

galleria raffaella cortese

william e. jones

Born 1962 in Canton, USA.
Lives and works in Los Angeles.

EDUCATION

1990
M.F.A., California Institute of the Arts, Valencia

1985
B.A., Yale University, New Haven

GRANTS, AWARDS AND RESIDENCIES

2019
Red Bull Arts Detroit Visiting Writer Fellowship, Detroit, MI

2015
The Creative Capital | Andy Warhol Foundation Arts Writers Grant
Art Center College of Design Faculty Project Grant

2012
Artists' Resource for Completion Grant, Center for Cultural Innovation
Foundation for Contemporary Arts Grants to Artists Award
Film/Video/New Media, Artist in Residence, Headlands Center for the Arts
Art Here and Now (AHAN), Los Angeles County Museum of Art

2009
Danish Arts Council Artist's Grant
Artists' Resource for Completion Grant, Durfee Foundation

2007
Art Center College of Design Faculty Enrichment Grant

2006
J. Paul Getty Trust Fund Fellowship, California Community Foundation

2005
City of Los Angeles Cultural Affairs Department (COLA) Grant
Art Center College of Design Faculty Enrichment Grant

2004
City of Los Angeles Cultural Affairs Department (COLA) Grant
Art Center College of Design Faculty Enrichment Grant

2000
Durfee Foundation Artist Fellowship

1999
John Simon Guggenheim Memorial Foundation Fellowship

1997
Best Experimental/Independent Film, Los Angeles Film Critics Association

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1995

A.F.I. Independent Film and Video Maker Program Grant

1992

Brody Arts Fund Fellowship, California Community Foundation

SELECTED SOLO EXHIBITIONS

2019

Southfield, Detroit, Texas

The Modern Institute, Glasgow, Scotland

Nothing Special, Los Angeles, CA

Perverted by Language, Private Places, Portland, OR

2018

William E. Jones – Holes in the Historical Record, Galleria Raffaella Cortese, Milan

2017

Fall into Ruin, microcinema at the 37th Cambridge Film Festival, Heong Gallery, Downing College
Cambridge, Cambridge

Fall into Ruin, David Kordansky Gallery, Los Angeles

The Modern Institute, Glasgow, Scotland

2016

The Long Take, two-person show, Mariah Garnett and William E. Jones, Los Angeles Contemporary
Archive (LACA), Los Angeles

2015

Silent Cinema - William E. Jones, Model Workers, Staatsgalerie Stuttgart, Stuttgart

Model Workers, The Box, Wexner Center for the Arts, Columbus

William E. Jones, Galleria Raffaella Cortese, Milan

2014

Heraclitus Fragment 124, Automatically Illustrated, David Kordansky Gallery, Los Angeles

2013

The Modern Institute, Glasgow, Scotland

Houseguest: William E. Jones, Hammer Museum, Los Angeles

William E. Jones: Killed, Saint Louis Art Museum, Saint Louis

2012

Inside the White Cube, White Cube, London

2011

The Modern Institute, Glasgow

David Kordansky Gallery, Los Angeles

2010

Alternative Version, Galleria Raffaella Cortese, Milan

Punctured, Andrew Roth Gallery, New York

Discrepancies, Veneklasen/Werner, Berlin

2009

Swallow Street, London

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Killed, Wexner Center, Columbus
ar/ge kunst Gallery Museum, Bolzano

2006

Is It Really So Strange?, Beursschouwburg, Brussels
There should be a new word for happiness, David Kordansky Gallery, Los Angeles

2004

Is It Really So Strange?, David Kordansky Gallery, Los Angeles

SELECTED GROUP EXHIBITIONS

2019

Friends & Family, curated by Keith Mayerson, Peter Mendenhall Gallery, Pasadena, CA
Collected Works, Rennie Museum, Vancouver, Canada
Mark Flores & William E. Jones, Nothing Special, Los Angeles, California
Nothing Special 4, Somos Art House, Berlin, Germany
Dot, Point, Period, curated by Joseph Kosuth, Castelli Gallery, New York
Circus of Books, Fierman, New York
Art & Porn, ARoS Aarhus Art Museum, Aarhus, Denmark; Kunsthal Charlottenborg, Copenhagen, Denmark
Histories of our time. On Collective and Personal Narratives, Kunsthaus Baselland, Basel

2018

Queer California: Untold Stories, Oakland Museum of California, Oakland, curated by Christina Linden
To What Red Hell, Angela Meleca Gallery, Columbus, Ohio
FRONT International: Cleveland Triennial for Contemporary Art, Cleveland
Killed Negatives: Unseen Images of 1930s America, Whitechapel Gallery, London
Failure and Virtuosity: Contemporary Queer Video, Perlman Teaching Museum, Carleton College, Northfield, USA
The Coming Community, ARTEFIERA 42, Bologna

2017

SAFE, part of The Wrong, a digital art biennial
William E. Jones, Wu Tsang, Zachary Drucker, Charlottenborg Art Cinema, Copenhagen
Affinities or The Weight of Cinema, National Gallery of Art, Washington
Remastered – Die Kunst der Aneignung (The Art of Appropriation), Kunsthalle Krems, Krems an der Donau
The Work of Love, The Queer of Labor, Franklin Street Works, Stamford
Past is Not Post, Edith-Russ-Haus, Oldenburg
IHME Contemporary Art Festival, Helsinki
Un Reino de las Horas, TEOR/ÉTica, San Jose, Costa Rica
1000 m2 of Desire, Center of Contemporary Culture of Barcelona, Barcelona
This is Not a Love Song, Gertrude Contemporary, Melbourne
Compassionate Protocols, curated by Moyra Davey and Jason Simon, Callicoon Fine Arts, New York

