

KAUCYILA BROOKE

SOLO EXHIBITIONS

- 2012 Do You Want Me To Draw You A Diagram?, Badischer Kunstverein, Karlsruhe, Germany
- 2010 Tit for Twat: The Release, Commonwealth & Council, Los Angeles
Dry Kisses Only, Xcèntric, CCCB Cinema, Barcelona, Spain
- 2009 Where Does the Venus Come From?, Silberkuppe, Berlin, Germany
Alma Mater, as part of special exhibition project: Fake or Feint, Berlin Carre Shopping Mall, Berlin, Germany
- 2008 Vitrinen in Arbeit, Forum für Fotografie Köln and the Alfred Ehrhardt Stiftung, Cologne, Germany
Tit for Twat: Can We Talk? Continued, Galerie Andreas Huber, Vienna, Austria
- 2007 Viewing Platforms, Michael Dawson Gallery, Los Angeles, CA
- 2006 Kathy Acker's Clothes, Andersen-s Contemporary Art, Copenhagen, Denmark
Vitrinen in Arbeit, Galerie Andreas Huber, Vienna, Austria
- 2005 Viewing Platforms, Kunstverein & Stiftung Springhornhof, Neuenkirchen, Germany
Kathy Acker's Clothes, NAK (Neuer Aachener Kunstverein), Aachen, Germany
Vitrinen in Arbeit, Michael Dawson Gallery, Los Angeles, CA
- 2004 The Boy Mechanic, plattform, Berlin, Germany
- 2002 Kaucyila Brooke, Orange Coast College, Photography Gallery, Costa Mesa, CA
- 2001 Tit for Twat, Art Resources Transfer, Inc., New York, NY
Burned.../328 Museum Drive, Michael Dawson Gallery, Los Angeles, CA
- 2000 Bigger, The Other Gallery, Banff Centre for the Arts, Banff, Alberta, Canada
Dry Kisses Only, Depot: Centre fur Kunst & Diskussion, Vienna, Austria
- 1999 Not Though Any Sort of Vanity, Art Resources Transfer, Inc., New York, NY
- 1998 Dry Kisses Only, Banff Centre for the Arts, Banff, Alberta, Canada
- 1997 Not Through Any Sort of Vanity, Los Angeles Center for Photographic Studies, Los Angeles, CA
- 1993 Tit for Twat and Other Narratives, San Francisco Camerawork, San Francisco, CA
Not Lying Down, Beacon Street Gallery – School St., Chicago, IL
- 1992 Not Lying Down, Eye Gallery, San Francisco, CA
Dry Kisses Only, Eye Gallery, San Francisco, CA
- 1991 From: 13 Questions, Installation, San Diego, CA
- 1990 Not Lying Down, A Space, Toronto, Ontario, Canada
Dry Kisses Only, Pacific Film Archive, U. C. Berkeley Art Museum, Berkeley, CA
Dry Kisses Only, Euclid Theater, Toronto, Ontario, Canada
Dry Kisses Only, LACE, Los Angeles, CA
Unknown Deviancies, Cerro Coso Community College Gallery, Ridgecrest, CA
- 1989 Narrative Works, Visual Studies Workshop, Rochester, NY
- 1988 Not Lying Down, Installation, San Diego, CA
- 1987 Owing Your Own, Central Arts Collective, Tucson, AZ
- 1982 Photo Flow, Project Space Gallery, Eugene, OR

GROUP EXHIBITIONS

- 2012 now I am quietly waiting for the catastrophe of my personality to seem beautiful again, and interesting, and modern., selected by Tom Burr for Bortolami Gallery, New York City
The Crash of Ruin Fitfully Resounds, Luis De Jesus, Los Angeles
In Former Times, Kamikazee at PØST, Los Angeles, CA
Artist As Traveler, Galerie der HBK, Braunschweig, Germany
You Are Right It Flows Much Better This Way, Galerie Andreas Huber, Vienna, Austria
Everywhere and Nowhere: Works from the Redan Weiss Collection, Kunsthaus Villa Jauss, Oberstdorf, Germany
Reflecting Fashion: Art and Fashion Since Modernism, Museum of Moderne Kunst, Vienna, Austria
Chute, two-person show with Volker Eichelmann, Galerie Andreas Huber, Vienna, Austria
Wearing Skirts: The Staging of Clothes in Contemporary Photography, Museum der Moderne, Salzburg, Austria
- 2010 I have a Light, S1F Gallery, Los Angeles, CA
Under One Umbrella, Kunsthall Bergen, Bergen, Norway
Bucharest International Biennale for Contemporary Art, Bucharest, Romania
Queer Territories, Sea and Space, Los Angeles, CA
Professor Dialogues, I5 Gallery, Los Angeles, CA
- 2009 ZineBi, Bilbao International Documentary and Shortmetrage Film Festival, Guggenheim, Bilbao, Spain
Jahresgaben 2009, Halle fuer Kunst, Lüneburg, Germany
Silberkuppe 'takes the waters', Kunsthalle Baden Baden, Baden Baden, Germany
en vue...des manières de voir la nature mise en images et en vitrine, Centre d'Art Passerelle, Brest, France
En Todas Partes: Políticas de la Diversidad Sexual en el Arte, Galician Center for Contemporary Art, Santiago de Compostela, Spain
Twice Upon a Time, Silverman Gallery, San Francisco, CA
Once more: A trip down (false) memory lane, The Lexington Club, San Francisco, CA
- 2008 Twice Upon a Time, Galerie Andreas Huber, Vienna, Austria
I Queerelanti, Neon - Campobas, Bologna, Italy
A Member of the Wedding, Daniel Reich Gallery, New York, NY

