

# DENNIS ADAMS

*Malraux's Shoes*

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**K E N T**  
F i n e A r t L L C

210 Eleventh Avenue, New York, NY 10001

*Malraux's Shoes* is on view 7 September—20 October 2012

**KENT**  
FINE ART LLC

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MALRAUX'S SHOES

TAGGING THE ARCHIVE

WALKING ON WOLVES

SPILL

DOUBLE FEATURE

CURTAIN CALL

BLACK BELMONDO

MAKEDOWN

RECOVERED 10 ON 10

FREELoad

SEIZE

TAKEDOWN

AIRBORNE

OUTTAKE

PATRICIA HEARST—A THRU Z

**DENNIS ADAMS**

*Malraux's Shoes*

*Tagging the Archive*  
*and related works*



## MALRAUX'S SHOES, 2012

André Malraux (1901–1976) was a French writer, adventurer, Resistance fighter, cultural provocateur, art theorist, orator, statesman, and passionate archivist of the world history of art. Malraux's arrest at age twenty-one by French colonial authorities in Cambodia for stealing bas-reliefs from a Khmer temple is an early testament to what would become his obsessive sampling of visual art from diverse cultures. For Malraux, this sampling was a means of laying claim to the very possibility of art's transcendent value. Over the last forty years of his life, Malraux would assemble, disassemble, and reassemble montages of photographic reproductions to create *Le Musée imaginaire*, which ranks as one of the twentieth century's seminal examples of the archive along with Aby Warburg's *Mnemosyne Atlas*, Hanne Darboven's *Cultural History 1980–1983*, and Gerhard Richter's ongoing *Atlas* project. Malraux's idea of an imaginary museum, a "museum without walls" (which he first announced in 1947), is a prescient object lesson of the digital age that enacts the displacement of the physical art object and the museum by photographic reproduction. And Malraux's privileging of curatorial over artistic production is a first instance of explicitly locating the creative act in the process of assembling, grouping, and displaying works of art.

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In his video *Malraux's Shoes*, Adams takes on the role of André Malraux. The set for the work is a reconstruction of the iconic photograph of Malraux standing in his study with the plates of his book *The Imaginary Museum of World Sculpture* laid out on the floor before him. The entire video is shot on this single set. With the camera positioned overhead, the plates on the floor become the backdrop for every shot; no walls are ever visible. As the camera moves between fixed shots and slow pans, details of the images on the floor form a visual landscape that runs through the work.

Adams literally steps into Malraux's shoes, suit, and style—Malraux's blurring of the boundaries between history and legend in coloring his own biography makes him an ideal object of masquerade. We see the Malraux character walk on and over the images as we overhear his interior monologue, which is interrupted by outbursts of mutterings and ravings. Over the course of the video, the subject of the monologue moves freely between Malraux's time and the present, and in moments, the persona of Malraux is overshadowed by Adams's own personal speculations, doubts, and anguish.

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## MALRAUX'S SHOES, 2012

Single-channel video, 42 minutes

Written and performed by Dennis Adams

Directed by Dennis Adams and Paul Colin

[VIEW CLIP](#)



## TAGGING THE ARCHIVE



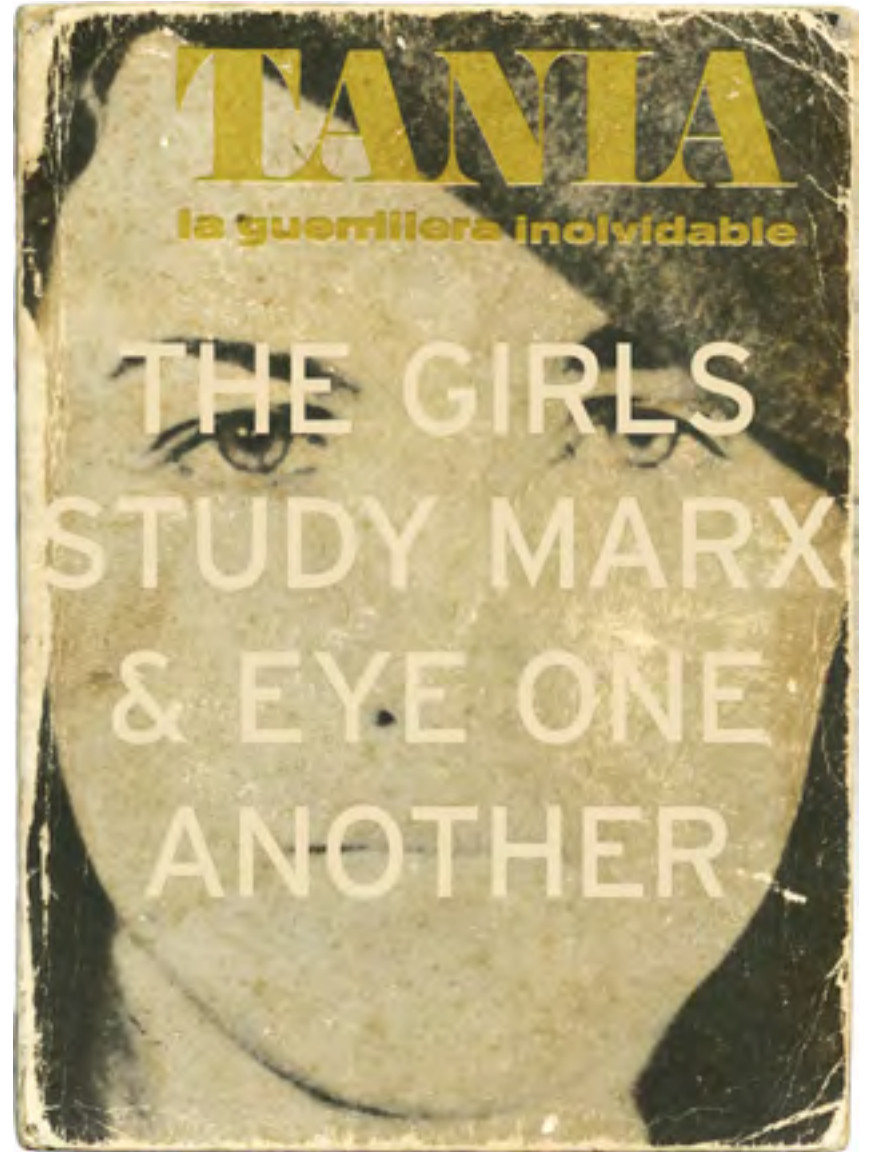
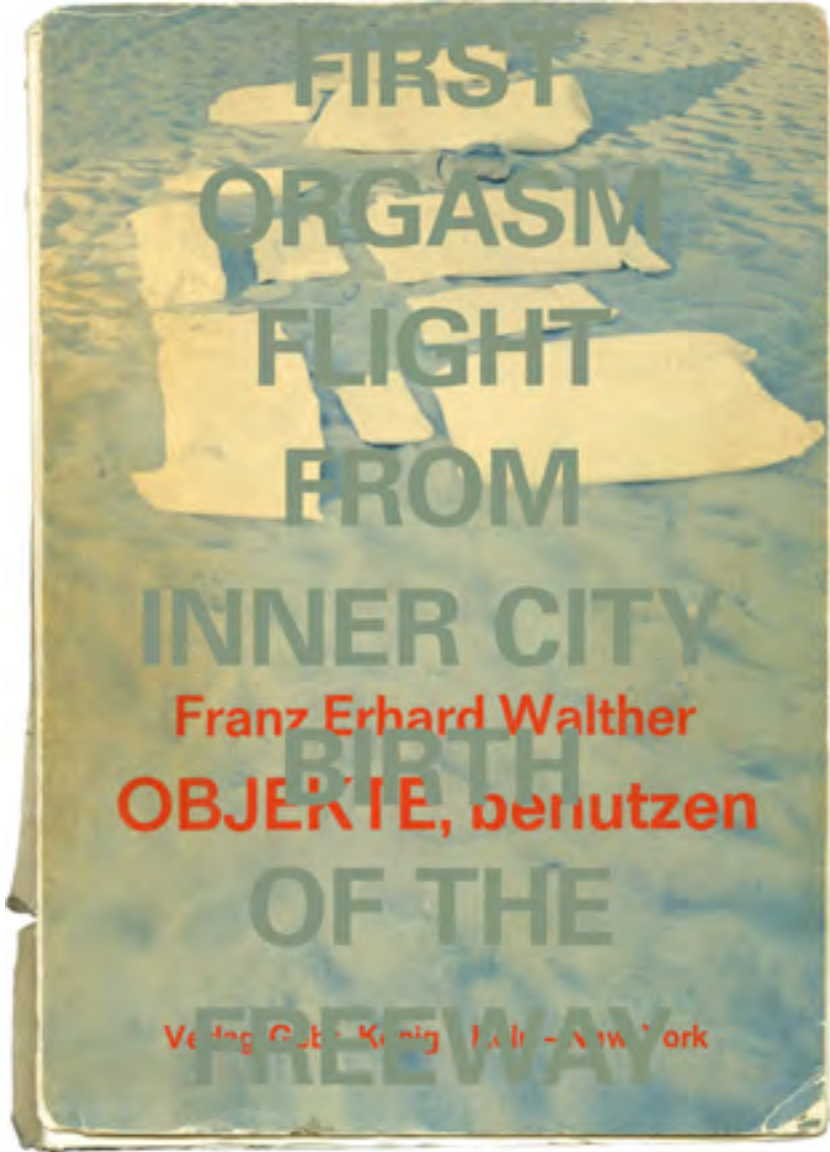
COOL  
HAND  
LUKE  
50  
EGGS  
ALL  
OF  
MARX