2016

Un Reino de las Horas, TEOR/ÉTica, San Jose (Costa Rica)
A Kingdom of Hours, Gasworks, London, England;
Projection Series #5: Once more but different, Govett-Brewster Art Gallery, Len Lye Centre, New Zealand
New Slideshow, FotoFocus Biennial 2016, Contemporary Arts Center, Cincinnati - USA
A Thousand and X Little Actions, Lothringer13 Halle, München
1000 m2 of Desire, Center of Contemporary Culture of Barcelona, Barcelona
A Kingdom of Hours, Gasworks, London
Moving Tales. Video works from the La Gaia Collection, Complesso Monumentale di San Francesco, Cuneo
On Limits: Estrangement in the Everyday, The Kitchen, New York

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Ordinary Pictures, Walker Art Center, Minneapolis
13th International Signs of the Night Festival, various locations, Paris

2015

Rewriting Histories, Fotografisk Center, Copenhagen
Arles 2015: Les Rencontres de la Photographie, Different venues, Arles
Patrice Chéreau. An Imaginary Museum, Collection Lambert, Avignon
13th International Signs of the Night Festival, various locations, Paris
Silent Cinema, Staatsgalerie Stuttgart, Stuttgart, Germany
The Heart is the frame, LACE (Los Angeles Contemporary Exhibitions), Los Angeles
In _ We Trust: Art and Money, Columbus Museum of Art, Columbus

2014

Rear Window Treatment, Louis B. James, New York
In _ We Trust: Art and Money, Columbus Museum of Art, Columbus, OH
Elements of Architecture, directed by Rem Koolhaas, 14th International Architecture Exhibition, Venice
La disparition des lucioles, Collection Lambert en Avignon and Enea Righi Collection, Sainte-Anne Prison, Avignon
Ten Million Rooms of Yearning. Sex in Hong Kong, Para/Site Art Space, Hong Kong
Postales Desde Lugares Familiares y Otros Sitios No Comunes (Postcards From Familiar Places and Other Uncommon Sites), University of Dayton, Dayton

2013

Les Dérives de l'imaginaire, Palais de Tokyo, Paris
Attachments and Assignations, Cubitt Gallery, London, England
The Past Is Present, curated by Jens Hoffmann, Museum of Contemporary Art Detroit, Detroit
Sister Sara's Theme, curated by Gigliotto del Vecchio and Stefania Palumbo, PRISM Gallery, West Hollywood
Postales Desde Lugares Familiares y Otros Sitios No Comunes (Postcards From Familiar Places and Other Uncommon Sites), curated by Jimena Sarno and Deanna Erdmann, POPA Galería de Arte, La Boca, Buenos Aires
Not only this, but 'New language beckons us.', organized by Andrew Blackley for Visual AIDS, Fales Library and Special Collections, New York University, New York
Beg, Borrow and Steal, Palm Springs Art Museum, Palm Springs
Start Making Sense, LiveInYourHead, HEAD haute école d'art et de design, Geneva University of Art and Design, Geneva
Rare and Raw, Leslie/Lohman Museum of Gay and Lesbian Art, New York
La nuit des images, Musée de l'Elysée, Lausanne, Switzerland
American Cities, curated by Camilla Boemio, Casa dell'Architettura, Rome
Entropy, curated by Vassilios Doupas, Galeri Zilberman, Istanbul, Turkey
More American Photographs, MCA DENVER, Denver; Wexner Center for the Arts, Columbus
More American Photographs, curated by Jens Hoffmann, Wexner Center for the Arts, Columbus, OH; California Museum of Photography, University of California, Riverside

2012

Les détours de l'imaginaire, Palais de Tokyo, Paris
No Person May Carry a Fish into a Bar, Blum & Poe, Los Angeles
after image: the photographic process(ed), Cerritos College Art Gallery, Norwalk, USA
beyond the rim, Arts & Jobs, London, England
The Spectacular of Vernacular, Ackland Art Museum, The University of North Carolina at Chapel Hill, Chapel Hill
American Exuberance, Rubell Family Collection, Miami
Desire, Bergen Kunstmuseum, Bergen
Making History, Museum für Moderne Kunst (MMK), Francoforte sul Meno
Nothing is forgotten, some things considered, curated by Shoghig Halajian and Suzy M. Halajian, Unge Kunstneres Samfund, Oslo
More American Photographs, curated by Jens Hoffmann, Museum of Contemporary Art, Denver

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Attitude Cinema, curated by Camilla Boemio, Pesaro Film Festival, Chiesa della Maddalena, Pesaro, and Zoe Gallery, Rome

2011

American Exuberance, Rubell Family Collection, Miami

More American Photographs, CCA Wattis Institute for Contemporary Arts, San Francisco

