

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)

- 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)

- 2025 *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, Kunsthau 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; Kunsthall 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 Farnen, 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
Antiphotjournalism, 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 Kholi 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

**BodyPoliticX*, Witte de With Center for Contemporary Art, Rotterdam, Netherlands
Neolntegrity, 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 Backroom, 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 *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 International 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 Documentário 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 Cinémathèque, 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 Film Makers, 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, Brasília and São Paulo, 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, Kaaithheater, 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 Banheiro," in *Masculinidades: Teoria, Crítica e Artes*. Edited by Fernando Marques Penteadó 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.

Bibliography

- 2025 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, "William 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, "William 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.

Brass, Perry, "Perry Brass: The Manly Pursuit of Desire—What Holds Us Together? 'The Work of Love, the Queer of Labor,' and 'AIDS at Home'," *HuffingtonPost.com*, May 30, 2017.

Mansfield, Susan, "Art reviews: The Sky is Falling | William E. Jones | Scott Myles," *ScotsMan.com*, April 18, 2017.

Doyle, Lallie, "Fall Into Ruin: William E. Jones at The Modern Institute," *TwinFactory.co.uk*, March 24, 2017.

"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.

"FotoFocus Biennial Returns this October," *BlouinArtInfo.com*, Visual Arts, Fairs, September 23, 2016.

Macaulay, Scott, "Five Questions about Essay Films and Digital Distribution for 'The Royal Road' Director Jenni Olson," *FilmMakerMagazine.com*, September 6, 2016.

Frashure, Robert W., "William E. Jones: Boyd McDonald and The Future of the Queer Movement," *PsychologyArt.com*, August 29, 2016.

"FotoFocus Announces Opening Week Program for the FotoFocus Biennial 2016," *ArtDaily.com*, August 24, 2016.

"The Long Take: Mariah Garnett and William E. Jones," *Terremoto.mx*, Blog, August 20, 2016.

Frashure, Robert W., "William E. Jones: Unearthing Boyd McDonald's Classic 'Straight from Hell'," *PsychologyArt.com*, August 1, 2016.

Larson, Charles R., "Review: William E. Jones's 'True Homosexual Experiences'," *CounterPunch.org*, July 15, 2016.
 Rice, Beau, and Jarrett Kobek, "Interview with We Heard You Like Books," *3ammagazine.com*, July 12, 2016.
 Linkof, Ryan, "Boyd McDonald: True Homosexual Experiences," *DocumentJournal.com*, May 31, 2016.
 Berman, Tosh, "*True Homosexual Experiences: Boyd McDonald and Straight to Hell* by William E. Jones," *TamTamBooks-Tosh.Blogspot.com*, May 26, 2016.
 Gross, Anisse, "L.A.-Based Indie Press Scores with First Title," *PublishersWeekly.com*, May 20, 2016.
 Sheehy, Erin, "Straight to Hell: On Boyd McDonald," *n+1*, Issue 25, Spring 2016.
 "Excerpt From *True Homosexual Experiences*," *SpurlEditions.com*, April 22, 2016.
 King, Anna, "Rediscovering Gay Pornographer and Proto-Blogger Boyd McDonald," *Slate.com*, April 6, 2016.
 Jeffereis, Misa, "William E. Jones," *Ordinary Pictures*, Walker Art Center, Minneapolis, 2016, pp. 116-119.
 "Flaming Features: Douglas Crimp Talks with Thomas Beard," *Artforum*, April 2016, p. 102.
 Horrigan, Bill, "An Experiment in Biography," *Wexarts.org*, March 21, 2016.
 "True Homosexual Experiences: Boyd McDonald and 'Straight to Hell'," *PublishersWeekly.com*, February 29, 2016.
 Anderson, Melissa, "Cruise Control: The Raunchy, Brainy Film Writings of Boyd McDonald," *Bookforum*, December 2015/January 2016, p. 43.

