

B E N R U B I G A L L E R Y

DOUG HALL

Born in San Francisco, California, 1944

EDUCATION

Rinehart School of Sculpture of the Maryland Institute College of Art, Baltimore, Maryland, M.F.A., Sculpture, 1969

Skowhegan School of Painting and Sculpture, Summer, 1967

Harvard College, B.A., Anthropology, 1966

Lives in San Francisco, California

SOLO EXHIBITIONS

- 2018** *Song of Ourselves (After Walt Whitman)*, Rena Bransten Gallery, San Francisco, CA
- 2016** *Letters in the Dark: Franz Kafka and Milena Jesenská*, Benrubi Gallery, New York, NY
- 2015** *The Terrible Uncertainty of the Thing Described*, SFMOMA “on-the-go” in collaboration with the San Francisco Art Institute, Walter and McBean Galleries, SFAI, San Francisco, CA
Love and Architecture, Rena Bransten Projects, San Francisco, CA
- 2014** *Bodies in Space*, Benrubi Gallery, New York, NY
- 2012** *Timelapse: Doug Hall and the Western Landscape*, San Jose Museum of Art, San Jose, CA
- 2010** *Reste der Mache*, Galerie der Kunststiftung Poll, Gipsstr. 3, Berlin, Germany
- 2009** *In Retrospect*, Rena Bransten Gallery, San Francisco, CA
- 2006** *Some Places*, Numark Gallery, Washington, DC
- 2005** *Doug Hall: Photographs*, Rena Bransten Gallery, San Francisco, CA
Doug Hall, Feigen Contemporary, New York, NY
In Finite Spaces, Polk Museum, Lakeland, FL
- 2004** *Doug Hall’s GDR Project Revisited*, Galerie Kapinos, Berlin, Germany
In Finite Spaces, Sesnon Gallery, UC Santa Cruz, Santa Cruz, CA
In Finite Spaces, University Art Gallery, UCSD, San Diego, CA
- 2003** *In Finite Spaces*, Sophie Newcomb Gallery, Tulane University, New Orleans, LA

B E N R U B I G A L L E R Y

- Doug Hall, Centro de Arte de Salamanca, Salamanca, Spain*
- Doug Hall, Opera Houses, Feigen Contemporary, New York, NY*
- Doug Hall, New Work, Rena Bransten Gallery, San Francisco, CA*
- 2001** *Doug Hall, 20.21 Galerie Edition Kunsthandel, Essen Germany*
- Doug Hall, Photographs, Bellvue Museum, Bellvue, WA*
- Doug Hall, Feigen Contemporary, New York, NY*
- Some Places, Rena Bransten Gallery, San Francisco, CA*
- 1999** *Near and Far, Galerie Micha Kapinos, Berlin, Germany*
- Doug Hall: Photographs 1989-1998, Feigen Contemporary, New York, NY*
- 1998** *Pictures, Rena Bransten Gallery, San Francisco, CA*
- 1997** *Dogenhaus Projekt, Berlin, Germany*
- Appearance [advancing & retreating], Rena Bransten Gallery, San Francisco, CA*
- 1995** *Terminal Landscape, Rena Bransten Gallery, San Francisco, CA*
- 1994** *Das DDR-Projekt, Kunst-Werke, Berlin, Germany*
- Doug Hall: Projects, Rena Bransten Gallery, San Francisco, CA*
- 1993** *UNIVERSITY, Berkeley Art Museum, Berkeley, CA*
- 1992** *People and Buildings, Shoshana Wayne Gallery, Santa Monica, CA*
- 1991** *Film Forum, Tokyo, Japan*
- 1990** *Sexo E Violencia, Centro Cultural Sao Paulo, Brazil*
- Doug Hall: New Work, Fuller Gross Gallery, San Francisco, CA*
- The Terrible Uncertainty of the Thing Described, Portland Museum of Art, Portland, ME*
- 1989** *The Terrible Uncertainty of the Thing Described, San Francisco Museum of Modern Art, San Francisco, CA*
- 1988** *Doug Hall: New Work, Fuller Gross Gallery, San Francisco, CA*

B E N R U B I G A L L E R Y

- 1987** *Doug Hall: The Spectacle of Image*, Institute of Contemporary Art, Boston, MA
Pacific Film Archive and Matrix Program, University Art Museum, Berkeley, CA
The Plains of San Augustin, Virginia Museum of Art, Richmond, VA
- 1986** *The CAT Fund Presents*, Institute of Contemporary Art, Boston, MA
The Victims' Regret, Carnegie Museum, Pittsburgh, PA
Works on Paper, Ted Greenwald Gallery, New York, NY
- 1985** Retrospective screening of tapes, San Francisco Video Gallery, San Francisco, CA
The American Center, Paris, France
- 1984** *The Victims' Regret*, University Art Museum, Berkeley, CA
Machinery for the Re-education of a Delinquent Dictator, Whitney Museum, New York, NY
The Institute of North American Studies, Barcelona, Spain
- 1983** *The Tyrant's Last Dream*, 80 Langton Street, San Francisco, CA
- 1981** *The Great Confrontation*, Los Angeles Institute of Contemporary Art, Los Angeles, CA
Retrospective of videotapes, The Anthology Film Archives, New York, NY
- 1980** *Situations for Main Street*, 1708 East Main Street, Richmond, VA
The Washington Project for the Arts, Washington, D.C.
The Amarillo News Tapes, The Long Beach Museum of Art, Long Beach, CA
The Great Confrontation, installation, 80 Langton Street, San Francisco, CA
- 1979** *I Hardly Ever Leave This Room*, 3 channel video installation (with Diane Andrews Hall), University Art Museum, Berkeley, CA
- 1978** *Edited by Fire*, installation of works on paper and objects that survived the fire that destroyed the T.R. Uthco studio, 1978, La Mabelle Arts Center, San Francisco, CA

B E N R U B I G A L L E R Y

1976 *The Eternal Frame*, video installation, The Long Beach Museum of Art, Long Beach, CA

GROUP EXHIBITIONS

2016 *These American Lives*, Rena Bransten Gallery, San Francisco, CA

The Rome Room, Rena Bransten Gallery, San Francisco, CA

Radically Modern: Urban Planning and Architecture in 1960s Berlin, Berlinische Galerie, Berlin, Germany

These American Lives, Rena Bransten Gallery, San Francisco, CA

2015 *Ping Pong*, US Embassy, Belgrade, Serbia

Self Made, Bolinas Museum, Bolinas, CA

2014 *West Coast Visions*, Borusan Contemporary, Istanbul, Turkey

2013 *Space, Place, and Order*, Rena Bransten Gallery, San Francisco, CA

2012 *Under Water*, Sonoma State University Museum of Art, Rohnert Park, CA

International Orange, For-Site Foundation, Fort Point, San Francisco, CA

Überall und Nirgends: Werke aus der Sammlung Reydan Weiss
(Everywhere and Nowhere: Work from the Collection of Reydan Weiss), Villa Jauss, Oberstdorf, Germany

2011 *Under the Big Black Sun: California Art 1974-1981*, MOCA, Los Angeles, CA

State of Mind: New California Art Circa 1970, Orange County Museum of Art, Newport Beach, CA

God Only Knows Who The Audience Is, CCA Wattis Institute for Contemporary Art, San Francisco, CA

2010 *Constructed Spaces: Contemporary Color Photography*, Academy Art Museum, Easton, MD

The More Things Change, San Francisco Museum of Modern Art, San Francisco, CA

Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945-2000, Berkeley Art Museum and Pacific Film Archive, University of

B E N R U B I G A L L E R Y

California, Berkeley, CA

Captured in Time: Part 2, American Embassy Paris, Paris, France

Changing Channels, Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria

2009 *Select Contemporary Photography from the Collection of Lucille and Richard Spagnuolo*, Georgetown University Art Galleries, Washington, DC.