"Untitled" (Death by Gun), 12th Istanbul Biennial, Istanbul

Time Again, Sculpture Center, New York

After Images, Jewish Museum, Brussels

Fax, Carpenter Center for the Visual Arts, Harvard University, Cambridge

101 Collection: Route 2 Undisclosed Destination, CCA Wattis Institute for Contemporary Arts, San Francisco

Magical Consciousness, Arnolfini, Bristol

Politics Is Personal, curated by Thea Westreich, Stonescape, Napa

The Spectacular of Vernacular, Walker Art Center, Minneapolis

Serious Games: War – Media – Art, Mathildenhöhe, Darmstadt

On Forgery: Is One Thing Better Than Another?, LAXART, Los Angeles

Time Again, curated by Fionn Meade, Sculpture Center, New York

2010

The Artist's Museum, MOCA, Los Angeles

The Image in Question: War - Media - Art, Carpenter Center for the Visual Arts, Harvard University, Cambridge

Antiphotjournalism, La Virreina Centre de la Imatge, Barcelona

Forum 65: Jones, Koester, Nashashibi/Skaer: Reanimation, Carnegie Museum, Pittsburgh

Nachleben, Goethe Institut Wyoming Building, New York

Film Matters, Beton7 Centre for the Arts, Athens

2009

Beg, Borrow and Steal, Rubell Family Collection, Miami

The Man Who Wasn't There, The Barber Shop, Lisbon

Is a Show, Is a Shop, Is a Book, Latvian Centre for Contemporary Art, Riga, Latvia

The Show Continues Upstairs, Supportico Lopez, Berlin

Smell it!, Kunsthalle Exnergasse, Vienna

The Collectors, curated by Michael Elmgreen and Ingar Dragset, Nordic Pavilion, 53rd Venice Biennale, Venice

The Pain Game, Nosbaum & Reding, Luxembourg

Matthew Brannon, Marcel Broodthaers, James Lee Byars, William E. Jones, David Kordansky Gallery, Los Angeles

Screwball Asses, The Company, Los Angeles

The Porn Identity: Expeditions into the Dark Zone, Kunsthalle Wien, Vienna

2008

Formal Issues, Community Center AKTA, Tokyo

Pruesspress@Rental, Rental Gallery, New York

History Keeps Me Awake at Night: A Genealogy of Wojnarowicz, P.P.O.W., New York

The Dulcet Clime of the Bedchamber, Goff + Rosenthal, Berlin

The House That Lust Built, Trinity Square Video, Toronto

Records Played Backward, The Modern Institute, Glasgow

Biennial Exhibition, Whitney Museum of American Art, New York

Figures, David Kordansky Gallery, Los Angeles

You, Whose Beauty Was Famous in Rome, Andrew Berardini and Sarah Lehrer-Graiwer, Mandarin Gallery, Los Angeles

2007

Virtuosic Siblings: Berlin/Los Angeles Festival of Film/Art, Goethe-Institut, Los Angeles

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BodyPoliticX, Witte de With Center for Contemporary Art, Rotterdam
Neolntegrity, Derek Eller Gallery, New York
Modes of Disclosure, Form + Content Gallery, Minneapolis
Good Morning, Midnight, Casey Kaplan Gallery, New York
The Backroom, Kadist Art Foundation, Paris
The California Files: Re-viewing Side Effects of Cultural Memory, CCA Wattis Institute for Contemporary Arts, San Francisco
Otra de Vaqueros, The Backroom, Celda Contemporánea, Mexico City

2006

many, many guys and girls, all real beauties, Circus of Books, West Hollywood
The Backroom, New Langdon Arts, San Francisco
Having Been Described in Words, Orchard, New York

2005

Bebe le Strange, D'Amelio Terras Gallery, New York
Sugartown, Elizabeth Dee Gallery, New York

2004

The Art Chicago International Invitational, Golinko Kordansky Gallery Booth, Chicago

2003

Inaugural Exhibition, Golinko Kordansky Gallery, Los Angeles

2002

A Show That Will Show That a Show Is Not Only a Show, The Project, Los Angeles

2001

Ars Moralis, Galerie für Gegenwartkunst Barbara Claassen-Schmal, Bremen
Urban Pornography, Artists Space, New York

FILM AND VIDEO

2017

3000 Killed (high-definition video, black and white, silent, 100 min.)
Fall into Ruin (high-definition video, color, sound, 30 min.)
Rejected (high-definition video, black and white, silent, 7 hr., 47 min., 50 sec.)

2016

Youngstown/Steel Town (high-definition video, black and white and color, sound, 6 min.)
Midcentury (high-definition video, color, sound, 30 min.)
Discrepancy (high definition video, 12 screen version, black and white and color, sound, 9 min., 36 sec.)

2015

Propaganda (high-definition video, color, sound, 1 min.)
Albania (high-definition video, color, silent, 6 min., 20 sec.)
A Great Way of Life (high-definition video, color, sound, 7 min., 2 sec.)
America, Hail Satan (3-screen digital video projection with audio, screen 1: 10 min., 36 sec., screen 2: 13 min., 24 sec., screen 3: 9 min., 12 sec.)

2014

Model Workers (high-definition video, color, silent, 12 min., 16 sec.)
Psychic Driving (sequence of digital files, color, sound, 14 min., 30 sec.)

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2013

Actual T. V. Picture (video, color, sound, 7 minutes)

Wrestler (sequence of digital files, color, silent, 23 min., 21 sec.)

2012

Midcentury (video, color, sound, 30 minutes)

Antiquities (sequence of digital files, color, silent, 12 min., 35 sec.)

Bay of Pigs (sequence of digital files, black and white, sound, 45 min., loop)

Shoot Don't Shoot (sequence of digital files, color, sound, 4 min., 33 sec.)

