

Bernadette Corporation

Selected Solo Exhibitions:

- 2023 *Bernadette Corporation*, Greene Naftali, New York, NY, US
- 2017 *The Gay Signs*, House of Gaga, Los Angeles, CA, US
- 2016 *Bernadette Corporation*, organized by Rob McKenzie and Beata Von Oelreich, Rehmsgatan 3, Stockholm, SE
- Bernadette Corporation*, Stedelijk Museum, Amsterdam, NL
- 2013 *2000 Wasted Years*, ICA, London, UK
- 2012 *2000 Wasted Years*, Artists Space, New York, NY, US
- 2011 *Stone Soup*, Galerie Meyer Kainer, Vienna, AT
- 2010 *A Haven for the Soul*, Galerie Neu, Berlin, DE
- Rod Bianco Gallery, Oslo, NO
- 2009 *The Complete Poem*, Greene Naftali, New York, NY, US
- 2008 *Bernadette Corporation Josef Strau*, Kunsthalle Zurich Parallel, Zurich, CH
- 2007 *Películas*, Perros Negros, Mexico City, MX
- Multiplyplex*, Künstlerhaus Stuttgart, Germany, DE
- How To Cook A Wolf*, Kunsthalle Zurich Parallel, Zurich, CH
- 2006 *Be Corpse*, Volksbühne Pavilion, Galerie Meerrettich, Berlin, DE
- King Kong*, Hamburger Kunstverein, Hamburg, DE
- 2005 *Bernadette Corporation*, Witte de With, Rotterdam, NL
- 2004 *Cinéma des damnés / Tout doit disparaître*, The Project Room and Studio, Galerie Yvon Lambert, Paris, FR
- 2003 *How to make life fashionable?*, Volksbühne Pavilion, Galerie Meerrettich, Berlin, DE
- 2000 *Genesis*, Kunsthøgskolen i Bergen, NO
- 1997 *Bernadette Corporation* (with F.C. Gundlach), American Fine Arts, Co., New York, NY, US

Selected Group Exhibitions:

- 2024 *All I Eat in a Day*, Kunst Halle Sankt Gallen, CH
The New Village, Pratt Institute, Manhattan Gallery, NY, US
- 2022 *Illusions of Comfort*, Emanuela Campolii, Paris, FR
Die Reflexion des Publikums, Galerie Nagel Draxler, Berlin, DE
- 2021 *A Fire in My Belly*, Julia Stoschek Foundation, Berlin, DE
- 2020 *Body. Gaze. Power. A Cultural History of the Bath*, Staatliche Kunsthalle Baden-Baden, DE
- 2019 *Buildings*, Lados Gallery, Mexico City, MX
- 2018 *Group Habits*, Akademie Galerie, Nürnberg, DE
Computer, Bureau des Réalités, Brussels, BE
The Conditions Of Being Art: Pat Hearn Gallery And American Fine Arts, Co. (1983-2004), The Center for Curatorial Studies: Bard College (CCS Bard), Hessel Museum of Art, Annandale-On-Hudson, NY, US
Vom Handeln, Halle für Kunst Lüneburg, Lüneburg, DE
Optik Schröder II, mumok – Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, AT
Faithless Pictures, Nasjonalmuseet, Oslo, NO
- 2017 *Sie sagen, wo Rauch ist, ist auch Feuer*, Kunsthalle Bern & Kunsthhaus Glarus, CH
SUR/FACE. Spiegel, Museum Angewandte Kunst, Frankfurt/Main, DE
1966 – 2016, Greene Naftali, New York, NY, US
- 2016 *Poetry Passage #3: Silent Eternity*, curated by Adam Budak, Trade Fair Palace, Prague, CZ
- 2015 *Collected by Thea Westreich Wagner and Ethan Wagner*, Whitney Museum of American Art, New York, NY, US
Regarding Spectatorship: Revolt and Distant Observer, Kunstraum Kreuzberg/Bethanien, Berlin, DE
Works on Paper, Greene Naftali, New York, NY, US
America Is Hard to See, Whitney Museum of American Art, New York, NY, US
Violent Incident, Vleeshal Zusterstraat, Middelburg, NL
A Lampshade, Two Rugs and Child Chairs, a Magazine Rack, Some Vases and Ashtrays, and a Decorated Poncho..., House of Gaga, Mexico City, MX