Kunst Zwischen Spurensuche und Utopie (Art Between Traces of the Past and Utopian Futures), Berlinische Galerie, Berlin, Germany

Globetrotting, Bonni Benrubi Gallery, New York, NY

History Will Repeat Itself. Strategies of Re-enactment in Contemporary Art, Center for Contemporary Art, Ujazdowski Castle, Warsaw, Poland

2008 Goethe-Institut, Hong Kong, China

California Video, The J. Paul Getty Museum, Los Angeles, CA

Broadcast Yourself, Cornerhouse, Manchester, UK

Broadcast Yourself, Hatton Gallery, University Upon Tyne, UK

Photoscapes, Kinz, Tillou + Feigen, New York, NY

Art is for the Spirit: Works from the UDSB Art Collection, Mori Art Museum, Tokyo, Japan

2007 *History Will Repeat Itself: Strategies of Re-enactment in Contemporary Media Art and performance*, Hartware MedienKunstVerein, Dortmund, Germany

Cross-Border, Kunstmuseum, Stuttgart, Germany

New Urban Vistas, Arthur Roger Gallery, New Orleans, LA

2006 *The Last Show*, Numark Gallery, Washington, DC.

Why Pictures Now: Photography, Film, Video Today, Museum Moderner Kunst (MUMOK), Vienna, Austria

Playback – Simulated Realities, Edith-Ruß-Haus für Medienkunst, Oldenburg, Germany

B E N R U B I G A L L E R Y

Modern Photographs: The Machine, The Body, and the City: Gifts from the Charles Cowles Photography Collection, Miami Art Museum, Miami, FL

Imposing Order: Contemporary Photography and the Archive, San Francisco Museum of Modern Art, San Francisco, CA

Furnishing Assumptions, Rena Bransten Gallery, San Francisco, CA

Summer View, Feigen Contemporary, New York, NY

2005 *On View: Photographing the Museum*, Yancey Richardson Gallery, New York, NY

Downtime: Constructing Leisure, New Langton Arts, San Francisco, CA

2004 *Dreamscapes*, Aeroplastics Contemporary, Brussels, Belgium

Doug Hall, Vik Muñoz, Christina Iglesias, Kara Walker., Barbara Krakow Gallery, Boston, MA

Landscape, Rena Bransten Gallery, San Francisco, CA

ARTitecture, Rena Bransten Gallery, San Francisco, CA

2003 *The Grey Area: Uncertain Images (Bay Area Photography 1970's to Now)*, California College of the Arts, San Francisco, CA

Contemporary Spaces, Underlying Cultur, Photographs by Philip-Lorca diCorcia, Doug Dubois, Doug Hall, Louise Lawler, and Georges Rousse. Museum of Art, Brigham Young University, Provo, UT

The Discerning Eye: Southern California Collects, Museum of Photographic Arts, San Diego, CA

Parallax Views, Art and the JFK Assassination, Hallways Contemporary Arts Center, Buffalo, NY

Pretty as a Picture, Carrie Secrist Gallery, Chicago, IL

Environs, Feigen Contemporary, New York, NY

Affinities...Now and Then, H & R Block Artspace at The Kansas City Art Institute, Kansas City, MO

2002 *The Photographic Impulse: Selections from the Joseph and Elaine Monsen Collection*, Henry Art Gallery, University of Washington, Seattle, WA

B E N R U B I G A L L E R Y

Iconos Metropolitanos; Vanessa Beecroft, Nancy Davenport, Lucinda Devlin, Doug Hall, Shirin Neshat, PROA Fundacion, Buenos Aires, Argentina

Time Share, Sarah Meltzer Gallery, New York, NY

Asphalt, Elias Fine Art, Allston, MA

Divine the Grid, Vedanta Gallery, Chicago, IL

Individuality, Saks Fifth Avenue, New York, NY

Family, The Aldrich Museum of Contemporary Art, Rdgefield, CT

XXV Bienal de Sao Paulo, Sao Paulo, Brazil

First Decade: Video from the EAI Archives, Museum of Modern Art, New York, NY

Doug Hall: Landscapes and Leisurescapes, VOX Gallery, Montreal, Canada

2001 *WestWorld, Mary Boone Gallery, New York, NY*

There, Not Here?, Fine Arts Center Gallery, University of Rhode Island, Kingston, RI

A Private Reading: The Book as Image and Object, Senior and Shopmaker Gallery, New York, NY

Présent Composé, Ottawa Art Gallery , Canada

Paradise in Search of a Future, CEPA Gallery, Buffalo, NY

Depicting Absence/Implying Presence, Institute of Contemporary Art, San Jose, CA

Video Time, (Part of Open Ends. The final cycle of MOMA 2000, Museum of Modern Art, New York, NY

2000 *Made in California - Art, Image, and Identity 1900 - 2000, Section 5: 1980 - 2000, Los Angeles County Museum of Art, Los Angeles, CA*

Between Heaven and Earth, New Classical Movements in the Art of Today, Museum voor Moderne Kunst, Oostende, Belgium

Photography Now, Contemporary Arts Center, New Orleans, LA

Vision Ruhr, Dortmund Germany, Zeche Zollern II/IV, Dortmund, Germany

B E N R U B I G A L L E R Y

Beyond Boundaries: Contemporary Photography in California, University Art Museum, California State University, Long Beach, June 2000 ; Santa Barbara Contemporary Arts Forum, November, 2000; Friends of Photography, San Francisco, CA

Museum Pieces: Bay Area Artists Consider the De Young, De Young Museum, San Francisco, CA

1999 *Eye Candy*, Rena Bransten Gallery, San Francisco, CA

Summer Reading: Photographs of Books, Yancey Richardson Gallery, New York, NY

Imago 99, Centro de Fotografia, Universidad de Salamanca, Spain

1998 *Plugged In*, Haines Gallery, San Francisco, CA

Ground Control, Lombard/Fried Gallery, New York, NY

Matrix: Twenty Years, University Art Museum, Berkeley, CA

1997 *Inside Story*, Rena Bransten Gallery, San Francisco, CA

Rethinking Topographies, Gallery RAM, Santa Monica, CA

Spaces and Forms II, Maryland Institute College of Art, Baltimore, MD

1996 *Dislocations*, Philadelphia Museum of Art, Philadelphia, PA

Annual Exhibition, American Academy in Rome, Rome, Italy

Noch nie gezeigt, Berlinische Galerie, Martin-Gropius-Bau, Berlin, Germany

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

1995 *Endurance Art*, Exit Art/The First World, New York, NY

Photography after Photography, Aktionsforum Praterinsel, Munich, Bavaria

1994 *Identity, The Logic of Appearance*, Galerie Krinzinger, Vienna, Austria

Scratching the Belly of the Beast: Cutting Edge Media in Los Angeles, 1922-94, Film Forum, Los Angeles, CA

