

JEANNE DUNNING

BIOGRAPHY

Born in 1960, Granby, Connecticut

Resides in Chicago, Illinois

EDUCATION

1985 MFA, The School of the Art Institute of Chicago, Chicago, Illinois

1982 BA, Oberlin College, Oberlin, Ohio

SOLO EXHIBITIONS

2011 “Jeanne Dunning,” Donald Young Gallery, Chicago, Illinois
Institute of Visual Arts (INOVA), University of Wisconsin, Milwaukee,
Wisconsin

2007 “Jeanne Dunning,” VOX centre de l’image contemporaine, Montreal,
Canada

2006 “Jeanne Dunning: Study after Untitled,” The Berkeley Art Museum
Berkeley, California. Traveled to the Cultural Center, Chicago, Illinois
(Catalogue)

“Tomato Fight and Field,” Gallery 400, University of Illinois, Chicago,
Illinois

“Making Boys and Girls,” The Mary and Leigh Block Museum of Art,
Northwestern University, Evanston, Illinois

2005 “Caap Street Project: Jeanne Dunning,” The Wattis Institute for
Contemporary Art, San Francisco, California

“Jeanne Dunning: Parts and Holes,” Galleria Massimo De Carlo, Milan,
Italy

2004 “Jeanne Dunning,” Feigen Contemporary, New York, New York

“Jeanne Dunning,” The Suburban, Oak Park, Illinois

2002 “Tom Thumb: Notes Towards a Case History,” a web-based work
commissioned by the Dia Center for the Arts, New York, New York

- “Jeanne Dunning: Polaroids and Video,” James Harris Gallery, Seattle, Washington
- “Jeanne Dunning,” Feigen Contemporary, New York, New York
- 2001** “Recent Photographs and Video Works,” Bodybuilder and Sportsman, Chicago, Illinois
- 2000** “Jeanne Dunning,” Magazin4 Vorarlberger Kunstverein, Bregenz, Austria
- “Jeanne Dunning,” Feigen Contemporary, New York, New York (Catalogue)
- “Jeanne Dunning,” Tomio Koyama Gallery, Tokyo, Japan
- “Jeanne Dunning: Photographs and Video,” James Harris Gallery, Seattle, Washington
- 1999** Konstmuseet, Malmö, Sweden
- 1998** Galleria Massimo De Carlo, Milan, Italy
M du B, F, H & g, Montreal, Canada
- 1997** “Jeanne Dunning,” Feigen Contemporary, New York, New York (Catalogue)
- “Jeanne Dunning,” Tomio Koyama Gallery, Tokyo, Japan
- Richard Telles Fine Art, Los Angeles, California
- 1996** “Jeanne Dunning: Inside/Outside,” Anthony D’Offay Gallery, London, Great Britain
- Feigen, Inc., Chicago, Illinois
- Galerie Samia Saouma, Paris, France
- 1995** Richard Telles Fine Art, Los Angeles, California
- Galleria Massimo De Carlo, Milan, Italy
- 1994** “Directions: Jeanne Dunning,” Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.; traveled to The Museum of Contemporary Art, Chicago, Illinois
- Feature, New York, New York
- Feigen, Inc., Chicago, Illinois
- 1993** Galerie Samia Saouma, Paris, France
- 1992** Esther Schipper, Köln.

- Roy Boyd Gallery, Santa Monica, California
Feigen, Inc., Chicago, Illinois
Feature, New York, New York
- 1991** Illinois State University Galleries, Normal, Illinois (Catalogue)
Galleria Massimo De Carlo, Milan, Italy
Galerie Samia Saouma, Paris, France
Feature, New York, New York
Feigen, Inc., Chicago, Illinois
- 1990** Real Art Ways, Hartford, Connecticut
Roy Boyd Gallery, Santa Monica, California
Feature, New York, New York
- 1989** Feature, New York, New York
- 1988** Feature, Chicago, Illinois
- 1987** Feature, Chicago, Illinois