BARBARELLA  
HANOI  
JANE  
ON  
GOLDEN  
POND

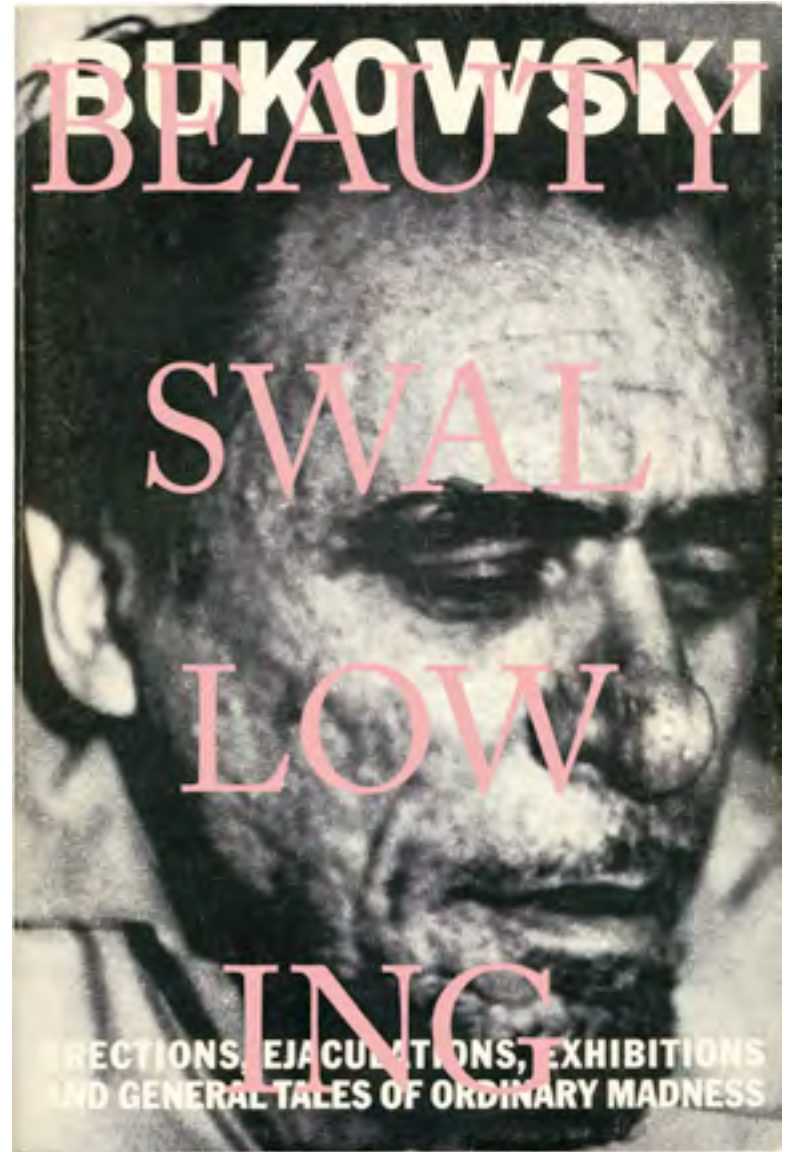
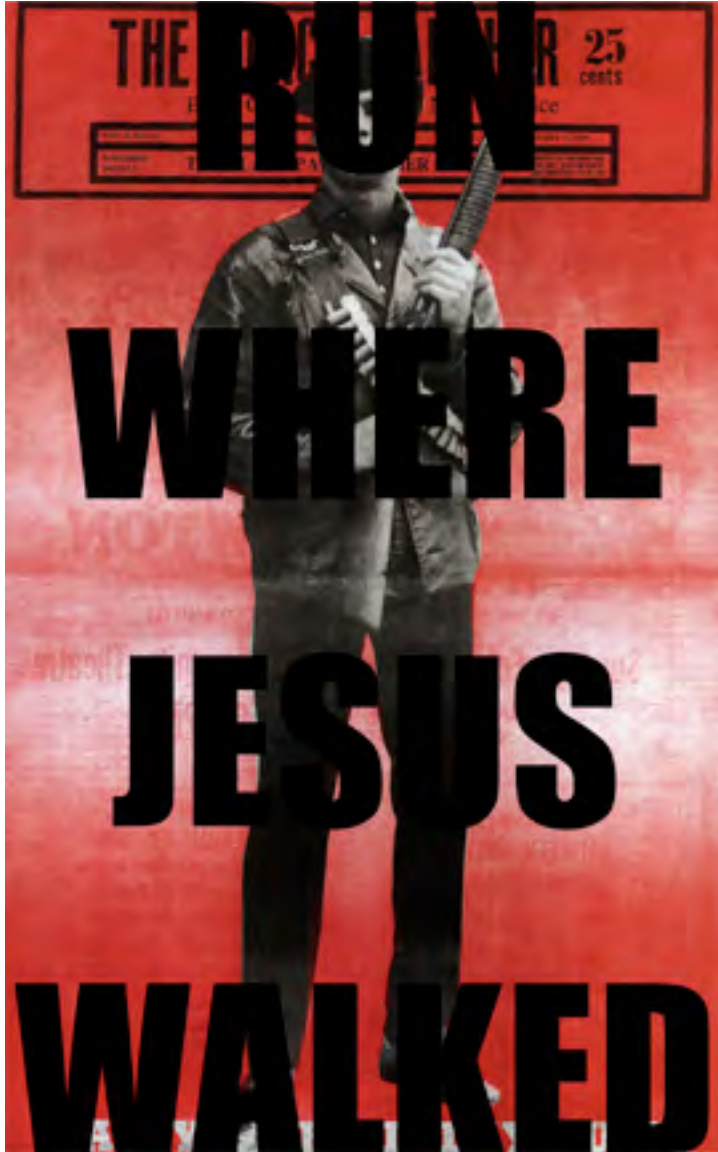














24



25



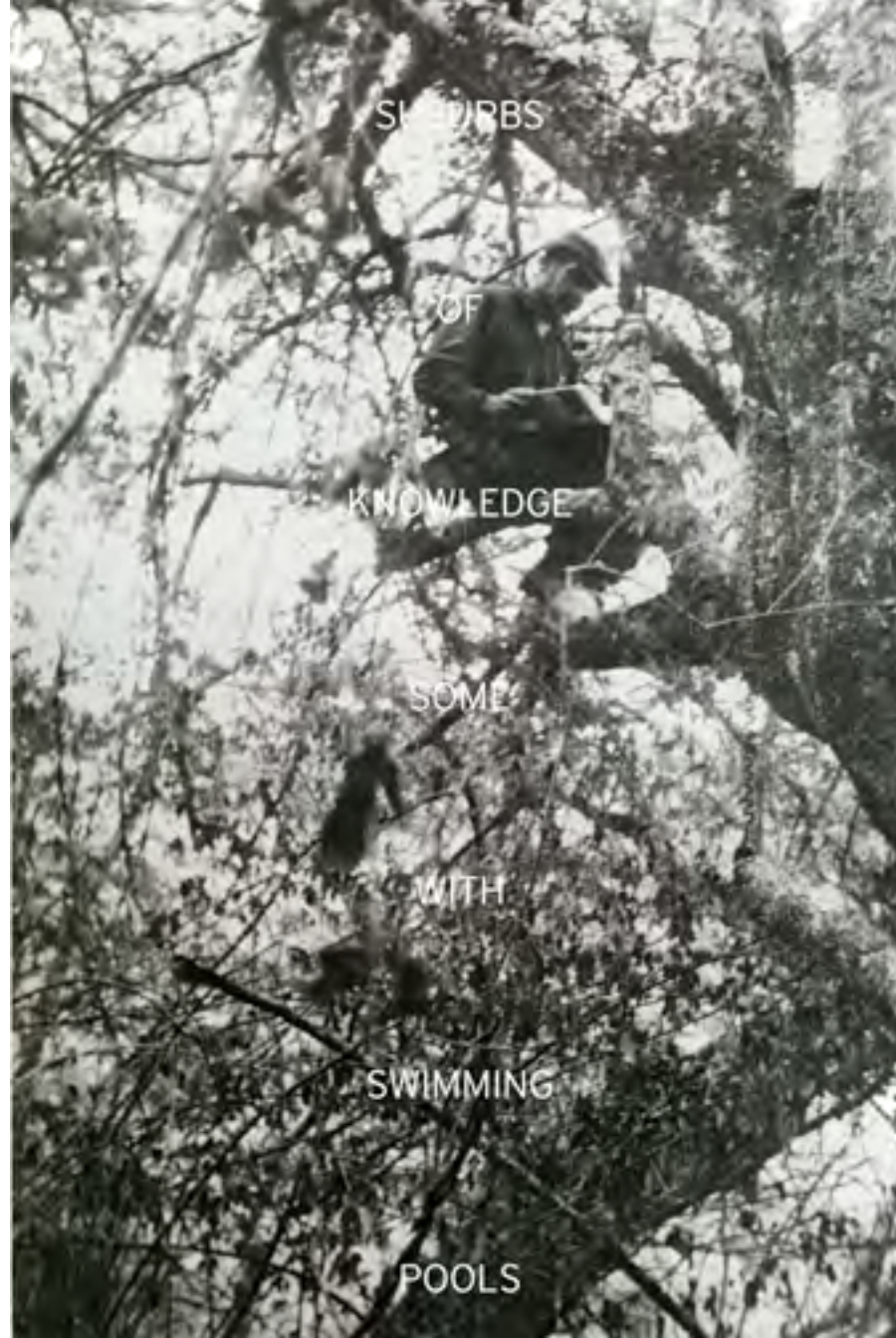






**TAGGING THE ARCHIVE** — Archival inkjet prints on Hahnemüle Fine Art photo rag

- 11 TONIGHT DICK GREGORY, 2012 – 36 x 28 in. / 91.5 x 71 cm
- 12 COOL HAND LUKE, 2012 – 36 x 28 in. / 91.5 x 71 cm
- 13 HANOI JANE, 2012 – 36 x 28 in. / 91.5 x 71 cm
- 14 BELMONDO'S LIPS, 2012 – 36 x 28 in. / 91.5 x 71 cm
- 15 AND UNDERNEATH THE BEACH?, 2012 – 36 x 28 in. / 91.5 x 71 cm
- 16 RETURN OF THE DRACHMA, 2012 – 17 x 14 ¼ in. / 43 x 36 cm
- 17 STEAL THIS BOOK, 2012 – 17 x 14 ¼ in. / 43 x 36 cm
- 18 FIRST ORGASM, 2012 – 18 ½ x 16 in. / 47 x 40.5 cm
- 19 TANIA, 2012 – 17 ½ x 15 ½ in. / 44.5 x 39.5 cm
- 20 THE WRETCHED OF THE EARTH, 2012 – 18 x 15 in. / 46 x 38 cm
- 21 RUMSFELD SAYS, 2011 – 18 ½ x 15 ½ in. / 47 x 39.5 cm
- 22 RUN WHERE JESUS WALKED, 2012 – 21 x 15 in. / 53.5 x 38 cm
- 23 BEAUTY SWALLOWING, 2012 – 18 x 15 ¼ in. / 46 x 39 cm
- 24 FLASH CRASH, 2011 – 20 ¼ x 17 in. / 51.5 x 43 cm
- 25 TRISTES TROPIQUES, 2012 – 19 x 15 ¾ in. / 48 x 39 cm
- 26 PURE WAR, 2012 – 17 x 14 ½ in. / 43 x 37 cm
- 27 LAST CALL, 2012 – 21 x 15 ½ in. / 53.5 x 39.5 cm
- 28 THE FAMILY OF MAN, 2011 – 21 x 18 ¼ in. / 53.5 x 46.5 cm
- 29 DR. NO, 2011 – 18 x 15 ¼ in. / 46 x 39 cm
- 30 I TOOK A BULLET FOR CULTURE, 2012 – 18 x 15 ½ in. / 46 x 39.5 cm
- 31 END OF THE PARADE, 2012 – 36 x 29 in. / 91.5 x 73.5 cm
- 33 SUBURBS OF KNOWLEDGE, 2012 – 36 x 25 ¼ in. / 91.5 x 64 cm





