

David Lewis

Mary Beth Edelson

Mary Beth Edelson Curriculum Vitae

Born 1933 in East Chicago, IN
Lives and works in New York, NY

Education

1958
MA New York University, New York

1951-55
BA DePauw University, Greencastle, Indiana

Honorary Doctor of Fine Arts, DePauw University, IN

Selected Solo Exhibitions

2019
Shape Shifter, David Lewis, New York, NY

2018
Mary Beth Edelson: Nobody Messes With Her, curated by Merle Radke, Kunsthalle Münster, Münster, Germany

2017
The Devil Giving Birth to the Patriarchy, David Lewis, New York, NY

2015
Mary Beth Edelson, Feminist Humor as Political Device, Bernstein Gallery, Princeton University, Princeton, NJ

2014
Mary Beth Edelson: Six Story Gathering Boxes (1972-2014), The Aldrich Museum of Contemporary Art, Ridgefield, CT

2013
Mary Beth Edelson, 22 Others, Suzanne Geiss Company, New York, NY
Collaborative: 1971-1993, Accola Griefen Gallery, New York, NY

2012
Hail to the Feminists Who Produced the Revolution, Accola Griefen Gallery, New York, NY

2011
There's Never Only One Game In Town, The McKinney Avenue Contemporary, Dallas, TX
Burn In Hell (Lorena Bobbitt), Balice Hertling, Paris, France
Burn In Hell, Balice Hertling & Lewis, New York, NY
Players: Selected Works by Edelson from the 70-90, VIP Armory Week, St Regis Hotel, New York, NY

2010
Making Eye Contact, campus wide performance, 20,000 students, University of Illinois, Champaign, IL

2009
Making Eye Contact, performance curated by Liutauras Psibilskis, Deborah Colton Gallery, Houston, TX

2006

A Life Well Lived, A Retrospective of Mary Beth Edelson's Work, Malmö Konstmuseum, Malmö, Sweden; traveled to Migros Museum, Zürich.

Utopiana, a collaboration with the historic utopian village of New Harmony, Indiana and South Indiana University with Mary Beth Edelson (cat.)

2004

Humans, Fucking Humans, curated by Tor Inge Kveum and Gören Christenson, Lofoten International Art Festival, Lofoten, Norway (cat.)

Making Eye Contact, community wide performance, Lofoten International Art Festival, Lofoten, Norway (cat.)

2002

Re-scripting the Story, Traveling Solo Exhibition to 7 sites: Gettysburg; Franklin & Marshall, Phillips Museum of Art; Dickinson, Trout Gallery; Univ. of N. Texas, Fort Worth, TX; Blue Star Art Space, San Antonio, TX; Albany Museum, SUNY, NY; Stony Brook Museum, SUNY (200-2002)

2000

Home-Made Root Beer: Three Curatorial Selections of Mary Beth Edelson's Work by Alissa Rame Friedman, Alejandro Diaz, and Paul Bloodgood, Malmö Museer, Malmö, Sweden

1998

Trickster: A Proposition for a Retrospective, Agency Gallery, London, United Kingdom

1997

Female Perversion, 2-person show with Yvette Brackman, curated by Heike Munder, Halle für Kunst, Berlin, Germany

1996

Some Living American Woman Artists, Nicolai Wallner Gallery, Copenhagen, Denmark

1994

Combat Zone: Campaign HQ Against Domestic Violence, sponsored by Creative Time, New York, NY

1993

A Non-Survey of Photographic Works in Two Parts: Hopelessly Essentialist (Think Again) Early Body Works 1970-1977, curated by Paul Bloodgood, Nicole Klagsbrun Gallery, New York, NY

1992

In Your Face: Politics of the Body and Personal Knowledge, 2-person show with Kiki Smith, A/C Projects, New York, NY

Shape Shifters, Amy Lipton Gallery, New York, NY

1990

Universal Pictures: The Paintings, Dolan/Maxwell, New York, NY

1989

Shape-Shifter: the Art of Mary Beth Edelson, a 15-year retrospective solo exhibition including unique wall painting installed at each site, video interview with Donald Kuspit, University of Tennessee, Tennessee, TN; traveled to Hillwood Art Museum, Long Island, NY; Fort Wayne Art Museum, Fort Wayne, IN; Kenyon College, Gambier, OH; Emison Art Center, DePauw University, Greencastle, IN

Dream On..., Washington Project for the Arts, Washington, D.C. (cat.)