- Open Source. Art at the Eclipse of Capitalism*, Galerie Max Hetzler, Berlin, DE
- 2014 *The Decade*, Centre Pompidou-Metz, Metz, FR
If I can't dance to it, it's not my revolution, Cantor Fitzgerald Gallery, Haverford, PA, US
Disobedience Archive (The Park), Salt Beyoglu, Istanbul, TR
do it Moscow, GCCC, Moscow, RU
Video Container: Museum as Method, MOCA at Goldman Warehouse, Miami, FL, US
Basic Zone, Casamadre – Arte Contemporanea, Napoli, IT
Art Post-Internet, Ullens Center for Contemporary Art, Beijing, CN
Words as Doors in Language, Art, Film, Künstlerhaus KM, Graz, AT
- 2013 *Do It*, Stacion – Center for Contemporary Art Prishtina, Prishtine, RS
Ich bin eine andere Welt, Academy of Fine Arts, Vienna, AT
White Petals Surround Your Yellow Heart, Institute of Contemporary Art, Philadelphia, PA, US
With a Name Like Yours, You Might be Any Shape, Tiroler Künstlerschaft, Kunstpavillion, Innsbruck, AT
Der Schein | Glanz, Glamour, Illusion, Kestnergesellschaft, Hannover, DE
Version Control, Arnofini Projects, Bristol, UK
Disobedience Archive (The Republic), Castello di Rivoli, Rivoli, IT
- 2012 *THE BLACK WHALE*, MARCO, Vigo, ES
A Balea Negra, X Aniversario Do Marco, MARCO, Vigo, ES
Disobedience Archive (The Parliament), BildMuseet, Umea, SE
How to Eclipse the Light, Wilkonson Gallery, London, UK
Pinot Noir, Tomorrow Gallery, Toronto, CA
Collaborations & Interventions, Centro Cultural Andratx, Andratx, ES
relocated, Galerie Neu, Berlin, DE
- 2011 *AN IMAGE*, Kaleidoscope Project Space, Milan, IT
Homo Economicus, MD 72, Berlin, DE
Nothing in the World But Youth, Turner Contemporary, Margate, UK
The Avantgarde, Marres Centre for Contemporary Culture, Maastricht, NL
4th Moscow Biennale of Contemporary Art – Rewriting Worlds, Moscow Biennale of Contemporary Art, Moscow, RU
Various Transmitters, Leslie Fritz Gallery, New York, NY, US
The Perfect Man II, White Columns, New York, NY, US

- 2010 *Videoshow*, Gaga – House of Gaga, Mexico City, MX
 ..., Galerie NEU, Berlin, DE
Not in Fashion, MMK, Frankfurt/Main, DE
Where Do We Go from Here? Selections from La Collección Jumex, CAC, Cincinnati Contemporary Center, Cincinnati, OH, US
The Evryali Score, David Zwirner, Inc., New York, NY, US
Disobedience, Raven Row, London, UK
Declaración anual de personas morales, Gaga – House of Gaga, Mexico City, MX
9 Screens, Museum of Modern Art, New York, NY, US
Seconde Main, Musée d'Art Moderne de la Ville de Paris, MAM/ARC, Paris, FR
Don Juan in the Village, curated by Bjarne Melgaard, Lars Bohman Gallery, Stockholm, SE
- 2009 *Where do we go from here*, Bass Museum of Art, Miami Beach, US
The Malady of Writing, Museo d'Art Contemporani de Barcelona Macba, Barcelona, ES
- 2008 *Cult of the Artist: "I can't just slice off an ear every day"*
Deconstructing the Myth of the Artist, Hamburger Bahnhof - Museum für Gegenwart, Berlin, DE
Business As Usual, MoCA Detroit, MI, US
Manifesta 7, Rovereto section, curated by Adam Budak, Trentino-South Tyrol, IT
Principle Hope, Rovereto, IT
The Perception of Ideas Leads to New Ideas, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, DE
One Season in Hell, Mehringdamm 72, Berlin, DE
Payday, Greene Naftali Gallery, New York, NY, US
Records Played Backwards, curated by Daniel Baumann, The Modern Institute, Glasgow, UK
- 2007 *Shandyismus. Autorschaft als Genre*, curated by Helmut Draxler, Wiener Secession, Vienna; Kunsthaus Dresden, DE
How to Cook a Wolf: Terrible Video, Kunsthalle Zürich Parallel, Zurich, CH
Extended Animation: Digital Effects, Corporate Logos and Style, curated by Hanne Mugaas, Gallery F15, Moss, NO
UBERLEBEN, Program, Berlin, DE
1,2,3...Avant-Garde, Sala Rekalde, Bilbao, ES

