

CHRONOLOGY

1939 Carolee Schneemann is born in Fox Chase, Philadelphia, Pennsylvania, to a rural physician father and homemaker mother.

1952 September: Commences studies at Bard College, Annandale-on-Hudson, in upstate New York, where she is enrolled on scholarship for a BA.

1953 Travels to Puebla, Mexico, on a fellowship from the organization Experiments in International Living. Here, she attends classes at the Universidad de Puebla.

April: Attends the Swarthmore College Folk Festival (headlined by Pete Seeger) in Pennsylvania with Diane di Prima and others.

1954 Spring: Expelled temporarily from Bard for “moral turpitude,” which she ironically refers to as “moral turpentine.”

Because Bard is unable to suspend her scholarship, Schneemann is allowed to transfer her studies to Columbia University’s School of Painting and Sculpture and The New School for Social Research in New York. Life drawing is offered at both schools. She moves to New York City, where she lives briefly with Jennifer “Jimpie” Lurie.

Autumn: At The New School, Schneemann takes courses including “The Expressionist Image in Painting and Drawing,” “Etching and Printing,” “Styles Through the Ages,” “The Human Trinity: Truth, Faith, Freedom,” “Proust,” “Greek Art and Philosophy,” “Sculpture,” and “Intellectual History of Modern Europe.”

Completes several early paintings, including *South Harpswell, Maine* and an early self-portrait, as well as the collage *Pope Still Suffering*.

1955 February: Admitted to Columbia University, with advanced standing from Bard and The New School. She takes a painting studio credit, applied design, life drawing and painting, French, and an introduction to “general and pract. astro.”

May 17: Meets the composer James (Jim) Tenney at a Charles Ives and Bach recital (likely at the Town Hall Theater near Times Square), New York. Tenney is studying music at the Julliard School.

Completes works including *Cubist Nude, After Cézanne* and *Portrait of JT*.

1956 Continues taking life-drawing credits at Columbia.

June 1956: Graduates from Bard College.

July: Schneemann and Tenney are given a grey kitten, whom they name Kitch.

Summer: Schneemann and Tenney spend part of the summer in a mountain cabin in Colorado. She later destroys many of the paintings made during this trip, considering them failed efforts.

Autumn: Schneemann and Tenney move to South Shaftsbury, Vermont, when Tenney enrolls at Bennington College to study music composition. They marry on September 5, in part because Bennington has told Tenney they will only maintain his Juilliard scholarship if Schneemann is with him on these terms.

Meets composer and painter Carl (Charles Sprague) Ruggles.

Completes paintings including *Christmas Jim*, *Winter's Fuel I*, and *Secret Garden*.

1957 January 7: Begins teaching a painting class at the Bennington YMCA.

April: Reads Charles Baudelaire's *Fleurs du mal*.

September: Shows art historian Leo Steinberg her landscape paintings. He describes them as "vital, valuable . . . and perhaps something else with a V."

Meets philosopher Hannah Arendt.

Stan Brakhage's film *Loving* (8mm) features Schneemann and Tenney. Brakhage, a childhood friend of Tenney's from Denver, also includes them in *Cat's Cradle* (1959) and uses their house in Vermont to film *Daybreak* (1957) and *Whiteeye* (1957).

Completes the paintings *Aria Duetto (Cantata No. 78): Yellow Ladies*, *Pin Wheel*, *January Still Life*, and *Three Figures after Pontormo*. She continues to draw on her personal and domestic life to paint *Kitch Sleeping*, *Jim in Vermont*, and *Personae: J.T. and Three Kitchs*.

1958 January: Reads Marie Bashkirtseff's *The Journal of a Young Artist* and Simone de Beauvoir's *The Second Sex*.

August: Schneemann and Tenney leave Bennington.

September – December: They live in Flushing, New York.

Completes the paintings *Portrait of Jane Brakhage*, *Mill Forms–Eagle Square*, and *JT + Kitch S. Shaftsbury, VT*.

1959 Brakhage's film *Cat's Cradle* is completed, featuring Schneemann, Tenney, Kitch and Jane Wodening Brakhage.

February – March: Schneemann and Tenney earn scholarships to begin graduate studies at the University of Illinois, Urbana, she in painting (an MFA) and he in music. Schneemann loses her scholarship when the university discovers that a married couple have both been accepted with financial support, which is considered nepotism.

They later secure fake divorce papers in order to remain enrolled and financially secure.

Completes a series of *Summer* paintings and *Winter's Fuel II*.

1960 Schneemann and Tenney continue their studies in Illinois. Tenney begins working with Lejaren Hiller, an experimental composer who pioneered the use of computers in creating music.

Brakhage introduces Schneemann and Tenney to artist Joseph Cornell.

February 2: The graduate painting studio at the University of Illinois burns down, destroying student artwork.

June: After a tornado, Schneemann begins to make "activations," observing Kitch's perception of a fallen tree near the kitchen as "an extended passageway from inside to outside." She stages her first performance work *Labyrinths*.

A week after *Labyrinths*, participant and actress Elizabeth Hiller (wife of Lejaren Hiller) gives Schneemann a copy of Antonin Artaud's *The Theater and its Double*.

August – September: Schneemann and Tenney drive through the Southwest, from Colorado to New Mexico, Arizona, and Kansas.

Begins painting *Quarry Transposed (Central Park in the Dark)* and *Tenebration* and completes the box-construction *December Re-Membered*.

1961 Completes MFA Fellowship in Painting, University of Illinois, Urbana-Champaign.

Tenney secures a job at Bell Labs, New Jersey, as composer in residence, researching psychoacoustics and creating computer music.

August – September: Schneemann and Tenney leave their home in Sidney, Illinois and move to Meyersville, New Jersey.

Schneemann moves to New York and finds fur-cutters loft at West 29th Street, New York, where she works for many years.

Works as fine arts editor for *Second Coming* magazine, with poet Michael Benedikt as literary editor. Contributors include writer Susan Sontag, composer John Cage, artist Allan Kaprow and choreographer Merce Cunningham.

Completes the painting-construction *Sir Henry Francis Taylor*, as well as *Conversions* and *Hard Tack*.

Featured in exhibition at Worchester Art Center, Lawrence College, Appleton, WI

1962 February 23–24: Participates in Oldenburg's performance *Store Days I* as part of *The Store: Ray Gun Manufacturing Company*, 107 East 2nd Street (produced in cooperation with the Green Gallery, New York).

Spring: Holds a "debutante party" at her loft on 21st Street, inviting artists she knows through Oldenburg, as well as others she has never met. She lives in the loft with the sculptor Al Cooke.

Moves into a loft-studio at 122 West 29th Street. Tenney stays in New Jersey.

May 1–2: *Glass Environment for Sound and Motion* is performed at The Living Theatre, New York, as part of an event organized by composer Philip Corner and artist Dick Higgins.

May 15–31: Stages her own mini-retrospective in her studio, showing drawings, paintings, collages, and painting-constructions made in Meyersville and earlier, titling the show *Mink Paws' Turret*.

December: Schneemann and Tenney spend Christmas in Puerto Rico.

Begins making kinetic installations *Fur Wheel* and *Four Fur Cutting Boards*. Creates multimedia works, including the painting-collage *J. & C.*, as well as painting-construction

Colorado House, and the box-constructions *Window to Brakhage*, *Butterworth Box II*, *Beatles Box*, *Sphinx*, *Native Beauties* (completed 1964), *Darker Companion*, and *Controlled Burning: For Yvonne Rainer's Ordinary Dance*.

Begins work on the performance score for *Banana Hands*.

Included in group exhibition at Theater Innovations, Denver, CO

1963 January 29: *Newspaper Event* is performed at Judson Dance Theater, New York.

June 24: *Chromelodeon (4th Concretion)* is performed at Judson Dance Theater, New York.

November 19–20: *Lateral Splay* is performed at Judson Dance Theater, New York.

December: Performs *Eye Body: 36 Transformative Actions for Camera* in her studio at West 29th Street. Erró photographs.

Makes her earliest film *Carl Ruggles Christmas Breakfast* (7-min, Super 8). Completes *Four Fur Cutting Boards*, as well as *Ice Box* and *Maximus at Gloucester*.

Select group shows:

Group Exhibition, The Federation of the Arts, Philadelphia, PA

Three Worlds, 10/4 Gallery, New York, NY

1964 Receives a performance grant from the Benedict Arnold Foundation (Walter Gutman).

January 21: Stages *Looseleaf* at Judson Dance Theater.

March: Schneemann and Tenney move to Connecticut, with Schneemann retaining her studio in Manhattan.

April 4: Performs *Music Box Music* at Pitt Street, New York.

April 19–29: Schneemann stages an exhibition of work in progress titled *The Sale* at her West 29th Street studio to finance an impending trip to Paris.

April 24: The Tone Roads Chamber Ensemble, of which Tenney is co-founder, presents "A Concert of 20th Century American Music" at the New School. Schneemann performs *Music Box Music*.

May 1: Flies to France.

May 29: Debuts *Meat Joy* at Jean-Jacques Lebel's Festival de la Libre Expression. She records part of the soundtrack by hanging a microphone out of the window of her room at Hotel La Louisiane in Saint Germaine.

June 3–4: Travels from Paris to London.

June 8: Adapted from The Festival de la Libre Expression by theater producer Michael White and advertised as a "Happening – Collage" in *The Observer*, *Meat Joy* is performed in London at Denison Hall, 296 Vauxhall Bridge Road.

June 10: Leaves London, traveling to Venice for the 32nd Biennale. Visiting Venice for the first time, Schneemann is struck by the quality of light and the narrow canals, developing ideas for her later performance *Water Light / Water Needle* (1966).

July – August: Returns to the US, living in North Madison, Connecticut, with Tenney.

Schneemann rents two rooms at 437 Springtown Road, New Paltz, NY. This eighteenth-century former Huguenot farmhouse remains Schneemann's home until her death.

Begins filming *Fuses*.

Included in *Contemporary Drawing*, Rose Art Museum, Waltham, MA.