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1986

Fish in the Sky, curated by Lasse Antonsen, Danforth Museum, Boston, MA
Phases of the Loon, curated by Edward Leffingwell, MoMA PS1, New York, NY

1983

New Work: A Future Vision, Hewlett Gallery, Carnegie Mellon University, Pittsburgh, PA
Pollyanna Perverse, A.I.R. Gallery, New York, NY

1982

A Survey of Photographic Works by Mary Beth Edelson, Wright State University, Dayton, OH; traveled to N.A.M.E. Gallery, Chicago, IL; Herron School of Art Gallery, Indiana University, Indianapolis, IN (1981-1982)

1981

The Archaeology of Trickster Rabbit (in Re-cycled time), from the Immodest Trickster series, A.I.R. Gallery and Max Hutchinson Gallery, New York, NY
Unfinished Plans for Utopia, Elise Meyer, New York, NY

1980

Mary Beth Edelson: Recent Work, exhibition with performance at Albright-Knox Art Gallery, Buffalo, NY

1979

To Get Us Through, Henri Gallery, Washington D.C.
The Nature of Balancing, exhibition with performance at A.I.R. Gallery, New York, NY

1978

Story Gathering Boxes, Franklin Furnace, New York, NY

1977

Proposals for: Memorials to the 9,000,000 Women Burned as Witches in the Christian Era, exhibition with performance, A.I.R. Gallery, New York, NY

1975

Giving Myself a Five Year Retrospective, A.I.R. Gallery, New York, NY

1974-5

Woman Rising, Corcoran Gallery of Art/Henri Gallery, Washington D.C.

1973

22 Others, Henri Gallery, Washington D.C.

Selected Group Exhibitions

2020

Feminist Avant-Garde of the 1970s: Works from the Verbund Collection, Vienna, curated by Gabriele Schor, traveling to International Center of Photography, New York, NY (cat.) (forthcoming)
Ruth and Elmer Wellin Museum of Art at Hamilton College, Clinton, NY

2019-2020

Animalesque / Art Across Species And Beings, curated by Filipa Ramos, BALTIC Centre for Contemporary Art, Gateshead, UK
Art After Stonewall, curated by Jonathan Weinberg, Tyler Cann, and Drew Sawyer, Grey Art Gallery and Leslie-Lohman Museum, New York, NY; traveling to The Patricia & Phillip Frost Art Museum, Miami, Florida; Columbus Museum of Art, Columbus, Ohio (cat.)

2019

The Pleasure Principle, Maccarone, Los Angeles, CA*Animalesque / Art Across Species And Beings*, curated by Filipa Ramos, Bildmuseet, Umeå, Sweden*Men of Steel, Women of Wonder*, curated by Alejo Benedetti, Crystal Bridges Museum of American Art, Bentonville, AR; traveling to San Antonio Museum of Art, San Antonio, TX (cat.)*Feminist Avant-Garde of the 1970s: Works from the Verbund Collection, Vienna*, curated by Gabriele Schor, traveling to House of Art Brno, Brno, Czech Republic; Centre de Cultura Contemporània de Barcelona, Barcelona, Spain (cat.)

Anne de Villepoix, Paris, France

2018

The Assassination of Leon Trotsky, David Lewis, New York, NY*Half the Picture: A Feminist Look at the Collection*, Brooklyn Museum, Brooklyn, NY*Laid Bare in the Landscape*, The Nevada Museum of Art, Reno, NV (cat.)*Feminist Avant-Garde of the 1970s: Works from the Verbund Collection, Vienna*, curated by Gabriele Schor, traveling to ZKM Centre for Art and Media Technology, Karlsruhe, Germany; Stavanger Art Museum, Stavanger, Norway (cat.)*Territorios que Importan: Género, arte, y ecología (Territories that Matter: Gender, art, and ecology)*, Centro de Arte y Naturaleza, Huesca, Spain*Waking the Witch*, Oriel Davies Gallery, Wales, United Kingdom; traveling to 20-21 Visual Arts Centre, Scunthorpe, United Kingdom; Sidney Cooper Gallery, Canterbury, United Kingdom; Bonington Gallery, Nottingham, United Kingdom*Hummadruz*, Newlyn Art Gallery, Cornwall, United Kingdom