- 2015
- Arles 2015: Les Rencontres De La Photography*, Arles: Rencontres d'Arles – Actes Sud, 2015.
 Bacqué, Bertrand, *Jeux sérieux: Cinéma et art contemporains transforment l'essai*, Genève: Mamco, 2015, p. 225-227.
Rubell Family Collection: Highlights & Artists Writings, Volume 1, Miami: Rubell Family Collection, 2015, p. 584.
 Callahan, Dan, "Boyd McDonald's *Cruising the Movies: Sexual Guide to Oldies on TV*," *Out.com*, December 2, 2015.
 Wu, Yue, "Exhibition Aims to Show the Meaning of Curating," *TheLantern.com*, November 3, 2015.
 Levine, Matthew, "Psychic Driving: William E. Jones," *Found Footage Magazine*, Issue #1, October 2015, p. 93.
 Rudick, Nicole, "Staff Picks: Cairo, Cruising, Chrissie, Kmart," *TheParisReview.org*, October 9, 2015.
 Vishnevetsky, Ignatiy, "'High-Rise' Makes for an Unlikely Highlight at Toronto," *AVClub.com*, September 15, 2015.
 Beard, Thomas, "Gary Cooper's Lipstick/On Boyd McDonald's *Cruising the Movies: A Sexual Guide to 'Oldies' on TV*," *Texte zur Kunst*, August 2015, p. 179-182.
 Lecklider, Aaron S., "Sexing the Semiotext(e) Whitney Box Set," *English Language Notes*, 53:2, Spring 2015, p. 154-155.
 Jackman, Michael, "Looking Back on 'The Battle of the Overpass' — 78 years later," *MetroTimes.com*, May 26, 2015.
 Jonze, Tim, "Heaven Knows I'm Mexican Now: Morrissey's Latino connection goes live," *TheGuardian.com*, April 23, 2015.
 "William E. Jones Sabotage: *Psychic Driving* alla Galleria Raffaella Cortese di Milano," *Camira.org*, April 15, 2015.
 Isabella, Tommaso, "Psychic Driving. William E. Jones," *Doppiozero.com*, April 1, 2015.
 Tagliafierro, Marco, "William E. Jones, Galleria Raffaella Cortese," *Artforum.com*, March 13, 2015.
 Piejko, Jennifer, "Reviews, 'Rear Window Treatment', Louis B. James," *Modern Painters*, March 2015, p. 74.
 Civin, Marcus, "In __ We Trust: Art and Money," *Artforum.com*, January 2015.
 Tommaso, Isabella, "Psychic Driving. William E. Jones," *Doppiozero.com*, April 1, 2015.
 Tagliafierro, Marco, "William E. Jones, Galleria Raffaella Cortese," *Artforum.com*, March 13, 2015.
 Piejko, Jennifer, "Reviews, 'Rear Window Treatment', Louis B. James," *Modern Painters*, March 2015, p. 74.
 Civin, Marcus, "In __ We Trust: Art and Money," *Artforum.com*, January 2015.
 MacKay, Emily, "Manic Street Preachers' new film *No Manifesto* Signals a Growing Trend in Fan Documentaries," *Independent.co.uk*, January 30, 2015.
 Hamilton, Olivia, "Film Explores Social Depictions of Labor on Money," *TheLantern.com*, January 29, 2015.
- 2014
- Arsanios, Mirene, Felipe Zúñiga-González, Mathias Kryger, and Omar Mismar, *Queer Geographies*, 2014, p. 34-43.
Viennale - Vienna International Film Festival. (Vienna: Verkaufspreis, 2014), p. 209.
In __ We Trust: Art and Money, edited by Tyler Cann, texts by Nannette V. Maciejunes and Tyler Cann, Columbus: Columbus Museum of Art, 2014, cover, pp. 16-17.
 Doupas, Vassilios, *Entropy*, text by David Gleeson, Istanbul: Galeri Zilberman, 2014.
 Baron, Jaimie, *The Archive Effect: Found Footage and the Audiovisual Experience of History*, London: Routledge, 2014, pp. 11-12, 31-36, 43-45.
 Schmidt, Oskar, "'The American Series' in the Context of the Artist's Oeuvre," *The American Series*, 2014, pp. 86, 88,

90.

Golum, Caroline, "Here's to the Underground!" *TheLMagazine.com*, December 3, 2014

Kwinter, Sanford, "Whiplash," *Log*, Fall 2014, pp. 90-92.

Griffin, Jonathan, "The New Dealer," *T Magazine*, September 14, 2014, p. 124-128.

Picano, Felice, "*Halsted Plays Himself* - William E. Jones (Semiotext(e)/MIT Press)," *OutInPrintBlog.Wordpress.com*, September 1, 2014.

"Notebook on Cities and Culture S4E50: Something Like a Bohemia with William E. Jones," *Bog.ColinMarshall.org*, August 8, 2014

"*Flesh and the Cosmos*," *Citizen-K.com*, July 22, 2014.

"11 Great Places to Get Your Queer Art Fix in Los Angeles," *Queerty.com*, July 19, 2014.

Kee, Joan, "Towards Law as an Artistic Medium: William E. Jones's *Tearoom*," *Law, Culture and the Humanities*, Vol 12, Issue 3, May 27, 2014, pp. 693-715.

Frew, Wendy, "When Criminal Evidence Goes Viral," *SMH.com*, May 15, 2014.

"#ArtBaselHK14: Hong Kong Sex Tours via Para Site," *Wanderlister.com*, May 13, 2014.

Knott, Kylie, "Exhibition: focus on sex in Hong Kong," *SouthChinaMorningPost.com*, May 6, 2014.

Harren, Natilee, "Reviews: William E. Jones, David Kordansky Gallery," *Artforum*, April 2014, pp. 267-278.

Willick, Damon, "Vern Blosum's Fifteen Minutes," *X-TRA*, Spring 2014, Volume 16, Number 3.

Diehl, Travis, "Hear You Roehr," *Artforum.com*, January 26, 2014.

"William E. Jones, 'Heraclitus Fragment 124, Automatically Illustrated' at David Kordansky Gallery, Los Angeles," *MousseMagazine.it*, January 28, 2014.

Arias, Catherine, "The General Secretary is Trapped in a Snow Globe: William E. Jones on Peter Roehr," *Moca.org*, January 21, 2014.

