- 1987 'Mary Kelly', *Revolutions-Forms That Turn: 2008 Biennale Of Sydney*, artistic director, Crolyn Christov-Bakargiev, Thames and Hudson, Australia
- 'Moving Pictures at an Exhibition', 'The body politic: Mary Kelly', interviewd by Ian White', *Kinomuseum: Towards an Artists' Cinema*, edited by Mike Sperlinger and Ian White, Kunstwissenschaftliche Bibliothek, Vol. 38, Verlag der Buchhandlung Walther Konig, Cologne
- 'Mary Kelly', *Modern Art Culture: A Reader*, edited by Francis Francina, Routledge, London
- 2007 'Disciplines, Borders and Boundaries', *The 80's: A Virtual Discussion*, edited by Maurice Berger, Issues in Cultural Theory 10, Georgia O'Keeffe Museum Research Center, Santa Fe, and Center for Art and Visual Culture, University of Maryland, D.A.P., New York
- 'Notes on Gesture, Medium and Meditation', *Museums After Modernism*, edited by Griselda Pollock, Blackwell Publishers, Oxford
- 2006 'The Ballad of Kastriot Rexhepi', text by Mary Kelly, music composed, conducted and produced by Michael Nyman, Compact Disc, Chester Music Ltd / Michael Nyman Ltd, London
- 2005 'Mea Culpa: On Residual Culture and The Turn to Ethics', *Visual Worlds*, edited by David Hall, Routledge, London and New York
- 'Mary Kelly: Post-Partum Document', *No 1 First Works by 362 Artists*, edited by Francesca Richer and Matthew Rosenzweig, D.A.P., New York
- 2004 'Beneath the Paving Stones, the Beach', *Artist's Template, 2004 Biennial*, Museum of American Art, New York, Distributed by Harry N Abrams, New York
- Art of the Twentieth Century*, Course Reader, The Open University, Milton Keynes, England
- 2003 'Something Like a Bridge: A Conversation on the Occasion of 'Gloria: Another Look at Feminist Art in the 1970's' 'Participants: Leslie Dick, Sharon Hayes, Mary Kelly, Kerry Tribe, *Xtra*, Vol 5, No 3, Los Angeles
- 'Desiring Images/Imaging Desire', *The Feminism and Visual Culture Reader*, edited by Amelia Jones, Routledge, London
- 2002 'Documentation VI: Pre-Writing Alphabet, Exergue and Dairy', *The Everyday Life Reader*, edited by Ben Highmore, Routledge, London and New York
- 'Primapara, the Bathing Series, 1974', *Gloria: Another Look at Feminist Art in the 1970's* (catalog), White Columns, New York
- 'Notes on reading Post-Partum Document', *Conceptual Art, Themes and Movements Series*, Phaidon Press Ltd, London
- 2001 'Detour', *The Subject-Encore, Psychoanalysis Under Construction Series*, Minnesota University Press
- 2000 'Woman - Image - Desire', *The Artist's Body*, edited by Tracy Warr, Phaidon Press, London
- 1999 'Notes of Reading Post-Partum Document', *Conceptual Art: A Critical Anthology*, edited by Alexander Alberro and Blake Stimson, MIT Press, Boston
- 'Rereading Post-Partum Document', Generali Foundation, Vienna
- 1998 'Interim, Part I', *Cream - Contemporary Art in Culture*, Phaidon Press, London
- '(P)age 49: On the Subject of History', *Feminist Art Criticism*, edited by Katy Deepwell, Ediciones Catedra, SA, Madrid
- 'Re-viewing Modernist Criticism' (excerpt), *Art in Theory: An Anthology of Sources on Art Theory in the 20th Century*, edited by Charles Harrison, Paul Wood and Sebastian Zeidler, enlarged edition, German, Hatje Verlag
- 'Mary Kelly, Post-Partum Document', Generali Foundation, Vienna and University of California Press, Berkeley
- 1997 'Why Miss World', 'Prick's Trip', 'National Liberation Movements and Women's Liberation', *Social Process / Collaborative Action: Mary Kelly 1970-1975*, edited by Judith Mastai, Charles H Scott Gallery, Vancouver