SELECTED GROUP EXHIBITIONS

- 2011** “Anne Chu, Moyra Davey, Jeanne Dunning, Rebecca Warren,” Donald Young Gallery, Chicago, Illinois
- 2009** “Modern Premiere,” (the opening of the modern wing), the Art Institute of Chicago, Chicago, Illinois
“Bad Habits,” Albright-Knox Art Gallery, Buffalo, New York
“Skulture,” Feature, New York, New York
- 2008** “The Horror Show,” City Arts Gallery, Chicago. Traveled to Dorsky Gallery, Long Island City, New York (Catalogue)
40 x 60, Paris, France
“Ahh... Decadence!” The School of the Art Institute of Chicago
Sullivan Galleries, Chicago, Illinois (Catalogue)
- 2007** “Mouth Open, Teeth Showing,” The Henry Art Gallery, Seattle, Washington
“MCA Exposed: Defining Moments in Photography,” 1967-2007, The Museum of Contemporary Art, Chicago, Illinois

- 2006** "Takeover," The Hyde Park Art Center, Chicago, Illinois
- 2005** "Can You See The Real Me?" Württembergischer Kunstverein, Stuttgart, Germany
- "Inside Out Loud," Mildred Lane Kemper Art Museum, Washington University, St. Louis, Missouri
- "Some Versions of the Portrait," International Center of Photography, New York, New York
- "Notions of Expenditure," Gallery 400, University of Illinois Chicago, Chicago, Illinois
- Kunsthalle Wein, Vienna, Austria
- "Body Image," The Ukrainian Institute of Modern Art, Chicago, Illinois
- 2004** "Speaking With Hands," The Guggenheim Museum, New York. Traveled to The Guggenheim Museum, Bilbao, Spain (Catalogue)
- "Identity II: Self-Scrutiny," Nichido Contemporary Art, Tokyo, Japan
- "Aldrich at the Movies," Bethel Cinema, Bethel, Connecticut; The Garden Cinema, Norwalk, Connecticut; Aldrich Contemporary Art Museum, Ridgefield, Connecticut
- "Why Not Live for Art?" Tokyo Opera City Art Gallery, Tokyo, Japan
- "Hair: Untangling a Social History," The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, (Catalogue)
- "Filling Up/Spilling Out," Palm Beach Institute of Contemporary Art, Lake Worth, Florida
- "Sur la Terre Comme au Ciel," Fonds regional d'art contemporain Languedoc-Roussillon, Montpellier, France
- "The Center Is Anywhere," The Museum of Contemporary Art, Chicago, Illinois
- 2003** "Here is Elsewhere," The Museum of Modern Art, New York, New York
- "Love Planet," Naoshima Contemporary Art Museum, Okayama, Japan
- "False Innocence," Joan Miro Foundation, Barcelona, Spain
- "The Brooklyn College 10th International Electro-Acoustic Music Festival," Brooklyn, New York, New York
- "Contingent Living," Bodybuilder and Sportsman, Chicago, Illinois

- “Zounds,” The Hyde Park Art Center, Chicago, Illinois
- “Turning Corners,” Berkeley Art Museum, Berkeley, California
- 2002** “Magazin im Magazin #2,” Magazin4 Vorarlberger Kunstverein, Bregenz, Austria
- “Lovesexy: Identity and Desire in the MCA Collection,” Museum of Contemporary Art, Chicago, Illinois
- “Life, Death, Love, Hate, Pleasure, Pain,” The Museum of Contemporary Art, Chicago, Illinois (Catalogue)
- “Eye of the Beholder: A History of Photography,” Grand Rapids Art Museum, Grand Rapids, Michigan
- 2001** “Ohne Zögern,” Neues Museum Weserberg, Bremen, Germany (Catalogue)
- “Les Voluptes,” Borusan Kültür ve Sanat, Istanbul
- “No Harm in Looking,” The Museum of Contemporary Art, Chicago, Illinois
- “clenchclutchflinch,” Paul Rodgers/9W, New York, New York
- “Between Fantasy and Pleasure,” The Joseph Gross Gallery, University of Arizona, Tucson
- “A Work in Progress,” The New Museum of Contemporary Art, New York, New York
- 2000** “Presumed Innocent,” Musée d'art contemporain de Bordeaux (Catalogue)
- “Rapture,” MassArt, Boston, Massachusetts (Catalogue)
- “Bizarre!” John Gibson Gallery, New York, New York
- “ou sont les hommes?” Frac Kanguedoc-Rousillon, Montpellier, France
- “Muscle: Power of the View”, Boulder Museum of Contemporary Art, Boulder, Colorado
- “Collecting Ideas: Works from the Polly and Mark Addison Collection,” Denver Art Museum, Denver, Colorado
- 1999** “The Nude in Contemporary Art,” The Aldrich Museum, Ridgefield, Connecticut
- “Transmute,” The Museum of Contemporary Art, Chicago, Illinois

