

CHARLES GAINES

(b. 1944, Charleston, South Carolina)

SOLO EXHIBITIONS

- 2008 *Manifestos*. Kent Gallery, New York City
Drawings from the 'Explosion' and the 'Randomized Text' Series. Susanne Vielmetter Los Angeles Projects
- 2007 *Greenhouse*. LAX><ART, Los Angeles
 La Biennale di Venezia, Arsenale. Curated by Robert Storr. Venice
Charles Gaines: A Selection of Works, Brigitte March Gallery, Stuttgart, Germany
- 2006 *Drawings from the 'Explosion' and the 'Randomized Text' Series*. Susanne Vielmetter Los Angeles Projects
Snake River. A film collaboration with Edgar Arceneaux and Sean Griffin. Curated by Clara Kim and Stella Rollig. Lentos Kunstmuseum, Linz, Austria; REDCAT Gallery, Los Angeles; Kapinos Gallery, Berlin
- 2005 Steve Wolf Gallery, San Francisco
- 2004 *Charles Gaines: Survey exhibition 1991-2004*. Triple Candie, New York
- 2001-03 *Lurid Stories: Charles Gaines Projects 1995-2001*. Adaline Kent Award Exhibition. Walter/McBean Gallery, San Francisco Art Institute, Calif.; Luckman Fine Art Gallery, Cal State University, Los Angeles; Phoebe Conley Art Gallery, California State University, Fresno, CA
Airplanecrashclock. Museum of Contemporary Art, San Diego
- 2000 John Weber Gallery, New York
 Richard Heller Gallery, Santa Monica, Calif.
- 1999 The Institute for Research on the African Diaspora in the Americas and the Caribbean (IRADAC), City University of New York
- 1997 Brigitte March Galerie, Stuttgart, Germany
 Richard Heller Gallery, Santa Monica, Calif.
- 1996 Conley Art Gallery, California State University, Fresno
 John Weber Gallery, New York
- 1995 Santa Monica Museum, Calif.
- 1993 Fresno Art Museum, Fresno, Calif.
- 1991-93 *Charles Gaines: A Survey Exhibition, 1979-1991*. Gallery Lavignes-Bastille, Paris; John Weber Gallery, New York; Leo Castelli, New York; Dorothy Goldeen Gallery, Santa Monica, Calif.
- 1989 John Weber Gallery, New York,
Fresh Visions. Dorothy Goldeen Gallery Santa Monica, Calif.
- 1988 Gallery Lavignes-Bastille, Paris
 Brigitte March Gallery, Stuttgart, Germany
- 1987 John Weber Gallery, New York
 Leo Castelli Gallery, New York
- 1985 Leo Castelli Gallery New York
- 1984 *Artist of the Month Exhibition*. Los Angeles Institute of Contemporary Art
- 1985 1981 Leo Castelli Gallery, (in collaboration with John Weber Gallery), New York
 John Weber Gallery, (in collaboration with Leo Castelli Gallery), New York
- 1980 John Weber Gallery, New York.
 Leo Castelli Gallery, New York
 Margo Leavin Gallery, Los Angeles
 Daniel Weinberg Gallery, San Francisco
 Thomas Segal Gallery, Boston
Terry Allen and Charles Gaines at the Phebe. Phebe Conley Art Gallery, California State University, Fresno
- 1979 Young Hoffman Gallery, Chicago
 Fresno Art Center, Calif.
- 1978 Daniel Weinberg Gallery, San Francisco
- 1975 University of Southern California, Los Angeles

- 1972 Cinque Gallery, New York
University of Southern California, Los Angeles
1971 Louisville School of Art, Anchorage, Kentucky
1969 State University of New York, College at Oswego