1965 Tenney moves in with Schneemann at 437 Springtown Road, New Paltz, after purchasing the house together.

April 21–22: *The Queen's Dog* is performed at Judson Dance Theater, New York.

June 4: The Tone Roads Chamber Ensemble presents another "Concert of 20th Century American Music" at the New School.

Summer: Schneemann and Tenney spend weekends with others from the downtown and counterculture scenes. Friends include Oldenburg, Patty Mucha, Ken Dewey, Kaprow, Yvonne Rainer, Bob Morris, Max Ernst, and Dorothea Tanning.

August 25 – September 11: Charlotte Moorman holds the third annual Avant Garde Festival, at Judson Hall. Schneemann co-directs Allan Kaprow's *Push and Pull* with Nam June Paik, and on August 28 she and Tenney perform *Noise Bodies*.

November 17 – 18: *Ghost Rev* is performed at the New Cinema Festival, New York.

November 21: Performs *Music Box Music* at the Bridge Theater, New York.

November 28 and 30: *Noise Bodies* is reprised at the Bridge Theater, New York.

December 8: Schneemann and Tenney perform *Thermocouple #2*.

Appears in Claes Oldenburg's *Waves and Washes* and *Birth of the Flag*, filmed by Stan VanDerBeek.

Makes *Viet-Flakes* (16mm color-toned film with sound collage by James Tenney, 7 min). Completes *Gift Science* and painting-constructions such as *One Window is Clear –Notes to Lou Andreas-Salomé*.

Included in *Objects by Five*, Van de Bovenkamp Gallerie, New York, NY.

1966 March 17–20: *Water Light / Water Needle* is performed at St Mark's Church in-the-Bowery, New York.

May 29: *Water Light / Water Needle* is re-staged and filmed at the Havemeyer Estate in Lake Mahwah, New Jersey.

While working on *Water Light / Water Needle*, Schneemann begins *Parts of a Body House*, a series of watercolor and ink on paper paintings. These drawings are later revised and expanded for *Parts of a Body House Book* (1972).

June 8–9: Performs *Looseleaf* at the Bridge Theater Festival, New York.

September 9: Moorman hosts the fourth annual Avant Garde Festival at the Conservatory Pond in Central Park. Schneemann stages a performance titled *Something*.

Schneemann and Tenney appear in Yoko Ono's *Film No. 4 (Bottoms)*.

Completes the box-construction *Pharaoh's Daughter*.

1967 January 21–22, 27–29 and February 3–5: *Snows* is performed at the Martinique Theater in New York, part of Angry Arts Week in protest against the Vietnam War. Schneemann incorporates new audio technologies, with support from E.A.T. (Experiments in Art and Technology).

July 29: *Round House* is performed at London's Roundhouse in Chalk Farm, as part of the Dialectics of Liberation Congress (July 15–30).

August 29: Performs *Ordeals* at Judson Church.

September 8: Performs *Night Crawlers (Rampants de la Nuit)* with James Tenney and Mitsou Naslednikov at Expo 67 in Montreal.

September 29–30: The fifth annual Avant Garde Festival takes place on the JFK ferryboat, at Staten Island Ferry Whitehall Terminal. Schneemann contributes with the performance *Nightcrawlers II* (also referred to as *Snug Harbor*).

October 19: Performs *Divisions and Rubble* at Judson Gallery, as part of the 12 Evenings of Manipulations series. *Divisions and Rubble* is the second of *Two Environments*.

December 20: Performs *Body Collage* at her studio. Footage is made into a 16mm silent film.

Included in *Scores & Drawings: John Cage Notations*, Leo Castelli Gallery, New York, NY.

1968 Receives a grant for "Intermedia '68" from the New York State Council on the Arts and a writer's grant from Croton Press.

Participates in poet Michael Benedikt's happening *Tears* at Max's Kansas City. Benedikt reads a poem of the same name before physically attaching small tears to Schneemann's body with glue.

January 26–28: *Illinois Central* is performed at the Museum of Contemporary Art Chicago.

Meets Tom Molholm at a MoMA opening. They begin an affair.

Begins gathering the footage that will eventually be edited into *Plumb Line*.

June 27: Performs *Naked Action Lecture* at the ICA in London. *Fuses* is screened at the end of the live event.

June: Returns to Venice for the Biennale.

July: On returning from Europe, Schneemann spends the month in Amagansett with Molholm.

September: *Fuses* is screened at the Royal Albert Hall in London, as part of a program testing new censorship laws.

September 14: The sixth annual Avant Garde Festival takes place, in the form of a parade through Central Park West. Schneemann contributes *Flying Blue Glue Float*.

October 9: Tenney and Schneemann sign their divorce papers in Chihuahua, Mexico.

1969 Begins researching the *Sexual Parameters Survey* after the end of her relationship with Tenney.

January 14: Appears as the “nude bride” in Claes Oldenburg’s performance of the same name, part of “The Fashion Show Poetry Event” at the Center for Inter-American Relations, New York.

April 24: *Expansions* is performed for “A New Poet’s Theater” at the Unit Theater, 157 West 22nd Street, New York. Vito Acconci and Dick Higgins also perform, among others.

May: Schneemann is identified as one of Andy Warhol’s “dirty half dozen” in an article of the same name for *Esquire*. Accompanying Warhol’s polaroids, *Esquire* writes that “C. Schneemann strips for Kinetic Theater.” The five other artists are Slum Goddess, Yayoi Kusama, Louis Abolafia, Charlotte Moorman, and R. Cooper.

Leaves New York for France, where *Fuses* is being screened at the Cannes Film Festival as part of “Director’s Fortnight.” She leaves with the intention of staying in Europe and sublets the house in New Paltz. Moves to London with her cat Kitch.

Completes *Portrait Partials* with John Lifton.

1970 Receives a Cassandra Foundation Grant.

Schneemann and Kitch move to flat 17a Belsize Park, London NW3.

January 26: As part of a fundraiser/benefit for the Chicago Eight at the Roundhouse in Chalk Farm, Schneemann “coordinated the elements of the event” and holds a “sensitization theater workshop” with Cornelius Cardew’s Scratch Orchestra and the Cambridge Guerrilla Theatre.

March 23: *Banana Hands* is performed by a children's theater group at the New Milton Drama Centre, The Castle, Winchester.

June: Spends the summer in London, mixing with artists including Rita Donagh, Barry Flanagan, Francis Bacon, and Richard Hamilton.

September 17: *Thames Crawling* is performed at London's International Underground Film Festival.

November: Travels to Cologne, to create the "Electronic Activation Room" *Meat Systems* with John Lifton at the Kölnischer Kunstverein, as part of the exhibition *Happenings and Fluxus*, curated by Harald Szeemann (on view November 6, 1970 – January 6, 1971).

November 14: Performs *Schlaget Auf* at the Fluxus Fluxorum Festival Forum, Berlin.

Gene Youngblood's book *Expanded Cinema* is published and includes interviews with artists Nam June Paik, Andy Warhol, Stan Brakhage, and Schneemann, among others.

Appears in the film *Times Four* by Steven Dwoski.

1971 Meets Anthony McCall. They collaborate and live together until 1976.

Plumb Line is finished at the London Film-Maker's Coop.

Schneemann and McCall begin *Reel Time*, a "mutual film diary."

January 10: Clips from *Fuses* and *Plumb Line* are screened as part of the BBC's Late Night Film series.

April 4: Schneemann's film *Water Light / Water Needle* is included in the group exhibition *Microcosm*, which is installed across two venues, Camden Arts Centre (April 4 – May 2) and Sigi Krauss Gallery (April 6 – May 2). The other artists are John Dugger, John Hilliard, David Medalla, and Marc Morrel, with music by Henry Wolff. The exhibition poster, on which Schneemann, Medalla, and Dugger appear nude, was subsequently banned by Transport for London (TfL).

May – July: Schneemann and McCall spend these months in New York, screening their films in progress in June.

November 19: For the eighth annual Avant Garde Festival, at the 69th Regiment Armory, Schneemann's performance *Rainbow Blaze* is staged according to instructions sent from London.

1972 Creates *Blood Work Diary*.

January: Performs *Americana / Ching Apple Pie* in her kitchen in Belsize Park.

June – July: *Road Animation for Reykjavik* is presented at the Reykjavik Art Festival.

August 13–26: ICES-72 (International Carnival of Experimental Sound) takes place in London and across Britain. Schneemann performs *Ices Strip / Ices Trip* on August 21 as part of the festival, on a train traveling between London and Edinburgh.

Makes the works *Aggression for Couples* and *Exercise for Couples*.

Publishes *Parts of a Body House Book*, printed by Felipe Ehrenberg, David Mayor, and Martha Hellion's Beau Geste Press in Cullompton, Devon.

October: *Plumb Line* is included in the exhibition *A Survey of the Avant-Garde in Britain* at Gallery House, 50 Princess Gate, London.

Schneemann's writing is included in the poetry magazine *Earth Ship* no. 12 ("A Women's Issue"), including "Be Prepared."

October 28: Makes an unlisted contribution to the ninth annual Avant Garde Festival, held on the Hudson Riverboat "Alexander Hamilton."

December 14: Schneemann and McCall marry at the Chelsea Registry Office. Schneemann and McCall spend Christmas at Cullompton.

1973 Schneemann and Anthony McCall participate in Susan Hiller's "group investigation" work *Street Ceremonies* (1973).

January: Returns to the United States with Anthony McCall and Kitch on the ocean liner SS Canberra.

March 16: The Whitney Museum of American Art screens an evening of Schneemann's films.

September 2: Schneemann performs *Subtle Gardening or Cooking with Apes* at artist-run space Fylkingen, Stockholm.

Begins work on the film *Kitch's Last Meal*.

December 9: Performs *Trackings* (an early version of *Up to and Including Her Limits*) at the tenth annual Avant Garde Festival, staged in a series of railroad cars at Grand Central Station.

1974 Awarded Individual Artist Grant from the National Endowment for the Arts.

Receives a grant as part of the Women Artists/Filmmakers Cooperative from the New York State Council on the Arts and National Endowment for the Arts.