2017

Feminist Avant-Garde of the 1970s: Works from the Verbund Collection, Vienna, curated by Gabriele Schor, Museum moderner Kunst Stiftung Ludwig Wien, Vienna, Austria (cat.)*To a Body*, curated by Elisa R. Linn, Lennart Wolff, Shoot the Lobster, New York, NY

2016

Feminist Avant-Garde of the 1970s: Works from the Verbund Collection, Vienna, curated by Gabriele Schor, The Photographer's Gallery, London, United Kingdom (cat.)*Sublime: Le Tremblements Du Monde (Sublime: The Tremors of the World)*, Centre Pompidou-Metz, Metz, France*COMING TO POWER: 25 Years of Sexually Explicit Art By Women*, Maccarone Gallery, New York, NY*Gay Gotham: Art of Underground Culture in New York*, curated by Stephen Vider, Museum of the City of New York, New York, NY*Skins: Body as Matter and Process*, Garth Greenan Gallery, New York, NY*Cock, Paper, Scissors*, curated by David Evans Frantz, ONE National Gay & Lesbian Archives, Los Angeles, CA; traveled to Leslie Lohman Museum, New York, NY

2015

Greater New York, MoMA PS1, Long Island City, NY*Painting 2.0: Expression in the Information Age*, Museum Brandhorst, Munich, Germany, curated by Achim Hochdörfer and David Joselit with Manuela Ammer; traveled to Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria*Feminist Avant-Garde of the 1970s: Works from the Verbund Collection, Vienna*, curated by Gabriele Schor, Mjellby Konstmuseum, Halmstad, Sweden; travelled to Hamburger Kunsthalle, Hamburg, Germany (cat.)*Pretty Raw: After And Around Helen Frankenthaler*, The Rose Art Museum, Waltham, MA*MFTA Loves NYC: A Retrospective of Creative Reuse*, Materials For The Arts, Queens, NY

2014

Feminist Avant-Garde of the 1970s: Works from the Verbund Collection, Vienna, curated by Gabriele Schor, BOZAR, Palais des Beaux-Arts de Bruxelles, Belgium (cat.)*L'Heure des Sorcières*, Le Quartier, Centre d'Art Contemporain de Quimper, Quimper, France*Carte Blanche to Nil Yalter*, curated by Nil Yalter & Gizem Karakas, Galerist, Istanbul, Turkey*Read Your Call*, Diane Kruse Gallery, Hamburg, Germany*Looking Back: The Eighth White Columns Annual*, White Columns, New York, NY

2013

Elles: Pompidou. Women Artists from the Centre Pompidou, Seattle Art Museum, Seattle, WA*NYC 1993: Experimental Jet Set, Trash, and No Star*, New Museum, New York, NY*Female Power: Matriarchy & Utopia*, Museum Voor Moderne Kunst, Arnhem, Netherlands*Feminist Avant-Garde of the 1970s: Works from the Verbund Collection*, Vienna, curated by Gabriele Schor, Circulo de Bellas Artes, Madrid, Spain (cat.)*Me. Myself. Naked. (Sie. Selbst. Nackt.)*, Paula Modersohn-Becker Museum, Bremen, Germany*Washington Art Matters: Art Life in the Capital 1940-1990*, American University Museum at the Katzen Arts Center, Washington, D.C.*Secret Codes*, curated by Agustín Pérez Rubio, Galeria Luisa Strina, Sao Paolo, Brazil*Anti-Academy*, John Hansard Gallery, Southampton, United Kingdom*The Oracle*, The Wand Project Space, Berlin, Germany

2012

Doin' It In Public: Feminism and Art at the Woman's Building, Otis College of Art and Design, Los Angeles, CA (2011-2012)*Beasts of Revelation*, DC Moore Gallery, New York, NY

2011

Still Films, curated by Lance Blomgren, Yukon Arts Centre Public Art Gallery, Yukon, Canada

2010

Pictures by Women: A History of Modern Photography, curated by Roxana Marcoci, Sarah Meister, and Eva Respini, Museum of Modern Art, New York, NY*Feminist Avant-Garde of the 1970s: Works from the Verbund Collection*, Vienna, curated by Gabriele Schor, Galleria Nazionale d'Arte Moderna, Rome, Italy.*Face Off: Portraits by Contemporary Artists*, Lyman Allyn Museum, New London, CT

2009

The End, curated by Eric Shiner, Andy Warhol Museum, Pittsburgh, PA*Propose: Works on Paper from the 1970s*, Alexander Gray Gallery, New York, NY

2007-09

WACK! Art and the Feminist Revolution, curated by Connie Butler, Museum of Contemporary Art, Los Angeles; traveled to Women's Museum, Washington D.C.; Vancouver Museum, Canada; MoMA PS1 and the Museum of Modern Art, New York (cat.)