- This Side of Paradise: Body and Landscape in Los Angeles Photographs, The Huntington, San Marino, CA
 Fiction. Narration. Structure., Artnews Projects, Berlin, Germany
 Difference Engine, KünstlerInnen - Videoprogramm im Schikaneder Kino, Vienna, Austria
- 2007 Oh Girl It's A Boy, Munich Kunstverein, Munich, Germany
 Public Park, Scoops, Los Angeles, CA
 Exportation, T293, Napoli, Italy
 Brennschluss, Galerie Andreas Huber, Vienna, Austria
 The California Files, CCA Wattis Institute for Contemporary Art, San Francisco, CA
- 2006 Solo Project: Kaucyila Brooke, dc-fair/düsseldorf contemporary, Düsseldorf, Germany
 ...UND SO HAT KONZEPT NOCH NIE PFERD BEDEUTET, Generali Foundation, Vienna, Austria
 Die Queerulanten innen/aussen, Auto, Vienna, Austria
 20 Jahre NAK, Neuer Aachener Kunstverein, Aachen, Germany
 The Eighth Square - Gender Life and Desire in the Visual Arts since 1960, Museum Ludwig, Cologne, Germany
 Why Pictures Now?, Museum of Moderne Kunst, Vienna, Austria
 COLA Anniversary Exhibition, Los Angeles Municipal Gallery, Barnsdall Art Park, Los Angeles, CA
 Storylines, Kunstraum München, Munich, Germany; Centre d'art Passerelle, Brest, France
 The Fantasy of Failed Utopias and A Girl's Daydream..., Galerie Meerrettisch, Berlin; Künstlerhaus Stuttgart, Stuttgart, Germany; B- Books, Berlin; Ballhaus Ost, Berlin; Stedelijk Museum CS & Club 11, Amsterdam
 WARUM ETWAS ZEIGEN, WAS MAN SEHEN KANN?, Galerie für Zeitgenössische Kunst Leipzig, Leipzig, Germany
 Presented By, Galerie Andreas Huber, Vienna, Austria
 Partners, Domestic Setting, Los Angeles, CA
 Plainer, Torrance Art Museum, Torrance, CA
- 2005 Storylines, Künstlerhaus Göttingen, Göttingen, Germany
 Abschied von den Eltern, Open Space - Art Cologne, Galerie Daniel Bucholz, Cologne, Germany
 Old News, Los Angeles Contemporary Exhibitions, Los Angeles, CA
 Sometimes Lovers, Sometimes Friends: Contemporary Art from the Lentos Collection, Lentos Museum of Modern Art, Linz, Austria
 The Opening, Anderson-s Contemporary Art, Copenhagen, Denmark
 COLA, Los Angeles Cultural Affairs Fellowship Exhibition, Los Angeles Municipal Gallery, Barnsdall Art Park, Los Angeles, CA
 The Need to Document, Halle für Kunst Lüneburg eV, Lüneburg, Germany
 Urban Structures, Galerie der Stadt Schwaz, Schwaz, Austria
- 2004 COUNTRYSIDE—LANDSCAPE—KRAJINA, Austrian Cultural Forum, Prague, Czechoslovakia
 Neo Queer, Center on Contemporary Art, Seattle, WA
 3rd Berlin Biennial for Contemporary Art, Berlin, Germany
- 2003 Rent-a-Bench, Trapholt Kunstmuseum, Kolding, Denmark
 Drinnen ist's Anders, Kunsthalle Exnergasse WUK, Vienna, Austria
 The Air is Blue, Museo Luis Barragan, Mexico City, Mexico
 SAME-DIFFERENT: On Identity, Integrity, and Sexual Politics, Galeria Nuoa, Bucharest, Romania
 ES IST SCHWER DAS REALE ZU BERÜHREN, Kunstverein München, Germany
- 2002 Rent-a-Bench, Public Art Project, Los Angeles, CA
 Hausordnungen, Stadthaus, Ulm, Germany
 L.A. Now: Shaping a New Vision for Downtown Los Angeles, A+D Architecture and Design Museum, Los Angeles, CA
 Survival L.A., Raid Projects, Los Angeles, CA
 Marking Change, The Advocate Gallery, Los Angeles, CA
 Bad News Entertainment, Kafe Bar, Vienna, Austria
 Vacant: Recent Landscapes of Los Angeles, Gallery Lusotti, Los Angeles, CA
 Transit: Survival Skills, Park Paradise Complex, Scottsdale, AZ
- 2001 The Wasteland, Atelier Augarten of the Oesterreichische Gallerie Belvedere, Vienna, Austria
 20/35 Vision, MAK Center/Schindler House, Los Angeles, CA
 Pedigree Pal: Neudefinition von Familie, Shedhalle, Zürich, Switzerland
 Untitled, Campos Films, Los Angeles, CA
- 2000 <hers> Video as a Female Terrain, Steirischerbst, Landesmuseum Joanneum, Graz, Austria
 Charm Offensive, Korean Cultural Center, Los Angeles, CA
 Featured Artist: Kaucyila Brooke, Tit for Twat, Next Sex: Ars Electronica, O.K. Centrum für Gegenwartskunst, Linz, Austria
 Happiness Show/Atmospheric Conditions: Landscape After Bellini's St. Francis in the Desert, Dirt Gallery, Los Angeles, CA
 DNC, Arco Building – temporary gallery, Los Angeles, CA
 Chroma, Academy of Fine Arts, Vienna, Austria
 Not Coming, Projections:Intermissions, Side Street Projects, Los Angeles, CA
 One Night Stand, Park Plaza Lodge Hotel, Los Angeles, CA
- 1999 Images V, Projections:Intermissions, Side Street Projects, Los Angeles, CA
 Fractured Mirrors, Broken Windows: In the Marketplace of Private Life, Photographic Resource Center, Boston, MA; Rhode Island School of Design Photography Gallery, Providence, RI
 Salt of the Earth, Gallery 25, Fresno, CA
 After The Gold Rush, Thread Waxing Space, New York, NY
 I Heart L.A., Collette, Paris, France
 Multiples, Schauraum, Munich, Germany
- 1998 Ireland, County Clare, Ballyvaughan, Burren College of Arts, The Lime & The Mint galleries, CalArts, Valencia, CA

- By All Means, The Advocate Gallery, Los Angeles, CA
 (Original Accounts) of the Lone Woman of San Nicolas Island, Side Street Projects, Santa Monica, CA
 HEAD, Spanish Kitchen, Los Angeles, CA
 Tip of the Iceberg, Fred Dorffman Projects, New York, NY
- 1997 American Gothic, Suzanne H Arnold Art Gallery, Lebanon Valley College, Annville, PA
 Contemporary Collections, Los Angeles Center for Photographic Studies, Los Angeles, CA
 Splice, Side Street Projects, Santa Monica, CA
 Beau Comme Un Camion, Europride, Paris, France
 Blind Date, Birrell's Studio, Los Angeles, CA; D300 Gallery, CalArts, Valencia, CA
 Funny Loss, A402 Gallery, CalArts, Valencia, CA
- 1996 Things That Quicken The Heart, California Museum of Photography, Riverside, CA
 Gender Fucked, Center on Contemporary Art, Seattle, WA
 Re:Public - Listening to San Diego, Museum of Photographic Arts, San Diego, CA
- 1995 Faculty Show, CalArts, Valencia, CA
 Arroyo Arts Collective Art Tour, Los Angeles, CA
 Contemporary Photography: The California Focus, The Armand Hammer Museum, Los Angeles, CA
- 1994 Diderot And The Last Luminare, Southern Exposure, San Francisco, CA; Site Gallery, Los Angeles, CA
- 1993 Disrupted Borders, Arnoffini, Bristol, England; Icon Gallery, Birmingham, England; The Photographers Gallery, London, England; Canadian
 Museum of Contemporary Photography, Ottawa, Canada; London Regional Art Gallery, London, Canada
 Artist's Writing Reading Room, Side Streets Projects and Beyond Baroque, Santa Monica, CA
 2 MUCH, UMC Fine Arts Gallery, University of Colorado, Boulder, CO
 Mapping: Identities, Museum of Contemporary Photography, Chicago, IL
 All Dressed Up, San Diego State University Art Gallery, San Diego, CA
- 1992 Enthusiasm Strengthens, Center For Creative Photography, Tucson, AZ
 Effected Desire, Carnegie Museum, Philadelphia, PA
 Queer Bodies, Galleries 2 & 4, Evergreen State College, Olympia, WA
 Primer, New Works Gallery, University of Illinois at Chicago, Chicago, IL
 Vantage Points, Southern California Women's Caucus for Art, University Art Gallery, Cal State Polytechnic University, Pomona, CA
 New Orleans Alliance Of Pride, New Orleans, LA
 Le Botanique Festival, Brussels, Belgium
 Australian Lesbian and Gay Film Festival, Academy Cinemas, Sydney, Australia
 Interflugs, Berlin, Germany
- 1991 The Door's Not Locked, Two person show with Doug Ischar, Film In The Cities, Minneapolis, MN
 Making Sense, Bowman, Penlec & Megahan Galleries, Allegheny College, Meadville, PA
 Peril and Pleasure, London Lesbian and Gay Film Festival, British Film Institute, London, England
 Michigan Womyn's Music Festival, Hart, MI
 Northwest International Gay/Lesbian Film Festival, Olympia, WA
 Society for Photographic Education, Annual Conference, New Orleans, LA
 The Return of Visual Pleasure, Whitney Museum of American Art, New York, NY
 Wexner Center for the Visual Arts, Cincinnati, OH
- 1990 Against The Tide, Nexus, Atlanta, GA
 All But The Obvious, Los Angeles Contemporary Exhibitions, Los Angeles, CA
 The Emperor's New Clothes, Photographic Resource Center, Boston, MA; California Museum of Photography, Riverside, CA;
 Eye Gallery, San Francisco, CA
 The 10th Annual Chicago Gay and Lesbian Film Festival, Chicago, IL
 10th American Film Institute National Video Festival, Los Angeles, CA
 Lookout, Downtown Community TV, New York, NY
 The Sixth Annual Boston International Gay and Lesbian Film and Video Festival, I.C.A., Boston, MA
 Sodom North/Bash Back, Video In, Vancouver, BC, Canada
 The 8th Annual Los Angeles Gay and Lesbian Film and Video Festival, Los Angeles, CA
 The New Festival, New York, NY
 Disarming the Genre, Artist's Space, New York, NY
 Sixth Annual International Women's Day Video Festival, broadcast on Deep Dish TV, New York, NY
 Kansas City International Video Festival, Kansas City Art Institute, Kansas City, MO
- 1989 Partners In Crime, Camerawork Gallery, London, England
 Self Evidence, Los Angeles, Contemporary Exhibitions, Los Angeles, CA
- 1988 Distress Signals: Art About the U.S. Role in Central America, Central Arts Collective, Tucson, AZ
 Member's Juried Exhibition, Tucson Community Cable Corporation, Tucson, AZ
 Month 'O Fun, collaboration with Imo Baird, Central Arts Collective, Tucson, AZ
 Monologue /Dialogue, Randolph Street Gallery, Chicago, IL
 Looking At The Drawing, Central Arts Collective, Tucson, AZ
 That's Progress, Los Angeles Center for Photographic Studies at Beyond Baroque, Santa Monica, CA
 Photography The Art, Womankraft Gallery, Tucson, AZ
 Image and Text, The Woman's Building, Los Angeles, CA
- 1987 You Choose, Central Arts Collective, Tucson, AZ
 Art Across America: Artists and Their Students, University of Oregon Museum of Art, Eugene, OR; University of Washington, Seattle, WA;