April 11: Performs *Up to and Including Her Limits* at the University Art Museum and Pacific Film Archive, Berkeley.

May – June: Schneemann and McCall travel within the UK and make trips to Dorset and Oxford. They return to the US in time for beach trips to Ocean City, New Jersey, in July.

June 18: *Up to and Including Her Limits* is performed at Arts Meeting Place, London.

June 19: *Up to and Including Her Limits* is performed at the London Film-maker's Cooperative, London.

November 30: Takes part in the performance event *Soup & Tart*, organized by Jean Dupuy, at The Kitchen, New York.

December 1: *Up to and Including Her Limits* is performed at Artists Space, New York.

December 12–13: *Up to and Including Her Limits* is performed at Anthology Film Archive, New York.

Performs *Nude on Tracks* in New Paltz, documented by photographers Shelley Farkas Davis and Charles Stein.

Publishes the artist's book *Cézanne, She Was a Great Painter* with Tresspuss Press (subsequent editions in 1975 and 1976).

Creates the "dream activated" preliminary sketch *Interior Scroll – The Message*, which precedes her performance of the same name the following year.

Performs *Americana / Ching Apple Pie* at Greene Street Gallery, New York.

1975 August 29: Performs *Interior Scroll* at Women Here & Now, East Hampton, New York.

Select group shows:

Artists and Post Cards, Loeb Student Center, New York University, New York, NY

Group Exhibition, Tarte Gallery, New York, NY

Throw Away, Avant-Garde Festival, Grand Central Station, New York, NY

1976 January: Photographs of *Interior Scroll* and copies of *Cézanne, She Was a Great Painter* are included in the *32-Inch Reading Room* as part of the A.I.R. Invitational at A.I.R. Gallery, New York.

February 3: Kitch dies.

February 13–14: *Up to and Including Her Limits* is performed at The Kitchen, New York. Kitch's corpse is on view as part of the installation.

March 20: *Moon in a Tree* is performed at the Anthology Film Archives in New York. The piece is built around Schneemann's correspondence – and friendship – with Joseph Cornell.

June 10: *Up to and Including Her Limits* is performed at Studiogalerie Berlin, with the installation remaining up until June 25.

June 13–20: *Up to and Including Her Limits* is installed, without performance, at Art Basel.

June: Schneemann and McCall travel to Tuscany, staying at Joseph Kosuth's house.

October 6–24: Art critic Lucy Lippard organizes the exhibition *Beyond the Page* at the Poetry Centre of the Philadelphia Young Men's Hebrew Association. Documentation of *Interior Scroll* is removed, causing other participating artists (including Kaprow) to threaten removal of their own work in protest.

Begins work on *ABC – We Print Anything – In the Cards*, as her relationship with McCall dissolves and a new one begins with publisher Bruce McPherson.

Select group shows:

Painting, State University of New York Gallery, New York, NY

Postcards to Charles Henri Ford, Iolas Gallery, New York, NY
Beyond the Page, Poetry Center, Philadelphia Young Men's Hebrew Association, PA
Judson Dance Theater Exhibit and Archives, Judson Church, New York, NY

1977 Awarded an Individual Artist Grant from the National Endowment for the Arts.

February 26: *Americana / Ching Apple Pie* is performed at a benefit for the magazine *Heresies* at 112 Greene St, New York, and again at a benefit for *Ear* at Washington Square Church, New York, on March 1.

May 20: Included in the "non-stop videotape program" at the fourteenth annual Avant Garde festival, held that year in Cambridge, MA.

June: *ABC – We Print Anything – In the Cards* is screened at De Appel in Amsterdam.

September 4: *Interior Scroll* is reprised at the Telluride Film Festival, Colorado.

November 20: *HOMERUNMUSE* is performed at the Brooklyn Museum of Art.

Select group shows:

Multiples, Archives Francesco Conz, Italy

La Boutique Aberrante, Centre Georges Pompidou, Paris, France

Contact: Women and Nature, Greenwich Library, Greenwich, CT

Nothing But Nudes, Whitney Museum Downtown, New York, NY

1978 Awarded an Individual Artist Grant from the National Endowment for the Arts.

Receives a multi-media grant from CAPS and a Sound Production Grant (Film) from the ZBS Foundation, New York.

January 23: *HOMERUNMUSE* is reprised at the Pittsburgh Filmmaker's Theater.

Finishes work on the film *Kitch's Last Meal*, Super-8 diary film shot over five years.

Select group shows:

The Museum of Drawers, Cooper-Hewitt Museum, New York, NY

Artwords and Bookworks, Los Angeles Institute of Contemporary Art, Los Angeles, CA

Artists Books, Franklin Furnace, New York, NY

Women's Art by Four, Galeria Karki, Warsaw, Poland

1979 *More Than Meat Joy: Complete Performance Works and Selected Writings*, edited by Bruce McPherson, is published under his imprint Documentext.

Forbidden Actions is shown at C Space, New York, NY.

HOMERUNMUSE is reprised at the Walker Art Center, Minneapolis.

ABC – We Print Anything – In the Cards is screened at De Appel in Amsterdam.

Select group shows:

Io e Gli Altri, Galeria Apollinaire, Milan, Italy

Film as Film, Film Festival, Hayward Gallery, London, United Kingdom

Artist and Book—The Literal Use of Time, Ulrich Museum of Art, Kansas City, MO

1980 Begins work on *Correspondence Course* (1980–83) and *Saw Over Want* (1980–82).

February: Performs *Dirty Pictures* at the Collective for Living Cinema, New York, and then at A.I.R. Gallery, New York.

Goes to Chicago as part of the School of the Art Institute's Visiting Artist program.

May 2: Reprises *Dirty Pictures* at the School of the Art Institute of Chicago.

July 20: Participates in the fifteenth annual Avant Garde Festival at the 55th street passenger ship terminal in New York.

Select group shows:

A Decade of Women's Performance, Contemporary Art Center, New Orleans, LA

Camere Incantate/Espansione dell'Immagine, Palazzo Reale, Milan, Italy

Heresies Benefit Exhibit, Marino Gallery, New York, NY

Pierre Restany: Homage to George Maciunas, Mohammed Centro di Comunicazione, Genova, Italy

Harbingers of Apocalypse, Museum fur Kultur, Berlin, German

Public Policy / Architectural Propositions, The Storefront, New York, NY

International Artists' Books, Visual Studies Workshop, Rochester, NY

1981 Begins *Infinity Kisses I (Cluny)* (1981–87) and the *Lebanon Series*.

Exhibits *Image/Text* at the Washington Project for the Arts, Washington, DC.

February 1: *Fresh Blood – A Dream Morphology* is premiered at Real Art Ways, Hartford, CT.

October: Max Hutchinson Gallery in New York begins representing Schneemann.

Select group shows:

The Broken Surface, Bennington College Gallery, Bennington, VT

Broken Surfaces, Tibor de Nagy Gallery, New York, NY

Card Art Action, de Meervaart Festival, Amsterdam, Netherlands

Drawings in Motion, Museum of Contemporary Art, Chicago, IL

Miedzynarodowe Triennale Rysunku / International Drawing Triennial, Warsaw, Poland

1982 May 1: *Fresh Blood – A Dream Morphology* is performed at SUNY Buffalo, NY, as part of *Performing the Person: Displacements of Life Narrative*.

September 11 – October 2: Solo exhibition *Carolee Schneemann: Early Work 1960–1970* at Max Hutchinson Gallery, New York, accompanied by a small catalogue.

Select group shows:

Burnout, The Storefront, New York, NY

Mother Lexicon, 12th International Sound Poetry Festival. Washington Square Church, New York, NY

1983 Awarded a Visual Artist Grant from the National Endowment for the Arts.

Works on the kinetic sculpture *War Mop*, the film *Souvenir of Lebanon* and a series of *Dust Paintings*.

April 17–18: A revival of *Lateral Splay* (1963) is performed as part of “Judson Dance Theater Reconstructions” at St Mark’s Church, New York.

May 28 – June 18: Solo exhibition *Carolee Schneemann: Recent Work* at Max Hutchinson Gallery, New York, accompanied by a catalogue.

December 11: Attends “A Teach-in on Palestine” held at the Washington Irving High School, New York, which includes an address by the Palestine Liberation Organization.

Solo exhibition *Works on Paper* is at Rutgers University, Douglass College, New Brunswick, NJ.

Select group shows:

Film as Installation, The Clocktower, New York, NY

Events by Eight Artists, Rochester Institute of Technology, Rochester, NY
Basel Art Fair, Renate Fassbender Gallery, Basel, Switzerland
100 Drawings, Artist's Space, New York, NY
Small Objects, A.I.R. Gallery, New York, NY
Mixed Grill, Grommet Gallery, New York, NY
Artists' Books, M&R Fricke Gallery, Dusseldorf, Germany

1984 January 22 – March 18: Included in the group exhibition *Salvaged: Altered Everyday Objects* at MoMA PS1, New York, alongside Arman, George Brecht, Robert Rauschenberg, Jean Tinguely, and others.

September 20 – December 2: *BLAM! The Explosion of Pop, Minimalism and Performance, 1958–1964*, Whitney Museum of American Art, New York. Schneemann exhibits *Fur Wheel Doors & Scatter*, a site-specific installation. Her work is not represented in the accompanying catalogue.

Solo exhibitions:

Cycles-Re-Cycles, Kent State University, Department of Fine Arts, University Gallery, Kent, OH
Carolee Schneemann: Recent Work, Maryland Institute College of Art, Baltimore, MD
Performed Paintings and Works on Paper, Kleinart Gallery, Woodstock, NY

Select group shows:

Carnival Knowledge, Franklin Furnace, New York, NY
Art as Social Conscience, Blum Avery Gallery, Bard College, Annandale-on-Hudson, NY
Artists Call, MoMA P.S.1, Long Island City, NY
The Drawing as Object and Idea, Sarah Lawrence College, Bronxville, NY
Sound Art, Sculpture Center, New York, NY
The Body Politic, Tower Gallery, New York, NY

1985 February 13: Performs the lecture *The Delirious Arousal of Destruction, or Is There a Feminist Erotic Iconography?* at High Performance Space, Los Angeles.