GROUP EXHIBITIONS

- 2008 *Neither Either Nor Or*. Württembergischer Kunstverein Stuttgart, Germany
2007 *Im Wort*. Curated by Werner Meyer. Kunsthalle Göppingen, Germany
Read Me: Text in Art. Curated by Malik Gaines. Armory Center for the Arts, Pasadena, Calif.
Blacks In And Out Of The Box. California African American Museum, Los Angeles
From Close to Home: Recent Acquisitions of Los Angeles Art. Museum of Contemporary Art, Los Angeles
Kapinos Gallery, Berlin
Nothing Moments. Steve Turner Gallery, Los Angeles
2005 *Double Consciousness: Black Conceptual Art Since 1970*. Contemporary Arts Museum, Houston
Homage to Friedrich Schiller. Brigitte March Gallery, Stuttgart, Germany
Kamm Gallery Anniversary Exhibition, Galerie Kamm, Berlin
2004 *Fade (1990-Present): African American Artists in Los Angeles, a Survey Exhibition*. Curated by Malik Gaines. Luckman Gallery and the University Fine Arts Gallery, Cal State Los Angeles; Craft and Folk Art Museum, Los Angeles
Recherche-entdeckt! Bilderarchive der Unsichtbarkeiten (Research-discovered! Picture Archive of the Invisibilities). Sixth Esslingen International Photo Triennial, Galerie de Stadt, Esslingen am Neckar, Germany
Group Show. Curated by Bruria Finkel. Arena Gallery, Santa Monica, Calif.
2003 *Structure of Difference: Painting, Sculpture, and Photography of the Past 50 Years*. Wadsworth Atheneum, Hartford, Conn.
Rhythm of Structure. Fire Patrol No. 5 Gallery, New York
Urban Aesthetics 2003. California African American Museum, Los Angeles
Prints from Segura Press. New Mexico State University Art Museum
The Night of the Hunter. Brigitte March Gallery, Stuttgart, Germany
Selections from the LeWitt Collection. New Britain Museum of American Art Conn.
2002 *Math Art*. Art Gallery, Ringling School of Art, Sarasota, Fla.
What About Hegel. Brigitte March Gallery, Stuttgart, Germany
2001 *Rhapsody*. Arizona State University Art Museum, Tucson
Song Poems: Lyrics into Songs into Videos, Posters and Album Covers. A project by Steven Hull. Cohan Leslie and Browne, New York
2000 *Deep Distance-Die Entfernung der Fotografie*. Curated by Wilhelm Schürmann. Kunsthalle Basel, Switzerland
A Selective Survey of Political Art. John Weber Gallery, New York
1999 *Mixed Media: Selections from the Segura Publishing Archives*. Scottsdale Museum of Contemporary Art, Az.
Pictures of Other People's Bodies. Richard Heller Gallery, Santa Monica, Calif.
More than Meets the Eye: Triennale der Photographie. Organized by Wilhelm Schürmann. Deichtorhallen, Hamburg, Germany
Landschaft—Stadtlandschaft (Landscape—Cityscape), Brigitte March Gallery, Stuttgart, Germany
Landscape Memories. Curated by Steven Hull. Rosamund Felsen Gallery, Santa Monica, Cal.
Touring the Frame. Rosamund Felsen Gallery, Santa Monica, Calif.
1998 *TransFiktion I/TransFiktion II*, Charim Klocker Gallery, Vienna
other related areas. Art Gallery, University of California, Irvine
I'm Still In Love With You. Curated by Steven Hull. Twentieth Century Women's Club, Eagle Rock, Calif.
1997 *Die Magie Der Zahl*. National Museum of Art (Stadtgalerie), Stuttgart, Germany
1996 *Castles*. Armory Center for the Arts, Pasadena, Calif.