"More American Photographs," *University of California Riverside*, Podcast, January 12, 2014.

Wagley, Catherine, "5 Artsy Things to Do in L.A. This Week, Including Bank Robberies," *LA Weekly*, January 8, 2014.

2013

Humphrey, Daniel, *Queer Bergman: Sexuality, Gender, and the European Art Cinema*, Austin: University of Texas Press, 2013, pp. 25-28, 57, 180.

"A Prime Number of Books for 2013," *ICPLibrary.com*, December 12, 2013.

Harren, Natilee, "Vern Blosum: Assembly and Tomwork," *Artforum*, Reviews, December 2013, pp. 271-272.

"*Time* Picks the Best Photobooks of 2013: *Imitation of Christ*," *Time.com*, Lightbox, November 25, 2013.

Knight, Christopher, "Review: Vern Blosum's Paintings at Tomwork Take Aim at Pop Art," *Los Angeles Times*, October 11, 2013.

Lampert, Andrew, "Between Artists: Thom Andersen / William E. Jones," *Bomb*, Editor's Choice, Issue 125, Fall 2013, p. 17.

Art for Rollins: The Alfond Collection of Contemporary Art, Volume 1, edited by Abigail Ross Goodman, texts by Barbara Lawrence Alfond, Abigail Ross Goodman, and Ena Heller. (Winter Park, FL: Cornell Fine Arts Museum, Rollins College, 2013).

21st Curtas Vila do Conde International Film Festival. (Portugal: Vila do Conde, 2013).

Schweitzer, Dahlia, "How Does One Make an Image of Revolution?," *Hyperallergic.com*, June 25, 2013.

McLean-Ferris, Laura, "William E. Jones," *Art Review*, Exhibition Reviews, Issue 69, Summer 2013, pp. 150, 152.

Dietz, Frank, "Screenshots: Die Nachfolge Christi," *ART – Das Kunstmagazin*, Das Fotoblog, May 28, 2013.

Wong, Suzie, "*Imitation of Christ* by William E. Jones," *GetAddictedTo.com*, May 22, 2013.

Cairns, Steven, "Interview: William E. Jones," *Frieze.com*, May 13, 2013.

"William E. Jones at The Modern Institute," *Contemporary Art Daily*, May 13, 2013.

Lesso, Rosie, "Edinburgh & Glasgow Round-up," *Art Monthly*, Number 366, May 2013.

Baran, Jessica, "NEW In the Galleries – William E. Jones: Killed Through April 28 at the Saint Louis Art Museum," *RiverfrontTimes.com*, April 18, 2013.

Early, Rosalind, "Artist William E. Jones on his Saint Louise Art Museum Exhibit 'Killed'," *STLMag.com*, April 17, 2013.

Cooper, Neil, "Visual Art: William E. Jones," *The List*, April 17, 2013.

"William E. Jones at The Modern Institute, Glasgow," *MousseMagazine.it*, April 7, 2013.

Clark, Robert, "Exhibitions: William E. Jones," *Guardian Guide*, April 7, 2013.

Scoccimarro, Antonio, "William E. Jones," *Mousse*, Diary, Issue 38, April 2013.

Brenez, Nicole, "desistfilm's Top 50 Films of All Time," *desistfilm.com*, March 30, 2013.

Devidal, Grégoire, *William E. Jones, Brûlantes Promesses*. (Bordeaux: École d'Enseignement, Supérieur d' Art de Bordeaux, 2013).

Wyatt, Andrew, "William E. Jones: 'Killed' at the St. Louis Art Museum," *TemporaryArtReview.com*, February 22, 2013.

Isaac, Tim, "Gay Short: The Fall of Communism As Seen in Gay Pornography by William E. Jones (1998)," *BigGayPictureShow.com*, January 23, 2013.

Lavoie, Vincent, "William E. Jones, *Tearoom*: Le procès de l'image infamante," *Ciel Variable*, Number 93, Winter 2013, pp. 41-46.