August 14: Begins working on the first iterations of *Venus Vectors*.

October 11 – December 5: *War Mop* is included in *Modern Machines: Recent Kinetic Sculpture* at the Whitney Museum of American Art at Philip Morris.

Dirty Pictures is performed at a benefit for *High Performance* magazine in Los Angeles and again at San Francisco Art Institute.

Select group shows:

Group Work, Max Hutchinson Gallery, New York, NY

Disformation, Alternative Museum, New York, NY

1986 February 6–23: *In Homage to Ana Mendieta* opens at Zeus-Trabia, New York, and features work by Mendieta, Schneemann, Mary Beth Edelson, Carole Fisher, and Barbara Zucker, among others.

February 14: *Dirty Pictures* is performed for the 9th time at the College Art Association, New York.

June 14 – July 9: *Carolee Schneemann: Recent and Early Work* at the Henri Gallery Washington, DC.

September 14–21: Performs *Fresh Blood – A Dream Morphology* at the International Intermedia Performance Arts Festival in Winnipeg, Manitoba, Canada.

September 23: Begins work on *Video Rocks*.

Select group shows:

Letters, Clocktower, New York, NY

The Definitive Assemblage Show, Avenue B Gallery, New York, NY

Contemporary Prints, Brody's Gallery, Washington, DC

The Heroic Female, Ceres Gallery, New York, NY

A Celebration of the Arts, City Gallery, New York, NY

The Male Nude—Women Regard Men, Hudson Galleries, New York, NY

Tracking, Tracing, Marking, Pacing, National Museum of Dance, Saratoga Springs, NY

Gentlemen's Choice, Women's Building Gallery, Los Angeles, CA

Naked: Toward A Visual Culture, University of Colorado and Naropa Institute, Boulder, CO

1987 March 14: Receives Gottlieb Foundation, Individual Artist Grant.

Spring: Cluny dies. A few months later Schneemann and McPherson separate.

May 19–21: Performs *Cat Scan* at Medicine Show, New York.

Creates *Impressing*, aka *Cock and Vulva Prints*. Completes *Video Rocks*.

Dirty Pictures is performed for the 10th and last time at Hillwood Art Gallery, C.W. Post College, Brookville, New York.

Venus Vectors is included in the exhibition *Sacred Spaces*, Everson Museum, Syracuse, NY.

Select group shows:

Dark Rooms, Artists Space, New York, NY

The Political is Personal, Ceres Gallery, New York, NY

Six From the Hudson Valley, Art Awareness Gallery, Lexington, NY

With Her Body in Mind, Hera Gallery, Providence, RI

Connections Project, MOCHA, New York, NY

Landmark Art Project, Museum of Seasonal Change, La Jolla, CA

1988 Attends the Moscow Film Festival and shows *Fuses*, which is heavily censored.

Completes *Infinity Kisses* (later retitled *Infinity Kisses I (Cluny)*, 1981–87).

Begins working on the multimedia installation *Cycladic Imprints* in collaboration with composer Malcom Goldstein.

January 15 – February 6: Solo exhibition *Self-Shot: Photographic Sequence and Video Installation* at the Emily Harvey Gallery, New York, NY.

September 13–25: *Cat Scan* is performed at Edge 88 Festival, London.

December 4: *Cycladic Imprints* is presented at New Music America Miami Festival, Miami.

Select group shows:

New Rituals in Contemporary Art, Museum School of Fine Arts, Boston, MA

Apollo, Dionysus and Job: Performance Art and the Theater of the Object, Alternative Museum, New York, NY

Issues That Won't Go Away, P·P·O·W, New York, NY

1989 Makes *Jim's Lungs*.

Select group shows:

The Theater of the Object, 1958–1972: Reconstructions, Recreation, Reconsiderations, Alternative Museum, New York, NY

Fluxus & Co., Emily Harvey Gallery, New York, NY

Subjective Lines—Objective Video, Colgate University Dana Arts Center, Hamilton, NY

Exhibit by Happenings Artists, Galerie Genie, Paris, France

Galerie 1900–2000, Paris, France

Faculty Exhibit, Huntington Art Museum, University of Texas at Austin, Austin, TX
International Experimental Film Congress, Toronto, Canada
A Different War, Whatcom Museum, Bellingham, WA

1990 February 1–24: Solo exhibition *Scroll Painting with Exploded TV* at Nahan Contemporary, New York.

March 23–April 14: *Cycladic Imprints* installation opens at Emily Harvey Gallery, New York.

June 27 – September 30: Included in the 44th Venice Biennale, *The Avant-Garde 1950–1990*, curated by Gino Di Maggio.

Begins working on *Infinity Kisses II (Vesper)*.

Select group shows:

The Tao of Contemporary Art, Bard College, Annandale-on-Hudson, NY

Concrete Utopia, Stadtische Kunsthalle, Dusseldorf, Germany

Christmas Group Exhibit, Emily Harvey Gallery, New York, NY

Fluxus Closing In, Salvatore Ala, New York, NY

Pharmacy, Jan Kesner Gallery, Los Angeles, CA

Fluxus Subjectiv, Galerie Krinzinger, Vienna, Austria

Pianofortissimo, Fondazione Mudima, Milan, Italy

Pharmacy, Jan Kesner Gallery, Los Angeles, CA

1991 Interviewed by Andrea Juno for the anthology *Angry Women*. The edition also features Annie Sprinkle, Karen Finley, Valie Export, and bell hooks.

March 30: Performs *Skewed Beams?* at the Oliveros Foundation, Woodstock, New York, and again at the Contemporary Art Center, New Orleans (April 1).

June 28–29: Performs *Skewed Beams?* and *The Delirious Arousal of Destruction, or Is There a Feminist Erotic Iconography?* at Aspects of Performance: A Festival of Performance at the Canadian Centre of the Arts at Owen Sound, Ontario.

October 19 – November 16: Solo exhibition *Video Burn / Scroll Paintings with Exploded TV* at Walter and McBean Galleries, San Francisco Art Institute, San Francisco.

Ask the Goddess, solo performance filmed at the Owen Sound Festival, Canada

Select group shows:

The Projected Image 1991, San Francisco Museum of Modern Art, San Francisco, CA

Iron City Flux and Fluxus Deluxe, Pittsburgh Center for the Arts, Pittsburgh, PA
A Grave Silence: From Hitler to Helms, Ghia Gallery, San Francisco, CA
Lists, Cage Gallery, Cincinnati, OH

1992 February 14: Performs *The Delirious Arousal of Destruction, or Is There a Feminist Erotic Iconography?* at the Musée des Beaux-Arts de l'Ontario, Toronto, Canada.

March 30 – April 25: *Cycladic Imprints* is exhibited at Tangeman Fine Arts Gallery, University of Cincinnati, OH.

November 6 – December 23: *Cycladic Imprints* is exhibited at Randolph Street Gallery, Chicago, IL.

Completes the works *Unexpectedly Research* and *Vulva's Morphia*.

Select group shows:

Music for Eye and Ear, Emily Harvey Gallery, New York, NY

FluxAttitudes, The New Museum of Contemporary Art, New York, NY; Hatton Gallery, Colorado State University, Fort Collins, CO

Erotiques, AB Galleries, Paris, France

Artists of Conscience: 16 Years of Social and Political Commentary, Alternative Museum, New York, NY

Blast Benefit, X-Art Foundation, New York, NY

The Transparent Thread: Asian Philosophy in Recent American Art, curated by Gail Gelburd and Geri De Paoli, Hofstra Museum, Hofstra University, Hempstead, NY; Blum Art Institute, Bard College, Annandale-on-Hudson, NY; Sarah Campbell Blauffer Gallery, Houston, TX; Salina Art Center, Salina, KS; Crocker Art Museum, Sacramento, CA; Laguna Art Museum, Laguna Beach, CA

Seeing Red, White, and Blue: Censored in the USA, Visual Arts Center of Alaska, Anchorage, AK

Made/Enacted, University of California, Santa Barbara, CA

A Feminist Erotic Iconography, Santa Barbara Museum of Contemporary Art, Santa Barbara, CA

The Rag Trade, The Inter Art Center, New York, NY

1993 Awarded a Guggenheim Fellowship.

San Francisco Museum of Modern Art acquires *Infinity Kisses I (Cluny)*.

Select group shows:

Blast Benefit, X-Art Foundation, New York, NY

Faculty Artists 1981–1993, Hunter College Art Gallery, New York, NY
Abject Art, Whitney Museum of American Art, New York, NY
Action, Performance and the Photograph, Turner/Krull Gallery, Los Angeles, CA
Living Rites, Carla Stellweg Gallery, New York, NY
Coming to Power – 25 Years of Sexually X-Plicit Art by Women, David Zwirner, New York, NY
In the Spirit of Fluxus, Walker Art Center, Minneapolis, MN
1920: The Subtlety of Subversion – The Continuity of Interversions, Exit Art, New York, NY
Please Observe, Bard College, Annandale-on-Hudson, NY
Bodily, Penine Hart Gallery, New York, NY
Performing Objects, Contemporary Art Center, Cincinnati, OH
FluxAttitudes, The New Museum of Contemporary Art, New York, NY
Nine Is a Four Letter Word Cycladic Imprints: Letterpress Edition, Peninsula Fine Arts Center, Newport News, VA; Philadelphia Print Club, Philadelphia, PA; Galerie Zander, Cologne, Germany; Michael Lowe Gallery, Cincinnati, OH; Key Gallery, Richmond, VA

1994 February: Solo exhibition *Matrilineage and Inside Codex* at Syracuse University, New York.

March 19 – April 16: Presents the installation *Mortal Coils* at Penine Hart Gallery, New York.

July 19 – September 10: Solo exhibition *Arfleifð Carolee Schneemanns: Bru milli timanna rennra* at Gallery Mokka, Reykjavik.

The Getty Research Institute, Los Angeles, acquires the Carolee Schneemann Papers, 1959–1994.