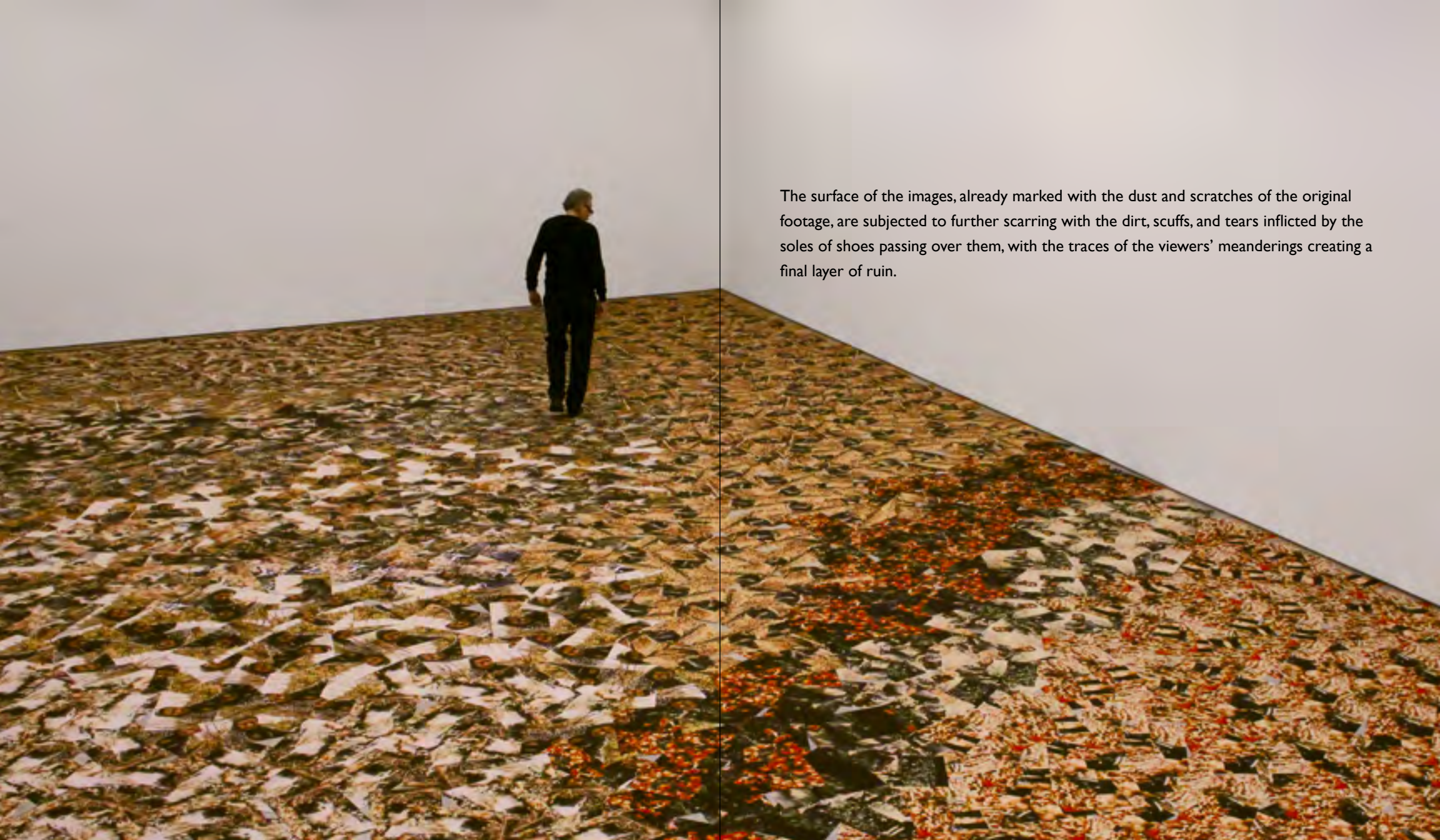


## WALKING ON WOLVES, 2011

Released in 1975, José Luis Borau's film *Furtivos* (The Poachers), a brutal story of incest and cruelty enacted by peasants living in a forest, is a dark allegory of Franco's Spain. Borau challenges the fascist myth of Spain as a "peaceful forest," and he uses the beauty of the autumn woods as the setting for one of the most savage and haunting scenes in Spanish cinema. The scene functions as a final vortex of the story's brutalities and prefigures the rapid descent into murderous violence that ends the film. In it, Martina, the crone-mother, brutally beats to death a she-wolf caught in one of her traps. Martina and the wolf become interchangeable predators in an unchecked circulation of violence. The brutality of nature and culture can no longer be distinguished.

Adams's *Walking on Wolves* is composed of photographic enlargements of the 1,328 sequential frames, representing just under one minute of running time, that comprise the scene of Martina and the she-wolf. The stills are scattered across the entire floor of the installation in clusters of shots, pulling the eye downward and putting the feet in direct physical contact with the images, and destabilizing any given progression either through the space of the film or the space of the gallery. Stripped of their sequential advance, the frames are remobilized according to the precarious route of the spectator's walk.





The surface of the images, already marked with the dust and scratches of the original footage, are subjected to further scarring with the dirt, scuffs, and tears inflicted by the soles of shoes passing over them, with the traces of the viewers' meanderings creating a final layer of ruin.

## WALKING ON WOLVES, 2011

1,328 color photographs, installed on the floor, dimensions variable

### EXHIBITIONS

*Walking on Wolves*, Galería Moisés Pérez de Albéniz, Pamplona, Spain, 2011

### LITERATURE

Dennis Adams, *Walking on Wolves*, exhibition catalogue (Pamplona, Spain: Galería Moisés Pérez de Albéniz, 2011).



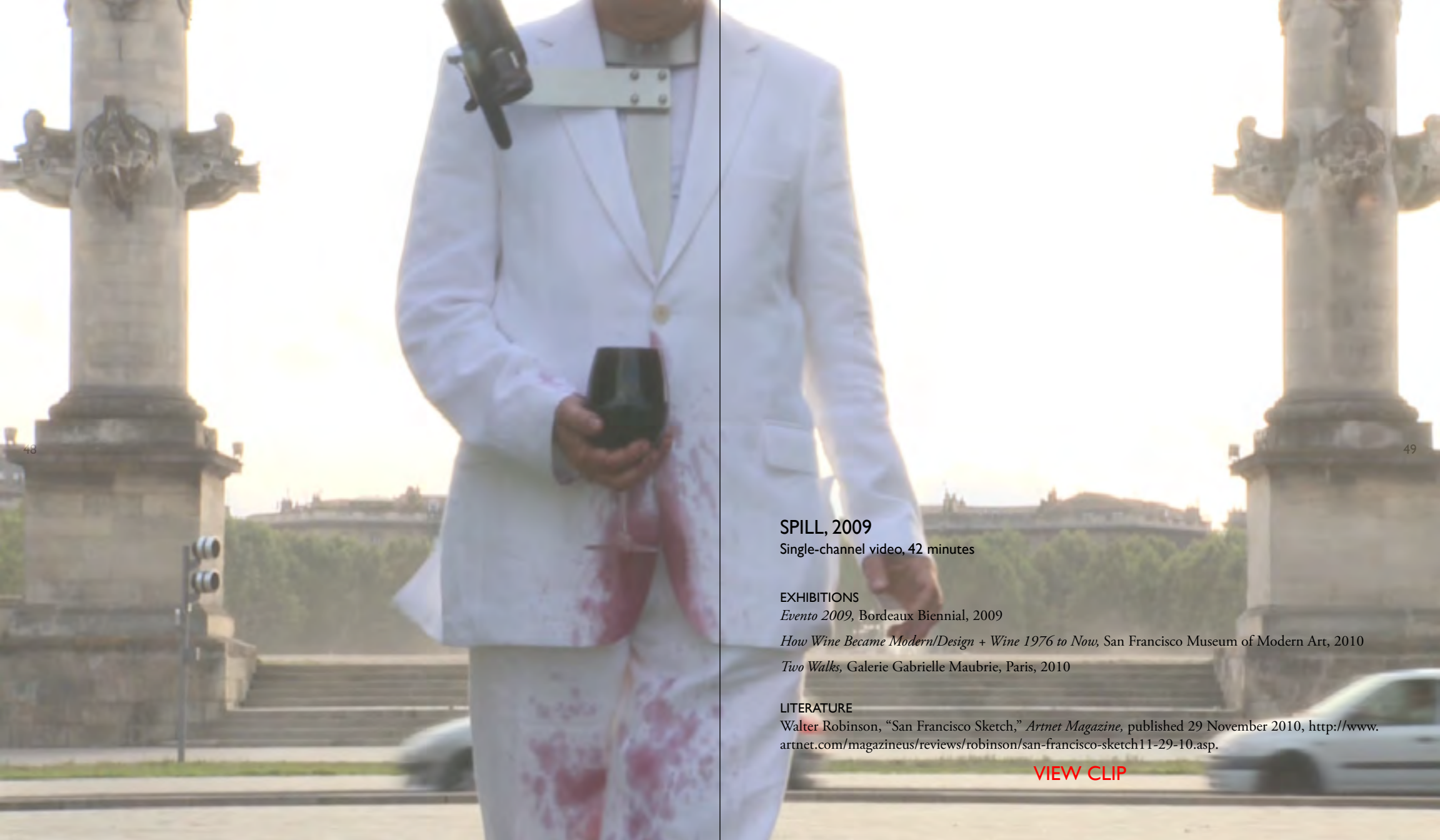
In *Spill*, Adams mines the history of the city of Bordeaux, where as he notes, the condition of “walking madness,” or dromomania, was first diagnosed in the late nineteenth century. In the early twentieth century, Bordeaux’s history was marked by its fascist collaborators. Figures like Adrien Marquet, who as mayor of Bordeaux formed the right-wing Neosocialist party and went on to be a minister in Pétain’s Vichy government, and Maurice Papon, who as head of the Bordeaux police ordered the deportation of the city’s Jewish population, lead Adams to declare “Vichy was born in Bordeaux.”

*Spill* tracks Adams slowly walking through Bordeaux’s neighborhoods, dressed in an impeccable white linen suit and carrying a wineglass full to the brim with red. A portable camera attached to his arm records his hands, the glass, and the moving wine, which he tries not to spill as he walks. But by the walk’s end the bottom of his jacket, the front of his pants, and his shoes are stained ruby-purple. Throughout the walk we hear Adams’s voice, in a stream of consciousness, musing over the toll of history, writ both large and small.









## SPILL, 2009

Single-channel video, 42 minutes

### EXHIBITIONS

*Evento 2009*, Bordeaux Biennial, 2009

*How Wine Became Modern/Design + Wine 1976 to Now*, San Francisco Museum of Modern Art, 2010

*Two Walks*, Galerie Gabrielle Maubrie, Paris, 2010

### LITERATURE

Walter Robinson, "San Francisco Sketch," *Artnet Magazine*, published 29 November 2010, <http://www.artnet.com/magazineus/reviews/robinson/san-francisco-sketch11-29-10.asp>.

[VIEW CLIP](#)



Jean Seberg, who was born in Marshalltown, Iowa, made her mark in Jean-Luc Godard's classic film *Breathless* (1959), in which she played a gamine American in postwar Paris. Seberg went on to star in over thirty films that included *The Mouse That Roared*, *Lilith*, *Paint Your Wagon*, and *Airport*. Seberg was also a strong supporter of leftist causes. After a relationship with Hakim Abdullah Jamal, a charismatic player in the Black Power movement, and her financial support of the Black Panther Party, the F.B.I. began monitoring her. In 1970 they planted a false story with a gossip columnist for the *Los Angeles Times*, which claimed that the father of the child Seberg was expecting was a "rather prominent Black Panther." Both Seberg and Romain Gary, Seberg's husband at the time, denied the story. The infant girl was born prematurely and died two days later. Seberg blamed her child's death on the stress the rumor had caused during her pregnancy. She she never fully recovered emotionally and became increasingly dependent on alcohol and prescription drugs. On September 9, 1979, Jean Seberg was found dead in her parked car in a Paris suburb. The autopsy revealed she had overdosed on barbiturates and alcohol; after a lengthy investigation her death was ruled a suicide.

## DOUBLE FEATURE, 2008

Jean-Luc Godard's *Breathless* (1959) and Gillo Pontecorvo's *The Battle of Algiers* (1965) describe the same historical moment in France's postwar history, although in different places and in distinctly different moods. An emblematic film of the French New Wave, *Breathless* riffs on the influence of American culture as well as American naiveté, embodied in the character of a young American student in Paris of the late 1950s, which is played by Jean Seberg. A celebrated piece of political filmmaking, *The Battle of Algiers* describes the guerilla insurgency that arose in the Casbah in the late 50s, during the Algerian War of Independence.

Adams's *Double Feature* combines images from both films in montages that transport Seberg from the streets of Paris to the streets of Algiers. Her cropped hair, little white handbag, *Herald Tribune* t-shirt, and clutch of newspapers mark her iconic role in *Breathless* as the young student hawking English-language papers on the Champs-Élysées, but she now makes her way through checkpoints, demonstrations, and skirmishes on the streets of Algiers. Seberg is recast as an allegorical figure walking the fault line between the roles of messenger bearing the news and frontline witness to its making.





