

SARAH CHARLESWORTH

Born East Orange, NJ, 1947
Lived and worked in New York City
Died Falls Village, Connecticut, 2013

EDUCATION

1969 Barnard College, New York, NY, Bachelor of Arts

PUBLIC COLLECTIONS

Addison Gallery of American Art, Phillips Academy, Andover
Allen Memorial Art Museum, Oberlin College, Oberlin
Art Gallery of Ontario, Toronto
Art Institute of Chicago, Chicago
Baruch College, New York
Berkeley Art Museum, University of California, Berkeley
Birmingham Museum of Art, Birmingham
Cleveland Museum of Art, Cleveland
Fotomuseum Winterthur
Harvard Business School, Boston
High Museum of Art, Atlanta
International Center of Photography, New York
Israel Museum, Jerusalem
J. Paul Getty Museum
Los Angeles County Museum of Art, Los Angeles
Metropolitan Museum of Art, New York
Moderna Museet, Stockholm
Montclair Museum, Montclair
Museum of Contemporary Art, Los Angeles
Museum of Contemporary Art, San Diego
Museum of Fine Arts, Boston
Museum of Modern Art, New York
Museum of New Mexico, Santa Fe
Musée d'Art Moderne and d'Art Contemporaine, Nice
National Museum of Women in the Arts, Washington DC
New Britain Museum of American Art, New Britain
New York Public Library, New York
Orlando Museum of Art, Orlando
Philadelphia Museum of Art, Philadelphia
Princeton University Museum, Princeton
Rose Art Museum, Brandeis University, Waltham
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln
Smith College Art Museum, Northampton
Smithsonian Institute, National Museum of American Art, Washington
Solomon R. Guggenheim Museum, New York
Stedelijk Van Abbemuseum, Eindhoven
Tang Museum, Saratoga Springs
Vancouver Art Gallery, Vancouver
Victoria and Albert Museum, London
Walker Art Center, Minneapolis
Whitney Museum of American Art, New York
Yale University Art Gallery, New Haven

CAMPOLI PRESTI

SOLO EXHIBITIONS

- 2021 *Sarah Charlesworth: Modern History*, Paula Cooper Gallery, New York
- 2020 *Sarah Charlesworth: Image Language*, Printed Matter, New York
- 2019 *Sarah Charlesworth: The Small Versions, 2000-2012*," Krakow Witkin Gallery, Boston
Sarah Charlesworth, Paula Cooper Gallery, New York
- 2018 *Available Light*, Campoli Presti, London
- 2017 *Doubleworld*, LACMA, Los Angeles, California
Natural Magic, Maccarone, New York
- 2016 *Selected by Liz Deschenes*, Campoli Presti, Paris
- 2015 *Sarah Charlesworth: Doubleworld*, curated by Massimiliano Gioni and Margot Norton, New Museum, New York
- 2014 *Stills*, curated by Matthew S. Witkovsky, The Art Institute of Chicago, Chicago
Objects of Desire: 1983 - 1988, Maccarone Gallery, New York
- 2013 *Available Light*, Baldwin Gallery, Aspen
- 2012 *Available Light*, Susan Inglett Gallery, New York
- 2010 *Work in Progress*, Baldwin Gallery, Aspen
- 2009 *Work in Progress*, Susan Inglett Gallery, New York
Selected Works 1978-2009, Galerie Tanit, Munich
- 2007 *Concrete Color*, Baldwin Gallery, Aspen
- 2006 *Concrete Color*, Margo Leavin Gallery, Los Angeles
- 2005 *A Simple Text*, Baldwin Gallery, Aspen
- 2003 *0 + 1*, Baldwin Gallery, Aspen
- 2002 *Neverland*, Gorney Bravin + Lee, New York
- 2000 *0 + 1*, Margo Leavin Gallery, Los Angeles
0 + 1, Gorney Bravin + Lee, New York
- 1998 *Doubleworld*, Fay Gold Gallery, Atlanta
Camera Obscura, San Casciano dei Bagni, Siena
- 1997 *Sarah Charlesworth: A Retrospective*, curated by Louis Grachos and Susan Fisher Sterling
- SITE Santa Fe, New Mexico; Museum of Contemporary Art, San Diego; National Museum of
1999 Women in the Arts, Washington; Cleveland Center for Contemporary Art, Cleveland;
Rose Art Museum, Brandeis University, Massachusetts
- 1996 *Doubleworld*, Margo Leavin Gallery, Los Angeles

CAMPOLI PRESTI

- 1995 *Doubleworld*, S. L. Simpson Gallery, Toronto
Doubleworld, Jay Gorney Modern Art, New York
- 1993 *Natural Magic*, S. L. Simpson Gallery, Toronto
Natural Magic, Jay Gorney Modern Art, New York
Natural Magic, Galerie Rizzo, Paris
- 1992 *Objects of Desire*, Galerie Carola Mosch, Berlin
Herald Tribune: November, 1977 and *Herald Tribune: January 18 - February 28, 1991*, The Queens Museum of Art, New York
Renaissance Paintings, with Judith Barry, Rena Bransten Gallery, San Francisco
- 1991 *Renaissance Paintings*, Paley Wright Gallery, London
Renaissance Paintings & Drawings, Jay Gorney Modern Art, New York
Renaissance Paintings, Galerie Xavier Hufkens, Brussels
- 1990 *Academy of Secrets*, S. L. Simpson Gallery, Toronto
1989 *Academy of Secrets*, Jay Gorney Modern Art, New York
Objects of Desire, Interim Art, London
- 1988 *Objects of Desire*, Galerie Hufkens Noirhomme, Brussels
- 1987 *Objects of Desire*, Tyler Gallery, Tyler School of Art, Temple University, Philadelphia
Objects of Desire IV, Margo Leavin Gallery, Los Angeles
Objects of Desire IV, International with Monument, New York
- 1986 *Objects of Desire III*, S.L. Simpson Gallery, Toronto
Objects of Desire III, International with Monument, New York
- 1985 *Objects of Desire III*, International with Monument, New York
- 1984 *Objects of Desire I, In-Photography, Tabula Rasa, The Clocktower*, New York
Modern History, California Museum of Photography, Riverside
In-Photography, Light Work, Syracuse
- 1982 *In-Photography*, Tony Shafrazi Gallery, New York
Tabula Rasa, Larry Gagosian, New York
In-Photography, CEPA Gallery, Buffalo
- 1981 *Stills*, Tony Shafrazi Gallery, New York
The White Lady, Galerie Micheline Szwajcer, Antwerp
- 1979 *Modern History: April 21, 1978* and *The Arc of Total Eclipse*, New 57 Gallery, Edinburgh
- 1978 *Modern History: April 20, 1978*, Zona, Florence
Modern History: April 21, 1978, Pio Monti Gallery, Rome
Modern History: April 21, 1978 and *Osservatore Romano, March 17 - May 10, 1978*, Galerie Eric Fabre, Paris
Modern History: Herald Tribune, September, 1977 and *April 21, 1978*, Centre d'Art Contemporain, Geneva
Modern History: Herald Tribune, September, 1977, C Space, New York
- 1977 *14 Days*, MTL Gallery, Brussels