VHS: Athletes (sequence of digital files, color, silent, 7 min., 36 sec., loop)

VHS: Interview (sequence of digital files, color, silent, 3 min., 53 sec., loop)

Mission Mind Control (sequence of digital files, color, silent, 41 min., 38 sec., loop)

Into the Night (sequence of digital files, black and white, silent, 6 min., 58 sec., loop)

Shaping Up (sequence of digital files, color, silent, 21 sec.)

Street Scene (sequence of digital files, color, silent, 3 min., 7 sec.)

2011

Chiseled and Compiled (video, color, sound, 32 min., 57 sec.)

Counterfeit (video, black and white, silent, 7 min., 25 sec.)

Eyelines (sequence of digital files, color, silent, 1 hr., 52 min., loop)

Inanimate (sequence of digital files, black and white, silent, 8 min., loop)

Industry (sequence of digital files, black and white, silent, 1 min., 34 sec., loop)

Maneuver (sequence of digital files, color, silent, 12 min., 29 sec., loop)

Monument (sequence of digital files, black and white, silent, 7 min., 52 sec., loop)

The Soviet Army Prepares for Action in Afghanistan (sequence of digital files, color, sound, 2 min., 55 sec.)

War Planes (sequence of digital files, black and white, silent, 4 minute and 29 seconds, loop)

2010

Aggressive Child (sequence of digital files, color, silent, 3 min., 12 sec. loop)

Berlin Flash Frames (sequence of digital files, black and white, silent, 9 min., 18 sec. loop)

Contraband (sequence of digital files, color, silent, 3 min., 59 sec. loop)

Coup d'état (sequence of digital files, color, silent, 2 min., 25 sec. loop)

Discrepancy (Feedback) (video, color, sound, 9.5 min. loop)

Discrepancy (Visualized) (video, color, sound, 9.5 min. loop)

In Mathew Brady's Studio (sequence of digital files in a 3 screen projection, black and white, silent, 3 hour, 21 min. loop)

Magenta Rolls (sequence of digital files, color, silent, 2 min., 30 sec. loop)

The National Anthem (sequence of digital files, color, silent, 3 min., 1 sec. loop)

No Product, #1 (Fluffy) (sequence of digital files, color, silent, 1 min., 10 sec. loop)

No Product, #2 (Shower) (sequence of digital files, color, silent, 1 min., 12 sec. loop)

No Product, #3 (Dogs) (sequence of digital files, color, silent, 1 min., 3 sec. loop)

No Product, #4 (Diapers) (sequence of digital files, color, silent, 1 min. loop)

No Product, #5 (Steam Room) (sequence of digital files, color, silent, 1 min., 27 sec. loop)

No Product, #6 (Tires) (sequence of digital files, color, silent, 2 min., 14 sec. loop)

No Product, #7 (Dentures) (sequence of digital files, color, silent, 1 min., 11 sec. loop)

Punctured (sequence of digital files, black and white, silent, 4 min., 56 sec. loop)

Spatial Disorientation (sequence of digital files, color, silent, 4 min., 45 sec. loop)

2009

"Killed" (sequence of digital files, black and white, silent, 1 min. 44 sec. loop)

Discrepancy (Americans Will Die If They Don't Give Up the Bombings) (video, black and white, sound, 9.5 min. loop)

Discrepancy (Countdown) (video, color, sound, 9.5 min. loop)

Discrepancy (A New All Around Leap Forward Situation Is Emerging) (video, color, sound, 9.5 min. loop)

Chiseled and Compiled (video, color, sound, 61 minutes)

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2008

Youngstown (video, black and white, sound, 6 min. loop)

Steel Town (video, color, sound, 6 min. loop)

Discrepancy (Ecstasy) (video, color, sound, 9.5 min. loop)

Discrepancy (D. P. R. K.) (video, black and white, sound, 9.5 min. loop)

Discrepancy (Rewind) (video, black and white, sound, 9.5 min. loop)

A True Cross Section (DVD, black and white, sound, random play, length variable)

2007

Tearoom (video, color, silent, 56 min.)

2006

More British Sounds (video, color, sound, 8 min.)

150 Films (video, black and white, sound, 12 min.)

Film Montages (for Peter Roehr) (video, color, sound, 11 min.)

All Male Mash Up (video, color, sound, 29 min.)

v. o. (video, color, sound, 59 min.)

2005

Mansfield 1962 (video, black and white, silent, 9.5 min. loop)

2004

Is It Really So Strange? (video, color, sound, 80 min.)

1999

Fluff (video, black and white, sound, 4 min.)

1998

The Fall of Communism as Seen in Gay Pornography (video, color, sound, 20 min.)

1997

Finished (16mm film, color, sound, 75 min.)

1991

Massillon (16mm film, color, sound, 70 min.)

