DAVID
KORDANSKY
GALLERY

William E. Jones

b. 1962, Canton, OH
lives and works in Los Angeles, CA

Education

1990 MFA, California Institute of the Arts, Valencia, CA
1985 BA, Yale University, New Haven, CT

Selected Solo / Two-Person Exhibitions, Art
(* indicates a publication)

2025 *It Only Looks As If It Hurts*, The Modern Institute, Glasgow, Scotland
Décor for an Orgy Room, Gallery Shilla, Seoul, South Korea

2024 *Saturn Comes Again*, David Kordansky Gallery, Los Angeles, CA

2023 Gund Gallery at Kenyon College, Gambier, OH

2022 *Survey,* David Kordansky Gallery, New York, NY

2020 *Screening Room 07: William E. Jones*, Galleria Raffaella Cortese, Online
Firsthand: William E. Jones, The Fall of Communism as Seen in Gay Pornography, David Kordansky Gallery, Online

2019 Southfield, Detroit, MI
Nothing Special, with Mark Flores, Los Angeles, CA
Perverted by Language, with Mark Flores, Private Places, Portland, OR

2018 *Holes in the Historical Record*, Galleria Raffaella Cortese, Milan, Italy

2017 *Fall into Ruin,* microcinema at the 37th Cambridge Film Festival, organized by James Mackay, Heong Gallery, Downing College Cambridge, Cambridge, England
Fall into Ruin, David Kordansky Gallery, Los Angeles, CA
The Modern Institute, Glasgow, Scotland

2016 *The Long Take*, with Mariah Garnett, curated by Suzy Halajian, Los Angeles Contemporary Archive, Los Angeles, CA

2015 **Model Workers*, Wexner Center for the Arts, Columbus, OH
Galleria Raffaella Cortese, Milan, Italy

2014 *_Heraclitus Fragment 124, Automatically Illustrated_, David Kordansky Gallery, Los Angeles, CA

2013 The Modern Institute, Glasgow, Scotland
William E. Jones: "Killed," Saint Louis Art Museum, St. Louis, MO
*_Midcentury_, Wexner Center for the Arts, Columbus, OH
Two Explosions, 80WSE Gallery, New York, NY

2012 *_Inside the White Cube_, White Cube, London, England

2011 Upstairs at The Modern Institute, Glasgow, Scotland
David Kordansky Gallery, Los Angeles, CA

2010 Galleria Raffaella Cortese, Milan, Italy
Andrew Roth Gallery, New York, NY
Discrepancies, Veneklasen/Werner, Berlin, Germany

2009 Swallow Street, London, England
*_"Killed,"_ Wexner Center for the Arts, Columbus, OH
ar/ge kunst Galerie Museum, Bolzano, Italy

2006 *_Is It Really So Strange?_, Beursschouwburg, Brussels, Belgium
There should be a new word for happiness, David Kordansky Gallery, Los Angeles, CA

2004 *_Is It Really So Strange?_, David Kordansky Gallery, Los Angeles, CA

Selected Group Exhibitions, Art
(* indicates a publication)

2026 _Tom's Stretch_, David Kordansky Gallery, Los Angeles, CA
Superlight: Vicenza Foto Festival, Mote Pieta, Vicenza, Italy
Ruins: Performing Queer History, Best Practice, San Diego, CA

2025 _On the Origins of the 21st Century or the Fall of Communism as Seen in Gay Pornography_, Kunstverein Hamburg, Hamburg, Germany
Studio House, organized by NOON Projects, Los Angeles, CA
Eden: An Experimental Group Art Happening & Benefit for the Trans Latina Coalition, curated by Emily Lucid and Matthew Brannon, Last Projects, Los Angeles, CA
Split Diopter 2, SCI-Arc, Los Angeles, CA
30 de ani de Optimism (30 Years of Optimism), PLAST, Leipzig, Germany

2024 _American Vignettes: Symbols, Society, and Satire_, Rubell Museum, Washington, D.C.

2023 _Where I End, We Begin_, Glassell Gallery, Baton Rouge, LA
_20_, David Kordansky Gallery, Los Angeles, CA
Raised in a Lie, ValstaKonst, Märsta, Sweden

2022 _Sexkino Roland,_ Kino Roland, Zurich, Switzerland
Das gold der liebe, curated by Pierre-Alexandre Mateos and Charles Teyssou, Shore Gallery, Vienna, Austria
High Anxiety, UTA Artist Space, Beverly Hills, CA
Queering the Narrative, Neuer Aachener Kunstverein, Aachen, Germany

The Work of Love, the Queer or Labor, curated by Olga Kopenkina, Pratt Manhattan Gallery, New York, NY
Fall into Ruin, screening in conjunction with *The Sculpture Shoppe,* organized by Cornell University, Ithaca Mall, Ithaca, NY

2021 *Density Betrays Us,* curated by Andrew Woolbright, Angela Dufresne, and Melissa Ragona, The Hole, New York, NY; Vacancy Gallery, Shanghai, China
I Know Where I'm Going Who Can I Be Now, The Modern Institute, Glasgow, Scotland
Pathologically Social, O-Town House, Los Angeles, CA
The Work of Love, the Queer of Labor, Pratt Manhattan Gallery, New York, NY
Delusionarium 5 (Adaptation), Night Gallery, Los Angeles, CA
The Going Away Present, Kristina Kite Gallery, Los Angeles, CA
My Dream Office: An Open Plan to the 3rd Location, curated by Ian Wooldridge, Gregor Staiger Gallery, Milan, Italy
Blackout, curated by Antonio Grulli, Hamlet, Zurich, Switzerland

2020 *The Illegal Image,* curated by Natascha Pohlmann, Katharina Mouratidi, and Espen Eichhöfer, Freiraum für Fotografie, Berlin, Germany
I Won't Bite, curated by Brooke Wise, NeueHouse, Los Angeles, CA
Disposable Boyfriends, Queens LA, Los Angeles, CA
Delusionarium 5 (Adaptation), curated by Jesse Benson and Becky Koblick, Night Gallery, Los Angeles, CA
O-Town House, Los Angeles, CA
3rd Industrial Art Biennial (IAB), Istria, Croatia

2019 *Friends & Family,* curated by Keith Mayerson, Peter Mendenhall Gallery, Pasadena, CA
Histories of our time. On Collective and Personal Narratives, curated by Ines Goldbach, Kunsthaus Baselland, Basel, Switzerland
Nothing Special 4, Somos Art House, Berlin, Germany
Dot, Point, Period, curated by Joseph Kosuth, Castelli Gallery, New York, NY
**Circus of Books,* curated by David Fierman and Rachel Mason, Fierman, New York, NY
**Art & Porn,* ARoS Aarhus Art Museum, Aarhus, Denmark; Kunsthal Charlottenborg, Copenhagen, Denmark
Collected Works, Rennie Museum, Vancouver, Canada
Queer California: Untold Stories, curated by Christina Linden, Oakland Museum of California, Oakland, CA