Self Fashion Show, Extra City - Center for Contemporary Art,
Antwerp, BE

Someone Else with My Fingerprints, Galerie Chantal Crousel, Paris,
FR

Otra de vaqueros, curated by Toasting Agency and Perros Negros,
Laboratorio Arte Alameda, Mexico City; CECCH, Geneva, CH

Strau and Galerie Meerrettich, Vilma Gold, London, UK

USA: American Video Art At The Beginning Of The 3rd Millennium,
curated by Daniel Birnbaum, Gunnar Kvaran, and Hans Ulrich Obrist,
Second Moscow Biennale of Contemporary Art, Moscow, RU

American Video-Art, Laznia - Centre for Contemporary Art, Gdansk,
PL

2006 *Make Your Own Life: Artists In and Out of Cologne*, curated by
Bennett Simpson, Institute for Contemporary Arts, Philadelphia, PA,
US; The Power Plant, Toronto, CA; Henry Art Gallery, Seattle, WA,
US; MOCA, Los Angeles, CA, US

In the poem about love you don't write the word love, curated by
Tanya Leighton, CCA Glasgow; Artists Space, New York, NY, US;
Midway Contemporary Art, Minneapolis, MN, US; Overgaden - Institut
for Samtidskunst, Copenhagen, DK

1, 2, 3 Avant-Gardes, curated by Łukasz Ronduda and Florian
Zeyfang, CSW Centrum Sztuki Współczesnej / Centre for
Contemporary Art, Warsaw, PL; Sala Rekalde, Bilbao, ES

Group Therapy, Museion Museum of Modern and Contemporary Art
Bolzano, IT

Fiction, La Box - École Nationale Supérieure d'art de Bourges,
Bourges, FR

La Maman et la putain, curated by Eva Svennung, Galerie Air de
Paris, FR

Whitney Biennial 2006 - Day for Night, curated by Chrissie Isles and
Phillipe Vergne, Whitney Museum of American Art, New York, NY, US

2005 *Rupture des évidences*, curated by Rita Ackermann, Le Confort
Moderne, Poitiers, FR

Populism, curated by Cristina Ricupero, Lars Bang Larsen, Nicolaus
Schafhausen, The Contemporary Art Centre, Vilnius, Lithuania;
National Museum of Art, Architecture and Design, Oslo, NO; Stedelijk
Museum, Amsterdam, NL; Frankfurter Kunstverein, Germany, DE

- From Our Cold Hands*, curated by Thomas Kilper, VTO Gallery, London, UK
- 2004 *Now and Ten Years Ago*, curated by Stephan Dilleuth, Josef Strau, and Axel Wieder, Kunstwerke, Berlin, DE
- There Must be an Alternative*, curated by Oliver Ressler, Forum Stadtpark, Graz, AT
- Rheinschau*, Galerie Meerrettich at Art Cologne Projects, Cologne, DE
- Four Easy Pieces, No. 2 "A Dead Sentence Here and Abroad"*, Casco Projects, Utrecht, NL
- Republican Like Me*, Franklin Furnace, New York, NY, US
- The Big Nothing*, curated by Ingrid Schaffner, Bennett Simpson, and Tanya Leighton, ICA - Institute for Contemporary Arts, Philadelphia
- Let the Bullshit Run a Marathon*, curated by Nate Lowman, Nicole Klagsburn, New York, NY, US
- Indigestible Correctness II*, curated by Rita Ackermann and Lizzi Bougatsos, Kenny Schachter/Rove, New York, NY, US
- The Personal is Political, und Peinlich*, Kunsthalle Exnergasse, Vienna
- Atelier Europa*, curated by Marion von Osten and Angela McRobbie, Kunstverein München, Munich, DE
- Ex-Argentina*, curated by Alice Creischer and Andreas Siekmann, Museum Ludwig, Cologne; MACBA, Barcelona, ES
- 2003 *Dave Allen, Bernadette Corporation, Naomi Ben-Shahar, Edith Russ*, Site for Media Art, Oldenburg, DE
- Feu de bois : XVIIIe Ateliers Internationaux du Frac des Pays de la Loire*, curated by Alexis Vaillant, FRAC - Pays de la Loire, Carquefou, FR
- Sandwiched*, curated by Jacob Fabricius, Public Art Fund/The Wrong Gallery, New York, NY, US
- Get rid of Yourself*, ACC Galerie Weimar; Stiftung Federkeil Halle 14 Leipzig; Lothringer Dreizehn, Munich, DE
- 2002 *Violence the true way*, curated by Lizzi Bougatsos and Rita Ackermann, Galerie Peter Kilchman, CH
- The Communications Department*, Anthony Wilkinson Gallery, London, UK
- 2001 *The Love of Look*, Kerstin Engholm Galerie, Vienna, AT