Select group shows:

Blast Art Benefit, TZ' Art & Co Gallery, New York, NY
The Return of the Cadaver Exquisite, Drawing Center, New York, NY; Corcoran Gallery of Art, Washington, DC; Fundacion para el Arte Contemporanea, Mexico City, Mexico
The Exquisite Corpse, Atlantic Center for the Arts, New Smyrna Beach, FL
Shape Your Body: Verso il Corpo Astratto, La Giarina, Verona, Italy
Oh Boy! It's a Girl!, Kunstverein, Munich, Germany
Outside the Frame: Performance and the Object, Cleveland Center for Contemporary Art, Cleveland, OH
Neo-Dada: Redefining Art, American Federation of Arts, Philadelphia, PA

1995 April 13 – May 20: Solo exhibition *Something Special: Carolee Schneemann Recent Prints and Photographs* at Galerie Krinzinger, Vienna, Austria.

April 14 – May 13: Solo exhibition *Carolee Schneemann: Two Installations* at Kunstraum, Vienna, Austria.

September: Solo exhibition *Carolee Schneemann: Compositions with Interior Scroll* at Mount Saint Vincent University, Halifax, Nova Scotia, Canada.

Solo exhibition *Recent Prints: Perceptual Pollution – Benday and Pixel* at Fine Arts Center, University of Rhode Island, Wakefield, RI.

Schneemann is diagnosed with Non-Hodgkin's lymphoma and breast cancer.

Select group shows:

System Aesthetics: Works from the Permanent Collection, San Francisco Museum of Modern Art, San Francisco, CA

Multimediale 4, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany

Human/Nature, The New Museum of Contemporary Art, New York, NY

Bestial Angels, William King Art Center, Abingdon, Virginia

Feminin/Masculin: Le Sexe de l'art, Centre Georges Pompidou, Paris, France

Revolution: Art of the Sixties from Warhol to Beuys, Museum of Contemporary Art, Tokyo, Japan

Women on the Verge (Fluxus or Not), Elga Wimmer Gallery, New York, NY

Action/Performance and the Photograph, Craig Krull Gallery, Pasadena, CA

Phallic Symbols: Images in Contemporary Art, Hal Bromm Gallery, New York, NY

Outside the Frame: Performance & the Object, Snug Harbor Cultural Center, Staten Island, NY

Endurance, Exit Art, New York, NY

Recent Acquisitions: Photography, Museum of Modern Art, New York, NY

In a Different Light, Matrix Gallery, University Art Museum, University of California at Berkeley, CA

Acconci, Antoni, Burden, Mendieta, Nauman, Schneemann, Wilke, Natalie Karg/Josh Baer Gallery, New York, NY

Neo-Dada: Redefining Art, organized by the American Federation of Arts, The Equitable Gallery, New York, NY

In The Spirit of Fluxus, Walker Art Center, Minneapolis, MN

Hors Limites 1960–1995, Centre Pompidou, Paris, France

1996 Travels to Mexico for experimental cancer therapies.

May 18 – June 30: *Known/Unknown – Plague Column* is presented at Elga Wimmer Gallery, New York.

September 7 – October 19: Fragments of *Known/Unknown – Plague Column* is presented at Galerie Samuel Lallouz, Montreal, Quebec, Canada.

November 9 – February 4: Included in the group exhibition *Beat Culture and the New America: 1950–1965* (with Bruce Conner, Jay DeFeo, Kerouac, Ginsberg, and others) at the Whitney Museum of American Art, New York. The show travels to Walker Arts Center, Minneapolis, June 2 – September 15, and the M. H. De Young Memorial Museum, San Francisco, October 5 – December 31.

November 24 – January 26, 1997: *Up to and Including Her Limits*, Schneemann's first major institutional retrospective, is staged at the New Museum in New York, curated by Dan Cameron. Jan Avgikos writes in *Artforum*: "prior to Schneemann, the female body in art was mute and functioned almost exclusively as a mirror of masculine desire. ... We have done a terrible injustice to ourselves in continuing to marginalize Schneemann as an 'angry woman' or 'bad girl.' To pigeonhole her art as aberrant is to risk reducing her oeuvre to sensationalism."

Select group shows:

Le Cirque 96: Une Manifestation d'artistes Contemporains, Cirque d'Hiver, Paris, France

(Nude): A Comparison of the Artist in Video from the 1970s and 1990s, Catharine Clark Gallery, San Francisco, CA; Trans Hudson Gallery, New York, NY

Making Pictures: Women and Photography, 1975–Now, Nicole Klagsbrun Gallery, New York, NY

Action/Performance and the Photograph, Craig Krull Gallery, Pasadena, CA; Hatton Gallery, Colorado State University, Fort Collins, CO

Virtual Reality Touching Pornography, International Center for Photography, New York, NY

Instructions Per Second, International Festival of Films on Art, Montreal, Canada; World Wide Video Festival, The Hague, Netherlands

Meet the Artist, SoHo Arts Festival, New York, NY

Fifth Year Celebration, Elga Wimmer Gallery, New York, NY

Hall of Mirrors: Art & Film Since 1945, Museum of Contemporary, Los Angeles, CA

Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History, Hammer Museum, Los Angeles, CA

The Body as a Membrane, Kunsthallen Brandts Klaedefabrik, Odense, Denmark

Devotional Writers, Biblio's Bookstore and Cafe, New York, NY

Drawings and Maquettes by Sculptors, Galerie Samuel Lallouz, Montreal, Canada

Estro Turf, Annika Sundvik Gallery, New York, NY

Wheel of Fortune: Artists Interpret the Tarot, Lombard/Freid Fine Arts, New York, NY

Feminin/Masculin: Le Sexe de l'Art, Centre Georges Pompidou, Paris, France

1997 Receives a Pollock-Krasner Artist Grant, New York.

February 23 – March 30: Solo exhibition Schneemann in Bonn at Frauenmuseum, Bonn.

1998 Receives the Andrea Frank Foundation Artist Grant, New York, and another Pollock-Krasner Artist Grant, New York.

Infinity Kisses II (Vesper) is completed.

February 8 – May 10: A recreation of Schneemann's New York studio loft is installed at Los Angeles County Museum of Art in the exhibition *Out of Actions: Between Performance and the Object, 1949–1979*, curated by Paul Schimmel.

February 11: Performs *Enter ... Vulva* at Barnsdall Art Center, Los Angeles, California.

June 6: Performs *Your Dog / My Cat or Delirious Arousal of Destruction* at Porin Taidemuseo (Pori Art Museum), Pori, Finland. Footage for *Mysteries of the Pussies* is recorded.

Select group shows:

Promuovere l'Alluvione: Fluxus nella sua Epoca 1958–1978, Centro per l'Arte Contemporanea, Umbertide, Italy

The Tip of the Iceberg: A Response to New York Museums, Dorfman Projects, New York, NY

Animal, Anima, Animus, Porin Taidemuseo, Pori, Finland

The Theater of Cruelty, Cristinerose Gallery, New York, NY

The Bathroom, Thomas Healy Gallery, New York, NY

Techno: An Exhibition of Modern Art, Gallery Eugenia Cucalon, New York, NY

Museau d'Art Contemporani, Barcelona, Spain

Out of Actions: Between Performance and the Object 1949–1979, Museum of Contemporary Art, Los Angeles, CA; travels to Osterreichisches Museum fur

Angewandte Kunst, Vienna, Austria; *Museau d'Art Contemporani*, Barcelona, Spain

Museum voor Moderne Kunst, Arnhem, Netherlands

Re: Duchamp/Contemporary Artists Respond to Marcel Duchamp's Influence, Abraham

Lubelsky Gallery, New York, NY

1999 Receives an Honorary Doctorate of Fine Arts from Maine College of Art, Portland, ME.

Awarded the ArtPace Foundation Artist Grant and takes up an artist residency in San Antonio, Texas, where she creates *Vesper's Pool*.

January 21 – February 27: Solo exhibition *Carolee Schneemann: Drawing Performance* at the Art Gallery at University of Southern Maine, Gorham, ME.

September 30 – November 13: Solo exhibition *Carolee Schneemann: Strike, Mark, Motion* at Mabel Smith Douglass Galleries, Rutgers University, New Brunswick, New Jersey.

Select group shows:

The American Century: Art & Culture 1950–2000, Whitney Museum of American Art, New York, NY

Out of Actions, Museum of Contemporary Art, Tokyo, Japan

Coming to Life: The Figure in American Art 1955–1965, Henry Art Gallery, Seattle, WA

Red Square, Smack Mellon Studios, Brooklyn, NY

Treatment: Women's Bodies in Medical Science and Art, Dinnerware Gallery, Tucson, AZ

New Works: 99.1, Art Pace Gallery, San Antonio, TX

Animal, Anima, Animus, Winnipeg Art Gallery, Winnipeg, Manitoba, Canada; PS 1 Contemporary Art Center, New York, NY

No Limits: A Celebration of Freedom and Art, Judson Memorial Church, New York, NY; Smack Mellon Studios, Brooklyn, NY

Art for Arts Sake, Bard College Center for Curatorial Studies Museum, Annandale-on-Hudson, NY

An Inadequate History of Conceptual Art, American Fine Arts Gallery, New York, NY

Calendar 2000, Bard College Center for Curatorial Studies Museum, Annandale-on-Hudson, NY

Hedge: Between Time and Intent, Thomas Healy Gallery, New York, NY

Head to Toe: Impressing the Body, University Gallery of the University of Massachusetts, Amherst, MA

2000 Awarded the Chicago Caucus for Women in the Arts Lifetime Achievement Award.

January 27: *Vesper Pool: An Installation* opens at Emily Harvey Gallery, New York.

Begins working on *More Wrong Things*, a site-specific multi-channel video installation, that will premiere at Whitebox, New York in 2001.

