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**PRESS RELEASE**  
**KAY ROSEN**

**KAY ROSEN**  
***KAY ROSEN : ICI***

**EXHIBITION FROM MAY 23 TO JULY 13, 2024**

**MICHÈLE DIDIER**  
**94 BOULEVARD RICHARD LENOIR, 75011 PARIS**  
**INFO@MICHELEDIDIER.COM - WWW.MICHELEDIDIER.COM**  
**P : + 33 (0)6 09 94 13 46**

***KAY ROSEN : ICI***

**THE EXHIBITION**

michèle didier has the immense pleasure of organising at the gallery the exhibition of KAY ROSEN which will take place from May 23 to July 13, 2024.

The exhibition is entitled ***KAY ROSEN : ICI***

The michèle didier gallery is open by appointment from Thursday to Saturday, 2pm to 6pm.

To make an appointment, please call + 33 (0)6 09 94 13 46

Metro : Richard Lenoir, Oberkampf, Filles du Calvaire, Saint Ambroise

For further information or to request HD visuals, please write to us at the following address: [info@micheledidier.com](mailto:info@micheledidier.com)

Kay Rosen's work can be found in many collections and institutions in the United States and abroad, including :

Art Institute of Chicago, Chicago

Art Gallery of New South Wales, Sydney, Australia

Indianapolis Museum of Art, Newfields

Israel Museum, Jerusalem

The Jewish Museum, New York City

Collection Lambert, Avignon, France

Metropolitan Museum of Art, New York City

Museum of Contemporary Art, Los Angeles

Museum of Modern Art, New York City

Collection of Clayton Press and Gregory Linn, New Jersey

Progressive Corporation, Cleveland, Ohio

Whitney Museum of American Art, New York City

A selection of exhibitions can be found at the end of this press kit.

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## ***KAY ROSEN : ICI***

### **THE WORK**

«Kay Rosen's solo show at the Weserburg in Bremen, her first major institutional exhibition in Europe, opened on 17 November 2023 and closed on 31 March 2024. Occasioned by the artist's 80th birthday, "NOW AND THEN" was a survey and a celebration of what words can do when Rosen does — supplemented with billboards around the city, postcards for visitors to take home and a new artist book-catalogue.

Some words can run you over like a truck, while others might pass by almost unnoticed. They come in the shower, when you wake up in the middle of the night, disappearing if you don't have a pen or screen to write them down immediately. Whether signs or signals, symbols or sentences, it's not the words alone that make a difference, but also the way they look at us. Big and small. Bold, thin, low, high; their place and placing, the distance (and absence thereof) between them, full-colour or black and white. When Kay Rosen has her way with words, language starts to materialise: they are words, but also something else...»

The movable type  
Kay Rosen – Now And Then  
Weserburg, Bremen

21–05–2024 by Robin Waart, [passe-avant.net](http://passe-avant.net)  
<https://passe-avant.net/reviews/the-movable-type-kay-rosen-robin-waart>

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## ***KAY ROSEN : ICI***

### **THE WORK**

Born in 1943 in Corpus Christi, Kay Rosen lives in New York and Gary in the United States.

Since the 1970s, the American artist has used language as her main material. At the crossroads of what is said and what is seen, she paints words that she arranges and displays in public and private spaces – on different scales – but often «augmented». From the point of view of linguistics, which is the artist's field of training, her works are on the border between humor and poetry. But there's nothing gratuitous about her approach, which aims to shake things up and awaken social and political consciousness.

Rosen's work has been described as sculpture, architecture or performance. In this respect, Roberta Smith once called her a "writer's sculptor" and Eileen Myles called her the "poet of the art world."

In her paintings, drawings, videos and wall installations, the artist also approaches language as a tool she has rediscovered. She identifies the potential of semiotics to become more than what it is at first sight, and if the artist modifies the scale, colour, composition, supports and graphics, it is in order to allow other meanings to emerge. Minimalist form, aesthetic impact and intelligent content coexist in an impressive, even spectacular way.

