

TONY COKES

Born 1956 in Richmond, Virginia

Lives and works in Providence, Rhode Island

Education

1985 M.F.A., Virginia Commonwealth University, Richmond, Virginia

1983–84 Whitney Museum Independent Study Program, New York, New York

1979 B.A., Photography and Creative Writing, Goddard College, Plainfield, Vermont

Solo Exhibitions and Screenings

- 2025 *Tony Cokes: Let Yourself Be Free*, curated by Letizia Ragaglia, Kunstmuseum Liechtenstein, Vaduz
24 hours with Tony Cokes, curated by PUBLICS with Bhavisha Panchia in collaboration with Amos Rex, Helsinki
All About Evil (Selected Works: 2006-2022), Hannah Hoffman Gallery, Los Angeles
Tony Cokes: Selma, Birmingham, and The Morrissey Problem, Judy's Death, Paris
- 2024 *Testament E: MF.slow.cancel.2014*, Batalha Centro de Cinema, Porto, Portugal (through 2025)
Tony Cokes: Two Works and an Archive, Hessel Museum of Art, Annandale-on-Hudson, New York
- 2023 *Tony Cokes*, Dia Art Foundation / The Dan Flavin Art Institute, Bridgehampton, New York
Fade to Black (1990), *Staff Picks*, e-flux (screening)
After The Future (SM BNGRZ Rework 2), curated by Adam Carr, Further Down the Line, Liverpool
Evil.13 (The Triumph of Evil), Studiengalerie 1.357, Goethe-Universität, Frankfurt
Tony Cokes: So to speak, curated by Jay Ezra Nayssan, Beyond Baroque for 'Frieze Projects: Against the Edge', Los Angeles
- 2022 *Tony Cokes*, De Balie, Amsterdam, a partner project of the Hartwig Art Foundation
Fragments, or just Moments, Haus der Kunst and Kunstverein München, Munich (catalogue)
On Clubbing, Mourning, and Critique, Greene Naftali, New York
Evil.81: Is This Amrkkka?: DJ Joe Nice Speaks, ajh.pm, Bielefeld, Germany
The Will & The Way... Fragments 1 and 2, Hyundai Card Video Views, The Museum of Modern Art, New York (screening)
- 2021 *SM BNGRZ*, Felix Gaudlitz, Vienna (catalogue)
Tony Cokes: Market of the Senses, curated by Almudena Escobar López, Memorial Art Gallery, University of Rochester, Rochester, New York
Evil. 80.Empathy?, Hannah Hoffman Gallery, Los Angeles
This isn't theory. This is history., curated by Luca LoPinto, MACRO Contemporary Art Museum, Rome
4 Voices / 4 Weeks, CIRCA, London
- 2020 *Tony Cokes: Music, Text, Politics*, curated by Anna Cerdà Callís, Museu d'Art Contemporani de Barcelona, Barcelona
If UR Reading this It's 2 Late: Vol 3, ARGOS centre for audiovisual arts, Brussels
Tony Cokes: Five Weeks, organized by Dr. Katie Geha, Dodd Galleries, Lamar Dodd School of Art, University of Georgia, Athens, Georgia
Black Celebration, Hammer Museum, University of California, Los Angeles, and Dia Art Foundation, New York (screening)
Could you visit me in dreams?, Gabi+, Vienna
To Live as Equals, curated by Thiago de Paula Souza, BAK – basis voor actuele kunst, Utrecht, Netherlands
If UR Reading this It's 2 Late: Vol 2, Carpenter Center for Visual Arts, Cambridge, Massachusetts
- 2019 *Before and After the Studio: Volume II*, curated by Fredi Fischli and Niels Olsen, Luma Westbau, Zürich
Tony Cokes: Non-Visibility, Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Florence

- The Power of Music*, Charlottenborg Art Cinema, Kunsthall Charlottenborg, Copenhagen (screening)
Evil.27: Selma, Atlanta Contemporary, Atlanta
Collision/Coalition: Tony Cokes and Oscar Murillo, The Shed, New York
If UR Reading this It's 2 Late: Vol 1, Goldsmiths Centre for Contemporary Art, London
Sound Systems, Tate Modern Cinema Program, Tate Modern, London (exh. pamph.)
Della's House, Hannah Hoffman Gallery, Los Angeles
- 2018 *Evil, Mediation, and Power*, Bergen Kunsthall, Bergen, Norway
On Non-Visibility, Greene Naftali, New York
Karmaklubb Presents Tony Cokes, Kunstneres Hus, Oslo
- 2012 *Tony Cokes: Retro (Pop, Terror, Critique)*, REDCAT, Los Angeles
- 2011 *Tony Cokes: Notes on Evil (and Others)*, Gene Siskel Film Center, School of the Art Institute, Chicago
- 2009 *4 Projects / 2 Collaborations*, Getty Research Institute Scholar Common Room, Los Angeles (video and audio installations)
- 2007 *Videos in Progress – Tony Cokes: Evil. 6*, RISD Museum of Art, Providence, Rhode Island
Evil Series, ArtCite Media City, Windsor, Ontario, Canada (video installation)
Pause, Fleckstein Video Gallery, Flint Institute of Arts, Flint, Michigan
- 2006 *Pop Manifestos*, Images Festival, Gallery 44 Centre for Contemporary Photography, Toronto (video installation)
1! Images Festival, Gladstone Hotel, Art Bar, Toronto (video and audio installation)
- 2005 *Pop Manifestos Visible Sound and Image for the Ear*, Seoul Film & Net Festival, Samsung Media Lounge, Dansungsa, Seoul (video and audio installation)
Pop Manifestos, MuHKA, Antwerp (video and audio installation)
Pop Manifestos, MurMur. Rotterdam International Film Festival, TENT, Rotterdam (video and audio installation)
- 2003 *Tony Cokes / Steel Stillman*, Momenta Art, Brooklyn
Shrink2b.demo, Rotterdam International Film Festival, Centrum Beeldende Kunst, Rotterdam (video installation)
- 2001 *AD Vice*, Melkweg, New Media Room, Amsterdam (screening)
- 1999 *Why Pop?*, Boston Cyberarts Festival, Boston
- 1996 *Tony Cokes: A Video Retrospective*, DeCordova Museum and Sculpture Park, Lincoln, Massachusetts
Black History: Tony Cokes, STUK, Leuven, Belgium
- 1995 *NO SELL OUT...(Malcolm X Pt. 2)*, Knight Gallery, Spirit Square Center for Arts and Education, Charlotte (with X-PRZ)
- 1994 *just bcuz ur PARANOID...(Remix)*, 7th Berlin Videofest, Berlin (with X-PRZ)
- 1993 *JST BCUZ UR PARANOID...(Malcolm X Pt. 1)*, Alternative Museum, New York (with X-PRZ)
- 1992 *Atlanta Third World Video Festival*, Atlanta
- 1991 *Word 2 My Mother*, The Museum of Modern Art, New York (multimedia installation)
DELAY/ENJOY (the invisible generation), Donnell Media Center, New York Public Library, New York (video installation)
2 Videos, New Langton Arts, San Francisco
The Revolution Will Be Televised: Videoworks by Tony Cokes, Pacific Film Archive, University of California, Berkeley (screening)
- 1990 *Capital, It Fails Us Now (Credit)*, Art In General, New York (audio installation)
- 1985 *Positions/ Oppositions (In The Culture Factory)*, Virginia Commonwealth University, Anderson Gallery, Richmond (multimedia installation)

Group Exhibitions and Screenings

- 2025 *From Now: A Collection in Context*, Studio Museum, New York
SHIFT: Architecture in Times of Radical Change, Chicago Architecture Biennial, Chicago (with MOS Architects)
Family Album, Los Angeles County Museum of Art and Las Vegas Museum of Art, Las Vegas
Homage: Queer lineages on video, curated by Rattanamol Singh with works from the Akeroyd Collection, Wallach Art, Gallery, Columbia Univeristy, New York
Code Switch: Distributing Blackness, Reprogramming Internet Art, organized by Legacy Russell, Museum of Contemporary Art Detroit

An Harangue – Tony Cokes, Brandon Lattu, Jesse Stecklow, Timeshare, Los Angeles
Pressure: Craig Kalpakjian, Liz Deschenes, Tony Cokes, Good Weather, Chicago
It's Just a Matter of Time – Deutsche Bank Collection in Dialogue, curated by Liberty Adrien & Carina Bukuts, Palais Populaire, Berlin

Docs: Images and Records, Yebisu International Festival for Art & Alternative Visions, Tokyo Photographic Art Museum