2007-08

Gender Battle, CGAC, curated by Juan Vicente Aliaga, Santiago de Compostela, Spain

2006

It Is Time for Action (There Is No Option), curated by Heike Munder, Migros Museum für Gegenwartskunst, Zürich, Switzerland*How American Women Artists Invented Postmodernism: 1970 - 1975*, Rutgers University, New Brunswick, NJ

2005

Different Wavelengths, curated by Alissa Friedman, Tina Kim Fine Art, New York, NY*Whispers to Shouts: Indiana Women Who Create Art*, Indiana State Museum, Indianapolis, IN

2003

Mothers of Invention, curated by Carola Dertnig, MUMOK, Vienna, Austria*Making Peace*, curated by Frederikke Hansen, Galerie Shedhalle Verein, Zürich, Switzerland

2002

Goddess, Galerie LeLong, New York, NY
Personal and Political, Guildhall, Hamptons, Long Island (cat.)

2001

Century City: Art and Culture in the Modern Metropolis, curated by Donna De Salvo, Tate Gallery, London (cat.)

2000

Picturing the Modern Amazon, curated by Laurie Fierstein, Joanna Frueh, and Judith Stein, New Museum, New York, NY (cat.)
Border Collaborations: René Green, Jimmie Durham, Douglas Gordon, Tony Oursler, Mary Beth Edelson, Malmö Art Academy, Copenhagen, Denmark; Louisiana Museum of Modern Art, Humlebæk, Denmark; and Roskilde Museum of Contemporary Art, Roskilde, Denmark
Contemporary Classicism, Neuberger Museum of Art, Purchase, NY; traveled to the Tampa Museum, Tampa, FL (1999-2000) (cat.)
Action/Performance and the Photograph, Turner/Krail Galleries, L.A (1993-2000)

1999

Le Grand Praemiere Opening Show, Galerie Nicolai Wallner, Copenhagen, Denmark
War –Artists Bulletin Board, Postmasters, New York, NY

1997

Leonardo Lives, Seattle Art Museum, Seattle, WA (cat.)
Vraiment Feminisme et Art, curated by Laura Cottingham, Le Magasin - Centre National D'Art Contemporain de Grenoble, France (cat.)
Original Visions, with Agnes Martin, Pat Steir, Carrie Mae Weems, Magdalena Abakanowicz and Mary Beth Edelson, McMullen Museum of Art, Boston, MA (cat.)
Eye of the Beholder, Avon Collection, International Center of Photography, New York, NY

1996

Love Gasoline, Mercer Union, Toronto, Canada (cat.)
American Dreaming, curated by Hiedi Zuckerman, Linda Kirkland, New York, NY
Divine Flesh, curated by Susanne Ramljak, New York, NY

1995

In-significance, curated by Bea de Souza, The Agency, London, United Kingdom (cat.)
Sniper's Nest: Art that has Lived With Lucy R, Lippard, curated by Neery Melkonian, donated by Lippard to Fine Arts Museum of Santa Fe, NM, exhibited at Bard College, Annandale-On-Hudson, NY
Selections from 1989-1995, Nicole Klagsbrun Gallery, New York, NY
Tarot, curated by Amy Lipton, Lombard Freid Projects, New York, NY

1994

Yes I Am, No I'm Not, curated by Eric Heis, Laura Parnes, Nicole Klagsbrun, Momenta, NY

1993

Coming to Power, curated by Ellen Cantor, David Zwirner Gallery, New York, NY
A/C at 303, curated by Paul Bloodgood and Alissa Friedman, 303 Gallery, New York, NY
Context: Chiffon Pieces and Photographs, 1977-1993, A/C Project Room, New York, NY

1992

Object Choice, curated by Ken Gonzales Day and Andrew Perchuk, Hallwalls Contemporary Arts Center, Buffalo, NY (cat.)
Between the Sheets, PPOW, New York, NY

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Paper Show, curated by Kiki Smith, Joe Fawbush Gallery, NY
Group, Galerie Rizzo, Paris, France
The Fetish of Knowledge, A/C Project Room, New York, NY
Censored in the USA: Seeing Red, White and Blue, Visual Arts Center of Alaska (cat.)
Sprung in Die Zeit, Berlinische Galeria, Berlin, Germany (cat.)