- 2000 *Let's Entertain*, curated by Philippe Vergne, Walker Arts Center, Minnesota, US; Portland Art Museum, Portland, US; Miami Art Museum, Miami, FL, US; Museo Rufino Tamayo, Mexico City, MX
Au déla du Spectacle, curated by Bernard Blistène, Centre Pompidou - Musée National d'Art Moderne, Paris, FR
 Etats des Lieux, Fri-Art Centre d'Art Contemporain, Fribourg, CH
- 1999 *Nothing*, Andrew Kreps Gallery, New York, NY, US
Hair Styling – the cut of the month, curated by Toasting Agency, Paris, FR
The Production of Production, curated by Tim Griffin and Bennett Simpson, Apex Art, New York, NY, US
Too Wide Enough, The Swiss Institute, New York, NY, US
Accelerator, Arnolfini, Bristol, UK; Southampton City Art Gallery, Southampton, UK; Oldham Art Gallery, Oldham, UK
- 1995 *Collections*, curated by Purple (Olivier Zahm and Elein Fleiss), Galerie Analix, Geneva, CH

Projects and Artists Writings:

- 2010 *The Complete Poem*, a book to present two elements poem and fashion shoot in a single package, as one complex object, Koenig Books
- 2007 *Eine Pinot Grigio, Bitte*, a screenplay, published by Sternberg Press, 2007
Pedestrian Cinema, an underground film studio in Berlin and Mexico City, 2005
- 2006 *Be Corpse*, Afterall, Autumn/Winter
- 2005 *Reena Spaulings*, a collectively-authored novel, published by Semiotext(e), Native Agents Series, 2002-2005
- 2004 *A Dead Sentence Here and Abroad*, spoken word CD-audio tribute to the ELF and ALF, Casco Projects
- 2001 *Made in USA magazine*, issues 1-3, 1999-2001
 »What Are You Doing After the Orgy?« in: *Libération Style Supplement*, October
 »Whatever-block«, in: *Texte zur Kunst*, December
- 1998 Bernadette Corporation fashion label, five seasons of women's ready-to-wear, 1995-98

- The Everpresent Monkey Clan and Bernadette Corporation Present
 'Hell On Earth', Fall/Winter 1997, *Purple Fashion*, Winter
 1997 »Corporate Responsibility and the Swine We Are«, *Purple Prose*,
 Summer

Selected Bibliography:

- 2011 MONO: Bernadette Corporation (Essay, Focus, Interview, Special Project), Kaleidoscope, Issue 12 / Fall 2011, p. 109 –139
 Kraus, Chris, »The Complete Poem, Bernadette Corporation«, *Spex*, Mai/Juni 2011
- 2010 Hilbig, Volkmar, »How to cook Hundescheiße«, in: *AP/100*, 11-2010, p.6 - 7
 Prince, Mark, »Bernadette Corporation«, in: *Frieze*, Issue 135, November – December 2010, p.137
 Maak, Niklas, »Der Mond ist nicht nur schön, er ist auch weit weg«, *FAZ*, 04.10.2010
 Hafner, Hans-Jürgen, »Unter der Dusche singt jeder für sich alleine«, *artnet.de*, 21.09.2010
 Coomer, Martin, »A History of Irritated Material,« *Time Out London*. April 22-28, p. 46.
 Dillon, Brian, »A History of Irritated Material,« *Frieze* May, p. 134.
 Kraus, Chris, »The Complete Poem: Bernadette Corporation,« *May Revue*. No. 3, p. 104-123.
 Licht, Alan, »Writers' Reflections,« *Wire*, No. 311, January, p. 44.
- 2009 Stillman, Nick, »Bernadette Corporation, Greene Naftali,« *Artforum*, December, p. 232.
 Koether, Jutta, »Best of 2009: Artists' Artists«, *Artforum*, December, p.93.
 Smith, Roberta, »Art: Galleries: Chelsea: Bernadette Corporation: 'The Complete Poem',« *The New York Times*, Friday, October 2, p. C22.
 Smith, Roberta, »In Chelsea, a Chapter in Abstract Art and Some Long Verse,« *The New York Times*, Friday September 25, p. C35.
 Clayton, Joshua Kit, »Top Ten,« *Artforum*, September, p.111.
- 2008 »The Power 100.« *Art Review*, November 2008
- 2007 Lütticken, Sven, »Black Bloc, White Penguin: Reconsidering Representation Critique.« *Artforum* March 2007

