



NANCY BUCHANAN
PORTFOLIO

NANCY BUCHANAN

PORTFOLIO

Beginning with her participation as a founding member of F Space Gallery in Costa Mesa, Nancy Buchanan has been involved in numerous artists' groups including The Los Angeles Woman's Building and Los Angeles Contemporary Exhibitions (LACE); she has also acted as curator for several exhibitions and projects. Her work has been seen domestically and internationally and she is the recipient of four National Endowment for the Arts Individual Artist grants, a COLA grant, and a Rockefeller Fellowship in New Media, which enabled her to complete *Developing: The Idea of Home*, an interactive CD-ROM, in 1999. Her work has been shown in exhibitions at The 58th Carnegie International, Pittsburgh, MOMA, MOCA, the Centre Pompidou, the Getty Research Institute, and was included in four of the Getty-sponsored Pacific Standard Time exhibitions; in 2013 she had a solo screening of her videotapes at REDCAT. Recently, she organized a durational performance at UC Irvine's xMPL Theater as the second event in *The Art of Performance*; also, her videos were included in *Agitprop* at the Brooklyn Museum; *RE-ACTION*, a traveling exhibition originating in Spain; and *Jonny* at Insitu, Berlin. From 1988-2012, she taught in the Film/School at CalArts; she worked with community activist Michael Zinzun on his cable access show *Message to the Grassroots* for ten years and as a member of Zinzun's LA 435 Committee, she traveled to Namibia to produce a documentary about that country's transition to independence from the Republic of South Africa. Buchanan lives and works in Los Angeles.



Nancy



Buchanan

NANCY BUCHANAN
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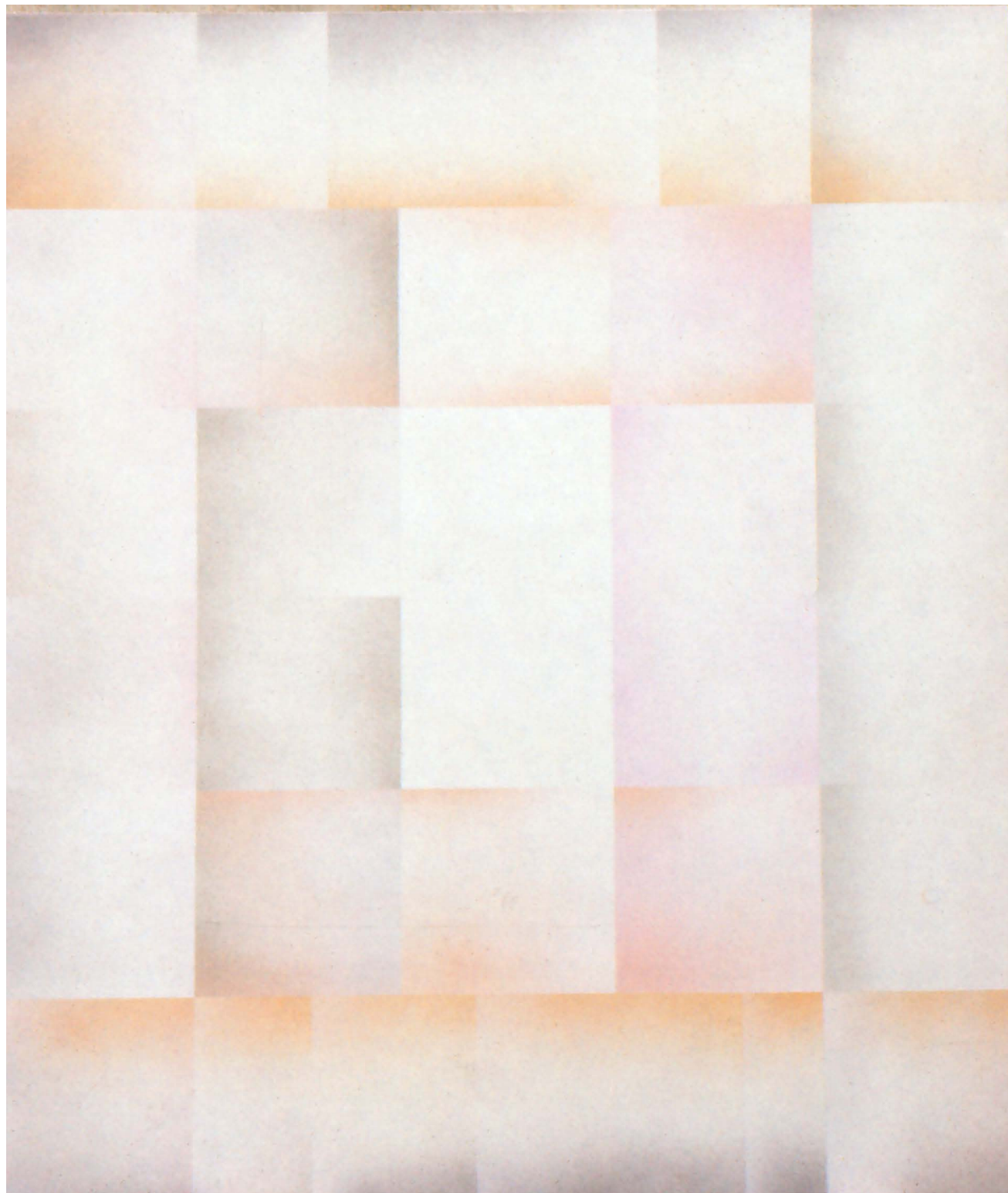
NANCY BUCHANAN
PORTFOLIO