1993

Les Lieux de Video: International Video Art Exhibition, United Media Arts and

B E N R U B I G A L L E R Y

The Durham Art Gallery, Durham, Ontario, Canada

bODD, "Art 24 '93," Basel, Switzerland

Out of Place, Vancouver Art Gallery, Vancouver, Canada

1992 *Video: Two Decades*, Museum of Modern Art, New York, NY

Art at the Armory: Occupied Territory, Museum of Contemporary Art, Chicago, IL

Revelation / Transformation: Selected photographs, Rena Bransten Gallery, San Francisco, CA

Transparent: Dokumentarische Zonen in Video, Medienwerkstatt, Vienna, Austria

1991 Mincher Wilcox Gallery, San Francisco, CA

A Presumption of Faith, Christopher Grimes Gallery, Santa Monica, CA

1990 *Waterworks*, Long Beach Museum of Art, Long Beach, CA

New Acquisitions, San Francisco Museum of Modern Art, San Francisco, CA

Bay Area Media, San Francisco Museum of Modern Art, San Francisco, CA

1989 *Witness*, Fuller Gross Gallery, San Francisco, CA

Doug Hall, George Kuchar and Het Weer, Kijkhuis, The Haag, The Netherlands

1988 *Video Art 1988*, The Oakland Museum, Oakland, CA

American Landscape Video: The Electronic Grove, The Carnegie Museum of Art, Pittsburg, PA, 1988; and traveling to The San Francisco Museum of Modern Art, San Francisco, CA and The Newport Harbor Museum, Newport Beach, CA

1987 *World Wide Video Festival*, The Hague, The Netherlands

Japan 87 Video Television Festival, Tokyo, Japan

The Importance of Drawing, Fuller Goldeen Gallery, San Francisco, CA

1986 *National Video Festival* of The American Film Institute, AFI Campus, Los Angeles, CA

B E N R U B I G A L L E R Y

Video Installed, New Langton Arts, San Francisco, CA

3rd International Video and Television Festival, Montbelliard, France

1985

Video Nacht, NDR, Hamburg, Germany

Resolution: A Critique of Video Art, Los Angeles Contemporary Exhibitions, Los Angeles, CA

A Passage Repeated, Long Beach Museum of Art, Long Beach, CA

San Francisco International Video Festival, various Bay Area art spaces

Whitney Museum Biennial Exhibition, New York, NY

Video from Vancouver to San Diego, Museum of Modern Art, New York, NY

1984

2nd Video Rio, Centro Cultural Candido Mendes, Brazil

Video: A Retrospective, Long Beach Museum of Art, Long Beach, CA

Mediated Narratives, Institute of Contemporary Art, Boston, MA

National Video Festival, American Film Institute, Los Angeles, CA

Video '84, Place Guy Farreant, Montreal, Canada

Heroes/Anti-heroes, Contemporary Arts Museum, Houston, TX

The Science of Fiction, The Fiction of Science, Video Data Bank and the Art Institute of Chicago, Chicago, IL

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

California Video: 1984, Long Beach Museum of Art, CA

2nd International Video Festival, Montbelliard, France

Primero Festival Nacional de Video, Madrid, Spain

Berlin Film Festival, West Germany

From TV to Video, From Video to TV, Cineteca Comunale, Bologna, Italy

United States Film and Video Festival, Park City, Utah

1983

Prime Time Video, Institute of Contemporary Art, Boston, MA

B E N R U B I G A L L E R Y

5 Installations, Visual Studies Workshop, Rochester, NY, "Machinery for the Re-Education of a Delinquent Dictator", video installation *About T.V.*, Just Above Midtown Gallery, New York, NY

When Words Become Works, The Minneapolis College of Art and Design and the Walker Art Center, Minneapolis, MN

The San Francisco International Video Festival, various Bay Area museums and art spaces, San Francisco, CA

Awards in the Visual Arts 2, Museum of Contemporary Art, Chicago; The Mint Museum, Charlotte, NC; and the DeCordova Museum, Lincoln, MA

Funny/Strange, Institute of Contemporary Art, Boston, MA

New American Video, Kunsthaus, Zurich, Switzerland

Video/TV: Humor/Comedy, curated by John Minkowski and Media Study, (exhibition catalogue), traveling exhibition

1982

The Whitney Museum Biennial Exhibition, New York, NY

Reading Video, The Museum of Modern Art, New York, NY

The San Francisco International Video Festival, various Bay Area museums, San Francisco, CA

Festival of Festivals, Toronto, Canada

The Denver Film Festival, Denver, CO

Media Study, Buffalo, New York, NY

Input '82, Toronto, Canada

The United States Film and Video Festival, Park City, Utah

Protopia '81, Tokyo, Japan

1981

The American Film Institute Video Festival, Washington, D.C.

Independent Vision, The American Center, Paris, France

1980

Videoart: The Electronic Medium, Museum of Contemporary Art, Houston, MA

The San Francisco International Video Festival, various Bay Area museums

B E N R U B I G A L L E R Y

and art spaces, San Francisco, CA

- 1979** *Space/Time/Sound-1970's: A Decade in the Bay Area*, The San Francisco Museum of Modern Art, San Francisco, CA
- 1978** *Two Channel Video*, The Whitney Museum of American Art, New York, NY
- 1977** *Documenta 6*, Kassel, Germany

PERFORMANCES:

- 1983** *Film in the Cities*, Minneapolis, MN
- 1982** *The Western Front*, Vancouver, B.C.
- 1981** *Songs of the 80's*, 80 Langton Street, San Francisco, CA
- 1980** "For Long Periods of Time He Didn't Know Who He Was Or How He Got There In The First Place", performed installation, *The Maryland Institute of Art Alumni Exhibition*, Baltimore, MD
- The San Francisco Art Institute Annual: "Seven Chapters from the Life of...(A Soap Opera)"*, performance with installation, January, 1980, SITE Gallery, San Francisco, CA
- 1979** *It's Difficult to be Sure About Most Things*, performance in a series titled 'Verbal Eyes ', The Farm, San Francisco, CA
- 1977** Performance, Virginia Commonwealth University, Richmond, VA
- Sometimes Things Are Less Than They Appear*, performance with video, The Maryland Institute College of Art, Baltimore, MD
- Really, I've Never Done Anything Like That Before, He Said*, performance with video, La Mamelle Arts Center, San Francisco, CA
- Really, I've Never Done Anything Like That Before, He Said*, The Otis Art Institute Gallery, Los Angeles, CA
- 1976** *Thirty-Two Feet Per Second Per Second*, performance, La Mamelle Arts Center, San Francisco, CA
- 1975** *Great Moments*, performance, The Theater Project, Baltimore, MD
- Great Moments*, performance, The Ninety-Nine Cent Floating Theater, University of Pittsburgh, Pittsburgh, PA

B E N R U B I G A L L E R Y

A Speech, performance McComb Community College, Warren, MI

Great Moments, performance, Detroit Institute for the Arts, Detroit, MI

Great Moments and Some Things End the Way They Begin, performance, University of Michigan Art Department, Ann Arbor, MI