- Castles*. Full Moon Gallery, Los Angeles
Some Grids: The Grid in Twentieth Century Art. Los Angeles County Museum of Art
 1995 *Recent publications*. Chicago Art Fair, Segura Press, Chicago; Tempe, Arizona
 1994 Cologne Art Fair, Brigitte March Gallery, Stuttgart, Germany; Cologne, Germany,
Earthworks and Landscapes. Fuel Gallery, Seattle, Wash.
Paper Work. John Weber Gallery, New York
Group show (works from the collection). Newport Harbor Art Museum, Newport, Calif.
 1993 *The Naming of the Colors*. Curated by Kirby Gookin. White Columns, New York
Artists Writing Reading Room. Side Street Projects, Santa Monica, Calif.
L.A. Next: Six Los Angeles Artists. Contemporary Art Center, New Orleans
The Return of the Cadavre Exquis. The Drawing Center, New York
 1992 *Open Mind: The LeWitt Collection*. Wadsworth Atheneum, Hartford, Conn.
Force/Sight, International Kunst der Gegenwart. Curated by Brigitte March. Schloss Presteneck, (Stein
 am Kocher), Wurzburg, Germany
No Justice, No Peace. California Afro-American Museum, Los Angeles
Counterweight. Santa Barbara Contemporary Arts Forum, Calif.
LAX: The Los Angeles Exhibition. Otis Art Institute Gallery, Los Angeles, Calif.
 1990 *The Grid: Organization and Idea*. Ben Shahn Galleries, William Patterson College, New Jersey
 1989 *Landscape Visions*. Office of the Chancellor, CSU Art Gallery, Long Beach, Cal.
The Photographic Image in Two and Three Dimensions. Dorothy Goldeen Gallery, Santa Monica, Cal.
 1988 Cologne Art Fair, Brigitte March Gallery, Cologne
 1986 *Work from the Collection of Sol LeWitt*. Museum of Art, Fort Lauderdale, Fla.
 1985 *Selections from the William Hokin Collection*. Museum of Contemporary Art, Chicago
Work from the Collection of Sol LeWitt. Auckland Art Museum, University of North Carolina, Chapel
 Hill; Everhart Art Museum, Scranton, PA; The Grey Art Gallery, New York University, New York
Process and Construction. Sponsored by Archives of Contemporary Thought. Brigitte March Gallery,
 Cologne; Kunstlerwerkstatt and Lenbachhaus Museum; Kunstler Werkstatt and Lenbachhaus, Munich
Black and White Drawings from the David Nellis Collection. Fine Arts Gallery, Cal State University,
 Los Angeles
Artists Forum: Selected Faculty Artists from the California State University. Office of the Chancellor,
 Los Angeles
 1984 *Contemporary Watercolors*. University Art Gallery, San Diego State University, Calif.
Work From the Collection of Sol LeWitt. California State University Art Museum, Long Beach, Cal.
 1982 *Selections*. Robert Hull Fleming Museum, University of Vermont at Burlington; David Winton Bell
 Gallery, Brown University, Providence, RI
Works from the Collection of Sol LeWitt. Wesleyan University Art Museum, CT
Numero Quattro. Basel Art Fair, Basel, Switzerland
 1981 *Artists from the John Weber Gallery*. Curated by Horace Brockington. Florida International University,
 Tamiami Trail, Miami
Post Modernist Metaphors. The Alternative Museum, New York.
New Dimensions in Drawing: 1950-1980. Aldrich Museum of Contemporary Art, Ridgefield, CT
Selections from the Chase Manhattan Bank Art Collection. University of Massachusetts, Amherst
 1980 Santa Barbara Museum of Art, Calif.
Systems, Inquiry, Translation, Touchstone Gallery, New York
An Exhibition of Drawings from the Margo Leavin Gallery. California State College, Bakersfield, Calif.
Benefit Show for the Center for the Performing Arts. Leo Castelli Gallery, New York
Artists from the John Weber Gallery. University of South Florida Art Galleries, College of Fine Art,
 Tampa, Fla.
Prints from the Landfall Press. Melinda Wyatt Gallery, Los Angeles
 1979 *Exchanges*. Henry Street Settlement, New York
The Grid. Evanston Art Center, Evanston, Ill.
Portraits. Center for the Visual Arts, Aspen, CO
Gallery Artists Show. John Weber Gallery, New York
Gallery Artists Summer Show. Young Hoffman Gallery, Chicago, Ill.
 Texas Gallery, Houston, TX
 1978 *John Weber Invitational*. John Weber Gallery, New York

Works on Paper. Margo Leavin Gallery, Los Angeles

Numerals: Mathematical Concepts in Contemporary Art. Curated by Rainer Crone. Leo Castelli Gallery, New York

Numerals. Yale University Galleries, New Haven, CT; Dartmouth College Gallery; University Art Gallery, Hanover, NH; University of North Dakota; Grand Forks; Fine Arts Gallery; University of California, Irvine; Art Museum of North Texas, Corpus Christi; Center for the Arts, Muhlenberg College, Allentown, PA; The New Gallery, Cleveland, OH; Minneapolis College of Arts and Design, Minneapolis, MN

Recent Publications. Landfall Press, Chicago, Ill.

1977 Golden West College, Los Angeles

1976 Golden West College, Los Angeles

1975 *Whitney Biennial.* Whitney Museum of American Art, New York
Oakland Museum, Calif.

1974 *Black Artists Recent Attitudes.* California State University, Fresno

1973 California Arts Council, Sacramento, Calif.

Oakland Museum, Calif.