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- 1996 'Gloria Patri: A Conversation about Power, Sexuality and War', *In Visible Touch: Modernism and Masculinity*, edited by Terry Smith, Power Publications, Sydney
Art: A Sourcebook of Artist's Writings, edited by Kristine Stiles and Paul Selz, University of California Press, Berkeley
- 1995 'Mary Kelly, Imaging Desire', MIT Press, Cambridge, MA
- 1995 'Feminist Issues', Roundtable with Hal Foster, Simon Leung, Mary Kelly, Silvia Kolbowski, Liz Kotz, Mignon Nixon, *October*, 71 winter
- 1994 "'Gloria Patri', *Camera Obscura*, No 31
- 1993 'On Display: Not Enough Gees and Gollies to Describe it', *Whitewalls*, No 33-34, Chicago
- 1993 'Scatological Ejaculations, or, 'Letting Loose and Hitting 'em with all We've Got', *Art Journal*, Vol 52 No 3, New York
- 1992 'The Smell of Money', *Fetishism as Cultural Discourse*, edited by Emily Apter, William Prety, Cornell University Press
- 1992 'Mary Kelly and Griselda Pollock in Conversation', *Vag Document I*, Vancouver Art Gallery, June
- 1989 'Reviewing Modernist Criticism', (excerpt), *Art in Theory: An Anthology of Sources on Art Theory in the 20th Century*, edited by Charles Harrison and Paul Wood, Blackwell, Oxford and Cambridge, MA
- 1991 'Interim Part I Supplication', Social Text No 28 (cover)
The Female Body, an anthology of MQR (Michigan Quarterly Review) publications, The University of Michigan Press
- 'Re-presenting the Body', *Psychoanalysis and Cultural Theory*, edited by James Donald, St Martin's Press, New York
- 'Pecunia Olet', *Top Stories*, edited by Anne Turyn, City Lights Books, San Francisco
- 1989 'From Corpus', *Taking Our Time*, ed. Frieda Forman, Pergamon Press, Oxford
- 1987 'Beyond the Purloined Image', *Framing Feminism*, edited by Parker & Pollock, Pandora Press
- 1985 Menace, *Talking Back to the Media*, Amsterdam
- 1984 'Reviewing Modernist Criticism', *Art After Modernism*, edited by Brian Wallis, New Museum of Contemporary Art, New York, DR Godine, Boston
- 1983 'Beyond the Purloined Image', *Block*, No 9, London
- 1982 'Post-Partum Document', *Sense and Sensibility*, Midland Group Gallery, Nottingham
- 1981 'Feminist Art: Assessing the 70's and Raising Issues for the 80's', *Studio International*, Vol 195, No 991/12 London
- 1980 'Sexual Politics', *Art and Politics*, Winchester School of Art Press
- 1979 'On Femininity', *Control Magazine*, No 11, London
- 1978 'The State of British Art', *Studio International*, No 2, London
- 1977 'What is Feminist Art', *Towards Another Picture*, edited by Brighton and Morris, Midland Group
- 1976 'Footnotes and Bibliography', *Post-Partum Document*, Institute of Contemporary Art, London

Academic Positions

- 2017-present Judge Widney Professor, USC Roski School of Art and Design, Los Angeles
- 1996-2017 Professor of Art and Critical Theory, Department of Art, UCLA
- 1996-present Professor, Department of Art History, UCLA, Joint Appointment
- 1989-1996 Director of Studios, Independent Studio Program, Whitney Museum of American Art, New York
- 1987-1989 Visiting Professor, Post-Studio, California Institute of the Arts, Valenci
- 1978-87 Lecturer in Fine Art, Goldsmith's College, University of London
- 1974-78 Lecturer in Art and Art History, Camberwell School of Art and Craft, London Institute
- 1972-74 Lecturer, Visual Research, London College of Furniture & Interior Design
- 1965-68 Lecturer in Fine Art, Beirut College for Women, now American Lebanese University

Collections

- Art Gallery of Ontario
Arts Council of Great Britain

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Australian National Gallery
Arts Council of Great Britain
Burger Collection, Hong Kong
Burger Collection, Zurich, Switzerland
Centre for Contemporary Art, Ujazdowski Castle, Warsaw
Centre Pompidou, Paris
Cleveland Museum of Art, Cleveland, OH
Colorado University Art Museum
Generali Foundation, Vienna
Getty Research Institute, Los Angeles
Hammer Museum, Los Angeles
Helsinki City Art Museum
Hessel Museum of Art, Bard College, NY
Kunsthaus Zurich, Switzerland
Mackenzie Art Gallery, Regina
Marieluise Hessel Collection, Bard College, New York
Moderna Museet, Stockholm
Museum of Contemporary Art, Chicago
Museum of Contemporary Art, Los Angeles
Museum of Modern Art, New York
Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand
Muzeum Sztuki, Łódź, Poland
National Gallery of Art, Washington, DC
Women's Art Collection, New Hall, Cambridge University, Cambridge, UK
New Museum of Contemporary Art, New York
Newport Beach Museum of Contemporary Art, Los Angeles
Norton Family Foundation, Santa Monica, CA
Orange County Museum of Art
Progressive Corporation
Rachofsky House, Dallas
Santa Barbara Museum of Art
Spencer Museum of Art, Kansas
Tate, London
Weil, Gotshal and Manges Collection
Whitworth Art Gallery, Manchester
Vancouver Art Gallery
Victoria and Albert Museum, London
Whitney Museum of American Art, New York
Zabludowicz Collection, London
Zurich Museum