CAMPOLI PRESTI

GROUP EXHIBITIONS

- 2022 *Seeing Stars*, The Stanley & Audrey Burton Gallery, University of Leeds, UK
- 2020 *Ascensions*, Off Paradise, New York, NY (9/17 – 12/17/20)
Sarah Charlesworth, Douglas Huebler, Donald Judd, Walid Raad, Veronica Ryan, Paula Cooper Gallery, New York
Bernd and Hilla Becher, Sarah Charlesworth, Sherrie Levine, Paula Cooper Gallery, New York
Love 2020: Perfect Vision, curated by Rachel Stern, Leroy Neiman Gallery, Columbia University, New York, NY (1/20 – 2/14/20)
- 2019 *Truthiness and the News*, curated by Sam Dams, deCordova Museum, Lincoln
Life and Limbs, curated by Anna-Sophie Berger, Swiss Institute, New York
Apollo's Muse: The Moon in the Age of Photography, Metropolitan Museum, New York
Artistic License: Six Takes on the Guggenheim Collection, Solomon R. Guggenheim Museum, New York
Dot, Point, Period, Castelli Gallery, New York
Manifest Content, Campoli Presti, London
- 2018 *Brand New: Art and Commodity in the 1980s*, Hirshhorn Museum, Washington
Picture Industry: A Provisional History of the Technical Image, 1844-2018, curated by Walead Beshty, LUMA Foundation, Arles, France
Everything is Connected, The Met Breuer, New York
Talk to Me: 25th Anniversary Exhibition, Von Lintel Gallery, Los Angeles
- 2017 *Plages*, Campoli Presti, London
Le Secret, École Nationale Supérieure d'Arts de Paris Cergy, Paris
Another Way of Telling: Women Photographers from the Collection, Philadelphia Museum of Art, Philadelphia
Dying Well – False Death, Museum für Neue Kunst, Freiburg, Germany
Picture Industry, Hessel Museum of Art, Annandale-on-Hudson, New York
Third Space/Shifting Conversations About Contemporary Art, Birmingham Museum of Art, Birmingham
Breaking News: Turning the Lens on Mass Media, J. Paul Getty Museum, Los Angeles
The Sun Placed in the Abyss, Columbus Museum of Art, Columbus
- 2016 *Ordinary Pictures*, Walker Art Center, Minneapolis
In Place Of, Miguel Abreu Gallery, New York
Physical: Sex and the Body in the 1980s, Los Angeles County Museum of Art, Los Angeles
- 2016 - *The Art of Our Time*, Museum of Contemporary Art, Los Angeles
2015 *Recto Verso*, Fondazione Prada, Milan
- 2015 *Popular Images*, Karma, Amagansett, New York
Reconstructions, Recent Photographs and Video from the Met Collection, The Metropolitan Museum of Art, New York
Looking Back / The 9th White Columns Annual, White Columns, New York
America Is Hard To See, curated by Donna De Salvo et al., Whitney Museum of American Art, New York
- 2014 *Whitney Biennial*, curated by Stuart Comer, Anthony Elms, Michelle Grabner, Whitney Museum of American Art, New York
No Drink No Talk Just Beautiful, curated by Mary Simpson, On Stellar Rays, New York
(Mis)Understanding Photography, Museum Folkwang, Essen
Someone Like Me, Murray Guy Gallery, New York

CAMPOLI PRESTI

- Re-Framing History*, Gallery Lelong, New York
- 2013 *Ten Years*, Wallspace Gallery, New York
- 2012 *Photography From The Collection Of The Art Institute of Chicago*, The Art Institute of Chicago, Chicago
Color Pictures, curated by Frances Colpitt, Fort Worth Contemporary Arts, Texas
Arctic Summer, Margo Leavin Gallery, New York
Shock of the News, curated by Judith Brodie National Gallery of Art, Washington
The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1992, curated by Helaine Posner and Nancy Princenthal, Neuberger Museum of Art, Purchase, The Nasher Museum of Art, Durham, Contemporary Arts Museum Houston
- 2011 *Signs of a Struggle: Photography in the Wake of Postmodernism*, curated by Marta Weiss, Victoria and Albert Museum, London
September 11, curated by Peter Eleey, MoMA PS1, New York
Another Story: Photography from the Moderna Museet Collection, Moderna Museet, Stockholm
CIRCA 1986: The '80s from Six Important New York Art Collections, Hudson Valley Center for Contemporary Art, Peekskill
The Uncanny Familiar: Images of Terror, C/O Berlin, Berlin, Germany; curated by Felix Hoffmann
Sun Works, Berkeley Art Museum, Berkeley
- 2010 *The Last Newspaper*, curated by Richard Flood and Benjamin Godsill New Museum, New York Corcoran Gallery of Art, Washington, D.C.; in conjunction with "Helios: Eadweard Muybridge in a Time of Change", curated by Philip Brookman, Interpretation Gallery Exhibition, curated by Linda Powell
Press Art: The Collection of Annette and Peter Nobel, curated by Christoph Doswald, Kunstmuseum St. Gallen, St. Gallen; Museum der Moderne, Salzburg
Ordovery Collection, Leslie Tonkonow Gallery, New York
Rhetorik der Bilder ("Rhetoric of Images"), curated by Florian Ebner, Museum für Photographie, Braunschweig
Human, Musée d'Art Moderne et d'Art Contemporain, Nice
Held Up By Columns, Renwick Gallery, New York
Haunted: Contemporary Photography/Video/Performance, curated by Jennifer Blessing & Nat Trotman Solomon R. Guggenheim Museum, New York, Guggenheim Museum, Bilbao
Abstract Resistance, curated by Yasmin Raymond, Walker Art Center, Minneapolis
Singular Visions: A Selection of Seldom-Seen Postwar Works From The Whitney's Collection, curated by Dana Miller and Scott Rothkopf, Whitney Museum of American Art, New York
- 2009 *The Glamour Project*, Lehmann Maupin, New York
Small Packages, APF Lab & The American Standard Gallery, New York
Printed Matter, Fotomuseum, Winterthur
On From Here, Guild and Greyshkul, New York
A Twilight Art, Harris Lieberman, New York
Images et (Re)Presentations, curated by Yves Aupetitallot, Le Magasin, Centre National d'Art Contemporain, Grenoble
We're All Gonna Die, curated by Ron Keyson Sue Scott Gallery, New York
The Armory Show, Susan Inglett Gallery, New York
Better History, The American Standard Gallery, New York
The Pictures Generation, 1974 -1984, curated by Doug Eklund, The Metropolitan Museum of Art, New York
- 2008 *Photography on Photography: Reflections on the Medium Since 1960*, The Metropolitan Museum of Art, New York