Hair Piece,
Human hair,
poodle fur on
paper base,
dimensions
variable;
1970
Recreated for
Laguna Beach
Museum of Art,
2012

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Untitled airbrush painting
1971



NANCY BUCHANAN
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Hard into Soft #1
Pencil pastel on paper,
conservation glass
20.5 x 16.5 in framed
1971



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Hard into Soft #2
Pencil pastel on paper,
conservation glass
20.5 x 16.5 in framed
1971



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PORTFOLIO

Hard into Soft #6
Pencil pastel on paper,
conservation glass
20.5 x 16.5 in framed
1972



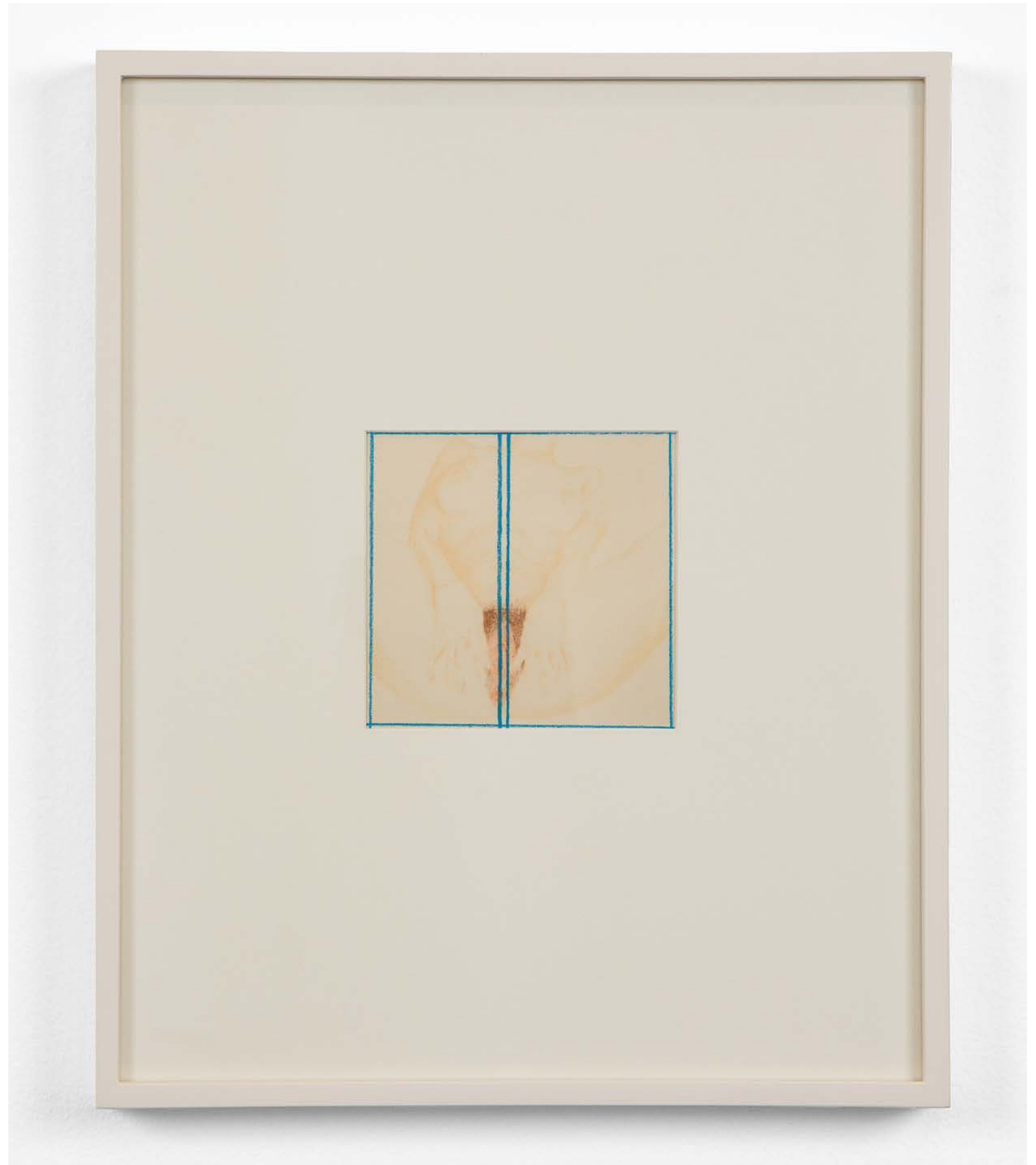
NANCY BUCHANAN
PORTFOLIO

Hard into Soft #9
Pencil pastel on paper,
conservation glass
20.5 x 16.5 in framed
1972



NANCY BUCHANAN
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Hard into Soft #11
Pencil pastel on paper,
conservation glass
20.5 x 16.5 in framed
1972



NANCY BUCHANAN
PORTFOLIO

Hard into Soft #12
Pencil pastel on paper,
conservation glass
20.5 x 16.5 in framed
1972