- 2024 *The Third Perspective*, curated by Francesca Gavin, The Merode, Brussels
Utopia, Dystopia, Museum of Fine Arts, Boston
Media City Film Festival, 27th Virtual Edition, presented by Media City, Windsor, Ontario
Makeshift Memorials, co-presented by KADIST, San Francisco and the Blaffer Art Museum, Houston
The 9 Rules of Tremulations, curated by Daniel Birnbaum and Jacqui Davies, Patricia Marshall Fine Art, Paris
Love is Louder, Bozar Centre for Fine Arts, Brussels
Give Me Shelter, SAW Centre, Ottawa
Artists Making Books: Pages of Refuge, American Academy in Rome
ScrawlSpace, Shelley & Donald Rubin Foundation, New York
Labour, curated by Ingrid Jones, Art Museum at the University of Toronto
Rewilding, curated by Ines Goldbach, Kunsthhaus Baselland, Basel, Switzerland
The Ocean's Walls, curated by Krisztina Hunya, Budapest Gallery, Budapest, Hungary
Work It: Video Art on Club Culture, as part of *Triple Canopy Presents: Standard Deviations*, Brooklyn Academy of Music, New York (screening)
Space Mapping: Video Art Series, Mildred Lane Kemper Art Museum, St. Louis
The Right to the City: Public Space on Film, Mishkin Gallery at Baruch College, New York
A Model, MUDAM, le Musée d'Art Contemporain du Luxembourg, Luxembourg
- 2023 *Living Today*, Galerie Molitor, Berlin
The Irreplaceable Human, The Louisiana Museum of Modern Art, Humlebaek, Denmark
Faith Ringold: American People, Museum of Contemporary Art, Chicago
DELAY TODAY, Establissement d'en face, Brussels, Belgium
Performa Biennial, Sonic Tonic Assembly, Episode 2: Sounding a Black Grammar, New York (screening and artist talk)
Paraventi: Folding Screens from the 17th to 21st Centuries, Fondazione Prada, Milan and Prada Rong Zhai, Shanghai
Seven Rooms and a Garden: Rashid Johnson and the Moderna Museet Collection, Moderna Museet, Stockholm
Hope, curated by Bart van der Heide and Leonie Radine in collaboration with DeForrest Brown, Jr., Museion, Bolzano, Italy
Rewild, organized by Lukas Danys, SIMIAN, Copenhagen (screening)
To tell your own story (Comment se raconteur), Frac Lorraine, Metz, France
To Watch the War, in Solidarity, TivoliVredenburg, Netherlands
Tony Cokes's SM BNGRZ 1-3 (2021) at Karmaklubb*, Bergen, Norway (screening)
Full Burn: Video from the Hammer Contemporary Collection, The Hammer, Los Angeles
Living in a Magazine World, curated by Claire Koran Elat, 032c, Paris
DEMO- Augmented Exhibition, curated by Ben Livne Weitzman, Frankfurt
Rewinding Internationalism: Scenes from the 1990s, Villa Arson, Nice
Shift: Music, Meaning, Context, co-organized with Goethe-Institut Chicago, Museum of Contemporary Photography, Chicago
Tremulations, curated by Daniel Birnbaum and Jacqui Davies, The Swedenborg Society, London
Signals: How Video Transformed the World, organized by Stuart Comer and Michelle Kuo, The Museum of Modern Art, New York (catalogue)
- 2022 *The 58th Carnegie International: Is it morning for you yet?*, curated by Sohrab Mohebbi, Carnegie Museum of Art, Pittsburgh (catalogue)
Whitney Biennial 2022: Quiet as It's Kept, curated by Adrienne Edwards and David Breslin, Whitney Museum of American Art, New York (catalogue)
Oh, Gods of Dust and Rainbows, FRONT International: Cleveland Triennial for Contemporary Art, curated by Prem Krishnamurthy and Tina Kukielski, Cleveland (catalogue)

- Rewinding Internationalism: Scenes from the 1990s, today*, Van Abbemuseum, Eindhoven, Netherlands
- Afterglow*, The Grand Chelsea, New York
- off-kilter*, curated by Bob Linder, Michael Benevento, Los Angeles
- Faz escuro mas eu canto – 34th São Paulo Biennial Tour*, Casa do Maranhão, São Luís, Brazil; traveled to Palácio das Artes, Belo Horizonte, Brazil and Museo de Arte de Río, Rio de Janeiro
- Word Films: Media + Language*, Anthology Film Archives, New York (screening)
- SM BNGRZ.01–03*, organized by Karmaklubb* & Friends, Oslo Pride at Munch: Festivity Amour, Munch Museum, Oslo (screening)
- Do Nothing. Feel Everything.*, curated by Laura Amann and Aziza Harmel, Kunsthalle Bratislava, Bratislava, Slovakia (exh. pamph.)
- Warhol, People and Things*, curated by Alaina Claire Feldman and Barbara Piwowska, Casa São Roque Centro de Arte, Porto, Portugal
- TECHNO WORLDS*, organized by Goethe-Institute, Centre PHI, Goethe-Institut Montreal, and Société des arts technologiques, Montreal (catalogue)
- I'd hammer out danger, I'd hammer out a warning*, curated by Steven Evans, Max Fields, and Amy Sadao, FotoFest, Silver Street Studios, Houston (screening)
- Black Audio Film Collective and Tony Cokes*, curated by Nick Aikens, Netwerk Aalst, Aalst, Belgium (screening)
- The Whole Life: Archives & Imaginaries*, House of the World's Cultures (HKW), Berlin
- Working Thought*, curated by Eric Crosby, Carnegie Museum of Art, Pittsburgh (catalogue)
- Candidates for Humanity*, curated by Gavin Mottram, Jorge Ravelo and SNEAL, Film at REDCAT, Los Angeles (screening)
- This Tender, Fragile Thing*, Jack Shainman: The School, Kinderhook, New York
- 2021 *Family Album: Dannielle Bowman, Janna Ireland, and Contemporary Works from LACMA*, Charles White Elementary School Gallery, Los Angeles County Museum of Art, Los Angeles
- VIDEONALE.scope #9*, curated by Viktor Neumann, Filmhaus Köln, Filmforum im Museum Ludwig, and Lichtspiele Kalk, Cologne (screening)
- Do Nothing. Feel Everything.*, curated by Laura Amann and Aziza Harmel, Kunsthalle Wien Karlsplatz, Vienna; traveled to Kunsthalle Bratislava, Bratislava, Slovakia (exh. pamph.)
- Grand Prototypes, Humble Tools*, FRONT International: Cleveland Triennial for Contemporary Art Preview Exhibition, Transformer Station, Cleveland
- YOU GOT TO GET IN TO GET OUT: El continuo sonoro que nunca se acaba*, curated by Sonia Fernández Pan and Carolina Jiménez, La Casa Encendida, Madrid (catalogue)
- Faz escuro mas eu canto [Though it's dark, still I sing]*, curated by Ruth Estevez, 34th São Paulo Biennial, São Paulo (catalogue)
- Notes on Black Video: 1987 – 2001*, Video Data Bank, School of the Art Institute of Chicago (screening)
- TECHNO WORLDS*, organized by Goethe-Institute, Art Quarter, Budapest, Hungary (catalogue)
- No Place Like Home*, Greene Naftali, New York
- PROTEST*, Video Data Bank, School of the Art Institute of Chicago (screening)
- Greene Naftali East Hampton*, East Hampton, New York
- Oval Office*, curated by Petra Poelzl, Neue Galerie der Tiroler Künstlerschaft, Innsbruck, Austria
- Governmental Fires*, curated by Cédric Fauq, Centre for Contemporary Art Futura, Prague
- K as in knight*, Helena Anrather, New York
- From Disco to Disco*, Greene Naftali, New York
- 2020 *Fire and Ice: A Benefit Exhibition in Three Parts*, curated by Wade Guyton and Jacqueline Humphries, The Kitchen, New York
- Glitched Narratives*, organized by Legacy Russell and Hana Noorali, TRANSMISSIONS.TV, London (screening)
- Spaces of No Control*, curated by Walter Seidl, Austrian Cultural Forum, New York (catalogue)
- Worlds Without End*, Hugh Lane Gallery, Dublin
- States of Mind: Art and American Democracy*, curated by Ylinka Barotto, Moody Center for the Arts, Rice University, Houston
- In Focus: Statements*, curated by Jannie Haagemann, Copenhagen Contemporary, Copenhagen
- Image Power: Institutional Critique Today*, curated by Melanie Buhler, Frans Hals Museum, Haarlem, Netherlands