2018 *To What Red Hell,* Angela Meleca Gallery, Columbus, OH
Killed Negatives: Unseen Images of 1930s America, curated by Nayia Yaikoumaki, Whitechapel Gallery, London, England
**FRONT International: Cleveland Triennial for Contemporary Art*, curated by Michelle Grabner, Cleveland, OH
Failure and Virtuosity: Contemporary Queer Video, Perlman Teaching Museum, Carleton College, Northfield, MN
The Coming Community, curated by Mark Nash, ARTEFIERA 42, Bologna, Italy

2017 *SAFE*, part of The Wrong, a digital art biennial
Affinities or The Weight of Cinema, curated by Greg De Cuir and Kevin Everson, National Gallery of Art, Washington, D.C.
William E. Jones, Wu Tsang, Zachary Drucker, Charlottenborg Art Cinema, Copenhagen, Denmark
Remastered – Die Kunst der Aneignung (The Art of Appropriation), organized by Verena Gamper, Kunsthalle Krems, Krems an der Donau, Austria
**The Work of Love, The Queer of Labor,* curated by Yevgeniy Fiks and Olga Kopenkina, Franklin Street Works, Stamford, CT
Compassionate Protocols, curated by Moyra Davey and Jason Simon, Callicoon Fine Arts, New York, NY
Past is Not Post, Edith-Russ-Haus, Oldenburg, Germany
This is Not a Love Song, Gertrude Contemporary, Melbourne, Australia
IHME Contemporary Art Festival, curated by Olaf Möller, Helsinki, Finland

2016 *Projection Series #5: Once more – but different*, curated by Marc Glöde, Govett-Brewster Art Gallery, Len Lye Centre, New Zealand
Un Reino de las Horas, curated by Robert Leckie and Miguel A. López, TEOR/éTica, San Jose, Costa Rica
New Slideshow, FotoFocus Biennial 2016, Contemporary Arts Center, Cincinnati, OH
A Thousand and X Little Actions, curated by Jörg Koopmann in cooperation with Lene Harbo Pedersen, Lothringer13 Halle, Munich, Germany
**Moving Tales. Video Works from the La Gaia Collection*, curated by Eva Brioschi, Complesso Monumentale di San Francesco, Cuneo, Italy
A Kingdom of Hours, Gasworks, London, England; TEOR/éTica, San Jose, Costa Rica
**On Limits: Estrangement in the Everyday*, The Kitchen, New York, NY
**1000 m2 of Desire: Architecture and Sexuality*, curated by Adélaïde de Caters and Rosa Ferré, Centre de Cultura Contemporània de Barcelona (CCCB), Spain
**Ordinary Pictures*, curated by Eric Crosby, Walker Art Center, Minneapolis, MN
13th International Signs of the Night Festival, various locations, Paris, France

2015 **Rewriting Histories*, Fotografisk Center, Copenhagen, Denmark
**Arles 2015 Les Rencontres de la Photographie*, Arles, France
Silent Cinema, Staatsgalerie Stuttgart, Stuttgart, Germany
The Heart Is the Frame, Los Angeles Contemporary Exhibitions, Los Angeles, CA

2014 *Rear Window Treatment*, Louis B. James, New York, NY
**In __ We Trust: Art and Money*, Columbus Museum of Art, Columbus, OH
**Elements of Architecture*, directed by Rem Koolhaas, 14th International Architecture Exhibition, Venice, Italy
**La Disparition des lucioles (The Disappearance of the Fireflies),* curated by Éric Mézil and Lorenzo Paini, Prison Sainte-Anne, Avignon, France
Ten Million Rooms of Yearning. Sex in Hong Kong, Para Site, Hong Kong
Postales Desde Lugares Familiares y Otros Sitios No Comunes (Postcards From Familiar Places and Other Uncommon Sites), curated by Jimena Sarno and Deanna Erdmann, University of Dayton, Dayton, OH

2013 **Entropy*, curated by Vassilios Doupas, Galeri Zilberman, Istanbul, Turkey
Attachments and Assignations, Cubitt Gallery, London, England
The Past Is Present, curated by Jens Hoffmann, Museum of Contemporary Art Detroit, Detroit, MI
Sister Sara's Theme, curated by Gigiotto del Vecchio and Stefania Palumbo, PRISM Gallery, West Hollywood, CA
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, Argentina
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, NY
La nuit des images, Musée de l'Elysée, Lausanne, Switzerland
American Cities, curated by Camilla Boemio, Casa dell'Architettura, Rome, Italy
**Beg, Borrow and Steal*, Palm Springs Art Museum, Palm Springs, CA
Start Making Sense, LiveInYourHead, HEAD haute école d'art et de design, Geneva University of Art and Design, Geneva, Switzerland
Rare and Raw, Leslie/Lohman Museum of Gay and Lesbian Art, New York, NY
**More American Photographs*, curated by Jens Hoffmann, Wexner Center for the Arts, Columbus, OH; California Museum of Photography, University of California, Riverside, CA

2012 *Les Dérives de l'imaginaire*, Palais de Tokyo, Paris, France
**after image: the photographic process(ed)*, Cerritos College Art Gallery, Norwalk, CA
beyond the rim, Arts & Jobs, London, England
**RAY 2012 Fotografieprojekte Frankfurt/RheinMain*, Museum für Moderne Kunst, Frankfurt, Germany
**Desire*, Bergen Kunstmuseum, Bergen, Norway

*_Nothing is forgotten, some things considered_, curated by Shoghig Halajian and Suzy M. Halajian, Unge Kunstneres Samfund, Oslo, Norway
No Person May Carry a Fish into a Bar, curated by Julian Hoeber and Alix Lambert, Blum & Poe, Los Angeles, CA
*_More American Photographs_, curated by Jens Hoffmann, Museum of Contemporary Art, Denver, CO
*_The Spectacular of Vernacular_, curated by Darsie Alexander, Ackland Art Museum, The University of North Carolina, Chapel Hill, NC
*_Attitude Cinema_, curated by Camilla Boemio, Pesaro Film Festival, Chiesa della Maddalena, Pesaro, Italy and Zoe Gallery, Rome, Italy

