

SELECTED INDIVIDUAL EXHIBITIONS/PROJECTS

- "One Wall, One Work," Kay Rosen: "Various Strata" - Krakow Witkin Gallery, Boston, MA, 2019
- "Kay Rosen: Stirring Wids," Alexander Gray Associates, New York City, February 22 - April 7, 2018
- "Kay Rosen: Jumbo Mumbo," Lora Reynolds Gallery, Austin Texas, September 23 - November 11, 2017
- "Kay Rosen: H Is for House," The Aldrich Contemporary Art Museum, Ridgefield, CT, March 5 - September 4, 2017, curated by Richard Klein
- "Kay Rosen," Helga Maria Klosterfelde Edition, Berlin, Germany, April 28, 2017
- "Kay Rosen: Letterpress Prints," Barbara Krakow Gallery, Boston, April 29-June 3, 2017
- "(T)here to (T)here," video collaboration with choreographer Liz Gerring, Lincoln Center's White Light Festival, Barishnikov Arts Center, Jerome Robbins Theater, November 10-12, 2016
- "Kay Rosen and Tony Fehrer," Sikkema Jenkins & Co, New York City, March 2016
- "Kay Rosen: Baroken," Philipp Pflug Contemporary, Frankfurt, Germany, 2016
- "Kay Rosen and Matt Keegan: Eine Wanderausstellung," Grazer Kunstverein, Graz, Austria, curated by Krist Gruijthuijsen; "Kay Rosen and Matt Keegan: A Traveling Show," Contemporary Art Museum Houston (CAMH), curated by Dean Daderko, 2016-17
- "Hard As a Rock," video installation of Sisyphus, CP Project Space of School of the Visual Arts, New York City, curated by Lal Bahcecioglu, 2016
- "This Means War...", Ingleby Gallery - Billboard Project, Edinburgh, Scotland; Mini/Goethe-Institut Curatorial Residencies Ludlow 38, New York City, 2015; Indiana State Museum, Indianapolis, 2016; Contemporary Art Center, Cincinnati, Ohio, 2016
- "Map of the World," Art Gallery of New South Wales, Sydney, Australia, Entrance Court project, 2014
- "Kay Rosen," Sikkema Jenkins & Co, New York City, 2014
- "Kay Rosen," Galerie Zilberman, Istanbul, Turkey, 2014
- "Kay Rosen: Windows," a windows project, Contemporary Art Gallery, Vancouver, BC, Canada, curated by Jenifer Papararo, 2013
- "Here Are the People and There Is the Steeple," Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch, New Zealand, 2012
- "Construction Zone," Aspen Art Museum, summer 2012
- "Kay Rosen: Wide and Deep," Sikkema Jenkins & Co, New York, February 4 - March 10, 2012
- "Mañana Man," Museum of Fine Arts, Boston, Linde Family Wing for Contemporary Art, September 2011 - 2013
- "Kay Rosen: On the Off Ramp," Taubman Museum of American Art, Roanoke, Virginia, 2011, curated by Leah Stoddard
- "Kay Rosen: Ten Paintings," Art Institute of Chicago, 2011, curated by James Rondeau
- "Kay Rosen: Art Loop 2011," Public Commission: "Go Do Good," State Street, Chicago
- "Kay Rosen: Black and White and Read All Over," Barbara Krakow Gallery, Boston, 2010
- "Kay Rosen: You and Your Landscapes!" Galerie Klosterfelde, Berlin, 2009
- "Kay Rosen," Gallery 400, University of Illinois at Chicago, curated by Anthony Elms, 2009
- "Kay Rosen: Huen," Ingleby Gallery, Edinburgh, Scotland, 2008
- "Kay Rosen: Scareful!" Yvon Lambert Gallery, New York, 2008
- "Kay Rosen: Alone and Together," Yvon Lambert Gallery, Paris, 2008-2009
- "No Moose Is Good Moose," Alexander Gray Associates, New York, 2008
- "Kay Rosen: Wall Paintings and Drawings 2002-2006," Yvon Lambert Gallery, New York, 2006
- "Kay Rosen," Gray Kapernekas Gallery, New York, 2005
- "Kay Rosen: (No) Comment," Galerie Klosterfelde, Berlin, 2005
- "Kay Rosen: HALFULL, Recent Wall Paintings and Collages," University Art Museum, University of California at Santa Barbara, 2004
- "Kay Rosen: Big Talk," Dunedin Public Art Gallery, New Zealand, 2004
- "New Word Order: Kay Rosen," Second Street Gallery, Charlottesville, Virginia, 2004, curated by Leah Stoddard
- "Kay Rosen: Rooms," Galerie Friedrich, Basel, 2003
- "Kay Rosen: Collages 1999-2002," The Drawing Center, New York, 2002

"Rooms," Paul Morris Gallery, New York, 2001
 "Kay Rosen: Up and Down," Aspen Art Museum, 2001 Paul Morris Gallery, New York, 2000
 Ten in One Gallery, New York, 2000
 "Kay Rosen: Lifeli[k]e," Museum of Contemporary Art (MOCA) and Otis College of Art and Design, Los Angeles, 25-year survey; curated by Cornelia H. Butler and Terry R. Myers, 1998-99
 "Kay Rosen: Girl Talk," Ten in One Gallery, Chicago, 1998
 "ABC (At Beaver College), Beaver College Art Gallery (now Arcadia University), Philadelphia, curated by Richard Torchia, in collaboration with Billboard Project curated by Stuart Horodner, Bucknell University, Lewisburg, Pennsylvania, 1998
 "Kay Rosen: Short Stories/Tall Tales," M.I.T. List Visual Arts Center, Cambridge, Massachusetts, 1997
 Galerie Michael Cosar, Dusseldorf, Germany, 1997
 "Short Stories," Helga Maria Klosterfelde, Hamburg, Germany, 1996
 Art: Concept, Nice (now Paris), 1996
 Unlimited Contemporary Art, Athens, Greece, 1996
 Galerie Erika + Otto Friedrich, Bern, Switzerland, 1995
 Paul Morris Gallery, New York, 1995
 Galeria Massimo de Carlo, Milan, 1994
 "Kay Rosen: Home On the Range," Museum of Contemporary Art, Chicago, 1994
 Richard Telles Fine Art, Los Angeles, 1994
 "Kay Rosen: Back Home In Indiana," Indianapolis Museum of Art, 1994, curated by Holly Day
 Victoria Miro Gallery, London, 1993
 Feature, New York, 1993
 Rhona Hoffman Gallery, Chicago, 1992
 Laura Carpenter Gallery, Sante Fe, 1992
 Feature, New York, 1992
 Shoshona Wayne Gallery, Santa Monica, 1991
 Feature, New York, 1991
 Feature, New York, 1990
 Victoria Miro Gallery, London, 1990
 Witte de With (Center for Contemporary Art), Rotterdam, The Netherlands, 1990
 Feature, New York, 1989
 Feature, New York, 1988
 Feature, Chicago, 1988
 Feature, Chicago, 1987
 "Kay Rosen: Lines On Lines," Bertha Urdang Gallery, New York, 1983; University Gallery of Fine Arts, Ohio State University, Columbus, Ohio, 1986; DePres Art Gallery, Hope College, Hope, Michigan, 1986
 "Kay Rosen- Stair Walking: Notations/Diagrams," Bertha Urdang Gallery, New York, 1981
 "Kay Rosen: Photographic Performances," Franklin Furnace, New York, 1980
 "Kay Rosen: Photo-texts and Performances," Bertha Urdang Gallery, New York, 1979

SELECTED GROUP EXHIBITIONS/PROJECTS

2019

"Out of the Retina, Into the Brain: The Art Library of Aaron and Barbara Levine," Art Institute of Chicago
 MOCA London Web Exhibitions, a series of website exhibitions while the building is being renovated, Kay Rosen: March 1 - March 31, 2019
 "She Persists: A Century of Women Artists in New York," Gracie Mansion/Gracie Mansion Conservancy, New York, City, January 17, 2019 - January 31, 2020, curated by Jessica Bell Brown
 "Go With the Flow: Swim Against the Tide, Camberwell Space, Camberwell College of Arts, London, UK, curated by Daniel Sturgis
 "Small Talk," Crystal Bridges Museum of American Art, Bentonville, Arkansas, curated by Allison Glenn
 "Zombies: Pay Attention!," Aspen Art Museum, curated by Heidi Zuckerman