CAMPOLI PRESTI

- Jedermann Collection- Set 5 from the Fotomuseum Winterthur Collection*, Fotomuseum Winterthur
The Human Face is a Monument, Guild & Greyshkul, New York
Summer 2008, Margo Leavin Gallery, Los Angeles
Legerdemain, Sue Scott Gallery, New York, The American Standard Gallery, Miami
- 2007 *A New Reality: Black-and-White Photography in Contemporary Art*, Zimmerli Art Museum, Rutgers. The State University of New Jersey, New Brunswick
Making and Finding, curated by Katy Siegel, The Foundation To-Life Exhibition Space, Mount Kisco
RoseArt: Works from the Permanent Collection, Rose Art Museum, Brandeis University, Waltham
- 2006 *The Other Side*, Tony Shafrazi Gallery, New York
Recent Acquisitions in Contemporary Photography, The Metropolitan Museum of Art, New York
The Downtown Show: The New York Art Scene, 1974 -1984, curated by Carlo McCormick in consultation with Lynne Gumpert and Marvin J. Taylor, Grey Art Gallery, New York, The Andy Warhol Museum, Pittsburgh
Belief and Doubt, Aspen Art Museum, Aspen
75 Years of Collecting American Photography, Addison Gallery of American Art, Andover
- 2005 *Covering the Real*, Kunstmuseum Basel
Contemporary Photography in the Age of Mechanical Reproduction, New Britain Museum of American Art, New Britain
East Village USA, New Museum of Contemporary Art, New York
The Photograph in Question, Von Lintel Gallery, New York
For Presentation and Display: Some Art of the 80s, curated by Johanna Burton and Hal Foster Princeton University Art Museum, Princeton
- 2004 *The Last Picture Show: Artists Using Photography 1960-1982*, curated by Douglas Fogle, Walker Art Center, Minneapolis, UCLA Hammer, Museo de Arte Contemporanea, de Vigo, Spain
Fotomuseum Winterthur, Miami Art Central, Miami
Visions from America, The Wexner Center for the Arts, Columbus
Breathtaking, The Art Institute of Boston At Lesley University, Boston
Speaking with Hands, Photographs from the Buhl Collection, Solomon R. Guggenheim Museum, New York, Guggenheim Museum Bilbao, Bilbao
Unframed edition produced for ACRIA: Aids Community Research Initiative, Charles Cowles Gallery, New York
- 2003 *Off the Press: Recontextualizing the Newspaper in Contemporary Art*, Southeast Museum of Photography, Daytona Beach
Constructed Realities: Contemporary Photography, Orlando Museum of Art, Orlando, FL (cat.)
Cold Comfort, Memphis College of Art, Memphis
Sarah Charlesworth, Louise Lawler and Laurie Simmons: Designs for Living, Margo Leavin Gallery, Los Angeles
Raid the Icebox, Margo Leavin Gallery, Los Angeles
- 2002 *Con Art: Magic/Object/Action*, curated by Helen & PierGiorgio Varola, The Site Gallery, Sheffield
Feminism and Art: Selections from the Permanent Collection, National Museum of Women in the Arts, Washington DC
Seeing Things: Photographing Objects, 1850-2001, The Victoria and Albert Museum, London
Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001, curated by Sylvia Wolfe, Whitney Museum of American Art, New York