2011 *_American Exuberance_, Rubell Family Collection, Miami, FL
*_More American Photographs_, curated by Jens Hoffmann, CCA Wattis Institute for Contemporary Arts, San Francisco, CA
*"_Untitled" (Death by Gun)_, 12th Istanbul Biennial, curated by Jens Hoffmann and Adriano Pedrosa, Istanbul, Turkey
*_Politics Is Personal_, curated by Thea Westreich, Stonescape, Napa, CA
*_Greg Wilken, Torbjorn Vejvi, Lynton Talbot, Cauleen Smith, SEACA, Mark Roeder, Andrea Robbins and Max Becher, D'Ette Nogle, Brian Mann, Dylan Marcus, Tory Lowitz, Fred Lonidier, Amy Laughlin, Lisa Lapinski, William E. Jones, Daniel Ingroff, Katie Herzog, Kevin Hanley, Aaron GM, Erik Frydenborg, Rachel Foullon, Travis Farmen, Tom Ellis, Lucy Dodd, Michele Di Menna, Jesse Benson, Will Benedict, Merwin Belin_, Las Cienegas Projects, Los Angeles, CA
On Forgery: Is One Thing Better Than Another?, LAXART, Los Angeles, CA
*_Time Again_, curated by Fionn Meade, Sculpture Center, New York, NY
*_After Images_, curated by Fionn Meade, Jewish Museum, Brussels, Belgium
Fax, curated by João Ribas, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA
101 Collection: Route 2 Undisclosed Destination, curated by Sharon Lerner, CCA Wattis Institute for Contemporary Arts, San Francisco, CA
Magical Consciousness, curated by Runa Islam, Arnolfini, Bristol, England
*_The Spectacular of Vernacular_, curated by Darsie Alexander, Walker Art Center, Minneapolis, MN
*_Serious Games: War – Media – Art_, curated by Antje Ehmann and Harun Farocki, Mathildenhöhe, Darmstadt, Germany

2010 _The Artist's Museum_, Museum of Contemporary Art, Los Angeles, Los Angeles, CA
*_The Image in Question: War – Media – Art_, curated by Antje Ehmann and Harun Farocki, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA
Antiphotojournalism, curated by Carles Guerra and Thomas Keenan, La Virreina Centre de la Imatge, Barcelona, Spain
Forum 65: Jones, Koester, Nashashibi/Skaer: Reanimation, curated by Daniel Byers, Carnegie Museum, Pittsburgh, PA
*_Nachleben_, curated by Fionn Meade and Lucy Raven, Goethe Institut Wyoming Building, New York, NY
Film Matters, Beton7 Centre for the Arts, Athens, Greece

2009 *_Beg, Borrow and Steal_, Rubell Family Collection, Miami, FL
The Man Who Wasn't There, The Barber Shop, Lisbon, Portugal
Is a Show, Is a Shop, Is a Book, Latvian Centre for Contemporary Art, Riga, Latvia
The Show Continues Upstairs, Supportico Lopez, Berlin, Germany
*_Smell it!_, Kunsthalle Exnergasse, Vienna, Austria
*_The Collectors_, curated by Michael Elmgreen and Ingar Dragset, Nordic Pavilion, 53rd Venice Biennale, Venice, Italy
The Pain Game, curated by Ellen Blumenstein, Nosbaum & Reding, Luxembourg, Luxembourg
Matthew Brannon, Marcel Broodthaers, James Lee Byars, William E. Jones, David Kordansky Gallery, Los Angeles, CA
Screwball Asses, curated by Hedi El Kholti and David Jones, The Company, Los Angeles, CA
The Porn Identity: Expeditions into the Dark Zone, Kunsthalle Wien, Vienna, Austria

2008 _Formal Issues_, curated by Jeffrey Rosen, Community Center AKTA, Tokyo, Japan

Pruesspress@Rental, Rental Gallery, New York, NY
History Keeps Me Awake at Night: A Genealogy of Wojnarowicz, P.P.O.W., New York, NY
The Dulcet Clime of the Bedchamber, curated by Nicholas Weist, Goff + Rosenthal, Berlin, Germany
The House That Lust Built, Trinity Square Video, Toronto, Canada
Records Played Backward, curated by Daniel Baumann, The Modern Institute, Glasgow, Scotland
*Biennial Exhibition, Whitney Museum of American Art, New York, NY
You, Whose Beauty Was Famous in Rome, Andrew Berardini and Sarah Lehrer-Graiwer, Mandarin Gallery, Los Angeles, CA

2007 *Virtuosic Siblings: Berlin/Los Angeles Festival of Film/Art*, curated by Ariane Beyn, Goethe Institut, Los Angeles, CA
**BodyPolitcX*, Witte de With Center for Contemporary Art, Rotterdam, Netherlands
NeoIntegrity, Derek Eller Gallery, New York, NY
Modes of Disclosure, Form + Content Gallery, Minneapolis, MN
Good Morning, Midnight, curated by Bruce Hainley, Casey Kaplan Gallery, New York, NY
The Backroon, Kadist Art Foundation, Paris, France
The California Files: Re-viewing Side Effects of Cultural Memory, curated by Ariane Beyn, CCA Wattis Institute for Contemporary Arts, San Francisco, CA
Otra de Vaqueros, The Backroom, Celda Contemporánea, Mexico City, Mexico

2006 *many, many guys and girls, all real beauties*, Circus of Books, West Hollywood, CA
The Backroom, New Langton Arts, San Francisco, CA
**Having Been Described in Words*, Orchard, New York, NY

2005 *Bebe le Strange*, D'Amelio Terras Gallery, New York, NY
Sugartown, Elizabeth Dee Gallery, New York, NY

2003 *Inaugural Exhibition*, Golinko Kordansky Gallery, Los Angeles, CA

2002 **A Show That Will Show That a Show Is Not Only a Show*, curated by Jens Hoffmann, The Project, Los Angeles, CA

2001 *Ars Moralis*, Galerie für Gegenwartskunst Barbara Claassen-Schmal, Bremen, Germany
Urban Pornography, Artists Space, New York, NY

Film and Video

2020 *What Have You Been Doing?* (high-definition video, color, sound, 3 min., 45 sec.)

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

2015 *Albania* (high-definition video, color, silent, 6 min., 20 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.)
A Great Way of Life (high-definition video, color, sound, 7 min., 2 sec.)
Propaganda (high-definition video, color, sound, 1 min.)

2014 *Model Workers* (high-definition video, color, silent, 12 min., 16 sec.)
Psychic Driving (sequence of digital files, color, sound, 14 min., 30 sec.)

2013 *Actual TV Picture* (sequence of digital files, color, sound, 7 min., 9 sec.)
Wrestler (sequence of digital files, color, silent, 23 min., 21 sec.)