2018

- "Language As Medium," Fine Arts Center Gallery, University of Arkansas School of Art, curated by Marc Mitchell
- "In Light Of..." Chicago Manual Style, Chicago, (with Ivan Navarro, Robert Chase Heishman, and Ansi), curated by Stephanie Cristello
- "Everything Has Been Done 2," Forde Geneva, curated by Roxane Bovet and Yoan Mudry, Geneva, Switzerland
- "FRONT International: Cleveland Triennial for Contemporary Art," curated by Michelle Grabner, Cleveland, July 14, 2018 - September 30, 2018
- "This Brush for Hire: Norm Laich and Many Other Artists," ICA, Los Angeles, group show curated by Meg Cranston and John Baldessari honoring Norm Laich, May 27-September 2, 2018
- "Do I Have To Draw You a Picture?" Heong Gallery, Downing College, Cambridge, England, curated by Elisa Schaar
- "One Color," PPC Gallery, Frankfurt, Germany, Curated by Philipp Pflug

2017

- "An Incomplete History of Protest: Selections from the Whitney's Collection, 1940-2017," Whitney Museum of American Art, 2017-2018
- "Orphans of Painting," Ethan Cohen Gallery, New York City
- "Around Concrete Poetry," Mamco Museum, Geneva, organized by Maurizio Nannucci
- "From Christo to Kiefer - The Collection Lambert, Avignon," The Kunstmuseum Pablo Picasso Münster, Germany, (catalog *Von Christo Bis Kiefer*, Collection *Lambert/Avignon*, published by Kunstmuseum Pablo Picasso Munster, 2017)

2016

- "I-71," Billboard project, in collaboration with the Contemporary Art Center, Cincinnati, Ohio (October-November, 2016), curated by Anne Thompson and Steven Matijco, installed on I-71 East at Smith Road September and at three other locations October 16 through November 6
- "Equal Dimensions," Barbara Krakow Gallery, Boston, Massachusetts
- "Days and Dailies," Barbara Krakow Gallery, Boston, Massachusetts
- "Strange Oscillations and Vibrations of Sympathy," University Galleries of Illinois State University, Normal, Illinois, curated by Kendra Paitz

2015

- "Colorwheel," Art Gallery of New South Wales, Sydney, Australia, curated by Justin Paton
- "Artists' Recipes," publication by Admir Jahic and Comenius Roethlisberger, Basel, Switzerland
- "25 Years of Fun," a celebration of Edition Helga Maria Klosterfelde's 25th anniversary, Berlin
- "Softly Overripe," Ha Ha Gallery, Southampton, UK, curated by Lulu Nunn and HOAX, UK
- "Re(a)d," Nathalie Karg Gallery, New York City, curated by Ryan Steadman
- "Over and Under," Sikkema Jenkins & Co, New York City
- "Once Upon a Time and Now," The LGBT Community Center, New York, curated by Ian Alteveer
- "Assisted," Kavi Gupta Gallery, Chicago, curated by Jessica Stockholder in conjunction with her exhibition "Door Hinges"

2014

- "Take My Word For It," Art Museum at the University of Kentucky, curated by Stuart Horodner
- "I Was a Double," Tang Museum at Skidmore College, Saratoga Springs, New York, curated by Ian Berry and David Lang
- "The I-70 Sign Show," Highway I-70 near Columbia, Missouri, curated by Anne Thompson

2013

- "Entropy," Galeri Zilberman, Istanbul, Turkey, curated by Vassilios Doupas
- "Signs and Messages II," Kate MacGarry, London, England
- "Chick Lit," Tracy Williams Gallery, New York, curated by Molly Rand and Pilar Vahey
- "The Cat Show," White Columns, New York, curated by Rhonda Lieberman
- "PROCHOICE," Fri-Art Centre d'art Contemporain de Fribourg, Fribourg, Switzerland, curated by Petunia

"Auf Zeit Wandbilder-Bildwände," Kunsthalle Bielefelde, Bielefelde, Germany, in collaboration with Kunsthalle Baden-Baden, curated by Friedrich Meschede
"ABCDEFGHI," , Marabouparken Konstall, Sundbyberg, Sweden, curated by Bettina Pehrsson
"Semicolon Hyphen Bracket," MKG127 Gallery, Toronto, Canada

2012

"Postscript: Writing After Conceptual Art," Museum of Contemporary Art Denver, curated by Andrea Andersson and Nora Burnett Abrams.
Travels to The Power Plant Contemporary Art Gallery in Toronto, Canada, The Eli & Edythe Broad Art Museum, Michigan State University, East Lansing, Michigan
"Don't Smile," Kunstmuseum Liechtenstein, Vaduz, Liechtenstein, curated by Christiane Meyer-Stoll
"Plane Text," Art Basel Miami Beach, curated by Adam Shopkorn
"Ecstatic Alphabets/Heaps of Language," Musuem of Modern Art, New York, curated by Laura Hoptman
"A Thousand Words and Counting," Honolulu Museum of Art, curated by Jay Jensen
"Girl Talk: Women and Text," CAM Raleigh, Raleigh, North Carolina, curated by Elysia Borowy
"Beasts of Revelation," DC Moore Gallery, New York City
"==," mfc-michèle didier gallery, Paris

2011

"Brainbodygame," Rhona Hoffman Gallery, Chicago, Illinois, curated by Hudson
"About Painting," ABC Art Berlin Contemporary, curated by Rita Kersting
"In Other Words," Lewis Glucksman Gallery, University College Cork, Ireland, curated by Matt Packer
"Seeing Is a Kind of Thinking: A Jim Nutt Companion," Museum of Contemporary Art, Chicago, curated by Julie Rodrigues Widholm
"Gravity's Rainbow," Ingleby Gallery, Edinburgh
"De-Building," Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch, New Zealand, curated by Justin Paton
"Gaylen Gerber," Renwick Gallery, New York

2010

"Third Thoughts," CCA Andratx, Mallorca, Spain, curated by Barry Schwabsky and Carol Szymanski
"We Between the Lines," Morgan Lehman Gallery, New York City, curated by Liz Parks
"Che Cosa Sono Le Nuvole?" (The Enea Righi Collection), Museion, Bolzano, Italy, curated by Eric Mezil and Letizia Ragaglia
"A to B," MKG127, Toronto, Canada, curated by Micah Lexier

2009

"Learning Modern," Sullivan Galleries, The School of the Art Institute of Chicago, curated by Mary Jane Jacob
"Just What Are They Saying?" Jonathon Ferrara Gallery, New Orleans, curated by Beth Rudin de Woody
"Rich Text," Fleisher-Ollman Gallery, Philadelphia
"Broken Thorn, Sweet Blackberry," Sikkema Jenkins Gallery, New York, curated by Sima Familant

2008

"Archeology of Longing," Kadist Art Foundation, Paris, curated by Sofia Hernandez Chong Cuy
"Political Corect," Blondeau Fine Art Services, Geneva, Switzerland
"Idiolects," Brown Gallery, London, curated by Lumi Tan
"In the Beginning: Artists Respond to Genesis", Contemporary Jewish Museum, Inaugural Exhibition, San Francisco
"Always There," Max Hetzler Gallery, Berlin, curated by Arturo Herrera
"Prospect .1 New Orleans", curated by Dan Cameron

2007

"La parola nell'arte," Mart–Museo di Arte Moderna e Contemporanea di Trento e Rovereto, curated by Julia Trolp
"Words Fail Me," Museum of Contemporary Art Detroit (MOCAD), curated by Matthew Higgs
"Emerging Wor(l)ds," Billboard Projects for Tina B.– The Prague Contemporary Art Festival 2007, Prague, Czech Republic, curated by Grey Zone (curator collective)
"Sign Language," Des Moines Art Center Downtown
"Been Down So Long It Looks Like Up To Me," Presentation House Gallery, Vancouver, Canada, curated by Mark Soo and Reid Shier
"numerica," Palazzo delle Papesse - Centro Arte Contemporanea, Siena, curated by Lorenzo Fusi and Marco Pierini

2006

"Gaylen Gerber", Foundation Musee d'Art Moderne Grand-Duc Jean, Luxembourg
"40th Anniversary Exhibition," Yvon Lambert Gallery, Paris
"No Lemons, No Melon," David Krut Projects, New York, Curated by Sheila Pepe and Carrie Moyer
"Under the Skin: Tattoos and American Culture," Asheville Art Museum, North Carolina, curated by Ron Platt

2005

"Looking at Words: The Formal Presence of Text in Modern and Contemporary Works on Paper," Andrea Rosen Gallery, New York
"General Ideas," CCA Wattis Institute for Contemporary Arts, San Francisco, curated by Matthew Higgs
"How To Read" as part of "Collection Remixed," The Bronx Museum of the Arts, New York, curated by Sergio Bessa
"The Vinyl Project," Cork 2005, Cork, Ireland, initiated and coordinated by Coracle
"Situation Comedy," travelling exhibition curated by Dominic Molon and Michael Rooks for Independent Curators Incorporated