- University Art Gallery, California State University, Hayward, CA; University of Arizona Museum of Art, Tucson, AZ; Kansas City Art Institute, Kansas City, MO; Gallery 200, Northern Illinois University, DeKalb, IL
 Greetings from the Lavender Pit, Subway Gallery, Bisbee, AZ
 Artist's Say Howdy, Central Arts Collective, Tucson, AZ
- 1986
 Lifestories, MCAD Gallery, Minneapolis, MN
 Recoding Sexuality, Houston Center for Photography, Houston, TX
 MFA Exhibition, University of Arizona Museum of Art, Tucson, AZ
 Untitled, Two-Person Show with Carol Anderson, Invisible Theater, Tucson, AZ
 The Primavera: A Women's Invitational, Tucson Museum of Art, Tucson, AZ
 Looks Like You're Into Performance, Joseph Gross Gallery, University of Arizona, Tucson, AZ
- 1985
 The Bone Show, Phantom Art Gallery, Tucson, AZ
 Primavera: A Celebration of Women Artists, Tucson Museum of Art, Tucson, AZ
 Women Who Create, Coconino Center for the Arts, Flagstaff, AZ
- 1984
 Graduate Review Exhibition, Joseph Gross Gallery, University of Arizona, Tucson, AZ
 Grad Photo Show, Hippolyte Bayard Gallery, University of Arizona, Tucson, AZ
 Arizona Biennial '84, Tucson Museum of Art, Tucson, AZ
 International Competition of Women Fine Art Photographers, Eighth Street Gallery, Los Angeles, CA
 Six Photographers, Joseph Gross Gallery, University of Arizona, Tucson, AZ
 A Witch's Tools: Performance by The Sapphic Inquisition, YWCA, Tucson, AZ
 Women's Week Art Show, 830 Gallery, Tucson, AZ
 Grad Photo Show, Catacomb Gallery, University of Arizona, Tucson, AZ
- 1983
 A Witch's Tools: Performance by The Sapphic Inquisition, University of Arizona, Tucson, AZ.
 Oregon Photography Invitational, Benson County Historical Museum, Corvallis, OR
- 1982
 Northwest Women's Art Show, Northwest Artists Workshop, Portland, OR
 Fifteen Eugene Artists Force Themselves on Corvallis, Corvallis Arts Center, Corvallis, OR
 Sold Out, Project Space Gallery, Eugene, OR

VIDEO

- 2008 Biosphere/Biosphere 2, Gallerie Andreas Huber, Vienna, Austria, 17-minute loop
- 2006 Viewing Platforms, 7 untitled videos, installation at Kunstverein Springhornhof, Neuenkirchen, Germany, 1 hour each
 Bad News Entertainment, two channel video, approx. 7 min, in collaboration with Dorit Margreiter, Vienna, Austria
- 2005 The Boy Mechanic/Los Angeles, Los Angeles, CA, 11 minute loop
- 2002 The Boy Mechanic/San Diego, split screen single channel, 21-minute loop
- 2000 The Boy Mechanic, three channel video projection and installation commissioned by Steirischerbst, Graz, Austria
- 1996 The Boy Mechanic, 30-minute documentary video on lesbian bars in San Diego, commissioned by Museum of Photographic Arts, San Diego
- 1990 Dry Kisses Only, in collaboration with Jane Cottis, approximately one hour and twenty minutes, distributed by Women Make Movies, New York, NY and V Tape, Toronto, Canada
- 1987 Still More Modernist Apologetics, 5 minute video, aired at Tucson Community Cable Corporation, Channel 32

PUBLICATIONS

- 2012 Radio, Paradise and Nuclear Power: Kaucyila Brooke about Politics and Narratives in Landscape and Gardens , Interview by Christina Linortner, Landscape, Volume 2, Summer/Autumn 2012, pp.30-37
- 2011 Two Woman Saw, Women & Performance: A Journal of Feminist Theory, Routledge Journals, New York, Volume 21, Issue 01, pp. 89-95
- 2010 The Boy Mechanic/San Francisco, Libertine, Ausgabe 19, April, Cover & pp. 38-43
 XI Where Does The Venus Come From?, Silberkuppe, Under One Umbrella, Sternber Press, Berlin, pp. 70-74
- 2008 Kaucyila Brooke: Vitrinen in Arbeit, Christiane Stahl ed., Verlag Schaden, Cologne, Germany
- 2005 Vitrinen in Arbeit, Artist Book, Michael Dawson Gallery, Los Angeles, CA
 Interview: Henrik Olesen/Kaucyila Brooke, The Sky is Thin as Paper Here, Gallerie Daniel Bucholz, Volume 0
- 2004 I Promio, text written and read for film, Grandeur et Decandence d'un Petite Commerce de Cinema, by Dorit Margreiter
 Beaded Curtains: The Veiled Influences of Verboten Entrances, German translation Klaus Hoffer, Camera Austria International, Graz, Austria, No. 86, pp. 48-52
 She Does Not See What She Does Not Know, Xtra, Los Angeles, CA, Vol. 6, No.3, Spring, pp. 19-26
 The Boy Mechanic: San Diego Edition, A Ten Postcard Set, plattform, Berlin, Germany
 Martini with a Twist, Tornado in a Box, Susan Silton, Limited Edition Portfolio, Santa Monica, CA
- 2003 Ursula Bieman, Marion Von Osten, Verena Hillmann, eds., The Boy Mechanic, Dispersion: Kunstpraktiken und ihre Vernetzungen, Olympe: Feministische Arbeitshefte sur Politik, Zürich, Switzerland, Heft 19/December, pp. 24-29
 Beaded Curtains: The Veiled Influences of Verboten Entrances, Hans Ulrich Obrist, ed., Mexico City/Vienna
- 2002 Gendered Geographies, Museum of Gestaltung und Kunst, Zürich, Switzerland
- 2001 Eric Allies, Elisabeth von Samsonow eds., Not Lying Down, Chroma Drama: Widerstand der Farbe, Turia & Kant, Vienna, pp. 269-282
 Untitled from the series Burned..., Eikon: Internationale Zeitschrift für Photographie & Medienkunst, Vienna, Heft 36/37, p. 13
 Untitled from the series Burned..., L.A. Now: Volume One, Art Center College of Design, Pasadena, CA, pp.100-103
- 2000 Bad Form, Xtra, Los Angeles, CA, Volume 3, Issue 3, pp. 20-21
 Tit for Twat: Can We Talk?, Eikon: Internationale Zeitschrift Fur Photographie & Medienkunst, Vienna, Heft 31, March, pp. 6-11
- 1999 Tit for Twat; Can We Talk?, Lesbos: Lezbicna Politicna, Socialna In Kulturna Revija, Ljubljana, Slovenia, January, pp. 3 & 7,
- 1998 Teresa de Laurentis, Film In Vidno, Slovenian translation by Ntasa Velikonja, Ljubljana, Slovenia, Cover
 Roundabout, The Passionate Camera, Deborah Bright ed., Routledge, New York, NY pp. 120-139