- 2019 *It's Only A Matter of Time*, ARCO Madrid, Madrid
Clipping the Din, curated by Daniel Baumann, Kathrin Bentele and Matthew Hanson, Krinzinger Projekte, Vienna
Theater of Operations: The Gulf Wars 1991-2011, organized by Peter Eleey and Ruba Katrib, MoMA PS1, Long Island City
Direct Message, curated by Grace Deveney, Museum of Contemporary Art Chicago, Chicago
Museum, Museum Für Moderne Kunst, Frankfurt
Great Force, curated by Amber Esseiva, ICA at VCU, Richmond
Searching the Sky for Rain, curated by Sohrab Mohebbi, SculptureCenter, Long Island City
Mixing Plant, Ruhrtriennale, Essen
It's Urgent!, curated by Hans Ulrich Obrist, Kunsthall Charlottenborg, Charlottenborg
Call & Response, Stamps Gallery, Ann Arbor
Celebration of Our Enemies: Selections from the Hammer Contemporary Collection, Hammer Museum, Los Angeles
Uncertainty Seminars: Not Getting It, Stroom Den Haag, The Hague (screening)
Adventure Capitalists, organized by Matthew Hanson and Kathrin Bentele, Kunsthalle Zurich, Zurich (screening)
The Night Face Up, Art Gallery of Contemporary Art Bunker, Kraków, Poland
Straying from the line, Schinkel Pavillion, Berlin
Amulet or He calls it chaos, organized by Bob Linder and Diego Villalobos, The 500 Capp Street Foundation, San Francisco
Intonal Festival, Moderna Museet Malmö
HEREAFTER – An Exhibition in Three Acts, Stedelijk Museum, Amsterdam
Revolution from Without... The 8th Floor Gallery, New York
Hate Speech. Aggression and Intimacy, Künstlerhaus. Halle für Kunst & Medien, Graz
2018 *Niepodległe. Women and National Discourse*, Museum of Modern Art, Warsaw
Signal or Noise | The Photographic II, S.M.A.K., Gent
Could you visit me in dreams?, curated by Attilia Fattori Franchini, Galerie Halgand, Vienna
The Phantom of Liberty: Contemporary Works in the RISD Museum Collection, RISD Museum, Providence
We don't need another hero, curated by Gabi Ngcobo, 10th Berlin Biennale, Berlin
Broadcasting at EAI, curated by Dorothy, Stephen R. Weber, Alex Klein, Rebecca Cleman, Institute of Contemporary Art, Philadelphia
2017 *Spectres of Communism*, Haus der Kunst, Munich
Buried in the Mix, curated by Bhavisha Panchia, MEWO Kunsthalle, Memmingen
2016 *what is left of what has left*, Hessel Museum, Bard College, Annandale-on-Hudson, New York
2015 *Music for Museums*, Whitechapel Gallery, London
PUNK: Its Traces in Contemporary Art, CA2M, Madrid
This is Not a Love Song, Pera Museum, Istanbul
2012 *First Among Equals*, Institute of Contemporary Art, Philadelphia
RE: MADE, National Museum of Contemporary Art, Bucharest
2011 *Brick + Mortar International Video Festival*, Greenfield
Exchange and Evolution: Worldwide Video Long Beach 1974-1999, Long Beach Museum of Art, Long Beach
Made in the UK: Contemporary Art from the Richard Brown Baker Collection, RISD Museum of Art, Providence
2010 *Old Media Season: Time Crisis*, Arnolfini Gallery, Bristol
Rules of Evidence: Evil. 13: Alternate Versions, 1st Berlin Documentary Forum, House of Cultures, Berlin
Video on the Loose: Freewaves and 20 Years of Media Arts, Los Angeles County Museum of Art, Los Angeles
Long Play: Bruce Conner and the Singles Collection, San Francisco Museum of Modern Art, San Francisco
Break Even Concept Store, Rotterdam International Film Festival, Rotterdam
Video Dada, Art Gallery, University of California, Irvine
2009 *Stedelijk Goes To Town*, Stedelijk Museum Construction Cabin, Amsterdam
Marfa Book Co. Monday Movies: Program 7, Marfa
Art Papers: Annual Benefit Auction, Atlanta
Recontres Internationales Madrid, Museo Reina Sofia, Madrid
Our Literal Speed 2, University of Chicago, Chicago
2008 *Happy Together, An American Dream*, Centre d'Art Bastille, Grenoble, France

- Freeze Frame*, Rush Arts, Scope Miami; traveled to Talman + Monroe Gallery, Brooklyn; traveled to Blank Projects, Cape Town
- Cross Roads: Rock My Religion*, Domus Artium, Salamanca, Spain
- Puissances Critiques des Images*, Louvre Museum, Paris
- Rencontres Internationale Paris-Berlin, roARaTorio transmédia, Jeu de Paume, Paris; Haus der Kulturen der Welt, Berlin
- Rencontres Internationale Madrid, Círculo de Bellas Artes, Madrid
- Our Literal Speed*, ZKM Center for Art and Media, Karlsruhe, Germany
- Start as you will go on: Contemporary Video Art Pt. 3*, Museum of London, London
- Text and Video*, Axiom Gallery, Boston
- Video Grab Bag*, University of Maryland Gallery, College Park, Maryland
- Pop! Goes the weasel*, Badischer Kunstverein, Karlsruhe, Germany
- High Resolution*, Artists Projects at The Armory: Soundtracks, Seventh Avenue Armory, New York
- That Reminds Me of Something*, VTape, Toronto
- The Music of Events: Avant-Garde et Pop-Culture*, La Cinémathèque Française, Paris
- 2007 *The Leisure Class*, Queensland Gallery of Modern Art, Brisbane
- Artcite, Media City 13, Windsor
- War, Documentary and Iraq*, Whitney Humanities Center, Yale University, New Haven
- Presencias Del Cuerpo: Aspectos del género y la representación del cuerpo en el audiovisual contemporáneo*, Es Baluard, Palma de Mallorca
- Post Painterly Attraction*, NETWORK / Center for Contemporary Art, Aalst
- Pixilations Festival, RISD / Brown University, Providence
- New Video Library*, Momena Art, Brooklyn
- Rencontres Internationales Madrid, Círculo de Bellas Artes, Madrid
- Selected Works from Aspect Magazine*, Boston Cyberarts Festival, Axiom Gallery, Boston
- Faculty Exhibition*, David Winton Bell Gallery, Brown University, Providence
- 2006 *Audio Relay*, curated by Rosanne Altstatt, 527 Main Street, Purdue University, Lafayette
- 2005 *Wer Visionen hat soll zum Arzt gehen: 25 Years at GAK*, Gesellschaft für Aktuelle Kunst, Bremen
- Mix*, Temple Gallery, Tyler School of Art, Philadelphia
- Tijdelijk Onbewoonbaar Verklaard: Tony Cokes vs. Doghotel*, Cloth Hall, Ypres
- Pop Up!*, Museum of Contemporary Art, Lyon
- 2004 *American Landscapes: Discordant Views*, PBICA, Palm Beach
- Common Property*, 6th Werkleitz Biennial, Halle
- Display 2004*, Kforumvienna (Tog Up - 7Sternegasse), Vienna
- Video Hits*, Queensland Art Gallery, Brisbane (catalogue)
- Video X: A Decade of Video*, Momena Art, Brooklyn
- 2003 *Homeland*, Sawhill Gallery, James Madison University, Harrisonburg
- Faculty Exhibition*, David Winton Bell Gallery, Brown University, Providence
- Ameri@an Dre@m: A Screening*, Ronald Feldman Gallery, New York
- Art In Motion IV Festival*, Bank Gallery, Los Angeles
- Stunt*, Tennis Palace Art Museum, Helsinki
- Veni Vidi Video*, Studio Museum in Harlem, New York
- 2002 *Make Way for Tomorrow*, The Museum of Modern Art, New York
- Music/Video*, Musée d'Art Moderne et Contemporain, Strasbourg
- 911+1: The Perplexities of Security*, curated by Thomas Y. Levin, Watson Institute for International Studies, Brown University, Providence, Rhode Island
- (slowing down and) Deconstructing the Moment*, Rhode Island Foundation Gallery, Providence, Rhode Island
- The Music in ME Ch.1*, Gesellschaft für Aktuelle Kunst, Bremen, Germany
- Better Worlds*, Agnes Etherington Art Centre, Queen's University, Kingston, Canada (catalogue)
- New and Historical Artists' Video from the EAI Collection, Spring 2002*, Dan Graham Rooftop Video Salon, Dia Center for the Arts, New York
- Good Vibes: Political Resistance and Musical Subculture*, MACBA, Barcelona
- Whitney Biennial, Whitney Museum of American Art, New York