2004

"Between Letters and Abstraction," 3°W Gallery, Wordsworth Trust, Grasmere, Great Britain, curated by Daniel Sturgis
"Unclosed Stories," Unlimited Contemporary, Athens, Greece
"Disturbing the Peace," Danese Gallery, New York
"The Center Is Anywhere," Museum of Contemporary Art, Chicago, curated by Lynne Warren

2003

"Dark Companion," Unlimited Contemporary Art, Athens, Greece
"Back in Black," Cohan, Leslie, & Brown Gallery, New York
"The Greatest Album Covers That Never Were," Track 16 Gallery, Santa Monica, curated by Michael Ochs and Craig Butler

2002

"Art Basel Miami Beach," Artists Projects, curated by James Rondeau
"Interstate" (Fehrer, Moffet, Rosen, Villareal), Texas Fine Arts Association, Austin, curated by Alex Gray
"Between Language and Form," Yale University Art Gallery, New Haven, Connecticut, curated by Jennifer Gross
"Henrik Olesen, Gabriel Orozco, Kay Rosen, Arbeiten auf Papier," Galerie Helga Maria Klosterfelde, Hamburg, Germany
"Words In Deeds," Portland Institute of Contemporary Art(PICA), Oregon, curated by Stuart Horodner

2001

"The Game Show," Massachusetts Museum of Contemporary Art," North Adams
"Extra-Art: A Survey of Artists' Ephemera 1960-1999," California College of Art and Crafts, San Francisco, curated by Steven Leiber, Travel to Minnetonka Art Center, Minneapolis & ICA, London, 2002-2003
"Textual Operations," White Box, New York, a lecture series curated by Sergio Bessa
"Drawing On Language," Spaces, Cleveland, curated by Stephan Jost and Carter Foster
"Pictures, Patents, Monkeys, and More...On Collecting," curated by Ingrid Schaffner for Independent Curators Inc.

2000

"Biennial Exhibition 2000," Whitney Museum of American Art, New York
"Errant Gestures," Apex Gallery, New York, curated by Susette Min
"Words-Objects-Acts," Museum of the City of Skopje, Macedonia, curated by Suzana Milevska
"Art On Paper" Weatherspoon Art Gallery, Greensboro, North Carolina

1999

"Billboard: Art On the Road," Inaugural exhibition @ Massachusetts Museum of Contemporary Art (Mass MoCa), North Adams, organized by Joseph Thompson, Laura Heon
"Art In the City III," ("Kunst in der Stadt III"), with Gaylen Gerber, Kunsthaus Bregenz, Austria, curated by Dr. Rudolph Sagmeister
"Word," Museum of Contemporary Art, Sydney, Australia, curated by Linda Michael
"Points of Departure: Art On the Line," Main Line train stations site-specific projects, Philadelphia, curated by Julie Courtney
"The Sea, The Sea," Murray Guy, New York
"Wallpaintings," Galerie Helga Maria Klosterfelde, Hamburg, Germany

1998

"In the Beginning," Murray Guy, New York
"Video Library," David Zwirner Gallery, New York
"A To Z: Language To Be Looked At and/ or Things To Be Read," The Approach, London, curated by Matthew Higgs
"Editions: General Idea, Christian Jankowski, Kay Rosen," Helga Maria Klosterfelde, Hamburg, Germany
"Pierre Molinier, Kay Rosen, Kara Walker," Wooster Gardens (Brent Sikkima), New York

1997

"Critical Images: Conceptual Works from the 1960s to the Present," Leslie Tonkonow Gallery, New York
"Point Mort," Art Concept, Paris, curated by Olivier Antoine

1996

"Art In Chicago: 1945-1995," Museum of Contemporary Art, Chicago
"Small Scale," Joseph Helman Gallery, New York
"Varietes," Le Capitou: Art Contemporain Frejus, France
"Thinking Print: Prints and Illustrated Books 1980-1995," Museum of Modern Art, New York, curated by Deborah Wye
"50x50x50," Answering Machines at various sites, London, curated by David Goldenberg and John Roberts
"Second Sight: Modern Printmaking in Chicago," Block Gallery, Northwestern University, Evanston, Illinois, curated by James Yood

1995

"Temporarily Possessed: The Semi-Permanent Collection," The New Museum of Contemporary Art, New York
"Word for Word," Beaver College Art Gallery, Glenside, Pennsylvania, curated by Paula Marincola
"Five Words or Less," Museum of Modern Art, Melbourne, Australia, curated by Christopher Van der Craats
"On Target," Horodner Romley Gallery, New York
"Altered States," Forum, St. Louis, curated by Robert Nickas and Jeannie Greenberg
"Pittura-Immedia: Painting in the 90's," Neue Galerie and Kunstler Haus, Graz, Austria, curated by Peter Weibel
"Zimmerdenkmaler," (Room Movements), Various residential and commercial sites in Bochum, Germany, curated and organized by Rafael von Uslar

1994

"Korrespondenzen/Correspondences," Berlinische Galerie, Martin Gropius-Bau, Berlin and Chicago Cultural Center, Curated by Judith Kirshner and Gregory Knight
"Synesthesia: Sound and Vision In Contemporary Art," San Antonio Museum of Art, curated by Don Bacigalupi
"The Use of Pleasure," San Francisco, curated by Robert Nickas

1993

"Beyond Loss: Art in the Era of AIDS," Washington Project for the Arts, Washington D.C., curated by Don Russell
"Post-Dialectical Index," Piazza Costanza, Trieste, Italy; La Tuatta Studio, Milan, Italy; Horodner Romley Gallery, New York, curated by Robert Morgan
"Substitute Teachers," Sadie Bronfman Cultural Center, Montreal, curated by Stuart Horodner
"Legend in My Livingroom," Rhona Hoffman Gallery, Chicago, curated by Terry R. Myers 1992
"Small Talk," P.S.1 and Postmasters Gallery, New York, curated by Marilyn Minter
"Painting Culture," University of California Irvine, curated by Deborah Kass
"Why Paint?," Renaissance Gallery at the University of Chicago

1991

Whitney Biennial, "AIDS Timeline," organized by Group Material
"Manum de Tabula," Shedhalle, Zurich, Switzerland, 1991, curated by Harm Lux
"At the End of the Day," Randy Alexander Gallery, New York, curated by Michael Jenkins
"Candy Ass Carnival (When Good Things Happen to Loozers)," Stux Gallery, New York
"Just What Is It That Makes Today's Homes So Different, So Appealing?" Hyde Collection, Great Falls, New York, curated by Dan Cameron
"Awards in the Visual Arts X," Hirshhorn Museum, Washington D.C.; Albuquerque Museum; Toledo Museum, Ohio
"A New Low," Claudio Botello Gallery, Turin, Italy, curated by Tricia Collins and Richard Milazzo
"Something Pithier and More Psychological," Simon Watson Gallery, New York, and Bloom Gallery, Los Angeles
"Artists in Words and #s," Wright State University Museum of Contemporary Art, Dayton, Ohio, curated by Barry Rosenberg

1990

"Word As Image: American Art 1960-1990," Milwaukee Art Museum; Oklahoma City Art Museum; Contemporary Arts Museum, Houston
"Art Against AIDS- On the Road," Chicago (50 bus tailgate posters), curated by Anne Philbin
"Broken Lines," Victoria Miro Gallery, London
"Your Message Here," (Billboard Exhibition), Randolph Street Gallery, Chicago, curated by Randolph Street Gallery and Group Material
"The Clinic," Simon Watson Gallery, New York, curated by Steven Evans and Simon Watson

1989

"AIDS: A Time Line 1979-1990," Matrix Program at University Museum, University of California, Berkeley; Wadsworth Atheneum, Hartford, Connecticut; 1991 Whitney Biennial
"Problems With Reading Rereading," Rhona Hoffman Gallery, Chicago, curated by Hirsch Perlman and Jeanne Dunning
"The Center Show," The Lesbian & Gay Community Services Center, New York, curated by Rick Barnett & Barbara Sahlman

1988

"From Right to Left," Churchman Fehsenfeld Gallery, Indianapolis, curated by Christopher Skoates
"Contention," New Langton Arts, San Francisco, curated by Nayland Blake
"Brave and Cruel," (Hudson, Lafreniere, Rosen), Randolph Street Gallery, Chicago
"Text Does Not Explain," Stux Gallery, Boston, curated by Bill Arning
"The Language of Form, The Form of Language," Rosa Esman Gallery, New York
"Romantic Distance," Jeffrey Neal Gallery, New York, curated by Bill Arning