## DOUBLE FEATURE, 2008

Portfolio of 30 photomontages

Epson Ultrachrome archival pigment on Hahnemüle rag

24 x 18 in. (61 x 45.75 cm) each

Edition of 8

Image editing: Paul Colin/Cezanne Studio. Printed by Lucien Samaha, New York

### EXHIBITIONS

*Double Feature*, Kent Gallery, New York, 2008

*Entre chein et loup*, Kent Gallery, New York, 2008

*Double Feature*, Lumen Travo Gallery, Amsterdam, 2009

*Walls of Algiers: Narratives of the City*, Getty Center, J. Paul Getty Museum, Los Angeles, 2009

*Two Walks*, Galerie Gabrielle Maubrie, Paris, 2010

### LITERATURE

Dennis Adams, *Double Feature* (New York: Kent Gallery, 2008).

Natalie Hegert, "Reimagining History," *ArtSlant*, published 5 April 2008, <http://www.artslant.com/ams/articles/show/6058>, ill.

Zeynep Çelik, Julia Clancy-Smith, and Frances Terpak, eds., *The Walls of Algiers: Narratives of the City through Text and Image* (Los Angeles: Getty Research Institute; and Seattle: University of Washington Press, 2009).





## CURTAIN CALL, 2007

*Curtain Call* reworks a single shot from Jean-Luc Godard's *Breathless* that opens on a low window seen from the point of view of the street. Adams has altered the shot to insert an inscription in graffiti on the wall below the window, which reads *Ils voient nos femmes, on voit pas les leurs* (They can see our women, we can't see theirs). This insult was coined by the Pied Noirs, French nationals who lived in colonial Algeria, and dates from the Algerian War of Independence. .

Parting the drapes, Jean Seberg, who in Godard's film plays an American student living in Paris, appears at the window. She lifts her full skirt, throwing it playfully over the sill, where it billows in slow motion over the racial slur. Adams collapses two distinct locales from postwar French history, linked by their shared moment, while at the same time acknowledging Seberg's life beyond her acting career, which was marked both by her commitment to progressive ideals and personal tragedy.

## BLACK BELMONDO, 2008

*Black Belmondo* revises the final shot of Jean-Luc Godard *Breathless*, in which the Jean Seberg character slowly traces the outline of her lips with her thumb. Seberg's gesture was appropriated from her lover, played by Jean-Paul Belmondo, who has just died from gunshot wounds in front of her on a Paris street. Belmondo himself had appropriated the gesture from Humphrey Bogart, in one of the film's playful references to Hollywood.

*Black Belmondo* extends the reach of this borrowed gesture by transforming it into a ritual of making-up in black face, in a twist that suggests a link to Seberg's real-life identification with the Black Panthers in particular and progressive politics in general.



**CURTAIN CALL, 2007**

Single-channel video, 58-second continuous loop  
Motion graphics: Paul Colin/Cezanne Studio

**EXHIBITIONS**

- Dennis Adams*, Galerie Gabrielle Maubrie, Paris, 2007
- Double Feature*, Kent Gallery, New York, 2008
- Entre chien et loup*, Kent Gallery, New York, 2008
- Double Feature*, Lumen Travo Gallery, Amsterdam, 2009
- Road to Hell is Paved . . .*, Las Cienegas Projects, Los Angeles, 2010

**LITERATURE**

- Biddy Tran, *The Road to Hell is Paved . . .*, exhibition catalogue (Los Angeles: Las Cienegas Projects, 2010).
- Natalie Hegert, "Reimagining History" *ArtSlant*, published 5 April 2008, <http://www.artslant.com/ams/articles/show/6058>.

**VIEW CLIP**

**BLACK BELMONDO, 2008**

Single-channel video, 152-second continuous loop  
Motion graphics: Paul Colin/Cezanne Studio

**EXHIBITIONS**

- Double Feature*, Kent Gallery, New York, 2008
- Exclusiones/Censorship*, Galería Moisés Pérez de Albéniz, Pamplona, Spain, 2008
- Double Feature*, Lumen Travo Gallery, Amsterdam, 2009
- The Road to Hell is Paved . . .*, Las Cienegas Projects, Los Angeles, 2010

**LITERATURE**

- Biddy Tran, *The Road to Hell is Paved . . .*, exhibition catalogue (Los Angeles: Las Cienegas Projects, 2010).
- Natalie Hegert, "Reimagining History" *ArtSlant*, published 5 April 2008, <http://www.artslant.com/ams/articles/show/6058>.

**VIEW CLIP**

## MAKEDOWN, 2004

Gillo Pontecorvo's film *The Battle of Algiers* tells the story of the beginning of the prolonged guerilla campaign that was fought during the Algerian war of independence from the French. The battle began in 1956, when three bombs planted by Algerian women rocked the capital, and continued until the war's end in 1962. Released in 1965 and initially banned in France, *The Battle of Algiers* has long been a cinematic primer of guerilla tactics, avant-garde political action, and feminist practice. Since 9/11 the film has become an essential case study for both terrorists and security forces.

Adams's *Makedown* consists of a single, fixed shot that lasts twenty-three minutes: a close-up of the artist looking at himself in a mirror as he carefully removes a thick layer of make-up from his face, hair, and torso. The make-up is a drab olive color that suggests military camouflage. Each of the pieces of paper that he uses to wipe off the make-up is printed with one of a linear sequence of ninety-six film stills from Pontecorvo's *The Battle of Algiers*. The sequence shows a young Algerian woman removing her veil as she prepares to transform herself into a cosmopolitan French beauty. Once disguised, she will pass undetected through a military checkpoint and plant a bomb in the French quarter of Algiers.









## MAKEDOWN, 2004

Aluminum, incandescent lights,  
LCD screen,  
Single-channel video, 23 minutes  
30 x 40 x 8 in. (76 x 101.5 x 20.5 cm)

### EXHIBITIONS

*Makedown*, Kent Gallery, New York, 2005

*Documentary Strategies*, TENT, Center for Visual Arts,  
Rotterdam, 2005

*Diez años*, Galería Moisés Pérez de Albéniz, Pamplona,  
Spain, 2007

*Double Feature*, Kent Gallery, New York, 2008

*Mind the Gap*, Kent Fine Art, New York, 2012

### LITERATURE

David Velasco, *Art Papers*, January–February 2006, p. 63.

*Diez años*, exhibition catalogue (Pamplona, Spain: Galería  
Moisés Pérez de Albéniz, 2007).

[VIEW CLIP](#)

## RECOVERED 10 ON 10—ADAMS ON GARANGER, 1993

In 1960 the French photographer and soldier Marc Garanger was ordered by the occupying French military to photograph villagers in Algeria. At first Garanger photographed the women in their traditional dress, but his commanders, who wanted the pictures for control purposes, ordered that the women be forced to remove their headdresses and veils and the photographs reshoot.

Each of Adams's ten books includes a Garanger portrait of a different Algerian woman on its inside back cover. The lower portion of each woman's face has been "re-covered" with ten pages of photographs Adams took of run-down housing projects on the outskirts of French cities. Today Algerian immigrants occupy many of these decaying Modernist buildings.



## RECOVERED 10 ON 10 — ADAMS ON GARANGER, 1993

Ten books with ten silk-screened photographs, by Adams, and a unique silverprint, by Garanger

26 x 26 x 2 in. (66 x 66 x 5 cm)

Edition of 6, with 4 APs

Published and produced by Editions Les Maîtres de Forme Contemporains, Brussels

### EXHIBITIONS

*Dennis Adams*, Galerie Gabrielle Maubrie, Paris, 1993

*Logique de vie, logique de ville*, Musées de Marseille, 1993

*Dennis Adams: 10 thru 20*, Stroom HCBK, The Hague, 1996

*Re:location/Shake*, Villa Arson—Centre National d'Art Contemporain, Nice, 2004

*Shake/State ffair*, OK Centrum für Gegenwartskunst, Linz, 2004

*Regard sur nos productions, part 1*, MFC-Michèle Didier, Paris, 2011

### LITERATURE

Anna Novakov, ed., *Veiled Histories: The Body, Place, and Public Art* (San Francisco: San Francisco Art Institute; Gardiner, New York: Critical Press, 1997), p. 47.

Adam Budak et al., *Re:location 1–7 / Shake* (Luxembourg: Casino Luxembourg, 2004), p. 55.



## FRELOAD, 2004

One of Mies van der Rohe's most famous buildings is the German pavilion he designed for the 1929 International Exposition in Barcelona, now known as the Barcelona Pavilion. An icon of modernist architecture, it features an open plan based on an asymmetrical grid of marble, red onyx, and travertine walls, interspersed with glass and a double row of cruciform columns, with reflecting pools in front and back. Other than the furniture that Mies designed expressly for the Pavilion, the only other object in the building is a statue of a female nude by Georg Kolbe, titled *Alba*, or *Dawn*.

To make *Freeload* Adams produced a portable replica of one of the cruciform columns, which he transformed into a bidirectional camera by installing a miniature camera in each of its ends. The column/camera was designed to be carried in a procession through the streets of La Mina, a housing project in Sant Adrià de Besòs, a town just outside Barcelona and home to the workers who built the structures of the 1929 Exposition, including Mies's Pavilion. Recording both the approaching and receding road, the column

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was carried on the shoulders of two men from La Mina. The La Mina community had determined the route of the procession, which ended at the statue of the Flamenco singer Camarón de la Isla, the symbolic heart of the neighborhood.

The column was then installed in the Barcelona Pavilion, supported horizontally on two video monitors, in front of the small reflecting pool and under the watch of Kolbe's *Dawn*. The videos of the procession taken by each of the column's cameras played on the two monitors. In *Freeload*, Adams brings together two architectural icons, the Barcelona Pavilion and La Mina, that bracket the history of modernism and frame both its utopian promise and social failure.

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## FRELOAD, 2004

Aluminum and steel column fitted with two video cameras,  
two monitors, two single-channel videos  
Dimensions variable

### EXHIBITIONS

*Freeload*, Mies van der Rohe Pavilion, Barcelona, 2004

*Mies Barcelona: Floating Point*, Venice Biennial, 2004

### LITERATURE

*Freeload: Dennis Adams*, exhibition catalogue (Barcelona: Pavelló Mies van der Rohe, 2004).

Jaume Vidal Oliveras, "Dennis Adams," *El Mundo* (Spain), 16 September 2004, p. 33.

Dennis Adams, "Freeload," interview by Silvia Kolbowski, *Scapes*, no. 4 (Fall 2005), pp. 27–32.

"Dennis Adams: Freeload," *Roulotte: 01* (Barcelona), May 2006, pp. 48–53.

[VIEW CLIP](#)



## SEIZE, 2001

In 2001 the Walters Art Museum and the Contemporary Museum in Baltimore commissioned Adams to produce a public project that addressed the interface between the Walters and the surrounding neighborhood, as part of its “Facing Museums,” a program in which artists responded to the collections, exhibitions, architecture, and history of the Walters, with the goal of stimulating dialogue about the role of the museum within the community.

To make *Seize*, Adams collaborated with a professional rock climber. Together they selected a set of objects from the collection whose form and scale were analogous to climbing grips. These objects were then cast in orange resin and attached in climbing routes across the monumental screen wall that is the centerpiece of the Walters 1974 Brutalist addition. The design of the massive, fortresslike concrete wall, which was created as a light baffle to protect the collection from direct sunlight, may also have been a response to the civic paranoia generated in the wake of Baltimore’s 1968 riots. Today the wall still faces one of the most impoverished African-American neighborhoods in the United States.







The project opened with a public performance by the climber, who scaled the wall wearing four video cameras, one attached to each ankle and wrist. The resulting videos were shown on four monitors, each installed in a separate vitrine inside in the Contemporary Museum, returning spectacular vertical views of the displaced objects to their museum context.

## SEIZE, 2001

Cast resin objects installed over 40 x 80-foot concrete exterior wall, four-channel video

### EXHIBITIONS

*Seize*, Contemporary Museum and Walters Art Museum, Baltimore, 2001

### LITERATURE

Laura Cadiz, "Climbing in Search of a Definition," *Baltimore Sun*, 4 November 2001, pp. 1a, 3a.