1991

Salvage Utopia, A/C Project Room, New York, NY
Shooter's Hill, A/C Project Room, New York, NY

1989-90

Vanishing Presence, curated by Adam Weinberg, Walker Art Center, MN; traveled to Detroit Art Institute, Detroit, MI; High Museum, Atlanta, GA; Johnson Museum of Art, Cornell University, Ithaca, NY; and Virginia Commonwealth University, Richmond, VA (cat.)
Committed to Print, curated by Deborah Wye, Museum of Modern Art, New York, NY

1989

Marking Their Mark: Women Artists Move Into the Mainstream, 1970-85, Cincinnati Art Museum, Cincinnati, OH
Photography and Performance, Photographic Resource Center, Boston, MA (cat.)
Four Artists: Mary Beth Edelson, Martin Puryear, Italo Scanga, Robert Stackhouse, Corcoran Gallery of Art, Washington D.C. (cat.)

1986

Odd and Intense, curated by Pamela Wye, Pictogram Gallery, New York, NY
Resistance or Submission, curated by Manon Blanchette, Musée national des beaux-arts du Québec, Canada; traveled to London Regional Gallery, London; Walter Phillips Gallery, Canada; and the Mendel Art Gallery, Canada (cat.)

1984

Art Against Apartheid, New York, NY

1983

A Path Without Shores, curated by Ulrike Rosenbach, Cologne, Germany
Spare Parts, Materials for the Arts, New York, NY
New York Painting Today, curated by Donald Kuspit and Elaine King, Pittsburgh Glass Works, Pittsburgh, PA

1980

Contemporary Performance, curated by Mary Jane Jacob, Contemporary Art Center, New Orleans, LA

1979

International Feministische Kunst, Stichting de Appel, Amsterdam, the Netherlands; travelled to Gemeentemuseum Den Haag, The Hague; De Oosterpoort, Groningen; Noordbrabants Museum, Den Bosch; De Vleeshal, Middelburg; De Vest, Alkmaar; De Beyerd, Breda; and Museum Het Valkhof, Nijmegen.

1978

International Women 78, White Gallery, Tel Aviv, Israel

1977

Nothing But Nudes, Whitney Museum, New York, NY
Contact: Women and Nature, curated by Lucy Lippard, Hurlbutt Gallery, Greenwich, CT
Women Artists 1550-1950, Brooklyn Museum, Brooklyn, NY
Your 5,000 Years Are Up!, curated by Arlene Raven, Mandeville Gallery, University of California San Diego, La Jolla, CA

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In Honor of Oyvind Fahlstrom: Exposition of His Friends, Galerie Bucholz, Munich, Germany

1976

Style and Process, Fine Arts Building, New York, NY

1974

Women's Art—American Art, Philadelphia Museum at the Civic Center, Philadelphia, PA
Contemporary Reflections, The Aldrich Contemporary Art Museum, Ridgefield, CT

1973

Passage Environment, Corcoran Gallery of Art, Washington, D.C.

1968

Patterns, Indianapolis Museum of Art, Indianapolis, IN

Selected Catalogues

2019

Benedetti, Alejo. *Men of Steel, Women of Wonder*. Bentonville: Crystal Bridges Museum of American Art
Weinbergh, Jonathan. *Art After Stonewall 1969-1989*. Ohio: Columbus Museum of Art.
Morris, Rebecca. *Great Women Artists*. London: Phaidon Press Limited.

2018

Wolfe, Ann M. *Anne Brigman*. Nevada Museum of Art.

2016

Schor, Gabriele. *The Feminist Avant-Garde of the 1970s: Works from the Sammlung Verbund*, Vienna. Prestel Publishing.

2015

Prim, Kristin. *The Mysticism of the Female*. A23, Vol. 1.

2014

Spretnak, Charlene. *The Spiritual Dynamic In Modern Art: Art History Reconsidered, 1800 to the Present*. New York: Palgrave MacMillan.
Deepwell, Katy. Religion, *N.Paradoxa* 33.