Kay Rosen has been the subject of numerous critical articles, as well as group and solo exhibitions. In 1998, she was the subject of a two-part mid-career survey entitled *Kay Rosen: Li[f]eli[k]e*, organised by Connie Butler and Terry R. Myers at the Los Angeles Museum of Contemporary Art and the Otis College of Art Design. She has received several awards, including a 2017 Guggenheim Foundation Fellowship and three grants from the National Endowment for the Arts Visual Arts Grants. Rosen taught at the School of the Art Institute of Chicago for twenty-four years.

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## ***KAY ROSEN : ICI***

### **THE WORKS**

1. ***Palimpsest***

1991/2020

Wall drawing; variable dimensions

Limited to 12 copies

Certificate

2. ***Soundtrack***

2023

Screen print on Magnani Pescia 100% cotton paper. Speedball Acrylic black ink.

Made up of six elements; each element measures 49,5 x 70,5 cm

Limited to 10 copies

Certificate

3. ***Edges***

2021

Coloured pencils on paper; 40,6 x 48,3 cm

Unique piece

Signed

4. ***IOU (Sioux)***

2017

Flashe paint and acrylic gouache on canvas; 20,32 x 25,40 cm

Unique piece

Signed

5. ***Slyly Lying***

2018

Graphite on paper; 61 x 45,7 cm

Unique piece

Signed

6. ***Fucking Kings***

2020

Metallic acrylic gouache on watercolor paper; 67,6 x 45,7 cm

Unique piece

Signed

7. ***Sisyphus***

1991

Videotape; 7 min. 30 sec; remastered in 2011 on DVD

Limited to 100 copies

Certificate

**MICHÈLE DIDIER**

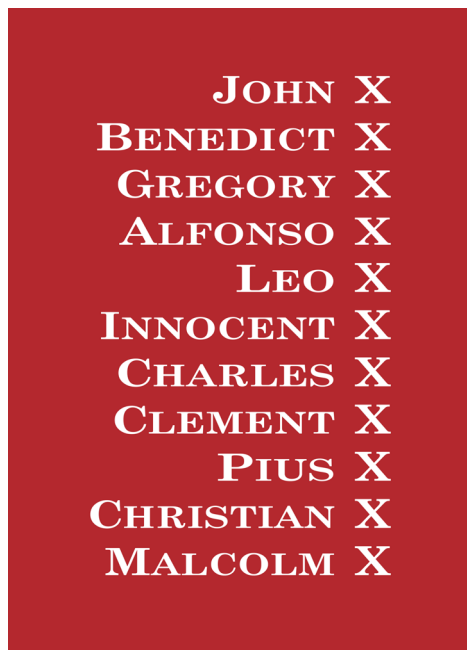
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***KAY ROSEN : ICI***

**THE WORKS - SUITE**



***Palimpsest***

1991/2020

Wall drawing ; variable dimensions

Limited to 12 copies

Certificate

"...Rosen makes the most of lists, transforming their linear potential so that they simultaneously undercut while they add up. In *Palimpsest*, 1989, John X and Benedict X begin a list of names, united by the terminating columns of X's. The reader is caught up short, first by the impact of the African-American leader's name, then by the switch from Latin numeral to English letter. Rosen fine-tunes her visual timing, judging how long it takes us to read a list and how many lines long a list can be before we lose interest in it. Like a poet, she shapes rhythm and alignment of names set in a historical chronology. *Palimpsest* is an effective reconstruction of the succession of patriarchal power. To list Malcolm X, for whom X marked his lack of known heritage, as a descendant of church fathers like Leo X is an inspired filiation that deftly subverts accepted chronologies. Revising and rewriting, Rosen's list demonstrates that any master narrative is vulnerable..."

Judith Russi Kirshner, "READ, READ ROSENS", *Artforum*, December, 1990

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***KAY ROSEN : ICI***

**THE WORKS - SUITE**



***Soundtrack (#1)***

2023

Screen print on Magnani Pescia 100% cotton paper. Made up of six elements. Each element measures 49,5 x 70,5 cm.

Limited to 10 copies

Certificate

*Soundtrack* begins as a three-line blocked out sentence whose concealed text is gradually uncovered panel by panel until it is completely revealed at the end.

*Soundtrack* refers to a series of paintings by the artist dating from 1990, in which parts of words are concealed, forcing the viewer to create meaning from the letters that remain visible.