SOLO EXHIBITIONS FILM AND VIDEO

2019

Nothing Special: Mark Flores & William E. Jones, Nothing Special, Los Angeles

Massillon and Fall into Ruin, Light Industry, Brooklyn, NY

2018

Wish Book: William E. Jones, Crosstown Arts, Memphis

2016

The Breeder, Athens

2015

Reclamation Works: New and recent films by William E. Jones and Thom Andersen, Los Angeles Filmforum, Los Angeles

2014

Fall into Ruin & Other Short Works by William E. Jones, The Cleveland Institute of Art Cinematheque, Cleveland; Rubicon Cinema, Akron

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The Fall of Communism as Seen in Gay Pornography, Light Industry, New York
The General Secretary is Trapped in a Snow Globe: William E. Jones on Peter Roehr, Los Angeles Roehr
Filmforum at MOCA, Los Angeles

2012

OFFoff, Ghent, Belgium

Artists' Film Club: William E. Jones, Institute of Contemporary Arts, London

2011

Killed and Resurrected, Austrian Film Museum, Vienna

2010

Modern Monday, Museum of Modern Art, New York

Retrospective, Anthology Film Archives, New York

2009

Le Grand Mash Up, REDCAT, Los Angeles

2008

COMA, Berlin, Germany Filmforum, Los Angeles

White Light Cinema, Chicago

Eyedrum, Atlanta

2007

Andy Warhol Museum, Pittsburgh

Yerba Buena Center for the Arts, San Francisco

CA Atelier Frankfurt, Frankfurt

Extracted: Recent Films by William Jones, Walker Art Center, Minneapolis

List Visual Arts Center, Cambridge

2006

Filmforum, Los Angeles

San Francisco Museum of Modern Art, San Francisco

2005

Retrospective, Tate Modern, London

2001

Rice Media Center, Houston

1999

Blinding Light Cinema, Vancouver, British Columbia

1998

Scratch Projections, Cinéma L'Entrepôt, Paris

1997

Wexner Center for the Arts, Columbus

Filmforum, Los Angeles

1992

Chicago Filmmakers, Chicago

Pacific Film Archive, Berkeley

1991

Film in the Cities, Saint Paul

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Filmforum, Los Angeles

GROUP EXHIBITIONS FILM AND VIDEO

2019

Yale Union, Portland, OR

Video in Site: The Road Film, curated by Paul Pescador and Maura Brewer, 18th Street Arts Center, Santa Monica

Queerz.mov, A screening of contemporary and historic queer video, Empirical Nonsense, New York

Envoy Enterprises, co-curated by Christopher Clary and Edward Rossa, New York

Men's Own Stories, as a part of Qfest, Aurora Picture Show, Houston, TX

Envoy Enterprises, co-curated by Christopher Clary and Edward Rossa, New York

Painted Men, Images Drawn with Colors film series, in conjunction with Sexual Liberation, Visual Revolutions, The French Cinematheque, Paris France

Camera Lucida, curated by Enar de Dios Rodríguez, das weisse haus, Vienna

Exquisite Corpse, REDCAT, Los Angeles

2018

The Semiotics of Cruising, Exhibit A: Tearoom by William E. Jones, Lump, Raleigh

Visual Justice: Milestones, curated by Nicole Brenez, Vienna International Film Festival, Vienna

All Used Up: Dismantling the Gaze and Queering the Collection, International Center of Photography, New York

Film series, curated by Jason Simon, in conjunction with *One Day at a Time: Manny Farber and Termite Art*, organized by Helen Molesworth, Museum of Contemporary Art, Los Angeles

Muntadas's Credits + William E. Jones's Finished, Light Industry, Brooklyn

Is It Really So Strange?, National Hispanic Cultural Center, Albuquerque, NM

Palazzo Grassi invita Lo schermo dell'arte, 5th edition, Teatrino di Palazzo Grassi, Venice

Watching the Detectives: Red Squad and Tearoom, Block Museum of Art, Northwestern University, Evanston

2017

This Light Stuttgart, Künstlerhaus Stuttgart, Stuttgart

Viennale, Vienna International Film Festival, Vienna

Video Revival, Brooklyn

London Short Film Festival 2018, Institute of Contemporary Arts, London

The British Film Institute London Film Festival, London

Fall into Ruin, screened at Lo schermo dell'arte Film Festival, Florence

The Blood of a Poet, curated by Maxa Zoller, Art Basel, Basel

Black and Blue, curated by Maxa Zoller, Art Basel, Basel

Queensland Film Festival, Queensland

63rd International Short Film Festival Oberhausen, Oberhausen

Color My World, Troubling the Image: New + Restored Experimental Cinema, The University of Chicago Film Studies Center, Chicago

2016

New Slideshow, FotoFocus Biennial 2016, Contemporary Arts Center, Cincinnati

Viennale, Vienna International Film Festival, Vienna

INFRARED VII: New Visions from the Queer Underground, Seattle Queer Film Festival, Seattle

International Film Festival Message to Man, Saint-Petersburg

The Winnipeg Underground Film Festival, Winnipeg

62nd International Short Film Festival Oberhausen, Oberhausen

Curtas Vila do Conde, Teatro Municipal, Vila do Conde

27th Onion City Experimental Film and Video Festival, Chicago

2015

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New Works Salon XXIX: Bahto/Wada, Fogel, Iannazzi, Jenkins, Jones, O'Connell, Ravelo, Echo Park Film Center, Echo Park

Reclamation Works: New and recent films by William E. Jones and Thom Andersen, Los Angeles Filmforum, Los Angeles

Fronteira Festival Internacional Do Filme Documentario E Experimental, Goiânia

Kino Otok, Isola Cinema International Film Festival, Ljubljana

The Obituary Project, organized by David Dinnell and Ted Kennedy with Anthology Film Archives, Dispatch: Flaherty, New York

Migrating Forms, Brooklyn Academy of Music Cinématek, Brooklyn, New York

Elements of Architecture, directed by Rem Koolhaas, 14th International Architecture Exhibition, Venice Biennale, Vienna International Film Festival, Vienna