2013

Journal of Arts & Communities 5 no. 1, Intellect Journals.
Anne LaRue. *Dis Papa, C'Était quoi le Patriarcat?* Éditions IXE.
Lawlor, Jean, Lawrence, Sidney and Tebow, Elizabeth. *Washington Art Matters: Art Life in the Capital 1940-1990*. Washington Arts Museum.
Georges Roque and Luciano Cheles. *L'Image Recyclée: Figures de l'Art 23, Revue d'études esthétique*. Presses de l'Université de Pau et des pays de l'Adour.
Call, a feminist publication, Hamburg, Germany. www.callzine.org
Emely Neu. *Let's Start A Pussy Riot*. Rough Trade Press and the Guardian Press.
Tal Dekel. *Gendered: Art and Feminist Theory*. UK: Cambridge Scholars Publishing.
New Museum. *NYC 1993: Experimental Jet Set, Trash, and No Star Catalog*. New York: New Museum Publications.

2012

A.I.R Pioneers: Portraits by Judy Cooper. New York: Gallery Onetwentyeight.

2011

Johnson, Ken. *Are You Experienced? How Psychedelic Consciousness Transformed Modern Art*. New York: Prestel.

2010

Butler, Connie and Schwartz, Alexandra. *Modern Women: Women Artists at the Museum of Modern Art*. New York: MoMA Publications.

2008

The 1970's issue, *Feminist Studies* 34, no. 3.

2007

Morris, Frances. *Louise Bourgeois*. London: Tate Publications.

Butler, Cornelia and Mark, Lisa Gabrielle. *WACK! Art and the Feminist Revolution*. Cambridge: MIT Press.

Aliaga, Juan Vicente. *Gender Battles*. Galicia: Centro Galego de Arte Contemporanea (CGGC).

Harris, Jonathan. *Value:Art:Politics*. Liverpool: Liverpool University Press.

Pasternak, Anne. *Creative Time: The Book*. New York: Princeton Architectural Press.

Munder, Heike. *It's Time for Action (There's No Option) About Feminism*. Zurich: Migros Museum fur gegenwart skunst Zurich & JRP/Ringier.

Hermanns, Ralph. *New York, of Course*. Stockholm: Wetterling Gallery Press.

2006

Jayne Wark. *Radical Gestures: Feminism and Performance Art*. Montreal and Kingston: McGill-Queen's Univ.Press.

Patricia Adriadne. *Dreaming-into-Art :Seven Artists Who Create from Dreams*. Lakeville: Galde Press.

2005

Hans Breder and Klaus-Peter Busse. *Intermedia: Enacting The Liminal*. Dortmund/Schriften Zur Kunst.

Gayle Kimball. *Women's Culture in a New Era: A Feminist Revolution?* Lanham: Scarecrow Press.

Tobias Doring and Susanne Rupp. *Performances of the Sacred in Late Medieval and Early Modern England*.

Amsterdam: Rodopi.

2004

Donald Kuspit. *The End of Art*. New York: Cambridge University Press.

2003

Gretchen Garner. *Disappearing Witness: Changes in 20th Century American Photography*. Baltimore: Johns Hopkins University Press.

Julie Ault. *Alternative Art New York 1965-1985*. New York and Minneapolis: Drawing Center of NYC and University of Minnesota Press.

2002

Mary Beth Edelson and Amelia Trevelyan. *The Art of Mary Beth Edelson*. New York: DAP distribution.

2001

Peggy Phelan and Helena Reckitt. *Art and Feminism*. London: Phaidon Press.

Hillary Robinson. *Feminism-Art-Theory: An Anthology 1968-2000*. Oxford: Blackwell Press.

2000

Laurie Fierstein, Joanna Frueh and Judith Stein. *Picturing the Modern Amazon*. New York: Rizzoli.

1999

Jane Blocker. *Where is Ana Mendieta? Identity, Performativity, and Exile*. Durham: Duke University Press.