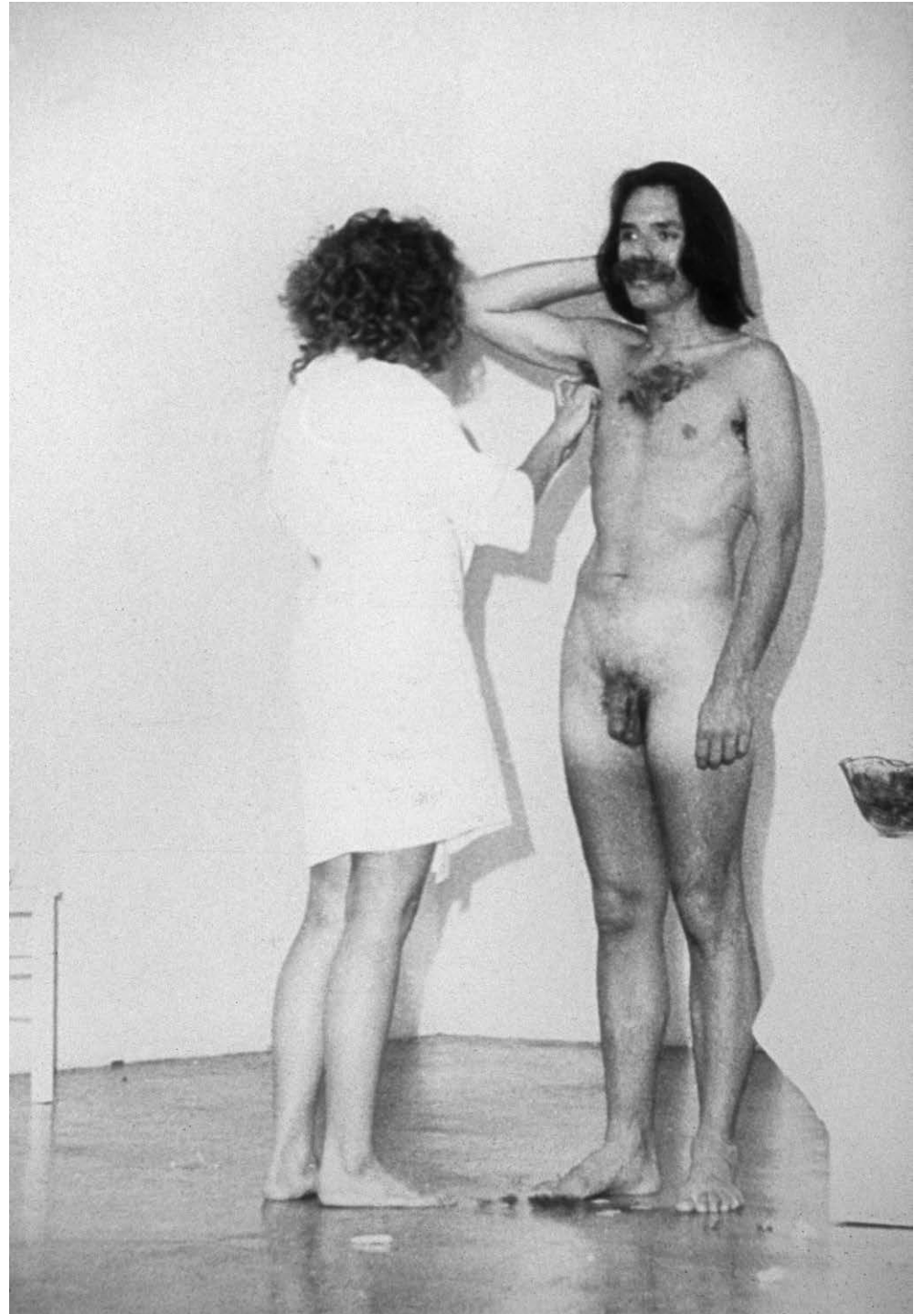


NANCY BUCHANAN PORTFOLIO



Hair Transplant, performance
F Space Gallery, Santa Ana; documentation
consisting of 4 black and white photos, framed
27.5 x 31 inches
1972

About Hair Transplant: It was performed for New Art in Orange County, sponsored by the Newport Harbor Art Museum. I had worked with hair for some time, and decided it was time to include my own in an artwork. I shaved off Robert Walker's mustache (which he grew specially for the performance) as well as his chest, underarm and pubic hair. I then cut a good length of my own hair, which I had dyed red, and replaced Walker's missing hair with my own.



NANCY BUCHANAN PORTFOLIO

Sympathetic Magic
1972

Series of pages within
a document cover
11 x 8.5 inches each

Sympathetic Magic was a mail
art piece, using various personal
documents sent to strangers
selected by friends.

SYMPATHETIC MAGIC

This is a participation piece. Simply fill out the form below, and return it to me in the enclosed self addressed, stamped envelope.

INSTRUCTIONS:

1. List another artist whom you know well, but who has never had any contact with me whatsoever.
2. Choose one of the enumerated items from my personal past to be sent to the artist of your choice. The item will be sent directly to that party.
3. If you do not wish to participate, please write "refused" on the form, but fill in your name and return the form.

Thank you for your cooperation.

Nancy Buchanan

SYMPATHETIC MAGIC RETURN FORM

Your name Chris Butten
Recipient's name Tom Mariani
Address Box 167 Forest Knolls Calif.
Item (Circle one):

- Photograph of maternal grandmother
- Grammar or secondary school report card
- Letter from old boyfriend
- Page from diary
- Poem
- Page of unfinished manuscript
- Cancelled check
- Miscellaneous receipt

NANCY BUCHANAN PORTFOLIO

SYMPATHETIC MAGIC

This is a participation piece. Simply fill out the form below, and return it to me in the enclosed self addressed, stamped envelope.