"The Body in Question: Tracing, Displacing, and Remaking the Human Figure in Contemporary Art," The Speed Museum, Louisville, Kentucky

"Stuff," TBA Exhibition Space, Chicago, Illinois

"Cherry," James Harris Gallery, Seattle, Washington

"Treatment: Women's Bodies in Medical Science and Art," Dinnerware, Tucson, Arizona (Catalogue)

1998 "New Photography 14," The Museum of Modern Art, New York, New York

"Love's Body: Rethinking Naked and Nude in Photography," The Metropolitan Museum of Photography, Tokyo, Japan; traveled to Suntory Museum, Osaka, Japan (Catalogue)

"Pop Surrealism," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (Catalogue)

"Mysterious Voyages," Contemporary Museum at the Alex Brown Building, Baltimore, Maryland

"Art For Today," Indianapolis Museum of Art, Indianapolis, Indiana

"Food Matters," Center Gallery, Bucknell University, Lewisburg, Pennsylvania

"Head," Spanish Kitchen, Los Angeles, California

"In the Polka Dot Kitchen," Otis School of Art and Design Gallery, Los Angeles, California (Catalogue)

"The Harry Carey Show," DiverseWorks Artspace, Houston, Texas. (Catalogue)

"Icing," Sandberg2, The Sandberg Institute, Amsterdam, The Netherlands

1997 "Defining Eye: Women Photographers of the 20th Century," The Saint Louis Art Museum, Saint Louis, Missouri; traveled to The Museum of Fine Arts, Santa Fe, New Mexico; The Mead Museum of Art, Amherst, Massachusetts; The Wichita Art Museum, Wichita, Kansas; and The Armand Hammer Museum, University of California, Los Angeles, California (Catalogue)

"The Body in the Lens," The Montreal Museum of Fine Arts, Montreal, Canada (Catalogue)

"Slad," Apex Art, New York, New York

"Indelicacies/Exquises duplicites," La Centrale, Montreal, Canada

- "ete 97," Centre genevois de gravure contemporaine, Geneva, Switzerland
- "Mais pour vivre, il faut. . ." Musee Nicephore Niepce, France
- "Icing," INOVA, Milwaukee, Wisconsin
- "Heaven," P.S.1, Long Island City, New York
- "West Coast, American Photography from collection of le Fonds Régional d'Art Contemporain Poitou-Charentes," Angoulême, France
- 1996** "Tenth Biennale of Sydney," The Art Gallery of New South Wales, Sydney, Australia (Catalogue)
- "Art in Chicago, 1945-1995," The Museum of Contemporary Art, Chicago (Catalogue)
- "Faustrecht der Freiheit: Sammlung Volkmann Zeigt: Faustrecht Der Freiheit," Kunstsammlung Gera, Gera, Germany; traveled to Neues Museum Weserburg, Bremen, Germany (Catalogue)
- "Up Close and Personal," Philadelphia Museum of Art, Philadelphia, Pennsylvania
- "Declinaison," Frac Languedoc-Roussillon, France
- "Shots of Normality," Galerie der Stadt Schwaz, Schwaz, Austria
- "Monstrosities 1/2," Galerie Arndt, Berlin, Germany
- "Making Pictures: Women and Photography, 1975-Now," Nicole Klagsbrun, New York, New York
- "Inbetweeners," Center for Contemporary Arts, Glasgow, Scotland
- 1995** "Identity and Alterity," Venice Biennale, Venice
- "Feminin-Masculin," Centre Georges Pompidou, Paris, France (Catalogue)
- "Micromegas," The American Center, Paris; traveled to The Israel Museum, Jerusalem
- "La Belle et la Bete," Musee d'Art Moderne de la Ville de Paris, Paris, France (Catalogue)
- "X/Y," Centre Georges Pompidou, Paris, France
- "On Beauty," Regina Gallery, Moscow, Russia
- "Traces: The Body in Contemporary Photography," The Bronx Museum of Art, Bronx, New York, New York