- 1997
Liz McQuiston. *Suffragettes to She-Devils*. London: Phaidon Press Ltd.
Toby Clark. *Art and Propaganda in the Twentieth Century*. London: Calmann & King.
Deborah Haynes. *The Vocation of the Artist*. New York: Cambridge University Press.
- 1995
Lucy Lippard. *The Pink Glass Swan: Feminist Essays on Art*. New York: New Press.
Robin Kahn. *Time Capsule*. New York: Creative Time.
- 1992-95
Lois Fichner-Rathus. *Understanding Art*. Upper Saddle River: Prentice Hall.
- 1994
Max Kozloff. *Lone Visions, Crowded Frames*. Albuquerque: University of New Mexico Press.
Norma Broude and Mary D. Garrard. *The Power of Feminist Art: The American Movement of the 1970's, History and Impact*. New York: Harry Abrams.
Martin Friedman. *Visions of America: Landscape as Metaphor in the Late Twentieth Century*. Denver: Denver Art Museum.
- 1993
Mark Levy. *Technicians of Ecstasy: Shamanism and the Modern Artist*. Wilton Manors: Bramble.
Mary Beth Edelson. *Firsthand: Photographs by Mary Beth Edelson 1973-1993*. New York: Self-published.
- 1992
Judy Seigel. *Mutiny and the Mainstream: Talk that Changed Art, 1975-1990*. New York: Mid March Press.
- 1991
Heide Gottner-Abendroth, translated by Maureen T. Krause. *The Dancing Goddess*. Boston: Beacon Press.
- 1990
Mary Beth Edelson. *Shape Shifter: Seven Mediums*. New York: Self-published.
- 1989
Max Kozloff, Eugenia Parry-Janis and Adam Wienberg. *Vanishing Presence*. New York: Rizzoli.
Randy Rosen. *Making Their Mark: Move into the Mainstream*. New York: Abbeville Press.
- 1984
Matthew Baigell. *A Concise History of American Painting and Sculpture*. New York: Harper & Row.
- 1983
Mary Jane Jacobs and Moira Roth. *The Amazing Decade*. Los Angeles: Astro Artz.
Gregory Battcock and Robert Nickas. *The Art of Performance: A Critical Anthology*. New York: E.P. Dutton.
Lucy Lippard. *Overlays: Contemporary Art and the Art of Prehistory*. New York: Pantheon Books.
- 1982
Charlene Spretnak. *The Politics of Women's Spirituality: Essays on the Rise of Spiritual Power Within the Feminist Movement*. New York: Doubleday.
- 1980
Mary Beth Edelson. *Seven Cycles: Public Rituals*. New York: Self-published.

Bibliography

2020

Leung, Gabrielle, "Art Basel Announces Exhibitor List for 50th Anniversary Edition in Basel." *Hypebeast*, February 26.

Wellin Museum of Art, "SUM Artists: Visual Diagrams and Systems-Based Explorations, on View at the Wellin Museum of Art." *Hyperallergic*, February 18.

2019

Haddad, Natalie. "Can a Porn Website Liberate Women in Art?" *Hyperallergic*, November 16.

"See Dozens of Photos From MoMA's New Galleries That Show How the Museum Is Rebooting the History of Modern Art." *artnet News*, October 11.

Dambrot, Shana Nys. "The Pleasure Principle: A Pornhub Co-production at Maccarone." *LAWeekly*, October 2.

Kissick, Dean. "Pornography and Art: A Love Story." *Cultured*, September 19.

Tarmy, James. "One of the World's Biggest Porn Sites Is Branching Into Fine Art." *Bloomberg*, September 11.

Rodney, Sur. "Queer Art, Gay Pride, and the Stonewall Riots - 50 Years Later." *Artsy*, June 3.

Pollack, Maika. "Around New York: On Some of the Season's Best Shows, From Hilma af Klint to Mary Beth Edelson." *Artnews*, May 24.

Bellamy, Dodie. "The Endangered Unruly." *Artforum*, May.

Smith, Roberta. "New York Art Galleries: What to See Right Now." *The New York Times*, April 10.

Scott, Andrea K. "Mary Beth Edelson." *The New Yorker*, April 8.

Griefen, Kat. "Considering Mary Beth Edelson's *Some Living American Women Artists*." *The Brooklyn Rail*, March 7.

Wentrack, Kathleen. "Women's Art Collectives: Framing the Future." *The Brooklyn Rail*, March 7.

"Alison Knowles with Carolee Schneemann" Edited by Phillip Griffith. *The Brooklyn Rail*, March 7.

Landy, Kathleen. "Welcome to the Feminist Institute's Guest Critic Edition of the *Brooklyn Rail*. We Hope You Stay a Long Time!" *The Brooklyn Rail*, March 7.