- 2001 *Race In Digital Space (X-PrZ)*, Studio Museum in Harlem, New York, Spellman College, Atlanta
Take Two: Contemporary Work by 13 International Artists, Ottawa Art Gallery, Ottawa
New and Historical Artists' Video from the EAI Collection, Spring 2001, Dan Graham Rooftop Video Salon, Dia Center for the Arts, New York
.ORG, Coolidge Corner Theater, Brookline
Take Two Reprise, Ottawa Art Gallery, Ottawa
- 2000 *Video Time*, The Museum of Modern Art, New York
 L.A. Freewaves Media Festival, Los Angeles
EAI Presents: 6 Videotapes, The Digital Video Wall, Rockefeller Center, New York
Faculty Exhibition, David Winton Bell Gallery, Brown University, Providence
- 1998 *Infinite Facets of Moment: Artist Video & Documentary Film*, Institute for Research on the African Diaspora in the Americas and the Caribbean, C.U.N.Y., New York
Reversal to Digital: Third World Newsreel at 30, Museum of Modern Art, New York
- 1997 *Video Art: The First 25 Years*, organized by The Museum of Modern Art and the AFA, Williamson Gallery, Art Center, Pasadena
BEWARE: In playing the phantom, you become one, Centre Georges Pompidou, Paris, France; Documenta X, Kassel, Germany
Rooms With A View: Environments for Video, Guggenheim Museum Soho, New York
Re-Invented Realities, Rush Arts, New York
- 1994 *This Body, This Soul, This Brick, These Years: Disorder Today*, curated by Bill Horrigan, American Center, Paris
Videotheque: Video Text, Walker Art Center, Minneapolis
Dan Graham: Three Linked Cubes/Interior Design for Space Showing Videos, 1986, Whitney Museum of American Art, New York
- 1993 *markets of resistance*, White Columns, New York
Malcolm X: Man, Ideal, Icon, Walker Art Center, Minneapolis
Film-makers' Cooperative: Thirty Years of Artist Cinema, The Museum of Modern Art, New York
You Have to Pay for the Public Life, The Center for Photography at Woodstock, Woodstock
11 Artists/11 Visions, DeCordova Museum and Sculpture Park, Lincoln
- 1992 *HerStories in Color* (Curator; Essayist), Artists Space, New York
The Power of the City/The City of Power, Whitney Museum of American Art - Downtown Branch, New York (catalogue)
New Works '91 (The Exploding Valentine), The Kitchen, New York
- 1991 *Black Men in America: Changing Reality?*, L.A.C.E., Los Angeles
Implosion Now, Howard Yezerski Gallery, Boston
 Whitney Biennial. Whitney Museum of American Art, New York
Counter-Media, Key Gallery, Richmond
New Works '90/New World '91. The Kitchen, New York
- 1990 *Video Poetics*, Long Beach Museum of Art, Long Beach
Presumed Identities, Real Art Ways, Hartford
Image World: Metamedia, Whitney Museum of American Art, New York
- 1989 *[A]Mass[ed] Media*, L.A.C.E., Los Angeles
Computer/Video, The Museum of Modern Art, New York
The Blues Aesthetic: Black Culture and Modernism, Washington Project for the Arts, Washington, D.C. (Toured U.S.)
Strange Attractors: Signs of Chaos, The New Museum of Contemporary Art, New York
Icono Negro, Long Beach Museum of Art, Long Beach. National Black Arts Festival 1990, Atlanta
Art of Music Video, Long Beach Museum of Art, Long Beach (Toured U.S.)
- 1988 *Ancient History: Three Video Installations*, The Bronx Museum of the Arts' Satellite Gallery at Hostos Community College, Bronx
- 1987 *Buying In and Selling Out*, Artists Space, New York
Audience as Protagonist: Getting into the Picture, Hallwalls Contemporary Art Center, Buffalo
- 1986 *Recent Narrative Work Part II*, The Kitchen, New York
- 1984 *Re-Viewing Television... Video Artists Look at TV*, Whitney Museum of American Art, New York

- 1983 *History As Content*, Washington Project for the Arts, Washington, D.C.
Art and Social Conscience, Bard College, Annandale-on-Hudson
The Next Juried Show, Virginia Museum of Fine Arts, Richmond, Virginia

Lectures and Festivals

- 2025 *Visiting Artist Series*, Binghamton University, Binghamton
- 2024 *A Conversation with Tony Cokes and Andros Zins-Browne*, Dia Art Foundation, New York
A Thesis on Spillage, a Symposium-like Gathering, assembled by Cally Spooner and Hendrik Folkerts, Graham Foundation, Chicago
- 2023 *The New Social Environment #880*, Tony Cokes in conversation with Zoë Hopkins, *The Brooklyn Rail*, New York.
 Åfjord Art Month Festival, Virtual Artist Talk, Åfjord, Norway
Prada Possible Conversations #5: Dara Birnbaum, Tony Cokes, & Ming Wong moderated by Stuart Comer & Michelle Kuo, co-organized with Frieze, Prada Broadway, New York
Tony Cokes & Christopher Stark, American Academy in Rome, Rome
Video Art and Social Change: Barbara London, Tony Cokes, Martha Rosler, and Helen Koh, CUNY Graduate Center, New York
Why Words Now, organized by Simon Dybbroe Møller and Gisa Pantel, Royal Danish Academy of Fine Arts, School of Sculpture, Copenhagen
How Can We Gather Now?, a symposium organized by Prem Krishnamurthy, Asad Raza, and Alexandra Silverthorne with Washington Project for the Arts, Eaton DC, Washington, DC
Disco isn't dead. It has gone to war: The world through the eyes of visual artist Tony Cokes, De Balie, Amsterdam
- 2022 *Diversities in Practice: Tony Cokes*, Wexner Center for the Arts, Columbus
 Le Guess Who? Festival, Utrecht, The Netherlands
Dissidents, 29th Valdivia International Film Festival, Valdivia, Chile
Past Statements – Present Futures, Haus der Kunst, Munich
Echoes of Dissent: Tony Cokes & Steve Goodman, Kunstenfestivaldesarts, KANAL—Centre Pompidou, Brussels
Lifted Lecture Series: Tony Cokes, Rhode Island School of Design (RISD), Providence, Rhode Island
Tony Cokes in Dialogue, Illuminations: Black Cinematic Artists & Scholars Speaker Series, Moore College of Art & Design, Philadelphia
 Media City Film Festival 25th Anniversary: *Spotlight Series*, curated by Greg de Cuir Jr., Windsor, Ontario and Detroit, Michigan
- 2021 *Sarah Oppenheimer in conversation with Tony Cokes*, Grand Prototypes, Humble Tools: FRONT International: Cleveland Triennial for Contemporary Art Preview Exhibition, Transformer Station, Cleveland
Tony Cokes in Conversation, Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC), Rensselaer Polytechnic Institute, Troy, New York
The Voice of the Artists: On Portraits of Frederick Douglass, 34th São Paulo Biennial, São Paulo
Words and Spaces, Ellen Maria Gorrissen Lecture, The American Academy in Berlin, Berlin
- 2020 Dhaka Art Summit, Dhaka, Bangladesh
- 2019 *POP Montreal*, Phi Foundation, Montreal
- 2018 *EXPO VIDEO*, curated by Anna Gritz, Expo Chicago, Chicago
- 2017 *Hypervisibilities*, organized with Sondra Petty and The Vera List Center, UnionDocs, Brooklyn, New York
- 2016 *Critics' Choice: Whose Cinema? (FaceValue (X 3))*, Rotterdam International Film Festival, Rotterdam, Netherlands
Dreamlands: Immersive Cinema and Art, 1905–2016 (Pain Revisited), Whitney Museum of American Art, New York
On Screen / Sound No. 11, Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC), Rensselaer Polytechnic Institute, Troy, New York