In *Soundtrack*, meaning can be extracted in every panel, except the first, without giving away the final message. Suppression, it suggests, doesn't work. Disco represents a spirit that isn't exclusive or restricted; everyone feels the beat. As Emma Goldman said, "If I can't dance to it, it's not my revolution."

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***KAY ROSEN : ICI***

**THE WORKS - SUITE**



***Soundtrack (#2)***

2023

Screen print on Magnani Pescia 100% cotton paper. Made up of six elements. Each element measures 49,5 x 70,5 cm.

Limited to 10 copies

Certificate

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***KAY ROSEN : ICI***

**THE WORKS - SUITE**



***Soundtrack (#3)***

2023

Screen print on Magnani Pescia 100% cotton paper. Made up of six elements. Each element measures 49,5 x 70,5 cm.

Limited to 10 copies

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***KAY ROSEN : ICI***

**THE WORKS - SUITE**



***Soundtrack (#4)***

2023

Screen print on Magnani Pescia 100% cotton paper. Made up of six elements. Each element measures 49,5 x 70,5 cm.

Limited to 10 copies

Certificate

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***KAY ROSEN : ICI***

**THE WORKS - SUITE**



***Soundtrack (#5)***

2023

Screen print on Magnani Pescia 100% cotton paper. Made up of six elements. Each element measures 49,5 x 70,5 cm.

Limited to 10 copies

Certificate

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***KAY ROSEN : ICI***  
**THE WORKS - SUITE**



***Soundtrack (#6)***

2023

Screen print on Magnani Pescia 100% cotton paper. Made up of six elements. Each element measures 49,5 x 70,5 cm.

Limited to 10 copies

Certificate

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***KAY ROSEN : ICI***

**THE WORKS - SUITE**



***Edges***

2021

Coloured pencils on paper

40,6 x 48,3 cm

Unique piece

Signed

The artist explores language and the structure and meaning of individual words. Both edges of the word “Edges” are E’s. The middle D and G can go with either edge (either E) forming two anagrammatic groupings EDG/ DGE, and leaving an extra E at the beginning and end of the words. Because the E’s are functionally not necessary to demonstrate the anagrammatic pattern, they become decorative.

“Edges” is the heir of an earlier version titled “Ragged Edges” that was part of an 8-part text/image project for the Swiss magazine DU in 1993. The text discussed marginalization, especially regarding women.

“Edges” is a verbal proxy for society in which some members, by choice or by exclusion, are not part of the mainstream.

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**THE WORKS - SUITE**



***IOU (Sioux)***

2017

Flashe paint and acrylic gouache on canvas

20,32 x 25,40 cm

Unique piece

Signed

For anyone who has followed Energy Transfer Partners' attempts to build the Dakota Access Pipeline less than a kilometre from the Standing Rock Sioux reservation, the message of the typographic work «IOU» will be clear: both a promise and an apology to this tribe and, by extension, to the many other indigenous peoples whose rights and treaties have been trampled underfoot over the years. The threatened lands were given to the Sioux tribe in the 1851 Treaty of Laramie, although the government has subsequently tried to reduce them. The final section of the pipeline route will pass under the Missouri River and threaten the drinking water of the reservation and millions of people downstream, not to mention the pipeline's contribution to global warming and its encroachment on sacred burial sites. This section of the pipeline was originally intended to be built in Bismark, but was diverted because it could threaten the drinking water of Bismark residents. While the protocol for approving these pipelines, such as a thorough environmental impact study, is being radically altered by Trump's orders, «IOU» fashions a simple message from the heart of the Sioux tribe's name.