INSTRUCTIONS:

1. List another artist whom you know well, but who has never had any contact with me whatsoever.
2. Choose one of the enumerated items from my personal past to be sent to the artist of your choice. The item will be sent directly to that party.
3. If you do not wish to participate, please write "refused" on the form, but fill in your name and return the form.

Thank you for your cooperation.

Nancy Buchanan

SYMPATHETIC MAGIC RETURN FORM

Your name Marcia Hafif
Recipient's name Frank Bowling
Address 535 Broadway, New York City 10012

Item (Circle one):

- Photograph of maternal grandmother
- Grammar or secondary school report card
- Letter from old boyfriend
- Page from diary
- Poem
- Page of unfinished manuscript
- Cancelled check
- Miscellaneous receipt

RETURN FORMS--DATA

Received

1. 1/17/72 Chris Burden, 1514 E. Edinger, #H, Santa Ana
Letter from old boyfriend
To: Tom Marioni, Box 167, Forest Knolls, Calif.
Sent: Letter from Ray Diggins, 678226, P. O. Box 787, Pleasanton, California (Santa Rita Rehabilitation Center
Letter dated approx. 10/6/68; Semi-poetry/mystical musing on the union of thought and feeling; very positive. Written in red felt pen, 's dot i's. 1/21/
2. 1/18/72 Barbara Smith, 817 W. 17th Street, Costa Mesa
Letter from old boyfriend
To: Shirley Shivers, 2038 Bridgegate Ct., Westlake Village, Calif.
Sent: Letter from Allen Johnson, Hotel Harrington, 11th, 12th, & E Streets, N. W., Washington 1, D. C.
Letter dated 9/19/64; Short letter about seeing city; promising dinner when he gets leave from the Navy, regards to my mother & Jerry Palmer. (Allen Johnson deceased now.) 1/21/
3. 1/18/72 Gary Beydler, 2575 Santa Ana Ave., Costa Mesa
Grammar or secondary school report card
To: Jim Van Geem, 235 S. Beach Blvd., #101, Anaheim, Cal.
Sent: Report Card dated 9/12/55-6/15/56; Carlthorp School, Santa Monica, California, Fourth Grade; scored between average & above average. 1/21/
4. 1/18/72 Stephen Harger, 959 W. 17th St., #Q, Costa Mesa
Letter from old boyfriend
To: Bill Lawrence, P. O. Box 345, Descanso, California
Sent: Letter from Penguin Heald, 8452 E. Slauson, Pico Rivera, Calif.
Letter dated 10/15/62; Letter written in class at Cal Poly; love letter--long descriptions of physics classes, etc. Short note accompanying letter reading: Dear Nancy, Don't bother to read the enclosed letter. It doesn't say anything except that I'm stupid and lazy and that I love you very much. Have fun! Love always, Penguin. (deceased) 1/21/

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5. 1/18/72 Deborah Peck, 1721 Verano Pl., Irvine, Calif. 1/21/72 (?)
Page of unfinished manuscript
To: Tahn Hyun, 1070 Sunset Blvd., Los Angeles, Calif.
Sent: Page of pornographic novel begun 10/72 in an attempt to earn money.
Story written in first person, about an acidhead superhero with whom narrator is in love; based on experience of working in psychedelic nightclub. (p. 4) 1/27/72
6. 1/19/72 Margaret Wilson, 1334 Verano Pl., Irvine, Calif.
Photograph of maternal grandmother
To: Ferne Elizabeth Kerr, 1716 Meadow Lane, Visalia, Calif.
Sent: Photo taken at 601 Diamond, grandmother Page in foreground, grandfather & friend seated on porch. Circa 1935-40.
7. 1/23/72 Marcia Hafif, 59 Crosby St., New York, New York. 1/27/72
Page of unfinished manuscript
To: Frank Bowling, 535 Broadway, New York, New York
Sent: Page 8 of porno manuscript.
8. 1/26/72 Alex Smith, 1358 W. Washington Blvd., Venice, Calif. 1/27/72
Page of unfinished manuscript
To: Llois Miller, 1012 Pico Blvd., Santa Monica, Calif.
Sent: Page 5 of porno manuscript.
9. 1/27/72 Don Karwelis, 1821 Verano Place, Irvine, Calif.
Page from diary
To: Dennis Parsons, 19-900 Bennett Rd., Desert Hot Springs, Calif.
Sent: pp. 103-104 of old diary-notebook. Depressed thoughts, fragment of a poem. 1968 (?)