Great Moments and The Eyes of Texas, performance, The Contemporary Arts Museum, Houston, TX

The Eternal Frame, performance for videotape (T.R. Uthco/Ant Farm), Dealey Plaza, Dallas, TX

Media Burn (Ant Farm), performance for videotape, The Cow Palace, San Francisco, CA

1974 *Great Moments*, Center for Contemporary Music at Mills College, Oakland, CA

Great Moments, The Portland Center for the Visual Arts, Portland, OR

Bumbershoot Arts Festival, "Great Moments", performance, The Seattle Center, Seattle, WA

Great Moments, performance, Virginia Commonwealth University, Richmond, VA

Standing Man, performance, The Maryland Institute College of Art, Baltimore, MD

Great Moments, performance, McComb Community College, Detroit, MI

Great Moments, performance, Nazareth College, Kalamazoo, MI

1973 Untitled Performance, University of Victoria, B.C.

Partially Intentional Discord, performance, Southern Illinois University, Carbondale, IL

Intentional Discord, performance, Vancouver Art Gallery, Vancouver B.C., Canada

Bumbershoot Arts Festival, The Seattle Center, Seattle, WA

A Graduation Address, performance, Mt. Angel College, Mt. Angel, OR

In 1971 I formed the T.R. Uthco Collective with artists Diane Andrews Hall and Jody Proctor. Most of the work between 1971 and 1978 was done under that name. In 1978 the group

B E N R U B I G A L L E R Y

disbanded.

PUBLICATIONS

2015 Kenneth Baker, "Uncertainty Crackles with Drama," San Francisco Chronicle, p. E-3, March 28

Jonathan Curiel. "Hall Monitors: '70s Video Art Pioneer Doug Hall is Back," SF Weekly, April 15

Joe Ferguson, "Review: Doug Hall's 'The Terrible Uncertainty of the Thing Described'," *SciArt in America*, May 13

Rudolf Frieling and Kathleen Forde eds, "West Coast Visions: Artists from the collection of the San Francisco Museum of Modern Art," Borusan Contemporary, Istanbul, 96 pages

Glen Helfand, "Doug Hall: Love and Architecture," Photograph Magazine, April 15
<https://www.photographmag.com/newsandreviews/view/578>

Maria Porges, "Doug Hall: The Terrible Uncertainty of the Thing Described," Art Practical, May 21 <http://www.artpractical.com/review/doug-hall-the-terrible-uncertainty-of-the-thing-described/>

Annie Tittiger, "You Really Need to Go See Doug Hall's 'Terrible Uncertainty of the Thing Described'," San Francisco Magazine, March 27
<http://modernluxury.com/san-francisco/story/you-really-need-go-see-doug-halls-the-terrible-uncertainty-of-the-thing-describe>

Sura Wood, *The Bay Area Reporter*, "Best in the April Art Galleries, Vol. 45 / No. 16, April 16

2014 Jordan G. Teicher, *Doug Hall: Bodies in Space*, Photograph Magazine, July, 2014
<http://photographmag.com/newsandreviews/view/444>

Alexander Ivanoff, "Borusan Contemporary unveils 'West Coast Visions' from San Francisco," Sunday's Zaman, Istanbul, June 15
<http://www.todayszaman.com/news-350317-borusan-contemporary-unveils-west-coast-visions-from-san-francisco.html>

2012 Terry Cohn, "Past and Present: Artists Respond to Two Iconic San Francisco Sites in San Francisco," *Public Art Review*, pgs 54-56, Fall/Winter 2012

Kaye, Nick, "Photographic Presence: Time and Image" in *Archaeologies of*

B E N R U B I G A L L E R Y

Presence: Art, Performance, and the Persistence of Being, edited by Gabriella Giannachi, Nick Kaye, and Michael Shanks, Rutledge, London and New York, 2012

Kino, Carol, "A Bridge's Golden Years," *The New York Times*, June 10, 2012, Arts Section, page 24

Oyvind Vagnes, "Zapruder: The Kennedy Assassination Film in Visual Culture," University of Texas Press, December 1, 2012

2010 *Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945-2000*, edited by Steve Anker, Kathy Geritz, and Steve Seid. University of California Press (351 pages)

Lisa Sutcliff Interviews Doug Hall, Open Space: San Francisco Museum of Modern Art Blog, <http://blog.sfmoma.org/2010/06/interview-doug-hall/>

2009 100 Video Artists, Exit Publicaciones, Madrid, Spain, pgs. 214 - 217
Kunst Zwischen Spurensuche und Utopie (Art Between Traces of the Past and Utopian Futures), Exhibition Catalog, Berlinische Galerie, Berlin, pgs. 44-48

Joanna Szupinska, Doug Hall at Rena Bransten Gallery, *Art Week*, May 2009, Vol 40 #4, pgs. 10-11

2008 Mizota, Sharon, "The State of Video", *Art Ltd*, May, 2008, pp. 42-45 (review of California Video at the Getty Center, Los Angeles)

Carol Kino, "A Moment in History, Recaptured for a Second Time," *The New York Times*, March 12, Arts, Page 8

Phillips, Glenn (editor) "California Video: Artists and Histories", The Getty Research Institute & The J. Paul Getty Museum, March (exhib, catalog), pp. 234-37, 276-77, 282, & back cover.

Willis, Holly, "California Video", *Modern Painter*, March 2008, pp. 56-61 and cover
Woodward, Richard, "They Were Just Playing Around", *Wall Street Journal* (review of California Video, The Getty Center), p W6, May 17-18, 2008

2007 *Artworks: The Progressive Collection*, D. A. P. / Distributed Art Publishers (p. 182)
Kedward-Sanchez, Jessica, "Screen Test: The Future of Video at the Getty", pp. 22- 25 and cover *First Draft: The Newsletter of the Getty Research Institute*, Fall, 2007, No. 6

B E N R U B I G A L L E R Y

2006 *Modern Photographs: The Machine, The Body, and the City – Selections from the Charles Cowles Photography Collection*, Miami Art Museum, Andy Grundberg, editor, p 56 (exhibition catalog)

The UBS Art Collection: Photography, pp 110-113

Playback – Simulierte Wirklichkeiten, Edith-Ruß-Haus für Medienkunst, “Ant Farm and T.R. Uthco, The Eternal Frame,” pp. 50 – 55 (exhibition catalog)

Why Pictures Now, Museum Moderner Kunst Stiftung Ludwig Wien, Austria, pp 98
- *990h You Pretty Things*, Times 2 (UK), March 28

2005 Porges, Maria, “Doug Hall: Rena Bransten Gallery”, *Art Forum*, December 2005, pgs. 283-48

Kennedy, Marla Hamburg and Stilller, Ben, *Looking at Los Angeles*, Metropolis Books, New York, pgs. 2-3, 29

Baker, Kenneth, “Blurring the Boundaries between Labor and Leisure”, *Datebook*, San Francisco Chronicle, p E10, Saturday, April 23

2004 Baine, Wallace, “Blow Up: Doug Hall’s Large Scale Photos Capture Modern Urbanscape”, *Santa Cruz Sentinel*, pgs. B-1 & B-2, September 25, 2004

Lewallen, Constance M. and Steve Seid, *Ant Farm, 1968-1978*, University of California Press, 2004, “Tunneling Through the Wasteland: Ant Farm Video.”

