

METRO PICTURES

GRETCHEN BENDER

Born 1951, Seaford, Delaware
Died 2004

EDUCATION

1973 BFA University of North Carolina, Chapel Hill

SELECTED ONE-PERSON EXHIBITIONS

- 2019 *So Much Deathless*, Red Bull Arts, New York
- 2017 *Living With Pain*, Wilkinson Gallery, London
- 2015 Tate Liverpool; Project Arts Centre, Dublin
Total Recall, Schinkel Pavillon, Berlin
- 2013 *Tracking the Thrill*, The Kitchen, New York
Bunker 259, New York
- 2012 *Tracking the Thrill*, The Poor Farm, Little Wolf, Wisconsin
- 1991 *Gretchen Bender: Work 1981-1991*, Everson Museum of Art, Syracuse, New York; traveled to Alberta College
of Art, Calgary; Mendel Art Gallery, Saskatoon; San Francisco Museum of Modern Art
- 1990 Donnell Library, New York
Dana Arts Center, Colgate University, Hamilton, New York
- 1989 Meyers/Bloom, Los Angeles
Galerie Bebert, Rotterdam
- 1988 Metro Pictures, New York
Museum of Fine Arts, Houston
- 1987 *Total Recall*, The Kitchen, New York; Moderna Museet, Stockholm
- 1986 Nature Morte, New York
- 1985 Nature Morte, New York
- 1984 CEPA Gallery, Buffalo
- 1983 Nature Morte, New York
- 1982 *Change Your Art*, Nature Morte, New York

SELECTED GROUP EXHIBITIONS

- 2020 *Bizarre Silks, Private Imaginings and Narrative Facts, etc.*, Kunsthalle Basel, Switzerland
Glasgow International
- 2019 *Collection 1970s—Present*, Museum of Modern Art, New York (*Dumping Core*; on view through Spring 2021)
- 2018 *Brand New: Art and Commodity in the 1980s*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.
Art in the Age of the Internet, 1989 to Today, Institute of Contemporary Art/Boston; traveled to University of
Michigan Museum of Art, Ann Arbor
Expired Attachment, Mx Gallery, New York

- Art in Motion. 100 Masterpieces with and through Media. An Operative Canon*, Zentrum für Kunst und Medien, Karlsruhe, Germany
- 2017 *Picture Industry*, CCS Bard Hessel Museum of Art, Annandale-on-Hudson, New York
Reconstitution, LAXART, Los Angeles
- 2016 *Efficient Frontier*, Magenta Plains, New York
Every Future Has a Price: 30 Years After Infotainment, Elizabeth Dee, New York
Picture Industry, LUMA Arles, France
- 2015 *Cookie Gate*, Ellis King, Dublin
Taking Pictures, Burlington City Arts, Burlington, Vermont
- 2014 *Take it or leave it: Institution, Image, Ideology*, Hammer Museum, Los Angeles
Whitney Biennial, Whitney Museum of American Art, New York
Bad Influence, Michael Thibault, Los Angeles
- 2013 *Version Control*, Arnolfini, Bristol, England
Bill T. Jones / Arnie Zane Dance Company 30th Anniversary Exhibition, Yerba Buena Center for the Arts, San Francisco
- 2012 *This Will Have Been: Art, Love & Politics in the 1980s*, Museum of Contemporary Art, Chicago; traveled to Institute of Contemporary Art, Boston; Institute of Contemporary Art, London; Walker Art Centre, Minneapolis
DATA TRASH, I-20 Gallery, New York
25 Years of Talent (Curated by Michelle Grabner), Marianne Boesky Gallery, New York
- 2010 *After the Gold Rush* (Curated by Douglas Eklund), Metropolitan Museum of Art, New York
- 2008 *Market Forces*, Carriage Trade, New York
- 2004 *East Village USA* (Curated by Dan Cameron), New Museum, New York
- 2003 *Pulse: Art, Healing, and Transformation*, Institute of Contemporary Art, Boston
- 2001 *Post-Modern Americans: A Selection*, The Menil Collection, Houston
- 1997 *Nirguna/Saguna: With or Without Attributes*, Nature Morte, New Delhi, India
- 1996 *Objects & Images: The Art of Assemblage in the Menil Collection*, Menil Collection, Houston
- 1995 Tameike-Sannno Subway Station Art Project, Tokyo
- 1994 *Still Here*, The Biennale Internationale De La Danse, Lyon
The Music Box Project, Equitable Gallery, New York
- 1993 *Thresholds and Enclosures*, San Francisco Museum of Modern Art
- 1992 *Sites of Intolerance*, MoMA PSI, New York
- 1991 Aussenraum, Innenstadt, Sprengle Museum, Hannover
Beyond the Frame: American Art 1960 – 1990 (Curated by Gumpert Lynn and Brian Wallis), Setagaya Art Museum, Tokyo
Object & Image: Recent Art from The Menil Collection, Menil Collection, Houston
- 1990 *Art as Word and Image*, Milwaukee Art Museum; travelled to Oklahoma City Art Museum; Contemporary Arts Museum, Houston
Stendhal Syndrome: The Cure, Andrea Rosen Gallery, New York
Critical Realism, Perspectief Center for Photography, Rotterdam
New Work for New Spaces: Into the Nineties, Wexner Center for the Visual Arts, Columbus, Ohio
The Charade of Mastery, Whitney Museum of American Art, Downtown Branch, New York
- 1989 *A Forest of Signs: Art in the Crisis of Representation*, Museum of Contemporary Art, Los Angeles
Self-Evidence, Los Angeles Contemporary Exhibitions
What Does She Want?, Carleton Art Gallery, Northfield, Minnesota; traveled to Women's Art Registry of Minnesota, Minneapolis
Conspicuous Display, Stedman Art Gallery, Rutgers University, Camden, New Jersey
Hybrid Neutral, Independent Curators Incorporated, New York (traveled)
Sequence (Con)Sequence: (Sub)Version of Photography in the Eighties, Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, New York
Revamp, Review, The Center for Photography at Woodstock, New York
Science, Technology, Abstraction DESTE, University Art Gallery, Wright State University, Dayton, Ohio
Psychological Abstraction, Foundation for Contemporary Art, Athens