- Tit for Twat: Madam and Eve in the Garden - panel 4, *The Passionate Camera*, Deborah Bright ed., Routledge, New York, NY, p. 307
- Dividers and Doorways or How to (de)personalize your lifestyle with Architectural details: Out On Screen in Los Angeles, *Jump Cut*, Jump Cut Associates, Berkeley, CA, pp. 50 - 57
- This Helps You To Memorize, *Blind Date*, Steven Hull ed., CalArts, Valencia, CA
- Untitled, *Site Street Magazine*, Memory Issue, Comics, www.sitestreet.org
- 1997 Tit for Twat: Can We Talk?, *Art Papers*, Atlanta, GA, November/December, Volume 21, Issue 6, p. 17
- 1996 Roberto and Darrel from the series Not Through Any Sort of Vanity, *Framework*, Roberto Bedoya and Daniel Hendrickson eds., *Ethical Identity*, LACPS, Los Angeles, CA, Vol. 8, Issue 1, pp. 40 & 41
- Midway in Things That Quicken The Heart, Soo Jin Kim ed., Los Angeles, CA
- Making The Most of Your Backyard: The Story Behind an Ideal Beauty, *Reframings: New American Feminist Photographers*, Diane Neumaier ed., Temple University Press, Philadelphia, PA, pp. 26-29
- 1995 The City That Never Weeps, written in collaboration with Jane Cottis, *Felix: A Journal of Media Arts and Communication*, landscape(s), Kathy High & Liss Platt eds., Kathy High/The Standby Program, Inc., New York, NY, Volume 2, Number 1, pp. 162-170
- 1994 Roundabout, *Exposure: Journal of the Society for Photographic Studies*, Deborah Bright ed., Volume 29, Number 2/3, pp. 48-56
- She Would Change The Plot, written in collaboration with Jane Cottis, *Whitewalls: A Journal of Language and Art*, Nos. 33-34:Special Double, Chapter 11
- 1993 Making the Most of Your Backyard: The Story Behind an Ideal Beauty, *Queer Looks*, Martha Gever, John Greyson and Patriba Parmar eds., Routledge, New York, NY, pp. 225-233
- Are You Politically Correct?, *Disrupted Borders*, Sunil Gupta ed., Rivers Oram Press, London, England, pp. 201-233
- 1991 Unknown Deviancies (What A Dish!), *Stolen Glances: Lesbians Take Photographs*, Tessa Boffin and Jean Fraser eds., Pandora Press, London, England, pp. 162 -172
- Making The Most of Your Back Yard: The Story Behind an Ideal Beauty, *Framework: Misinformation*, LACPS, pp. 46-51
- Unknown Deviancies (What A Dish!), *Dear World*, Camille Roy, Nayland Blake, Doug Ishar eds., Blake and Roy, New York, NY, p. 2
- 1989 Eratum No. 31, *Ten 8 (International Photography Magazine)*, London, England, Spring, p. 69
- 1988 Money Is Time, *Ten 8 (International Photography Magazine): Homosexualities Part One/USA*, London, Winter, pp. 7-11

BIBLIOGRAPHY

- 2012 John Beeson, *The Beautiful Gardner: On Kaucyila Brooke at Badischer Kunstverein, Karlsruhe*, *Texte zur Kunst*, Berlin, Germany, Issue 87, September 2012, pp. 257-261
- Ursula Maria Probst, *Warum Kunst Weh Tut: Kaucyila Brooke & Volker Eichelmann*, *Spike Kunstmagazin*, Sommer pp. 146–147
- Christa Benzer, *Vom Wasserfall zur Dekadenz*, *Der Standard*, Vienna, Austria, September 6
- 2011 Joanne Mitchell, *Work by Artist Kaucyila Brooke Censored at Bucharest Biennale*, *Our Bodies Ourselves/Our Bodies Our Blog*, <http://www.ourbodiesourblog.org/blog/2010/05/work-by-artist-kaucyila-brooke-censored-at-bucharest-biennale>, May 28
- Kunstzensur in Bukarest*, *Artmagazine Ihre Online Kunstzeitung*, <http://www.artmagazine.cc/content48069.html>, May 24
- Richard Unwin, *Bucharest Biennale 4*, *Frieze Blog*, http://blog.frieze.com/bucharest_biennale_4/, June 27
- Calvin Phelps, *Brooke's 'Tit for Twat' Not at the Bucharest Biennial*, *Artslant Los Angeles*, <http://www.artslant.com/la/articleshow/17087>, June 14
- 2010 Tom Morton, *Out of the Cave*, *Frieze*, London, England, October, pp. 197, 199
- Beck, Bremenkamp, and Franzbecker eds., *Fake or Feint*, Argo Books, Berlin, Germany, pp. 40, 42, 44, 46
- Stefan Kalmar and Daniel Pies eds., *Be Nice Share Everything Have Fun*, *Kunstverein München*, pp. 162-163
- Ion, Redescu, *The Reader of BB4: Handlung - On Producing Possibilities*, *Pavilion: Journal for Politics and Culture*, Bucharest, #15
- Silberkuppe, *Under One Umbrella*, Sternber Press, Berlin, p. 16
- 2009 Juan Vicente Aliaga, *En Todas Partes: Politicas de la Diversidad Sexual en el Arte*, Galician Center for Contemporary Art, Santiago de Compostela, Spain, pp. 46-47, 197, 299,
- Anne Kotzan, *Kaucyila Brooke: Die Unordnung der Welt*, *Photo International*, Munich, Germany, Jan/Feb
- Von Rainer Braxmater, *Was es gewesen ist, weiss man erst am Schluss*, *Badisches Tagblatt*, Baden-Baden, Germany, May 9
- Eric Aichinger, *Silberkuppe, 7 X 14 by Karola Kraus*, *Staatliche Kunsthalle, Baden-Baden*, Germany, pp. 96, 108, 109
- 2008 Dietmar Schwärzler, *Oh Girl, It's a Boy!*, *Springerin: Hefte für Gegenwartskunst*, Vienna, Austria, January
- Cornelia Gockel, *Oh Girl, It's a Boy!*, *Queerness in Kamf zwischen Differenz und Anerkennung*, *Kunstforum International*, Nr. 189, Jan-Feb, pp. 366-367
- Peter Frank, *Art Go: Referential Treatments*, *LA Weekly*, January 4-10, Vol. 30, No. 7, p. 56
- Nicholas Grider, *As Far As The Eye Can See*, *ArtSlant*, <http://www.artslant.com/la/articles/show/659>
- Jennifer A. Watts and Claudia Bohn-Spector, eds., *This Side of Paradise: Body and Landscape in Los Angeles Photographs*, Merrell, London-New York, pp. 186-187
- 2007 Matthias Dusini, *Welche Künstlerin deren Werk Sie 2006*, *Art: Das Kunstmagazin*, Hamburg, Germany, p. 51
- 2006 Yvonne P. Doderer, *Das Achte Feld...*, *Springerin*, No. 4/Herbst, Vienna, Austria
- Eckhard Weber, *Links gestrickt, Du & Ich*, Nr. 422/October
- Gisind Nabakowski, *Who is the queen? Das Achte Feld*, *Camera Austria*, No. 96
- Lars Erik Frank, *Kathy Acker's Clothes*, *Panbladet*, Copenhagen, Denmark, No.7/September, pp. 20-23
- Edelbert Köb, *Why Pictures Now?*, *Museum Moderner Kunst Stiftung Ludwig Wien*, Austria, pp. 52-53
- Frank Wagner, Kaspar König, and Julia Friederich eds., *The Eighth Square: Gender, Life, and Desire in the Arts since 1960*, Hatje Cantz, pp. 34, 37, 232-233
- Nicole Scheyerer, *A.Huber: Neandertaler*, *Die Presse*, Vienna, Austria, September 14, p. 30
- Neuordnun, *Der Standard*, Vienna, Austria, September 14, p. 12
- Anne Kockelkorn, Leipzig: *Warum etwas...*, *Bauwelt: Themenausgabe Stadtbauwelt*, März, pp. 4-5