- 2012 *after image: the photographic process(ed)*, edited by James MacDevitt (Norwalk: Cerritos College Art Gallery, Cerritos College, 2012).
- Simon, Vincent, ed., *Le Guide du Palais de Tokyo*. (Paris: Palais de Tokyo, 2012).
- 25th New York Queer Experimental Film Festival. (New York: MIX NYC, NY).
- Moffatt, Ken, "Rare & Raw," *The Archive: The Journal of the Leslie-Lohman Museum of Gay and Lesbian Art*, Number 44, Winter 2012, pp. 20-22.
- "after image: the photographic process(ed)," *Artweek.LA*, November 5, 2012.
- Nagesh, Ashitha, "Critics' Picks: London: William E. Jones," *Artforum.com*, October 30, 2012.
- Kienzi, Michael, "Fred Halsted: Porno Experimental," *Critic.de*, October 20, 2012.
- Attitude Cinema*, Pesaro Film Festival, curated by Camilla Boemio, Chiesa della Maddalena, Pesaro, Italy and Zoe Gallery, Rome, Italy. (Pesaro: MIVA, 2012).
- Hebdige, Dick, "'Is It Really So Strange?' Verschiedene Aneignungen: Morrissey und der Blues," *POP. Kultur und Kritik*, Transcript Verlag, 2012, pp. 116-125.
- Day, Meagan, "Hedi El Kholi," *Full-Stop.net*, September 20, 2012.
- Sicinski, Michael, "TIFF 2012. Wavelengths Preview: Part One - The Shorts," *Notebook*, September 7, 2012.
- *Mæland, Hilde J., editor, *Desire*. (Bergen: Bergen Art Museum, 2012, p. 34).
- Gonzalez, Rita, and Christine Y. Kim, "New Acquisitions for Art Here and Now," *The LACMA Blog*, July 31, 2012.
- Piepenburg, Erik, "In Conversation with Bradford Nordeen, Moments of Gay History On Screen and Underfoot," *The New York Times*, July 12, 2012, p. C6.
- "Attitude Cinema," *Domus*, June 2012.
- **Making History*, texts by Herbert Beck, Luminita Sabau, Barbara Basting, Anne-Marie Beckmann, Lilian Engelmann, Peter Gorschlüter, Jule Hillgärtner, Holger Kube Ventura, Alexandra Lechner and Celina Lunsford. (Frankfurt: RAY Fotografieprojekte Frankfurt/RheinMain, 2012), p. 126-129.
- Piepenburg, Erik, "Keepers of the Gay Film Legacy," *The New York Times*, March 18, 2012, p. AR8.
- Beard, Thomas, "Film: The Best Movies and Artists' Films of 2011," *Frieze*, Issue 144, January-February 2012, p. 25.
- Thomson, Julie, "The ordinary becomes exceptional in *The Spectacular of Vernacular* at the Ackland," *IndyWeek.com*, February 1, 2012.
- Jeppesen, Travis, "Book Review: *Halsted Plays Himself*," *Whitehot Magazine*, January 2012.
- 2011 Hoffmann, Jens, editor, *More American Photographs: CCA Wattis Institute for Contemporary Arts*. (New York: DAP / Distributed Arts Publishers Inc., 2011), 64-65.
- Tongson, Karen, *Relocations: Queer Suburban Imaginaries*, New York: NYU Press, 2011, pp. 117, 120, 126
- Sallabedra, Megan, "Fred Halsted's Experimental Porn L.A. *Plays Itself*: Even Dalí Thought It Was Freaky," *LAWeekly.com*, December 16, 2011.
- Michalska, Julia, "Expert Eye: Tobias Ostrander," *The Art Newspaper*, Art Basel Miami Beach Daily Edition, December 3-4, 2011, p. 10.
- American Exuberance*. (Miami: Rubell Family Collection, 2011).
- Cernuschi, Stefano, "Books: *Halsted Plays Himself*," *Mousse*, Issue 31, December 2011 - January 2012, p. 126.
- Karr, John F., "Forbidden Acts," *KarnalKnowledge.com*, November 16, 2011.
- Cheng, DeWitt, "More American Photographs: CCA Wattis Institute for Contemporary Arts," *Artillery*, Volume 2, November/December 2011, p. 69.
- Nordeen, Bradford, "Halsted Playing Halsted," *ArtinAmerica.com*, October 31, 2011.
- Tan, Lumi, "Time Again: SculptureCenter, New York," *Frieze*, Issue 142, October 2011, p. 250.
- Wender, Jessie, "Photographing The Great Recession, Looking Back to The Great Depression," *The New Yorker*, October 13, 2011.

Astrova, Aliina, "William E. Jones's *Halsted Plays Himself*," *Kaleidoscope blog*, October 9, 2011.

Crow, Thomas, Perchuk, Andrew, Tuchman, Maurice, Subotnick, Ali, Winer, Helene, Baldessari, John, Gamboa Jr., Harry and Lerner, Liz, "L.A. Stories: A Roundtable Discussion," Moderated by Richard Meyer and Michelle Kuo, *Artforum*, October 2011, 240-249, 339-340.

Hoffmann, Jens and Pedrosa, Adriano, editors, *The Companion to the 12th Istanbul Biennial*. (Istanbul: Istanbul Foundation for Culture and Arts, 2011).

"Adventures to be Released at NY Art Book Fair," *StandardCulture.com*, September 27, 2011.

Biederman, Sam, "*Halsted Plays Himself* by William E. Jones," *Bookforum.com*, September 26, 2011.

Nagesh, Ashitha, "Interview: William E. Jones," *zingmagazine.com*, August 2011.

Aletti, Vince, "Previews: 'More American Photographs,' CCA Wattis Institute for Contemporary Arts," *Artforum*, September 2011, p. 149.

Lerner, Sharon, "Kadiview with William E. Jones," *Kadist Art Foundation – Kadist.org*, August 2011. Video.

"Museums and Libraries: SculptureCenter," *The New Yorker*, July 25, 2011.

Stonescape: Politics is Personal 2011, exhibition catalogue, July 2011, pp. 42-43.

"'Time Again' at Sculpture Center," *Contemporary Art Daily*, June 24, 2011.

Meade, Fionn, "Restaging the Past," *Artlog.com*, June 17, 2011.

Tavecchia, Elena, "Time Again," *Mousse*, Issue 29, Summer 2011, p. 160.