- Erotophobia*, Simon Watson Gallery, New York
Image World, Whitney Museum of American Art, New York
Downstairs, Metro Pictures, New York
 1988 *Media Post Media*, Scott Hanson Gallery, New York
Art at the End of the Social, Roosem Center for Contemporary Art, Malmö
Modes of Address: Language in Art Since 1960, Whitney Museum of American Art, Downtown Branch, New York
In Search of the Media Monster, Cleveland State University Art Gallery
Mixed Meaning, Grossman Gallery, School of the Museum of Fine Arts, Boston
 Metro Pictures, New York
 1987 *Reprises de vues*, Halle Sud, Geneva, Switzerland
The Ten Commandments, Lasorda/Ira Gallery, Los Angeles
Art Against AIDS, Nature Morte, New York
Art Against AIDS, Metro Pictures, New York
Avant-Garde in the Eighties, Los Angeles County Museum
Eau de Cologne, Monika Sprüth Galerie, Cologne
Carte Blanche: Les Courtiers du Désir, Musee National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris
Implosion: Postmodern Perspective, Moderna Museet, Stockholm
Digital Visions: Computers and Art, Everson Museum of Art, Syracuse, New York (traveled)
Active Surplus: The Economy of the Object, The Power Plant, Toronto
Comic Iconoclasm, Institute of Contemporary Arts, London; traveled to Douglas Hyde Gallery, Dublin; Cornerhouse Gallery, Manchester; Circulo de Bellas Artes, Madrid; Kunstmuseum Bern, Switzerland)
Beyond the Image, First Street Forum, St. Louis
 Constitution, The Temple Gallery, Philadelphia
 1986 *Damaged Goods*, New Museum, New York
TV Generations (Curated by John Baldessari and Bruce Yonemoto), Los Angeles Contemporary Exhibitions
Television's Impact on Contemporary Art, Queens Museum, New York
Paintings and Sculpture Today 1986, Indianapolis Museum of Art
Cinema Object, The City Gallery of New York
Paravision II, Margo Leavin Gallery, Los Angeles
A Brokerage of Desire, Otis Parsons Gallery, Los Angeles
Acceptable Entertainment, Bruno Fachetti Gallery, New York
Spiritual America, CEPA Gallery, Buffalo
 Metro Pictures, New York
Time After Time (A Sculpture Show), Diane Brown Gallery, New York
 1985 *Kunst Mit Eigen-sinn*, Museum of Modern Art, Vienna
Infotainment, Texas Gallery, Houston; traveled to Rhona Hoffman Gallery, Chicago; Vanguard Gallery, Philadelphia; Aspen Art Museum, Colorado
The Public Art Show, Nexus Contemporary Art Center, Atlanta
The Anticipated Ruin, The Kitchen, New York
Computer Age, New Math Gallery, New York
 Metro Pictures, New York
 Nature Morte, New York
Paravision (Curated by Collins & Milazzo), Postmasters Gallery, New York
Production Re: Production, Gallery 345, New York
Smart Art (Curated by Joseph Masheck), Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts
Big Screens, John Nichols Publishers & Printmakers, New York
Selected Artists from the East Village, Holly Solomon Gallery, New York
 1984 *The East Village Scene*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia
Neo-York, University Art Museum, University of California, Santa Barbara
Natural Genre, Fine Arts Gallery, Florida State University, Tallahassee