NANCY BUCHANAN PORTFOLIO

Rock 'n' Roll
Silver gelatin print
10 x 8 inches
Edition of 100
(14 remaining)
1974

Inspired by the ridiculous (to me) idea that visual artists could become rock stars, I decided to have my 5 minutes of fame. I bought a blonde wig and some fake eyelashes and had Marsha Bailey take a photo, which was then printed, signed and numbered on the back, to serve as raffle tickets. I guaranteed a prize equal to the proceeds from the sale of tickets (\$5 each). At the live event, I performed a song with the band Blue Cheer. I wrote the lyrics referencing Union Oil Company's Annual Report to Shareholders. I then drew two winning tickets from a raffle bin, sat down and had blood drawn from my arm. I signed stock certificates from Union Oil with my blood and gave them to the winners.



NANCY BUCHANAN PORTFOLIO



Please Sing Along, 1974, performance at the Los Angeles Woman's Building. Beautiful naked men dance, then Buchanan and the artist Barbara T. Smith had a real fight. Video and photo documentation available.
Video Duration: 8:37

<https://vimeo.com/59941428/b9f2490039?share=copy>

NANCY BUCHANAN
PORTFOLIO

From Dreams #5
Pencil pastel on paper,
conservation glass
20.5 x 16.5 in framed
1974



NANCY BUCHANAN
PORTFOLIO

From Dreams #7
Pencil pastel on paper,
conservation glass
20.75 x 16.75 in framed
1974



NANCY BUCHANAN
PORTFOLIO

From Dreams #11
Pencil pastel on paper,
conservation glass
20.75 x 16.75 in framed
1975



NANCY BUCHANAN
PORTFOLIO



Twin Corners
Metal sculpture
and photograph
Installation
1975

NANCY BUCHANAN
PORTFOLIO

From Dreams #24
Pencil pastel on paper,
conservation glass
20.5 x 16.5 in framed
1976



NANCY BUCHANAN
PORTFOLIO

From Dreams #14
Pencil pastel on paper,
conservation glass
20.5 x 16.5 in framed
1976



NANCY BUCHANAN
PORTFOLIO

From Dreams #16
Pencil pastel on paper,
conservation glass
20.75 x 16.75 in framed
1976



NANCY BUCHANAN PORTFOLIO



Nancy



Buchanan

Wolfwoman
1977

Photo-text work, originally created for Paul McCarthy's publication *Criss Cross Double Cross*. Two b/w photos with text.