Matalon, Rebecca, "Time Again," *Kaleidoscope*, Issue 11, Summer 2011, p. 90.

Schifferle, Hans, "Oberhausen I: Die Widerspenstigen," *epd Film*, June 2011, p. 10.

Greg Wilken, Torbjorn Vejvi, Lynton Talbot, Cauleen Smith, SEACA (Southeast Asian Community Alliance), 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 Farnen, Tom Ellis, Lucy Dodd, Michele Di Menna, Jesse Benson, Will Benedict, Merwin Belin, Las Cienagas Projects, exhibition catalogue, 2011.

Zellen, Jody, "William E. Jones: David Kordansky Gallery," *Artillery*, May/June 2011, pp. 65-66.

Teasdale, Paul, "57th Oberhausen Short Film Festival," *Frieze.com*, May 23, 2011.

Pugh, Adam, "Internationale Kurzfilmtage Oberhausen 2011," *LUX.org.uk*, May 19, 2011.

Schmitt, Peer, "Der Sport und das Blut," *Junge Welt*, Number 112, May 14-15, 2011, p. 12.

Schifferle, Hans, "Cinema Slam," *Süddeutsche Zeitung*, May 12, 2011.

Grissemann, Stefan, "Abfallprodukte der Liebe," *Frankfurter Allgemeine Zeitung*, May 5, 2011, p. 33.

Kaltschmidt, Naoko, "All Male Mash Up," *Cargo*, Number 09, March-May 2011, pp. 50-51.

Beil, Ralf and Ehmann, Antje, editors, *Serious Games: War – Media – Art*. (Ostfildern: Hatje Cantz Verlag, 2011), pp. 107-109.

Häcker, Sabine, Ingenhoven, Marita and Ruprecht, Susanne, editors, *57th International Short Film Festival Oberhausen 2011*. (Oberhausen: Karl Maria Laufen, 2011).

Holte, Michael Ned, "William E. Jones: David Kordansky Gallery," *Artforum*, May 2011, p. 295.

Willis, Holly, "Media Arts Preview," *kcet.org*, April 7, 2011.

*Meade, Fionn, editor, *Time Again*. (New York: Sculpture Center, 2011).

Friel, Patrick, "Layers of Erasure," *Afterimage*, Volume 38, Number 5, March/April 2011, pp. 35-36.

Balzer, David, "Queer Cinema From the Collection: Bronson's Bests," *CanadianArt.ca*, March 10, 2011.

"Looking at Los Angeles: Killed Posterity," *SanArt.com*, March 10, 2011.

Ayala, Daniela, "William E. Jones en David Kordansky Gallery," *blog.TaxiArtMagazine.com*, March 2, 2011.

Mizota, Sharon, "Art Review: William E. Jones at David Kordansky," *Los Angeles Times*, February 25, 2011, p. D18.

Nordeen, Bradford, "William E. Jones on *Finished*," *SlantMagazine.com*, February 22, 2011.

Nordeen, Bradford, "Finished Symphony," *Being-Boring.blogspot.com*, February 21, 2011.

"William E. Jones," *re-title.com*, February 17, 2011.

Johnson, Grant, "Forum 65: Reanimation," *Art Papers*, January/February 2011.

Moshayed, Aram, "500 Words: William E. Jones," *Artforum.com*, January 26, 2011.

Burton, Johanna, "The Spectacular of Vernacular," *Artforum*, January 2011, p. 97.

2010 Carson, Matthew P., "William E. Jones Interview," *icplibrary.wordpress.com*, December 20, 2010.

Ding, Chinnie, "Critic's Pick: *The Image in Question: War – Media – Art*," *Artforum.com*, December 2010.

Meade, Fionn, "After Images," *Mousse*, Issue 26, December 2010/January 2011, pp. 182-189.

Ireland, Corydon, "Visions of War," *HarvardGazette.com*, October 26, 2010
 Cotter, Holland, "William E. Jones, 'Punctured,'" *New York Times*, October 22, 2010, p. C17.
 Haeg, Fritz, "City Report: Los Angeles," *Frieze*, Issue 134, October 2010, pp. 224-226.
 "William E. Jones," *The New Yorker*, October 11, 2010, p. 22.
 Banks, Eric. "William E. Jones: *Punctured*," *The Paris Review*, October 4, 2010.
 Aletti, Vince, "Photo Books," *Photographmag.com*, September/October 2010.
 Tobias, Jennifer, "*Selections from The Anatomy of Melancholy by Robert Burton*," *caareviews.org*, July 21, 2010.
 O'Driscoll, Bill, "Short List," *Pittsburgh City Paper*, July 1, 2010.
 Thomas, Mary, "Complex Ideas Flash by in Video Show," *Pittsburgh Post-Gazette*, June 30, 2010.
 Troeller, Jordan, "Nachleben," *Artforum.com*, May 18, 2010.
 Möller, Olaf, "Double Trouble: Ethical Lapses in Potsdamer Platz," *Film Comment*, May/June 2010, p. 64.
 Baron, Jaimie, "Translating the Document Across Time and Space: William E. Jones' *Tearoom*," *Spectator: The University of Southern California Journal of Film & Television*, Spring 2010, pp. 51-54.
 Müller, Dominikus, "William E. Jones," *Artforum*, May 2010, pp. 262-263.
 Mania, Astrid, "William E. Jones: *Discrepancies*," *Art Review*, Issue 39, March 2010, p. 136.
 Sonnenburg, Gisela, "Kunst-Videos zwischen Heute und Gestern," *Berliner Morgenpost*, February 24, 2010, p. 18.
 Halter, Ed, "Porn Yesterday," *Artforum.com*, February 23, 2010.
 Anderson, Melissa, "The Films of William E. Jones' at Anthology," *Village Voice*, February 23, 2010.
 Ackermann, Tim, "Wie man mit Lyrik und Google große Kunst schafft," *Welt Online*, February 21, 2010.
 Meixner, Christiane, "New Yorker Experimente," *Tagesspiegel*, February 13, 2010, p. 21.
 von Döltzchen, Ulrich, "Neu: Veneklasen & Werner," *Die Welt*, February 2, 2010.
 Comer, Stuart, "Film: The Best Motion Pictures and Moving Images of 2009," *Frieze*, Issue 128, January/February 2010, p. 28-29.