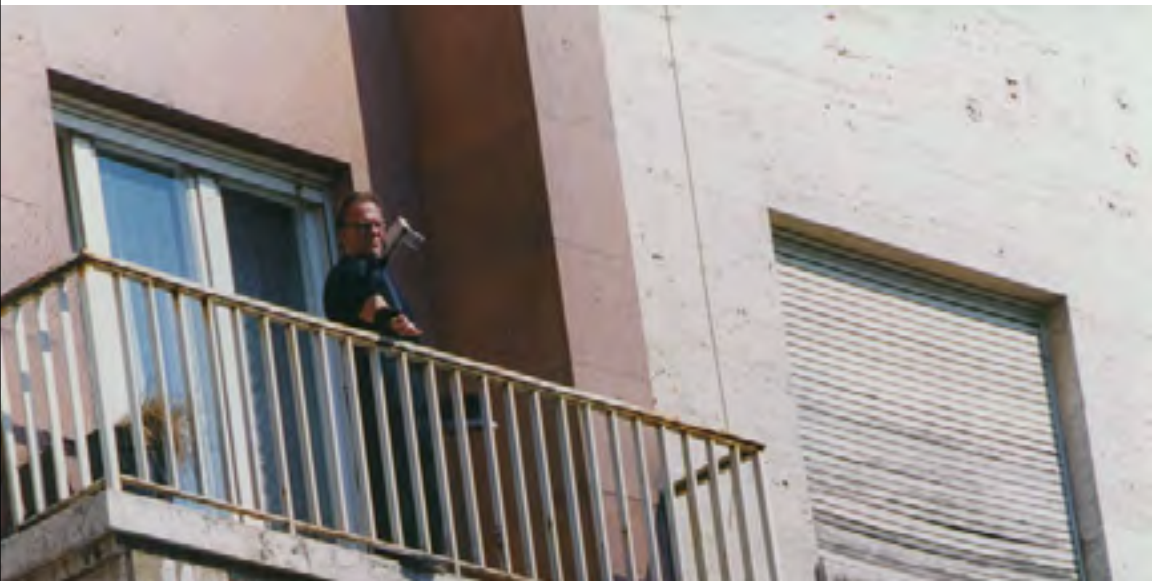
Dennis Adams and Gary Sangster, *Facing Museums: Dennis Adams*, exhibition catalogue (Baltimore: Contemporary Museum and Walters Art Museum, 2001).

[VIEW CLIP](#)

## TAKEDOWN, 1999

Branko Belan's 1954 film *Koncert* (Concert) is a celebrated work of Croatian cinema that follows the story of Emica, a musician, as well as the destiny of the piano she struggles to master. At one point a group of students commandeer the piano from a bourgeois apartment after Zagreb is liberated from the Germans in May 1945, which prepared the way for the creation of Yugoslavia.

*Takedown* is based on a single shot from *Koncert* that shows the triumphant students singing along to the piano on the back of a truck driving through the streets of Zagreb. Adams broke down Belan's original 10.8-second shot into 280 film stills. He threw the stills, in sequence and one by one, from a balcony in Zagreb's Ban Jelačić Square to a small crowd that had assembled below, recording the entire action with a small camcorder attached to the his arm. The video documents the twenty-eight minutes it took Adams to disperse the stills of the original shot of just under eleven seconds.







## TAKEDOWN, 1999

Single-channel video, 28 minutes

### EXHIBITIONS

*Takedown*, Museum of Contemporary Art, Zagreb, 1999

VOX, Kent Gallery, New York, 2001

### LITERATURE

Dennis Adams, "Le Ventriloque des rues," interview by Nada Beros, *Artpress*, December 1999, pp. 24–29, ill.

Sara Pendergast and Tom Pendergast, eds., *Contemporary Artists*, vol. 1 (Detroit: St. James Press, 2002), p. 1.

[VIEW CLIP](#)



## AIRBORNE, 2001-02

The destruction of the Twin Towers on September 11, 2001, shocked the US, and the world. For New Yorkers and New York's commuters the catastrophe was at least as personal as political. The skyline was rent and smoking, and on the streets below flyers seeking news of loved ones, pictured in family snapshots, appeared almost immediately. Within a day the flyers would become memorials. Nearly as quickly, the experience of New Yorkers was co-opted by the media, and the moment of lived connection was lost in the rush to facile pieties and political advantage.

Since 1975 Adams has lived in a loft just blocks from the World Trade Center site, and he was in New York on the morning of September 11. Airborne grew out of the artist's need to resist the media onslaught that took over public discourse, to hold a space where the peripheral and the incidental might answer the magnitude of the catastrophe. From the rooftop of his building he began to photograph against the sky—plastic bags, newspapers, and other miscellaneous debris that floated up from the street, riding the manmade updrafts born in the canyons of New York's vertical grid. In Adam's words, "The sky is the silent afterimage of disaster, beyond the limit of language. As the ground for our mourning, our longing, it can never be written."

## AIRBORNE, 2001–02

Series of twelve works, including two diptychs, Lambda coupler prints  
41 1/2 x 54 in. (105.5 x 137 cm), and 27 x 36 in. (68.5 x 91.5 cm)  
Edition of 3

### EXHIBITIONS

*Airborne*, Kent Gallery, New York, 2002

*Airborne*, Galerie Gabrielle Maubrie, Paris, 2002

*Airborne*, in *Maintenant: Images du temps présent*, Maison de la Culture Parc Frontenac, Le Mois de la Photo, Montreal, 2003

*Airborne*, Galería Moisés Pérez de Albéniz, Pamplona, Spain, 2004

*Airborne*, in *PhotoEspaña*, Real Jardín Botánico, Madrid, 2004

*Airborne*, Galerie Lumen Travo, Amsterdam, 2004

*Kapital*, Kent Gallery, New York, 2006

*Conflicts*, in *Moscow Photobiennale*, Moscow State Exhibition Hall “Novy Manezh,” 2006

*Entre chien et loup*, Kent Gallery, New York, 2008



### LITERATURE

Robert Mahoney, “Dennis Adams: ‘Airborne,’” *Time Out /New York*, 6 June 2002.

Ken Johnson, “Dennis Adams: Airborne,” *New York Times*, 7 June 2002.

Vincent Lavoie, ed., *Maintenant: Images du temps présent / Now: Images of Present Time*, exhibition catalogue (Montreal: La Mois de la Photo, 2003), ill. cover, pp. 5–7, 10–11, 29–35.

Jérôme Delgado, “Un Automne en deux temps,” *La Presse*, 31 May, 2003.

André-Constantin Passiour, “Ici et maintenant,” *Fugues*, published 20 August 2003, [http://www.fugues.com/main.cfm?l=fr&p=100\\_Article&article\\_id=3190&rubrique\\_ID=13](http://www.fugues.com/main.cfm?l=fr&p=100_Article&article_id=3190&rubrique_ID=13).

Bernard Lamarche, “De notre temps,” *Le Devoir*, 24 August 2003.

Jérôme Delgado, “La Presse dans la mire au Mois de la Photo” *La Presse*, 27 August 2003.

Bernard Lamarche, “Le Mois de la Photo: L’Instant extensible,” *Le Devoir*, 31 August 2003.

“Le Mois de la Photo à Montréal,” *Observatoire des Musées*, September–October 2003.

Dennis Adams, “Objectif réflexion,” *L’Actualité*, 1 September 2003.

Lyne Crevier, “Tout vu,” *Ici*, 4 September 2003.

Jérôme Delgado, “L’Actualité autrement,” *La Presse*, 28 September 2003.

Bernard Lamarche, “Décodes et de sens,” *Le Devoir*, 28 September 2003.

Vincent Lavoie, “Entre témoignage et spectacle: L’Homme selon la photographie d’actualité,” *L’Oeil*, October 2003.

Michel Guerrin, “A Montréal, l’art cherche à encadrer l’image d’actualité,” *Le Monde*, 7 October 2003.

“L’Événement,” *Archistorm*, November 2003.

Dominique Baqué, *Pour un nouvel art politique: De l’art contemporain au documentaire* (Paris: Flammarion, 2004), p. 158, ill.

Horacio Fernández et al., *Historias*, exhibition catalogue (Madrid: PhotoEspaña and La Fábrica, 2004), pp. 63–66, pls. 168–70.

Michel Guerrin, “A Madrid, les photographes face à l’histoire,” *Le Monde*, 15 June 2004, p. 30.

María José Furió, “Historias visuales,” *La Vanguardia*, 23 June 2004, cover, pp. 18–19, ill.

Martha Langford, *Image & Imagination* (Montreal: McGill–Queens University Press, 2005), p. 258.

## OUTTAKE, 1998



In 1969 Ulrike Meinhof, a politically active journalist and member of the militant Red Army Faction, was commissioned by West German state television to write a script about the dynamics of authority in state-run orphanages for adolescent girls. Entitled *Bambule*—from an African word meaning “riot”—the resulting film was a dramatization of the documented conditions in these institutions. After completing the script, Meinhof worked closely with the film’s director, Eberhard Itzenplitz, on the production. The film was completed in early 1970. Just prior to its scheduled release in the spring of 1970, *Bambule* was shelved when Meinhof became a suspect in the escape of RAF leader Andreas Baader, who had been in state prison. The film was not shown on German television until 1995.

To make *Outtake*, Adams extracted a seventeen-second-long shot from *Bambule* that shows a frantic girl being chased by two nuns through the corridors of the orphanage. He made 416 stills from the shot’s 416 frames, which he then handed out to passersby on Berlin’s Kurfürstendamm, one by one, in their original sequence. Adams’s distribution of the stills was recorded by a small camcorder attached to the artist’s arm. Film time was recast in the real time it took to hand out the 416 photographs, and the seventeen seconds of the original shot become the video’s 136 minutes.





## OUTTAKE, 1998

Single-channel video, 136 minutes

### EXHIBITIONS

*Do All Oceans Have Walls?*, Gesellschaft für Aktuelle Kunst, Bremen, 1998

*Outtake*, Kent Gallery, New York, 1999

*Dennis Adams*, Galerie Gabrielle Maubrie, Paris, 1999

*Dennis Adams*, Museum of Contemporary Art, Zagreb, 1999

*Whitney Biennial*, Whitney Museum of American Art, New York, 2000

*Dennis Adams*, La Femis, Paris, 2000

*Dennis Adams*, Galerie Lumen Travo, Amsterdam, 2000

*Vidéo topiques: Tours et retours de l'art vidéo*, Musée d'Art Moderne et Contemporain, Strasbourg, 2002

*Warum*, Martin-Gropius-Bau, Berlin, 2004

*Dennis Adams*, Galería Moisés Pérez de Albéniz, Pamplona, Spain, 2004

*Cremers Haufen: Alltag, Prozesse, Handlungen: Kunst der 60er Jahre und heute*, Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster, 2004

*Regarding Terror: The RAF- Exhibition*, Kunst-Werke Institute for Contemporary Art, Berlin. Traveled to Neue Galerie am Landesmuseum Joanneum, Graz, 2005

VIEW CLIP

# JACKPOT

### LITERATURE

Horst Griese and Eva Schmidt, *Do All Oceans Have Walls?*, exhibition catalogue (Bremen: Gesellschaft für Aktuelle Kunst, 1998).

Holland Cotter, "Outtake: A Public Project by Dennis Adams," *New York Times*, 15 January 1999, p. E42.

Alexander Alberro, "Dennis Adams: Kent Gallery," *Artforum*, May 1999, p. 178.

Dennis Adams, "Le Ventriloque des rues," interview by Nada Beros, *Artpress*, December 1999, pp. 24–29, ill.