Reed, Victoria, “Doug Hall at UCSD’s University Art Gallery,” *Artweek*, April 2004

Tromble, Meredith, “Making a Run for It: Performance Politics in Northern California”, *Art Contemporaries*, Vol. 1, No 3, September, 2004

2003 Amy, Michael, “Doug Hall at Feigen Contemporary,” *Art In America*, July 2003
Bartlett, Thomasine, “Doug Hall at Newcomb,” *The New Orleans Art Review*, Sept./Oct. 2003

Berkson, Bill, “Invocation of the Surge Protector”, *The Sweet Singer of Modernism & 6ther Writings 1985-2003*, Qua Books, Jamestown, Rhode Island
Bookhardt, D. Eric, “The Reality of Unreality,” *Gambit Weekly*, New Orleans, LA, Sept. 2, 2003

Doug Hall: In Finite Spaces. Includes substantial interview. (exhibition catalog, Newcomb Gallery, Tulane University)

B E N R U B I G A L L E R Y

La Gaceta, "Doug Hall expone sus paisajes urbanos en el Centro de Arte," Feb. 6, 2003

Golonu, Berin, "Doug Hall: New Work", *Contemporary*, No. 49, 2003

Hernando, Javier, "Spaces for Art and Photography. Appropriation and Updating of a Traditional Pictorial Genre," *Exit* magazine, Issue 9, Feb/May 2003

el Periodico el Adelanto de Salamanca, "Los paisajes habitados de Doug Hall visitan el Centro de Arte," Feb. 6, 2003

Solnit, Rebecca, "Acts of Hope. Challenging Empire on the World Stage," *Orion Online Magazine*, May/June 2003

Tribuna de Salamanca, "Doug Hall ofrece en el Casa 11 imagenes de gran formato," Feb. 6, 2003

2002 Barlow, Melinda, editor "Studio as Study: A Selection of Drawings by American Video Artists," *Paj*, A Journal of Performance and Art, No. 71

Novakov, Anna, "Freeze Frame: Anna Novakov in conversation with Doug Hall," San Francisco Art Institute Masters of Fine Arts Catalog, 2002

Short Stories on Photography: The Joseph and Elaine Monsen Collection at the Henry Art Gallery, University of Washington Press, 2002

2001 Grundberg, Andy, catalog essay in *Doug Hall: Photographs*, Rena Bransten Gallery, San Francisco and Feigen Contemporary, New York, , 72 pps, 2001

The New Yorker, Goings on About Town, Photography, Doug Hall, p. 28, May 28, 2001

Novakov, Anna, "Doug Hall: Rena Bransten Gallery", *Artpress*, Paris, April. pp. 69-70

Ohne Zogern: Die Sammlung Olbricht Teil 2, Neues Museum Weserburg Bremen & Gesellschaft Fur Aktuelle Kunst (exhibition catalog)

ICA InForm, San Jose Institute of Contemporary Art, Summer 2001 "Depicting Absence/Implying Presence

Schwendener, Martha "Doug Hall: Feigen Contemporary", *Art Forum*, Sep 2001, pp. 195-6

Shaw, Lytle, "Doug Hall: Feigen Contemporary through June 2", *Time Out*, New York. Issue 296, May 24-31, 2001, p 56.

B E N R U B I G A L L E R Y

Young, Lisa Jaye, "Doug Hall: Feigen Contemporary, New York". *Tema Celeste, Contemporary Art*, Milan, Summer Issue, p. 88

2000 *Flintridge Foundation Awards for Visual Artists, 1999/2000*, Noriko Gamblin and Karen Jacobson editors, Flintridge Foundation, Pasadena, California

Beyond Boundaries: Contemporary Photography in California, The Friends of Photography, San Francisco

David S. Rubin, *Fact or Fiction? Photography Now, An International Survey of Contemporary Photography*, Contemporary Arts Center, New Orleans

Vision.Ruhr, Kunst Medien Interaktion auf der Zeche Zollern II/IV, und Museum am Ostwall, Dortmund (exhibition catalog).

1999 *The American Century: Art and Culture 1950-2000*, Lisa Phillips ed., Whitney Museum of American Art, New York, (pp. 256, 370)

Grand Street: Berlin, Issue #69, Grand Street Press, New York, pp. 83 & title page
Fricke, Harald, "Erinnerungen ans Jetzt: Die Galerie Max Hetzler zeigt Fotos von Larry Clark, bei Kapinos stellt Doug Hall seine Stadtaufnahmen aus" *die tageszeitung*, Montag, 20 Dezember, 1999, p. 23

Helfand, Glen, *Museum Pieces: Bay Area Artists Consider the De Young* (exhibition catalog)

Loke, Margaret, "Paying Homage to Books (Those With Covers)" *Photography Review*, New York Times, July 1999

Müller, Von Vanessa, "In weiter Ferne, so nah: Neue Fotoarbeiten von Doug Hall", *Der Tagesspiegel*, Berlin, December 4.

Porges, Maria, "San Francisco Fax", *Art Issues*, January/February, (pp. 32-33).

Imago '99: Encuentros de Fotografía y Video (exhibition catalog), Ediciones Universidad de Salamanca, Spain, pp. 65-68

Rush, Michael, *New Media in Late 20th-Century Art*, World of Art Series. Thames & Hudson, New York and London, 1999

1998 David Bonetti, *SF Examiner*, Thursday, October 29, 1998 (pp C-1. C-6)

Jenkins, Steven, "Previews: Doug Hall," *Artweek*, Sept. 1998, pp. 6

1997 Bonetti, David, "Gallery Watch", *San Francisco Examiner*, Oct. 21, 1997, pp. B-11

B E N R U B I G A L L E R Y

Contact, "Alumni Profile," Maryland Institute, College of Art, spring 1997, pp. 6, 10

Dorsey, John, "Art Institute Exhibit is Something to Cheer About", *The Baltimore Sun*, Wednesday, January 29, 1997 (p. 5E)

Fricke, Harald, "Eco lessende Italienreisende werden erschauern," *TAZ*, June 28, 1997

Krantz, Claire Wolf, "Doug Hall", *New Art Examiner*, October, pp. 50-51

Nugent, Jeanne, "Photography After Photography," *ARTnews*, Dec. 1997, pp.169-70.

"spAces & forms, part II," Maryland Institute, College of Art, exhibition catalog

Tannert, Christophe, "Fotografie ohne das Raunen der Diskurse," *Berliner Zeitung*, July 8, 1997

1998 David Bonetti, *SF Examiner*, Thursday, October 29, 1998 (pp C-1. C-6)

Jenkins, Steven, "Previews: Doug Hall," *Artweek*, Sept. 1998, pp. 6

1996 *American Academy in Rome, Annual Exhibition Catalog*, 1996, pp. 38-41

Goldberg, Florian, "Das digitale Auge: Interview mit dem amerikanischen Künstler Doug Hall, *Living: Das Kulturmagazin*, Winter, (pp. 12-13)

Photography after Photography: Memory and Representation in the Digital Age, Overseas Publishers Assoc, Amstersdam & Siemens Kulturprogramm, Munich. 1996 (exhibition catalog)

Turim, Maureen, *The Image of Art in Video*, "Resolutions: Contemporary Video Practices", Michael Renov & Erika Suderburg, editors, University of Minnesota Press.

