LORNA SIMPSON BIBLIOGRAPHY

MONOGRAPHS & SOLO EXHIBITION CATALOGUES

2018  

2013  

2008  

2006  

2004  
*Compostela: Lorna Simpson.* Texts by Miguel Fernández-Cid and Marta Gili, Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain (exh. cat.)
*Lorna Simpson.* Text by John Siewert. College of Wooster Art Museum, Ohio (exh. brochure)

2003  

2002  
*Lorna Simpson.* Texts by Marta Gili, Eungie Joo, and Leslie Camhi. Centro de Arte de Salamanca, Salamanca (exh. cat.)

1999  
*Scenarios: Recent Work by Lorna Simpson.* Texts by Siri Engberg and Sarah Cook. Walker Art Center, Minneapolis (exh. brochure)

1998  

1997  
*Lorna Simpson: Interior/Exterior, Full/Empty.* Text by Sarah J. Rogers. Wexner Center for the Arts, Ohio State University, Columbus (exh. cat.)

1995  
*Lorna Simpson.* Text by bell hooks. The Vienna Secession, [Wiener Secession], Vienna (exh. cat.)

1994  

1992  
*Lorna Simpson.* Text by Cheryl Gelover Irwin. Tyler School of Art Galleries, Temple
University, Elkins Park (exh. brochure)


*Lorna Simpson.* Texts by Deborah Willis and Andy Grundberg. Friends of Photography, San Francisco (exh. cat.)

1991

*Lorna Simpson.* Text by Coco Fusco. Gallery of the Department of Art and Art History, Dana Art Center, Colgate University, Hamilton, New York (exh. brochure)

1990


*Centric 38: Lorna Simpson.* Text by Yasmin Ramirez Harwood. Long Beach: University Art Museum, California State University (exh. brochure)

1989


*Lorna Simpson.* Texts by Kellie Jones and Deborah Willis. Josh Baer Gallery, New York (exh. cat.)

**BOOKS & GROUP EXHIBITION CATALOGUES**

2021


*Black Art: A Cultural History.* By Richard J. Powell. Thames & Hudson


*Companion to Feminist Studies.* Edited by Nancy A. Naples. Wiley Publishing

*The Days of Afrekete.* By Asali Solomon. Farrar, Straus & Grioux, New York

*Don Marron: Chronicle of Collecting.* Pace Gallery, Gagosian, Acquavella. Phaidon

*Framing Moments: Photography from the Kalamazoo Institute of Arts.* By Belinda Tate, Rehema Barber, Dr. Deborah Willis. Kalamazoo Institute of Arts, Michigan (exh. cat.)

*Gold and Magic (trans. Guld og magi).* By ARKEN Museum for Moderne Kunst. ARKEN Museum for Moderne Kunst, Denmark (exh. cat.)

*Hirshhorn Museum and Sculpture Garden: The Collection.* Edited by Stéphane Aquin and Anne Reeve. Hirshhorn Museum and Sculpture Garden / DelMonico Books

*A History of African American Autobiography.* Edited by Dr. Joycelyn Moody. Cambridge University Press, Massachusetts

*Humans.* Edited by Laura Bieger, Joshua Shannon, Jason Weems. Terra Foundation for American Art, Illinois

*Making It Modern: A Linda Nochlin Reader.* Edited by Aruna D’Souza with text by Linda Nochlin. Thames & Hudson

Photography Now / Photography: A Feminist History. By Charlotte Jansen and Emma Lewis. Ilex Press, an imprint of Octopus Publishing Group / Tate Gallery, United Kingdom (exh. cat.)


The Renunciations. By Donika Kelly. Graywolf Press, Minneapolis, Minnesota


Who Says, Who Shows, What Counts: Thinking about History with The Block’s Collection. Edited by Essi Rönkkö and Kate Hadley Toftness with text by Huey Copeland. The Block Museum of Art, Northwestern University, Evanston, Illinois (exh. cat.)