- "Inscrutable Objects," Ansel Adams Center for Photography, San Francisco
- Rena Bransten Gallery, San Francisco, California
- "Wallflower," Randolph Street Gallery, Chicago, Illinois
- 1994** "Temporary Translation(s): Sammlung Schürmann", Deichtorhallen Hamburg, Germany (Catalogue)
- "Bad Girls", The New Museum, New York, New York. (Catalogue)
- "Bad Girls West", The UCLA Wight Art Gallery, Los Angeles, California
- "Oh boy, it's a girl", Kunstverein Munich, Germany; traveled to Kunstraum, Vienna, Austria
- "Existence and Gender: Women's Representation of Women", Aka Renga Bunkakan, Fukuoka, Japan; traveled to Kyoto International Community House, Kyoto, Japan; Aichi Prefectural Arts Center, Nagoya, Japan; Osaka Prefectural Contemporary Arts Center, Osaka, Japan; Spiral/Wacoal Arts Center, Tokyo, Japan; and Recent Gallery, Sapporo, Japan
- "Pictures of the Real World (In Real Time)", Paula Cooper Gallery, New York. New York; traveled
- "Correspondences", Martin-Gropius-Bau, Berlin, Germany traveled to The Cultural Center, Chicago, Illinois (Catalogue)
- "Don't Look Now", The Thread Waxing Space, New York, New York (Catalogue)
- 1993** "The Return of the Exquisite Corpse", The Drawing Center, New York, New York; traveled to The Corcoran Museum of Art, Washington, D.C.; Santa Monica Museum of Art, Santa Monica, California; Forum for Contemporary Art, St. Louis, Missouri; American Center, Paris, France
- "Restaurant", La Bocca, Paris, France (Catalogue)
- "Picturing Ritual", Center for Photography at Woodstock, Woodstock, New York traveled to Neuberger Museum, Purchase, New York
- "Sensual Disturbance: Judie Bamber and Jeanne Dunning", Tyler School of Art, Temple University, Philadelphia, Pennsylvania
- "Displace", Cohen Gallery, New York, New York
- "Changing I: dense cities", Shedhalle, Zurich, Switzerland

- “Vivid”, Raab Galerie, Berlin, Germany; traveled to Raab Boukamel Galleries, London, Great Britain, and Gian Ferrari Arte Contemporanea, Milan, Italy (Catalogue)
- Galerie Walcheturm, Zurich, Switzerland
- “Pirouettes”, Lillehammer Art Museum, Lillehammer, Norway
- Kendall College, Grand Rapids, Michigan
- 1992** “Dirty Data: Sammlung Schürmann”, Ludwig Forum für Internationale Kunst, Aachen, Germany (Catalogue)
- “The Red Light Show”, CASCO, Utrecht, The Netherlands
- “20 Fragile Pieces”, Galerie Analix, Geneva, Switzerland (Catalogue)
- “Hair”, John Michael Kohler Art Center, Sheboygan, Wisconsin (Catalogue)
- “Documentario”, Milan, Italy (Catalogue)
- “Boys and Girls Together”, Beaver College Art Gallery, Philadelphia, Pennsylvania
- “Object Choice”, Hallwalls, Buffalo, New York
- “Masquerade”, Postmasters Gallery, New York, New York
- Annina Nosei Gallery, New York, New York
- 1991** “The Whitney Biennial”, The Whitney Museum of American Art, New York, New York (Catalogue)
- “Wealth of Nations”, Centrum Sztuki Wspolczesnej Zamek Ujazdowski, Warsaw, Poland (Catalogue)
- Barbara Krakow Gallery, Boston, Massachusetts
- “Just What Is It That Makes Today's Homes So Different, So Appealing?”, The Hyde Collection, Glens Falls, New York
- “Stillstand Switches”, Shedhalle, Zurich, Switzerland (Catalogue)
- “Immagini Proiettate”, Viafarini, Milan, Italy
- 1990** “On the Road, Art Against AIDS”, public project in Chicago buses, Chicago, Illinois
- “Your Message Here (billboard)”, Randolph Street Gallery, Chicago, Illinois
- Southern Exposure, San Francisco, California