EDUCATION

1967 M.F.A, Rochester Institute of Technology, School of Art and Design

1966 B.A, Jersey City State College

GRANTS AND AWARDS

2008 Faculty Residency, Skowhegan School of Painting and Sculpture, Skowhegan, ME

2007 United States Artists Fellowship

2004 Durfee Foundation Grant, Los Angeles
California Institute of the Arts, Deans Grant, Valencia, CA

2001 Adaline Kent Award, San Francisco Art Institute, San Francisco

1977 National Endowment for the Arts, Washington, D.C.

TEACHING HISTORY

California Institute of the Arts, 1989 to present
Assistant Director of Program in Art, 1991-93
Director of Program in Art, 1993-2000

California State University Fresno, Department of Art, 1968-1989, Full Professor
(Prof Emeritus, 2002).

Mississippi Valley State College, Itta Bena, Mississippi, 1967-68, assistant professor.

ARTICLES AND REVIEWS

“Aktuelle Ausstellungen.” *Neues aus Linz*, May 2006.

Alloway, Lawrence. “Review of Exchanges.” *New York Times*, 8 June 1979.

“Ann Hamilton and Edgar Arceneaux Among Winners of Fifty USA Fellowships.”
Artforum.com, 15 November 2007.

Artner, Alan. *Chicago Tribune*, 2 April 1979.

“Ausstellung.” *OÖ Nachrichten*, 2 May 2006.

Bedford, Christopher. “Charles Gaines at LAXART.” *Artforum.com*, 19 July 2007.

Blumenstein, Ellen. “L.A. Confidential.” *Monopol*, November/December 2006.

Boehm, Mike. “USA Fellows puts artists in a flattering light.” *Los Angeles Times*,