- The New Capital*, White Columns, New York
A Decade of New Art, Artists Space, New York
Limbo, MoMA PS1, New York
Artists Call Against U.S. Intervention in Central America, Metro Pictures, New York
New Art with Time and Electronics, International with Monument, New York
1983 *3-Dimensional Photographs*, Castelli Graphics, New York
Hundreds of Drawings, Artists Space, New York
1982 *Frames of Reference*, Whitney Museum of American Art, Downtown Branch, New York
Public Vision, White Columns, New York
A Likely Story, Artists Space, New York
London – New York, Lisson Gallery, London
1981 *Fictive Victims*, Hallwalls, Buffalo

FILM, VIDEO, AND PERFORMANCE

- 1989 *Total Recall*, Steirischer Herbst, Graz
Total Recall, Museum of Contemporary Art, Los Angeles
1988 *Total Recall*, Museum of Fine Art, Houston
Total Recall, Moderna Museet, Stockholm
1987 *Dumping Core III*, Sydney Biennial, Australia
1986 *Military Escalations/Dare to Be Stupid*, Spectacolor Light Board, Public Art Fund, Times Square, New York
Dumping Core II, Institute of Contemporary Art, Boston; Museum of Modern Art, Vienna
1985 *Dumping Core II*, Los Angeles Contemporary Exhibitions
1984 *Dumping Core I*, The Kitchen, New York
Unprotected, CEPA Gallery, Buffalo
Wild Dead, International Video Festival, Rome
Wild Dead, International with Monument, New York
Wild Dead, Donnell Library, New York
Wild Dead, Danceteria, New York
Freedom of Information, Theatre de la Ville, Paris; traveled to Sadler Wells Theatre, London; Akademie der Kunst, Berlin; Joyce Theatre, New York
Untitled, International with Monument, New York
1983 *Reality Fever*, Nature Morte, New York
Untitled, VPRO Dutch Television

COLLABORATIVE PROJECTS

- 1995 Co-director with Bill T. Jones of adaptation of the performance *Still/Here* for television
1994 Designed visual concept and media environment for *Still/Here*, evening length dance theater by Bill T. Jones. Premiered at Lyons International Festival. Two-year world tour.
1990 Created 16mm black-and-white film for *A Mother of Three Sons*, a dance opera by Bill T. Jones. Houston Grand Opera; Lincoln Center. Fall 1991 tour.
1987 Visual concept with Bill T. Jones for *A Dream Have I*, a duet for two men with television. Performed at PS122.
1985 4-channel video set for *Picture History*, a speech on television, directed and performed by George Trow with Harold Brodkey. December 2-4, New York.

MONOGRAPHS

- 2014 *People in Pain*. Philip Vanderhyden, New York.
2012 *Gretchen Bender: Tracking the Thrill*. Poor Farm Press, Waupaca County, Wisconsin.
1991 *Gretchen Bender: Work 1981-1991*. Everson Museum of Art, Syracuse, New York.