- 1989** "Materiality", CEPA Gallery, Buffalo, New York
"The Photography of Invention: American Pictures of the 1980s", The National Museum of American Art, Washington, D.C.; traveled to: the Museum of Contemporary Art, Chicago, Illinois, and the Walker Art Center, Minneapolis, Minnesota (Catalogue)
"A Certain Slant of Light: Contemporary American Landscape", Akron Art Museum, Akron, Ohio (Catalogue)
"The Unconventional Landscape", John Michael Kohler Art Center, Sheboygan, Wisconsin
- 1988** "New Strategies", Jan Kesner Gallery, Los Angeles, California
"Sex, Death and Jello", Randolph Street Gallery, Chicago, Illinois
- 1987** "The Hallucination of Truth", P.S. 1, Long Island City, New York
"July", Wolff Gallery, New York, New York
"The Non-Spiritual in Art: Abstract Painting 1985-????", Chicago, Illinois (Catalogue)
"Anxious Objects", Illinois State University Art Galleries, Normal, Illinois (Catalogue)
"Signs of Intelligent Life", Greathouse Gallery, New York, New York
"Beyond the Image", First Street Forum, St. Louis, Missouri
- 1986** "Dull Edge", Randolph Street Gallery, Chicago, Illinois (Catalogue)
"Promises, Promises", Feature, Chicago, Illinois; Traveled to: CAGE Gallery, Cincinnati, Ohio; and Pyramid Art Center, Rochester, New York

SELECTED GRANTS AND AWARDS

- 2001-2002** Best Web-based Original Art, Second Place, International Art Critics Association
- 1999** Center for Interdisciplinary Research in the Arts, Northwestern University
- 1998** Anonymous Was a Woman Foundation,
- 1993** The Louis Comfort Tiffany Foundation,
- 1992** Individual Artist's Fellowship, Illinois Arts Council,
- 1989** Individual Artist's Fellowship, Illinois Arts Council,

ARTIST'S PROJECTS AND WRITINGS

Uncanny Abject Traumatic Sublime Horror, The Horror Show (exhibition catalogue),
City Arts Gallery, Chicago, 2008.

Art Journal, Fall 1989, pp. 254–55.

Artforum, May 1990, pp. 165–67.

Artpapers, February 1989.

Du, June 1991, pp. 42–45.

Dull Edge, Randolph Street Gallery, Chicago, 1986.

Frame-Work, Issue #3, 1991, pp. 26–29.

“Getting to Know the Law or Making Things Mean What I Want Them to Mean or A
Collection of Quotes I Like” (co-authored with Hirsch Perlman). Dirty
Data, 1992, pp. 50–57.

Heads, self-published, 1989.

Show and Tell, self-published, 2001.

Stuff, The Contemporary Arts Council, Chicago, Illinois 1999.

“Thoughts on Dirt: On Walter de Maria’s New York Earth Room and Robert
Smithson’s Partially Buried Woodshed,” Documents 23, Spring 2004, pp. 70–79.

Whitewalls, Winter 1989.

BIBLIOGRAPHY

Books and Catalogues

Aletti, Vince, Dormir/Sleep, Coromandel Press, Paris, Geneva, New York, 2001.

Armstrong, Richard, et al., 1991 Biennial Exhibition, The Whitney Museum of
American Art, New York, 1991.

Ayres, Anne, and Sally Elesby, In the Polka Dot Kitchen, Otis Gallery, Otis College
of Art and Design, Los Angeles, and Armory Center for the Arts,
Pasadena, 1998.

Barak, Ami, and David G. Torres, False Innocence, Fundació Joan Miró,
Barcelona, 2003.

Basha, Regine, and Jeanne Dunning, Jeanne Dunning, Feigen Contemporary, New
York, 2000.