15 November 2007.

- Bonetti, David. "Gaines probes darkness in 'Lurid Stories' show." *San Francisco Chronicle*, 7 July 2001, p. C1.
- Brengelman, Paula. "New Gaines Book." *The Big Raisin*, August 1978, vol. 2, Issue 8.
- Brooks, Amra. "Must See Art: Charles Gaines' Greenhouse." *LA Weekly*, 25 July 2007.
- Brooks, Rosetta. "The Metaphysics of Murder: Charles Gaines' Work Explores the Human and the Cosmic." *L. A. Village View*, 2-8 June 1995, p. 39.
- Calder, Diane. "Charles Gaines." *artscenecal.com*, April 2002.
- CB. "Watchlist." *Der Standard*, 27 April 2006.
- Chattopodhyay, Collette. "Group Effort Using Science Pays Off." *Artweek*, 18 July 1991.
- "Cinque Gallery exhibit." *Art News*, May 1972.
- Cotter, Holland. (mention in a review of Rodney McMillian exhibition), *New York Times*, 21 January 2005.
- _____. "Charles Gaines Survey Exhibition: 1991-2004." *New York Times*, 30 April 2004, p. B31.
- Curtis, Cathy. "When Seeing Isn't Believing, Orange County Calendar." *Los Angeles Times*, 12 October 1998, p. F 2.
- Czöppan, Gabi. "Augenschmaus statt Angstschweiß." *Focus*, 13 June 2007.
- "Das Österreich-Kalendarium." *Reisemagazin*, May 2006.
- Del Parker, Marjorie. "Bolomey and Gaines at Fresno Art Center." *West Art*, 13 July 1978, p. 3.
- De Sanctis Mangelli, Flavia. "Paesaggi di Guerra." *l'Unità*, 7 June 2007.
- "Edgar Arceneaux und Charles Gaines: Snake River." *freikarte.at*, 3 April 2006.
- "Exchanges." *Soho News*, 30 May 1979.
- Finkel, Jori. "A Reluctant Fraternity, Thinking Post-Black." *New York Times*, 10 June 2007.
- Fragoza, Caribbean. "LAXART Benefit Art Auction Draws Energetic Crowds and Funds." *Flash Art Online*, 16 November 2007.
- Frank, Peter. "Art Picks of the Week." *L. A. Weekly*, 9-15 June 1995.
- _____. "Exchanges," *Village Voice*, 18 June 1979.
- "Fresh Visions," *Los Angeles Times*, 25 August 1989.
- Fresno Bee*, 13 December 1978.
- Gaines, Malik. "Remember the Grid." *Untitled*, Summer 2001.
- Ger, Suvan. "Review of Golden Show." *Los Angeles Times*, 19 July 1991.
- Gerstler, Amy. "Night/Crimes." *Artforum*, September, 1995, Vo. 34, No. 1, p. 97.
- Green, David. "Net Gaines: Making a Case for 'Night/Crimes.'" *Los Angeles Reader*, 26 May 1995.
- Haderer, Gerhard. "Snake River." *Österreichisches Pressebüro* (oepb.at/linz), 28 April 2006.
- Haithman, Diane. "Crossing Generations." *Los Angeles Times*, 19 January 2004, p. 2.
- Hale, David. "Was victims' fate merely in the stars?" *Fresno Bee*, 17 February 1996, p. H4.
- _____. "FSU ties intact as Gaines leaves for Cal Arts." *The Fresno Bee*, 9 September 1990.
- _____. "Gaines: All Systems Are Go." *The Fresno Bee*, 1979.
- _____. "All Systems Go." *Fresno Bee*, 13 August 1978.
- Harvey, Doug. "Color Theory, 'Fade' to Black." *LA Weekly*, 13-19 February 2004, p. 55.
- Haun, Anne. "Das grosse Kunst-Ragout." *Artnet*, 11 June 2007.
- Helfand, Glen. "Lurid Stories: Charles Gaines." *The San Francisco Bay Guardian*, 4-10 July 2001, Vol. 35, No. 40, p. 73.
- Hoesterey, Ingeborg. "New York." *Art International*, 15 May 1975, p. 54.
- Hofleitner, Johanna. "Der Lauf der Dinge." *Schaufenster*, 2 April 2006.
- Huber-Lang, Wolfgang. "Zwischen Museum und Katastrophengebiet." *Wiener Zeitung*, 8 June 2007.
- Hutter, Andreas. "Das Linzer Lentos als Kino und als 'Filmproduzent'." *Neues Volksblatt*, 28 April 2006.
- Intra, Giovanni. "La struttura mobile." *Tema Celeste*, 1999 January/February, No. 72, pp. 50-55.
- _____. "Airplanecrashclock", Richard Heller Gallery, *Art/Text*, #59, November, 1997-January, 1998, p. 89
- _____. "Charles Gaines", *Art/Text*, 1997.
- Iwona Blaswick. "Conference Report: Beauty rears its ugly head again," re: Charles Gaines's "The Paradox of Black Pluralism." *Art Monthly*, No. 265, April 2003, pp. 44-45.
- JS. "United States Artists winners." *Flash Art Online*, 20 November 2007.
- Kač, Maja. "Policentrična umetnost tega trenutka." *Triera* (Slovenia), 12 June 2007.
- Kandel, Susan. Review of "Night/Crimes," Santa Monica Museum. *Los Angeles Times*, 20 April 1995.