1987

"Wet Paint," Robbin Lockett Gallery, Chicago
Summer Group Show, American Fine Arts Gallery, New York
"Non-Spiritual In Art: Abstract Painting From 1985-?," Chicago, curated by Hudson

1986

"Cryptic Languages," Washington Project for the Arts, Washington D.C.
"Spiritual America," CEPA Gallery, Buffalo, New York, curated by Tricia Collins/Richard Milazzo
"Promises, Promises," Feature, Chicago and C.A.G.E., Cincinnati, curated by Hudson

1984

"Indiana Influence," Fort Wayne Museum of Art, Inaugural Exhibition, Indiana, curated by Peter Frank

1982

"Artists Tribute to Bertha Urdang," Israel Museum, Jerusalem
"Tracking, Tracing, Marking, Pacing," Pratt Manhattan Gallery, New York; Sherman Gallery, Ohio State University; Anderson Gallery, University of Richmond; Washington Project for the Arts, Washington D.C., curated by Ellen Schwartz

1981

"Bookworks: New Approaches to Artists Books," Franklin Furnace, New York, curated by Howard Goldstein (traveled)
"Ikons/Logos: Word As Image," Alternative Museum, New York, curated by Robert H. Browning

1980

"New Dimensions: Time," Museum of Contemporary Art, Chicago, curated by Pauline Saliga

1979

"Midway Between Comedy and Art," Midway Studios, University of Chicago, curated by Joanne Carson

1978

"Daley's Tomb," N.A.M.E. Gallery, Chicago, IL, curated by Jerry Saltz

1977

"All Over the Place," Moming Dance Center, Chicago, IL, curated by Eileen Shukofsky

SELECTED PUBLISHED PROJECTS

FAULTLINE: JOURNAL OF ARTS AND LETTERS, University of California Irvine, Volume 27 - Spring 2018 (Poetry Editor Nickolas Mauer)

LOS ANGELES REVIEW OF BOOKS, Quarterly Journal, No. 16, Art Issue, December 2017

THE CREATIVE INDEPENDENT, "Kay Rosen on Making Art Out of Language," July 25, 2017

THE MODERN ART NOTES PODCAST, interview #278 with Kay Rosen by Tyler Green, March 2, 2017

SOCIAL MEDIUM: ARTISTS WRITINGS 2000-2015, published by Paper Monument, edited by Jennifer Liese

december magazine, cover "Hi," Fall-Winter, 2016, Volume 27.2, art curated by Rochelle Steiner

HARD AS A ROCK, (a booklet featuring the video Sisyphus by Kay Rosen), curated and published by Lal Bahcecioglu for CP Projects Space, School of the Visual Arts, New York City, 2015

ART IN AMERICA MAGAZINE, "Kay Rosen on Fischli and Weiss," August, 2015

ART IN AMERICA MAGAZINE, "Publish To Flourish," Kay Rosen, Gwen Allen, Triple Canopy, Paul Chan, Paul Legault, Miriam Katzeff, October, 2014

BOMB SPECIFIC BY KAY ROSEN & MATT KEEGAN, Art: Portfolio, Bomb Magazine 128, Summer 2014

KAY ROSEN ON HUDSON (1950-2014), Artforum Online: Passages

THE TROUBLE IS THE BANKS: Letters to Wall Street, 2012, ("Too Much for a Sound Bite" by Kay Rosen), Edited by Mark Greif, Dayna Tortorici, Kathleen French, Emma Janaskie, and Nick Werle, published by n+1 Books, Brooklyn, NY

MAGENTA MAGAZINE: A JOURNAL OF INTERNATIONAL ART, "Mural Marvel: Kay Rosen Has Her Way with Walls and Words," Volume 4, Number 1 - Fall/Winter 2012

"==" 2012, a project by Matt Keegan, published by Michèle Didier

MINED, 1984/2012, Artist Book, published by Helga Maria Klosterfelde Edition, 64 pages, Edition 500

PLAIN SIGHT: SHORT ESSAYS ON EIGHT PAINTERS, "A Note On Kay Rosen," Geoffrey Young, 2012

X-TRA, "Constructed Project (In Four Parts)," Volume 14, Number 3, Los Angeles, 2012

JOURNAL #3, "A Constructed Conversation: Kay Rosen," Vol. I /No. 1 2010, London

KAY ROSEN AKAK, published by Regency Arts press, New York, 2009

ART AND TEXT, published by Black Dog Publishing, London, UK, 2009

NAU SEA SEA SICK, (Six short stories selected and illustrated by Kay Rosen), published by Four Corners Books, London, UK, 2009

COLLECT THIS CATALOGUE, Phillips de Pury & Company, New York, November 2008, pp. 33-34, organized by Cary Liebowitz

THE IMPORTANCE OF BEING ICELAND: TRAVEL ESSAYS IN ART, "Introduction to Kay's Talk at White Box" and "Prints of Words," by Eileen Myles, published by Semiotext, 2009, pp. 98-99 and 195-106

TATE ETC/ TATE MICRO, " Kay Rosen on Yves Klein/ IKB 79," Issue 14, Autumn 2008

ESOPUS 9, "Kay Rosen: ABC, A Primer," Fall 2007

KAYSAYS: Essays and Interviews by Kay Rosen, 2007, published by Sara Ranchouse Publications, in conjunction with KAY ROSEN, an ubu.com project. (Forward by Kenneth Goldsmith, Introduction by Eileen Myles)

ARTFORUM, "Kay Rosen's Top Ten," April, 2007, p.134

A PICTURE IS A PICTURE, Hudson, 2006

20 QUESTIONS, Matthew Higgs, Catalogue Interview, "Kay Rosen: Wall Paintings and Drawings 2002-2006," Yvon Lambert Gallery, New York, 2006

BLUE MONDAY, Web Page Project, Bronx Museum of Art, 2006

ARTUS, "The Center is a Concept," Issue 5/6, pp.32-35, January-February, 2005

LANDFALL (Journal of Arts and Letters, University of Otago Press, Dunedin, New Zealand), Issue 207 "[SIC]", cover + 12-page portfolio, May, 2004

BLACK BOOK MAGAZINE, "Fact Annihilates Fantasy," pp.66-67, New York, Winter, 2001-2002

BIENNIAL VOICES, Whitney Museum of American Art, 2000 Biennial, Audio CD (Kay Rosen, "Banner Yet Wave," track 6)

PUBLIC + ARTISTS PROGRAM, The Museum of Contemporary Art, Los Angeles, 1999 (CD Audiotour written and produced by artist for "Kay Rosen: Lifeli[k]e")

SURPLUS, a screensaver project by Camel Work In Progress, a Camel Cultural Initiative, 1998
 SCHOOL OF FISH (cover of book of poetry by Eileen Myles), Black Sparrow Press, Santa Rosa, California, 1997
 PERMANENT FOOD, published by Maurizio Cattelan and Dominique Gonzales-Foerster, #2, 1996
 VISIONAIRE, "Desire" Issue, Number 12, Fall 1994
 DU Magazine (8-page image/text project), Zurich, Switzerland, NO. 11, November, 1993
 THE PROGRESSIVE CORPORATION ANNUAL REPORT, Mayfield Heights, Ohio, 1991
 BOMB, New York, #36, Summer, 1992, p.97
 DEAR WORLD, published by Nayland Blake and Camille Roy, San Francisco, 1991, p.72
 DU Magazine, Zurich, Switzerland, No.6, June, 1991, pp.58-61
 ART IN AMERICA, " AIDS: A Time Line," Group Material Project, Dec., 1990, pp.162-163
 LITTLE CRITIC PAMPHLET 3: Kay Rosen, Paintings 1990, (artist book/catalog), Victoria Miro Gallery, London, Sept., 1990
 FILE MEGAZINE, published by Art Metropole, Edited by General Idea, #29, 1989
 REALLIFE, published by Thomas Lawson and Susan Morgan, New York, #15, Winter, 1986, pp. 20-23

HONORS

John Simon Guggenheim Fellowship in Fine Arts, 2017
 Artist Award for a Distinguished Body of Work, presented by the CAA (College Art Association), 2014
 S.J. Weiler Fund Award, 2013
 Anonymous Was a Woman Foundation Grant, 2009
 National Endowment for the Arts Visual Arts Grant, 1995
 Award in the Visual Arts 10 Fellowship, 1990
 National Endowment for the Arts Visual Arts Grant, 1989
 National Endowment for the Arts Visual Arts Grant, 1987