- Bernadac, Marie-Laure, et al., FeminiMasculin: Le sexe de l'art, Centre Georges Pompidou and Gallimard/Electra, Paris, 1995.
- Bernadac, Marie-Laure, et al., Présomés innocents. L'art contemporain et l'enfance, cpacMusée d'art contemporain de Bordeaux, 2000.
- Blessing, Jennifer, Speaking with Hands: Photographs from the Buhl Collection, Solomon R. Guggenheim Museum, New York, 2004.
- Blinderman, Barry, Laurie Palmer, and Matias Viegner, Jeanne Dunning: Bodies of Work, University Galleries of Illinois State University, Normal, Illinois, 1991.
- Burns, Victoria Espy, et al., Vivid, Federico Motta Editore, S.p.A., Milan, 1993.
- Cameron, Dan, On Beauty, Regina Gallery, Moscow, 1995.
- Chin, Mel and Danielle Chang, Scratch, The Thread Waxing Space, New York, 1996.
- Congdon, Kristin G. and Kara Kelley Hallmark, U.S. Photographers of the Twentieth Century, Greenwood Press, 2007.
- Cooke, Lynne, Jurassic Technologies Revenant: 10th Biennale of Sydney, 1996. Biennale of Sydney, 1996.
- Cotton, Charlotte, The Photograph as Contemporary Art, Thames and Hudson Ltd., London, 2004.
- Cruz, Amada, Directions: Jeanne Dunning, Hirshhorn Museum and Sculpture Garden, Washington, D.C., 1994.
- de Laboulaye, Pauline, and Jacqueline de Ponton D'Amécourt, Contemporary Photographs: Group Lhoist Collection, Group Lhoist, Belgium, 1995.
- Dirty Data: Sammlung Schürmann 1992, Ludwig Forum für Internationale Kunst, Aachen, Germany, 1992.
- Ewing, William A., Love and Desire, Chronicle Books, 1999.
- Ferris, Alison, Hair, John Michael Kohler Art Center, Sheboygan, Wisconsin, 1993.
- Hickey, Dave, and Judith Russi Kirshner. Subjective Realities: Works from the Refco Collection of Contemporary Photography, Refco Group, Ltd., Chicago, 2003.
- Gumpert, Lynn, La Belle et La Bête, Paris Musées, Editions des musées de la ville de Paris, 1995.
- Jancou, Marc, et al., Restaurant, Galerie Marc Jancou, Zurich, 1993.

- Jolly, Howell Penny, et al., Hair: Untangling a Social History, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, 2004.
- Kasahara, Michiko, Chizuko Ueno, and Toshimaru Ogura, Love's Body: Rethinking Naked and Nude in Photography, Tokyo Metropolitan Museum of Photography, 1999.
- Keough, Jeffrey, et al., Rapture, Massachusetts College of Art, Bakalar and Huntington Galleries, Boston, 2000.
- Kirshner, Judith Russi, et al., Correspondences: 14 Artists from Berlin and Chicago, Berlinische Galerie im Martin-Gropius-Bau, Berlin and Chicago Cultural Center, Chicago, 1994.
- Klein, Richard, Dominique Nahas and Ingrid Schaffner, Pop Surrealism. The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1998.
- Lahs-Gonzales, Olivia, and Lucy Lippard, Defining Eye: Women Photographers of the 20th Century: Selections from the Helen Kornblum Collection, The Saint Louis Art Museum, 1997.
- Lauf, Cornelia, The Wealth of Nations, Centre for Contemporary Art, Ujazdowski Castle, Warsaw, 1992.
- Lumpkin, Libby, Deep Design, Art Issues Press, Los Angeles, 1999.
- Lux, Harm and Philip Ursprung, eds., STILLSTAND Switches, Shedhalle, Zürich, 1991.
- Marconi, Roxana, Diana Murphy and Eve Sinaiko, eds., New Art, Harry N. Abrams, Inc., New York, 1997.
- Meltzer, Eve, Jeanne Dunning: Capp Street Project 2005, The Wattis Institute for Contemporary Arts, 2005.
- Miller, Denise, et al., Photography's Multiple Roles: Art, Document, Market, Science, Museum of Contemporary Photography, Chicago, in association with D.A.P./Distributed Art Publishers, Ltd., New York, 1998.
- Phelan, Peggy, and Helena Reckitt, Art and Feminism, Phaidon, London, 2001.
- Philbin, Ann, et al., The Return of the Exquisite Corpse, The Drawing Center, New York, 1993.
- Philbrick, Harry, Karen Finley and Paul McCarthy, The Nude in Contemporary Art, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1999.
- Ridenour, Alan, Offbeat Food, Santa Monica Press, 2000.