Alexander Scrimgeour. "Mary Beth Edelson 'Nobody Messes With Her.'" *Spike Art Magazine*, Winter.

2018

"Mary Beth Edelson in der Kunsthalle Münster." *KUNSTFORUM International*, November 30.

Larue, Ian. *Libère-toi Cyborg!: Le Pouvoir Transformateur De La Science-fiction Féministe*. Paris: Cambourakis

"Five Must-See Shows at the Inaugural Lower East Side Art Week." *Elephant Magazine*, October 15.

Manatakis, Lexi. "The feminist history of women artists taking nudes in nature." *Dazed*, September 28.

"Feminist Icon Mary Beth Edelson's SoHo loft digitally preserved." Filmed by NY1, Video, May 16.

Carrigan, Margaret. "How Women Are Using Digital Platforms to Find Parity in the Arts." *Observer*, April 5.

"18 feminist artists Emma Watson loves and you will too." *Vogue*, March 8.

Ferreira, Elsa. "Sexe, censure et féminisme [Sex, censorship and feminism]." *Jalouse*, February.

2017

"Frieze Tate Fund acquisitions 2017." *Frieze*, October 11.

"Frieze London Reports Strong Sales And Robust Institutional Support 2017 Round-Up." *Artlyst*, October 11.

"50 Events You Must Not Miss at Frieze London." *BLOUIN ARTINFO*, October 8.

Valdes, Isabel. "Cuando el sexo era demasiado explicito." *El Pais*, October 8.

"New Section for 'Sex Work' at Frieze London 2017." *BLOUIN ARTINFO*, October 7.

Nawrat, Allie. "Day Two - Frieze London 2017." *Glass Magazine*, October 6.

Beech, Mark. "Frieze News Round-up: Sales 'Robust': Tate Aquisitions; Stand Prizes." *BLOUIN ARTINFO*, October 5.

"Gilbert and George announce details of planned foundation." *Apollo*, October 5.

"Let's paint about sex: racy feminists artists enjoy mainstream success." *Reuters*, October 5.

Gallo, Carlotta. "A Londra apre la Frieze Art Fair: ecco cosa non perdere." *La Stampa*, October 5.

Elbaor, Caroline. "The Tate Announces the Winners of Its Frieze London Buying Spree." *Artnet News*, October 4.

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Awards and Grants

2006-07

National Endowment for the Arts

2006

The Arts Council of Southern Indiana

Art in Indiana, Regional Partners

International Artists Studio Program in Sweden

2005

Yaddo Residency

2000-01

Pollock-Krasner Foundation

Andy Warhol Foundation for the Visual Arts

1999-2000

National Endowment for the Arts

The Richard Florsheim Art Fund

The Thanks Be to Grandmother Winifred Founda3tion

Public Collections

Brooklyn Museum, Brooklyn, NY

Corcoran Gallery of Art, Washington, D.C.

Detroit Institute of Art, Detroit, MI

Indianapolis Museum of Art, Indianapolis, IN

Konstmuseum Malmö, Sweden

Migros Museum für Gegenwartskunst, Zürich, Switzerland

Museum of Contemporary Art, Chicago, IL

Museum of Modern Art, New York, NY

New Mexico Museum of Art, Sante Fe, NM

Renwick Gallery of the National Museum of American Art, Washington, D.C.

Sammlung Verbund, Vienna, Austria

Seattle Art Museum, Seattle, WA

Smithsonian American Art Museum, Washington, D.C.

Solomon R. Guggenheim Museum, New York, NY

Tate Modern, London, United Kingdom

Walker Art Center, Minneapolis, MN

Whitney Museum of American Art, New York, NY

Mary Bethe Delson. Get Your best Cleaning Tools. Search for: Search. Mary Bethe Delson. Get Your best Cleaning Tools. Home. Mary Beth Edelson, Hounds of Hell, 1973, oil and marker on silver gelatin print, 25 x 20 cm. Courtesy: David Lewis Galley, New York p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 11.0px Helvetica}. A prominent participant and agitator in the feminist art movement of the 1970s, Edelson is long overdue attention from US institutions – her most recent retrospective toured four university art museums from 1988 and 1990. The close affinity between Edelson’s early output and the feminist spirituality that took shape in the 1970s, with its emphases on the body and an overarching female deity, resulted