Michael Auping et al., *Whitney Biennial*, exhibition catalogue (New York: Whitney Museum of American Art, 2000), pp. 32–33, ill.

Robert Storr, *Gerhard Richter: October 18, 1977*, exhibition catalogue (New York: Museum of Modern Art, 2000), p. 80.

Patrick Javault, *Vidéo topiques*, exhibition catalogue (Strasbourg: Musées de Strasbourg; Paris: Paris-Musées, 2002).

Sara Pendergast and Tom Pendergast, eds., *Contemporary Artists*, vol.1 (Detroit: St. James Press, 2002), p.13.

Matthias Flüge and Friedrich Meschede, *Warum*, exhibition catalogue (Berlin: Martin-Gropius-Bau, 2003).

Robert Storr, *Gerhard Richter: Doubt and Belief in Painting* (New York: Museum of Modern Art, 2003), p. 230.

Maité Vissault and Siegfried Cremer, *Cremers Haufen: Alltag, Prozesse, Handlungen: Kunst der 60er Jahre und heute*, exhibition catalogue (Bielefeld, Germany: Kerber; Munster: Westfälisches Landesmuseum für Kunst und Kulturgeschichte, 2004).

*Dennis Adams: Airborne, Outtake, Lullaby*, exhibition catalogue (Pamplona, Spain: Galería Moisés Pérez de Albéniz, 2004).

Klaus Biesenbach, *Regarding Terror: The RAF-Exhibition*, exhibition catalogue (Göttingen: Steidl; Berlin: Kunst-Werke Institute for Contemporary Art, 2005).

Ulrike Marie Meinhof, *Everybody Talks About the Weather—We Don't: The Writings of Ulrike Meinhof* (New York: Seven Stories, 2008).

Jürgen Alfred Eder, *Terror und Performance* (Munich: GRIN Verlag, 2009).

PATRICIA HEARST—A THRU Z, 1979/90

Patricia Hearst was a nineteen-year-old newspaper heiress in 1974 when she was kidnapped from her Berkeley apartment by the Symbionese Liberation Army, a left-wing guerilla group. While captive of the SLA, Hearst changed her name to Tania and her politics to those of the SLA. In the wake of Watergate and the Vietnam War, pictures of Hearst circulated through the media and American consciousness like visible traces of the country's psychological fallout. These many "Patty Hearsts" reactivated America's identity crisis in the multiple and contradictory personas of a young heiress turned revolutionary terrorist. The country pulsed with an overload of images of Hearst— invented and reinvented by her parents, the SLA, the FBI, lawyers, and psychiatrists—all filtered through an unrelenting media blitz.

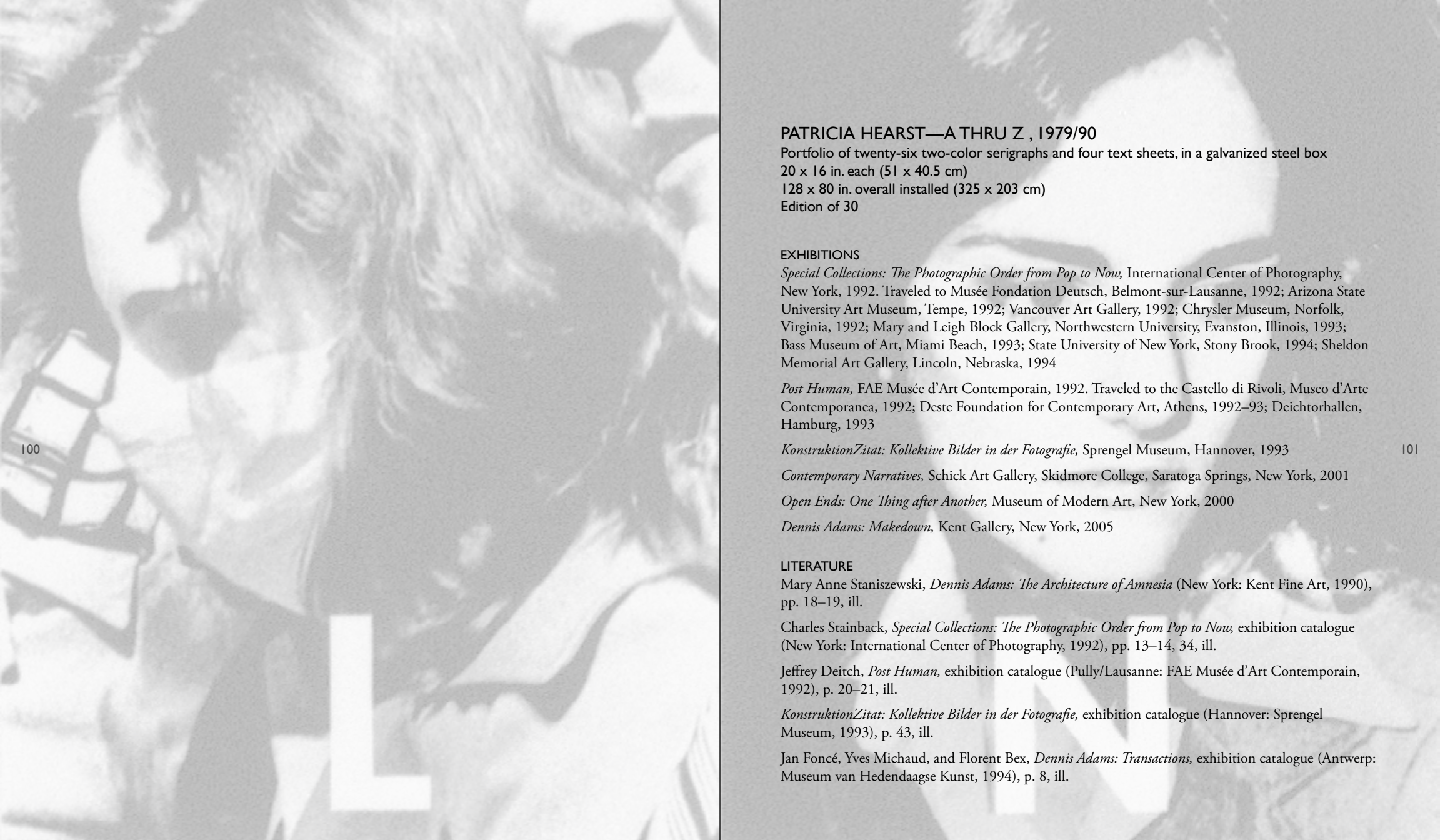


VANITY FOR PATRICIA HEARST, 1997





Adams assembled twenty-six headshots of Patricia Hearst that trace her many transformations—from First Communicant, to young socialite, to her incarnation as Tania, to the bride her former bodyguard—and assigned each picture a letter of the alphabet. In the original, 1979 installation he combined these image/letter units to form a gestalt of word associations and displayed them across two perpendicular walls. Two armed policemen were employed to stand guard, framing the installation and metaphorically reenacting the role of captors. In a later installation Adams used the images to spell out a run-on sentence, hung across a single wall, lamenting the death of America. With the 1990 edition Adams devised a descending grid of the twenty-six images, from A through Z.



## PATRICIA HEARST—A THRU Z , 1979/90

Portfolio of twenty-six two-color serigraphs and four text sheets, in a galvanized steel box  
20 x 16 in. each (51 x 40.5 cm)

128 x 80 in. overall installed (325 x 203 cm)

Edition of 30

### EXHIBITIONS

*Special Collections: The Photographic Order from Pop to Now*, International Center of Photography, New York, 1992. Traveled to Musée Fondation Deutsch, Belmont-sur-Lausanne, 1992; Arizona State University Art Museum, Tempe, 1992; Vancouver Art Gallery, 1992; Chrysler Museum, Norfolk, Virginia, 1992; Mary and Leigh Block Gallery, Northwestern University, Evanston, Illinois, 1993; Bass Museum of Art, Miami Beach, 1993; State University of New York, Stony Brook, 1994; Sheldon Memorial Art Gallery, Lincoln, Nebraska, 1994

*Post Human*, FAE Musée d'Art Contemporain, 1992. Traveled to the Castello di Rivoli, Museo d'Arte Contemporanea, 1992; Deste Foundation for Contemporary Art, Athens, 1992–93; Deichtorhallen, Hamburg, 1993

*KonstruktionZitat: Kollektive Bilder in der Fotografie*, Sprengel Museum, Hannover, 1993

*Contemporary Narratives*, Schick Art Gallery, Skidmore College, Saratoga Springs, New York, 2001

*Open Ends: One Thing after Another*, Museum of Modern Art, New York, 2000

*Dennis Adams: Makedown*, Kent Gallery, New York, 2005

### LITERATURE

Mary Anne Staniszewski, *Dennis Adams: The Architecture of Amnesia* (New York: Kent Fine Art, 1990), pp. 18–19, ill.

Charles Stainback, *Special Collections: The Photographic Order from Pop to Now*, exhibition catalogue (New York: International Center of Photography, 1992), pp. 13–14, 34, ill.

Jeffrey Deitch, *Post Human*, exhibition catalogue (Pully/Lausanne: FAE Musée d'Art Contemporain, 1992), p. 20–21, ill.

*KonstruktionZitat: Kollektive Bilder in der Fotografie*, exhibition catalogue (Hannover: Sprengel Museum, 1993), p. 43, ill.

Jan Foncé, Yves Michaud, and Florent Bex, *Dennis Adams: Transactions*, exhibition catalogue (Antwerp: Museum van Hedendaagse Kunst, 1994), p. 8, ill.





**DENNIS ADAMS** is internationally recognized for urban interventions and installations that mine the historical and political undercurrents of our shared physical and cultural space. His work reflects our culture back to us, through many media—photography, sculpture, architecture, urban design, writing, and increasingly, video. In all his projects Adams remembers and calls us to remember and to recognize the indelible print of history on the present.

Over the last twenty-five years, Adams has realized over fifty urban projects in cities worldwide, from New York to Zagreb. His work has been the subject of numerous one-person exhibitions in museums and galleries throughout North America and Europe. It has also been seen in many important group exhibitions, including *Image World* at the Whitney Museum of American Art in New York (1989), *Magiciens de la terre* at the Centre Pompidou in Paris (1989), *Rhetorical Image* at the New Museum in New York (1990), the Sydney Biennial (1990), *Post Human* at the FAE Musée d'Art Contemporain in Lausanne (1992), *Light Constructions* at the Museum of Modern Art in New York (1995), the Whitney Biennial (2000), *Vidéo topiques* at the Musée d'Art Moderne et Contemporain in Strasbourg (2002), the Venice Biennale (2004), *Warum* at the Martin-Gropius-Bau in Berlin (2004), *Regarding Terror* at the KW Institute for Contemporary Art in Berlin (2005), the Bordeaux Biennial (2009), *Walls of Algiers* at the Getty Center in Los Angeles (2009), and *La Memoria del otro* at the Centro de Arte Contemporáneo Wilfredo Lam in Havana (2011).

Adams has taught at numerous institutions, including Parsons School of Design in New York, Ecole Nationale Supérieure des Beaux-Arts in Paris, Rijksakademie van Beeldende Kunsten in Amsterdam, and the Akademie der Bildenden Künste in Munich. From 1997 to 2001 he was Director of the Visual Arts Program and Professor in the School of Architecture at the Massachusetts Institute of Technology in Cambridge. In 2001 he joined the faculty of The Cooper Union in New York.