Troika, Echo Park Film Center, Los Angeles

New Works Salon, Echo Park Film Center, Los Angeles

Documentary Fortnight, Museum of Modern Art, New York

2014

The Obituary Project, organized by David Dinnell and Ted Kennedy with Anthology Film Archives, Dispatch: Flaherty, NYC, New York

Migrating Forms, Brooklyn Academy of Music Cinématek, Brooklyn, New York

Elements of Architecture, directed by Rem Koolhaas, 14th International Architecture Exhibition, Venice Biennale, Vienna International Film Festival, Vienna

Troika, Echo Park Film Center, Los Angeles

New Works Salon, Echo Park Film Center, Los Angeles

Documentary Fortnight, Museum of Modern Art, New York

2013

Winter Screening, Almanac, London

Our Darkness, curated by Viktor Neumann, Grassomania-Festival, Kolonia Artystów, Gdansk

25th Onion City Experimental Film and Video Festival, Chicago Filmmakers, Chicago

21st Curtas Vila do Conde International Film Festival, Vila do Conde

New Works Salon, Echo Park Film Center, Los Angeles

Queer Sex Works: Money Power Sex, REDCAT, Los Angeles

2012

25th New York Queer Experimental Film Festival, MIX NYC, Brooklyn

BOZAR, Brussels

Dirty Looks Selects: The First 25 Years of the MIX Film Festival: Living Through Oblivion, MIX NYC, New York

Fascinations, 16th Jihlava International Documentary Film Festival, Jihlava

Viennale, Vienna International Film Festival, Vienna

Wavelengths, Toronto International Film Festival, Toronto, Ontario

Interactions: Filme im Dialog, Galerie Max Mayer, Dusseldorf

Attitude Cinema, Pesaro Film Festival, curated by Camilla Boemio, Chiesa della Maddalena, Pesaro, and Zoe Gallery, Rome

Regensburger Kurzfilmwoche, Regensburg, Germany

2011

Les marques aveugles, Centre d'Art Contemporain Genève, Geneva

Queer Lisboa 15 - Festival de Cinema Gay e Lésbico de Lisboa, Lisbon

Kontrolle des urbanen Raums: Akteure. Strategien. Topographien., Jacob-und-Wilhelm Grimm-Zentrum, Humboldt-Universität, Berlin

Our Darkness, Künstlerhaus Stuttgart, Stuttgart

William E. Jones Presents..., Oberhausen International Short Film Festival, Oberhausen

Istanbul Film Festival, Istanbul

Queer Cinema from the Collection: Today and Yesterday, Museum of Modern Art, New York

We Are a Camera: Films Selected by Mark Flores, UCLA Hammer Museum, Los Angeles

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Exposed on Film, SFMOMA and San Francisco Cinematheque, San Francisco
Dirty Looks: The Sex Garage / Finished, Participant Inc., New York

2010

Sex/Commune: A Short Season of Films on Sex and Radical Politics, Workingmen's Club, London
Surveillance II: To Be Is To Be Perceived, Tate Modern, London
Oberhausen International Short Film Festival, Oberhausen

2009

Summer Knowledge, Artists Space, New York
Cinema Politica, Montreal, Quebec
Nottingham Contemporary, Nottingham
Chisenhale Gallery, London
CPH:DOX, Copenhagen, Denmark
A Million Different Loves, Lodz
Quito Erotic Film Festival, Quito
Elective Affinities, Hammer Museum, Los Angeles
The Young and Evil, REDCAT and Los Angeles County Museum of Art, Los Angeles

2008

Musée du Louvre, Paris
États généraux du documentaire, Lussas
Home Works IV, Beirut
Pornfilmfestival, Berlin
Aurora Picture Show, Houston
Fruit Farm Film Festival, McMinnville
The Young and Evil, tank.tv & Tate Modern, London
Mai 68 International, Cinémathèque française, Paris
Transitional Objects, Art in General, New York
É claro que você sabe sobre o que estou falando?, Galeria Vermelho, São Paulo

2007

14th Barcelona Independent Film Festival, Barcelona
20th Mix Festival, Sun Factory, New York
15° Mix Festival Brazil, São Paulo, Brazil, touring to Grarulhos, Porto Alegre, Rio de Janeiro, Niterói and Brasília
Reeling Film Festival, Chicago
Pink Screens Alternative Gender Film Festival, Brussels
Pornfilmfestival Berlin, Berlin
QFest Houston, Angelika Film Center, Houston
Split Film Festival, Split, Croatia
The Dangerous Hours of the Peeping Race, InDPanda International Short Film Festival, Hong Kong
Outfest, Los Angeles
Identities Queer Film Festival, Vienna
New Festival, New York
InsideOut, Toronto, Ontario
Little Rock Film Festival, Little Rock, AR
53rd Oberhausen International Short Film Festival, Oberhausen
Indie Lisboa International Independent Film Festival, Lisbon
9th Buenos Aires Festival Internacional de Cine Independiente, Buenos Aires
London Lesbian and Gay Film Festival, National Film Theatre, London
Festival Internacional de Cine de Mar del Plata, Mar del Plata, Argentina
Aurora Picture Show, Houston
Alternative Visions, Pacific Film Archive, Berkeley
Chicago Filmmakers, Chicago
ADA Gallery, Richmond