2020

The Art Book. Phaidon Editors, Phaidon

Be a Super Awesome Artist: 20 art challenges inspired by the masters. By Henry Carroll. Laurence King Publishing Ltd

Citizen Woman: An Illustrated History of the Women’s Movement. Edited by Jane Gerhard and Dan Tucker. Prestel Publishing


The Companion to Contemporary Drawing. Edited by Kelly Chorpening, Rebecca Fortnum and Dana Arnold. Wiley-Blackwell, New Jersey

Criticizing Photographs. Edited by Terry Barrett. Routledge


Modern Art Museum of Fort Worth Collection Highlights. Edited by Lee Hallman and Jane Hyun. Modern Art Museum of Fort Worth, Texas


Requisite. By Tanya Holtland. Platypus Press, United Kingdom


Summer. By Alex Pilcher. Tate Publishing, United Kingdom

Terry Adkins: Resounding. Edited by Stephanie Weissberg with essays by Clifford Owens, Lowery Stokes Sims. Pulitzer Arts Foundation (exh. cat.)

Textures: The History and Art of Black Hair. By Dr. Tameka Ellington & Dr. Joseph Underwood. Kent State University Museum, Ohio (exh. cat.)


Among Others: Blackness at MOMA. Edited by Darby English. Museum of Modern Art, New York (exh. cat.)


Glory to All Fleeting Things. By S. Erin Batiste. Backbone Press, Durham, North Carolina

Great Women Artists. Introductory text by Rebecca Morrill. Phaidon


The J. Paul Getty Award. J. Paul Getty Trust, California


Notes from a Black Woman’s Diary. By Kathleen Collins. Harper Collins

Photography and Imagination. Edited by Amos Morris-Reich and Margaret Olin. Routledge

Pushing paper: Contemporary drawing from 1970 to now. By Isabel Seligman. Thames & Hudson and British Museum


Exhibition Catalogue for Licht und Leinwand – Fotografie und Malerei im 19. Jahrhundert (German language). Curated by Leonie Beiersdorf. Staatliche Kunsthalle Karlsruhe, Germany (exh. cat.)

Graphic Revolution: American Prints 1960 to Now. Edited by Monica Rumsey with texts by Elizabeth Wyckoff and Gretchen Wagner. Saint Louis Art Museum, Saint Louis, Missouri (exh. cat.)

In the Eye of the Beholder. Edited by Rehema C. Barber of the Tarble Arts Center at Eastern Illinois University, Illinois (exh. cat.)


La Photographie contemporaine. By Michel Poivert. Flammarion, Canada


Multiply, Identify, Her. Texts by Isolde Brielmaier, Stephanie Sparling Williams and Marina Chao. International Center of Photography, New York

One Day At a Time: Manny Farber and Termite Art. Helen Molesworth. Delmonico Books, an imprint of Prestel (exh. cat.)


Third Space /shifting conversations about contemporary art. Curated by Wassan Al-Khudhairi. Birmingham Museum of Art, Alabama (exh. cat.)


2017


Gray Matters. Curated by Michael Goodson. Wexner Center for the Arts, Columbus, Ohio (exh. cat.)

Innovative Approaches, Honored Traditions: The Wellin Museum of Art Fifth Anniversary Collection Exhibition. Ruth and Elmer Wellin Museum of Art at Hamilton College (exh. cat.)

Is the living body the last thing left alive: the new performance turn, its histories and its institutions. By Cosmin Costinas and Ana Janevski. Para Site and Sternberg Press

Ch'val de course. By Jeff Collectif. Jef Klak


Plain, Burned Things: A Poetics of the Unsayable. By Leah Souffrant. Presses Universitaires de Liège, Belgium


The Synthetic Proposition: Conceptualism and the Political Referent in Contemporary Art. By Nizan Shaked. Manchester University Press, United Kingdom


Trap Door. Edited by Reina Gossett, Eric Stanley and Johanna Burton. MIT Press, Massachusetts

Victors for Art: Michigan’s Alumni Collectors. The University of Michigan Museum of Art (exh. cat.)


CAPP Collection 10th Anniversary. University of Maryland, College Park. Omeka Web Publisher (exh. cat.)