SELECTED BIBLIOGRAPHY

Stephanie Cristello, "Kay Rosen: The Gravity of Language," *Osmos*, Issue 17, 2019
Art in Chicago: A History from the Fire to Now, Maggie Taft and Robert Cozzolino, Editors, University of Chicago Press, 2018. Chapter 6:
 "Alterity Rocks: 1973 – 1993," Jenni Sorkin; Chapter 7: "Chicago Speaks: 1990 – Present"
The Word Is Art, Michael Petry, editor, Thames and Hudson, 2018
50 Contemporary Women Artists, John Gosslee & Heather Zises, Editors, Foreword by Elizabeth Sackler, Schiffer Publishing, fall 2018
The Rhonda Lieberman Reader, Pep Talk 7, Los Angeles, April, 2018 includes "Painting By a Jewish Woman in Indiana" reprinted from *Art + Text*, 1993
 David Frankel, Review, "Kay Rosen at Alexander Gray," *Artforum International*, May, 2018
 Sarah Lehrer-Graiwer, PREVIEWS: "This Brush For Hire: Norm Laich and Many Other Artists," *Artforum International*, May, 2018
 Louis Bury, "Kay Rosen's Writing On the Wall," *Hyperallergic*, April 7, 2018
 Claire Selvin, "In Other Words: At Alexander Gray Kay Rosen Hopes for Justice During a Turbulent Political Moment," *ARTnews*, March 29, 2018
 Lauren O'Neill-Butler, "Kay Rosen - Alexander Gray Associates," Critic's Pick, *Artforum International*, February, 2018
 Sowon Kwon, "Kay Rosen - Alexander Gray Associates," *4 Columns*, March 23, 2018
 Madeline Irvine, Review, "Kay Rosen at Lora Reynolds Gallery," *Glasstire* (Texas Visual Art), November 18, 2017
 Amy Deneson, Review, "Head Over Heels," *Brooklyn Rail*, June 1, 2017
 Christoff Schutte, "Language is a Picture to Her: Kay Rosen in Philipp Pflug Contemporary," *Frankfurter Allgemeine Zeitung*, May 7, 2016, No.106
 Claudia Olbrych, "Kay Rosen: Steps," *Faust-Kultur*, Frankfurt am Main, Germany, 5-14-2016
 Bridgit Moriarity "25 Most Collectible Mid-Career Artists: Kay Rosen," *Blouin Art Info International*, September 25, 2015

Dawn Chan, "All Across America, Artists Are Taking Over Billboards," *New York Times T-Style Magazine* blog, Aug. 18, 2014

Amy Deneson, "Kay Rosen: Backtracking," *Amy Deneson - Writing the First of Many* blog, May 30, 2014

Sarah Jilani, Review, "Kay Rosen, Galeri Zilberman, Istanbul," *Aesthetica Blog*, June 2014

Heather Zises, Review, "Kay Rosen: Blingo," *Fjords*, June 27, 2014

Lauren O'Neill-Butler, Review, "Kay Rosen - Sikkema Jenkins & Co" *Artforum International*, April 2012, page 211-212

Ken Johnson, Review, "Kay Rosen: Wide and Deep," *The New York Times*, Friday, March 2, 2012, p. C25

Ken Johnson, "A Wing Where Contemporary Art Can Converse," *The New York Times*, Friday, September 23, 2011, C28

Ken Johnson, *Are You Experienced? How Psychedelic Consciousness Transformed Modern Art*, Prestel Publishing, 2011, pp. 121-122

Myles, Eileen, *The Importance of Being Iceland*, Semiotext(e), Los Angeles, 2009 (p.98 Prints of Words 1993; p.195 Introduction to Kay Rosen Talk at White Box, New York City, 2001)

Emily Verla Bovino, "Paris Critics' Picks: Kay Rosen, Koo Jeong-A at Galerie Yvon Lambert, Artforum.com, January, 2009

Joshua Decter, "Kay Rosen, Yvon Lambert," *Artforum*, Issue XLVII, No. 6, Feb. 2009, page 188-189

Karen Rosenberg, Review - "Kay Rosen: Yvon Lambert and Alexander Gray Associates," *The New York Times*, December 5, 2008, C28

Gregory Montreuil, Review - "Kay Rosen: Word Play," *Gay City News*, December 25, 2008

Sarah Lowndes, Review - "Kay Rosen: Ingleby Gallery," *Frieze*, October, 2008

James Clegg, Review - "Kay Rosen: Ingleby Gallery," *Art Monthly*, October, 2008, No. 320

Matt Keegan, "The Urge In Surge: KayRosen and Shannon Ebner want to have a word with you," *Art On Paper Magazine*, July/August 2007, Vol. 11 No. 6, pp. 24-25

David Frankel, Review: "Kay Rosen-Yvon Lambert," *Artforum*, January, 2007, p. 250

Roberta Smith, Art in Review: "Kay Rosen: Wall Paintings and drawings 2002-2006," *The New York Times*, Friday, October 13, 2006, p.B32

Matthew Higgs, Top Ten List, *Artforum*, December, 2005, pp. 258-259

Brian Sholis, Review: "Kay Rosen - Gray Kapernekas Gallery," *New York, Artforum*, September, 2005, p.307

Ken Johnson, Extended Listing: "Kay Rosen..." *The New York Times*, Friday, May 10, 2005, p.B30

Paul Ryan, Review: "Kay Rosen," *Art Papers*, September/October 2004, p.46

Alan G. Artner, Review: "Kay Rosen finds excellence in found objects," *Chicago Tribune*, January 16, 2004, Section 7, p.19

David Colman, "Sculpture, Improved by a Martini," *The New York Times*, September 7, 2003, section 9, p.11

Nancy Princenthal, Review: "Kay Rosen at the Drawing Room," *Art in America*, April, 2003, p.141

Frances Richard, "New York Critics' Picks: Kay Rosen Collages 1999-2000," *artforum.com*, October, 2002

Ken Johnson, Review: "Kay Rosen: Ten In One Gallery and Paul Morris Gallery," *The New York Times*, Friday, April 7, 2000, p.B38

Eileen Myles, "True to Type," *Art In America*, September, 1999, Vol. 87, No.9, pp.110-115

Jacqueline Cooper, Extended Review, "Kay Rosen: Lifeli[k]e," *New Art Examiner*, April, 1999, Vol. 26, #7, p.43

Frank - Alexander Hettig, Review: "Kay Rosen: Lifeli[k]e," *Kunstforum*, March/April, 1999, pp.408-409

Claudine Ise, Review, "Reading Between Much More Than Just the Lines in Lifeli[k]e," *Los Angeles Times*, Friday, January 15, 1999

Peter Frank, Review, "Dreaming Out Loud: El, Ray 'n' Kay in L.A.," *LA Weekly*, January 15-21, 1999, p.49

Alan Artner, "Chicago's Finest: 23 People Who Made Significant Contributions to the Arts in 1998/ Artist As Wordsmith," *Chicago Tribune*, Sunday, December 27, 1998, section 7, pp.1,4,6,9

Tim Porges, "Kay Rosen: Lifeli[k]e," *The Contemporary: The Museum of Contemporary Art Los Angeles*, Winter, 1999, pp.4-5

Kathryn Hixson, "Speech! An Interview with Kay Rosen," *New Art Examiner*, November, 1998, volume 26, #3, pp.38-43 And cover

Alan Artner, Review, "Kay Rosen at Ten in One Gallery," *Chicago Tribune*, October 23, 1998, section 7, p.66

Miriam Seidel, Review, "Kay Rosen at Beaver College Art Gallery," *Art in America*, October, 1998, pp.141-143

Katerina Gregos, Review, "Kay Rosen: Unlimited, Athens, Greece," *Zing Magazine*, Vol. 2, Winter, 1998, p.157

H.N.Jocks, Review, "Kay Rosen: Summoning Lust for Lettering," *West deutschZeitung (Dusseldorf)*, October 18, 1997

Tim Norris, Review, "Kay Rosen-M.I.T. List Visual Arts Center," *New Art Examiner*, September, 1997, p.61

Catherine Macchi, Review: "Kay Rosen: Art Concept," *BlocNotes (Paris)*, No.14 (January-February, 1997), p.127

Katerina Gregos, Review: "Kay Rosen: Unlimited Gallery," *Art Net (Athens)*, No. 4, Summer, 1997, p.72

Von Ralf Poerschke, Review: "Vom Mangel der Sprache-Short Stories: Kay Rosen in der Galerie Klosterfelde," *Hamburger Rundschau*, September 19, 1996, No. 39

Elizabeth Gerber, Review: "Bern:Kay Rosen in der Galerie Erika+Otto Freidrich," Kunst-Bulletin, No 7/8, Jul./Aug., 1995, p.36

Graeme Reid, "The Language of Art," Arts Indiana, March, 1995, Vol.17, No. 2, p.30

Holland Cotter, Review: "Kay Rosen: Morris Healy Gallery," New York Times, April 21, 1995, p.C19