- Romano, Gianni, Contemporanee. Costa & Nolan, Milan, 2000.
- Romano, Gianni, Twenty Fragile Pieces, Galerie Analix - B & L Polla, Geneva, and Art Studio Edizioni, Milan, 1992.
- Rondeau, James and Lisa Dorin, Film, Video, New Media at the Art Institute of Chicago, Yale University Press, New Haven and London, 2009.
- Rüding, Ulrike, and Herbert Volkmann, Sammlung Volkmann zeigt: Faustrecht der Freiheit, Kunstsammlung Gera, 1996.
- Saxenhuber, Hedwig, and Astrid Wege, Oh Boy, It's a Girl!: Feminismen in der Kunst, Kunstverein München, Munich, 1994.
- Schoppmann, Wolfgang, ed., Ohne Zögern: Sammlung Olbricht Teil 2, Neues Museum Weserburg Bremen and Gesellschaft für Aktuelle Kunst in cooperation with Edition Braus, Heidelberg, 2001.
- Smith, Elizabeth A.T., Alison Pearlman, and Julie Rodriques Widholm, Life Death Love Hate Pleasure Pain: Selected Works from the Museum of Contemporary Art, Chicago, Collection, The Museum of Contemporary Art, Chicago, 2002.
- Smith, Joshua P., The Photography of Invention: American Pictures of the 1980s, National Museum of American Art, Washington, D.C., and The MIT Press, Cambridge, Massachusetts, 1989.
- Temporary Translation(s): Sammlung Schürmann, Deichtorhallen Hamburg, 1994.
- Thompson, Mimi, Jeanne Dunning, Feigen Contemporary, New York, 1997.
- Tolchinsky, Debra and Dave Tolchinsky, The Horror Show, City Arts Gallery, Chicago, 2008. Second printing, Dorsky Gallery, New York, 2009.
- Tucker, Marcia, Linda Goode Bryant, and Cheryl Dunye, Bad Girls, The New Museum of Contemporary Art, New York, and The MIT Press, Cambridge, Massachusetts, 1994.
- Varnedoe, Kirk, Paola Antonelli, and Joshua Siegel, ed., Modern Contemporary: Art at MOMA Since 1980, The Museum of Modern Art, New York, 2000.
- Vine, Naomi, and Peter Bacon Hales, A Certain Slant of Light: The Contemporary American Landscape, The Dayton Art Museum, Dayton, Ohio, 1989.
- Warren, Lynne, et al., Art In Chicago, 1945-1995, Museum of Contemporary Art, Chicago, 1997.
- Weiss, Allen S. ed., Taste and Nostalgia, Lusitania Press, New York, 1997.
- Welford, Sue, Ik alleen, Uitgeverij Ploegsma bv, Amsterdam, 2000.

Zahm, Oliver, et. al., Incertaine Identité, Galerie Analix - B & L Polla and Georg Editeur SA, Geneva, 1994.

Zuckerman-Jacobson, Heidi, Russell Ferguson and Jeanne Dunning, Jeanne Dunning: Study after Untitled, UC Berkeley Art Museum and Pacific Film Archive, 2006.

ARTICLES AND REVIEWS

Agboten-Jumeau, Jean-Charles, "Body Work." Forum International, September 1991, pp. 83, 92.

Arning, Bill, "Camera Shy." Time Out New York, November 19–26, 1998, p. 63.

Artner, Alan G., Chicago Tribune, May 12, 1988, Section 5, p. 8.

Artner, Alan G., "Video Violence Footnotes Dunning's Output." Chicago Tribune, April 15, 1994, Section 7, p. 62.

Auerbach, Lisa, "Jeanne Dunning at Richard Telles." LA Weekly, February 28, 1997, p. 55.

Barak, Ami, "Jeanne Dunning." Art Press, October 1991, p. 119.

Barckert, Lynda, "Sex, Death, Tomatoes." Chicago Reader, April 26, 1991, p. 45.

Barden, Lane, "Secretive Images." Artweek, June 18, 1992, p. 18.

Barrie, Lita, "Pleasure Subverted." Artweek, October 4, 1990, pp. 14–15.

Berlant, Lauren, "On the Case," Critical Inquiry, Vol. 33, Number 4, Summer 2007, University of Chicago Press.

Bonesteel, Michael, "Medium Cool: New Chicago Abstraction." Art in America, December 1987, pp. 139–147.

Brunetti, John, Dialogue, July/August 1990, pp. 22–23.

Camhi, Leslie, "The Body Oozes out of Bounds." Village Voice, February 15, 2000, p. 69.

Clifford, Katy, "Jeanne Dunning." Art News, May 2000, p. 228.

Coleman, A. D., "Jeanne Dunning." Art News, December 1997, p. 165.