- 2013–15 *Script Films. TypEmotion—Script as a moving image: A dynamic archive*, ZKM Center for Art and Media, Karlsruhe, and FACT, Liverpool
- 2013 *Sound Spaces: Pop, Terror, Critique (Remix)*, Rotterdam International Film Festival, Rotterdam, Netherlands
- 2010 *Break Even: Concept Store*, De Doelen, Rotterdam International Film Festival, Rotterdam, Netherlands
- 2009 El Espejo 2009 - 6th International Festival, Bogota, Colombia
 Rencontres Internationales Madrid, Reina Sofia, Madrid
Our Literal Speed Conference 2, University of Chicago, Chicago
Black Revolution, L'Ecran / Festival Est-ce ainsi, Saint-Denis, France
 Rotterdam International Film Festival, Rotterdam, Netherlands
- 2008 International Documentary Festival, Amsterdam
 Art About Freedom Festival, Gdansk, Poland
 Rencontres Internationales Paris-Berlin, roARaTorio transmédia, Jeu de Paume, Paris; Haus der Kulturen der Welt, Berlin
Puissances Critiques des Images, Musée du Louvre, Paris
 Rencontres Internationales Madrid, Circulo de Bellas Artes, Madrid
Our Literal Speed Conference, ZKM Center for Art and Media, Karlsruhe, Germany
- 2007 *Temps D'Image*, USINE-C, Montreal
Electromediascope: Pop Music and Consumer Culture, Nelson-Atkins Museum of Art, Kansas City
- 2006 Rencontres Internationales Paris-Berlin, roARaTorio transmédia, Paris, Berlin
 Dallas Video Festival, Dallas Theater Center, Dallas
State of Exception, Studio 27, San Francisco
 Finger Lakes Environmental Film Festival, Ithaca College, Cornell University, Ithaca
 Nemo Media Festival, Arcadi, Parc de Villette, Paris
- 2005 16th Impakt Media Festival. Utrecht, Netherlands
 Rencontres Internationales Paris-Berlin, roARaTorio transmédia, Paris, Berlin
 VideoEx International Media Festival, Zurich
Go Fly A Kite: Movies About Mass Communication (Benjamin Franklin: An American Idol), Media Tank / Nexus Gallery, Philadelphia
 International Documentary Festival Amsterdam, Amsterdam
The Worm of the Word in the Belly of the Picture... Sarai, Centre for the Study of Developing Societies, New Delhi
 Pixilerations Festival V.2, Providence, Rhode Island
Visible Sound and Image for the Ear, Seoul Film & Net Festival, Seoul
Theft Is Property, Rooftop Films Summer Series, Brooklyn, New York
Political Video from NY, ObjectNotFound Project Room, Monterrey and Nehru University, Delhi
 Oberhausen Short Film Festival, Oberhausen, Germany
 13th Curtas Vila do Conde International Film Festival, Vila do Conde, Portugal
 16th Uluslararası Ankara Film Festivali, Ankara, Turkey
Total Impakt 2 (Images on Music), 12th New York Underground Film Festival, Anthology Film Archives, New York
- 2004 *P.S. Homefront USA: Drawing the Line*, Rotterdam International Film Festival, Rotterdam, Netherlands
Video Visions (Cable Broadcast), Edith Russ Site for Media Art, Oldenburg, Germany
 Rencontres Internationales Paris-Berlin, roARaTorio transmédia, Berlin
 15th Impakt Media Festival, Utrecht, Netherlands
 Word/Image Symposium, MuHKA, Antwerp, Belgium
 Habeas Corpus: 3rd Public Art Forum. Sala de Arte Publico Siqueiros, Mexico City
 Pixilerations Festival V.1., Providence, Rhode Island
 Imagine Festival: Comments From The Global Village. Ocularis Media Center, Brooklyn, New York
 On The Waterfront. Socrates Sculpture Park, L.I.C., Queens, New York
Hit 'n Run, Gigantic Arts Space, New York
 Markets and Value Film Series. Getty Research Institute, Los Angeles
 Just A Minute. Short Films Commissioned by Rotterdam International Film Festival, Rotterdam, Netherlands
 Mediawave 2004 Film and Jazz Festival, Győr, Hungary

- 2003 London Film Festival. National Film Theatre, London
 Rencontres Internationales Paris-Berlin. roARaTorio transmédia, Berlin
 Fantoche 03: Internationales Festival für Animationsfilm. Kino Sterk, Baden, Germany
 Athens International Film & Video Festival. Ohio University, Athens, Ohio
Video Data Bank: New Work, Society for Cinema and Media Studies Conference, Screening Committee, Minneapolis
 Rencontres Internationales Paris-Berlin, roARaTorio transmédia, Paris
Alternative Histories of Modern Conflict, Impakt Festival, curated by Florian Wüst, Centraal Museum, Utrecht, Netherlands
 "New Media Art: The First Decade and Beyond," a lecture presented by Martin Betz, Hui No'Eau Visual Arts Center, Makawao, Hawaii
- 2002 *Curatorial Strategies: Better Worlds*, a symposium presentation by Jan Allen, University Art Association of Canada, Calgary
Not Done, Holland Animation Film Festival, Utrecht, Netherlands
 L.A. Freewaves Media Festival, Los Angeles
Video Viewpoints: A Selection from the Last Decade, The Museum of Modern Art, New York
Abendveranstaltung Im Zeichen der Angst, a symposium presentation by Florian Wüst, M.F.A. Program in Public Art and New Artistic Strategies, University of Weimar, Weimar, Germany
 15th Dallas Video Festival, Dallas
 Screening, deBalie, Amsterdam
 What Is Cinema? Rotterdam International Film Festival, Rotterdam, Netherlands
- 2001 Video Lisboa Festival, Lisbon
 19th World Wide Video Festival, Amsterdam
 12th Impakt Media Festival, Utrecht, Netherlands
 Wish You Were Here, Gallery X, New York
 VideoEx Media Festival, Zurich
 RISD Museum, Providence, Rhode Island
 20th Century Revisited (Main Programme, Shorts), Rotterdam International Film Festival, Rotterdam, Netherlands
 8th FebioFest Film Festival, Prague
 Art In Motion II, University of Southern California, Los Angeles
zèppelin 2001-absolutely plugged, IV Sound Art Festival, Centre de Cultura Contemporània de Barcelona, Barcelona
WPA\Corcoran Presents: An Extended Evening of Video Viewing, Goethe Institut, Washington, D.C.
 14th Dallas Video Festival, Dallas Museum of Art, Dallas
- 2000 18th World Wide Video Festival, Amsterdam
- 1997 Constant, Brussels
 Saturday Cinemateque Series. New York University, Cinema Studies Department, Tisch School of the Arts, New York
- 1995 KQED, San Francisco
- 1993 Internationale Westdeutsche Kurzfilmtage, Oberhausen, Germany
- 1992 *Made in the USA: Radical Identities*, 2e Festival Video Brussels, Brussels
 20th Anniversary Screenings. Downtown Community Television, New York
 6ème Manifestation International de Vidéo et Télévision de Montbéliard, Hérimoncourt, France
 Institute of Contemporary Art, Boston
 Video-In, Vancouver
 911 Media Arts Center, Seattle
 KCET Los Angeles
- 1991 New Visions-Video (Golden Gate Award), San Francisco International Film Festival, San Francisco
 Athens International Film and Video Festival (2nd Prize – Video Experimental), Ohio University, Athens, Ohio
 Prized Pieces Award (Best Cultural Affairs Doc.), National Black Programming Consortium, Columbus, Ohio
Repackaging Paradise (Conference on Multicultural Media), Media Network, Hunter College, New York
 IMAGES 91 Independent Film and Video Festival. Toronto
 Berlin International Black Cinema Festival, Berlin

- 1990 Video Witnesses: A Festival of New Journalism. Hallwalls, Buffalo, New York
- 1988 New Work. American Film Institute Video Festival, Los Angeles
- 1987 Images of Vietnam: The Struggle for Memory. American Film Institute Video Festival, Los Angeles
- 1986 Anthology Film Archives Video Program, Millennium Film Workshop, New York
- 1984 *From TV to Video...*, L'immagine Electronica Festival, Bologna, Italy

Monographs and Catalogues

- 2025 *Vitamin V: Video and the Moving Image in Contemporary Art*. New York: Phaidon Press. (forthcoming)
- 2024 *Vitamin Txt: Words in Contemporary Art*. New York: Phaidon Press.
- 2023 Comer, Stuart and Michelle Kuo. *Signals: How Video Transformed the World*. New York: The Museum of Modern Art.
- 2022 Haus der Kunst und Kunstverein München. *Tony Cokes: Fragments, or just Moments*. Berlin: Distanz Verlag.
- Cokes, Tony. *SM BNGRZ. [New Order Edit]*. Vienna: saxpublishers.
- Heiman, Talia, Ryan Inouye, and Sohrab Mohebbi. *Is it morning for you yet? 58th Carnegie International Catalogue*. Pittsburgh: Carnegie Museum of Art.
- Krishnamurthy, Prem and Brian Sholis, eds. *Oh, Gods of Dust and Rainbows: FRONT International 2022 Cleveland Triennial for Contemporary Art*. Cleveland: The Cleveland Museum of Art.
- Breslin, David and Adrienne Edwards, eds. *Whitney Biennial 2022: Quiet as It's Kept*. New York: Whitney Museum of American Art.
- 2021 Brown Jr., DeForrest, Justin Hoffmann and Mathilde Weh, eds. *TECHNO WORLDS*. Berlin: Hatje Cantz Verlag.
- Fernández Pan, Sonia, and Carolina Jiménez, eds. *You Got to Get In to Get Out*. Madrid: La Casa Encendida.
- 2020 Dempsey, Michael and Victoria Evans, eds. *Worlds Without End*. Dublin: Hugh Lane Gallery.
- Seidl, Walter, ed. *Spaces of No Control*. New York: Austrian Cultural Forum.
- Byers, Dan and Laura Preston, eds. *In Conversation: Tony Cokes and Christophe Cox*. Cambridge, MA: Carpenter Center for the Visual Arts, Harvard University.
- 2019 Horare, Natasha, ed. *If UR Reading This It's 2 Late: Vol. 1-3*. Cambridge: MIT Press.
- Eleey, Peter and Ruba Katrib, eds. *Theater of Operations: The Gulf Wars 1991-2011*. New York: MoMA PS1.
- Cokes, Tony and Semb, Tine. *Polar Green (Mikrohaus++)*. Oslo: Karmaklubb* and IGWTLI publishing.
- Cokes, Tony. *Tony Cokes: Sound System*. London: Tate Film. Exhibition Pamphlet.
- 2018 Cokes, Tony. *The Vienna Guide*. Vienna: Sax Publisher.
- Ngcobo, Gabi, ed. *We Don't Need Another Hero: 10th Berlin Biennale for Contemporary Art*. Berlin: Distanz.
- 2017 Panchia, Bhavisha, ed. *Buried in the Mix*. Memmingen: MEWO Kunsthalle.
- 2016 Cokes, Tony. *The Black Banal*. Ithaca: Image Text Ithaca Press.