2012 *Antiquities* (sequence of digital files, color, silent, 12 min., 35 sec.)
Bay of Pigs (sequence of digital files, black and white, sound, 3 min., 55 sec.)
Into the Night (sequence of digital files, black and white, silent, 6 min., 58 sec.)
Mission Mind Control (sequence of digital files, color, silent, 41 min., 38 sec.)
Shaping Up (sequence of digital files, color, silent, 21 sec.)
Shoot Don't Shoot (sequence of digital files, color, sound, 4 min., 33 sec.)
Street Scene (sequence of digital files, color, silent, 3 min., 7 sec.)
VHS Athletes (sequence of digital files, color, silent, 7 min., 36 sec.)
VHS Interview (sequence of digital files, color, silent, 3 min., 53 sec.)

2011 *Counterfeit* (video, black and white, silent, 7 min., 25 sec.)
Eyelines (sequence of digital files, color, silent, 1 hr., 52 min.)
Inanimate (sequence of digital files, black and white, silent, 8 min.)
Industry (sequence of digital files, black and white, silent, 1 min., 34 sec.)
Maneuver (sequence of digital files, color, silent, 12 min., 29 sec.)
Monument (sequence of digital files, black and white, silent, 7 min., 52 sec.)
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)

2010 *Aggressive Child* (sequence of digital files, color, silent, 3 min., 12 sec.)
Berlin Flash Frames (sequence of digital files, black and white, silent, 9 min., 18 sec.)
Contraband (sequence of digital files, color, silent, 3 min., 59 sec.)
Coup d'état (sequence of digital files, color, silent, 2 min., 25 sec.)
Discrepancy (Feedback) (video, color, sound, 9.5 min.)
Discrepancy (Visualized) (video, color, sound, 9.5 min.)
In Mathew Brady's Studio (sequence of digital files in a 3 screen projection, black and white, silent, 3 hour, 21 min.)
Magenta Rolls (sequence of digital files, color, silent, 2 min., 30 sec.)
The National Anthem (sequence of digital files, color, silent, 3 min., 1 sec.)
No Product, #1 (Fluffy) (sequence of digital files, color, silent, 1 min., 10 sec.)
No Product, #2 (Shower) (sequence of digital files, color, silent, 1 min., 12 sec.)
No Product, #3 (Dogs) (sequence of digital files, color, silent, 1 min., 3 sec.)
No Product, #4 (Diapers) (sequence of digital files, color, silent, 1 min.)
No Product, #5 (Steam Room) (sequence of digital files, color, silent, 1 min., 27 sec.)
No Product, #6 (Tires) (sequence of digital files, color, silent, 2 min., 14 sec.)
No Product, #7 (Dentures) (sequence of digital files, color, silent, 1 min., 11 sec.)
Punctured (sequence of digital files, black and white, silent, 4 min., 56 sec.)
Spatial Disorientation (sequence of digital files, color, silent, 4 min., 45 sec.)

2009 *Discrepancy (Americans Will Die If They Don't Give Up the Bombings)* (video, black and white, sound, 9.5 min.)
Discrepancy (Countdown) (video, color, sound, 9.5 min.)
Discrepancy (A New All Around Leap Forward Situation Is Emerging) (video, color, sound, 9.5 min.)
"Killed" (sequence of digital files, black and white, silent, 1 min., 44 sec.)

2008 *Discrepancy (D. P. R. K.)* (video, black and white, sound, 9.5 min.)
Discrepancy (Ecstasy) (video, color, sound, 9.5 min.)
Discrepancy (Rewind) (video, black and white, sound, 9.5 min.)

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

2007 *Tearoom* (video, color, silent, 56 min.)

2006 *150 Films* (video, black and white, sound, 11 min.)
All Male Mash Up (video, color, sound, 29 min.)
Film Montages (for Peter Roehr) (video, color, sound, 10 min.)
More British Sounds (video, color, sound, 8 min.)
v. o. (video, color, sound, 59 min.)

2005 *Mansfield 1962 (video, black and white, silent, 9.5 min.)*

2004 *Is It Really So Strange?* (digital video, color, 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.)

Selected Solo / Two-Person Exhibitions, Film and Video
(* indicates a publication)

2024 *William E. Jones: Retrospective*, Queer Lisboa International Queer Film Festival, Lisbon, Portugal

2020 *Youngstown/Steel Town,* The Box, Wexner Center for the Arts, Columbus, OH
Is It Really So Strange?, Now Instant, Los Angeles, CA
Performance/Proxy 2.0, with Mark Flores, Neon Heater, Findlay, OH
Screeners VI, Helena Anrather Online, New York, NY

2019 *Massillon* and *Fall into Ruin*, Light Industry, Brooklyn, NY

2018 *Wish Book: William E. Jones*, Crosstown Arts, Memphis, TN

2014 *Fall into Ruin & Other Short Works by William E. Jones,* The Cleveland Institute of Art Cinematheque, Cleveland, OH; Rubicon Cinema, Akron, OH
Fall of Communism as Seen in Gay Pornography, Light Industry, New York, NY
The General Secretary Is Trapped in a Snow Globe: William E. Jones on Peter Roehr, Los Angeles Filmforum at Museum of Contemporary Art, Los Angeles, Los Angeles, CA

2012 OFFoff, Ghent, Belgium
Artists' Film Club: William E. Jones, Institute of Contemporary Arts, London, England

2011 *"Killed" and Resurrected*, Austrian Film Museum, Vienna, Austria

2010 Modern Monday, The Museum of Modern Art, New York, NY
Retrospective, Anthology Film Archives, New York, NY

2009 *Le Grand Mash Up*, REDCAT, Los Angeles, CA

2008 COMA, Berlin, Germany
Filmforum, Los Angeles, CA
White Light Cinema, Chicago, IL
Eyedrum, Atlanta, GA

2007 Andy Warhol Museum, Pittsburgh, PA
Yerba Buena Center for the Arts, San Francisco, CA
Atelier Frankfurt, Frankfurt, Germany
Extracted: Recent Films by William Jones, Walker Art Center, Minneapolis, MN
List Visual Arts Center, Cambridge, MA

2006 Filmforum, Los Angeles, CA
San Francisco Museum of Modern Art, San Francisco, CA

2005 Retrospective, Tate Modern, London, England

2001 Rice Media Center, Houston, TX

1999 Blinding Light Cinema, Vancouver, Canada

1998 Scratch Projections, Cinéma L'Entrepôt, Paris, France

1997 Wexner Center for the Arts, Columbus, OH
Filmforum, Los Angeles, CA

1992 Chicago Filmmakers, Chicago, IL
Pacific Film Archive, Berkeley, CA

1991 Film in the Cities, Saint Paul, MN
Filmforum, Los Angeles, CA

Selected Group Exhibitions, Film and Video
(* indicates a publication)

2025 *This Was How the World Ends: Finding Hope in Past Apocalypses*, curated by Bradford Nordeen, 2220 Arts + Archives, Los Angeles, CA
Queer Voices International Film Festival, Chișinău, Moldova
*MIX NYC PRESENTS: F*CK THE FOURTH*, Spectacle Theater, New York, NY
Sicilia Queer: International New Visions FilmFest – 15th Edition, Cantieri Culturali della Zisa, Palermo, Italy
Sissy Smut, Volksbühne am Rosa-Luxemburg-Platz, Berlin, Germany