- 2009 Thornton, Sarah, *Seven Days in the Art World*, New York: W.W. Norton & Company, 2009, pp. 55-56.
 Jones, Laura K., "London Dispatch," *artnet.com*, December 29, 2009.
 Chin, Daryl, "Discussing a Decade: Critics Comment on the 2000s," *indieWIRE*, December 28, 2009.
 Mandelbaum, Audrey, "An Invocation of Ghosts: William E. Jones's 'Killed'," *X-Tra*, vol. 12, no. 2, Winter 2009, pp. 59-63.
Beg Borrow and Steal. (Miami: Rubell Family Collection, 2009).
 Holte, Michael Ned, "Best of 2009," *Artforum*, December 2009, p.192.
 Fassi, Luigi, "William E. Jones: Time and Documentary Effect," *SITE*, Issue 28, 2009, pp. 10-13
 Cairns, Steven, "Critics' Picks: London," *artforum.com*, November 20, 2009.
 Piffer-Damiani, Marion. "William E. Jones: ar/ge kunst, Bozen," *Camera Austria*, no. 108, 2009, pp. 78-79.
 Horrigan, Bill, "Killed," (Columbus, Ohio: Wexner Center for the Arts, 2009).
 "William E. Jones," *Exhibitart.com*, October 12, 2009.
 Schwärzler, Dietmar, "More Than One Way to Watch a Movie!" *Smell It!* (Vienna: Kunsthalle Exnergasse, 2009) pp. 74-79.
 *Birnbbaum, Daniel, and Jochen Volz, editors, *Making Worlds, vol. 2: Participating Countries, Collateral Events*. (Venice: La Biennale di Venezia, 2009).
 Williams, Megan, "Lust for Life," *CBCNews.com*, June 2, 2009.
 Foumberg, Jason, "Matthew Brannon, Marcel Broodthaers, James Lee Byars, William E. Jones," *Frieze.com*, June 9, 2009.
 Coata, Chiara, "The Porn Identity," *Kaleidoscope*, March/April 2009, p. 95.
 Heinänen, Kaisa, "Neljä suomalaistaiteilijaa mukaan Venetsian biennaaliin," *Helsingin Sanomat*, March 18, 2009.
 Supanick, Jim, "Last Year at Mansfield: William E. Jones's *Tearoom*," *Film International*, Issue 37, 2009, pp. 12-15.
 Fassi, Luigi, "Sexuality as a Utopian Promise," *Mousse*, Issue 17, February/March 2009, pp. 52-55.
 Eichler, Dominic, "How Will This Affect Me?" *Frieze*, Issue 120, January/February 2009, pp. 120-127.
 Lewis, David, "Section 7: Books," *Artforum.com*, January 2009.
- 2008 Comer, Stuart, "Best of 2008," *Artforum*, December 2008, p. 63.
 Hainley, Bruce, "This Necrophilic Strategy Entails Some Risk," *Bidoun*, Winter 2008, pp. 109-111.
 Augusto, Heitor, "Mix Brasil 2008," *CineClick.com*, November 2008.