Select group shows:

Man: Body in Art from 1950–2000, Arken Museum of Modern Art, Copenhagen, Denmark

Tempus Fugit: Time Flies, The Nelson-Atkin's Museum of Art, Kansas City, MO

Unexpectedly Research, Arco Collections, Madrid, Spain

Here Kitty Kitty, Nexus Contemporary Art Center, Atlanta, GA

The End: An 18-Year History of Exit Art, Exit Art, New York, NY

Double Space, Apex Gallery, New York, NY

Sensuality, Love and Sexuality, Trondheim Kunstmuseum, Trondheim, Norway

The Wounded Diva, Die verletzte Diva, Stadtische Galerie im Lenbachhaus, Munich, Germany

Action/Performance and the Photograph, Sidney Mishkin Gallery, Baruch College, New York, NY

Der anagrammatische Korpe, Neue Galerie am Landesmuseum, Joanneum, Germany

Vivisection, Location One, New York, NY

Rites of Passage: Quinceneras, Blue Star Art Space, San Antonio, TX

Summerstage, Charim Klocker 2, Salzburg, Austria

Animal Animal, Bayly Art Museum, University of Virginia, Charlottesville, VA

2001 Awarded the Medal for Performance at the Skowhegan 10th Annual Awards, a Film/Video/ Multimedia Fellowship from the Rockefeller, and the College Art Association's Distinguished Artist Award for Lifetime Achievement

January 18 – February 10: Solo exhibition *More Wrong Things* at Whitebox, New York.

March 3 – April 22: Solo exhibition *More Wrong Things* at Cornerhouse, Manchester.

March 13: Presents the performance lecture *Vulva's Morphia* at Powerhouse, Nottingham, and then at the Cornerhouse, Manchester, on April 13.

Creates *Terminal Velocity*.

Featured as "feminist founder" in *Art and Feminism*, ed. by Peggy Phelan and Helen Reckitt (Phaidon).

Select group shows:

01 01 01: Art in Technological Times, San Francisco Museum of Modern Art, San Francisco, CA

Les Voluptes, Borusan Art Gallery, Istanbul, Turkey

Between Sound and Vision, Gallery 400, University of Illinois, Chicago, IL

Double Trouble: CS and Sands Murray-Wassink, Gallerie Cokkie Snoei, Rotterdam, Holland

Project 1, Elga Wimmer Gallery, New York, NY

2002 Wins the Jimmy Ernst Award in Art presented by The American Academy of Arts and Letters.

Imaging Her Erotics: Essays, Projects, Interviews, authored by Schneemann, is published by MIT Press.

February 1 – March 10: Solo exhibition *Embodied* at P·P·O·W Gallery, New York.

Select group shows:

Homage to Rudolf Schwarzkogler, Baumgartner Gallery, New York, NY

Crisis Response, The RISD Museum of Art, Providence, RI

A Short History of Performance: Part One, Whitechapel Art Gallery, London, United Kingdom

Corporeal/Cuerpo Real, Photo Espana, Centro Cultural Conde Duque, Madrid, Spain

Homage to Rudolf Schwarzkogler, Gallery Krinzinger, Vienna, Austria

Gloria: Another Look at Feminist Art in the 1970's, White Columns, New York, NY

Invitational Exhibition of Painting & Sculpture, The American Academy of Arts and Letters, New York, NY

Women Artists: Their Work and Influence, 1950s–1970s, Gallery Paule Anglim, San Francisco, CA

Re: La Chinoise, Baumgartner Gallery, New York, NY

Goddesses, Galerie Lelong, New York, NY

High Performance: The First 5 Years, 1978–1982, Bard Center for Curatorial Studies, Annandale-on-Hudson, NY

Textual Operations, White Box Gallery, New York, NY

Art and Outrage, Robert Miller Gallery, New York, NY

Postcards, A.I.R. Gallery, New York, NY

Happening In Actions, Ludwig Museum of Modern Art, Vienna, Austria

Fluxus Itself, Reina Sofia Museum, Madrid, Spain

Personal and Political: The Women's Art Movement, 1969–1975, Guild Hall, East Hampton, NY

Public Affairs, Kunsthaus, Zurich, Switzerland

2003 Completes the three-screen projection *Devour*.

Receives Honorary Doctor of Arts Degree, California Institute of the Arts, Valencia.

Up to and Including Her Limits is presented at the Mary and Leigh Block Museum of Art, Northwestern University, Evanston, IL

Select group shows:

Skin-Deep, Il Museo a'Arte Moderna e Contemporanea di Trento e Roverto, Italy

Change of Valves, Espai a'Art Contemporani de Castello, Spain

Xscreen, Ludwig Museum, Vienna, Austria

An Exhibition Around Life, Zen, and Art, Archivio Emily Harvey, Venice, Italy

Catholic: A New Art Publication and Exhibition, Guild and Greyshkul, New York, NY

Beta Launch: Artists in Residency, Eyebeam, New York, NY
Form and Contents: Corporal Identity, Body Language, Museum for Angewandte Kunst, Frankfurt, Germany
Critical Mass: Happenings, Fluxus, Performance, Intermedia & Rutgers University, 1958–1971, Mead Art Museum, Amherst College, Amherst, MA
Women in the Same Coat by Nicola L, Briggs Robinson Gallery, New York, NY
Gloria: Another Look at Feminist Art of the 1970's, Galleries at Moore, Philadelphia, PA
Body Politics, Elga Wimmer PCC, New York, NY
Witness: Theories of Seduction, Dorsky Gallery, New York, NY
High Performance: The First Five Years, 1978–1982, Museum of Contemporary Art, Los Angeles, CA
Various Properties, Morris & Helen Belkin Art Gallery, British Columbia, Canada
Serious Play—Metaphorical Gestures, Austrian Cultural Center, New York, NY

2004 Collaborates with a computer programmer to make *SNAFU* (World War II term for Situation Normal All Fucked Up), comprising a video projection and motorized sculptures activated by visitors via motion sensors.

October 21 – November 20: *SNAFU* is presented alongside *Infinity Kisses II* at Remy Toledo Gallery, New York.

Select group shows:

21, P.P.O.W, New York, NY
Performance en Vivo, Museo de Arte de Puerto Rico, San Juan, Puerto Rico
Form & Contents: Corporal Identity—Body Language, Museum of Arts and Design, New York, NY
Curtain Up!, CEPA Gallery, Buffalo, NY
Global Village: The Sixties, Montreal Museum of Fine Arts, Montreal, Quebec; Dallas Museum of Art, Dallas, TX
Faces in the Crowd: Picturing Modern Life from Manet to Today (2004–2005), Whitechapel Gallery, London, United Kingdom
Les Panoramiques, Optica un Centre d'art Contemporain, Montreal, Quebec, Canada
Anatomically Correct, 473 Broadway Gallery, New York, NY
Sexy Beasts 1963–2004, Ethan Cohen Fine Arts, New York, NY
Constructive Engagement, Ocularis, Brooklyn, NY
The Cooper Union 3rd Annual Urban Visionaries Award Dinner & Auction, Hammerstein Ballroom, New York, NY
The Evolution Festival, Lumen, Leeds, United Kingdom

2005 Completes *Caged Cats I & II*.

February: Residency at Le Centre National de Recherche et Diffusion en Arts Contemporains Numeriques, Quebec, Canada.

September 7 – October 23: Solo exhibition *Carolee Schneemann: Disembodied* at Articule — Le Mois de la Photo, Montreal, Canada.

Select group shows:

Heroines, with Ana Mendieta and Valie Export, Galerie Akinci, Amsterdam, Holland

Women: Metamorphosis of Modernity, Joan Miro Foundation, Barcelona, Spain

How American Women Artists Invented Post-Modernism, Mason Gross School of the Arts Galleries at Rutgers University, New Brunswick, NJ

Including Their Limits – NY Painting 1966–1976, Independent Curator's International, New York, NY

Multiple Strategies, Contemporary Arts Center, Cincinnati, OH

Faces in the Crowd: Picturing Modern Life from Manet to Today, Castello di Rivoli, Turin, Italy

Very Early Pictures, Luckman Gallery, California State University, Los Angeles, CA; Arcadia University Art Gallery, Glenside, PA

Feminist Redux, with Edelson, Mendieta, and Weiss, Remy Toledo Gallery, New York, NY

Up to and Including Her Limits, Macedonian Museum of Contemporary Art, Greece; Contemporary Art Center, Florence, Italy

Disembodied, Mois de la Photo, Montreal, Canada

A Kiss Isn't Just a Kiss, Contemporary Art Gallery, University of Connecticut, Storrs, CT

Mit Haut Und Haar, with Brus, Nitsch, Nauman, West, Export, Schwarzkogler, Galerie Julius Hummel, Vienna, Austria

2006 Receives Anonymous Was A Woman Award.

The final video edit of *Souvenir of Lebanon* (1983) is completed.

January 12 – February 11: Solo exhibition *Corporeal: Photographic Works 1963–2005* at P·P·O·W, New York.

March 11 – April 9: Solo exhibition *Carolee Schneemann: Devour* at Presentation House Gallery, Vancouver, Canada.

Select group shows:

Primitivism Revisited, Sean Kelly Gallery, New York, NY

Big City Fall, P·P·O·W, New York, NY

Into Me/Out of Me, MoMA P.S. 1, Long Island City, NY; KunstWerke Institute for Contemporary Art, Berlin, Germany; Museo d'Arte Contemporanea, Rome, Italy; Taipei Biennial 2006 – Dirty Yoga, Taipei Fine Arts Museum, Taipei, Taiwan

Primera generacion – Arte e imagen en movimiento, Reina Sofia Museum, Madrid, Spain

26 Anos – Encontros de Fotografia, Colegio des Artes, Portugal

The Message is the Medium, Jim Kempner Fine Art, New York, NY

PLANE/FIGURE (American Art from Swiss Collection), Jim Kempner Fine Art, New York, NY

High Times – Hard Times, Weatherspoon Art Museum, University of North Carolina, Greensboro, NC; American University Museum at the Katzen Arts Center, Washington, DC; National Academy Museum, New York, NY; Independent Curator's International, New York, NY

How I Finally Accepted Fate, EFA Gallery, New York, NY

The Downtown Show: The New York Art Scene, 1974–1984, Grey Art Gallery, New York University, NY; Warhol Museum, Pittsburgh, PA; University Museum, Austin, TX

Potentially Harmful: The Art of American Censorship, Georgia State University, Atlanta, GA

The Early Show: Video from 1969–1979, Hunter College—68th and Lexington Gallery, New York, NY

2007 March 4 – July 16: Included in the group exhibition *WACK! Art and the Feminist Revolution* at The Geffen Contemporary at the Museum of Contemporary Art (MOCA), Los Angeles.