- Klein, Jennie. "Circumventing the Center: *Identity Politics and Marginalization*." *Postmodern Perspectives*, Howard Risatti, ed., (Upper Saddle River, New Jersey: Prentice Hall) 1998, pp 273, 297-99, 300-301.
- Knight, Christopher. "There's Evidence of Good Work Found at 'Scene of Crime'." *Los Angeles Times*, 29 July 1996, sec. F, p. 1.
- "Kunst: Snake River im Lentos." *Oberösterreichblicke*, May 2006.
- Lacayo, Richard. "And A Bit More On Storr." *Time Magazine*, 8 June 2007.
- Levin, Kim. "Death in Venice." *The Brooklyn Rail*, July 2007.
- Liebman, Lisa. "Charles Gaines." *Art Forum*, February 1982, Vol. 20, No. 6, p. 88.
- Mathonnet, Philippe. "A Venise, l'art s'humanise." *Le Temps*, 9 June 2007.
- Miles, Christopher. "Charles Gaines." *Artforum*, February 2001, p. 158.
- Mizota, Sharon. "Clarity in every crisis." *Los Angeles Times*, Calendar, 29 July 2007.
- Moshayedi, Aram. "Charles Gains + Edgar Arceneaux." *Art Papers*, January/February 2007.
- Muchnic, Suzanne. "The Art Explosion." *Los Angeles Times*, 1 October 2006.
- _____. "Review of Margo Leavin Gallery exh." *Los Angeles Times*, 7 July 1979.
- Mustroph, Tom. "Fragezeichen über Venedig." *Neues Deutschland*, 19 June 2007.
- Myers, Holly. "Disasters in the Making." *Los Angeles Times*, 29 December 2000, p. F32.
- New Art Examiner*, April 1979.
- Nolan, Timothy. "Lewis Baltz at Gallery Ram and Charles Gaines at the Santa Monica Museum." *Artweek*, June 1995, p. 26.
- Ohlman, Leah. "Smoggy side of L.A. 'Greenhouse'." *Los Angeles Times*, 10 August 2007.
- _____. "Forks abound in 'Snake River'." *Los Angeles Times*, 4 October 2006.
- O'Keeffe, Alice. "The art of a good time." *New Statesman*, 21 June 2007.
- Olson, Marisa S. "Lurid Stories: Charles Gaines at the San Francisco Art Museum." *Artweek*, September 2001, Vol. 32, Issue 9, pp. 19-20.
- Otto, Susan, review of "Airplanecrashclock." *Art in America*, December 1997, p. 99.
- Pagel, David. "Connecting beauty, suffering." *Los Angeles Times*, 22 December 2006.
- _____. "Glimpses of the Drama in LA Settings." *Los Angeles Times*, 16 July 1998, p. F31.
- _____. "Becoming Unraveled, LAX: The Los Angeles Exhibition." *Los Angeles Times*, 11 December 1992.
- Print Collectors Newsletter*, July 1979.
- "Räume und Kulturen verflochten." *Krone OÖ*, 19 May 2006.
- "Recent Paintings of Charles Gaines at Cinque Gallery." *New York Amsterdam News*, April 1972, Vol. 1 No. 7.
- "Review of Fresno Exhibition." *West Art*, 1979.
- "Review of *Systems, Inquiry, Translation*." *Art Forum*, November 1980.
- "Review of 'The Grid.'" *The New Art Examiner*, May 1979.
- San Francisco Chronicle*, 7 February 1979.
- Schirrmeister, Benno. "Isa Genzkens 'Öl für Kunst'-Programm." *taz.de*, 9 June 2007.
- Schjeldahl, Peter. "Big Ideas." *New Yorker*, 25 June 2007.
- Schoenkopf, Rebecca. "Cool World: Alternative environments are neat!" *Orange County Weekly*, 23-29 October 1998, p. 29.
- Siegal, Katy. "The Buck Stops Here." *Artforum*, September 2007.
- Sirmans, Franklin. "Review of Weber Show, John Weber Gallery." *Time Out/New York*, 13-20 April 2000, issue #238.
- "Snake River: Charles Gaines and Edgar Arceneaux." Lentos Kunstmuseum Linz and the Roy and Edna Disney/CalArts Theater (REDCAT show catalogue), Ed. Karen Jacobson. 2006.
- "Snake River' im Lentos." *Tips*, 25 April 2006.
- "Snake River." *Photography Now*, July/August/September 2006.
- "Snake River." *Schaufenster*, 21 April 2006.
- Thek, Franz. "Sprache von Fluss und Musik." *OÖ Nachrichten*, 29 April 2006.
- "Transfiction I." *Wienlexicon Kunstkalender*, #34, April 1998.
- Veneciano, Daniel. Review of "No Justice, No Peace." *New Art Examiner*, February 1993.
- "Venice Art Biennale 2007." *designboom.com*, continuously updated June-November 2007.
- Vivien Raynor. "Art: The Conceptualists." *New York Times*, 12 July 1985.
- Waddington, Chris. "Pieces don't make a whole at CAC show." *Lagniappe*, 5 November 1993, pp. 23-25.
- Walsh, Daniella. "A visit to 'Other Related Areas'." *Orange County Register*, 25 October 1998, p. 26.
- Wilson, William. "Lumber and Beds and USC." *The Los Angeles Times*, 23 October 1972.
- Wrigley, Paul. "The 52nd International Art Exhibition." *Linden Centre for Contemporary*

Arts, Australia, July 2007.

Zellen, Jody. "Night/Crimes." *Art Press*, September 1995, p. 11.