CAMPOLI PRESTI

- 2001 *Still Photography: Works from the Tang Collection*, curated by Charles Stainback, Tang Museum, Saratoga Springs
Still Photography, Skidmore College, Saragota Springs
Tele[visions], curated by Joshua Decter, Kunsthalle Wien, Vienna, Austria
Photo-Synthesis, curated by Douglas Maxwell, Gallery Camino Real, Boca Raton
- 2000 *20/20 Twentieth Century Photography Acquisitions*, Museum of New Mexico, Museum of Fine Arts, Sante Fe
The One Chosen, De Saisset Museum, Santa Clara, CA; Brauer Museum, Valparaiso
Photography Now, curated by David Rubin Contemporary Arts Center, New Orleans
Rendez-Vous 1, Collection Lambert en Avignon
- 1999 *The American Century: Art & Culture 1950-2000*, Whitney Museum of American Art, New York
Double Vision, curated by Michael Pittari, Nexus Contemporary Art Center, Atlanta
- 1998 *Civic Art In Sienese Villages: Three Contemporary Artists Create Public Works*, curated by Cornelia Lauf, Museo Santa Maria Della Scala, Siena
The Tip of the Iceberg: A Response to New York Museums, curated by Bill Bartman Dorfman Projects, New York
From The Heart: The Power of Photography - A Collector's Choice, curated by Adam D. Weinberg, Art Museum of South Texas, Corpus Christi
- 1997 *Eye of the Beholder: Photographs from the Avon Collection*, 7 International Center of Photography, New York
Table Tops: Morandi's Still Lifes to Mapplethorpe's Flower Studies, California Center for the Arts Museum, Escondido
The One Chosen: Images of Christ in Recent New York Art, Thomas J. Walsh Art Gallery, Quick Center for the Arts at Fairfield University, Fairfield
Identity Crisis: Self Portraiture at the End of the Century, curated by Dean Sobol, Milwaukee Art Museum, Milwaukee
- 1996 *Model Home*, organized by Alanna Heiss and Sabina Streeter, The Clocktower Gallery, Institute of Contemporary Art, New York
Sarah Charlesworth, Louise Lawler, Ian Wallace, S. L. Simpson Gallery, Toronto
Sarah Charlesworth, Hannah Collins, General Idea, Laurie Simmons, Carolyn White, S. L. Simpson Gallery, Toronto
Making Pictures: Women and Photography, 1975-Now, curated by Nicole Klagsbrun, Nicole Klagsbrun Gallery, New York, Bernard Toale Gallery, Boston
Just Past: The Contemporary in M.o.C.A.'s Permanent Collection, 1975-96, Museum of Contemporary Art, Los Angeles
Some Grids, organized by Carol S. Eliel and Lynn Zelevansky Los Angeles County Museum of Art, Los Angeles
- 1994 *Desire & Loss*, Carl Solway Gallery, Cincinnati
Chasing Angels, Christinerose Gallery, New York
Rudiments d'un Musée Possible 1, Musée d'art moderne et contemporain (MAMCO), Genève
Seasights, curated by Nessia Pope, Offshore Gallery, East Hampton
Transmitting the Truth: Reformulating News Media Information, School of the Art Institute of Chicago, Chicago
American Art Today: Heads Only, curated by Dahlia Morgan, The Art Museum, Florida International University, Miami
Gift, organized by Gideon Ponte, Birgit Spears & Neville Wakefield, The InterArt Center, New York
Don't Look Now, curated by Josh Decter, Thread Waxing Space, New York
From the Collection: Photography, Sculpture, Painting, Whitney Museum of American Art, New York

CAMPOLI PRESTI

- 1993 *Empty Dress: Clothing as Surrogate in Recent Art*, curated by Nina Felshin for
- Independent Curators Intl. Neuberger Museum, Purchase; Virginia Beach Center for the
1996 Arts, Virginia Beach; University Gallery, Univ. of North Texas, Denton; Art Gallery, Sir Wilfred
Grenfell College, Univ. of Newfoundland, Newfoundland, Canada; Mackenzie Art Gallery,
Regina, Sas., Canada; The Gallery/Stratford, Stratford, Ont., Canada; California Center for the
Arts, Escondido; SelbyGallery Ringling School of the Arts, Sarasota; The Rubelle & Norman
Schafler Gallery, Pratt Institute, Brooklyn
- 1993 *Commodity Image*, International Center of Photography, New York; Institute of
- Contemporary Art, Boston; Laguna Art Museum, Laguna Beach
1994 *Photoplay: Works from the Chase Manhattan Collection*, organized by Lisa Phillips in association
with Manuel E. Gonzalez, Center for the Fine Arts, Miami; Museo Amparo, Puebla, Mexico;
Centro Cultural Consolidado, Nacional de Bellas Artes, Buenos Aires; Museo Nacional de Bellas
Artes, Santiago
- 1993 *Up Close: Chemistry Imagined Photogenics: Contemporary Art from the Mallin Collection*, The
Herbert F. Johnson Museum of Art, Cornell University
The Return of the Cadavre Exquis, The Drawing Center, New York
Vivid: Intense Images by American Photographers, curated by Victoria Espy-Burns Raab
Galerie, Berlin, Germany; Galleria Gian Ferrari Arte Contemporanea, Milan
Image Makers, curated by Franklin Hill Perrell and Constance Schwartz Nassau County Museum
of Art, Roslyn Harbor
Here's Looking At Me / A Mes Beaux Yeux: Autoportraits Contemporains, curated by Bernard P.
Brunon L'Espace Lyonnais d'Art Contemporain, Lyon
From New York:Recent Thinking in Contemporary Photography, Donna Beam Fine Art Gallery,
University of Nevada, Las Vegas
- 1992 - New Jersey Collects: Photography" curated by Elynn Dennison, Sharon Gill and Perijane
1993 Zarembok, The New Jersey Center for Visual Arts, Summit
The Boundary Rider: 9th Biennale of Sydney, curated by Anthony Bond, Art Gallery of New
South Wales, Sydney, Australia (sponsor, & various local sites)
- 1992 *Knowledge: Aspects of Conceptual Art*, curated by Frances Colpitt and Phyllis Plous University
Art Museum, Santa Barbara; The Santa Monica Museum of Art, Santa Monica; The North
Carolina Museum of Art, Raleigh
Quotations: The Second History of Art, organized by Barry Rosenberg, The Aldrich Museum of
Contemporary Art, Ridgefield
The Photographic Order from Pop to Now, International Center of Photography, New York
The Disasters of War, Centro Cultural Arte Contemporaneo, Polanco
- 1991 *Images from the Eighties Part 1, American Paintings and Drawings from the Samuel P. Harn
Museum of Art's Skowhegan Collection*, Samuel P. Harn Museum of Art, University of Florida,
Gainesville
Postmodern Prints, Victoria and Albert Museum, London
A Passion for Art: Watercolors and Works on Paper, Tony Shafrazi Gallery, New York
Beyond the Frame: American Art 1960-1990, curated by Lynn Gumpert Setagaya Art Museum,
Tokyo; The National Museum of Art, Osaka; Fukuoka Art Museum, Fukuoka
In a Dream...(portfolio published by Photographers and Friends Against AIDS), Robert Miller
Gallery, New York; Lorence Monk Gallery, New York
American Art of the 80's, curated by Gabriella Belli and Jerry Saltz, Palazzo delle Albere, Museo
d'Arte Moderna e Contemporanea di Trento e Rovereto, Trento
Southeast Bank Collects: A Corporation Views Contemporary Art, curated by Lisa Liebmann,
Norton Gallery of Art, West Palm Beach and Samuel P. Harn Museum of Art at the Univ. of
Florida, Gainesville,
The Interrupted Life, curated by France Morin, New Museum of Contemporary Art, New York