Selected Bibliography

- 2025 Larkin, Daniel. "Video Art That Chases the Rainbow." *Hyperallergic*, July 27, 2025: Web.
- Aton, Francesca. "The 100 Best Artworks of the 21st Century." *ARTnews*, March 5, 2025: Web.
- 2024 Sherman, Troy. "Tony Cokes's The Book of Love." *Millenium Film Journal*, Fall: 30-31.
- Thomas, Taliesin. "5 Shows to See in Upstate New York This February." *Hyperallergic*, January 31, 2024: Web.
- 2023 Fan, Cathy. "Shanghai Art Week Returns With a Slew of Must-See Shows from Ugo Rondinone to Zeng Fhanzi." *ArtNet News*. 6 November: Web.
- Hopkins, Zoë. "Tony Cokes with Zoë Hopkins." *The Brooklyn Rail*. November: 27-31
- "Prada's Innovative Exploration: Paraventi at Prada Rong Zhai." *Rain Magazine*. 19 October: Web.
- Stefan Weiner, Andrew. "Contextures: Art and the Politics of Abstraction, Representation, and Identity (Part Two)." *e-flux Criticism*. 19 October: Web
- Hatcher, Kai. "Collapsed Locality." *The Public Review*. 27 August: Web.
- Carrigan, Margaret. "8 Must-See Hamptons Show During the Second Half of the Summer." *Cultured*. 8 August:

Web.

"Paraventi: Folding Screens from the 17th to 21st Centuries." *Spike*. 2 November: Web.

"Prada's innovative exploration: 'paraventi' at rong zhai." *Rain*. 19, October: Web.

Stefan Weiner, Andrew. "Contextures: Art and the Politics of Abstraction, Representation, and Identity (Part Two)." 19 October: Web

Hatcher, Kai. "Collapsed Locality." *The Public Review*. 27 August: Web.

Gerlis, Melanie. "Art Basel's Parcours section turns churches, tunnels and roundabouts into galleries." *The Financial Times*. 9 June: Web.

Cokes, Tony & Claire Koron Elat. "Disco Isn't Dead. It Has Gone to War." 032c. 31 May: Web.

Kitnick, Alex. "No Resolution: Video Art and Around the Contemporary." *Artforum*. May: 136.

Rivers Ryan, Tina. "The Screen Age: Video's Past and Future." *Artforum*. May: 145.

Aurinko, Susan. "Society—Harmony and Discord: A Review of 'Shift: Music, Meaning, Context' at the MoCP." *Newcity Art*. 18 April: Web.

London, Barbara. "Signals: How Video Transformed the World." *The Brooklyn Rail*. 29 March: 78.

Schwabsky, Barry. "A New Continuum of Art History at the Carnegie International." *The Nation*. 23 March: Web.

"Honoring Black History at Frieze Los Angeles 2023." *Frieze*. 18 February: Web.

Wallentine, Anne. "Frieze LA heads west." *The Financial Times*. 10 February: Web.

Nayssan, Jay Ezra. "Presenting Tony Cokes: 'So to Speak' at Beyond Baroque." *Frieze*. 8 February: Web.

Vargas, Steven. "So much art, so little time. Here's your guide to help plan Frieze week." *Los Angeles Times*. 8 February: Web.

Kross, Margaret. "The 58th Carnegie International Is an Assemblage of Revolutionary Strategies." *Frieze*. 4 January: Web.

2022 Kee, Joan. "Top Ten." *Artforum*. December: 155.

Lang, Colin. "Munich Kills Me: Tony Cokes 'Fragments, or just Moments,' Haus der Kunst & Kunsverein München." *Spike*. Autumn: 146-7.

Chamberlain, Colby. "State of Repair: Colby Chamberlain on the FRONT Triennial." *Artforum*. November: 56.

Moffitt, Evan. "Tony Cokes: 'There are certain things that only sound can or should do'." *Art Basel Stories*. 14 October: Web.

Kleinman, Adam. "Tony Cokes: Haus der Kunst/Kunstverein München." *Artforum*. October: 204-205.

Sutton, Benjamin. "The Carnegie International takes on the era of US superpower." *The Art Newspaper*. 23 September: Web.

Stead, Chloe. "A Guide to the Best Shows in Munich: Tony Cokes." *Frieze*. 9 September: Web.

Price, Neil. "FRONT 2022: Can Art Heal Cleveland?" *Ocula*. 3 August: Web.

Chang, Katie. "10 Reasons To Visit Cleveland This Summer." *Forbes*. 28 July: Web.

Burke, Harry. "Tony Cokes's 'Fragments, or just Moments.'" *Art Agenda*. 26 July: Web.

Schwendener, Martha. "Tony Cokes – Greene Naftali." *The New York Times*. 22 July: C10.

Greenberger, Alex. "13 Standouts at Cleveland's Front Triennial, From a Healing Fountain to a Functional Barricade Made of Artworks." *ARTnews*. 20 July: Web.

Kaack, Nicole. "On Enunciation and Escape." *Art in America*. 20 June: Web.

Moises, Jürgen. "Der Beat der Aufklärung." *Süddeutsche Zeitung*. 16 June: Web.

Kotecha, Shiv. "Profile: Tony Cokes Thinks You Should Dance." *Frieze*. June: 84-91.

"Frieze DJ in Residence: Tony Cokes." *Frieze*. 8 June: Web.

Höller, Christian. "Die Dancefloor-Kracher Von Gestern: Christian Höller über Tony Cokes in der Galerie Felix Gaudlitz, Wien." *Texte zur Kunst*. June: 192-5.

Davis, Ben. "A Fascinatingly Conflicted 2022 Whitney Biennial Looks to Evade Easy Answers With Curatorial Riddles." *Artnet News*. 5 May: Web.

Escalante-De Mattei, Shanti. "Six Visual Artists Win This Year's Coveted Rome Prize, Including Tony Cokes and Elle Pérez." *ARTnews*. 26 April: Web.

Taylor, Erin. "The Must Sees at the 2022 Whitney Biennial." *Observer*. 5 April: Web.

Cotter, Holland. "A Whitney Biennial of Shadow and Light." *The New York Times*. 1 April: C1.

Lynch, Scott and Steve Smith. "The Whitney Biennial comes back, boldly, after pandemic pause." *Gothamist*. 1

April: Web.

Greenberger, Alex. "A Sharp, Understated Whitney Biennial Looks to the Past to Process the Grief of the Present." *ARTnews*. 29 March: Web.

Müller, Vanessa Joan. "Tony Cokes: SM BNGRZ." *CURA Magazine*. 13 January: Web.

"18 Must-See Exhibitions in Europe in 2022, From a Duet Between Van Gogh and Etel Adnan to Francis Bacon's Animal Paintings." *Artnet News*. 5 January: Web.

2021 Cokes, Tony and Naoko Kaltschmidt. "Urban Protest and Negative Spaces: Displacement from Public Life." *Camera Austria*. Issue 156: 37–41.

Litt, Steven. "A preview at Transformer Station shows how the 2022 FRONT Triennial will focus on art's power to heal." *Mutual Art*. 7 November: Web.

Choate, Canada. "Plagiarism is Necessary: A Conversation with Tony Cokes." *Flash Art Italia*. October: 100–111.

Rafferty, Rebecca. "Six Art Shows You Shouldn't Miss This Fall." *Rochester City Newspaper*. 1 September: Web.

Heardman, Adam. "Shooting Time: Art, Ads and the Agora." *Art Monthly*, April: 5-8.

Smith, William S. "Imaginative Resources." *Art in America*. March/April: 36-43.