PUBLICATIONS: BOOKS, CATALOGUES

- Anderson, Richard E. *New Dimensions in Drawing, 1950-1980*. Ridgefield, Conn.: Aldrich Museum, May 1981.
- Art Walk, '95*. Venice, Cal.: Venice Family Clinic, May 1995.
- Artists Forum: Selected Faculty Artists from the California State University*. Los Angeles: California State University, October 1988.
- Artists from the John Weber Gallery*. (brochure) New York: John Weber Gallery, 1981
- Black and White Drawings from the David Nellis Collection*. Los Angeles: California State University, 1985.
- Brockington, Horace. *Post modernist Metaphors*. New York: The Alternative Museum, April 1981.
- Double Consciousness: Black Conceptual Art Since 1970*. Exh. cat., Houston: Contemporary Arts Museum, 2005.
- Gaines, Malik. "Remember the Grid: Charles Gaines interviewed by Malik Gaines." *Untitled*, 2001 No. 25, p. 22, 23.
- Gamblin, Noriko. "Night/Crimes." Santa Monica, Cal., Santa Monica Museum of Art, April 1995.
- Gerstler, Amy. *L. A Next: Six Los Angeles Artists*. New Orleans: Contemporary Art Center 1 October 1993.
- Gerstler, Amy; Fehlau, Fred. *LAX, THE LOS ANGELES EXHIBITION*. Los Angeles: Municipal Art Gallery, December 1990.
- Gookin, Kirby. *The Naming of the Colors*. New York: White Columns, April 1993.
- _____. *Charles Gaines*. Exh. cat., Paris: Lavignes-Bastille Gallery, January 1988.
- Hugo, Joan. *Counterweight*. Santa Barbara, Cal.: Santa Barbara Contemporary Arts Forum, November 1990.
- Hull, Steven. *I'm Still In Love With You*. Exh. cat., Twentieth Century Century Women's Club, 1997.
- International Review of African American Art*. "Rhythm of Structure." photo of Charles Gaines', "Numbers and Trees," 2004, vol. 19, cat. no. 3.
- Johnstone, Mark. *Contemporary Art in Southern California*. Sydney: Craftsman House, 1999, pp. 72-75.
- Landscape Visions*. Long Beach, Cal.: Office of the Chancellor, CSU Art Gallery, January 1989.
- Lippard, Lucy. *Exchanges*. New York: Henry Street Settlement, April 1979.
- Lurid Stories: Charles Gaines Projects 1995-2001* San Francisco, Cal.: Walter/McBean Gallery, San Francisco Art Institute, 2001, Vol. 4, Cat No. 3, p. 9.
- Miller-Keller, Andrea; Ravenal, John B. *From the Collection of Sol LeWitt*. ICI Curators, 1985-86.
- More than Meets the Eye: Triennale der Photographie*. Exh. cat, Hamburg, Germany: Deichtorhallen, 1998.
- No Justice, No Peace*. Los Angeles: California Afro-American Museum, October 1990.
- Pagel, David. *Themes Out of School: Art and Education in Los Angeles*. Exh. cat. Los Angeles: Creative Artist Agency Collection, April 200, p. 51.
- Paoletti, John. *No Title: Selections from the Collection of Sol LeWitt*. Middletown, Conn.: Wesleyan University, October 1981.
- Portraits*. (brochure), Apsen, Col.: Center for the Visual Arts, 1979.
- Posner, Helane. *Selections from the Chase Manhattan Bank Art Collection*. New York: Chase Manhattan Bank, 1981.
- Presteneck, Schloss. *Force/Sight, International Kunst der Gegenwart*. Stuttgart, Germany: Brigitte March, September 1990.
- Process Und Konstruktion, 1985 in Munich*. Germany: Galerie Brigitte March, June 1985.
- Rainer Crone. *Numerals: Mathematical Concepts in Contemporary Art*. New York: Leo Castelli Gallery, December 1978.
- Recherche-entdeckt! Bilderarchive der Unsichtbarkeiten (*Research-discovered!* am Neckar, Revolver: Archiv für aktuelle Kunst, Andreas Bur and Ludwig *Picture Archive of the Invisibilities*), catalog for the Sixth Esslingen International Photo Triennial, Galerie de Stadt, Esslingen, Seyfarth, editors 2004

Selections from the William Hokin Collection, Chicago, Ill.: Museum of Contemporary Art, 1985.
Snake River: Charles Gaines & Edgar Arceneaux, Exh. cat. Los Angeles and Linz, Austria: REDCAT and Lentos Kunstmuseum, 2006.
 Von Maur, Karin. *Magie der Zahl: in der Kunst des 20 Jahrhunderts*. Exh. cat, Stuttgart, Germany: Stadtsgalerie,, 1997.
Whitney Biennial, New York: Whitney Museum of Contemporary Art, 1975.