## SOLO EXHIBITIONS / INSTALLATIONS

- 2012 *Malraux's Shoes*, Kent Fine Art, New York
- 2011 *Walking on Wolves*, Galería Moisés Pérez de Albéniz, Pamplona, Spain
- 2010 *Spill*, San Francisco Museum of Art  
*Two Walks*, Galerie Gabrielle Maubrie, Paris
- 2009 *Double Feature*, Galerie Luman Travo, Amsterdam  
*Outtake*, Museum of Contemporary Art, Zagreb, Croatia
- 2008 *Double Feature*, Kent Gallery, New York
- 2007 Galerie Gabrielle Maubrie, Paris
- 2005 *Makedown*, Kent Gallery, New York
- 2004 *Airborne*, PhotoEspaña 04, Pabellón Villanueva, Madrid  
*Airborne*, *Outtake*, *Lullaby*, Galería Moisés Pérez de Albéniz, Pamplona, Spain  
*Freeload*, Mies van der Rohe Pavilion, Barcelona  
*Airborne*, Lumen Travo, Amsterdam  
Galerie Gabrielle Maubrie, Paris
- 2003 *Stadium*, Projectbureau, Leidsche Rijn Utrecht  
*Airborne*, Maison de la Culture, Parc Frontenac, Montreal
- 2002 *Airborne*, Kent Gallery, New York  
*Airborne*, Galerie Gabrielle Maubrie, Paris
- 2001 *Bus Shelter IV*, Museum für Gegenwartskunst, Siegen, Germany  
*Seize*, Contemporary Museum and Walters Art Gallery, Baltimore  
*Afwekplaats for Small Cars*, Witte de With, Rotterdam
- 2000 13 Quai Voltaire, Caisse des Dépôts et Consignations, Paris  
*Outtake*, La Fémis, Paris  
Velan Center for Contemporary Art, Turin  
Galerie Lumen Travo, Amsterdam
- 1999 *Outtake*, Kent Gallery, New York  
Galerie Gabrielle Maubrie, Paris

1999 *Takedown*, Museum of Contemporary Art, Zagreb  
*Tribüne*, Neue Messe München, Munich

1997 *Vanities*, Kent Gallery, New York

1996 *Ederle*, Queens Museum of Art, New York  
 Galerie Gabrielle Maubrie, Paris

1995 *10 thru 20*, Stroom HCBK, The Hague  
*Humidor*, La Chaufferie, Galerie de l'École Supérieur des Arts Décoratifs, Strasbourg  
 Galerie Lumen Travo, Amsterdam  
 Galerie Gabrielle Maubrie, Paris

1994 *Transactions*, Museum van Hedendaagse Kunst, Antwerp  
*Selling History*, Contemporary Arts Museum, Houston  
*Transactions*, Kent Gallery, New York  
 Galerie Andreas Binder, Munich

1993 *Dennis Adams: Der Mull, (Die Stadt) und Der Tod*, Portikus, Frankfurt  
*Transactions*, Galerie Gabrielle Maubrie, Paris

1992 *Transactions*, Galerie Franck & Schulte, Berlin  
*The East Pavilion*, Sala Montcado de la Fundació La Caixa, Barcelona  
*Port of View*, L'Observatoire and Musée Cantini, Marseille  
*Réservoir*, Musée d'Art Contemporain de Montréal

1991 Photographic Resource Center, Boston University  
*Road to Victory*, Projects Room, Museum of Modern Art, New York  
*Patricia Hearst, A thru Z*, Orangerie, Englischer Garten, Munich  
*Double Vanity*, Galerie Lumen Travo, Amsterdam

1990 *Street Vanities*, Kent Fine Art, New York  
*The Archive*, Hirshhorn Museum and Sculpture Garden, Washington, DC  
*Bus Shelters V & VI*, Museum Folkwang, Essen, Germany  
*Preferred Properties*, Optica Gallery, Montreal  
 Galerie Gabrielle Maubrie, Paris

1989 *Preferred Properties*, John Weber Gallery, New York

*Public Access*, Galerie Meert-Rihoux, Brussels  
*Le Pissoir*, Christine Burgin Gallery, New York

1988 *Street Gods/Low Rise*, The Clocktower, New York  
 Galerie Gabrielle Maubrie, Paris  
*Fallingwater*, Nature Morte, New York  
 De Appel Foundation, Amsterdam  
 Cold City Gallery, Toronto  
 Cleveland State University, Cleveland, Ohio

1987 *Building against Image*, Alternative Museum, New York  
*Out of Service*, Graduate Center Mall, City University of New York

1986 Nature Morte, New York

1985 East Carolina University, Greenville, North Carolina

1984 *Kiosk for America*, The Kitchen, New York

1980 *California Two-Tone Political Conversion/Confusion Furnishings*, California State University, Long Beach  
*Shifting Theater for Red, White, and Blue*, Miami University, Oxford, Ohio

1979 *Patricia Hearst: A Second Reading*, Artists Space, New York  
*Patricia Hearst: A thru Z*, Minneapolis College of Art and Design, Minnesota

1978 *Performance*, D.C. Space, Washington, DC  
*Patricia Hearst: A Second Reading*, Ten Windows on 8th Avenue, New York

1976 *Finnegan's Wake: A Second Reading*, Tyler School of Art, Philadelphia

1975 *Sleds, Signs, and Repairs*, Wright State University, Dayton, Ohio  
 Carl Solway Gallery, Cincinnati, Ohio

1974 Carl Solway Gallery, Cincinnati, Ohio

1972 Akron Art Institute, Akron, Ohio

1971 Philadelphia Art Alliance



## PUBLIC WORKS

- 2009 *Spill*, Bordeaux
- 2005 *Slips*, Whitehall Ferry Terminal, New York  
*Silences*, Minneapolis Community College
- 2004 *Freeload*, La Mina, Barcelona
- 2003 *Stadiüm*, Utrecht  
*Horizon*, Miami-Dade Water and Sewer Administration Building, Miami
- 2001 *Seize*, Walters Art Gallery facade, Baltimore  
*Afwekplaats for Small Cars*, Witte de With, Rotterdam  
*Bus Shelter IV*, Museum für Gegenwartskunst, Siegen, Germany
- 2000 *Tribüne*, Neue Messe München, Munich
- 1999 *Takedown*, Trg bana Jelačić, Zagreb, Croatia  
*Bunnik Side*, Multiple urban sites, Utrecht  
*Retake*, Bryn Mawr Station, Art on the Line, Philadelphia
- 1998 New Trade Center, Munich  
*Outtake*, Kurfürstendamm, Berlin
- 1997 *Wake*, State University of New York, Purchase
- 1996 *Goaltender*, Sønder Boulevard, Copenhagen
- 1995 *Coda*, Schiphol Airport, Amsterdam  
*Tributaries*, West Queens High School, New York  
*Apertura*, Portugalete, Bilbao
- 1994 *Memento Mori*, Place de Tilleuils, Saint-Denis, France  
*Hematuria*, Hoek Amerikalei, Kasteelstraat, Antwerp
- 1993 *Monongahela Station*, Point State Park, Pittsburgh  
*Squatter's View*, Kalkhaven, Dordrecht, The Netherlands
- 1992 *Arcadian Blind*, Floriadepark, Zoetermeer, The Netherlands  
*Réservoir*, Musée d'Art Contemporain de Montréal  
*Port of View*, Quai du Port, Marseille  
*Una Vez*, Plaza del Generalísimo, Ubeda, Spain
- 1991 *Emancipation*, Columbus Avenue and Park Plaza, Boston  
*Vanities*, Königsplatz, Munich
- 1990 *Terminus II*, Oostereiland, Hoorn, The Netherlands  
*Community Table*, Neighborhood Center, Polenburg, The Netherlands  
*Foyers*, Gateshead, England  
*Siege*, Butcher Gate and Waterloo Street, Derry, Northern Ireland  
*Bus Shelter V & VI*, Schönebecker Höfe and Riegelweg, Essen, Germany
- 1989 *Ticket Booth*, Lobby, Whitney Museum of American Art, New York  
*Pedestrian Tunnels*, Vogelsangbrücke and Maillestrasse, Esslingen, Germany  
*Kunstinsel*, Ferdinandstor and Glockengiesserwall, Hamburg  
*The Procession*, La Grande Arche, La Défense, Paris  
*The Algerian Folie*, Parc La Villette, Paris
- 1988 *Bus Shelter VII*, C.W. Post Campus of Long Island University, Brookville, New York  
*Reworking*, Multiple urban sites, Geneva  
*Fallen Angels*, Watiangasse 6, Graz, Austria  
*Public Commands/Other Voices*, Martin Luther King Jr. Metrorail Station, Miami  
*Bus Station*, West and Liberty Streets, New York. In collaboration with Andrea Blum  
*Bus Shelter VIII*, Queen and Bay Streets, Toronto  
*Retake*, SEPTA Train Stations, Philadelphia to Bryn Mawr, Pennsylvania
- 1987 *Bus Shelter IV*, Domplatz, Münster
- 1986 *Bus Shelter II*, 14th Street and 3rd Avenue, New York
- 1985 *A Podium for Dissent*, Battery Park City Landfill, New York. In collaboration with Nicholas Goldsmith and Ann Magnuson
- 1983 *Bus Shelter I*, Broadway and 66th Street, New York
- 1978 *Patricia Hearst: A Second Reading*, Ten windows on 8th Avenue, New York

## SELECTED GROUP EXHIBITIONS

- 2012 *Territoires*, Musée d'Art Moderne et Contemporain, Strasbourg
- 2011 *La Memoria del otro*, Centro de Arte Contemporáneo Wilfredo Lam, Havana
- 2009 *Walls of Algiers: Reconsidering the Colonial Archive*, Getty Research Institute, Los Angeles  
*Evento 2009: Collective Intimacy*, Bordeaux
- 2006 *Whitney Biennial*, Whitney Museum of American Art, New York
- 2005 *Regarding Terror: The RAF- Exhibition*, Kunst-Werke Institute for Contemporary Art, Berlin
- 2003 *Categorically Speaking*, The Museum of Contemporary Art, Chicago  
*Warum*, Gropius Bau, Berlin
- 2002 *Vidéo topiques / Tours et Retours de l'Art Vidéo*, Musée d'Art Moderne et Contemporain de Strasbourg  
*Arte/Citadel/grupo de intervencao urbana*, Sao Paulo
- 2001 *Contemporary Narratives*, Schick Art Gallery, Skidmore College, Saratoga Springs, New York  
*Hortus Conclusus*, Witte de With, Rotterdam
- 2000 *Open Ends/One Thing After Another*, Museum of Modern Art, New York  
*Un Siècle d'arpenteurs/Les Figures de la marche*, Musée Picasso, Paris  
*Around 1984: A Look at Art in the 80s*, P.S.1 Contemporary Art Center, New York  
*Whitney Biennial*, Whitney Museum of American Art, New York
- 1999 *Stimuli*, Witte de With Center for Contemporary Art, Rotterdam  
*The Promise of Photography*, P.S.1 Contemporary Art Center, New York. Traveled to Schirn Kunsthalle, Frankfurt  
*Billboard: Art on the Road*, MASS MoCa, North Adams, Massachusetts
- 1998 *10 Years: PORTIKUS Frankfurt*, P.S.1 Contemporary Art Center, New York
- 1997 *Street Furniture*, Municipal Arts Society, New York  
*Biennial Exhibition of Public Art*, State University of New York, Purchase
- 1996 *Luminous Image*, Alternative Museum, New York
- 1995 *Light Constructions*, Museum of Modern Art, New York