- Michael Meinhard, *Der Fahrstuhl Macht uns Alle Dick*, Leipziger Bokszeitung, Leipzig, Germany, März 2
- Eva Schlegel, *L.A. Women*, Verlag Schelbrügge, Vienna, Austria, pp. 12-14
- 2005 Vit Havranek, Sabine Schaschl-Cooper, and Bettina Steinbrügge eds., *The Need To Document*, JPR/Ringler, Zurich, pp. 65-68
- Gabriel Cifarelli, *COLA 2005*, City of Los Angeles, pp. 12-13
- Mathias Kryger Hansen, *Udsyn fra Bryggen*, Panbladet, Copenhagen, June, p.5
- Holly Meyers, *A Museum Full of Curiosities*, Los Angeles Times, February 25, p. E31
- 2004 Marla Hamburg Kennedy and Ben Stiller, *Looking at Los Angeles*, Metropolis Books, New York, NY, pp. 160, 161
- Dominic Eichler, *Kaucyila Brooke: Plattform*, Berlin, Germany, Frieze, London, England, October, p. 162
- Martin Prinzhorn, *Kaucyila Brooke: Borderlines*, Camera Austria International, Graz, Austria, 86, pp. 7-16
- Liedo and Osborn, *No Fun Aloud*, Neue Review, Berlin, Germany, Marz, p. 5
- Luebbke-Tidow and Bell, *Das 'MoMA in Berlin' Syndrom*, Neue Review, Berlin, Germany, Marz, pp. 10-12
- Jansen and Titz, *Wir kommen trotzdem wieder!*, Neue Review, Berlin, Germany, Marz, p. 17
- Nathan Silver, *Johnny Benchseed*, Contemporary, London, England, Issue no. 61
- Amine Haase, *Laue Aussegn Im Graiem Umgebungsfield*, Kunstforum International, Cologne, Germany, March/April, p. 363
- Maren Luebbke, *Die Kunst ist Wieder Politisch Geworden*, Kunst Bulletin, Zurich, Switzerland, 4, p. 41
- Kristina v. Klot, *Alttag und Mythos Berlin*, DB Mobil, 02/2004, Hamburg, Germany, pp. 80-82
- Ute Meta Bauer ed., *Complex Berlin*, BB3, Berlin, Germany, pp. 228-229
- Martin Prinzhorn, *Kaucyila Brooke, 3rd Berlin Biennial for Contemporary Art*, Ute Meta Bauer ed., BB3, Berlin, Germany, pp. 54-55
- Jennie Klein, *In Search of the Golden California*, Art Papers, Atlanta, GA, Jan/Feb, pp. 23-26
- 2003 Jacob Fabricius, *Rent-A-Bench: Trapholt Museum, Pork Salad Press*, Denmark, p. 14
- Peter Krushka, *We are walking downtown...*, Hausordnungen, K. Menzel and A. Krause-Wahl eds., Stadthaus Ulm, Ulm, Germany, pp. 36-43
- Ulrike Müller, *Kein Land in Sicht*, Springerin: Hefte für Gegenwartskunst, Vienna, Austria, Band IX, Heft 1, pp. 58-61
- 2002 Susanne Neuburger, *The Waste Land/Wüste und Eis, Ödlandschaften in der Fotografie*, Camera Austria International, 77, pp. 85-86
- Andrea Domesle, *The Wasteland*, Eikon: Internationale Zeitschrift für Photographie & Medienkunst, Vienna, Austria, Heft 38, p. 59
- Kelly Hankin, *The Girls in the Back Room: Looking at the Lesbian Bar*, University of Minnesota Press, Minneapolis, MN, pp. 135-147
- Eileen Myles, *Kaucyila Brooke at Michael Dawson*, Art in America, January, pp. 118-119
- 2001 Holly Myers, *Vacant Fills a Space in the History of Urban Sprawl*, Los Angeles Times, Friday, March 1, p. F28
- Rainer Metzger, *The Wasteland*, Kunstforum International, Cologne, Germany, No. 158, January – March
- Thomas Trummer, *Art in Residence*, Preview, Vienna, Austria, Fall, pp. 23, 26, 27
- Thomas Trummer, *The Waste Land: Desert and Ice, Barren Landscapes in Photography*, Österreichische Galerie, Belvedere, Edition Selene, Vienna, Austria, pp. 18, 121-127, 199-200
- Kelly Hankin, *Wish We Didn't Have to Meet Secretly?: Negotiating Contemporary Bar Space in the Lesbian Bar Documentary*, Camera Obscura, Duke University Press, Durham, NC, Issue 45, pp. 36, 37, 39, 46-55, 57-58, 61-62, 69
- Dorit Margreiter, *Kaucyila Brooke: Burned...*, Springerin: Hefte für Gegenwartskunst, Vienna, Band V11, Heft 2, June-September, p. 74
- Leah Ollman, *Galleries: Documenting a Cycle of Lush Renewal in Griffith Park*, Los Angeles Times, Friday, April 6, pp. F20-21
- Christian Höller, *Video als Ausnahmemedium*, Texte zur Kunst, Berlin, Germany, June
- Justin Hoffmann, *<hers> Video as a Female Terrain*, Kunstforum International, Cologne, Germany, January - March
- 2000 Christa Benzer & Ulrike Müller, *Ihr Werkzeug: Video*, Nylon, Heft 2, Herbst, pp. 14-15
- Charlene Roth, *Charm Offensive at the Korean Cultural Center*, Artweek, November, Volume 31, Issue 11, pp. 18-19
- Harmony Hammond, *Lesbian Art in America*, Rizzoli International Publications, New York, pp. 73-74, 75, 112, 113
- Stella Rollig, *<hers> Video as a Female Terrain*, Springer-Verlag, Wien, Austria, pp. 12, 76-81
- Kelly Hankin, *Excerpt from 'Wish We Didn't Have to Meet Secretly?: Negotiating Contemporary Bar Space in the Lesbian Bar Documentary, <hers> Video as Female Terrain*, edited by Stella Rollig, Springer, Wien/New York, pp. 80-81
- Gerfried Stocker & Christine Schopf, *Next Sex: Sex in the Age of its Procreative Superfluousness*, Springer, Vienna/New York, pp. 270-271
- Silvia Kitzmantel, *Die Vertreibung aus dem Paradies*, ÖÖNachrichten, September 2, p. 9
- Peter Frank, *Art Picks of the Week...the Happiness Show*, L.A. Weekly, May 25 - May 31
- Jennie Klein, *Tell All: New Lesbian Narratives*, New Art Examiner, Chicago, June, pp. 22-23
- Stella Rollig, *Madam and Eve in the Garden: Politik der Gelüste*, Eikon: Internationale Zeitschrift für Photographie & Medienkunst, Vienna, Austria, March, pp. 4-5
- 1999 Cathy Cohen, *What is the Movement Doing to My Politics?*, Social Text 61, Durham, NC, Vol. 17, No. 4, Winter, p. 112
- Ken Johnson, *After the Gold Rush*, New York Times, June 18, p. B31
- Eloy J. Hernandez, *Lens of Desire*, Afterimage, Rochester, NY, March/April, pp. 19-20
- Patricia White, *Uninvited: Classical Hollywood Cinema and Lesbian Representability*, Indiana University Press, Bloomington, IN
- D.E. James, *Hollywood Extras: One Tradition of 'Avant-Garde' Film in Los Angeles*, October, Cambridge, MA, no. 90, p. 11
- 1998 Andrea Kroksnes, *Tip of the Iceberg*, Springerin: Hefte für Gegenwartskunst, Vienna, Austria, Band VI, Heft 1, p. 67
- Leah Ollman, *A Multi-Sided Look at 'Lone Woman'*, Los Angeles Times, Oct. 2, p. F29
- Melissa Hartman, *One on One*, Lesbian Review of Books, Vol. V, No. 1, Fall
- Jennie Klein, *American Gothic*, New Art Examiner, Chicago, IL, March, pp. 59-60
- Roberto Bedoya, *Slips, Opposite Sex*, Sara Miles and Eric Rofes eds., New York University Press, New York, NY, pp. 144-145
- 1997 Richard Meyer, *Kaucyila Brooke at Los Angeles Center for Photographic Studies*, Art In America, November, pp. 134-135
- Matias Viegner, *The Missionary Position*, Splice catalogue, Side Streets Projects, Santa Monica, CA p. 13
- Jennie Klein, *Not Through Any Sort of Vanity*, New Art Examiner, October, p.60
- Matias Viegner, *The Vanities of Kaucyila Brooke*, X-Tra, Volume 1/Number 2, Summer, pp. 13-15
- Jennie Klein, *Re:Public - Listening to San Diego*, New Art Examiner, February, p.50
- David Joselit, *Exhibiting Gender*, Art In America, January, p. 39
- 1996 Neil Kendricks, *Audience Encouraged to Speak...*, The San Diego Union-Tribune, August 12, p. E-1