Colville, Charlie. "'Choices Can Be Productive': Audience Autonomy is Key in Tony Cokes' CIRCA Screening." *Mouthing Off Magazine*, 25 February: Web.

Talbot, Lynton. "Lynton Talbot in conversation with Tony Cokes." *CIRCA*, 1 February: Web.

"Art Industry News: Sotheby's Turns Its Staff into Jewelry Mannequins as In-Sale Advertising Opens New Revenue Stream + Other Stories." *Artnet News*. February: Web.

Westfall, Mark. "Artist Tony Cokes to Broadcast Four Powerful New Films Confronting Police Violence and the Questions We Face in the Post-Pandemic Era." *FAD Magazine*. 1 February: Web.

2020 Edwards, Adrienne. "Some Thoughts on a Constellation of Things Seen and Felt." *The Brooklyn Rail*. 11 November: 48-49.

Cascone, Sarah. "Editors' Picks: 9 Events for Your Art Caneldar This Week, From a Tony Cokes Video Commission to Frieze Sculpture at Rockefeller Center." *Artnet News*. 31 August: Web.

Schneider, Tim. "Editors' Picks." *Artnet News*. 22 June: Web.

Gormley, James. "Tony Cokes: If UR Reading This It's 2 Late." *The Wire*. March: Web.

Thorn, Harry. "Tony Cokes: Goldsmiths Centre for Contemporary Art." *Artforum*. February: 211.

Mattern, Shannon. "Auto-Advance." *Art in America*. February: 64-69.

McQuiad, Cate. "Media as weapon, media as mirror." *The Boston Globe*. 7 February: Web.

Ramadan, Dina. "Theater of Operations: The Gulf Wars 1991–2011." *Art Agenda*. 7 February: Web.

Iadarola, Alexander. "Paradise: on EDM, Speculation and Finance." *Rhizome*. 16 January: Web.

Gronlund, Melissa. "What MoMA PS1's 'Theater of Operations' Can Teach Us About the Killing of Qasem Soleimani." *Frieze*. 16 January: Web.

Khan, Tabish. "The Top Five Exhibitions to see in London in 2020." *Fad Magazine*. 4 January: Web.

2019 Mohebbi, Sohrab. "Best of 2019." *Artforum*. December: 158–159, 182–183.

Jen, Alex. "Best of 2019: Our Top 20 Los Angeles Art Shows." *Hyperallergic*. December 11: Web.

Flint, Lucy, ed. *Searching the Sky for Rain*. SculptureCenter: New York. 59-61.

Farago, Jason and Tim Arango. "We Fought in Iraq. Don't You Forget It." *The New York Times*. 15 November: C13.

Fite-Wassilak, Chris. "London Roundup." *Art Agenda*. 7 October: Web.

Apter, Emily. "Alphabetic Memes: Caricature, Satire, and Political literacy in the Age of Trump." *October*. Fall: 5–24.

Nam, Hiji. "Tony Cokes on Quotation and Legibility." *Artforum*. 30 September: Web.

Gosling, Emily. "When Art Goes Disco Dancing." *Elephant*. 27 September: Web.

Moldan, Tessa. "Frieze Week Lowdown: London Shows to See." *Ocula*. 20 September: Web.

Cokes, Tony. "Testament A (MF FKA K-P X KE RIP)." *Frieze*. May: 175-181.

Cokes, Tony. Interview with Attilia Fattori Franchini. *Mousse*. Issue 66. 86-93.

Moffitt, Evan. "Arcade Athletics and Eco-Feminist Mythology: the Exhibitions to See in Los Angeles." *Frieze*. 28 February: Web.

Russeth, Andrew. "Seven Superb Shows to See in Los Angeles During — and After—the Art Fairs." *Art News*. 14 February: Web.

Steinhauer, Jillian. "'Revolution from Without...'" *The New York Times*. April.

- 2018 "Tony Cokes." *The New Yorker*. 28 May: 8.
 Choate, Canada. "Critic's Picks." *Artforum*. May: Web.
 Cokes, Tony. "The Artists' Artists: Seth Price." *Artforum*. December: 71.
 Davis, Ben. "How Art Helps Makes Sense of Donald Glover's 'This Is America' Video & More Critical Thoughts on Culture." *Artnet News*. 17 May: Web.
 Drucks, Achim. "Twilight of Heroes." *ArtMag by Deutsche Bank*. June: Web.
 Feldman, Max L. "Curated By_Vienna 2018." *Spike*. November: Web.
 Guadagnino, Kate. "Eleven Summer Book Covers, Reimagined by Artists." *The New York Times Style Magazine*. 21 June: Web.
 Joo, Eungie. "The Year in Review." *Artforum*. December: 156.
 Larios, Pablo. "curated_by Viennaline: Other Gallery-Shares Take Note." *Frieze*. 25 September: Web.
 Larios, Pablo. "We Might Not Need Another Hero, But Do we Need Another Fair-to-Middling Biennial?" *Frieze*. June: Web.
 Lee, Yanya. "Rebellious Inversions: Tony Cokes's 1988 video *Black Celebration (A Rebellion Against the Commodity)*." *Flash Art*. Sept/Oct: 42-47.
 Muñoz, María. "Dear History, We Don't Need Another Hero. 10th Berlin Biennial." *Chrome Art Magazine*. June: Web.
 Perlson, Hili. "5 Artists You Must Not Miss at the 10th Berlin Biennale." *Artnet News*. 11 June: Web.
 Schwartz, Madeleine. "10th Berlin Biennale." *Artforum*. October: 220.
 Schwendener, Martha. "Tony Cokes." *The New York Times*. 24 May: C17.
 Stapley-Brown, Victoria, Miller, James H., and Olesen, Ivy. "Three to see: New York." *The Art Newspaper*. 4 May: Web.
 Wilson, Cerys. "Tony Cokes." *Art New England*. March/April: 16-17.
- 2017 Greenberger, Alex. "Greene Naftali Now Represents Tony Cokes." *Artnews*. 13 July: Web.
- 2016 Rodney, Seph. "Skinheads, Patterned Sweaters, and Other Favorites from the NY Art Book Fair." *Hyperallergic*, September 19, 2016.
- 2015 Troxell, Jenelle. "Torture, Terror, Digitality: A Conversation with Tony Cokes." *Afterimage*, Vol. 43, No. 3. 2015.
- 2013 Cokes, Tony. "Filmmaker's Journal: resonanz.01 (20082013) notes / fragments on a case of sonic hauntology." *Black Camera*, Vol. 5, No. 1. Fall 2013: 220-225.
 Mohebbi, Sohrab. "Tony Cokes." *Frieze*, January 2013.
 Boucher, Brian. "Tony Cokes." *Art in America*, January 2013.
- 2012 Cheh, Carol. "Tony Cokes." *Artillery*. Nov/Dec.
- Mizota, Sharon. "Information Overload from Tony Cokes's Videos at REDCAT." *LA Times*, November 1.
- 2010 Cokes, Tony. "Supplement." *XTRA* Vol. 12, No. 3. 2010: 28.
- 2009 MacDonald, Scott. "Desegregating Film History: Avant-Garde Film and Race at the Robert Flaherty Seminar, and Beyond." *Adventures of Perception – Cinema as Exploration: Essays/Interviews*. Berkeley: University of California Press: 72 – 80.
- 2008 Austin, Thomas and Wilma de Jong, eds. *Rethinking documentary: new perspectives, new practices*. London: Open University Press: 269.
- 2007 Brenson, Michael, et al, eds. *Creative Time, The Book: 33 years of Public Art in New York City*. New York: Princeton Architectural Press: 113.
 Zimmermann, Patricia. "Public Domains: Engaging Iraq Through Experimental Digitalities." *Framework: The Journal of Cinema and Media*. Vol. 48. Fall. Detroit: Wayne State University: 66-83.
- 2006 Balzer, David. "Eye candy: Tony Cokes - Pop Manifestos." *Eye Weekly Toronto*. 6 April.
 Zimmermann, Patricia. "Commentary: Independent Public Media Resists Fear." *The Ithacan*. Vol. 74. Iss. 6. 5 October.
 Zimmermann, Patricia. "Islamophobia, Panic and Public Media." *Medichannel*. 4 October: Web.
- 2005 Lechner, Marie. "Le Labo: 'Murmur' Rotterdam." *Liberation*. 2 February.
 Suarez, Harrod J. "Mise-en-Sound: Phantoms in Video Art." *South East Asian Studies Summer Institute Student Conference*. Madison, Wisconsin. July 23.
- 2004 Weir, Kathryn. "Jump Cut: Music Video Aesthetics," in *Video Hits: Art & Music Video*. Queensland: Queensland Art Gallery.
- 2003 Boucher, Brian. "To Be Political, It Should Have a Good Beat." *The Thing Reviews*.