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2006

IFC Center, New York

Butt Magazine Screening, Tate Modern, London and Stedelijk Museum, Amsterdam

Vienna International Film Festival, Vienna

Flanders International Film Festival, Ghent

Antwerp Film Museum, Antwerp

Cinematexas, Austin

Vela, Copenhagen

Izola Film Festival, Izola

Tomorrowland, Museum of Modern Art, New York

Scanners: The 2006 New York Video Festival, New York

Indie Lisboa International Independent Film Festival, Lisbon

7 Inch Cinema, Birmingham

Anthology Film Archives, New York

Singapore International Film Festival, Singapore

UCSB Multicultural Center, Santa Barbara

2005

Aurora Picture Show, Houston

Wexner Center for the Arts, Columbus

Vienna International Film Festival, Vienna

City of Los Angeles (COLA) Exhibition, Los Angeles Municipal Art Gallery, Los Angeles

13° Mix Brasil, Rio de Janeiro, Porto Alegre, Brasilia and São Paulo

thefilmworks, Manchester, England

San Francisco Gay and Lesbian Film Festival, San Francisco, CA

The Queen's Theatre, Belfast

Antwerp Film Museum, Antwerp

Fusion Festival, Los Angeles

2004

FACT, Liverpool

2003

DV8 Identities, Vienna

Andy Warhol Museum, Pittsburgh

2002

Les Yeux de l'Ouïe, Vandoeuvre-les-Nancy

2001

Tucson Sex Worker Film and Video Festival, Tucson

Centro Cultural Montehermoso, Vitoria-Gasteiz

Gallery 825, Los Angeles

2000

OVNI 2000, Centre de Cultura Contemporània de Barcelona, Barcelona

New York Underground Film Festival, Anthology Film Archives, New York

Unwashed, Unwed, University of Arizona, Tucson

Chicago Underground Film Festival, Chicago

Revelation Film Festival, Fremantle

1999

Alternative Visions, Pacific Film Archive, Berkeley

New York Underground Film Festival, Anthology Film Archives, New York

International Festival of New Cinema and New Media, Montreal, Quebec

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Visible Evidence, UCLA Film and Television Archive, Los Angeles
Testing The Limits, National Film Theatre, London
Blinding Light Cinema, Vancouver, British Columbia
Video: Cheap and Priceless, Kaaitheater, Brussels

1998

Film House, Copenhagen
Image Film/Video Center, Atlanta
Taipei Golden Horse Film Festival, Taipei
San Francisco Cinematheque, San Francisco
Sex Worker Film Festival, Cinema 21, Portland
Melbourne International Film Festival, Melbourne

1997

Sundance Film Festival, Park City
Vienna International Film Festival, Vienna
International Documentary Film Festival, Odivelas
Rotterdam International Film Festival, Rotterdam
Personal/Public/Private, Northwest Film Center, Portland
The Alternative Screen, American Cinematheque, Los Angeles

1995

Hey There, Good Neighbor, The '90's Channel, Boulder
The Alternative Screen, American Cinematheque, Los Angeles

1994

Disorder Today, The American Center, Paris
Cine City: Film and Perceptions of Urban Space, 1895-1995, The Getty Center, Santa Monica
Family Album, Main Art Gallery, California State University, Fullerton
Video Annuale, Los Angeles Contemporary Exhibitions, Los Angeles
There's No Place Like Home, Pleasure Dome, Toronto, Ontario
American Film Institute Video Festival, Los Angeles
Video In, Vancouver, British Columbia

1993

Biennial Exhibition, Whitney Museum of American Art, New York
Los Angeles Festival, Los Angeles
National Museum of Contemporary Art, Seoul
Cleveland International Film Festival, Cleveland
Hong Kong Lesbian and Gay Film Festival, Wanchai, Hong Kong
Family: There's No Life Like It, Pleasure Dome, Toronto, Ontario

1992

Athens International Film Festival, Athens
New Year/New Work, Artists Space, New York
Festival International du Nouveau Cinéma, Montreal, Quebec
Taipei Golden Horse International Film Festival, Taipei
Reel Time, P. S. 122, New York
The Eye Gallery, San Francisco
The New Festival, New York
Sydney Film Festival, Sydney

1991

Denver International Film Festival, Denver
Outcomes, Wexner Center for the Arts, Columbus
Los Angeles Gay and Lesbian Film Festival, Los Angeles

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CURATORIAL PROJECTS

2013

Imitation of Christ, Houseguest, UCLA Hammer Museum, Los Angeles, CA (Publication)

2010

Continuous Projections, Veneklasen/Werner, Berlin, Germany

2008

Figures, David Kordansky Gallery, Los Angeles, CA

PUBLICATIONS AS AUTHOR

2019

I'm Open to Anything. (Los Angeles: We Heard You Like Books, 2019).

Jones, William E., "Against Nature," *Artforum*, Summer 2019, pp. 242-247.

"William E. Jones on Olympia Press," *WexArts.org*, April 8, 2019.