- Human/Nature*, New Museum of Contemporary Art, New York
- Le Monde après la photographie*, Musée d'Art Moderne, Villeneuve d'Ascq, Lille; Villa Arson, Nice
- The Dakis Joannou Collection*, Athens School of Fine Arts
- Konstruktion Zitat: Kollektive Bilder in der Fotografie*, Sprengel Museum, Hannover
- 1994 *Public Interventions*, Institute of Contemporary Art, Boston
- 1993 *Moving*, Stichting de Appel, Amsterdam.
- 1992 *Notes from the Material World; Contemporary Photomontage*, John Michael Kohler Arts Center, Sheboygan, Wisconsin  
*Neuerwerbungen 1990-1992*, Städtische Galerie im Lenbachhaus, Munich  
*The Power of the City/ The City of Power*, Whitney Museum of American Art Downtown, New York  
*Queues, Rendez-vous, Riots: Questioning the Public*, Walter Phillips Art Gallery, Banff, Alberta, Canada  
*Post Human*, FAE Musée d'Art Contemporain, Pully/Lausanne. Traveled to Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli, Turino; Deste Foundation for Contemporary Art, Athens; Deichtorhallen, Hamburg  
*Commodity Image*, International Center of Photography, New York. Traveled to Institute of Contemporary Art, Boston; Kunsthall Rotterdam; Laguna Art Museum, Laguna Beach, California; High Museum at Georgia Pacific, Atlanta
- 1991 *Enclosures and Encounters: Architectural Aspects of Recent Sculpture*, Storm King Art Center, Mountainville, New York  
*ISARprojekt 1991: Fotografie*, Foto-Projekt Munich  
*Power: Its Icons, Myths, and Structures in American Culture, 1961-1991*, Indianapolis Museum of Art. Traveled to the Akron Art Museum and Virginia Museum of Fine Arts, Richmond
- 1990 *A New Necessity: Tyne International Exhibition*. Gateshead, England  
*The Ready-Made Boomerang: Sydney Biennale*, Sydney  
*Passages de l'image*, Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Traveled to Fondacio Caixa de Pensions, Barcelona; Wexner Art Center, Columbus, Ohio; Modern Art Museum, San Francisco  
*The Decade Show*, Studio Museum in Harlem, New York. Organized by Group Material

- 1990 *The Empire State Biennial*, Everson Museum of Art, Syracuse, New York  
*Rhetorical Image*, New Museum of Contemporary Art, New York
- 1989 *Images Critiques: Adams, Jaar, Jammes, Wall*, Musée d'Art Moderne de la Ville de Paris  
*Sequence (Con)Sequence: (Sub)Versions of Photography in the 80s*, Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, New York  
*The Photography of Invention: American Pictures of the 1980s*, National Museum of American Art, Smithsonian Institution, Washington, D.C. Traveled to Museum of Contemporary Art, Chicago; Walker Art Center, Minneapolis, Minnesota  
*Magiciens de la terre*, Musée National d'Art Moderne, Centre Georges Pompidou, and La Grande Halle, Parc La Villette, Paris  
*Tenir l'image à distance*, Musée d'Art Contemporain, Montreal  
*1. Internationale Foto-Triennale*, Villa Merkel, Esslingen, Germany  
*FAUXtography*, Art Center College of Design, Pasadena, California
- 1988 *Constructions: Between Sculpture and Architecture*, Sculpture Center, New York  
*Art in Public Places*, Metro-Dade Center, Miami  
*The Whole World Is Still Watching*, Randolph Street Gallery, Chicago  
*Bezugspunkte 38/88*, Steirischer Herbst, Graz, Austria  
*Public Discourse*, Real Artways, Hartford, Connecticut  
*Unknown Secrets: Art and the Rosenberg Era*, Hillwood Art Gallery, C.W. Post Campus of Long Island University, Brookville, New York. Traveled to North Gallery; Massachusetts College of Art, Boston; Olin Gallery, Kenyon College, Gambier, Ohio; Palmer Museum of Art, Pennsylvania State University, University Park; University of Colorado Art Gallery, Boulder; San Diego; Otis Art Institute of Parsons School of Design Gallery, Los Angeles; San Francisco Jewish Community Museum; Spertus Museum of Judaica, Chicago; Brody Gallery and Addison-Ripley Gallery, Washington, D.C. Organized by the Rosenberg Era Art Project
- 1987 *Dennis Adams, Tony Brown, Dan Graham, Rodney Graham*, De Appel Foundation, Amsterdam  
*Skulptur Projekte in Münster 1987*, Westfälisches Landesmuseum, Münster
- 1986 *Homeless at Home*, Storefront for Art and Architecture, New York  
*Liberty and Justice*, Alternative Museum, New York

- Uplified Atmospheres/ Borrowed Taste*, Hallwalls, Buffalo
- 1985 *Not Just Any Pretty Picture*, P.S.122, New York  
*The Artist as Social Designer*, Los Angeles Museum of Art  
*Disinformation: The Manufacture of Consent*, Alternative Museum, New York  
*Art on the Beach*, Battery Park City Landfill, New York  
*Mass*, Hallwalls, Buffalo. Traveled to Spaces, Cleveland; Arts Consortium, Cincinnati; Aljira Arts, Newark, New Jersey; New Museum of Contemporary Art, New York. Organized by Group Material
- 1984 *Metamanthattan*, Whitney Museum of American Art Downtown, New York
- 1983 *Subculture*, IRT subway trains, New York; C.E.P.A., Buffalo. Organized by Group Material  
*Persuasion(s)*, The Kitchen, New York
- 1979 *In the Shadow of Marcel Duchamp*, Grolier Club and Franklin Furnace, New York  
*Reality of Illusion*. Denver Art Museum. Traveled to University of Southern California at Los Angeles; Honolulu Academy of the Arts, Honolulu, Hawaii; Cornell University, Ithaca, New York; Oakland Museum, California; Toledo Museum, Ohio; University of Texas, Austin
- 1978 *Artwords and Bookworks*, Los Angeles Institute of Contemporary Art
- 1977 *Art Stories*, Libra Gallery, Claremont Graduate School, Claremont, California
- 1974 *American Painting and Sculpture Today*, Contemporary Arts Center, Cincinnati, Ohio

## SELECTED BIBLIOGRAPHY

- 2011 *Walking on Wolves*. Pamplona, Spain: Galería Moisés Pérez de Albéniz. Text by Dennis Adams.
- 2009 *The Walls of Algiers: Narratives of the City through Text and Image*. Los Angeles: Getty Research Institute; Seattle: University of Washington Press. Ed. Zeynep Çelik, Julia Clancy-Smith, and Frances Terpak.
- 2008 *Dennis Adams: Double Feature*. New York: Kent Gallery.
- 2005 *Regarding Terror: The RAF-Exhibition*. Göttingen: Steidl; Berlin: Kunst-Werke Institute for Contemporary Art. Essay by Klaus Biesenbach.
- 2004 *Dennis Adams*. Pamplona, Spain: Galería Moisés Pérez de Albéniz.  
*Historias*. Madrid: PhotoEspaña and La Fábrica. Essays by Horacio Fernandez, et al.
- 2003 *Maintenant: Images du temps présent / Now: Images of Present Time*. Montreal: La Mois de la Photo. Essays by Vincent Lavoie, et al.
- 2000 *Whitney Biennial*. New York: Whitney Museum of American Art. Essays by Michael Auping, et al.
- 1999 *Dennis Adams: Takedown*. Zagreb: Museum of Contemporary Art. Interview with the Dennis Adams by Nada Beros.
- 1997 *Dennis Adams: Vanities*. New York: Kent Gallery. Text by Dennis Adams.
- 1996 *Ederle*. New York: Queens Museum of Art. Introduction by Jane Farver, essay by Thomas Keenan.
- 1995 *Dennis Adams: 10 thru 20*. The Hague: Stroom HCBK. Essay by Lily van Ginneken, interview with Dennis Adams by Hans Oerlemans.
- 1994 *Dennis Adams: Procession*. Paris: Programme Art et Architecture La Grande Arche. Essay by Elisabeth Lebovici.  
*Dennis Adams: Selling History*. Houston: Contemporary Arts Museum. Introduction by Marti Mayo, interview with Dennis Adams by Peter Doroshenko.  
*Dennis Adams: Transactions*. Antwerp: Museum van Hedendaagse Kunst. Introduction by Florent Bex, essays by Jan Foncé and Yves Michaud.
- 1993 *Dennis Adams: Der Müll, (...) und der Tod*. Frankfurt: Portikus. Introduction by Martin Hentschel and Kasper König, essay by Maureen P. Sherlock.
- 1992 *Dennis Adams: El Pavelló de l'Est*. Barcelona: Sala Montcada de la Fundació La Caixa. Text by Dennis Adams, essays by Susan Buck-Morss and Jorge Luis Marzo.  
*Dennis Adams: Port of View*. Marseille: L'Observatoire.

- Post Human*. Pully/Lausanne: FAE Musée d'Art Contemporain. Essay by Jeffrey Deitch.
- 1991 *Dennis Adams: Road to Victory*. New York: Museum of Modern Art. Essay by Laura Rosenstock.
- 1990 *Dennis Adams: The Architecture of Amnesia*. New York: Kent Fine Art. Essay by Mary Anne Staniszewski.  
*Dennis Adams: The Archive*. Washington, DC: Hirshhorn Museum and Sculpture Garden. Introduction and interview with the artist by Amada Cruz.  
*Rhetorical Image*. New York: New Museum of Contemporary Art, New York. Preface by Marcia Tucker; introduction by Milena Kalinovska; essays by Friedrich Dürrenmatt, Deirdre Summerbell and Nena Dimitrijevic; interviews by Bruce Ferguson.
- 1989 *Image World: Art and Media Culture*. New York: Whitney Museum of American Art. Essays by Lisa Phillips, Marvin Heiferman, and John Hanhardt.
- 1989 *Magiciens de la Terre*. Paris: Centre Georges Pompidou and La Grande Halle, Parc La Villette. Essays by Jean-Hubert, Martin, Aline Luque, Mark Francis, André Magnin, Pierre Gaudibert, Thomas McEvilley, Homi Bhabha, Jacques Soulillou, and Bernard Marcade.
- 1987 *Dennis Adams: Building Against Image 1979–1987*. New York: Alternative Museum. Essay by Patricia C. Phillips, interview with the artist by Howard Halle.
- 1979 *Dennis Adams: Patricia Hearst—A thru Z*. Minneapolis: Minneapolis College of Art and Design. Introduction by John Bowsher.

## COLLECTIONS

Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio  
 Denver Art Museum, Denver, Colorado  
 DESTE Foundation for Contemporary Art, Athens  
 DZ Bank AG, Frankfurt  
 EPAD Établissement Public pour l'Aménagement de la Défense, Paris  
 Fonds National d'Art Contemporain, Corsica  
 Fonds National d'Art Contemporain, Paris  
 Fonds Régional d'Art Contemporain Bretagne, Châteaugiron  
 Fonds Régional d'Art Contemporain de Basse-Normandie, Caen  
 Gemäldegalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin  
 Gemeentemuseum, Helmond, The Netherlands  
 Getty Research Institute, Los Angeles  
 Israel Museum, Jerusalem  
 Lenbachhaus Städtische Galerie, Munich  
 Martin Margulies Collection, Miami  
 Ministère de l'Éducation Nationale et de la Culture, Paris  
 Mission Mécénat, Caisse des Dépôts et Consignations, Paris  
 MontMartFund, Paris  
 Musée National d'Art Moderne, Paris  
 Musée d'art Moderne et Contemporain, Geneva  
 Museum of Contemporary Art, Chicago  
 Museum of Modern Art, New York  
 Museum van Hedendaagse Kunst, Antwerp  
 Muzej Suvremene Umjetnosti, Zagreb  
 Neuberger Museum of Art, State University of New York, Purchase  
 Neue Galerie, Universalmuseum Joanneum, Graz, Austria  
 The New School of Social Research, New York  
 New Museum, New York  
 Ohio State Building Collection, Columbus  
 Progressive Corporation, Cleveland  
 Queens Museum of Art, New York  
 Schiphol Airport, Amsterdam  
 Walker Art Center, Minneapolis  
 Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Munster  
 Whitney Museum of American Art, New York  
 Wright State University, Dayton, Ohio