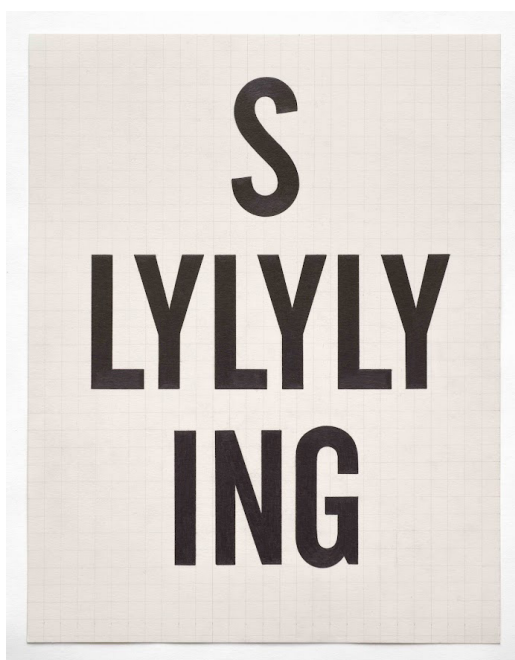
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**THE WORKS - SUITE**



***Slyly Lying***

2018

Graphite on paper

61 x 45,7 cm

Unique piece

Signed

*Slyly Lying* explores the two words - slyly lying - and discovers within them a pattern that repeats LY three times. The words are slyly disguised as different parts of speech, so the viewer may not realize that they are reading three LIES until the words are isolated and exposed on their own middle line. Lying is usually covert, as the message says, but this drawing refutes that.

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***KAY ROSEN : ICI***

**THE WORKS - SUITE**



***Fucking Kings***

2020

Metallic acrylic gouache on watercolor paper

67,6 x 45,7 cm

Unique piece

Signed

C, K, and CK all have the same sound in English, so if the word “fuck” is divided after C instead of after K (FUC), the sound of the word doesn’t change. Because the K is not needed to pronounce FUC, it can drop to the next line and become part of the suffix -ING. It suggests that there are too many kings, or would-be kings.

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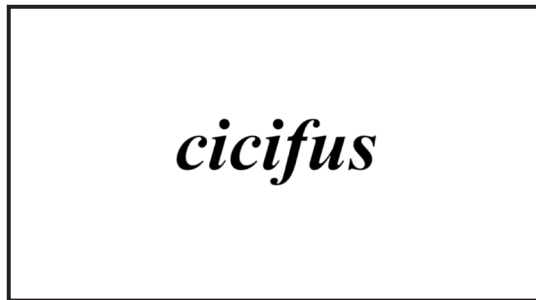
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**THE WORKS - SUITE**



***Sisyphus***

1991

Video tape ; 7 min. 30 sec ; remastered in 2011 on DVD

Limited to 100 copies

Certificate

*Sisyphus* was created in 1991. The video draws on two sources to depict futility and hope, as well as observations about language: the Greek myth of Sisyphus, a mortal who was condemned by the gods to roll a boulder up a hill for eternity, only to have it roll down again; and phonetic peculiarities in the English language. In the video, Sisyphus is spelled seventy-two different ways, one name per frame, but never correctly. There may not be another word which has so many possible spellings, but the pronunciation never changes. Each failed iteration is accompanied by a drum roll followed by a ta-da, reflecting the descending trajectory of the rolling stone.

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**RECENT BOOKS TO WHICH KAY ROSEN HAS CONTRIBUTED (SEE LINKS BELOW).**

*Vitamin Txt: Words in Contemporary Art*, Phaidon Press, 2024, edited by Simon Hunegs, Introduction by Evan Moffitt (Kay Rosen essay by Paul Carey-Kent, pp.198-201)

*Hello We Were Talking About Hudson*, Edited by Steve Lafreniere, Soberscove Press, Chicago, 2024

*The Unbelievably Fantastic Artists' Sticker Book*, Curated by DB Burkeman, Blurring Books, 2024 (the stickers they wanted to use of mine are all the frames from «Blue Monday»)

*Kay Rosen: Now and Then*, catalog, Weserburg Museum for Modern Art, Bremen, Germany, 2023-2024 catalog essay by Kenneth Goldsmith

<https://www.phaidon.com/store/art/vitamin-txt-words-in-contemporary-art-9781838665463/>