2018

Polymorphous, Not Perverse, in *Angela Dufresne: Making a Scene*. (Kansas City: Kemper Museum of Contemporary Art, 2018), pp. 33-43

A Season in Hell: William E. Jones on David Wojnarowicz's 'Close to the Knives: A Memoir of Disintegration', *Artforum*, Summer 2018, pp. 238-243

2017

The Lost Glamour of Historic Art Collector Alexander Iolas, *Document Journal*, Issue No. 10, Spring Summer 2017

2016

True Homosexual Experiences, We Heard You like Books, Los Angeles

2016: *The Year According to William E. Jones*, *Blogs.WalkerArt.org*, December 22, 2016

2015

Introduction, in McDonald, Boyd, *Cruising the Movies: A Sexual Guide to Oldies on TV*. (Los Angeles: Semiotext(e), 2015)

The Streets Are My Cinema, *Little Joe*, no. 5, November 2015, pp. 47-61

Boyd McDonald's Eye for Innuendo, *GLReview.org*, November 2, 2015

2014

The General Secretary Is Trapped in a Snow Globe, *Mousse*, November 2014, pp. 188-190

But our life depends on what's real. (Los Angeles: Semiotext(e), 2014, published on the occasion of the 2014 Whitney Biennial)

Vern Blosum: Kunsthalle Bern, *Artforum*, May 2014, p. 199

Space Odyssey, *Artforum.com*, May 20, 2014

Vern Blosum, Phantom, *The White Review*, no. 10 (Spring 2014)

Flesh and the Cosmos, essays by Jonathan Barnes, Richard Fletcher, and William E. Jones. (Los Angeles: David Kordansky Gallery, 2014)

2013

Gilded Age, *zingmagazine*, Issue 23, 2013, pp. 21, 172-182

William E. Jones on Polysexuality, *Office Notebook*, *cagrp.org*, July 22, 2013

Imitation of Christ. (London: Mack Books, 2013)

Between Artists: Thom Andersen and William E. Jones. (New York: A. R. T. Press, 2013)

Vern Blosum, Phantom, Vern Blosum. (Los Angeles: Assembly, 2013)

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2012

William E. Jones: Inside the White Cube. Text by Jarett Kobek. (London: White Cube, 2013).
Gayhouse, issue 4. (Paris: Septembre éditions, 2012).

"Loads," in The Little Joe Clubhouse Reader. (London: Little Joe, 2012), pp. 13-20.

"Working with Archives: William E. Jones," Source, issue 70, Spring 2012, pp. 38, 40.

"Puncture Wounds," in Nothing is forgotten, some things considered. Edited by Shoghig Halajian and Suzy M. Halajian. (Oslo: Unge Kunstneres Samfund, 2012).

2011

"The Artists' Artists: William E. Jones: Vern Blosum, 25 Minutes (Cardwell Jimmerson Contemporary Art, Los Angeles)," Artforum, December 2011, p. 106.

Roehr/Warhol/Rocco/Lynde. (Los Angeles: No Imprint, 2011).

"Caça às Bruxas no Banheiro," in Masculinidades: Teoria, Crítica e Artes.

Edited by Fernando Marques Penteado and José Gatti. (São Paulo: Estação das Letras e Cores, 2011) pp. 241-253.

William E. Jones, George Kuchar, Curt McDowell, "5 Encounters with Curt McDowell," Bomblog, September 12, 2011.

Halsted Plays Himself. (Los Angeles: Semiotext(e), 2011).

"Berlin 1961," Time Again. (New York: Sculpture Center, 2011) pp. 77-83.

"Unconsummated," ThisLongCentury.com, January 2011.

2010

"Massillon," in The Traveling Book. (Ecatepec: Fundación/Colección Jumex, 2010), pp. 296-305.

Killed: Rejected Images of the Farm Security Administration. (New York: PPP Editions, 2010).

"Profile: Fred Halsted," Little Joe, no. 1 (Spring 2010) pp. 42-53.

"Life in Film," Frieze, Issue 129, March 2010, pp. 21-22.

2009

Jones, William E., an uneven dozen broken hearts. (San Francisco: 2nd floor projects, 2009).

"A Capitalist Hallucination," Bidoun, no. 19, pp. 34-37.

"Roehr/Warhol/Rocco/Lynde," program notes for Elective Affinities, co-curated with Larry Johnson (Los Angeles: Hammer Museum, 2009).

After Dark. (limited edition publication for the 53rd Venice Biennale, 2009).

Heliogabalus, (Los Angeles: 2nd Cannons Publications, 2009).

2008

"Halsted Plays Himself," Animal Shelter, Issue 1, pp. 106-113.

Selections from The Anatomy of Melancholy by Robert Burton. (Los Angeles: 2nd Cannons Publications, 2008).

"Halsted Plays Himself," Artforum.com, August 23, 2008.

"In Conversation with Morgan Fisher," 2008 California Biennial. (Newport Beach: Orange County Museum of Art, 2008), p. 86.

"Tearoom Texts," Area Sneaks, Issue 1, 2008, pp. 114-131.

"Fred Halsted: A Rather Late Yet Interesting Interview with a Dead Porno Artist," Butt, Spring 2008, pp. 24-28.

Tearoom. (Los Angeles: 2nd Cannons Publications, 2008)

2007

"The Artists' Artists," Artforum, December 2007, p. 123

2006

Is It Really So Strange? (Los Angeles: David Kordansky Gallery, 2006).

2005

"Bike Boy," in Andy Warhol Filmmaker, edited by Astrid Johanna Ofner. (Vienna: Austrian Film Museum, 2005), pp. 72-75.

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1998

"Massillon," *Wide Angle*, vol. 20, no. 3, July 1998, pp. 150-155.

"Finished: A Screenplay," *Performing Arts Journal*, no. 59, May 1998, pp. 78-98.

1996

"My Hustler," *The Ultimate Guide to Lesbian and Gay Film and Video*, edited by Jenni Olson. (London: Serpent's Tail, 1996), pp. 167-69.