Connelly, Patrice, "Art Break: Helping Verbs," New City, Chicago, October 14, 2009, art.newcity.com/2009/10/12/art-break-helping-verbs/

Cooke, Lynne, "Micromegas." Parkett 44, 1995, pp. 132–145.

Damianovic, Maia, "Jeanne Dunning." Tema Celeste, August–September 1998, p. 50.

- Decter, Joshua, Arts Magazine, Summer 1989, p. 93.
- Duhamel, Patrice, "Jeanne Dunning," Ciel Variable, March 2008, p. 57.
- Fahey, Anna, "Jeanne Dunning." Seattle Weekly, October 9, 2000, p. 85.
- Fahey, Anna, "Jeanne Dunning." Art Papers Magazine, March/April 2001, p. 55.
- Gerstler, Amy, "Jeanne Dunning." Artforum, November 1990, pp. 174–75.
- Glueck, Grace, "New Photography 14." The New York Times, October 30, 1998, p. B36.
- Glueck, Grace, "Jeanne Dunning." The New York Times, March 19, 2004, p. E35.
- Haber, John, "The Horror! The Horror!," New York Art Crit, August 27, 2009.
- Hess, Elizabeth, "And Everything Nice?" Village Voice, February 1, 1994, p. 83.
- Hess, Elizabeth, "Upstairs, Downstairs." Village Voice, April 30, 1991, pp. 93–94.
- Heyler, Joanne, "Body Languages." Los Angeles Reader, May 22, 1992, p. 15.
- Hixson, Kathryn, Arts Magazine, Summer 1990, pp. 104–5.
- Hixson, Kathryn, "Cool, Conceptual, Controversial." New Art Examiner, May 1988, pp. 30–33.
- Hixson, Kathryn, "Double Reverse Flip." Arts Magazine, December 1991, pp. 42–45.
- Hixson, Kathryn, Flash Art, Summer 1991, pp. 134–136.
- Holliday, Taylor, "Nude Awakenings." Art News, February 1999, pp. 94–95.
- Hoving, Thomas, "World Class Art: Art for the Ages." Cigar Aficionado, Summer 1995, pp. 214–226.
- Humphrey, David, "Hair Piece." Art Issues, February 1990, pp. 17–20.
- Kandel, Susan, "Jeanne Dunning at Roy Boyd." Art issues, September/October 1992, p. 43.
- Kandel, Susan, Los Angeles Times, February 23, 1995, p. F10.
- Kandel, Susan, "Representative Work from Jeanne Dunning." Los Angeles Times, May 22, 1992, p. F13.
- Kandel, Susan, Arts Magazine, December 1990, pp. 109–10.
- Kent, Sarah, "Jeanne Dunning." Time Out Magazine, June 5, 1996.
- Kirshner, Judith Russi, Artforum, September 1992, pp. 102–3.
- Knight, Christopher, Los Angeles Times, September 14, 1990, p. F14.

- Lewis, Jo Ann, "Directions' Ripe for the Picking." The Washington Post, July 21, 1994, p. C6.
- Mahoney, Robert, "Jeanne Dunning." Time Out New York, Issue 230, February 17–24, 2000, p. 59.
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SELECTED PUBLIC COLLECTIONS

Museum of Modern Art, New York, New York
Art Institute of Chicago, Chicago, Illinois
Museum of Contemporary Art, Los Angeles, California
The Walker Art Center, Minneapolis, Minnesota
Konstmuseet, Malmö, Sweden
Museum of Contemporary Art, Chicago, Illinois
International Center of Photography, New York, New York
The Albright-Knox Art Gallery, Buffalo, New York
Allen Memorial Art Museum, Oberlin, Ohio
Milwaukee Art Museum, Milwaukee, Wisconsin
The MacArthur Foundation, Chicago, Illinois
Caldec Collection, Rotterdam
Lillehammer Olympic Organizing Committee, Lillehammer, Norway
Museum of Contemporary Photography, Chicago, Illinois
State of Illinois Museum, Springfield, Illinois
Illinois State University Galleries, Normal, Illinois
Harold Washington Library, Chicago, Illinois
The Speed Museum, Louisville, Kentucky
Frac Languedoc-Rousellon, France
Foudzione Sandretto Re Rebaudengo, Torino, Italy
Des Moines Art Center, Des Moines, Iowa