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Keener, Katherine. "Red Bull Arts Highlights Gretchen Bender," *Art-Critique.com* (January 31).
Chakravorty, Swagato. "Performa Reports: Gretchen Bender," *Performa-arts.org*. (March 28).
Estiler, Keith. "Armory Week: Must-See Exhibitions During NYC's Largest Art Festival," *Hypebeast.com* (March 1).
Wolin, Joseph R. "Gretchen Bender: So Much Deathless" *TimeOut.com* (March 4).
Takac, Balasz. "A Nod to Pioneering Artist Gretchen Bender in New York," *Widewalls.ch* (March 8).
Angeleti, Gabriella, Victoria Stapley-Brown, and Margaret Carrigan. "Three Exhibitions to See in New York This Weekend," *TheArtNewspaper.com* (March 21).
Schwendener, Martha. "New York Art Galleries: What to See Right Now," *NYTimes.com* (April 17).
Fateman, Johanna. "Gretchen Bender: Red Bull Arts," *The New Yorker*. (April 22): 9.
Johnson, Paddy. "Unsung and Lost Too Soo, Artists Gretchen Bender and Caroline Goe Are Honored in NYC," *Observer.com* (April 19).
"Rirkrit Tiravanija Recalls Gretchen Bender's Iconic 'Total Recall,'" *Culturedmag.com* (April 25).
Davis, Ben. "The New Gretchen Bender Survey Is a Triumph, Revealing a Visionary Artist—and a Tough Lesson About the Power of Media," *Artnet.com* (April 26).
Relyea, Lane. "Gretchen Bender: Red Bull Arts, New York," *Artforum* (May): 272-273.
Tupitsyn, Masha. "Gretchen Bender," *Frieze* (May): 202-203.
"Philip Vanderhyden on curating Gretchen Bender and his work with computer graphics software," *Artforum.com* (May 13).
Keddie, Victoria. "Gretchen Bender: Stepping into the Particle Universe," *TopicalCream.info* (May 13).
Pollack, Maika. "Around New York: On Some of the Season's Best Shows, From Hilma af Klint to Mary Beth Edelson," *ARTnews.com* (May 24).
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Rettig, Brianna. "Pioneering Video Artist Gretchen Bender Predicted Our Obsession with Screens," *Artsy.net* (May 22).
Cameron, Dan. "Gretchen Bender: So Much Deathless," *TheBrooklynRail.org* (May 2019).
Kramer, Lola. "Gretchen Bender: Electronic Theater," *Kaleidoscope* (Spring/Summer): 56-57.
Jovanovic, Rozalia. "Screening of Newly Digitized Videos from the Estate of Gretchen Bender/Editors' Picks: 6 Great Art and Design Events This Weekend," *Galerie.com* (June 13).
Khan, Nora N. "Moving Target," *Art in America* (June/July): 74-79.
Stamler, Hannah. "Gretchen Bender's Video Art Predicted the Bleak Future of Mass Media," *TheNation.com* (June 17).
Morgan, Tiernan. "Disinformation and the Death Star: The Legacy of Gretchen Bender," *Hyperallergic.com* (July 12).
Barron, Andrew. "Gretchen Bender: So Much Deathless," *Asapjournal.com* (July 18).
Heardman, Adam. "MoMA Remixed: The Artists Coming to the Fore in the New Look Gallery," *MutualArt.com* (October 23).

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- 2016 "10 Artists to Watch During Art Basel," *Artspace.com* (June 10).
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- Russeth, Andrew. "'Gretchen Bender: Tracking the Thrill' at The Kitchen," *Observer.com* (September 3).
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- 2012 Thomas, Jonathan. "Gretchen Bender: The Poor Farm," *Art in America* (November): 176.
- Nelson, Solveig. "Gretchen Bender at The Poor Farm," *Artforum* (November): 280-281.
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- 1999 Robbins, David. "ABC TV," *Artforum* (October): 118-119; 160-161.
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- 1988 Bankowsky, Jack. "Gretchen Bender, Metro Pictures," *Flash Art* (Summer).
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- 1982 Deutsche, Rosalyn. "Letter to the Editor." *Village Voice* (November 16): 34.
Halpern, Nora. *Frames of Reference* (exhibition catalogue). New York: Whitney Museum of American Art, Downtown Branch.
- Linker, Kate. "Public Vision." *Artforum* (November): 77.
- 1981 Smith, Valerie. *Fictive Victims* (exhibition catalogue). Buffalo, New York: Hallwalls.

AWARDS AND GRANTS

- 1997 Anonymouse Was A Woman
Art Matters Foundation Fellowship
- 1995 Bessie Award, Visual Concept and Set Design, *Still/Here*, Bill T. Jones/Artie Zane Company
- 1987 Art Matters Foundation Fellowship
- 1985 National Endowment for the Arts

COLLECTIONS

Art Institute of Chicago
Centre Georges Pompidou, Paris
Menil Collection, Houston
Metropolitan Museum of Art, New York
Museum of Contemporary Art, Los Angeles
Museum of Modern Art, New York
Tate Modern, London