Whatever Happened to Interracial Love?. By Kathleen Collins. Harper Collins
Press, New York
America is Hard to See. Whitney Museum of American Art, New York (exh. cat.)
Imaging Resistance: Representing the Body, Memory and History in Fifty Years of African
American and Black British Art (1960-2010). By Celeste-Marie Bernier. University
of California Press
In Light of the Past: 25 Years of Photography at the National Gallery of Art. National
Gallery of Art, Washington, D.C. (cat.)
Photography at MoMA: 1960 to Now. Edited by Quentin Bajac, Lucy Gallun,
Roxana Marcoci, and Sarah Hermanson Meister. The Museum of Modern Art
Publications, New York (exh. cat.)
Picturing People. Text by Charlotte Mullins. Thames & Hudson, New York
Prefiguring Postblackness: Cultural Memory, Drama and the African American
Freedom Struggle of the 1960s. Text by Carol Bunch-Davis. University of
Mississippi Press, Jackson
Stick to the Skin: American and Black British Art (1960-2010). Text by Celeste-Marie
Bernier. University of California Press, Oakland, California
The Repeating Body: Slavery’s Visual Resonance in the Contemporary. Text by

Artists for Artists: 51st Anniversary Exhibition to Benefit the Foundation for Contemporary
Arts. Foundation for Contemporary Arts, New York
Come As You Are: Art of the 1990s. Text by Alexandra Schwartz with contributions by
Lora S. Urbanelli, Huey Copeland, Jennifer A. González, Suzanne Hudson, Joan
Kee, Kris Paulsen, Paulina Pobocha, John Tain, and Frances Jacobus-Parker.
Montclair Art Museum, Montclair, New Jersey (exh. cat.)
Fierce Creativity. By Chuck Close and Jessica Craig-Martin. Artists for Peace and Justice
(exh. cat.)
The Image of the Black in Western Art. Text by David Bindman and Henry Louis Gates.
Harvard University Press, Cambridge, Massachusetts
Philadelphia Museum of Art, Philadelphia, Pennsylvania (exh. cat.)
Robert Henri’s California: Realism, Race, Region, 1914-1925. By Derrick Cartwright and
Valerie Leeds. Laguna Art Museum, California (exh. cat.)
Speaking of People: Ebony, Jet and Contemporary Art. Text by Lauren Haynes with
contributions by Thelma Golden, Romi Crawford, Hank Willis Thomas, Siobhan
Carter-David, Elizabeth Alexander. The Studio Museum in Harlem, New York
(exh. cat.)

Art Studio America: Contemporary Artists Spaces. By Benjamin Genocchio, Mark
Godfrey and Robert Storr. Thames & Hudson
Bound to Appear: Figures of Slavery in the Art of Glenn Ligon, Lorna Simpson, and Fred

2012

African American Art Since 1950: Perspectives from the David C. Driskell Center. David C. Driskell Center, College Park (exh. cat.)

2011

The Spectacular of Vernacular. Organized by Darsie Alexander. Walker Art Center, Minneapolis, Minnesota (exh. cat.)

2010

Afro-Modern: Journeys through the Black Atlantic. Edited by Tanya Barson and Peter Gorschütter. Tate Liverpool (exh. cat.)
Yesterday Will Be Better: Mit der Erinnerung in die Zukunft / Taking Memory into the Future. Edited by Madeleine Schuppli. Aargauer Kunsthau, Aarau, Switzerland; Kerber Verlag, Bielefeld, Germany (exh. cat.)

2009

The Contemporary Art Book. Texts by Charlotte Bonham-Carter, David Hodge. Goodman
Publishing

Dress Codes: The Third ICP Triennial of Photography and Video. Edited by Judy Ditner. International Center of Photography, New York (exh. cat.)


Matrix/Berkeley: A Changing Exhibition of Contemporary Art. The Regents of the University of California (exh. cat.)

Nós. Museu da República (exh. cat.)

2008

30 Americans. Texts by Robert Hobbs, Glenn Ligon, Franklin Sirmans, Michele Wallace. Rubell Family Collection (exh. cat.)


The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States. Edited by Don Ball. National Gallery of Art, Washington, D.C. (exh. cat.)