March 24 – April 22: Solo exhibition *Breaking Borders* at the Museum of Contemporary Canadian Art, Toronto.

March 31 – May 26: Solo exhibition *Remains to be Seen* opens at CEPA Gallery, Buffalo, New York. The book *Carolee Schneemann: Split Decision* is published by CEPA Gallery, Buffalo, New York.

Select group shows:

Out of the Box, curated by Heide Hatry, Elga Wimmer Gallery, New York, NY

Claiming Space: The American Feminist Originators, Katzen Arts Center at American University, Washington, DC

Architecture: A Borderline Case, Art Gallery of Windsor, Toronto, Canada

Ensemble, Institute of Contemporary Art, Philadelphia, PA

New York State of Mind, curated by Shaheen Merali, Haus der Kulturen der Welt, Berlin, Germany

KISS KISS BANG BANG, curated by Arakis Arakistan, Museo de Bellas Artes y de Arte Moderno de Bilbao, Bilbao, Spain

Role Play: Feminist Art Revisited 1960–1980, Galerie Lelong, New York, NY

WACK! Art and the Feminist Revolution, 1965–1980, Museum of Contemporary Art, Los Angeles, CA; National Museum of Women in the Arts, Washington, DC; MoMA P.S. 1, Long Island City, NY; Vancouver Art Gallery, Vancouver, Canada

Vertigo, Museum of Modern Art, Bologna, Italy

Battle of the Sexes, Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain

Poetic Terrorism-FEM 7, Festival Edicion Madrid de Neuvos Creadores, Paseo de Prado, Madrid, Spain

2008 Receives Stan Brakhage Vision Award.

June 18 – September 7: Included in *Revolutions, Forms That Turn*, the 16th Biennale of Sydney.

June 21 – August 10: Group exhibition *Meat after Meat Joy* at Pierre Menard Gallery, Cambridge, MA. The show travels to Daneyal Mahmood Gallery, New York (October 16 – November 15).

October 31, 2008 – April 5, 2009: *Interior Scroll* is included in the exhibition *Burning Down the House, Building a Feminist Art Collection* at the Brooklyn Museum of Art, New York.

Select group shows:

Ego Documents—The Autobiographical in Contemporary Art, curated by Kathleen Bühler, Kunstmuseum, Bern, Switzerland

Whatever Happened to Sex in Scandinavia, Office for Contemporary Art, Oslo, Norway

Diana + Actaeon: The Forbidden Glimpse of the Naked Body, Museum Kunst Palast, Düsseldorf, Germany, Sydney Biennale, Sydney, Australia

Experiment Marathon, Reykjavik, Reykjavik Art Museum, Iceland

Jack%ss, Susan Inglett Gallery, New York, NY

Intimacies of Distant War, Samuel Dorsky Museum of Art, SUNY New Paltz, NY

High Times, Hard Times, ZKM Center for Media and Art, Karlsruhe, Germany

Comme des betes (Like animals), Musee des Beaux-Arts, Lausanne, Switzerland

Love, Elga Wimmer Gallery, New York, NY

Impermanent Markings, Pratt Manhattan Gallery, New York, NY

Female Forms and Facets: Artwork by Women from 1975 to the Present, Central Connecticut State University Gallery, New Britain, CT

Close Up, curated by Dawn Ades and Simon Baker, The Fruitmarket Gallery, Edinburgh, Scotland

2009 February 14 – March 28: Solo exhibition *Carolee Schneemann: Performance Photographs from the 1970s* at Carolina Nitsch Project Room, New York.

February 21 – March 28: Solo exhibition *Painting, What It Became*, curated by Maura Reilly, at P·P·O·W, New York, is the first exhibition to exclusively survey Schneemann's paintings.

September 23–27: Premieres the multi-screen video installation *Precarious* as part of the inaugural Abandon Normal Devices Festival at Tate Liverpool.

September 24: Performs the lecture *Mysteries of the Iconographies* at Tate Liverpool.

September 28: Coinciding with Centre Pompidou's major exhibition *elles@centrepompidou*, which sees the museum re-hang its permanent collection with only women artists, Schneemann presents video projections of *Meat Joy* and *Body Collage* as part of a lecture titled *Carolee Schneemann: The Influences of French Culture in Her Works*.

October 23: Performs the lecture *Mysteries of the Iconographies* at the Moderna Museet, Stockholm.

November 1, 2009 – April 26, 2010: In conjunction with MoMA PS1's exhibition *100 Years*, Electronic Arts Intermix (EAI) presents *45 Years of Performance from EAI* and highlights over four decades of artists' performances created specifically for video, featuring key works by Schneemann, Joan Jonas, and Lynda Benglis.

Select group shows:

Daughters of the Revolution: Women & Collage, Pavel Zoubok Gallery, New York, NY

Out of the Box, Elga Wimmer Gallery, New York, NY

Incheon Women's Artists Biennale, Incheon, South Korea

Animal House: Works of Art Made by Animals, SAW Gallery, Ottawa, Canada

Heaven, 2nd Athens Biennale, Athens, Greece

2010 February 6 – July 25: Solo exhibition *Carolee Schneemann: Within and Beyond Premises*, curated by Brian Wallace, at Samuel Dorsky Museum of Art, SUNY New Paltz. The exhibition tours to Henry Art Gallery, University of Washington, Seattle (September 24 – December 31, 2011) and Krannert Art Museum, University of Illinois at Urbana-Champaign (January 27 – April 1, 2012).

May 15 – July 23: Included (alongside artists Barbara Hammer and Su Friedrich) in a film program accompanying the exhibition *Maya Deren's Legacy: Women and Experimental Film* at the Museum of Modern Art, New York.

November 10 – January 14, 2011: Solo exhibition *Carolee Schneemann: Up to and Including Her Limits* at Gallery One One One, Winnipeg, Manitoba, Canada.

Correspondence Course: An Epistolary History of Carolee Schneemann and Her Circle, a collection of Schneemann's letters, edited by Kristine Stiles, is published by Duke University Press.

Select group shows:

On Line: Drawing Through the Twentieth Century, Museum of Modern Art, New York, NY

Experimental Women in Flux: Selective Reading in the Silverman Reference Library, Museum of Modern Art, New York, NY

Pictures by Woman: A History of Modern Photography, Museum of Modern Art, New York, NY

Until Now: Collecting the New (1960–2010), curated by Elizabeth Armstrong, Minneapolis Institute of Arts, Minneapolis, MN

Women in the 21st Century: Margaret Fuller and the Sacred Marriage, curated by Lisa Paul Streitfeld, Pierre Menard Gallery, Boston, MA

The Visible Vagina, Francis Naumann Fine Art, New York, NY; David Nolan Gallery, New York, NY

2011 Awarded Women's Caucus for Art, Lifetime Achievement Award and is honored by Women's Studio Workshop, Rosendale, NY.

A special issue of *Millennium Film Journal* is published: "Focus on Carolee Schneemann," edited by Kenneth White (54, Summer/Autumn 2011).

Begins working on *Flange 6rpm* (completed in 2013) – a multi-sensory installation that consists of seven motorized sculptural units containing hand-sculpted components.

Carolee Schneemann: Within and Beyond the Premises, Henry Art Gallery, University of Washington, Seattle, WA.

December: Performs the lecture *Pinea Silva: The Lost Meanings of the Christmas Tree* as part of a celebration for EAI's 40th anniversary.

Select group shows:

Circa 1971: Early Video and Film from the EAI Archive, Dia, Beacon, NY

Body Gesture, Elizabeth Leach Gallery, New York, NY

Remix: Selections from the International Collage Center, The Samek Art Gallery, Bucknell University, Lewisburg, PA; Daum Museum of Contemporary Art, Sedalia, MO; Katonah Museum of Art, Katonah, NY; Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville, TN; Bates College Museum of Art, Lewiston, ME

Modern Women: Single Channel, MoMA P.S. 1, Long Island City, NY

112 Greene Street: A Nexus of Ideas in the Early 70's, Salomon Contemporary: Project Room, New York, NY

Pictures by Women: A History of Modern Photography, Museum of Modern Art, New York, NY

Vanishing Art: An Intimate Festival of What May Be, Seven Pillars House of Wisdom, New Lebanon, NY

Moving On, Tiger Strikes Asteroid, Philadelphia, PA

The Body as An Event, Centre Pompidou, Paris, France

2012 Awarded the Yoko Ono–John Lennon Courage Award for the Arts, Rockefeller Fellowship, and Bard College President's Awards: Charles Flint Kellogg Award in Arts and Letters.

Stanford University, California, acquires the Carolee Schneemann Papers, 1954–2012.

The Museum of Modern Art, New York, acquires *Up to and Including Her Limits*.

Breaking the Frame, a feature-length film by Marielle Nitoslawska on Schneemann's work and life, premieres at the Telluride Film Festival, and is part of the official selection at New York Film Festival; BFI London Film Festival/ Experimenta; Festival du Nouveau Cinema (FNC) Montreal; Glasgow International Film Festival; Cleveland International Film Festival; WRO Biennial, Poland; Videoex, Zurich.

Carolee Schneemann: Remains to be Seen is at the Art Festival, Summerhall, Edinburgh, UK.

November 14 – December 22: Solo exhibition *Remains to be Seen* is at Gallery Paule Anglim, San Francisco.

Select group shows:

In the Pink, Joe Sheftel Gallery, New York, NY

Screw You, Susan Inglett Gallery, New York, NY

Happenings 1958–63, Pace Gallery, New York, NY

2013 The Carolee Schneemann Foundation is established.

Completes *Flange 6rpm*, which is exhibited at P·P·O·W, New York (March 11 – June 22).