Susan Kandel, Review: "Wonderful Tinkering By Rosen," Los Angeles Times, October 28, 1994, p.F23

Tim Porges, "Kay Rosen-Museum of Contemporary Art," New Art Examiner, #22, December, 1994, p.39

Sharon L. Calhoun, Review: "Kay Rosen-Back Home In Indiana/Indianapolis Musuem of Art," Dialogue, November/December, 1994, p.25

Terry R. Myers, "Painting Camp," Flash Art, November/December, 1994, Vol. 27, No. 179. pp.73-76

Terry R. Myers, "Bloc: Kay Rosen," BlocNotes (Paris), #5, January, 1994, pp. 68-69

Rhonda Lieberman, "Recent Painting by a Jewish Woman in Indiana," Art+Text, #46, Sept., 1993, pp.54-59; Reprinted in *The Rhonda Lieberman Reader*, Pep Talk 7, April, 2018, Los Angeles

Eileen Myles, "Prints of Words," Print Collectors Newsletter, September/October, 1993, pp.132-135

Katherine Hixson, Review: "Kay Rosen: Rhona Hoffman Gallery," Flash Art, #168, Jan-Feb, 1993, p.94

Alan Artner, Review: "Kay Rosen-Rhona Hoffman Gallery," Chicago Tribune, November 6, 1992, Sec. 7, p.38

Mark Van De Walle, Review: "Kay Rosen-Laura Carpenter Gallery," THE Magazine (Santa Fe), October, 1992, p.17

Rhonda Lieberman, Review, Artforum Magazine, April, 1992, p.75

Catherine Grout, Review: "Manum de Tabula: Shedhalle, Zurich," Arte Factum (Belgium), #42, Feb.-Mar., 1992. p.48

Susan Kandel, Review: "Kay Rosen, Shoshana Wayne Gallery," Los Angeles Times, Dec. 13, 1991, p.24

Kathryn Hixson, Review: "Kay Rosen, Insam-Gleicher Gallery," Arts Magazine, #65, May, 1991, p.106

John Brunetti, Review: "Kay Rosen, Insam-Gleicher Gallery," New Art Examiner, #18, May, 1991, p.44

Alan Artner, Review: "Kay Rosen, Insam-Gleicher," Chicago Tribune, March 1, 1991, sec. 7, p.38

Liam Gillick, Review: "Kay Rosen, Victoria Miro Gallery," Artscribe, #85, Jan.-Feb., 1991, p.76

Judith Russi Kirshner, "Read, Read, Rosens," Artforum, #29, Dec., 1990, pp.91-95 + cover

Mark Thompson, Review: "Kay Rosen, Ed Ruscha," Art Monthly (London), #141, Nov., 1990, pp. 22-23

Stuart Morgan, Review: "Kay Rosen, Victoria Miro Gallery," Time Out (London), Sept. 26- Oct. 3, 1990, p.57

Rob Wittig, Review: "Kay Rosen, Feature," Art In America, #77, Jan. 1989, p.157

Buzz Spector, Review: "Kay Rosen, Feature," Artforum, #26, May, 1988, p.154

Judith A. Hoffberg, Review: "Lines On Lines by Kay Rosen," Umbrella, #6, March, 1983, p.50

Vivian Raynor, "Kay Rosen/Kay Walkingstick, Bertha Urdang Gallery," The New York Times, Friday, June 19, 1981, p.C20

Holland Cotter, Review: "Kay Rosen, Bertha Urdang Gallery," New York Arts Journal, Feb., 1979

SELECTED COLLECTIONS

Art Institute of Chicago, Chicago, Illinois

Indianapolis Museum of Art

Israel Museum

Museum of Contemporary Art, Chicago

Museum of Contemporary Art, Los Angeles

Museum of Modern Art, New York City

New Museum of Contemporary Art, New York City

Norton Family Collection

Cincinnati Art Museum, Cincinnati, Ohio

Milwaukee Art Museum, Milwaukee, Wisconsin

Denver Art Museum, Denver, Colorado

Philadelphia Museum of Art, Philadelphia, Pennsylvania

Progressive Corporation, Cleveland, Ohio

Re Rebaudengo Collection, Turin, Italy

San Antonio Museum of Art, San Antonio, Texas

Whitney Museum of American Art

Hadley Martin Fisher Collection, Miami Beach, Florida

Harald Falckenberg Collection, Hamburg, Germany

Collection Lambert, Avignon, France

Art in Review

By KEN JOHNSON and KAREN ROSENBERG DEC. 4, 2008

KAY ROSEN

Scareful!

Yvon Lambert

550 West 21st Street, Chelsea

Through Jan. 3

No Noose Is Good Noose

Alexander Gray Associates

526 West 26th Street, Chelsea

Through Jan. 10

Kay Rosen first hit her stride during the Reagan years, when theory was in vogue, and artists like Barbara Kruger and Jenny Holzer were exploring the relationship of language and power. Her latest word paintings, which range from small, Ed Ruscha-esque witticisms to sprawling, enigmatic wall paintings in the mold of Lawrence Weiner, make a case for the continued relevance of text-based art.

“Removal From Office,” a billboard-size wall painting in which the last four letters of “REMOVAL” have been italicized, makes a bold statement in the main gallery at Yvon Lambert. The political inspiration is obvious, but Ms. Rosen achieves a kind of linguistic catharsis.

Smaller paintings, in enamel sign paint on canvas, make up the rest of the show. The word “OVERBITE” has an exaggerated “V”; the first six letters of “PEACOCK” are stacked, three at a time, on the final “K,” so that they resemble a fan of feathers.

Other works rely on subtler textual clues; for example, the puzzlelike arrangement of the letters of the word “INSTINCT.”

Surrealism Takes Center Stage at This MCA Show

On the eve of a new blockbuster exhibit, the eccentric art movement remains as influential as ever.

BY JASON FOUMBERG

PUBLISHED OCT. 29, 2015

When surrealism arose in 1920s France, it was the first truly global art movement, says Lynne Warren, who is curating *Surrealism: The Conjured Life*, a massive new survey opening at the Museum of Contemporary Art on November 21. “There was a lot of rethinking of identities and a great deal of experimenting with ideas.” Today, nearly 100 years later, surrealism’s influence endures. Just check out the similarities between five pieces from the MCA show and five contemporary pieces by artists who are exhibiting in town this month.



Rosen, *Rust Colored Belt*, 2015 PHOTO: COURTESY OF THE ARTIST

Kay Rosen

Taking after Calder, the Indiana artist plays with simple colors and shapes. “Humor is an important ingredient in the work,” says Rosen, 72, whose sign-like paintings (another of which is on the previous page) double as pithy phonetic jokes.

SEE HER WORK Kavi Gupta Gallery through January 16. kavigupta.com

ARTNEWS

NEWS MARKET REVIEWS RETROSPECTIVE ARTISTS TOP 200 COLLECTORS IN PRINT

REVIEWS

In Other Words: At Alexander Gray, Kay Rosen Hopes for Justice During a Turbulent Political Moment

BY *Claire Selvin* POSTED 03/29/18 1:44 PM



Kay Rosen, *White House v. America*, 2018, paint on wall.

COURTESY ALEXANDER GRAY ASSOCIATES, NEW YORK/© 2018 KAY ROSEN/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

“In the past, I have gone where the language has led me, but in these times, out of priorities, anger, and urgency, I have made artworks whose texts pertain in some way only to the current political situation,” Kay Rosen has said. Indeed, each of the 12 pieces in “Stirring Wirds,” her new exhibition at Alexander Gray Associates gallery in New York, refer, via clever wordplay, to the immediacy and intensity of politics in America—they call attention to social and environmental injustices, from wealth inequality to the construction of the Dakota Access Pipeline. But while the show is, at times, confrontational, it isn’t all gloom and doom. In the end, Rosen has created an exhibition about the resilience of individual communities and the country as a whole.

For four decades, Rosen’s chosen medium has been painting, but she has also proven herself an adept sculptor of language. Wordplay and dark wit have been central to her artistic practice, and she has often given her typographic creations political weight—Reagan-era policies and the George W. Bush administration have informed some of her past projects.

The role of language in the political arena has changed recently, especially thanks to a president who is known to tweet in incomplete sentences and exclamations, and Rosen’s work has evolved in response. She seems to be focusing on problems caused or exacerbated by Trump’s policies and temperament. Many of the show’s paintings—simple and clean in form, macro and complicated in their politics—are, at first glance, easy to consume, simply colorful words that unfold across canvases.

White House vs. America (2018), a monumental wall painting, is the show’s centerpiece. At 35 feet wide, it sets a hostile tone for the exhibition—“WH v AM” in bright red sans-serif lettering. Though its title makes clear the pun Rosen had in mind, it could also be read as *wham*, the sound resulting from a forceful or even explosive collision.