Lange, Christy, "In the Tearoom...Not Really What I Expected," *Frieze.com*, October 2008.
 LeDuc, Aimee, "Book Reviews: *Tearoom*," *Camerawork*, vol. 35, no. 2, Fall/Winter 2008, p. 42.
 Chang, Chris, "In Flagrante Delicto," *Film Comment*, July/August 2008, p. 17.
 Smith, Roberta, "Pruesspress@Rental," *New York Times*, June 27, 2008, p. B25.
 Columbus, Nikki, "Past Imperfect," *Artforum*, Summer 2008, pp. 179-180.
 Taft, Catherine, "Figures," *Modern Painters*, June 2008, p. 94.
 Stamets, Bill, "Exploring Work, Play, and Healing," *Chicago Sun-Times*, May 16, 2008, p. 2.
 Danto, Arthur C., "Unlovable," *The Nation*, May 8, 2008, pp. 35-36.
 Bowen, Peter, "The Whitney Biennial Two-Year Plan," *Film in Focus*, May 5, 2008.
 Weist, Nicholas, "From Gulag to Gallery," *Out*, May 2008, p. 32.
 "William E. Jones: Dissecting Uncle Sam," *The Art Newspaper*, March 28-29, 2008, p. 9.
Whitney Biennial 2008. (New York: Yale University Press, 2008).
 Gopnik, Blake, "10 Others to Seek Out at the Whitney Biennial," *Washington Post*, March 7, 2008, p. C02.
 Cotter, Holland, "Art's Economic Indicator," *New York Times*, March 7, 2008, p. E31.
 Gartenfeld, Alex, "All in the Family," *papermag.com*, March 4, 2008.
 Wagley, Catherine, "Beauty's Dark Side," *ARTslant.com*, March 2, 2008.
 Feaster, Felicia, "Tea for Two," *Creative Loafing* (Atlanta), February 20-26, 2008, p. 39.
 Feaster, Felicia, "William E. Jones: The Secret History," *creativeloafing.com*, February 20, 2008.
 Lee, Ryan, "Jail Bait," *Southern Voice*, February 15, 2008, pp. 23, 36.
 Scott, Marcia, "What the Hell Is That?," *Film Arts*, January/February 2008, pp. 38-39.
 Hainley, Bruce, "This Necrophilic Strategy Entails Some Risk," *Bidoun*, Winter 2008, pp. 109-111.
 Armstrong, Skot, "Bunkervision," *Artillery*, January 2008, p. 45.
 Otto, Dean, "Artist of the Year," *City Pages* (Twin Cities), January 2, 2008, p. 8.

2007 O'Driscoll, Bill, "Tearoom," *Pittsburgh City Paper*, December 12-19, 2007, p.102.
 Azoury, Philippe. "Hard contemporain: Festival du porno. Tout l'underground en chaleur à Berlin," *Libération*, October 31, 2007.
 Shamai, Jason, "Urinal Kinds of Trouble," *San Francisco Bay Guardian*, October 24, 2007, pp. 66-67.
 **BodyPolitcX*. (Rotterdam: Witte de With Center for Contemporary Art, 2007).
 Sicinski, Michael. "Original Pirate Material: Twelve Rounds with William E. Jones," *Cinema Scope*, Issue 31, Summer 2007, pp. 29-35.
 Condon, Emily. "In Good Standing: The Walker's Queer Takes Series Has Plenty of Substance," *The Onion* (Minneapolis) June 21, 2007.
 Cotter, Holland, "'Good Morning, Midnight' at Casey Kaplan," *New York Times*, July 27, 2007.
 Pride, Ray. "Films to See Now: v. o." *Newcity* (Chicago), February 15, 2007.
 Goldberg, Max, "Thursday: Experience 'Alternative Visions' at the PFA," *sf360.com*, February 15, 2007.
 Huston, Johnny Ray, "A Q&A about v. o.: Talking Tearooms, Movies, Morrissey, and Melancholy with Filmmaker William E. Jones," *San Francisco Bay Guardian*, February 13, 2007.
 Huston, Johnny Ray, "Underground Meets Underground: William E. Jones Uncovers Hidden Stories in Porn's Dark Edges," *San Francisco Bay Guardian*, vol. 41, Issue 20, February 12, 2007, p. 57.
 Hainley, Bruce, "This Charming Man," *Artforum*, January 2007, pp. 67-68, 276.
 Comer, Stuart, "Emerging Artists," *Frieze*, January/February 2007, p.136.

2006 Abele, Robert, "Screening Room: Repurposing as an Art Form," *Los Angeles Times*, December 7, 2006, p. E8.
 Willis, Holly, "New Video Work by William E. Jones," *LA Weekly*, December 6, 2006, p. 110.
 Kushner, Rachel, "On the Ground: Los Angeles," *Artforum*, December 2006, p. 255.
 Ehrenstein, David, "The U. K. in L. A." *LA Weekly*, November 24-30, 2006, p. 35.
 Zimmerman, Natalie, "out there where nothing is," *Camerawork*, Vol. 33, No. 2. Fall/ Winter 2006 pp. 8-15.
 Ocean, Justin, "Mix 'n' Match," *Next Magazine*, November 2006, pp. 16-17.

Krasinski, Jennifer, "William E. Jones," *Art US*, Issue 15, October / November 2006, p. 9.
 Mookas, Ioannis, "Bright Cathodes, Big City," *Gay City News*, vol. 5, no. 30 (July 27-August 2, 2006) p. 20.
 Halter, Ed, "Scanners: The 2006 New York Video Festival," *Village Voice*, July 25, 2006, p. 68.
 Mookas, Ioannis, "Postcards from the Edge: Unorthodox Queer Milestone Revived at MoMA," *Gay City News*, vol. 5, no. 25, June 22-28, 2006.
 Anderson, Jason, "Strange Bedfellows," *Eye Weekly* (Toronto), May 18, 2006.
 Möller, Olaf, "The Maximal Minimalist," *Film Comment*, March/April 2006, pp. 19-21.
 Mookas, Ioannis, "He's Got Everything Now," *Gay City News*, Volume 5, Number 8, February 23-March 1, 2006.