CAMPOLI PRESTI

- Motion and Document - Sequence and Time: Eadweard Muybridge and Contemporary American Photography*, curated by James Sheldon and Jock Reynolds National Museum of American Art, Smithsonian Institution, Washington, DC
Selections from the Permanent Collection: 1975-1991, Museum of Contemporary Art, Los Angeles
Recent Work / Recent Acquisitions, Museum of Contemporary Art, Los Angeles
Das Sibyllinische Auge: Fotokünstlerinnen aus dem Anglo-Amerikanischen Raum, curated by Isabelle Graw and Pia Lanzinger, Foto e.V. München and Barbara Gross Galerie, München
Cruciformed: Images of the Cross Since 1980 Cleveland Center for Contemporary Art, Cleveland
The Conceptual Eye, Barbara Mathes Gallery, New York
- 1990 *The Indomitable Spirit*, International Center of Photography, New York; Los Angeles Municipal Art Gallery, Los Angeles
Sarah Charlesworth, Jeanne Dunning, Annette Messenger, Adrian Piper, Laurie Simmons, Feigen Gallery, Chicago
Figures et Lectures, Galerie Samia Saouma, Paris
Disconnections, Galleri Nordanstad-Skarstedt, Stockholm
Insect Politics: Body Horror / Social Order, Hallwalls Contemporary Arts Center, Buffalo
Prints and Multiples, Krygier/Landau Contemporary Art, Santa Monica
Figuring the Body, curated by Trevor Fairbrother and Kathy Halbreich, Museum of Fine Arts, Boston
Reorienting: Looking East, curated by Lynne Cooke, Nicola Jacobs Gallery, London, UK; Third Eye Center, Glasgow
Fragments, Parts, Wholes; The Body & Culture, White Columns, New York
The Point of View, XPO Galerie, Hamburg
Taking the Picture: Photography and Appropriation, curated by Manuela Gandini, Leo Castelli Gallery, New York; Gallery, Milan
- 1989 - *Shifting Focus: An International Exhibition of Contemporary Women's Photography*, curated
1990 by Susan Butler for The Arnolfini Gallery, Bristol and The Serpentine Gallery, London.
Cambridge Darkroom, Cambridge; City Museum and Art Gallery, Stoke-on-Trent; Newport
Museum and Art Gallery; Harris Museum and Art Gallery, Preston
- 1989 *What Does She Want?: Current Feminist Art from the First Bank Collection*, curated by Lynne
Sowder and Nathan Braulick, Carleton Art Gallery, Carleton College, Northfield; Women's Art
Registry of Minnesota, Minneapolis
A Forest of Signs: Art in the Crisis of Representation, curated by Mary Jane Jacob and Ann
Goldstein, Museum of Contemporary Art, Los Angeles
Kunst zur Zeit, curated by Viktor Misiano and Oliver Wasow Messepalast, Vienna, Austria;
Moskau - Wien - New York
Natura-Naturata (An Argument for Still-Life), curated by Cornelia Lauf, Josh Baer Gallery, New
York
Culture Medium: A Notion of Truth, curated by Charles Stainback, International Center of
Photography, New York
Departures: Photography 1924-1989, Hirschl & Adler Modern, New York
Vis-A-Vis: Aspects of Contemporary Portrait Photography, Grita Insam Gallery, Vienna, Austria;
Museum voor Hedendaagse Kunst Het Kruihuis, Hertogenbosch
Avant 1989, curated by Haim Steinbach, Frac Rhône-Alpes, Lyon
Abstraction in Contemporary Photography, curated by Jimmy De Sana, Emerson Gallery,
Hamilton College, Clinton; Anderson Gallery, Virginia Commonwealth University, Richmond
Sarah Charlesworth and Laurie Simmons: Prints & Photographs, Editions Ilene Kurtz, New York
Fauxtography, curated by Nora Halpern Brougher, Art Center College of Design, Pasadena
Selections from the Collection of Marc and Olivia Straus, the Aldrich Museum of Contemporary
Art, Ridgefield
International Camera, Salama-Caro Gallery, London
Subject: Object, Nicola Jacobs Gallery, London