- Büsing, Nicole and Klaas, Heiko, »Sammlertreffen im Grand Hotel: Notbremse für die Kunst.« *Spiegel Online*, 27/9/2007
- 2006 van Der Heide, Bart, »To Be Alive is to Be Dead Already.« Useless #6 »Top Ten Art Books of 2005«, *Spex*, January 2006
- Cotter, Holland »The Collective Conscious.« *New York Times* 3/5/2006
- Chevalier, Catherine and Van Parys, Yoann »Bernadette Corporation, *Witte de With*, Rotterdam.« Frog, Spring/Summer 2006
- Johns, Kerrie-Dee, »Covert Corporations and Organised Art.« *Un Magazine*, Issue 7 Autumn
- Sarbanes, Janet, »An Independent Group? Bernadette Corporation, Post Pop Collective.« *Afterall*, Autumn/Winter 2006
- Too, Jian-Xing, »Burn a Debt to the Present.« *Afterall*, Autumn/Winter Roundtable with Stephan Geene, Jutta Koether, Markus Muller moderated by Mirjam Thomann, *Texte zur Kunst*, September 2006
- 2005 Wark, McKenzie, »Indestructible Life: A review of Bernadette Corporation, Reena Spaulings.« *nettime.org*, February 2005
- Pethick, Emily, »Bernadette Corporation.« *Frieze*, March 2005
- Abs, Peter, »Hallo Wände (Bernadette Corporation: Reena Spaulings).« *Spex*, May 2005
- Geene, Stephan, »Greater Gatsby.« *Texte Zur Kunst*, June 2005
- Svennung, Eva, »Bernadette Corporation in Witte de With.« *Metropolis M*, December 2005
- Aviv, Rachel, »Corporate Blanding – Bernadette Corporation's Reena Spaulings.« *The Village Voice Literary Supplement*, November 8
- 2004 Kraus, Chris, »Get Rid of Yourself.« *Index Magazine*, June 2004
- Bracewell, Michael, »Molotov Cocktails.« *Frieze*, November/December 2004, p.94.
- Simpson, Bennett, »Bernadette Corporation, Techniques of Today.« *Artforum*, September
- 2003 Koether, Jutta »Jutta Koether Besucht Bernadette Corporation,« *Texte zur Kunst Online*, March 2003
- Diedrichsen, Diedrich, »Radical Chic.« *Die Zeit Leben*, 4/09 2003
- Siepen, Nicolas »A Critique of Imperial Reason: Thoughts on the impact and receptive history of Antonio Negri and Michael Hardt's 'Empire',« *Springerin*, April 2003
- 2002 Reich, Alexander »Kommunikationsabbruch : Die Volksbühne Berlin sagt 'Nein!' (Teil 2 und Schluß),« *Junge Welt Online*, 02/07 2002

- 2001 Cusset, François, »Slow Fashion ou Ralentir la mode.« *La revue des deux mondes*, September 2001
- 2000 »Current Undercurrent« *Hanatsubaki*, February 2000
 Grabner, Michelle, »Let's Entertain.« *Frieze*, July 2000
 Simpson, Bennett, »Specific Spectacles: Art & Entertainment.« *Artext*, November 2000
 Strau, Josef, »Geheimnis der Mode.« *Texte zur Kunst*, December
- 1999 »Art Club 2000's Top Ten« *Artforum*, October 1999, p.40.
- 1997 Interview, *Index Magazine*, May/June 1997
 Interview with Viktor & Rolf, *Self-Service*, Fall/Winter 1997
- 1996 Zahm, Olivier, »Mario Sorrenti and Bernadette Corporation.« *Artforum*, April
 White, Constance C.R., »Passion Spills Out of American Design.« *The New York Times*, September 29th
 Yaeger, Lynn, »Song of Bernadette.« *The Village Voice*, October 22nd
- 1995 Gan, Stephen »Style Watch.« *Harper's Bazaar*, July