1995 Riley, Robert, "Doug Hall, The Terrible Uncertainty of the Thing Described", *SFMOMA News*, Sept/Oct 1995

Pacific Film Archive, "The Decade Between: American Video Art 1978-1988", Sept/Oct 1995

San Francisco Examiner, "Local artist wins the Rome Prize", May 22, 1995

Schjeldahl, Peter, "The Age of Ouch", *The Village Voice*, March 28, 1995

Smith, Roberta, "Still A Credo for Artists: Do As You Please", *The New York*

B E N R U B I G A L L E R Y

Times, April 2, 1995

1994 Baker, Kenneth, "Gallery Roundup: Abstracts are Seductive," Datebook Section, *San Francisco Chronicle/Examiner*, February 20, (pp. 29-30).

Berg, Ronald, "Doug Hall: Das DDR Projekt," *Zitty, Berlin*, July 18, 1994.

Fricke, Harald, "Popsoziologie des geteilten Berlin," *die tageszeitung*, July 9, 1994

Guardiola, Juan, "Lost and Found, A tribute to the Long Beach Museum of Art," *Scratching the Belly of the Beast, cutting edge media in Los Angeles, 1922-94*.

Marquardt, Joachim, "Das DDR-Projekt: Raum als Machtsymbol"

Reflex, "Dissolving Boundaries," Vol. 8, No. 1

Tannert, Christoph, '*The GDR Project*' von Doug Hall in den Kunst-werken, "Neue Bildende Kunst," Berlin, August-September, (p. 78)

Vogel, Sabine "Schattenspiele im Labyrinth der Ordnung." *Der Tages Spiegel*, Berlin, June 27.

1993 Bonetti, David, "UC Berkeley Remembers 125 Years", *San Francisco Examiner*, June 1, (Pp. C-1 & C-5)

Boltanski," *Die Tageszeitung*, Berlin, July 9.

Falcioni, Ron, "Our hybrid identities, Exploring a cross-section of international perspectives," *North Shore News*, Dec. 8, 1993

Fricke, Harald, "Popsoziologie des geteilten Berlin, Kunst in Berlin: Ackermann, Hall, Gustafson, Paula, "Artful Props Offer No Simple Readings," *The Georgia Straight*, Nov. 12, 1993

Laurence, Robin, "Senses of Place," *The Weekend Sun*, Vancouver, Dec. 4, 1993

Machado, Arlindo "O Video E Sua Linguagen", *Dossiê Palavra E Imagen, Revista USP #16*, Dec-Feb 1992/93, Sao Paulo, Brazil, pp.8-17

Mays, John Bentley, "Gift Wrap and a yard sale,"

Morse, Margaret, "Staging Knowledge and Power: Doug Hall's Mixed- Media Installation UNIVERSITY, *Video Networks*, Vol. 17, No. 3, June/July, pp. 18-20.

Rinder, Lawrence, "University", Matrix/Berkeley 158, Pacific Film Archive

Smith, Roberta, "In Installation Art, a Bit of the Spoiled Brat," *New York Times*,

B E N R U B I G A L L E R Y

Arts and Leisure Section, P. 31, Sunday, January 3.

Turim, Maureen *The Image of Art In Video*, "Diderot," No. 4, United Media Art Studies, Durham, Ontario, Canada, 1993 (pp. 43-57).

Webster, Mary Hull, "In Mr. Wizard's Shadow: Doug Hall at UAM Berkeley", *Artweek*, May 20, Vol. 24, No. 10, pp.4-5.

1992 "Art and the Armory: Occupied Territory," exhibition catalog, Museum of Contemporary Art, Chicago, 1992

Baker, Kenneth, "Military Armory Undergoes Art Exorcism," *San Francisco Chronicle*, Nov. 8, 1992

Brotman, Barbara, "Crash course for museum curators," *Chicago Tribune*, Aug. 23, 1992

Holg, Garrett, "For Armory Show, Artists Find Territory To Relate To Experience," *Chicago Sun Times*, Oct. 18, 1992

Kandel, Susan, "Douglas Hall Creates Private Experiences for Public Spaces," *Los Angeles Times*, Thursday, April 30, (pp. F6-F7).

Knight, Christopher, "A Parting Shot for Chicago's Armory," *Los Angeles Times*, Sept. 30, 1992

Loeffler, Carl, ed., *Performance Anthology*, Contemporary Arts Press, San Francisco, 1979. (revised and reissued)

MacDonald, Anne Marie, "Interviews Doug Hall," *Shift*, Vol. 6, Number 1, San Francisco Art Space, summer, (pp. 40-47)

MacDonald, Sara, "An Interview with Doug Hall," in *Offramp*, Vol. 1, Number 4, Southern California Institute of Architecture, Santa Monica, CA.

McCracken, Charles, "Building Art," *Chicago Tribune*, Sept. 20, 1992

Mellencamp, Patricia, *High Anxiety: Catastrophe, Scandal, Age, & Comedy*, Indiana University Press, pp. 99-103

Penn, Michelle, "Culture Crash," *Street Wise*, pp. 19, Oct. 1992

Rotenberg, Lori, "Different Drill Enlivens End of the Armory," *Chicago Sun Times*, Aug. 19, 1992

Stevens, Mitchell, "Missed Opportunities," *Reader*, Oct. 8, 1992

B E N R U B I G A L L E R Y

Transparent, Dokumentarische Zonen im Video, "Doug Hall: Storm and Stress," exhibition catalog, 1992

JY, "Art At the Armory: Occupied Territory," *Artforum*, pp. 98, Dec. 1992

Zimmerman, David, "Art spaces occupy pre-demolition armory," *USA Today*, Oct. 8, 1992

1991 *Bioapparatus*, Visual Seminar on the Bioapparatus, conference documentation Nakajima, Takashi, "Interview With Doug Hall", *Image Forum: Film Video Criticism*, October, No. 139, Tokyo, Japan. (pp. 14 and 106 - 113).

Scarborough, James, "The Perils of Belief," *Art Week*, March 21, Vol. 22, Number 11

Watten, Barrett, "Making the Social Sublime: Doug Hall's Work in the Public Sphere," catalog for *Out of Place*, Vancouver Art Gallery, Vancouver, British Columbia, Canada, pp. 87-100.

1990 Barrie, Lita, "Nature at Mankind's Mercy", *Art Week*, August 2.

Baker, Kenneth, "Doug Hall Show is Fuller Gross' Last," *San Francisco Chronicle*, March 22.

Baker, Kenneth, "Artists Channel Bay Area Environment" *San Francisco Sunday Examiner*, March 25, (review, pp. 13 & 14).

Berkson, Bill, "Invocations of the Surge Protector," *Art Forum*, May, Vol. 28, No. 9 (pp. 160-164)

Bonetti, David, "'Media' Survey Marks Video's Coming of Age," *San Francisco Examiner*, March 16, (pp. C-2)

Burkhart, Dorothy. "From Dada to Data," *San Jose Mercury News*, March 23, (Section D pp1 and 13)

California Magazine, "Best of California: Art," June 1990

Cowan, Randy, "Art Storms Portland Museum", *Statesman Journal*, Salem Oregon, February 12.