CAMPOLI PRESTI

- The Photography of Invention: American Pictures of the 1980s*, curated by Joshua P. Smith and Merry A. Foresta, National Museum of American Art, Smithsonian Institution, Washington; The Museum of Contemporary Art, Chicago and Walker Art Center, Minneapolis
Selected Works from the Frederick R. Weisman Foundation, Wight Art Gallery, University of California, Los Angeles; Joslyn Museum of Art, Omaha; Neuberger Museum, Purchase; Akron Art Museum, Akron
Image World: Art and Media Culture, curated by Marvin Heiferman and Lisa Phillips Whitney Museum of American Art, New York
The Play of the Unsayable-Wittgenstein and the Art of the XXth Century, curated by Joseph Kosuth, Vienna Secession, Vienna
Don't Bungle the Jungle! A benefit exhibition for the rainforest, Tony Shafrazi Gallery, New York
Camera Culture, curated by Brent Sikkema, Thomas Segal Gallery, Boston
Fictive Strategies; Actuality and Originality in Contemporary Photography, curated by Joseph Rauch, The Squibb Gallery, Princeton
Shifting Focus, The Serpentine Gallery, London
Contemporary Perspective I: Abstraction in Question, curated by Bruce Ferguson, Joan Simon and Roberta Smith, The John and Mable Ringling Museum of Art, Sarasota; Center for the Fine Arts, Miami
Sarah Charlesworth, Christine Davis, Judith Schwarz, S. L. Simpson Gallery, Toronto
- 1988 *The Discursive Field of Recent Photography*, curated by Tom Folland, Artculture Resource Center, Toronto
The Return of the Hero, curated by Karen Marta, Burden Gallery / Aperture Foundation, New York
Fabrications, curated by Anne Hoy, Carpenter Center for the Visual Arts, Harvard University, Cambridge
Hybrid Neutral: Modes of Abstraction and the Social, curated by Tricia Collins & Richard Milazzo for Independent Curators Intl. The University of North Texas Art Gallery, Denton; The J. B. Speed Art Museum, Louisville; Alberta College Gallery of Art, Alberta, Canada; The Cincinnati Contemporary Art Center, Cincinnati, Richard F. Brush Art Gallery, Santa Fe Community College Art Gallery, Santa Fe
Just like a Woman, Greenville County Museum of Art, Greenville
Photography on the Edge, Haggerty Museum of Art, Marquette University, Milwaukee
Gallery Artists, Jay Gorney Modern Art, New York
Photography in Art Today, Robert Koch Gallery, San Francisco
Art at the End of the Social, curated by Collins & Milazzo, Rooseum, Malmö
Media / Post Media, curated by Collins and Milazzo Scott Hanson Gallery, New York
Sexual Difference: Both Sides of the Camera, curated by Abigail Solomon-Godeau Wallach Art Gallery, Columbia University, New York
Female (Re)production, curated by Marilu Knode, White Columns, New York
- 1987 *Art and Its Double: A New York Perspective*, curated by Dan Cameron, Sala de Exposiciones de la Fundacion Caja de Pensiones, Madrid, Spain ; Fundacio Caixa de Pensions, Barcelona
- 1988
- 1987 *Contemporary Photographic Portraiture*, curated by Bernard Brunon Musee St. Pierre, Espace Lyonnais d'Art Contemporain, Lyon
Poetic Injury: The Surrealist Legacy in Post Modern Photography, curated by Roger Denson, Alternative Museum, New York
Monsters: The Phenomena of Dispassion, curated by Dennis Kardon and Maria Reidelbach, Barbara Toll Fine Arts, New York
Recent Tendencies in Black and White, curated by Jerry Saltz, Sidney Janis Gallery, New York
This is not a Photograph: Twenty Years of Large Scale Photography; 1966-1986, curated by Joseph Jacobs, The John and Mable Ringling Museum of Art, Sarasota; Akron Art Museum, Akron; Chrysler Museum, Norfolk
Industrial Icons, University Art Gallery, San Diego State University, San Diego;

CAMPOLI PRESTI

- Contemporary Diptychs: The New Shape of Content*, curated by Roni Feinstein, Whitney Museum of American Art at Champion Plaza, Stamford; Whitney Museum of American Art at Equitable Center, New York
- 1986 *Aperto*, Venice Biennale, Venice
The Big Picture, curated by Marvin Heiferman, The Queens Museum of Art, New York
Ultrasurd, curated by Collins and Milazzo S.L. Simpson Gallery, Toronto, Canada
Post Pop Art, Michael Kohn Gallery, Los Angeles
Paravision, curated by Collins and Milazzo Margo Leavin Gallery, Los Angeles
Lightsong Gallery, University of Arizona, Tucson
As Found, part III of Dissent: The Issue of Modern Art in Boston, Institute of Contemporary Art, Boston
Sarah Charlesworth, Jeff Koons, Laurie Simmons, Editions Ilene Kurtz, New York (Tartan Sets portfolio)
Spiritual America, curated by Collins and Milazzo CEPA Gallery, Buffalo
Benefit for The Kitchen, curated by Brooke Alexander and Paula Cooper, Brooke Alexander Gallery, New York
Altered States, curated by Vikky Alexander, 303 Gallery, New York; Photography Bard College, Annandale-on Hudson
- 1985 *Infotainment*, curated by Peter Nagy, Rhona Hoffman Gallery, Chicago; Texas Gallery, --
- Houston; Aspen Art Museum, Aspen; Vanguard Gallery, Philadelphia
- 1986
- 1985 *Biennial Exhibition*, Whitney Museum of American Art, New York
Seduction: Working Photographs, curated by Marvin Heiferman, White Columns, New York; Tony Birckhead Gallery, Cincinnati
Cult and Decorum, curated by Collins and Milazzo, Tibor de Nagy Gallery, New York
Playing It Again, Strategies of Appropriation (traveling show), curated by Sam Samore, The Institute for Contemporary Arts, Santa Fe
Photo Object, Postmasters Gallery, New York
Public Art, organized by Nexus Contemporary Art Center, Atlanta Nexus Contemporary Art Center, Atlanta; C. W. Woods Gallery, Hattiesburg; Carolina Program Union, Columbia; Austin Peay State University, Clarksville; Valencia Community College, Orlando; North Carolina Museum of Art, Raleigh; University of the South, Seawanee
The Art of Memory, The Loss of History, curated by Bill Olander New Museum of Contemporary Art, New York
In the Tradition of: Photography, Light Gallery, New York
Figure it Out, Laguna Gloria Art Museum, Austin
Still Life with Transaction, International with Monument, New York
Selected Artists from The East Village, Holly Solomon Gallery, New York
Feature Gallery, Chicago
Cable Gallery, New York
Smart Art Too, curated by Joe Masheck 55 Mercer Street Gallery, New York
- 1984 *Between Here and Nowhere*, curated by Rosetta Brooks, Riverside Studios, London; Kettle's
- Yard, Cambridge; Midland Group Gallery, Nottingham
- 1985 *The New Capital*, curated by Collins and Milazzo, White Columns, New York
- 1984 *The Magazine Store*, curated by Jock Reynolds Washington Project for the Arts, Washington
Pop, *Spiritual America*, New York
Sex Specific: Photographic Investigations of Contemporary Sexuality, School of the Art Institute of Chicago Gallery, Chicago
Wedge Benefit, Nature Morte Gallery, New York
Ten Years of Contemporary Art, Museum of Modern Art / Art Advisory Service, New York