2024 *Everything Was Forever, Until It Was No More*, London Short Film Festival, Institute of Contemporary Arts, London, England

2021 *Four Perspectives / New Topographies, This Is Short,* online screening
Genevieve Yue Presents: Implicit Movies Program 2: Close Encounters, Metrograph, New York, NY
37th Annual Ljubljana LGBT Film Festival, Slovenian Cinematheque, Ljubljana, Slovenia
Laboratory for the Cinema Artist: Cruising the Public Domain by Thomas Isabella, Nomadica at LABA, streaming
Shoot Don't Shoot, Online screening, University of São Paulo, São Paulo, Brazil
Madness and Civilization, Videonale.scope, part of Videonale – Festival for Video and Time-Based Arts, curated by Viktor Neumann, Museum Ludwig, Cologne, Germany

Carte blanche à Yann Gonzalez, Le Fresnoy, Studio national des arts contemporains, Tourcoing, France

2020 *Balak #11*, Balak espace temporaire d'art contemporain, Charleville-Mézières, France
Queer Porto 6 - International Queer Film Festival, Porto, Portugal

2019 Yale Union, Portland, OR
Video in Site: The Road Film, curated by Paul Pescador and Maura Brewer, 18th Street Arts Center, Santa Monica, CA
Queerz.mov, Empirical Nonsense, New York, NY
Envoy Enterprises*,* co-curated by Christopher Clary and Edward Rossa, New York, NY
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, NY
Painted Men, Images Drawn with Colors film series, in conjunction with *Sexual Liberation, Visual Revolutions*, Cinémathèque française, Paris, France
Camera Lucida, curated by Enar de Dios Rodríguez, das weisse haus, Vienna, Austria
Exquisite Corpse, REDCAT, Los Angeles, CA
Metakino #5: Economy – International online edition

2018 *The Semiotics of Cruising, Exhibit A: Tearoom by William E. Jones,* Lump, Raleigh, NC
Visual Justice: Milestones, curated by Nicole Brenez, Vienna International Film Festival, Vienna, Austria
All Used Up: Dismantling the Gaze and Queering the Collection, International Center of Photography, New York, NY
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, CA
Muntadas's Credits + William E. Jones's Finished, Light Industry, Brooklyn, NY
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, Italy
Watching the Detectives: Red Squad and Tearoom, Block Museum of Art, Northwestern University, Evanston, IL

2017 *This Light Stuttgart,* Künstlerhaus Stuttgart, Stuttgart, Germany
London Short Film Festival 2018, Institute of Contemporary Arts, London, England
*Viennale, Vienna International Film Festival, Vienna, Austria
Video Revival, Brooklyn, NY
The British Film Institute London Film Festival, London, England
Lo Schermo dell'arte Film Festival 2017, Florence, Italy
The Blood of a Poet, curated by Maxa Zoller, Art Basel, Basel, Switzerland
Black and Blue, curated by Maxa Zoller, Art Basel, Basel, Switzerland
Queensland Film Festival, Queensland, Australia
63rd International Short Film Festival Oberhausen,* Oberhausen, Germany
Color My World, Troubling the Image: New + Restored Experimental Cinema, The University of Chicago Film Studies Center, Chicago, IL

2016 Viennale, Vienna Internation Film Festival, Vienna, Austria
Infrared VII: New Visions from the Queer Underground, Seattle Queer Film Festival, Seattle, WA
International Film Festival Message to Man, Saint-Petersburg, Russia
Winnipeg Underground Film Festival, Winnipeg, Canada
62nd International Short Film Festival Oberhausen, Oberhausen, Germany
24th Curtas Vila do Conde International Film Festival, Teatro Municipal, Vila do Conde, Portugal
27th Onion City Experimental Film and Video Festival, Chicago, IL

2015 *New Works Salon XXIX: Bahto/Wada, Fogel, Iannazzi, Jenkins, Jones, O'Connell, Ravelo*, Echo Park Film Center, Los Angeles, CA
Reclamation Works: New and Recent Films by William E. Jones and Thom Andersen, Los Angeles, Filmforum, Los Angeles, CA

Fronteira Festival Internacional do Filme Documentario e Experimental, Goiania, Brazil
Kino Otok, Isola Cinema International Film Festival, Ljubljana, Slovenia

2014 *The Obituary Project*, organized by David Dinnell and Ted Kennedy, Anthology Film Archives, New York, NY
Migrating Forms, Brooklyn Academy of Music Cinématek, Brooklyn, New York
*Viennale, Vienna International Film Festival, Vienna, Austria
New Works Salon, Echo Park Film Center, Los Angeles, California
Documentary Fortnight, Museum of Modern Art, New York, NY

2013 *Winter Screening*, Almanac, London, England
Our Darkness, curated by Viktor Neumann, *Grassomania-Festival*, Kolonia Artystów, Gdansk, Poland
25th Onion City Experimental Film and Video Festival, Chicago Filmmakers, Chicago, IL
*21st Curtas Vila do Conde International Film Festival, Vila do Conde, Portugal
New Works Salon, Echo Park Film Center, Los Angeles, CA
Queer Sex Works: Money Power Sex, REDCAT, Los Angeles, CA

2012 *25th New York Queer Experimental Film Festival, MIX NYC, Brooklyn, NY
BOZAR, Brussels, Belgium
Dirty Looks Selects: The First 25 Years of the MIX Film Festival: Living through Oblivion, MIX NYC, New York, NY
**Fascinations*, 16th Jihlava International Documentary Film Festival, Jihlava, Czech Republic
*Viennale, Vienna International Film Festival, Vienna, Austria
Wavelengths, Toronto International Film Festival, Toronto, Canada
Interactions: Filme im Dialog, Galerie Max Mayer, Dusseldorf, Germany
**Attitude Cinema*, Pesaro Film Festival, curated by Camilla Boemio, Chiesa della Maddalena, Pesaro, Italy and Zoe Gallery, Rome, Italy
Regensburger Kurzfilmwoche, Regensburg, Germany

2011 *Les marques aveugles*, Centre d'Art Contemporain Genève, Geneva, Switzerland
Queer Lisboa 15*,* Lisbon, Portugal
Kontrolle des urbanen Raums: Akteure. Strategien. Topographien, Jacob-und-Wilhelm Grimm-Zentrum, Humboldt-Universität, Berlin, Germany
Our Darkness, curated by Viktor Neumann, Künstlerhaus Stuttgart, Stuttgart, Germany
**William E. Jones Presents...*, Oberhausen International Short Film Festival, Oberhausen, Germany
*Istanbul Film Festival, Istanbul, Turkey
Queer Cinema from the Collection: Today and Yesterday, The Museum of Modern Art, New York, NY
We Are a Camera: Films Selected by Mark Flores, UCLA Hammer Museum, Los Angeles, CA
Exposed on Film, SFMOMA and San Francisco Cinematheque, San Francisco, CA
Dirty Looks: The Sex Garage / Finished, Participant Inc., New York, NY