Other solo exhibitions:

Precarious, Sammlung Friedrichshof, Zurndorf, Austria

Carolee Schneemann: Infinity Kisses, Galerie Samuel Lallouz, Montreal
Carolee Schneemann: Then and Now, curated by Annabelle Ténèze, Musée départemental d'art contemporain de Rochechouart, France
Carolee Schneemann: Precarious, Sammlung Friedrichshof Gallery, Vienna, Austria
Carolee Schneemann: Life Book, WRO Center, Wroclaw, Poland
Sweden Bienalle, Gothenburg, Sweden

Select group shows:

Beyond the Cloth (The Kafiye Project), White Box, New York, NY
My Brain is in My Inkstand, Cranbrook Art Museum, Bloomfield Hills, MI
Elles: Women Artists from the Centre Pompidou, Paris Centro Cultural Banco do Brasil, Belo Horizonte, Brazil
Temptation of the Diagram, Andrea Rosen Gallery, New York, NY
One of a Kind IV: Unique Artist Books, AC Institute, New York, NY
Painting, THE BOX, Los Angeles, CA
Eclectic Mature, White Box, New York, NY
Taking Matters into Our Own Hands, Richard Saltoun, London, United Kingdom
Paperwork: A Brief History of Artists's Scrapbooks, Andrew Roth Gallery, New York, NY

2014 Receives the Aurora Award, Aurora Picture Show, Houston, Texas.

February 28 – April 12: Hales Gallery presents *Water Light/Water Needle*, Schneemann's first solo exhibition in London.

May 31 – July 13: *Flange 6rpm* is exhibited at T Space, Rhinebeck, NY.

December 19: Performs the lecture *Lost Meanings of the Christmas Tree* at the Whitney Museum of American Art, NY.

Other solo exhibitions:

Carolee Schneemann: Precarious, Musée d'art contemporain de la Haute-Vienne, Rochechouart, France
Carolee Schneemann: Then and Now, MUSAC (Museo de Arte Contemporáneo de Castilla y León), León, Spain
Carolee Schneemann: A Program of Short Videos, Woodstock Artists Association and Museum, Woodstock, NY
Films and Videos by Carolee Schneemann, Anthology Film Archives, New York, NY
Carolee Schneemann at Bryn Mawr, Canaday Library, Bryn Mawr College, Bryn Mawr, PA
Dear Carolee: Carolee Schneemann in Letters, G Gallery, Kunstverein Toronto, Ontario, Canada

Select group shows:

Go Stand Next to the Mountain, Hales Gallery, London, United Kingdom

SELF-TIMER STORIES, Museum der Moderne Salzburg, Salzburg, Austria, and Austrian Cultural Forum New York, NY

Behind the Personal Library: Collectors Creating the Canon, The Center for Book Arts, New York, NY

Institute of Sexology, Wellcome Collection, London, United Kingdom

Future Feminism, The Hole, New York, NY

Retroactive: Performance Art from 1964–1987, Delaware Museum of Art, Wilmington, DE

Feminine Futures, Le Consortium, Dijon, France

SCORE, curated by Amy Sillman and Cheney Thompson, CCS Bard Hessel Museum, Annandale-on-Hudson, NY

Readykeulous by Ridykeulous: This is What Liberation Feels Like, Contemporary Art Museum, St. Louis, MO

TIME: CODE, Whitebox Art Center, New York, NY

HYPER-RESEMBLANCES: Cut, Print: From Collage to Film and Back Again, Wallach Art Gallery, Columbia University, New York, NY

Known/Unknown, Zacheta Gallery, Warsaw, Poland

2015 January 22 – April 12: Solo exhibition *Carolee Schneemann: Infinity Kisses* at the Merchant House, Amsterdam.

February 13 – August 2: The Artist's Institute, New York, dedicates its annual program to the work of Schneemann. The exhibition *Carolee Schneemann* is curated by Jenny Jaskey, and *Carolee's Magazine* is released.

November 21– February 28, 2016: The Museum der Moderne Salzburg presents *Kinetic Painting*, Schneemann's first expansive retrospective, curated by Sabine Breitweiser, which subsequently tours to Museum für Moderne Kunst MMK, Frankfurt am Main (May 31 – September 24, 2017) and MoMA PS1, New York (October 22, 2017 – March 11, 2018). The exhibition is accompanied by an extensive catalogue.

December: The monograph *Carolee Schneemann: Unforgivable* is published by Black Dog Press. An exhibition with the same name, comprising films and ephemera, is presented at Work Gallery, London (November 27, 2015 – March 11, 2016).

The Museum of Modern Art, New York, acquires *Four Fur Cutting Boards* (1963).

Select group shows:

The Great Mother, Fondazione Nicola Trussardi, Milan, Italy

America is Hard to See, Whitney Museum of American Art, New York, NY

Beastly/Tierisch, Fotomuseum Winterthur, Zurich, Switzerland

What We Call Love: From Surrealism to Now, IMMA the Irish Museum of Modern Art, Dublin, Ireland

2016 P.P.O-W and Galerie Lelong announce joint representation of Carolee Schneemann and present the two-part solo exhibition *Further Evidence – Exhibit A* and *Further Evidence – Exhibit B* taking place across both galleries (October 21 – December 3, 2016).

October 7 – January 15, 2017: Included in *Feminist Avant-Garde of the 1970s: Works from the Sammlung Verbund Collection* at the Sammlung Verbund, Vienna, curated by Gabriele Schor, which subsequently travels to ZKM Zentrum für Kunst und Medien, Karlsruhe (November 18, 2017 – April 8, 2018); Stavanger Art Museum (June 15 – October 14, 2018) and The Brno House of Arts (December 12, 2018– February 24, 2019).

October 14 – March 26, 2017: Included in the major exhibition *Postwar–Art Between the Pacific and the Atlantic, 1945–1965*, curated by Okwui Enwezor at Haus der Kunst, Munich.

Select group shows:

Feminist Avant-Garde of the 1970s: Works from the Sammlung Verbund Collection, curated by Gabriele Schor, Sammlung Verbund, Vienna

Postwar: Art between the Pacific and the Atlantic, 1945–1965, Haus der Kunst, Munich, Germany

Coming to Power: 25 Years of Sexually X-Plicit Art by Women, Maccarone, New York, NY

In a Dream You Saw a Way to Survive and You Were Full of Joy, The Whitworth, University of Manchester, Manchester, UK

From the Collection: The 1960s, Museum of Modern Art, New York, NY

Gimmie Gimmie Gimmie, Alice F. and Harris K. Weston Art Gallery, Aronoff Center for the Arts, Cincinnati, OH

Shimmering Substance: Selections from Pollock-Krasner Foundation Grantees of The Hudson Valley, Woodstock Byrdcliffe Guild, Woodstock, NY

Cut-Up: Contemporary Collage and Cut-Up Histories Through a Feminist Lens, Franklin Street Works, Stamford, CT

A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s–1980s, Mary and Leigh Block Museum of Art, Northwestern University, Evanston, IL; Grey Art Gallery, New York University, New York, NY

2017 May 13: Awarded a Golden Lion for Lifetime Achievement at the 57th Venice Biennale.

Solo exhibitions:

Carolee Schneemann: Kinetic Painting travels to Museum für Moderne Kunst (MMK), Frankfurt, Germany, and MoMA PS1, Long Island City, New York, NY
More Wrong Things, Hales Gallery, London, United Kingdom

Select group exhibitions:

Feminist Avant-Garde of the 1970s: Works from the Sammlung Verbund Collection travels to ZKM Zentrum für Kunst und Medien, Karlsruhe, Germany

Delirious: Art at the Limits of Reason, 1950–1980, Metropolitan Museum of Art, Met Breuer, New York, NY

The Everywhere Studio, Institute of Contemporary Art, Miami, FL

Person of the Crowd, Barnes Foundation, Philadelphia, PA

Visual Notes for an Upside-Down World, P.P.O.W, New York, NY

Exo Emo, Greene Naftali, New York, NY

Cunt, Venus Over Los Angeles, Los Angeles, CA

2018 *Carolee Schneemann: Uncollected Texts*, a collection of Schneemann's early writings edited by Branden W. Joseph, is published by Primary Information.

March 5: In conjunction with the retrospective *Carolee Schneemann: Kinetic Painting* at MoMA PS1, The Museum of Modern Art hosts a screening event and discussion with Schneemann, Melissa Ragona, Jenny Jaskey, Amy Sillman, and Branden W. Joseph.

April 12: Honored in the New York Foundation for the Arts' (NYFA) Hall of Fame.

September 20: Keynote speaker on the panel discussion organized by the Maryland Institute College of Art (MICA) "Taking Liberties: Sexual Misconduct, Abuse of Power in the Age of #metoo" at Falvery Hall, Brown Center, Baltimore, Maryland.

Select group shows:

Judson Dance Theater: The Work Is Never Done at the Museum of Modern Art, New York, NY

My Silences Had Not Protected Me, Fort Gansevoort, New York, NY

Matter of Masters: 5 Years TMH, The Merchant House, Amsterdam, The Netherlands

Laid Bare in the Landscape, Nevada Museum of Art, Reno, NV

Actions in the Forest, Brandenburgischer Kunstverein, Potsdam, Germany

Of the Self and of the Other, Galerie Lelong & Co., New York, NY

Feminist Avant-Garde of the 1970s: Works from the Sammlung Verbund Collection travels to the Stavanger Art Museum, Norway and The Brno House of Arts, Brno, Czech Republic

2019 Women's Studio Workshop begins collaborating with Schneemann on producing a facsimile reprint of her personal copy of *Parts of the Body House* (1972).

Schneemann dies March 6 in New Paltz, New York.

Solo exhibitions:

Carolee Schneemann, les Abattoirs, Toulouse, France

Up to and Including Her Limits: After Carolee Schneemann, Museum Susch, Zerne, Switzerland

Carolee Schneemann: Exhibition of Edition Works, Michele Didier, Paris, France