2007


2006

Double Exposure: African Americans Before and Behind the Camera. Curated by Lisa Henry and Frank Mitchell with contributions from Cherise Smith. The Amistad Center for Art and Culture, Hartford, Connecticut (exh. cat.)

2005

Bits and Pieces Put Together to Present a Semblance of the Whole: Walker Art Center Collections. Text by Joan Rothfuss, Elizabeth Carpenter, Richard Flood, Douglas Fogle, Olukemi Ilesanmi, Philippe Vergne, Siri Engberg, Kathy Halbriech. Walker Art Center, Minneapolis (exh. cat.)


2004

*Because I’m Worth It.* By Paula Bennet. Assouline Publishing, New York

*HairStories.* Edited by David Liberman, Sara Lierbman, Alice Olsan and David Olsan. Scottsdale Museum of Contemporary Art, Arizona (exh. cat.)


*Rubell Family Collection. Not Afraid.* By Mark Coetzee. Phaidon

*Women Artists of the Twentieth Century.* By Rebecca Massie. Sweet Briar College, Virginia

2003

*Art and Photography.* By David Campany. Phaidon

*I’m Thinking of a Place.* Text by Lisa Henry. Los Angeles: UCLA Hammer Museum. (exhibition brochure)

*Image Stream.* Text by Helen Anne Molesworth with contributions by George Baker, Gregg Bordowitz, Aruna D’Souza, Bill Horrigan, Bruce Jenkins, and Hamza Walker. Wexner Center for the Arts, Ohio State University, Columbus (exh. cat.)

*Imperfect Innocence: The Debra and Dennis Scholl Collection.* Texts by James Rondeau, Michael Rush, Gary Sangster, and Nancy Spector. Contemporary Museum, Baltimore, Palm Beach Institute of Contemporary Art, Lake Worth (exh. cat.)


*Taktiken des Ego / Tactics of the Ego.* Texts by Sabine Maria Schmidt and Cornelia Brüninghaus-Knubel with contributions by Boris Groys and Wolfgang Schmidbauer. Kerber Verlag, Bielefeld, Germany; Stiftung Wilhelm Lehmbruck Museum, Duisburg, Germany (exh. cat.)


2002


*New Material as New Media: Workshop and Museum.* Edited by Kelly Mitchell, text by Marion Boulton Stroud. MIT Press, Massachusetts

*To Eat or not to Eat.* Edited by Alberto Martín Expósito, José Paso, Belén Perena Vicente, Lila Insúa, Tessa Wigley. Centro de Arte de Salamanca, Spain (exh. cat.)
2001

Art and Feminism. By Peggy Phelan and Helena Reckitt. Phaidon


The Lenore and Burton Gold Collection of 20th Century Art. Edited by Carrie Przybilla.

Modern Contemporary Art at MoMA Since 1980. Edited by Kirk Varnedoe, Paola Antonelli and Joshua Siegel. The Museum of Modern Art, New York (exh. cat.)

Movements in Modern Art: Postmodernism. By Eleanor Heartney. Tate Publishing, United Kingdom (exh. cat.)


2000


The Artist’s Body. Edited by Tracey Warr, text by Amelia Jones. Phaidon


Imaging African Art: Documentation and Transformation. Yale University Art Gallery, New Haven, Connecticut (exh. cat.)


Kunst-Welten im Dialog. Edited by Marc Scheps. Dumont Publishing, Germany


1999

African Americans in Art: Selections from the Art Institute of Chicago. Texts by Andrea Barnwell, Kirsten Buick, Amy Mooney, Susan Rossen, Daniel Schulman, Cherise Smith, and Colin Westerback. Art Institute of Chicago, Chicago (exh. cat.)


Other Narratives. Edited by Dana Friis-Hansen. Contemporary Arts Museum Houston, Texas (exh. cat.)


Selections from the Art Institute of Chicago: African Americans in Art. Edited by Susan F. Rossen. The Art Institute of Chicago, Illinois (exh. cat.)

1998


Cleveland Collects Contemporary Art. Edited by Diane De Grazia. The Cleveland Museum of Art, Cleveland, Ohio (exh. cat.)