2010 *Surveillance II: To Be Is To Be Perceived*, Tate Modern, London, England
*Oberhausen International Short Film Festival, Oberhausen, Germany

2009 *Summer Knowledge*, Artists Space, New York, NY
Cinema Politica, Montreal, Canada
Nottingham Contemporary, Nottingham, England
Chisenhale Gallery, London, England
CPH:DOX, Copenhagen, Denmark
A Million Different Loves, Lodz, Poland
Quito Erotic Film Festival, Quito, Ecuador
Elective Affinities, Hammer Museum, Los Angeles, CA
The Young and Evil, REDCAT and Los Angeles County Museum of Art, Los Angeles, CA

2008 Musée du Louvre, Paris, France

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

2007 14th Barcelona Independent Film Festival, Barcelona, Spain
20th Mix Festival, Sun Factory, New York, NY
15th Mix Festival Brazil, São Paulo, Brazil, touring to Grarulhos, Porto Alegre, Rio de Janeiro, Niterói and Brasília
Reeling Film Festival, Chicago, IL
Pink Screens Alternative Gender Film Festival, Brussels, Belgium
Pornfilmfestival Berlin, Berlin, Germany
QFest Houston, Angelika Film Center, Houston, TX
Split Film Festival, Split, Croatia
The Dangerous Hours of the Peeping Race, InDPanda International Short Film Festival, Hong Kong
Outfest, Los Angeles, CA
Identities Queer Film Festival, Vienna, Austria
New Festival, New York, NY
InsideOut, Toronto, Canada
Little Rock Film Festival, Little Rock, AR
53rd Oberhausen International Short Film Festival, Oberhausen, Germany
Indie Lisboa International Independent Film Festival, Lisbon, Portugal
9th Buenos Aires Festival Internacional de Cine Independiente, Buenos Aires, Argentina
London Lesbian and Gay Film Festival, National Film Theatre, London, England
Festival Internacional de Cine de Mar del Plata, Mar del Plata, Argentina
Aurora Picture Show, Houston, TX
Alternative Visions, Pacific Film Archive, Berkeley, CA
Chicago Filmmakers, Chicago, IL
ADA Gallery, Richmond, VA

2006 IFC Center, New York, NY
Butt Magazine Screening, Tate Modern, London, England and Stedelijk Museum, Amsterdam, Netherlands
*Viennale, Vienna International Film Festival, Vienna, Austria
Flanders International Film Festival, Ghent, Belgium
Antwerp Film Museum, Antwerp, Belgium
Cinematexas, Austin, TX
Vela, Copenhagen, Denmark
Izola Film Festival, Izola, Slovenia
Tomorrowland, The Museum of Modern Art, New York, NY
Scanners: The 2006 New York Video Festival, New York, NY
Indie Lisboa International Independent Film Festival, Lisbon, Portugal
7 Inch Cinema, Birmingham, England
Anthology Film Archives, New York, NY
Singapore International Film Festival, Singapore
UCSB Multicultural Center, Santa Barbara, CA

2005 Aurora Picture Show, Houston, TX
Wexner Center for the Arts, Columbus, OH
*Viennale, Vienna International Film Festival, Vienna, Austria

City of Los Angeles (COLA) Exhibition, Los Angeles Municipal Art Gallery, Los Angeles, CA
13th Mix Brasil, Rio de Janeiro, Porto Alegre, Brasilia and São Paolo, Brazil
thefilmworks, Manchester, England
San Francisco Gay and Lesbian Film Festival, San Francisco, CA
The Queen's Theatre, Belfast, Northern Ireland
Antwerp Film Museum, Antwerp, Belgium
Fusion Festival, Los Angeles, CA

2004 FACT, Liverpool, England

2003 DV8 Identities, Vienna, Austria
Andy Warhol Museum, Pittsburgh, PA

2002 *Les Yeux de l'Ouïe*, Vandoeuvre-les-Nancy, France

2001 Tucson Sex Worker Film and Video Festival, Tucson, AZ
Centro Cultural Montehermoso, Vitoria-Gasteiz, Spain
Gallery 825, Los Angeles, CA

2000 OVNI 2000, Centre de Cultura Contemporània de Barcelona, Barcelona, Spain
New York Underground Film Festival, Anthology Film Archives, New York, NY
Unwashed, Unwed, University of Arizona, Tucson, AZ
Chicago Underground Film Festival, Chicago, IL
Revelation Film Festival, Fremantle, Australia

1999 *Alternative Visions*, Pacific Film Archive, Berkeley, CA
New York Underground Film Festival, Anthology Film Archives, New York, NY
International Festival of New Cinema and New Media, Montreal, Canada
Visible Evidence, UCLA Film and Television Archive, Los Angeles, CA
Testing The Limits, National Film Theatre, London, England
Blinding Light Cinema, Vancouver, Canada
Video: Cheap and Priceless, Kaaitheater, Brussels, Belgium

1998 Film House, Copenhagen, Denmark
Image Film/Video Center, Atlanta, GA
Taipei Golden Horse Film Festival, Taipei, Taiwan
San Francisco Cinematheque, San Francisco, CA
Sex Worker Film Festival, Cinema 21, Portland, OR
Melbourne International Film Festival, Melbourne, Australia

1997 Sundance Film Festival, Park City, UT
Viennale, Vienna International Film Festival, Vienna, Austria
International Documentary Film Festival, Odivelas, Portugal
Rotterdam International Film Festival, Rotterdam, Netherlands
Personal/Public/Private, Northwest Film Center, Portland, OR
The Alternative Screen, American Cinematheque, Los Angeles, CA

1995 *Hey There, Good Neighbor*, The '90's Channel, Boulder, CO
The Alternative Screen, American Cinematheque, Los Angeles, CA

1994 *Disorder Today*, The American Center, Paris, France
Cine City: Film and Perceptions of Urban Space, 1895-1995, The Getty Center, Santa Monica, CA
Family Album, Main Art Gallery, California State University, Fullerton, CA

Video Annuale, Los Angeles Contemporary Exhibitions, Los Angeles, CA
There's No Place Like Home, Pleasure Dome, Toronto, Canada
American Film Institute Video Festival, Los Angeles, CA
Video In, Vancouver, Canada