Curtis, Cathy, "Waterworks': A Summer Tonic at Long Beach Museum", *Los Angeles Times*, July 6.

Fish, Tim, "Art of the City," *The Press Democrat*, Santa Rosa, CA, April 13, 1990

B E N R U B I G A L L E R Y

Gragg, Randy, "Shock Value", *The Oregonian*, January 26.

Gragg, Randy, "Technology Funhouse," *Art Week*, March 8, (pp. 18-19)

Hones, Luke "Surfaces: An Interview with Doug Hall," *Video Networks*, Vol. 14,

Ianco-Starrels, Josine, and Michael Nash, *Waterworks* exhibition brochure, Long Beach Museum of Art Number 15/16, April/May (pp. 24-25), Bay Area Video Coalition, San Francisco.

Oregon Art Institute, "Museum Lectures: Doug Hall, The Terrible Uncertainty of the Thing Described," Feb/Mar 1990, pp.14

Riley, Robert R., *Bay Area Media*, exhibition catalog, San Francisco Museum of Modern Art

San Francisco Art Institute View, "Doug Hall: Faculty Profile," Spring 1990

1989 Aziz, Anthony, "Questioning the Authority of Photography", *Art Week*, October 28, p. 7

Hagen, Charles, "Video Art: The Fabulous Chameleon", *Art News*, Vol. 88, #6, Summer.

Herzogerrath, Wulf & Decker, Edith, editors, *Video-Skulptur retrospektiv und aktuell 1963-1989*, Koln: Dumont, pp. 32, 131-132.

Horsfield, Kate, "L'art del video america Fronteres eixamplades," exhibition catalog for Video Drive-In, Centre Julio Gonzalez, Lisbon, Portugal

Levy, Mark, "Images of Power", *Art International*, Spring, pp. 66-67

Lovejoy, Margot, *Postmodern Currents: Art and Artists in the Age of Electronic Media*, UMI Press, pp. 223, 226.

Mellencamp, Patricia, "Video and the Counterculture", *Global Television*, Cynthia Schneider and Brian Wallis, editors. The MIT Press, Cambridge, pp. 199-224.

Morse, Margaret, "Interiors: A Review of American Landscape Video", *Video Networks*, Bay Area Video Coalition, Vol. 13, No. 1/2, February-March.

Tamblyn, Christine, "American Landscape Video: The Electronic Grove," *High Performance*, Summer 1989

1988 Ahlgren, Calvin, "Lightning Strikes Inside During Man-Made Storm," *San Francisco Chronicle*, Nov. 6, 1988

B E N R U B I G A L L E R Y

Baker, Kenneth, "Video Vistas", *San Francisco Chronicle*, November 13. Review of American Landscape Video.

Berkson, Bill, Review, *Artforum*, Summer.

Boyle, Deirdre, "American Landscape Video", *Art News*, Vol. 87, #10, December.

Jan, Alfred, "Doug Hall: Fuller Gross", *Flash Art*, May-June, pp. 120.

Judson, William, "Confluence: Landscape in a Contemporary Idiom", essay for *American Landscape Video: The Electronic Grove*, Carnegie Museum, 1988, pp.23-34.

Leake, Carol, "Doug Hall: Transitional Spaces: A Project for Loyola University," exhibition brochure

Mellencamp, Patricia, "Video Politics: Guerilla Television, Ant Farm, Eternal Frame", *Discourse: Journal for Theoretical Studies in Media and Culture*, Indiana University Press, Spring- Summer, pp. 78-100.

Reveaux, Tony, "Video's New Territory," *Artweek*, Dec. 10, 1988, pps. 5-6

Ross, David, "Postmodern Station Break: A Provisional (Historic) Overview of Video Installation", catalog essay, *American Landscape Video: The Electronic Grove*, The Carnegie Museum of Art, Pittsburgh, PA.

1987

Bonetti, David, "Captain of Video", *The Boston Phoenix*, October 2, 1987.

Giulliano, Charles, "Powerful Special Effects Give Show Theatrical Touch, *The Quincy Patriot Ledger*, October 21.

Huffman, Kathy Rae, "Videoworks by Doug Hall", The Institute of Contemporary Art, Boston. Exhibition catalogue from *Doug Hall: The Spectacle of Image*, October 17-November 8.

Kistler, Ashley, "The Plains of San Agustin: A Video Installation by Doug Hall," exhibition catalog, Virginia Museum of Fine Arts.

Riley, Bob, "Doug Hall: The Spectacle of Image", The Institute of Contemporary Art, Boston, MA. Exhibition catalogue for *Doug Hall: The Spectacle of Image*, October 17-November 8.

Riley, Bob, "Experimental Media", *Art New England*, September, pp. 12-13

Straayer, Chris, "Rubber Snakes and Paper Tigers: The AFI National Video

B E N R U B I G A L L E R Y

Festival", *After Image*, a publication of the Visual Studies Workshop, February.

1986

Baker, Kenneth, "Rooms with Video, Chairs that Aren't," *San Francisco Chronicle*, Sept. 17, 1986

Bellour, Raymond, "Ou Va La Video", *Cahiers Du Cinema*, Paris.

Bellour, Raymond, "Video Utopia", *National Video Festival Catalog*, The American Film Institute, Los Angeles, CA, pp. 87-89.

Judson, William, "Doug Hall, The Victims' Regret," The Carnegie Museum of Art exhibition brochure

Rainer, Peter, "Captain Video", *Resolution: A Critique of Video Art*, ed. Patti Podesta, Los Angeles Contemporary Exhibitions, pp. 105-109.

Riley, Bob, "The CAT Fund presents: Doug Hall," exhibition brochure, The Institute of Contemporary Art, Boston

Tamblyn, Christine, "American Landscape Video: The Electronic Grove," *High Performance*, Summer 1989

1985

Hagen, Charles, "At the Whitney Biennial Good Morning America", *Artforum*, Vol.23, No. 10, Summer, pp. 56-57.

Clothier, Peter, "'A Passage Repeated' at Long Beach Museum of Art," *LA Weekly*, Oct. 18-24, 1985

Fitzsimons, Connie, "A Passage Repeated," Long Beach Museum of Art exhibition catalog

LaLanne, Dorothee, "L'homme, c'est l'image," *Liberation*, Jan. 22, 1985

Peters, Catherine, "Totally Tubular Artists. SF is in the vanguard of a revolution in video art." *San Francisco Sunday Examiner & Chronicle*, Sept. 15, 1985

San Francisco Video Gallery, "Video Tapes by Doug Hall," May/June 1985

Thompson, Patricia, "Video and Electoral Appeal", *Afterimage*, Vol. 12, No. 4, February.

1984

Ancona, Victor, "Video Fuses with Traditional Media at Whitney Biennial", *Videography*, pp. 72-77, May Issue.

Hanhardt, John G., "Doug Hall, Machinery for the Re-education of a Delinquent Dictator," Whitney Museum of American Art, The New American Filmmakers Series

B E N R U B I G A L L E R Y

Hicks, Christopher, "Video portion of the film festive is free-and high quality," *Desert News*, Jan. 1984

Nash, Michael, "And video Too," *Canyon Times*, Jan. 19, 1984, pp. 15

Orme, Terry, "Video Imagio: An interesting and unusual adventure," *The Salt Lake Tribune*, Jan. 27, 1984

Sterritt, David, "Video Installation", *The Christian Science Monitor*, December 6, 1984, p. 51.