- Robert L. Pincus, Museum's Convention-Time Show..., *The San Diego Union-Tribune*, May 27, p. D-5
- Christopher Knight, Consider It an Artist's Exit Poll, *Los Angeles Times*, August 11, p. 59
- Catherine Lord, *Unsolved Crimes: Sex, Gender and Dykes*, *Gender Fucked*, Center on Contemporary Art, Seattle, WA, pp. 4-5, 9, 30
- Jennie Klein, *Prelapsarian Lesbian Bodies in the Age of Mechanical Reproduction*, presented at *Representing Queerness*, College Art Association Annual Conference, Boston, Massachusetts
- Laura Kipnis, *Female Transgression, Resolutions: Contemporary Video Practice*, eds. Renov & Suderburg, Minnesota Press, p. 340
- Judith Mayne, Julie Zando's *Primal Scenes, Resolutions: Contemporary Video Practice*, Minnesota Press, p.347
- 1995 Catherine Lord, *Queering the Deal, Pervert*, The Art Gallery, University of California, Irvine, CA, p. 12
- Matt Gallagher, *Art Reflects Gay Themes*, *The Post*, Athens, Ohio, Feb. 24, p. 4
- 1994 Harmony Hammond, *A Space of Infinite and Pleasurable Possibilities: Lesbian Self-Representation in Visual Art*, *New Feminist Criticism: Art/Identity/Action*, Frueh, Langer, and Raven eds., Harper Collins, New York, NY, pp. 113-114
- Toni Davidson, *Disrupted Borders*, *Rouge*, London, Issue 15, p. 40
- David Beatty, *Disrupted Borders: Icon Gallery, Stirring The Custard*, London, June/July, p. 14
- Ernest Larsen, *Laughing Matters Out of Place: Obscenity, Dirt and Video*, *Exposure: Journal of the Society for Photographic Studies*, Volume 29, Number 2/3, pp. 57-73, 68
- 1993 Susan Kandel, *Read All About It*, *Los Angeles Times*, Los Angeles, June 3, p. F4
- D.K. Aloisi, *She's a Bad Girl: Photographer Kaucyila Brooke Breaks the Rules*, *Windy City Times*, Chicago, April, 1, p. 21
- Oleg Sapoznik, *A Look at Mapping Identities, F: The Student Magazine of The Art Institute of Chicago*, March, p. 7
- John Scheibe, *University Unveils Sexy Photo Exhibit*, *Imperial Valley Press*, Calexico, CA, Feb. 21, p. 1
- Danielle Bastian, *Mapping: Identities Through Photos*, *Columbia College Chronicle*, Chicago, Volume 26, Number 15, Feb. 22
- Acacia R. Warwick, *All Dressed Up and Someplace To Go*, *Gay & Lesbian Times*, San Diego, Feb. 4, p. 33
- Abigail Foerstner, *Artists Use the Personal to Confront the Political*, *Chicago Tribune*, Chicago, Jan. 29, Section 7, p. 75
- Judith Mayne, *Cinema and Spectatorship*, Routledge, pp. 134-135
- 1992 Michael Odom, *Effected Desire*, *In Pittsburgh*, 9:11, October 22-23, pp. 30-31
- Queer Bodies*, Evergreen State College, Olympia, WA, p. 22
- Deborah Bright, *Primer*, University of Illinois, Chicago, p. 6
- B. Ruby Rich, *A Queer Sensation*, *The Village Voice*, March 24, pp. 41-44
- B. Ruby Rich, *The Gay Nineties*, *Sundance Film Festival Catalogue*
- 1991 WESTAF/NEA Regional Fellowships for the Visual Artists, pp. 12&13
- Against The Tide*, catalogue issue of *Amethyst*, Atlanta, No. 7, Spring/Summer, pp. 10, 17, 46
- Shawn Smith, *Beyond the Frames of Legitimation: Contemporary Feminist Photographers Working Outside the Postmodern Canon*, *Michigan Feminist Studies* 6, Fall, pp. 17-32
- Connie Samaras, *Look Who's Talking*, *Artforum International*, November, XXX No. 3
- Ken Bass, *Making Sense*, *Art Paper*, Atlanta, 15:4, July/August, p. 62
- Leah Ollman, *New Show...*, *Los Angeles Times*, San Diego County Edition, June 12, p. F21
- Robert Raczka, *Making Sense*, *Penlec & Megahan Galleries*, Allegheny College, Meadville, PA pp. 3-5
- 1990 Catherine Fox, *Politics of Sex: The Undercurrent of 'Against the Tide'*, *The Atlanta Constitution*, October 22, p. D5
- Liz Kotz, *Strategies For Lesbian Representation: Kaucyila Brooke's Photography*, *SF Camerawork Quarterly*, Volume 17, No. 2, pp. 15-19
- Joanna Frueh, *How Do You Play?: The Deviant Narratives of Kaucyila Brooke*, *Afterimage*, April, Vol. 17, No. 9, cover & pp. 4-7
- Jan Zita Grover, *Dykes in Context: Some Problems in Minority Representation*, *The Contest of Meaning: Critical Histories of Photography*, Richard Bolton ed., M.I.T. Press, Boston, MA, pp. 188-189
- Chaney Holland, *Kaucyila Brooke, Engender: A Magazine of Popular Interpretation*, January, pp. 6, 7, 21-32
- Richard C. Ledes, *Disarming Genres*, *Artists Space, Artforum International*, October, p. 172
- Amy Taubin, *Choices: An Opinionated Survey of the Weeks Events*, *The Village Voice*, July 3
- Micki McGee, *Disarming Genres*, *Artist's Space*, New York, NY
- Catherine Lord, *Plotting Queer Culture*, reproductions, *Artpaper*, March, Vol. 9, No. 7
- 1989 James Parkes, *Shooting Partners*, *The Pink Paper*, London, England, Sept. 2
- Rose Jennings, *Partners in Crime*, *City Limits*, London, England, Sept. 14 - 21, p. 54
- Margaret Lazzari, *Unknown Deviancies*, *Artweek*, May 27, p. 5
- Larry Rinder, *Self Evidence*, L.A.C.E., Los Angeles, p.14
- Linda Reinfeld, *Textual Construction of the Self in the Photography of Kaucyila Brooke*, presented at 'Reclaiming the Self' symposium, *Visual Studies Workshop*, Jan., and the 'Feminism and Representation' conference, Rhode Island College, April
- 1988 Susan Freudenheim, *Messages in Art*, *The Tribune*, San Diego, Dec. 9, C-6
- Leah Ollman, *Two More Cases of Messages...*, *Los Angeles Times San Diego County Edition*, Dec. 5, Part V
- Neil Kendrick, *Installation Assemblage...*, *Daily Aztec*, San Diego, November 23, p. 3
- Jonathan Kandell, *Political Expressions*, *Tucson Weekly*, Vol. 5, No. 44
- Jan Zita Grover, *Dykes In Context*, *Ten 8: International Photography Magazine*, London, Autumn, pp. 38, 45
- Carole Tormollan, *Monologue/Dialogue, Spot: A Publication of The Houston Center for Photography*, Fall, pp. 10-11
- Pamela Portwood, *Tucson Letter, Artspace: Southwestern Contemporary Arts Quarterly*, Summer
- Robert Raczka, *That's Progress*, *New Art Examiner*, Summer, p. 49
- Jeff Abell, *Gay and Lesbian Photographers Exhibit at Randolph St. Gallery*, *Outlines*, Chicago, Vol. 2, No. 2, July, p. 82
- Nancy Buchanan, presented at 'The Way We Look, The Way We See: Art Criticism for Women in the '90's', *The Women's Building at U.C.L.A.*, Los Angeles, CA, January
- Robert Raczka, *Writing on the Wall*, *Afterimage*, May, p. 20
- 1987 Robert Mahoney, *Art Across America: Artists and Their Students*, p. 8
- Pamela Portwood, *Tucson Letter, ArtSpace: Southwestern Contemporary Arts Quarterly*, Vol. II, No. 3, Summer, p. 76