1993 Biennial Exhibition, Whitney Museum of American Art, New York, NY
Los Angeles Festival, Los Angeles, CA
National Museum of Contemporary Art, Seoul, South Korea
Cleveland International Film Festival, Cleveland, OH
Hong Kong Lesbian and Gay Film Festival, Wanchai, Hong Kong
Family: There's No Life Like It, Pleasure Dome, Toronto, Canada

1992 Athens International Film Festival, Athens, OH
New Year/New Work, Artists Space, New York, NY
Festival International du Nouveau Cinéma, Montreal, Canada
Taipei Golden Horse International Film Festival, Taipei, Taiwan
Reel Time, P. S. 122, New York, NY
The Eye Gallery, San Francisco, CA
The New Festival, New York, NY
Sydney Film Festival, Sydney, Australia

1991 Denver International Film Festival, Denver, CO
Outcomes, Wexner Center for the Arts, Columbus, OH
Los Angeles Gay and Lesbian Film Festival, Los Angeles, CA

Grants, Awards, and Residencies

2021 MacDowell Fellowship, Peterborough, NH

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
Artist in Residence, Headlands Center for the Arts, Sausalito, CA
Art Here and Now (AHAN) Award, 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

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

1995 A.F.I. Independent Film and Video Maker Program Grant

1992 Brody Arts Fund Fellowship, California Community Foundation

Curatorial and Special Projects
(* indicates a publication)

2021 *Angela Dufresne as William E Jones' Painting Bottom*, M+B, Los Angeles, CA

2013 **Imitation of Christ*, Houseguest, Hammer Museum, Los Angeles, CA

2010 *Continuous Projections*, Veneklasen/Werner, Berlin, Germany

2008 *Figures*, David Kordansky Gallery, Los Angeles, CA

Publications as Author

2024 "Mansfield 1962," *East Window Journal of Written and Visual Arts*, Vol. 1/1, pp. 74-83.
Ashby, Sam, ed., *Little Joe: A book about queers and cinema, mostly.* (London: SPBH Editions, 2024).

2023 *I Didn't See It Coming*. (Los Angeles: We Heard You Like Books, 2023).

2021 *I Should Have Known Better*. (Los Angeles: We Heard You Like Books, 2021).
"Beloved Pariah," *LA Plays Itself*, The Fred Halsted Collection, 4K Restoration, 2021.

2020 "Cross Dressers of the World, Unite and Take Over," *Osmos*, Winter 2020, pp. 8-9.
"Luther Price (1962-2020)," *Artforum.com*, June 30, 2020.

2019 *I'm Open to Anything*. (Los Angeles: We Heard You Like Books, 2019).
"Against Nature," *Artforum*, Summer 2019, pp. 242-247.
"William E. Jones on Olympia Press," *WexArts.org*, April 8, 2019.

2018 "Polymorphous, Not Perverse," *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: Boyd McDonald and* Straight to Hell. (Los Angeles: We Heard You Like Books, 2016).
"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.

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.
"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*," *Cagrp.org*, July 22, 2013
Imitation of Christ. (London: MACK, 2013).
Between Artists: Thom Andersen / William E. Jones. (New York: Art Resources Transfer, Inc., 2013).

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 Banheirão," 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.
"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 *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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2026 “What’s the Riskiest Thing You’ve Ever Done?,” *Tank Magazine*, Vol. 11, Issue 7, Spring 2026, p. 76

2025 “Commissions,” *Family Style*, Winter 2025, pp. 234-235
Wilson, Eric Dean, “Cruising for Normal,” *TheBaffler.com*, December 16, 2025
Behrooz, Anahit, “What’s On Scotland 4-11 Dec: Beauty and the Beast & More,” *TheSkinny.co.uk*, December 4, 2025
Moffitt, Evan, “William E. Jones: Digging Into The Deep Trove of Porn,” *BUTT Magazine*, Vol. 37, Autumn 2025, pp. 66-75
Stokes, Emily, “From Exotic ‘Other’ to Violent Sex: Positionalities and Perspectives of (East) Germany and Eastern Europe in Gay Porn After 1990,” *Porn Studies*, Accepted April 29, 2025

2024 Shaar, Chloe, “William E. Jones Exposes Truths From His Second Saturn Return,” *BlackBookPresents.com*, July 5, 2024
Kane, Ashleigh, “Art Shows to Leave the House For in July 2024,” *DazedDigital.com*, July 2, 2024

2022 Moffitt, Evan, “William E. Jones,” *Artforum*, November 2022, p. 186.
Civin, Marcus, “William E. Jones,” *Art in America*, October 2022, p. 90.
Moreno, Paul, “‘Survey,’ William E. Jones,” *NewArtExaminer.org*, 2022.
Moore, Sam, “Anti-porno: Desire and the Absence of Sex in Found Footage Adult Films,” *Photogénie,* Issue #14: In Absentia*, Photogenie.be,* July 6, 2022.
Noor, Tausif, “William E. Jones on Why Visual Art is a Vacation for the Mind,” *Frieze.com,* June 28, 2022.

2021 “Nick Waplington Captures the Present & Future of the Art World,” *i-D*, no. 366, Winter 2021 and *i-d.vice.com*, December 22, 2021.
Huston, Johnny Ray, “Fred Halsted’s ’70s Gay Porn Invades the Arthouse Multiplex**,”** *48hills.org,* July 7, 2021.
Juhlin, Claes, “The Rooms They Had,” *Blau Magazine*, No. 4, pp. 71-72.
Ring, Trudy, “Jenni Olson 'Thrilled' to Be Honored at Berlin Film Festival,” *Advocate.com*, June 17, 2021.
Berman, Tosh, “‘I'm Open to Anything’ by William E. Jones (We Heard You Like Books),” *TamtamBooks-Tosh.Blogspot.com*, January 16, 2021.
Hair, Michelle, “PHOTOS: Take a look inside LA’s steamy Tom of Finland Art Festival,” *GayCities.com*, December 3, 2021

2020 “One Great Reader, Series 2, No. 5: William E. Jones,” *ShopBookShop.com*, October 11, 2020.
Moore, Sam, “Desiring Machines,” *TheBaffler.com*, September 22, 2020.
Williams, Conor, “William E. Jones Loves Pissing People Off,” *InterviewMagazine.com*, March 17, 2020.
McCool, Karl, “William E. Jones on Fred Halsted,” *ScreenSlate.com*, January 27, 2020.