Kay Rosen, *IOU*, 2017, flash paint and acrylic gouache on canvas.

COURTESY ALEXANDER GRAY ASSOCIATES, NEW YORK/© 2018 KAY ROSEN/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

Other pieces are more explicitly oriented around pressing political issues. *IOU* (2017) and *Ever Never Land* (2017) refer to legacies of colonialism and its seemingly indelible presence today. *IOU*, one of the smallest pieces here, delineates the letters “IOU” within the word “SIOUX.” An obvious nod to hollow promises made to Indigenous peoples following seizure and contamination of their land, the work utilizes earth tones for both the “IOU” and the bookending “S” and “X.” The text is positioned boldly against a stark white background.

Other works in the show exude a sense of optimism. *Triumph Over Trump (Blue Over Yellow)*, 2017, crafts a hopeful message by way of layering colors and words; the product is a literal iteration of the title. Rosen painted “Trump” in yellow and then coated those same letters with blue paint, adding an “I” in the middle and an “H” at the end. The result is an uplifting play of color and syntax.



Kay Rosen, *Triumph Over Trump (Blue Over Yellow)*, 2017, acryla gouache on watercolor paper.
COURTESY ALEXANDER GRAY ASSOCIATES, NEW YORK/© 2018 KAY ROSEN/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

Notably, all of Rosen's work appears in all caps, and that means that, for today's viewers, her art can't help but recall Donald Trump's Twitter, where phrases like "FAKE NEWS," "DEPLORABLES," and "SAD!" proliferate. The president's brand of cognitive dissonance serves to bolster and preserve violent systems. Then, on the other end of the spectrum, there are Rosen's paintings, which put bold statements toward more peaceable ends. Trump obscures the truth, while Rosen uses the process of obscurity to embed truths within her pieces. In thinking about Rosen's work as the opposite of Trump's weaponization of language, we can, perhaps, reinvigorate ourselves and find novelty in the artist's tried and true form.

Copyright 2019, Art Media ARTNEWS, llc. 110 Greene Street, 2nd Fl., New York, N.Y. 10012. All rights reserved.

HYPERALLERGIC

ART • WEEKEND

Kay Rosen's Writing on the Wall

Rosen employs a visual idiom of protest that relies more on wordplay than imagery.



Louis Bury April 7, 2018



Kay Rosen, "White House v America" (2018), paint on wall, dimensions variable (all images courtesy Alexander Gray Associates, New York. © 2018 Kay Rosen/Artists Rights Society, New York)

For her first exhibition at Alexander Gray Associates, *Stirring Wirds*, Kay Rosen directs her customary verbal and visual wit toward America's tense post-Trump political condition. In the past, this wordplay, while often political in nature, equally expressed her delight in language for its own sake. In contrast, the works in *Stirring Wirds* — almost all of them produced after the 2016 U.S. Presidential election — smiles only to show a bit more fang.

The show's centerpiece, "White House v. America" (2018), sets the tone in this regard. The gargantuan wall painting, which confronts visitors as they ascend the staircase to the gallery's second-floor exhibition space, depicts the letters "WH v AM," with the capitals rendered in bright, Republican red. The contraction of the words "White House" and "America" into two-letter acronyms that spell out a new word when placed side-by-side is characteristic of Rosen's wordplay, but little else is playful about the painting. Its scale, composition, color, and message convey a sense of combative urgency.



Kay Rosen, "The Big Pig Pigure" (2017), acryla gouache on watercolor paper, 22 x 16 inches

The dozen or so smaller paintings in the show, most done in acryla gouache on watercolor paper, manifest a sense of tension between bluntness of message and subtlety of means. In “The Big Pig Pigtire” (2017), for example, Rosen overlays different shades of pink upon stencil lettering to draw attention to the formal similarities of the letters P and B, and G and C. The work can be read variously as “Big Pigtire,” “Pig Pigtire,” “Big *Pigtire*” or “Pig *Pigtire*.” The painting’s punning message seethes with barely restrained anger that exceeds Rosen’s normal expressive range. Even its materials and composition feel in quiet conflict with one another: the letters’ stenciled rigidity contrasts with their uneven coloration, as well as with the watercolor paper’s gauziness.

To be sure, Rosen’s work has always traded on linguistic subtleties and tensions. What this exhibition makes apparent, given its thematic focus, is its affinity with the visual idiom of protest, which relies more on wordplay than imagery. By virtue of their scale and high visibility, Rosen’s wall and billboard paintings tend to garner more attention than her smaller-scale paintings and drawings, yet the snappy and defiant tone of her work would suit a protest poster in a way that the work of many prominent text-based artists with whom she is compared (for instance, Jenny Holzer, Ed Ruscha, and Mel Bochner) would not. The time is more right than ever for the work Rosen has been making all along.



Kay Rosen, “IOU” (2017), flash paint and acrylic gouache on canvas, 8 x 10 inches

At the same time, for all its clever ire — as in the word “SIOUX” with the “IOU” set off in a different color (“IOU,” 2017) — *Stirring Wirds* also shows that protest rhetoric can feel toothless when unyoked from action. Nowhere is this clearer than in “Triumph Over Trump (Blue Over Yellow)” (2017), whose yellow-greening of the “TRUMP” alongside a sky-blue “I” and “H” conveys the opposite of what its title proclaims: “TRUMP” dominates the composition. The painting unwittingly suggests that triumphing over Trump is not possible with language alone. For decades, Rosen has honed her compelling and politically barbed visual vocabulary. It’s a call to action that, however stirring in its own right, requires the fight to continue on other fronts as well.

Kay Rosen: *Stirring Wirds* ends at Alexander Gray Associates (510 West 26th Street, Chelsea, Manhattan) today.

Art

13 Artists Who Highlight the Power of Words

Alina Cohen

Jan 5, 2019 4:00 pm

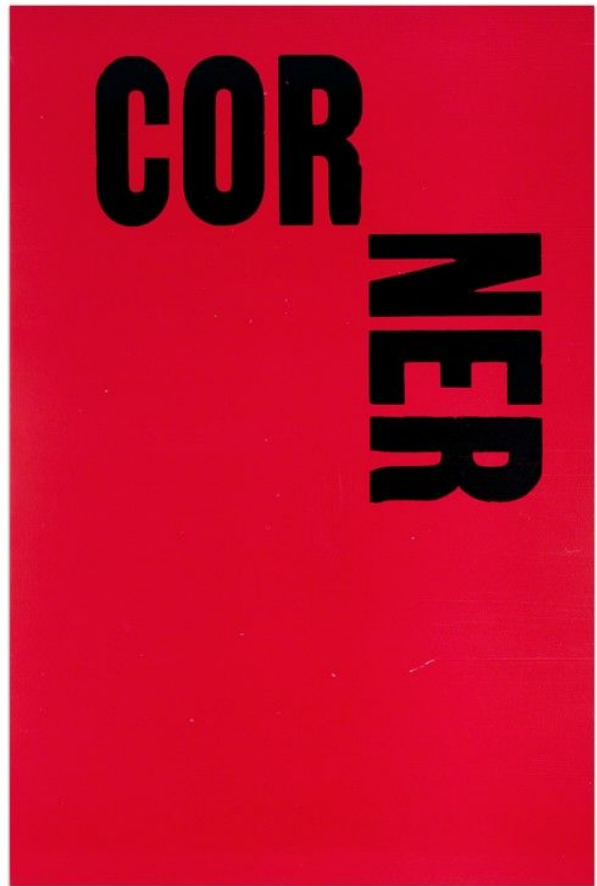
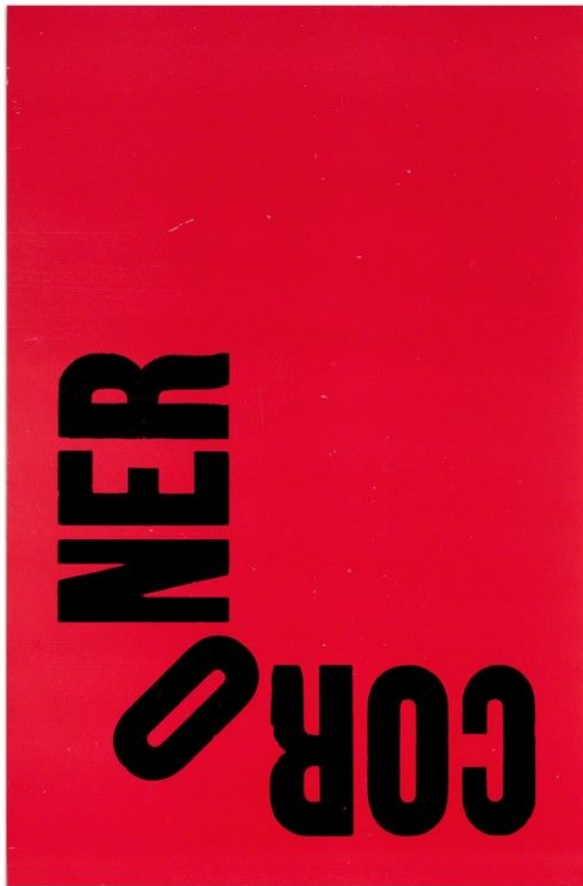
Most of us are so used to reading that we forget each letter is a shape and each word its own composition. There's a significant aesthetic dimension to the writing we read daily—in emails and books, on packaging and signs—and so it makes sense that visual artists have co-opted graphic design and typography strategies for their own philosophical ends.