CAMPOLI PRESTI

- Still Life with Transaction*, curated by Collins and Milazzo Galerie Jurka, Amsterdam;
International with Monument, New York
Natural Genres, curated by Collins and Milazzo Fine Arts Gallery, Florida State University,
Tallahassee
Large Scale Photographs, Dart Gallery, Chicago
Sex Show, Cable Gallery, New York
Bomb Magazine Show, Blum Helman Warehouse, New York
- 1983 *Artists Use Photographs*, Marianne Deson Gallery, Chicago
Art and Social Change U.S.A., curated by Bill Olander, Allen Memorial Art Museum, Oberlin
College, Oberlin
American Graffiti Gallery, Amsterdam
State of the Art, The New Social Commentary, Barbara Gladstone Gallery, New York
Terminal New York, Brooklyn Army Terminal, New York
Three-Dimensional Photographs, Castelli Graphics, New York
- In Plato's Cave*, curated by Abigail Solomon-Godeau, Marlborough Gallery, New York
Eight Women Artists, Olsen Gallery, New York
Palais de Beaux-Arts, Brussels
- 1982 *Art and the Media: A Fatal Attraction*, curated by Tom Lawson, The Renaissance Society,
University of Chicago, Chicago
Resource Material: Appropriation In Current Photography, curated by Stephen Frailey, Proctor
Art Center, Bard College, Annandale-On-Hudson
Olsen Gallery, New York
- 1981 Tony Shafrazi Gallery, New York
New Wave, curated by Diego Cortez, P.S.1, Long Island City, New York
Photo, Metro Pictures, New York
- 1980 The Times Square Show, organized by Colab, New York
General Idea, Carmen Lamanna Gallery, Toronto
- 1979 *The Altered Photograph*, P.S.1, Long Island City
Artemisia, curated by Yvon Lambert, Galerie Yvon Lambert, Paris, France; Paula Cooper
Gallery, New York
- 1978 Bibliotheque National, Paris
Gallery 76, Toronto
- 1977 Art Net, London
Carmen Lamanna Gallery, Toronto
- 1976 *Face / Surface*, collaborative project with Joseph Kosuth, Galerie Durand-Dessert, Paris; MTL
Gallery, Brussels; PMJ Self Gallery, London

GRANTS

- 1995 John Simon Guggenheim Fellowship Award, Visual Art
- 1983 National Endowment for the Arts
- 1980 National Endowment for the Arts
- 1977 New York State Creative Artists Public Service

CAMPOLI PRESTI

1976 National Endowment for the Arts

CURATION

- 1995 Artists Space, New York; "Somatogenics", group show co-curated with Cindy Sherman and Laurie Simmons.
John Simon Guggenheim Fellowship Award, Visual Art
- 1983 National Endowment for the Arts
- 1980 National Endowment for the Arts
- 1977 New York State Creative Artists Public Service
- 1976 National Endowment for the Arts

LECTURES/ VISITING ARTIST/ SEMINARS/ RESIDENCIES

- 2011 Neuberger Museum of Art, Purchase, NY; "Panel Discussion: Feminism, Deconstruction, and Desire" with Sarah Charlesworth, Helaine Posner and Nancy Princenthal
SUNY Purchase, Purchase, NY; Visiting artist/lecturer
Guggenheim Museum Bilbao, Spain; Sarah Charlesworth Lecture in Conjunction with "Haunted: Contemporary Photography/Video/Performance"
- 2010 Bard College, Annandale-on-Hudson, NY, Visiting artist/lecturer, Masters program in Fine Arts
The New Museum, New York, NY; "The Last Newspaper Artists in Conversation" Benjamin Godsill, Moderator, with Sarah Charlesworth, Nate Lowman, and Aleksandra Mir
Solomon R. Guggenheim Museum, New York, NY; Sarah Charlesworth Lecture, "Conversations with Artists"
- 2009 Art Institute of Boston, Boston, MA, Visiting artist/lecturer, Master's program in Fine Arts, June
- 2008 LACMA, Los Angeles, "Remembering and Forgetting Conceptual Art"
School of Visual Arts, New York, Visiting Artist, Master's program in Fine Arts
- 2007 The Kitchen, New York, "Re-Take: A Panel on Art and Appropriation" Organized by Afterall.
Parsons, The New School for Design, New York, Visiting Artist, Masters program in Photography
- 2005 Maine College of Art, Portland, ME, visiting artist and guest lecturer
Princeton University, Panel curated by Johanna Burton in conjunction with "For Presentation and Display: Some Art of the 80s" curated by Johanna Burton and Hal Foster
Bard College, Annandale-on-Hudson, NY, Visiting lecturer, Master's program in curatorial studies
Bard College, Annandale-on-Hudson, NY, Visiting artist / lecturer, Master's program in Fine Arts
- 2004 Columbia University School of the Arts; Sarah Charlesworth: The Philosophical and Political Role of the Artist, New York, NY
Rhode Island School of Design; TC Colley Visiting Artist and Lecturer
- 2003 Orlando Museum of Art, Orlando, FL; A Conversation with Sarah Charlesworth
Maine College of Art, Portland, ME; lecturer
- 2002 Bard College, Annandale-on-Hudson, NY; lecturer

CAMPOLI PRESTI

- 2000 Rhode Island School of Design, Providence, RI; Public lecture & visiting artist / critic
Brandeis University, Waltham, MA; Public lecture / interdisciplinary seminar
New York University, American Photography Institute, Guest Lecturer.
- 1998- The Cleveland Center for Contemporary Art, Cleveland, OH; The Photography of Sarah
1999 Charlesworth: A Psychoanalytic Perspective (series of five thematic discussions)
- 1998 Yale University, New Haven, CT; Masters Program in Photography
Museo Santa Maria della Scala, Siena, Italy; Visiting Artist in Residence
- 1997 Bard College, Annandale-on-Hudson, NY; Lecturer, Visiting Artists and Master's program in the
Arts
New York University, New York, NY; American Photography Institute, lecturer
- 1995 New York University, Tisch School of the Arts, New York, NY; artist / lecturer
Rutgers University, New Brunswick, N.J.; artist / lecturer
Independent Curators Incorporated, New York, NY; artist / lecturer
- 1994 Tel Aviv Museum of Art, Tel Aviv, Israel; artist / lecturer
Camera Obscura School of Art, Tel Aviv, Israel; artist / lecturer - symposium Art and
Technology: 2009
- 1993 University of Las Vegas, Las Vegas, NV; guest lecturer
Culture Lab, University of Toronto, Toronto, Canada; guest lecturer
Museo de Arte Contemporaneo de Monterrey, Monterrey, Mexico; guest lecturer, panelist:
Photoplay
- 1990 New York University, New York, NY; panel/symposium with Jean Baudrillard
La Jolla Museum of Contemporary Art, La Jolla, CA; guest lecturer
University of California, San Diego, CA; visiting artist / lecturer
Art Center College of Design, Pasadena, CA; visiting artist
School of Visual Arts, New York, NY; panel Uses & Abuses of History, Peter Halley, moderator
California State University, Fullerton, CA; guest lecturer
New York University / International Center of Photography, New York, NY; graduate program
visiting artist / critic
- 1989 Carleton College, Northfield, MN; symposium, "What does she want?"
The Whitney Museum of American Art, panel discussion, Image World: Art and Media Culture
S.U.N.Y. Purchase, Purchase, NY; guest lecturer, The Politics of Representation
National Gallery of American Art, Washington, DC; panel discussion in conjunction with the
exhibition 'Photography of Invention'
- 1988 Nova Scotia College Art and Design, Halifax, Nova Scotia, Canada; visiting artist / lecturer
- 1987 Tyler Gallery, Tyler School of Art, Temple University, Elkins Park, PA; guest lecturer
International Center of Photography, New York, NY; guest lecturer