Strickler, Jeff, "Video humor comes of age as 'art form'" *Minneapolis Star and Tribune*, April 29, 1983

1983

Atkins, Robert, "The San Francisco International Video Festival", *Art Forum*, April, pp. 78-79

Brew, Kathy, "Video Humor," *ArtWeek*, Feb. 12, 1983

Cone, Michele, "New York, The Whitney Biennial," *Flash Art*, Summer 1983

Davidson, Jim, "Accent on humor in video art sampler," *The Pittsburgh Press*, Sept. 23, 1983

French, Christopher, "Forcing Hard Choices", *Artweek*, Vol. 14, No. 44, December 24, Minkowski, John, ed., *Video/TV: Humor Comedy*, exhibition catalogue, Media Study, Buffalo, NY.

"Prime Time: Doug Hall," *Currents*, The Institute of Contemporary Art, Boston, Nov. 1983

Pritikin, Renny, "Art and Context: The Motel Tapes 2", *Send Magazine*, (publication of the San Francisco Video Festival), San Francisco, Summer, pp. 40-42.

Rice, Shelly, " Video Installation 1983," *Afterimage*, Nov. 1983

Sturken, Marita, "A Whitney sampler," *Afterimage*, Oct. 1983

1982

80 Langton Street, "Doug Hall, Songs of the 80's: The Performance," exhibition catalog

McGee, Mary, "Artists Making the News/Artists Remaking the News", *Afterimage*, Visual Studies Workshop, Rochester, NY, November.

Stofflet, Mary, " Art or Television", *Studio International*, Fall.

B E N R U B I G A L L E R Y

- 1981** Hulser, Kathleen, "Bad Taste From the Ant Farm," *The Villager*, Jan. 29, 1981, pp. 22
- Seid, Steve, "Watching TV with Doug Hall and Chip Lord", *Video Networks*, Bay Area Video Coalition, San Francisco, CA.
- 1980** *The Annual*, San Francisco Art Institute, exhibition catalog
- "Dateline Amarillo", *Art Week*, October 4.
- "Situations for Main Street", *Richmond Times Dispatch*, November 6.
- Bonet, Dols, Mercader, Muntadas, *En Torno Al Video*, Barcelona, Spain.
- Foley, Suzanne and Constance Lawellan, eds, *Space/Time/Sound-1970's: A Decade in the Bay Area*, exhibition catalog by the Museum of Modern Art, San Francisco.
- London, Barbara, "A Chronology of Video Activity in the United States", *Art Forum*, September.
- Merrit, Robert, "Harvard Grad Is Art Performer", *Richmond Times Dispatch*, October 29.
- Nugent, Tom, "Sculpture In Motion", *Baltimore Sun*, October 1.
- Ross, David, "Bay Area Video", *Video 80*, Vol. 1, No. 1, San Francisco, CA, Fall.
- Stofflet, Mary, "Review of Seven Chapters From the Life of... A Soap Opera", *Art Forum*, March.
- 1979** Proctor, Jody, "Edited by Fire", *High Performance*, Winter, 1979.
- 1977** "T.R. Uthco's Dialogs", *Art Week*, December.
- "Video at the Festival", *Art Week*, September.
- Carroll, John, "One Man's Fantasy: The Image of a Hero", *San Francisco Chronicle*, June.
- Nugent, Jeanne, "Photography after Photography", *Art News*, December, (pp. 169-170).
- 1976** "Ancora Per Assurdo", *Domus Magazine*, Milan, Italy, October.

B E N R U B I G A L L E R Y

"The Avant Guard" and "The Eternal Frame", *Art Contemporary*, (San Francisco), September.

"The Eternal Frame", *National Lampoon*, January Issue.

"Thirty-Two Feet Per Second Per Second", *Art Contemporary*, August.

"Thirty-Two Feet Per Second Per Second", *Televisions*, Washington, D.C. August.
"Video: An Overview", *Art Week*, April.

1975 "An Event by the Ant Farm: Media Burn!" *San Francisco Chronicle*, August 3, 1975

"And Do You Have A Picture Of Pain", *The Bay Guardian*, November.

"Doing It Again In Dallas", *The Village Voice*, November.

"T.R. Uthco, San Francisco", *Domus Magazine*, Milan, Italy, March.

"Truth is Beauty in a Jolting Way", *San Francisco Chronicle*, January.

1974 "Great Moments", *Art Week*, December.

Subtle, Susan, "Their Art Belongs to Dada", *Esquire Magazine*, August

AWARDS AND GRANTS

1999 Flintridge Foundation Visual Artists Award

1995-96 Individual Artists' Fellowship, National Endowment for the Arts. Other Genres

1995-96 The Gilmore D. Clarke & Michael Rapuano Rome Prize in Visual Arts, The American Academy in Rome

1992-93 Artist Fellowship, California Arts Council

1992 Fellowship for research and production at The Banff Center for the Arts, Alberta, Canada

1991-92 John Simon Guggenheim Memorial Fellowship

1989-91 National Endowment for Arts, Media Arts Production Fellowship

1989 Rockefeller Foundation Fellowship (through the Bay Area Video Coalition to edit collection of writings on video art)

B E N R U B I G A L L E R Y

- 1989 National Endowment for the Arts National Services (to edit video anthology)
- 1989 National Endowment for the Arts Visual Artists Forum (to edit video anthology)
- 1988-89 Western States Regional Media Arts Fellowship
- 1988-89 Fulbright Senior Lecture Fellowship, Brazil
- 1987 1986 Massachusetts Council for the Arts and Humanities, New Works Program
- 1985-86 National Endowment for the Arts (Media Arts), Contemporary Art Television Fund Production Grant
- 1984 William and Flora Hewlett/Film Arts Foundation Video Production Grant
- 1983 James D. Phelan Award in Video Art
- 1983 Awards in the Visual Arts 2
- 1979-80/1985-86 Individual Artists' Fellowship, National Endowment for the Arts
- 1966-69 Rinehart Fellowship for Graduate Study

COLLECTIONS

Berkeley Museum of Art, University of California, Berkeley, CA

Berlinische Galerie, Martin Gropius Bau, Berlin, Germany

The Broad Art Foundation, Los Angeles, CA

Centre George Pompidou, Paris, France

Haggerty Museum of Art, Marquette University, Milwaukee, WI

The Henry Art Gallery, University of Washington, Seattle, WA

Mildred Lane Kemper Art Museum, St. Louis, MO

Kunsthaus, Zürich, Switzerland

Miami Art Museum, Miami, FL

Moderna Museet, Stockholm, Sweden

Museum für Moderne Kunst, Vienna, Austria

B E N R U B I G A L L E R Y

Museum of Modern Art, New York, NY

Museum of Contemporary Art Chicago, Chicago, IL

Museum am Ostwall, Dortmund, Germany

Palm Springs Art Museum, CA

San Francisco Museum of Modern Art, CA

Tate Modern, London, UK

Whitney Museum of American Art, New York, NY