Photoimage: Printmaking, 60s to 90s. Text by Clifford S. Ackley with contributions by Anne E. Havinga and Shelley Langdale. Museum of Fine Arts, Boston (exh. cat.)

Postcards from Black America: Hedendaagse Afrikaans-Amerikaanse kunst. Text by Rob Perrée. Con Rumore, Amsterdarn

Stills: A Selection from the Marieluise Hessel Collection. Center for Curatorial Studies, Bard College, Annandale-on-Hudson (exh. cat.)

1997

Evidence: Photography and Site. Text by Sarah Rogers-Lafferty and Mark Robbins. Wexner Center for the Arts, Ohio State University, Columbus (exh. cat.)

Fotogramas: Arte e cinema na coleção Marieluise Hessel. Texts by Vasif Kortun and Ivo Mesquita. Centro Cultural Light, Rio de Janeiro (exh. cat.)


Inklusion : Exklusion. By Peter Weibel. DuMont Literatur
inSITE 97 guide. Edited by Sally Yard. inSITE 97, Tijuana/San Diego, California

Terra Firma. Text by Terry Gips and Renée Ater. Art Gallery, University of Maryland, College Park (exh. cat.)


1996


Urban Evidence: Contemporary Artists Reveal Cleveland. Text by Gary Sangster and Eleanor Heartney. Cleveland Museum of Art in association with the Cleveland Center for Contemporary Art and SPACES, Cleveland (exh. cat.)

1995


Ausbruch der Zeichen / outbursts of signs. Edited by Monica Fauss, Pia Lanzinger, Andrea Loebell. KunstlerInnen


Civil Rights Now. Text by Bruce Lineker with contribution by Maurice Berger. Southeastern Center for Contemporary Art, Winston-Salem, NC (exh. cat.)


Longing and Belonging: From the Faraway Nearby. Texts by Bruce W. Ferguson, Reesa Greenberg, Dick Hebdige, Lucy Lippard, and Vincent J. Varga. SITE Santa Fe, Santa Fe (exh. cat.)


XI Mostra da Gravura de Curitiba de Outubro A 29 de Dezembro de 1995. Edited by Paulo Herkenhoff. Fundacao Cultural de Curitiba, Brazil

1994

90-70-90. Text by Rona Sela with contribution by Abigail Solomon-Godeau. Tel Aviv Museum of Art, Tel Aviv, Israel:(exh. cat.)

American Visions: Artistic and Cultural Identity in the Western Hemisphere. Edited by Noreen Tomassi, Mary Jane Jacob, Ivo Mesquita. American Council for the Arts (exh. cat.)


Don’t Look Now. Text by Joshua Decter. Thread Waxing Space, New York (exh. cat.)


The Seventh Wave. By Stephen Foster, Jeff Rian and F E Rakuschan. John Hansard Gallery, Southampton, United Kingdom (exh. cat.)

Translucent Writings. Texts by Robert Adrian, Friedrich Kittler, Wolfgang Kos, Ferdinand Schmatz, and Peter Weibel. Neuberger Museum of Art, State University of New York, Purchase; Grita Insam Gallery, Vienna (exh. cat.)


A World of Art. By Henry M. Sayre. Prentice Hall, Hoboken, New Jersey


American Art Today: Clothing as Metaphor. The Art Museum at Florida International University, Miami, Florida (exh. cat.)


Fall from Fashion. Texts by Richard Harrison Martin and Barry A. Rosenberg. Aldrich Museum of Contemporary Art, Ridgefield (exh. cat.)

Hair. By Alison Ferris. John Michael Kohler Arts Center, Sheboygan, Wisconsin (exh. cat.)


Living with Art. The Morris Museum, Morristown, New Jersey (exh. cat.)

Mettlesome Meddlesome. Texts by Marcia Tuckers, Elaine A. King, Jan Riley, Robert Shiffler. The Contemporary Arts Center, Cincinnati, Ohio (exh. cat.)

Mistaken Identities. Text by Abigail Solomon-Godeau and Constance Lewallen. University Art Museum, University of California, Santa Barbara (exh. cat.)