Catalogs and Publications:

- 2008 *Six Impossible Things Before Breakfast*, edited by Olga Adelantado, Centro Cultural Montehermoso, Vitoria-Gasteiz, ES
Otra de vaqueros, edited by Perros Negros and Toasting Agency, Sternberg Press
- 2007 *1,2,3... Avant-Gardes - Film/Art between Experiment and Archive*, edited by Łukasz Ronduda and Florian Zeyfang, Sternberg Press
- 2006 *In The Poem About Love You Don't Write The Word Love*, edited by Tanya Leighton, Sternberg Press
Whitney Biennial 2006: Day for Night, edited by Chrissie Isles and Phillipe Vergne, Whitney Museum of American Art
The Uncertain States of America Reader, edited by Noah Horowitz and Brian Sholis, Sternberg Press
- 2005 *Do it*, edited by Hans Ulrich-Obrist, Revolver Books
The Populism Catalogue, edited by Lars Bang Larsen, Cristina Ricupero, Nicolaus Schafhausen, Sternberg Press
- 2004 *ExArgentina : Schritte zur Flucht von der Arbeit zum Tun*, Interzona and Verlag der Buchhandlung Walther König Cologne, DE

- Feu de Bois/Firewood*, FRAC des Pays de la Loire and Toasting Agency Paris, FR
- The Big Nothing*, The Institute for Contemporary Art, University of Pennsylvania, PA, US
- 2003 *Corporate Mentality*, edited by Alexandra Mir and John Kelsey, Sternberg Press
- Sandwiched (in New York)*, Now Entering Brooklyn, Public Art Fund, New York, NY, US
- 2000 *Let's Entertain: Life's Guilty Pleasures*, edited by Philippe Vergne, Walker Art Center, Minneapolis, MN, US
- 1997 *Visionaire's Fashion 2000*, Rizzoli, New York, NY, US

Screenings and Events:

- 2010 *Exodus*, International Project Space, Birmingham Institute of Art and Design, Birmingham, UK
- 2008 *Max Art Fest*, Zagreb, HR
- Ke Center, Shanghai, CN
- 2007 *In the Poem about Love You Don't Write the Word Love*, CPH:DOX International Documentary Festival, Copenhagen, DK
- Platypus screening*, University of Chicago, Chicago, IL, US
- Aitken Auditorium, Cleveland Institute of Art, Cleveland, OH, US
- Kinomuseum*, curated by Ian White, International Short Film Festival Oberhausen, DE
- 2006 *Kino Bar Tutti - Digital Ash on the Digital Pedestrian* (for the video lounge), featuring No Neck Blues Band, KuLe, Berlin, DE
- Bernadette Corporation - Introductory Screening*, Kunst-Werke, Berlin, DE
- No More Reality - Crowd and Performance: Re-enactment, Public Space, Use of Body*, organized by Claire Staebler and Jelena Vesic, Center for Cultural Decontamination, French Cultural Centre, Context Gallery, Belgrade, RS
- Screening Number Three: »C as in Culture«, Film Series: Deleuze From A To Z*, presented by Semiotext(e), Mandrake Bar, Los Angeles, CA, US
- Be Corpse, Invasionen in den Körper*, Hamburg-Altona, DE
- 2005 *Pedestrian Cinema: Screen Test*, The Artist's Cinema, curated by Ian White, Frieze Art Fair, London, UK

Seminal works from the 20th century: Activism, Whitechapel Art Gallery, London, UK

Do It, Berlin, organized by Hans Ulrich Obrist, with Jimmie Durham and Emmet Williams, Kunst-Werke, Berlin, DE

Autonomy and Agency, Other Cinema, Valencia, CA, US

Globalization/War, Institute for Contemporary Art (ICA), Boston, MA, US

Argosfestival 2005, Argos Centre for Contemporary Art, Brussels, BE

Hammer Forum: Bernadette Corporation, Hammer Museum, Los Angeles, CA, US

Artists' Television Access, San Francisco, CA, US

Documentary Frontiers, Union Theater, University of Wisconsin, Milwaukee, WI, US

Artistes et Cinéastes Entre Fiction et Documentaire, special screening program organized by the Centre Pompidou at FIPA-Biarritz, FR

2004 *Get Rid of Yourself & Saute Ma Ville*, in the Chantal Ackerman retrospective, Cinematexas 9, Austin, TX, US