- 2005 Thomas, Kevin, "Screening Room," *Los Angeles Times*, November 10, 2005, p. E8.
 Nesselson, Lisa, "Is It Really So Strange?," *Variety.com*, November 8, 2005
 St. Denis, John, "Is It Really So Strange?," *The Daily Texan* (Austin), October 5, 2005.
 Snodgrass, Becky. "William E. Jones," COLA 2005. (Los Angeles: Department of Cultural Affairs, 2005), pp. 28-31.
 Reisman, Sara, "Bebe le Strange, New Museum Picks," *newmuseum.org*, 2005.
 Cotter, Holland, "Bebe le Strange," *New York Times*, July 22, 2005.
 Male, Andrew, "Sweet and Tender Hooligans," *Mojo*, May 2005, p. 30.
 Aitch, Iain, "Mad About Morrissey," *The Guardian*, March 25, 2005, p. 7.
- 2004 Holte, Michael Ned, "William Jones," *Artforum.com*, March 13, 2004.
- 2003 Athey, Ron, "Considerable People: William Jones, Charming Man," *LA Weekly*, November 28-December 4, 2003, p. 13.
 O'Driscoll, Bill, "Naked Obsession," *Pittsburgh City Paper*, April 10, 2003.
- 2001 Hainley, Bruce, "My Life in Pictures," *Frieze*, November-December 2001, pp. 100-105.
 Cotter, Holland, "Art in Review," *New York Times*, November 23, 2001, p. E35.
- 2000 Camper, Fred, "Chicago Underground Film Festival: Nasty Girls and Dirty Boys," *Chicago Reader*, August 18, 2000, sec. 2, p. 17.
- 2000 Anderson, Steve, "The Experimental Scene: L. A.'s Media Renegades," *The Independent*, vol. 23, no. 3, April 2000, pp. 26-29.
 Dowling, Samantha, "Banned and Unseen," *Westside Observer* (Perth, Australia), February 4, 2000, pp. 1-3.
- 1999 Horton, Andrew James, "Kino Eye: Building a New Europe," *Central Europe Review*, no. 35, May 24, 1999.
 Faludi, Susan, *Stiffed: The Betrayal of the American Man*, New York: William Morrow and Company, New York, 1999, p. 163.
- 1998 Smith, Kensington, "Alternative Reviews: *Finished*," *Adult Video News*, October 1998, p. 242.
 Malcolm, Paul, "Notes from a Video Store Burnout: *Finished*," *LA Weekly*, June 5, 1998, p. 74.
 Burston, Paul, "Gay Film-Makers Switch from Boyz to Men," *Time Out London*, March 11-18, 1998, p. 102.
 Shepard, Joel, "Film Reviews: *Finished*," *Your Flesh*, no. 37, January 1998, p. 83.
 Von Mueller, Eddie, "Out Right: Image Hosts 'Avant Queer' Fest," *Creative Loafing* (Atlanta), January 10, 1998, p. 81.
- 1997 Nutter, Chris, "Video Corner," *HX Magazine*, December 5, 1997, p. 54.
 Olson, Jenni, "Arts and Entertainment: New Queer Video on the Shelves," *Oasis Magazine*, November 1997.
 Thomas, Kevin, "Life, Death in Provocative *Finished*," *Los Angeles Times*, April 10, 1997, p. 16.
 Reynaud, Bérénice, "Independence Sundance," *Cahiers du Cinéma*, no. 511, March 1997, pp. 10-11.
 Hardy, Ernest, "*Finished*," *LA Weekly*, February 14, 1997, p. 72.
 Cheshire, Godfrey, "*Finished* (documentary – 16mm)," *Variety*, February 10-16, 1997, p. 67.

Willis, Holly, "The Silent Treatment," *Filmmaker*, Winter 1997, p. 56.

McHugh, Kathleen, "Irony and Dissembling: Queer Tactics for Experimental Documentary," *Between the Sheets, In the Streets: Queer, Lesbian, Gay Documentary*. Edited by Chris Holmlund and Cynthia Fuchs, (Minneapolis: University of Minnesota Press, 1997), pp. 224-240.

1993 Chua, Lawrence, "Unusually Moving Pictures," *Artforum*, May 1993, p.17.
Whitney Biennial 1993. (New York: Harry N. Abrams, 1993).

1992 Ball, Edward, "Candid Cameras," *Village Voice*, December 29, 1992, p. 72.
Olson, Jenni, "My Own Private Ohio," *The Advocate*, May 5, 1992, pp. 74-75.
Satuloff, Bob, "Amber Waves of Brain," *New York Native*, January 27, 1992,
p. 36.

1991 Thomas, Kevin, "Special Screenings: *Massillon*, Growing Up Gay in Ohio," *Los Angeles Times*, November 25, 1991.
Sheehan, Henry, "Mind Your Language: Gay and Lesbian Filmmakers Unpack Their Identity," *LA Weekly*, July 12, 1991,
pp. 43-44.