Object Bodies. Edited by Terry Myers. DePaul University, Chicago, Illinois (exh. cat.)

On Location. Edited by Michael Hoffman. Aperture Foundation


Photoplay: Obras de/Works from the Chase Manhattan Collection. By Lisa Phillips. Chase Manhattan Corporation
Picturing Ritual. Text by Cornelia H. Butler with contributions by Micki McGee and Katherine Ware. Center for Photography at Woodstock, Woodstock (exh. cat.)

Prospect 93. Text by Peter Weiermair. Frankfurter Kunsthalle, Schirn Kunsthalle, Frankfurt (exh. cat.)


The Theater of Refusal: Black and Art and Mainstream Criticism. Texts by Catherine Lord, Maurice Berger and Charles Gaines. The Regents of the University of California and the Fine Arts Gallery of the University of California, Irvine (exh. cat.)

Urban Evidence. Cleveland Museum of Art, Ohio (exh. cat.)

Vivid: Intense Images by American Photographers. Edited by Victoria Espy Burns. Federico Motta, Italy

1992

The Boundary Rider. Edited by Yvonne Kennedy. The Biennale of Sydney, Australia (exh. cat.)

Critical Decade: Black British Photography in the 80's. Edited by David Bailey and Stuart Hall. Ten.8, Birmingham, United Kingdom


1991


Altrove: Fra Immagine e Identità, Fra Identità e Tradizione / Altrove: Between Image and Identity, Between Identity and Tradition. Text by Octavio Zaya, Donald Kuspit and John S. Weber. Museo d’Arte Contemporanea Luigi Pecci, Prato, Italy (exh. cat.)


De-Persona. Text by Paul Tomidy with contributions by Ronald Jones, Philip E. Linhares, and Peter Schjeldahl. Oakland Museum, Oakland (exh. cat.)

Desplazamientos. Edited by Octavio Zaya. Ediciones El Viso, Madrid, Spain

Devil on the Stairs: Looking Back on the Eighties. Text by Robert Storr and Judith Tannenbaum, with contribution by Peter Schjeldahl. Institute of Contemporary Art, Philadelphia (exh. cat.)

Places with a Past: New Site-Specific Art at Charleston’s Spoleto Festival. Text by Mary Jane Jacob with contributions by John McWilliams and Theodore Rosengarten. Rizzoli, New York (exh. cat.)


1990


1989

American Art at the End of the Decade ’80. National Gallery; Alexandros Soutzos Museum

Art Against AIDS: On The Road. Art Against AIDS, New York

Bridges and Boundaries. Edited by Novelette Aldoni-Steward and John Perreault. Snug Harbor: Newhouse Center for Contemporary Art, New York (exh. cat.)


1988  
Autobiography: In Her Own Image. Texts by Howardena Pindell, Moira Roth, and Judith Wilson. INTAR Latin American Gallery, New York; Nexus Contemporary Art Center, Atlanta (exh. cat.)

The Binational: American Art of the Late 80s, German Art of the Late 80s / The Binational: Amerikanische Kunst der späten 80er Jahre, Deutsche Kunst der späten 80er Jahre. Text by Trevor J. Fairbrother, David Joselit and Elisabeth Sussman with contributions by Thomas Crow and Lynne Tillman. Institute of Contemporary Art and Museum of Fine Arts, Boston (exh. cat.)

The Politics of Gender. Text by Lenore Malen. Queensborough Community College of the City University of New York, New York


1987  
9 Uptown. Texts by Candida Alvarez and Janet Henry. Harlem School of the Arts, New York (exh. cat.)

1985  

1984  

1983  

ARTICLES


De Armendi, Nicole. “Lorna Simpson’s *Public Sex* Series: The Voyeuristic Presence and the Embodied Figure’s Absence.” *Athanor* 19 (2001): 67–75.


———. “Lorna Simpson.” This is Tomorrow, August 17, 2013.

http://www.culturetype.com/2014/02/07/culture-talk-lorna-simpson-on-capturing-the-cast-of-12-years-a-slave-for-w-magazine/.


White, Miles. “Simpson Targets Race, Gender Politics.” *South Bend Tribune*, November 9, 1997.