Prospectif Cinéma, Centre Pompidou - Musée National d'Art Moderne, Paris, FR

marx' gespenster/RAF' gespenster, Universität der Künste, Berlin, DE

Content, in *Snowscape*, an installation by Roma Pa, Casco Projects, Utrecht, NL

New Filmmakers, Anthology Film Archives, New York, NY, US

FID Marseille Hors les Murs, Montévidéo, Marseille, FR

Changer son matin, CRAC - Center of Research for Artistic Creation, Valence, FR

2003 *What the Fuck is Communism?* L'Institut Jean Vigo, Perpignan, FR

Plans to Desert the Overview, Hebbel Theater, Berlin, DE

Filmstudio der Hochschule für Bildende Künste, Braunschweig, DE

Passerby, Gavin Brown, New York, NY, DE

B-movie, Hamburg, DE

Filmcasino, Vienna, AT

Havana Biennale, Havana, CU

Video 6: Real Utopia, Galerie für Landschaftskunst, Hamburg

Postplatz, Dresden, DE

Camera Novo, Festivale Internationale Documentaire -FID, Marseille, FR

- Montag praxis*, b-books, Berlin, DE
Pointligneplan, La Fémis - École nationale supérieure des métiers de l'image et du son, Paris, FR
- 2002 *Die Kraft der Negation*, Theater der Welt Festival, Schauspielhaus, Cologne; Volksbühne, Berlin, DE
- 1997 *Bernadette Corporation Fall '97 fashion show*, 18 Wooster St., New York, NY, US
- 1996 *Bernadette Corporation Spring '97 fashion show*, The Roxy, New York, NY, US
- 1995 *Bernadette Corporation Fall '95 fashion show*, CBGB Gallery, New York, NY, US
Bernadette Corporation Spring '96 fashion show, Marc Ballroom, New York, NY, US

Lectures and Workshops:

- 2006 Reena Spaulings the collaborative novel, Traveling Magazine Table, IASPIS-International Artists Studio Program, Stockholm, SE
- 2005 Nausea Workshop at the Merz Akademie, Stuttgart, DE
 Klartext: The Status of the Political in Contemporary Art and Culture, with Fulvia Carnevale at Künstlerhaus Bethanien, Berlin, DE
- 2004 Le film politique ou l'orphélinat du sujet, with Fulvia Carnevale at the CRAC (Center of Research for Artistic Creation) Valence, FR
 Lecture, Academy of Fine Arts, Valenciennes, FR
- 2003 What the fuck is communism? With Fulvia Carnevale at the Academy of Fine Arts, Perpignan, FR
 Lecture, Academy of Fine Arts in Braunschweig, DE
 Plans to desert the overview, panel discussion on Negation, Hebbel Theater, Berlin, DE
 Lecture, Academy of Fine Arts, Vienna, AT
 Representation and repression, at the symposium »Representation through artistic-aesthetic Strategies Or Activists Engage Artists, Artists Engage Activists, Companies Engage Art Spaces, Art Spaces Engage them all.« Edith-Ruß-Haus für Medienkunst, Oldenburg, DE
 Lecture, Academy of Fine Arts, Hamburg, DE
- 2000 Genesis: a study of trendy neighborhoods, Kunsthøgskolen i Bergen, NO

Style seminars, with Olivier Zahm, ECAL - Ecole Cantonale d'art de
Lausanne, CH

Awards and Stipends:

- 2007 Art in General New Commissions Program, New York, NY, US 2007
2005 Centre national des arts plastiques - Ministère de la culture et de la
communication au titre d'Image / Mouvement, FR 2001, 2005
Kulturstiftung des Bundes, DE, 2005
2004 Artist in Residence, Villa Arson, Nice, FR
2003 The Bohem Foundation, New York, NY, US 1996, 2003
Edith-Ruß-Haus für Medienkunst Work Stipend, Oldenburg, DE
1998 Casio Japan Event Sponsorship, JP

Video Catalog:

- 2007 Imperio (made in collaboration with Claire Fontaine and Reena
Spaulings), 25 min, super 8mm
2006 Out of Space, Out of Time, 28 min., DV 2006
2004 Fashion Shows 1995-98, 7min, hi-8 video 2004
2003 Get Rid of Yourself, 60 min., DV 2003
2000 Hell Frozen Over, 20 min., DV 2000
1997 The BC Corporate Story, 8 min., hi-8 video 1997