<https://soberscove.com/book/hello-we-were-talking-about-hudson/>

<https://www.blurringbooks.com/portfolio-2/fantastic>

<https://dcv-books.com/en/produkt/kay-rosen-now-and-then/>

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**SELECTION OF EXHIBITIONS/INDIVIDUAL PROJECTS**

"Kay Rosen: ICI," michèle didier, Paris, France, May 23 to July 13, 2024  
"Kay Rosen: Now and Then," Weserburg Museum für moderne kunst, Bremen, Germany, November 18, 2023 – March 31, 2024, curated by Ingo Clauß, catalog essay by Kenneth Goldsmith  
"Kay Rosen Prints and Drawings," Sikkema Jenkins & Co, New York City, December-January, 2023-2024  
"KAY ROSEN:FREE FOOD (for thought)," Lora Reynolds Gallery, Austin, Texas September 9 - November 4, 2023  
"HI," 2023, permanent commission, Blanton Museum of Art, Austin, Texas Sikkema Jenkins & Co, New York City, September 9 - October 23: KAY ROSEN: NEW WORK 2020-2021  
Krakow Witkin Gallery, Boston, September 18 - October 23, 2021: KAY ROSEN: LISTS 1989-2021  
SORRY, a commission by Kay Rosen for the National Gallery of Art, Washington D.C., opens April 10, 2021  
"Kay Rosen: 202020..." Lora Reynolds Gallery, Austin, Texas, virtual and physical project July 25- September 5  
"Kay Rosen: Stirring Wirids," Alexander Gray Associates, New York City, February 22 - April 7, 2018  
"Kay Rosen: Jumbo Mumbo," Lora Reynolds Gallery, Austin Texas, September 23 - November 11, 2017  
"Kay Rosen: H Is for House," The Aldrich Contemporary Art Museum, Ridgefield, CT, March 5 - September 4, 2017, curated by Richard Klein  
"Kay Rosen: Uh Oh No Ah Ha," Helga Maria Klosterfelde Edition, Berlin, Germany, 2017  
"(T)here to (T)here," video collaboration with choreographer Liz Gerring, Lincoln Center's White Light Festival, Barishnikov Arts Center, Jerome Robbins Theater, November 10 - 12, 2016  
"Hard As a Rock," video installation of Sisyphus, CP Project Space of School of the Visual Arts, New York City, curated by Lal Bahcecioglu, 2016  
"Kay Rosen: Baroken," Philipp Pflug Contemporary, Frankfurt, Germany, 2016  
"Kay Rosen and Matt Keegan: Eine Wanderausstellung," Grazer Kunstverein, Graz, Austria, curated by Krist Gruijthuisen; "Kay Rosen and Matt Keegan: A Traveling Show," Contemporary Art Museum Houston (CAMH), curated by Dean Daderko, 2016-17  
"This Means War..." Mini/Goethe-Institut Curatorial Residencies Ludlow 38, New York City, 2015; Ingleby Gallery - Billboard Project, Edinburgh, Scotland; Indiana State Museum, Indianapolis, 2016; Contemporary Art Center, Cincinnati, Ohio, 2016; RoofTop International, Copenhagen, Denmark, 2019-2020.  
"Map of the World," Art Gallery of New South Wales, Sydney, Australia, Entrance Court project, 2014