- 2002 Allen, Jan and Laura U. Marks. *Better Worlds*. Kingston, ON: Agnes Etherington Art Centre.
- 2001 Moran, Jim. "Air Raids: L.A. Freewaves' Celebration of Experimental Media Arts." *The Independent*. March.
- 2000 Arthur, Paul. "Springing Tired Chains: Experimental Film and Video." *Struggles for Representation: African American Documentary Film and Video*. Bloomington: Indiana University Press: 276-278.
- Willis, Holly. "Signal to Noise: Ad Vice." *LA Weekly*. November 3-9.
- 1999 Mercer, Kobena. "Busy in the Ruins of a Wretched Phantasia." *Frantz Fanon: Critical Perspectives*. Abingdon, UK: Routledge: 213.
- 1996 Smith, Roberta. "In Connecticut, the Old Meets the New." *The New York Times*. 12 July.
- Temin, Christine. "Sculpture terrace gets off to a teetering start." *The Boston Globe*. July 31.
- 1995 Charles, Nick. "Art of fighting stereotypes." *The New York Daily News*. August 13.
- Patterson, Tom. "A very different picture: Exhibitions explore 2 eras of American black experience." *The Charlotte Observer*. May 21.
- 1994 Gopnik, Adam. "Black Studies." *The New Yorker*. December 5.
- 1993 Freeland, Dennis. "Heroes, Hypocrisy, & Malcolm X." *The Memphis Flyer*. May 13.
- Kelt, Deborah. "N HNR of X." *Downtown Express*. March 1.
- Levin, Kim. "Choices." *The Village Voice*. April 6.
- Litt, Steven. *The Cleveland Plain Dealer*. September 21.
- McQuaid, Cate. "Visionaries: 11 Artists at the DeCordova." *The Boston Phoenix*. July 6.
- Temin, Christine. "DeCordova Scores a Perfect 11." *The Boston Globe*. June 29.
- 1992 Steger, Michael. "Power/Pleasure: Alumni at Key Gallery." *Commonwealth Times*. January 28.
- Wooster, Ann-Sargent. "Mirror, Mirror on the Wall." *High Performance*. Spring.
- 1991 James, Caryn. "Critic's Notebook: Film as a Shaper of American Culture." *The New York Times*. April 19.
- Lewis, Mildred Inez. "Black Men in America: Changing Reality?" *New Art Examiner*.
- Marks, Laura U. "Suspicious Truths: Flaherty 1991." *Afterimage*.
- McEvilley, Thomas. "Two Big Shows: Post-Modernism and Its Discontents/New York: The Whitney Biennial." *Artforum*. Summer.
- Wooster, Ann-Sargent. "Cube With A View." *Afterimage*. October.
- Wooster, Ann-Sargent. "The Heart of Darkness: Film and Video at the Whitney Biennial." *Arts Magazine*. October.
- 1990 Sanford, Beverly. *The Squealer*. March/April.
- Thompson, Richard. "Demystifying Objectivity: Buffalo's Video Festival of New Journalism." *The Independent*. June.
- 1989 Cokes, Tony. Interview with Dan Walworth. *Art Papers Magazine*. September/October.
- Curtis, Cathy. *The Los Angeles Times*. June 29.
- Payne, Robert. *Artweek*. December 28.
- 1988 Nash, Michael. *High Performance Magazine*. Winter.

Academic Honors, Awards, Fellowships

- 2024 MacArthur Foundation Fellowship
- 2022-23 Carla Fendi Rome Prize Fellow, The American Academy in Rome, Rome
- 2020-21 Ellen Maria Gorrisen Fellow, The American Academy in Berlin, Berlin
- 2003-17 Departmental Research Funds for the Arts, Humanities, and Social Sciences, Brown University, Providence, Rhode Island
- 2014 Residential Fellow, Corporation of Yaddo, Saratoga Springs, New York
- 2010 AT&T Research Assistantship, Watson Institute for International Studies, Brown University, Providence, Rhode Island
- 2008-09 Resident Scholar / Artist-in-Residence, Getty Research Institute, Los Angeles
- 2007 Forbes Research Grant, Malcolm S. Forbes Center for Research in Modern Culture and Media Studies, Brown University, Providence, Rhode Island ('sonic.focus.2' Conference)

- 2006 Lectureship Funds, Dean of Faculty, Brown University, Providence, Rhode Island ("sonic.focus.2" Conference)
 Faculty Development Fund, Brown University, Providence, Rhode Island ("Evil" series)
 Fitt Artist-In-Residence Award, Creative Arts Council, Brown University, Providence, Rhode Island ("sonic.focus" Conference)
 Forbes Research Grant, Malcolm S. Forbes Center for Research in Modern Culture and Media Studies, Brown University, Providence, Rhode Island ("sonic.focus" Conference)
- 2003 Lectureship Funds, Dean of Faculty, Brown University, Providence, Rhode Island ("sonic.focus" Conference)
 Short Film Commission, Rotterdam International Film Festival, Rotterdam, Netherlands (for *Black September*)
- 2002 Faculty Development Fund, Brown University, Providence, Rhode Island (for "Evil" series)
 Salomon Research Award, Brown University, Providence, Rhode Island (for *Shrink*)
 Creative Capital Foundation, New York (Supplemental Funding: Billboard Project & 'Pop Manifestos')
- 2000 Multi-Arts Production Fund (for Dance Collaboration), Rockefeller Foundation, New York
- 1999 Creative Capital Foundation, New York (for Billboard Project and "Pop Manifestos")
- 1998 Manning Assistant Professorship Research Fund, Department of Modern Culture and Media, Brown University, Providence, Rhode Island
- 1996 International Video Art Award Competition (semi-finalist), ZKM Center for Art and Media, Karlsruhe, Germany
 Intercultural Film/Video Fellowship (for "Pop Manifestos"), Rockefeller Foundation, New York
- 1995 Public Postering Project Grant, Creative Time, Inc., New York
- 1994 Fellowship (Multimedia installation art), John Simon Guggenheim Foundation, New York
- 1993 Alumni Star, School of the Arts, Virginia Commonwealth University, Richmond, Virginia
- 1992 United States/France Artists Exchange Fellowship, National Endowment for the Arts, American Center, Paris
 Media Production Grant, New York State Council on the Arts, New York
- 1991 Visual Artists Fellowship, New Genres, National Endowment for the Arts, Washington, D.C.
 Fellowship in Video, New York Foundation for the Arts, New York
 Golden Gate Award, San Francisco International Film Festival, San Francisco
 Video Experimental (2nd Prize), Athens International Film and Video Festival, Ohio University, Athens, Ohio
 Prized Pieces Award, (Winner: Cultural Affairs Doc.), National Black Programming Consortium, Columbus, Ohio
- 1990 Agit-Prop Video Award, Video Witnesses: A Festival of New Journalism, Hallwalls, Buffalo, New York
- 1988 Media Production Grant, New York State Council on the Arts, New York
 Project Grant, Art Matters Inc., New York
- 1986 Fellowship in Video, New York Foundation for the Arts, New York
 Media Production Grant, New York State Council on the Arts, New York
- 1983 Sculpture Dept. Award, Virginia Commonwealth University, Richmond, Virginia

Public Collections

Art Institute of Chicago, Chicago
 Carnegie Museum of Art, Pittsburgh
 Centre Georges Pompidou, Paris
 David Winton Bell Gallery at Brown University, Providence
 DeCordova Museum and Sculpture Park, Lincoln, Massachusetts
 Dia Art Foundation, New York
 Flint Institute of Arts, Flint, Michigan
 Fonds Régional d'Art Contemporain de Lorraine, Metz, France
 Hammer Museum, University of California, Los Angeles
 KADIST, San Francisco
 Kunsthal Charlottenborg, Copenhagen
 Kunstmuseum Liechtenstein, Vaduz, Liechtenstein
 Long Beach Museum of Art, Long Beach, California
 Los Angeles County Museum of Art, Los Angeles
 Moderna Museet, Stockholm

MUMOK, Vienna

The Museum of Art, Rhode Island School of Design, Providence

Museum of Contemporary Art, Chicago

Museum of Fine Arts, Boston

Museum of Modern Art, New York

Österreichische Ludwig-Stiftung für Kunst und Wissenschaft MQ, Vienna

Queensland Art Gallery, Brisbane, Australia

San Francisco Museum of Modern Art, San Francisco

Speed Museum, Louisville

The Studio Museum in Harlem, New York

UNM Art Museum, University of New Mexico, Albuquerque

Wexner Center for the Visual Arts, Ohio State University, Columbus, Ohio

Whitney Museum of American Art, New York