PUBLICATIONS AND ARTICLES BY THE ARTIST

Gaines, Charles. "Art and Culture: Metonymy and the Post Modern Sublime." In *Snake River: Charles Gaines and Edgar Arceneaux*, Los Angeles: REDCAT Gallery , 2006, Vol. 1, pp. 39-67.
 Gaines, Charles. "Art and the Search for Origin Amidst the Scent of Flowers." In *Origins*, Fresno, Cal: Fresno Art Museum, 1999.
 Gaines, Charles. "Art, Post History and the Paradox of Black Pluralism." *Merge*, 2004, vol.12, p. 52.
 Gaines, Charles. "Avant L.A. Letter." *Artforum*, February 1999.
 Gaines, Charles. "Bear Stories." *Framework*, 1995, Volume 7, Issue 3, p. 5.
 Gaines, Charles. "Black Male." *World Art*, January 1995.
 Gaines, Charles. "Edgar Arceneaux's Search for Meaning Among Infinite Variations." *Afterall*, September 2004.
 Gaines, Charles. "Hotter Than July." *Art/Text*, #55, September 1996, pp. 12, 16.
 Gaines, Charles. "Manifesto." *Promotional Copy*, Ed. Robin Kahn, New York: Mimi Somerby, S.O.S. International, and B.R.A.T., 1993, p. 33.
 Gaines, Charles. "Memories: The Art of Kyung Won Moon." In *Kung Won Moon*, Seoul, South Korea: Park Ryu Sook Gallery, 1999.
 Gaines, Charles. "Metonymy and the Defamiliarization of Objects." In *Lurid Stories: Gaines Projects 1995-2001*, San Francisco, Cal.: Walter/McBean Gallery, San Francisco Art Institute, 2001.
 Gaines, Charles. "Sandra Rowe: Androgyny and the Janusian Split." In Exh. Cat, Riverside, Cal: University of California Riverside, 1990.
 Gaines, Charles. "Sandra Rowe: Androgyny and the Janusian Split." *Journal of Social Theory in Art Education*, April, 1990, pp. 158-163.
 Gaines, Charles. "Surviving Alaska: Michael Joo's Sublime Transformations." In *Michael Joo*, Boston, Mass: MIT Lists Visual Arts Center, 2004 pp. 41-45.
 Gaines, Charles. "Theater of Refusal: Black Art and Mainstream Criticism." In catalogue of same name, Irvine: University of California, 1993.
 Gaines, Charles. reprint of "Theater of Refusal: Black Art and Mainstream Criticism." In *Double Consciousness: Black Conceptual Art Since 1970*, Houston: Contemporary Arts Museum January 2005.
 Gaines, Charles. "The Devil and Mona Lisa: Confessions of an Art Heckler." *New Art Examiner*, December 1993, p. 24.
 Gaines, Charles. "The New Cosmopolitanism: Preeminence of Place." In Exh. catalog of the same name, Fullerton: California State University, March 2008.
 Gaines, Charles. "Untitled." In *Color This! A Collection of Los Angeles Artists' Drawings*, Los Angeles: Foundation For Art Resources, Inc. [FAR], 1994, p. 44.

MONOGRAPH BOOKS

Regression Series. Fresno, Calif: APR Publishers, 1978.

MONOGRAPH CATALOGS

Joo, Eungie, et al. *Charles Gaines and Edgar Arceneaux: Snake River*. REDCAT Gallery, Los Angeles, California, September, 2006, volumes I and II,
 Sirmans, Franklin and Charles Gaines. *Lurid Stories: Charles Gaines Projects from 1995-2001*. San Francisco: San Francisco Art Institute, Walter/McBean Gallery, 2001.

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PUBLIC COLLECTIONS

Studio Museum in Harlem, New York

Museum of Modern Art, New York

Whitney Museum of American Art, New York

Museum of Contemporary Art, Chicago

Museum of Contemporary Art, San Diego

Los Angeles County Museum of Art, Los Angeles

Museum of Contemporary Art, Los Angeles

Oakland Museum, Oakland, California

Santa Fe Museum of Contemporary Art

Städtische Galerie im Lenbachhaus, München

Galerie der Stadt Esslingen

Villa Merkel, Esslingen