- Pamela Portwood, Subculture Comix, Tucson Weekly, Jan. 28 - Feb. 3, Vol. 3, No. 49
 Tucson Women's Alliance producers, Women in the Arts: Five Tucson Artists, Tucson Community Cable Corporation
 1986 Lew Thomas, Desire of the Other: Seeing Herself Seeing Herself, Spot, Houston Center for Photography, Houston, TX, Spring
 Robert S. Cauthorn, A Touch of Rebellion Needed to Offset Professionalism, Arizona Daily Star, April 20, p. E13
 Pamela Portwood, Art Caring About People, Tucson Weekly, Tucson, AZ, April 30 - May 6
 1985 Women Who Create, Coconino Center for the Arts, Flagstaff, AZ, p. 2
 1984 Arizona Biennial, Tucson Museum of Art, Tucson, AZ
 James Huginin and Lew Thomas, In The Beginning Was The Word - And Since Then There Has Been The Quote, U Turn Supplement I:
 Vortex Of Envy, University of Arizona, Tucson, AZ
 Pamela Portwood, TMA Bulges With Art Of 'Arizona Biennial', The Tucson Weekly, Tucson, AZ, Oct. 17 - 23, p. 8
 Pamela Portwood, Radiating Energy, The Tucson Weekly, Tucson, AZ, July 7 - 13
 Pamela Portwood, Exhibit by Female Artists Evokes Issues of Feminism's Role in Art, Arizona Daily Wildcat, April

COLLECTIONS

The Getty Research Institute, Los Angeles, CA
 Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
 Generali Foundation, Vienna, Austria
 The Art Institute of Chicago, Chicago, IL
 Center for Creative Photography, Tucson, AZ

LECTURES AND READINGS

- 2012 Do You Want Me To Draw You A Diagram?, CalArts, Valencia, CA
 The F-word Symposium and CalArts, on Feminist Art Education: Renewal and Revision, MOCA
 2010 Grad Lecture Series, Art Center, Pasadena, CA
 Big City Forum, Goethe Institut Los Angeles, Los Angeles, CA
 2009 Vitrinen in Arbeit, Public conversation with Virginia Heckert, MAK/Schindler House, Los Angeles, CA
 2008 Grad Lecture Series, Otis College of Art, Los Angeles, CA
 2007 Grad Lecture Series, Art Center, Pasadena
 Public conversation with Ellen Birrell, Cal Arts, Valencia, CA
 2006 The Ephemeral Nature of Gay/Lesbian Space in the City!, Gallery 727, Los Angeles, CA
 2005 Otis School of Art, Los Angeles, CA
 Voices Lecture Series, University of Illinois, Art Department, Chicago, IL
 University of Buffalo, Art Department, Buffalo, New York
 Vitrinen in Arbeit: Los Angeles Salon #61, Michael Dawson Gallery, Los Angeles, CA
 Scripps College, Claremont, CA
 2004 Academy of Fine Arts, Vienna, Austria
 Vermont College, Montpelier, Vermont
 Martini with a Twist, Susan Silton's 'Tornado in a Box', Angels Gallery, Santa Monica, CA
 2003 Lecture and Workshop, Jan Van Eyck Academie, Maastricht, Netherlands
 The Boy Mechanic, Parameters of Desire: Between the Public and the Private, A Civic Education Conference, Bielsko-Biala, Poland
 Contemporary Visiting Artist Series, University of California at Irvine, Irvine, CA
 Otis Graduate Program, Otis School of Art, Los Angeles, CA
 Shouts, Whispers, Cheers, Symposium, Mount St. Mary's College, Los Angeles, CA
 Euphoricum, Symposium at Academy of Fine Arts, Vienna, Austria
 2002 Mediaforum lecture series, Munich Kunstverein, Munich, Germany
 Hochschule für Gestaltung und Kunst Basel, Basel, Switzerland
 Beaded Curtains: The Veiled Influences of Verboten Entrances, Building Gender Lecture Series, Technical University, Vienna, Austria
 2001 Hochschule für Gestaltung und Kunst Zürich, Zürich, Switzerland
 Family Exhibitions from the 1950's through the 90's, Shedhalle, Zürich, Switzerland
 Camp TT, CalArts, Valencia, CA
 2000 Not, Chroma Symposium, Academy of Fine Arts, Vienna, Austria
 Tit for Twat, public conversation with Andrea Braidt, Depot - Zentrum für Kunst & Diskussion, Vienna, Austria
 Meisterklasse für Experimentelle Visuelle Gestaltung, Kunstuniversität, Linz, Austria
 1999 Rhode Island School of Art and Design, Providence, RI
 Art Center, Pasadena, CA
 Contextualizing 'Roundabout', Department of Art History, University of Southern California, Los Angeles, CA
 Art Resources Transfer, New York, NY
 Traveling, Traveling... On Location, Dislocation..., co-chair of panel, College Art Association National Conference, Los Angeles, CA
 1998 Tracking the Avante Garde, West Coast Regional S.P.E., San Francisco Art Institute, San Francisco, CA
 Banff Centre for the Arts, Banff, Alberta, Canada
 University of California at Irvine, Visual Arts Dept., Irvine, CA
 Pomona College, Visual Arts Dept, Pomona, CA
 University of California at Santa Barbara, Visual Arts Dept., Santa Barbara, CA
 1997 Tip of the Iceberg, Fred Dorfman Projects, New York, NY
 University of Iowa, Visual Arts Department, Iowa City, IA
 1996 Patience, 'Seven Deadly Sins and Virtues', Beyond Baroque Literary Center, Venice, CA