2019 Gilsdorf, Bean, “Small by Design,” *Art in America*, December 2019, pp. 52-57.
Root, Raechel Herron, “Shining a Light on Portland’s Art Scene: 10 Exciting Venues in the Rose City,” *Hyperallergic.com*, October 22, 2019.
“Joseph Gallivan Interviews Painters Mark Flores and William E Jones About *Perverted by Language*,” *KBoo.fm*, October 15, 2019.
“Mutmassungen Über das Gestern,” *Basler Zeitung*, September 14, 2019, p. 19.
Tranen, Joshua, “I’m Open to Anything – William E. Jones,” *Full-Stop.net*, July 22, 2019.
“9am at 1pm,” *KCHUNG Radio*, interview, June 23, 2019.
Sheets, Hilarie M., “LA’s Go-To Gallerist,” *Robb Report*, May 2019, pp. 124-125.
Morris, Jane, “Danish Exhibition Explores the Art of Porn,” *TheArtNewspaper.com*, May 30, 2019.

"Sad Tuesdays," *KCHUNG Radio*, interview, May 22, 2019.
"LARB Radio Hour: Opening Up with William E. Jones," *LAReviewOfBooks.org*, April 19, 2019.
Noor, Tausif, "Hand in Glove," *Artforum.com*, April 12, 2019.
"S&W Episode 681: Fisting," *SickAndWrongPodcast.com*, April 7, 2019.
Lassen, Amos, "*I'm Open to Anything* by William E. Jones—Literary Porn and That's a Good Thing," *ReviewsByAmosLassen.com*, March 30, 2019.
Collins, Leah, "Got a Day off in Vancouver? Here's Where This Artist Would Spend It," *CBC.CA*, February 26, 2019.
Fermor, Anj, "Homo-Sighting: Consent & Refusal of Queer Performance in Ryan Danny Owen's Love Me Like There's No Tomorrow," *LumaQuarterly.com*, Winter 2019.
Sawyer, Drew, "William E. Jones: Gutter Collages," *Osmos*, Winter 2019, pp. 2-9.

2018 Lavoir, Vincent, "William E. Jones, *Tearoom*. The Trial of the Incriminating Image," *CielVariable.ca*, 2018.
"Red Bull Arts Detroit Announces Recipients of Expanded Residency and Fellowship Program," *Artforum.com*, December 27, 2018.
Stromberg, Matt, "A Student of Manny Farber Organizes a Film Series in His Honor," *Hyperallergic.com*, December 11, 2018.
Olson, Jenni, "Filmmaker Jenni Olson on Finding 'Butch Vulnerability' Onscreen," *NewNowNext.com*, July 18, 2018.
Warner, Marigold, "Photo London: Killed Negatives at the Whitechapel Gallery," *BJP-Online.com*, May 15, 2018.
"Artists Revisit Diego's Detroit Industry Murals," *Phaidon.com*, March 16, 2018.
Clary, Christopher, "Men are Dicks," *q-safe-q.tumblr.com,* January 26, 2018.
Beifuss, John, "Crosstown Arts Programs Ambitious Series, Plus Indie Memphis News," *CommercialAppeal.com*, January 17, 2018.
"London Short Film Festival with strong LGBTQ strand this year," *MySoCalledGayLife.co.uk*, January 10, 2018.
Young, Neil, "Unseen Pleasures: My 20 Most Unmissable New Films of 2018," *Mubi.com*, January 8, 2018.
Isacc, Tim, "The London Short Film Festival," *BigGayPictureShow.com*, January 1, 2018.

2017 "London Short Film Fest Announces 15th Anniversary Programme," *Voice-Online.co.uk*, 2017.
Steininger, Florian and Verena Gamper, "William E. Jones," *Remastered - The Art of Appropriation*, 2017, pp. 94-95.
El Kholti, Hedi, "Bad and Good Times in LA," *frieze.com*, December 31, 2017.
Diehl, Travis, "Wililam E. Jones," *Frieze,* Review, October 2017, p. 233.
Campbell, Andy, "William E. Jones," *Artforum*, October 2017, pp. 256-257.
Goyanes, Rob, "I Won't Fear My Passions Like a Coward: On William E. Jones's 'Fall into Ruin'," *LAReviewofBooks.org*, September 22, 2017.
Garnett, Mariah, "One More Long Take," *X-TRA,* Summer 2017, pp. 65-78.
Berardini, Andrew, "Weeping, Dreaming, Fucking, Laughing," *Mousse*, #59, Summer 2017, pp. 248-249.
"William E. Jones at David Kordansky," *ContemporaryArtDaily.com*, August 22, 2017.
Zellen, Jody, "William E. Jones at David Kordansky Gallery," *ArtandCakeLA.com*, August 22, 2017.
Diehl, Travis, "Wililam E. Jones," *Frieze.com,* Review, August 16, 2017.
Sweet, Matthew, "Villa Iolas, 1982," *Newsweek*, August 11, 2017, p. 48.
Baboulias, Yiannis, "The Man Who Discovered Warhol," *Frieze.com*, August 9, 2017.
"William E. Jones and Anthony Pearson at David Kordansky Gallery, Los Angeles," *MousseMagazine.it*, July 31, 2017.
"FRONT International: Cleveland Triennial for Contemporary Art," *e-flux.com,* July 21, 2017.
Rothacker, Jordan A., "William E. Jones: Urgency and Impermanence," *GuernicaMag.com*, July 19, 2017.
"William E. Jones," *DailyArtFair.com*, July 18, 2017.
Walsh, Brienne, "Fall Into Ruin: Legendary Gallerist Alexander Iolas Is Memorialized in a Film By William E. Jones," *Forbes.com*, July 14, 2017.
Webber, Jordan Erica, "The Tearoom: The Gay Cruising Game Challenging Industry Norms," *TheGuardian.com*, July 11, 2017.
"30 Hand Picked Films. A New One Every Day," *Mubi.com*, See What's Playing, July 10, 2017.
McCarthy, Caty, "Robert Yang's New Game Asks: Can You Suck a Man's Gun on Twitch," *USGamer.net*, July 6, 2017.
"Classical Connection: William E. Jones Remembers Alexander Iolas," *Modern Painters*, June 2017, p. 20.
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“Those Fragments Made Me Fall Asleep: William E. Jones’ ‘Fall Into Ruin’,” *MinusPlato.com*, March 17, 2017.
“Compassionate Protocols,” *The New Yorker*, Goings on About Town, Art,
Galleries—Downtown, February 6, 2017, p. 9.
Fassi, Luigi, "Sexuality as a Utopian Promise," *Mousse*, Issue #56, December 2016 - January 2017, pp. 107-111.

2016 Baldacci, Cristina, *Archivi Impossibili: un'ossessione dell'arte contemporanea*, Monza, Italy: Johan & Levi, 2016.
Holleran, Andrew, “Lewd,” *The Gay & Lesbian Review*, November-December 2016, pp. 10-13.
Lewis, Stacey, “William E. Jones,” *CityLightsPodcast.com*, December 9, 2016.
Anderson, Melissa, “Tearoom,” *VillageVoice.com*, October 11, 2016.
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