Using language, artists transform a basic communication tool—the alphabet—into unique provocations. Language is also particularly malleable, cost-free, and renewable. “There’s a million different ways artists can use it,” said Jewish Museum curator Kelly Taxter. “Often, it’s artists who work with issues of politics or social justice.” Just as artists are still finding new ways to manipulate paint, canvas, and space, they’re constantly developing fruitful new reasons to turn words into art.

If Holzer’s benches transform public park fixtures into artistic media, her LED banners co-opt a structure associated with commerce and advertising. On screens that would typically promote sales, company names, or stock market updates, Holzer broadcasts punchy phrases such as “DON’T TALK DOWN TO ME” or “WITNESS,” along with longer, looping

messages. The artist often repurposes her poetic phrases, or “Truisms,” building their power through repetition. (One of Holzer’s most famous messages, “ABUSE OF POWER COMES AS NO SURPRISE,” has been readopted as a protest mantra in the #MeToo era.) “I like placing content wherever people look,” Holzer told fellow artist Kiki Smith in a conversation for *Interview Magazine*, “and that can be at the bottom of a cup or on a shirt or hat or on the surface of a river or all over a building.” Holzer turns the public realm into her exhibition space, gifting her thoughtful poetry to anyone who wants to sit or read a sign.

Kay Rosen



Kay Rosen

Something Happened, 2017

Krakow Witkin Gallery

Using stencils of generic fonts, Kay Rosen paints words and phrases on gallery and museum walls, and also projects them onto façades. “ADD AND END,” she tells us in a bright mix of primary colors (*Happy Ever After*, 1994/2016). “JUMBO MUMBO,” she says, in blue-and-black lettering (*Big Talk*, 1985/2017). The titles infuse the works with additional humor. “The linguist in me wanted meaning to be carried by the structure of the words, not type style; the inner painter insisted that color convey meaning; the sculptor in me obsessed about the construction of letterforms through materials and process,” she wrote in *Art in America* in 2014. “Visual consistency gives text authority—which is the fundamental lesson I learned at my publishing day job.” Rosen’s work is often about concrete poetry and wordplay. In fact, some of her canvases read as rebuses. *Head Over Heels* (2016), for example, features the words “fall over” toppling sideways—you might also read the text as “fal lover,” turning the title into a double entendre about both form and romance.

Two exhibits opening at Elmhurst Art Museum

By Amanda Berrios
Elmhurst Art Museum

Posted [4/2/2019 10:12 AM](#)

The Elmhurst Art Museum will debut two exhibitions on May 11 that will be on display through Aug. 25.

The first is "With a Capital P: Selections by Six Painters," an exhibition curated by six prominent local painters that reveals a myriad sensibilities of more than 45 peer artists based in the Midwest and beyond.

The second is "Luftwerk: Parallel Perspectives," a color and light intervention in the museum's recently restored Mies van der Rohe McCormick House.

The museum, 150 South Cottage Hill Ave., is both an international destination for Mies van der Rohe scholars and fans and a regional center where residents can learn to see and think differently through the study of the art, architecture and design of our time. It is open from 11 a.m. to 5 p.m. Tuesdays through Sundays and admission is \$12 for adults, \$10 for seniors and free for students and those 18 and younger.

Here's a look at the new exhibits:

The title "With a Capital P" refers to an approach that doesn't always use paint or brush.

Curated by local painters Leslie Baum, Magalie Guérin, José Lerma, Nancy Mladenoff, Suellen Rocca and Kay Rosen, the group exhibition consists of six rooms, each using different criteria to interpret artistic approaches and a wide-ranging conversation about process and media by artists based in the Midwest and beyond.

Artists whose work will be exhibited include Zoë Charlton, Mel Cook, Julie Doucet, Mari Eastman, Paul Erschen, Susan Frankel, Carrie Gundersdorf, Dan Gunn, Portia Hein, Sophie von Hellermann, Marie Herwald Hermann, Jim Hodges, Carol Jackson, James Kao, Brian Kapernekas, Ella Kruglyanskaya, Nazafarin Lotfi, Christy Matson, Tim Nickodemus, Melissa Oresky, Christina Ramberg, Clare Rojas, Lisa Sanditz, Olivia Schreiner, Arlene Shechet, Carolyn Swiszczy, Frank Trankina, Michelle Wasson, Kevin Wolff, Scott Wolniak and more.

Works by each of the artist-curators is included in their gallery as well.

"In early discussions with the six painters, I proposed a show that would provide space for other artists of their choosing and produce a wide conversation around painting," museum Executive Director John McKinnon said.

"Each painter took their own curatorial direction, resulting in a large survey show with six distinct sections and numerous layers of engagement."

The curators are:

- Leslie Baum, whose contributions are the result of an ongoing plein air painting project, curated an exhibition including 12 other painters with interests in abstraction and landscape. Their pieces are hung salon style

and joined by Baum's work, which contains light washes and patches of color describing the feeling of a specific time and place.

- Magalie Guérin, whose painting process includes constantly revisiting and building compositions, chose six artists whose work in sculpture complement some of her own shape-oriented painting process and sensibilities. "Oil paint is sculptural in its application; it is not a far stretch to think about sculpture when painting," she says.
- José Lerma, known for works that are part art history and part personal mythology, invited numerous artists to make work on paper napkins, inspired by an installation piece from Elmhurst Art Museum's collection by Jim Hodges. In this section of the exhibition, the ordinary material of paper napkins has been transformed through the artists' works.
- Nancy Mladenoff exhibits several pieces of her own work along with her personal art collection, which she lives with and is inspired by on a daily basis. Mladenoff's recent narrative work explores the vernacular lives of women. In her current series, a frog serves as her personal avatar, providing shared moments of humor, contemplation, and physical activity.
- Suellen Rocca, one of the original members of the Hairy Who, most recently curated "The Figure and the Chicago Imagists: Selections from the Elmhurst College Art Collection" at the museum, chose to focus on multiple works by two other artists, Susan Frankel and Frank Trankina. Providing more exhibition space to each artist allowed a larger representation of their work to be shown.

- Kay Rosen's text-based work reveals content through the formal configuration of words and letters, and their deconstruction. Rosen has dedicated her gallery solely to the work of the artist and teacher Kevin Wolff, who passed away in 2018. She explains, "His humor and wit, tinged with a contrariness, mischievousness, and sabotage, infuses most of his works."

"Luftwerk: Parallel Perspectives" is a site-specific exhibition that uses color and light interventions to activate and interpret the McCormick House, designed by Mies van der Rohe.

The installation by Luftwerk -- the Chicago-based artistic collaborative of Petra Bachmaier and Sean Gallero -- heightens the senses and alters perception while celebrating the use of geometry in the midcentury prefab prototype.

Color is central to the visual transformation of the home's architectural nuances, and largely inspired by an idea of the original developers Robert Hall McCormick and Herbert S. Greenwald, who offered to tint windows of their proposed prefab housing "almost any shade of the rainbow."

The installation will include several light and color works with static and dynamic changing color relationships, including an immersive light piece that transforms a bedroom in the home, neon pieces with mirrored effects, pulsing lightboxes, and colorful glass panes.

The visual effects of color impact viewers' experiences throughout the McCormick House's domestic environment and shifts traditional spatial

perceptions of the home while celebrating Mies' signs of the modular prototype for prefab housing.

This installation is the latest in the series of site-specific works at the McCormick House commissioned by the Elmhurst Art Museum on the occasion of its restoration, following David Wallace Haskins' *Ascension/Descension* and Assaf Evron and Claudia Weber current installations.

Parallel Perspectives is part of Bauhaus100, the global anniversary celebrations of the legendary German art school. It continues the artists' yearlong exploration of architecture by Mies, which began with the Barcelona Pavilion and will end with the Farnsworth House.