- Gender Fucked, Center on Contemporary Art, Seattle, WA
 Museum of Photographic Arts, San Diego, CA
 Virtual Queers: Out On The Screen in Los Angeles, Society for Cinemas Studies Annual Conference, Dallas, TX
 1995 Queer Film and Video, Queer Frontiers: The Fifth Annual National Lesbian, Gay and Bisexual Graduate Conference, University of Southern California, Los Angeles, CA
 Strategies for Lesbian/Queer Self-Representation, Society for Photographic Education National Conference, Atlanta, GA
 Art Center College of Art and Design, Visual Arts Department, Pasadena, CA
 University of Ohio, Visual Arts Department, Athens, OH
 1994 Intergenerational Dialogues or the Dating Game, College Art Association National Conference, New York, NY
 Disrupted Borders Conference, Photographer's Gallery, London, England
 Hampshire College, Visual Arts Department, Amherst, MA
 In 'n' Out Genre, Consoling Passions Conference, Tucson, AZ
 1993 Columbia College, Visual Arts Department, Chicago, IL
 1992 Articulated Lives, Overlapping Bodies, Public Conversation with Sally Stein, Women In Photography Conference, Tucson, AZ
 California Institute for the Arts, Photography Program, Valencia, CA
 University of Illinois at Chicago, Visual Arts Department, Chicago, IL
 1991 University of California at Irvine, Visual Arts Department, Irvine, CA
 University of California at Riverside, Visual Arts Department, Riverside, CA
 1990 Dialogues: Photography and Censorship, California Museum of Photography, Riverside, CA
 A Space, Toronto, Ontario, Canada
 Sub-cultural Stances, Mainstream Visibility, The Rules of Attraction: A Conference on Lesbian and Gay Media, San Francisco, CA
 University of California, Visual Arts Department, Los Angeles, CA
 Cerro Coso Community College, Visual Arts Department, Ridgecrest, CA
 University of Illinois, Visual Arts Department, Champagne/Urbana, IL.
 New Narratives/New Voices, School of the Art Institute of Chicago, Chicago, IL
 The Politics of Inversion, College Art Association national Conference, New York, NY
 1989 Lesbian Subplot in Classic Films, Reclaiming The Self in Lesbian Cultural Production, Visual Studies Workshop, Rochester, NY
 1988 Panel discussion with Doug Ischar and Sunil Gupta, Randolph Street Gallery, Chicago, IL.
 Partners in Crime, Speaking Queerly in the Age of Reagan, Society for Photographic Education National Conference, Houston, TX
 University of California, Visual Arts Department, San Diego, CA

GRANTS

- 2004 City of Los Angeles Artist Fellowship, through 2005
 1994 Art Matters Artist Fellowship
 1992 Community Arts Assistance Program, Department of Cultural Affairs, City of Chicago
 1991 Regional Visual Arts Fellow, Western States Arts Federation
 1987 Travel Assistance Grant, Arizona Commission on The Arts

PROFESSIONAL ACTIVITIES

- 2010 President of Board of Directors, Friends of Goethe, Goethe Institut Los Angeles, Los Angeles, CA
 Fragile Plans: Gardens, Grids and Gulags, Lecture/Public Conversation Series, California Institute of the Arts, Valencia, CA
 2009 Re-figurative Ordering, Guest Curator, DNJ Gallery, Los Angeles, CA
 2005 Sur Plus, Film program, Organized 3 day program, Museum Modernr Kunst Stiftung Ludwig Wien, Vienna, Austria
 2004 Invited Artist, 2 month Residency, Künstlerinnenhof Die Höge, Bassum, Germany
 The Documentary Body, workshop in Monica Bonvicin's Class, Academy of Fine Arts, Vienna, Austria
 2002 Board of Directors, College Art Association (4 year term)
 2000 Visual Art Narrative, 3 day workshop in Eva Schlegel's Class, Academy of Fine Arts, Vienna, Austria
 Visual Art Narrative, 3 day workshop, Meisterklasse für Experimentelle Visuelle Gestaltung, Kunstuniversität, Linz, Austria
 Artist, Self-Directed Residency, Banff Centre for the Arts, Banff, Alberta, Canada
 1999 Artist, Surface Residency, Banff Centre for the Arts, Banff, Alberta, Canada
 1998 Senior Artist, Long March Residency, Banff Centre for the Arts, Banff, Alberta, Canada
 Teaching Residency, Burren College of Art, County Clare, Ireland
 Co-Editor, Site Street, Web Magazine (<http://www.sidestreet.org/sitestreet/index.htm>) (until 2002)
 1997 Board of Advisors, Survival Tower Projects, Los Angeles, CA
 1995 Xenophobia, Juror and Co-Curator of Exhibition, Alternatives '95, University of Ohio, Athens, OH
 1994 College Art Association, Gay and Lesbian Caucus, co-coordinator of programming for National Conference, New York, NY
 1992 Video Data Bank, Interviewed filmmaker Su Friedrich for the Artist Interview Videotape, Chicago, IL
 1991 San Diego Media Access, Guest Video Curator
 1990 John K. Javitz Foundation, reader of national scholarship applications in photography
 1989 College Art Association, member, Sept. 1989 to present
 Union for Democratic Communication, general member, Jan. 1989 to 1991
 The American Federation of Teachers, AFL-CIO, member, Jan. 1989 to 1991
 1988 Society for Photographic Education, co-coordinator for Women's Caucus programming for National Conference.
 1986 Central Arts Collective, member of artist's cooperative gallery, from 1986-88, Tucson, AZ
 Juror, Todd Walker Material Grant Award, University of Arizona, Tucson, AZ
 1985 First Annual Lightsong/Catacomb Photo Auction, co-producer, Dinnerware Gallery, Tucson, AZ

- 1984 Lightsong Gallery, Curator and Co-Director, Tucson, AZ, through 1985
- 1982 Project Space, Member of artist's cooperative gallery, Eugene, OR, through 1983
- 1979 Women's Press, photographer and photo editor for bi-monthly publication, Eugene, OR, through 1980
- 1976 KLCC-FM, Announcer, programmer and producer of classical music and feminist programming, Eugene, OR, through 1979,
- 1974 KOPN-FM, Announcer, programmer and producer of classical music and feminist programming, through 1976, Columbia, MO

EDUCATION

- 1986 University of Arizona, Tucson, Arizona. M.F.A. Photography
- 1981 Maine Photography Workshop, Rockport, Maine
- 1981 University of Oregon, Eugene, Oregon, Fine Arts and Journalism
- 1974 University of Puget Sound, Tacoma, Washington. B.A. English Literature

EMPLOYMENT

- Present California Institute for the Arts, Past Director of the Program in Photography & Media, School of Art, Faculty from Fall 1992 to present
- 2010 Vermont College, Artist Teacher, Montpelier, VT
- 2008 Academy of Fine Arts, Vienna, Austria, Visiting Professor
- 2002 Vermont College, Artist Teacher, Montpelier, VT
- 2003 University of California at Los Angeles, Visual Arts Department, Visiting Lecturer
- 2001 Hochschule für Gestaltung und Kunst Zürich, Visiting Faculty, Zürich, Switzerland, 2001-2002
- 1991 School of the Art Institute of Chicago, Visiting Artist, 1991-1992
- 1991 University of California at Los Angeles, Visual Arts Department, Visiting Lecturer
- 1988 University of California at San Diego, Visual Arts Department, Visiting Lecturer, 1988-1991
- 1985 Western Color Systems, (Cibachrome Lab), Tucson, AZ, Custom Lab Manager, 1985-1988
- 1983 University of Arizona, Tucson, AZ., Teaching Assistant, 1983-1986
- 1982 Aster Publishing Company, Eugene, OR, Advertising Coordinator, 1982-1983
- 1981 Mr. Z's Photography, Portrait Photographer, Eugene, OR, 1981-1982
- 1980 Displaced Homemakers/Widowed Services, Activities Coordinator, Eugene, OR, 1980-1981
- 1978 Womenspace, (battered women's shelter), Community Education Specialist, Eugene, OR, 1978-1979