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"Kay Rosen," Sikkema Jenkins & Co, New York City, 2014  
"Kay Rosen," Galerie Zilberman, Istanbul, Turkey, 2014  
"Kay Rosen: Windows," a windows project, Contemporary Art Gallery, Vancouver, BC, Canada, curated by Jenifer Pappararo, 2013  
"Kay Rosen: Wide and Deep," Sikkema Jenkins & Co, New York, February 4 - March 10, 2012  
"Here Are the People and There Is the Steeple," Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch, New Zealand, 2012  
"Construction Zone," Aspen Art Museum, summer 2012  
"Mañana Man," Museum of Fine Arts, Boston, Linde Family Wing for Contemporary Art, 2011 - 2013  
"Kay Rosen: On the Off Ramp," Taubman Museum of American Art, Roanoke, Virginia, 2011, curated by Leah Stoddard  
"Kay Rosen: Art Loop 2011," Public Commission: "Go Do Good," State Street, Chicago  
"Kay Rosen: Ten Paintings from 1989," Art Institute of Chicago, 2011, curated by James Rondeau  
"Kay Rosen: Black and White and Read All Over," Barbara Krakow Gallery, Boston, 2010  
"Kay Rosen: You and Your Landscapes!" Galerie Klosterfelde, Berlin, 2009  
"Kay Rosen," Gallery 400, University of Illinois at Chicago, curated by Anthony Elms, 2009  
"Kay Rosen: Huen," Ingleby Gallery, Edinburgh, Scotland, 2008  
"Kay Rosen: Scareful!" Yvon Lambert Gallery, New York, 2008  
"Kay Rosen: Alone and Together," Yvon Lambert Gallery, Paris, 2008-2009  
"No Noose Is Good Noose," Alexander Gray Associates, New York, 2008  
"Kay Rosen: Wall Paintings and Drawings 2002-2006," Yvon Lambert Gallery, New York, 2006  
"Kay Rosen," Gray Kapernekas Gallery, New York, 2005  
"Kay Rosen: (No) Comment," Galerie Klosterfelde, Berlin, 2005  
"Kay Rosen: HALFULL, Recent Wall Paintings and Collages," University Art Museum, University of California at Santa Barbara, 2004  
"Kay Rosen: Big Talk," Dunedin Public Art Gallery, New Zealand, 2004  
"New Word Order: Kay Rosen," Second Street Gallery, Charlottesville, Virginia, 2004, curated by Leah Stoddard  
"Kay Rosen: Rooms," Galerie Friedrich, Basel, 2003  
"Kay Rosen: Collages 1999-2002," The Drawing Center, New York, 2002  
"Rooms," Paul Morris Gallery, New York, 2001  
"Kay Rosen: Up and Down," Aspen Art Museum, 2001, curated by Dean Sobel  
Paul Morris Gallery, New York, 2000  
Ten in One Gallery, New York, 2000

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"Kay Rosen: Lifeli[k]e," Los Angeles Museum of Contemporary Art (LA MOCA) and Otis College of Art and Design, Los Angeles, 25-year survey; curated by Cornelia H. Butler and Terry R. Myers, 1998-99

"Kay Rosen: Girl Talk," Ten in One Gallery, Chicago, 1998

"ABC (At Beaver College), Beaver College Art Gallery (now Arcadia University), Philadelphia, curated by Richard Torchia, in collaboration with Billboard Project curated by Stuart Horodner, Bucknell University, Lewisburg, Pennsylvania, 1998

"Kay Rosen: Short Stories/Tall Tales," M.I.T. List Visual Arts Center, Cambridge, Massachusetts, 1997

Galerie Michael Cosar, Dusseldorf, Germany, 1997

"Short Stories," Helga Maria Klosterfelde, Hamburg, Germany, 1996

Art: Concept, Nice (now Paris), 1996

Unlimited Contemporary Art, Athens, Greece, 1996

Galerie Erika + Otto Friedrich, Bern, Switzerland, 1995

Paul Morris Gallery, New York, 1995

Galeria Massimo de Carlo, Milan, 1994

"Kay Rosen: Home On the Range," Museum of Contemporary Art, Chicago, 1994

Richard Telles Fine Art, Los Angeles, 1994

"Kay Rosen: Back Home In Indiana," Indianapolis Museum of Art, 1994, curated by Holly Day

Victoria Miro Gallery, London, 1993

Feature, New York, 1993

Rhona Hoffman Gallery, Chicago, 1992

Laura Carpenter Gallery, Sante Fe, 1992

Feature, New York, 1992

Feature, New York, 1991

Feature, New York, 1990

Victoria Miro Gallery, London, 1990

Feature, New York, 1989

Feature, New York, 1988

Feature, Chicago, 1988

Feature, Chicago, 1987

"Kay Rosen: Lines On Lines," Bertha Urdang Gallery, New York, 1983; traveled University Gallery of Fine Arts, Ohio State University, Columbus, Ohio, 1986; DePres Art Gallery, Hope College, Hope, Michigan, 1986

"Kay Rosen - Stair Walking: Notations/Diagrams," Bertha Urdang Gallery, New York, 1981

"Kay Rosen: Photographic Performances," Franklin Furnace, New York, 1980

"Kay Rosen: Photo-texts and Performances," Bertha Urdang Gallery, New York, 1979

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