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Valentovic, Amanda. "The Met Breuer's 'Everything is Connected' Exhibit Examines Facts, Conspiracy and Power", *AM New York*, September 20
Lachowskyj, Cat. "Everything is Connected: Art and Conspiracy at The Met Breuer, New York", *British Journal of Photography*, September 13
Sickles, Sarah. "Don't Take Pictures, February 2, 2018", *Don't Take Pictures.com*, February 2
- 2017 Conti, Riccardo. "Sarah Charlesworth: Available Light at Campoli Presti", *Vogue Italia*, May 25
Tarasoff, Sabrina. "Sarah Charlesworth at Campoli Presti ", *Flash Art, January - February*
Indiana, Gary. "These '80s Artists Are More Important Than Ever", *The New York Times Style Magazine*, February 3
"Goings On About Town: Sarah Charlesworth", *The New Yorker*, April
- 2016 Respini, Eva. "On Defiance: Experimentation as Resistance", *Aperture*, Winter, pp.100-107
Davis, Ben. "Do You Have to Be Rich to Make It as an Artist?", *Artnet*, January
- 2015 Schwendener, Martha. "Review: Metropolitan Museum Looks at Photos That May Last", *The New York Times*, December 31
O'Neill, David. "Sarah Charlesworth: Doubleworld", *Bookforum*, September-November
Cruz, Cynthia. "With Photography, Sarah Charlesworth Deconstructs the World", *Hyperallergic*, September 11
Krug, Simone. "Sarah Charlesworth – Doubleworld", *The Brooklyn Rail*, September 8
Denson, G. Roger. "Where Doubt Is Faith and the Sign Is Spirit: Sarah Charlesworth's Art of Personal Religion", *Huffington Post*, September 8
Yerebakan, Osman C. "New York – Sarah Charlesworth: "Doubleworld" at The New Museum", *Art Observed*, September 3
"Museum Previews - Sarah Charlesworth", *Art in America*
"Sarah Charlesworth: Doubleworld at New Museum", *Musée Magazine*
"The Double World of Sarah Charlesworth", *PDN*
Aletti, Vince. "Optic Nerve: The New Museum Surveys the Enigmatic Pictures of Sarah Charlesworth", *The New Yorker*
Budick, Ariella. "Sarah Charlesworth/Albert Oehlen, New Museum, New York", *Financial Times*, August 19
Gopnik, Blake. "At the New Museum, Sarah Charlesworth's Jumpers Leap for Us All", *Artnet Magazine*, August 14
Krasinski, Jennifer. "Doubledowner: New Museum Retrospective Gives Too Brief a Look at Sarah Charlesworth's Work", *Village Voice*, July 14
Felsenthal, Julia. "Artsplainer: Decoding Sarah Charlesworth's Patricia Cawlings, Los Angeles at New York's New Museum", *Vogue*, July 9
Woodward, Richard B. "Sarah Charlesworth: Doubleworld' Review: Should We Look Away?", *The Wall Street Journal*, July 8
Murg, Stephanie. "The artist and linguist: Sarah Charlesworth's 'Doubleworld' on show at the New Museum", *Wallpaper*, July 6
Caranicas, Devon. "Sarah Charlesworth's Retrospective Gives You Double Vision", *Sleek*, July 1
Halle, Howard. "Best Art Shows of 2015", *Time Out New York*
Solomon, Deborah. "Recalling Sarah Charlesworth's Photographs", *The New York Times*, June 27
Smith, Roberta. "Sarah Charlesworth: Doubleworld' Studies Perceptions Shaped by Photography", *The New York Times*, June 25
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Mohammad, Sehba. "5 Reasons to See Sarah Charlesworth at the New Museum
Jovanovich, Alex. "Critics' Picks", *Artforum*
Dorenbaum, Frances. "The Last Dance: Sarah Charlesworth's Stills", *F News magazine*, January 30

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Heinrich, Will. "'Sarah Charlesworth: Objects of Desire: 1983-1988' at Maccarone", *New York Observer*
Laster, Paul. "Sarah Charlesworth, 'Objects of Desire: 1983-1988'", *Timeout New York*
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- 2013 Putrino, Matt. "R.I.P. Sarah Charlesworth", *Nothing Major*
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"Sarah Charlesworth American Conceptual Artist And Photographer Dies", *Artlyst*
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"Pictures Generation" Photographer", *Artspace*, June 23
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Kazakina, Katya. "Sarah Charlesworth Leaves Magic Images, Beloved Garden", *Bloomberg*,
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Traub, Charles. Lange, Matthew C. "Remembering Sarah Charlesworth (1947-2013)", *The Brooklyn Rail*
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- 2012 "Goings on About Town: Art", *The New Yorker*, p. 10
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Tikhonova, Julia. "Sarah Charlesworth at Susan Inglett", *Flash Art*, Vol XLII, p. 98

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- 2007 Fitzpatrick, Andrea D. "The Movement of Vulnerability: Images of Falling and September 11",
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- Hess, Elizabeth. The Village Voice, Body Triple, 30 Nov., illus. (review: Drawing Center)
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- Rosenberg, Barry. Straus, Marc. Selections from the Collection of Marc and Livia Straus (Aldrich Museum of Contemporary Art, Ridgefield, CT)
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