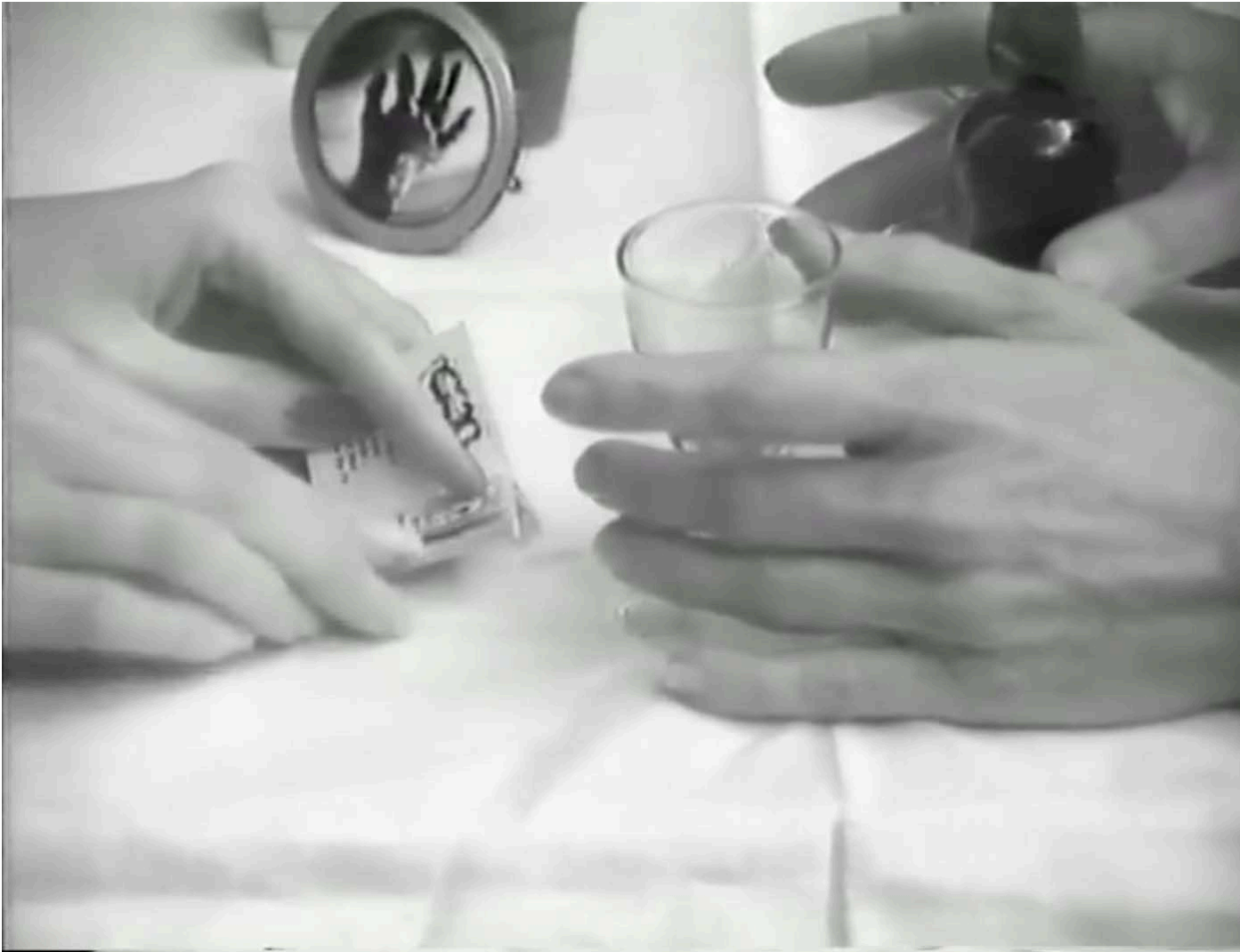
Wiping some scraps of tomato from the kitchen sink, she carried them into the bathroom and dropped them into the toilet. Then, seating herself, she urinated. When she wiped, she saw two smears of fresh blood on the used tissue. Glancing down at her clean white panties, she instantly knew this was the first blood. These two drops were the beginning of her transmutation into WOLFWOMAN. She hurriedly inserted a tampon and tore off her clothes, leaping into the shower. There was no time to lose. She must reach tonight's opening before becoming WOLFWOMAN.

Minutes later, clad in her usual unassuming turtleneck and jeans, sipping a plastic tumbler of wine, she mingled with assorted guests at the art opening. Her dowdy appearance offered no clue of her true identity as the WOLFWOMAN who had been feeding on the rich flesh of young male talent, terrorizing the Southern California art community for several months. She was careful to look concerned, even disgusted, whenever she heard snatches of conversation relating the horrific deeds of WOLFWOMAN. She glanced around the gallery walls at the paintings hung there. Yes, this would indeed be enjoyable. . . .Painters were her favorites.

However, in the wake of the violence following art openings, vigilante groups were starting to form. Additionally, male artists no longer dared to walk the streets alone, usually leaving an opening huddled together in large groups for mutual protection. Despite this, she knew there was always the one whose ego would not permit him to show fear—even of the WOLFWOMAN—pride would compel him to drive to his studio alone. And she would be waiting, waiting. . . .

She felt the first sensations of her physical change prickle her skin and divert her attention from moderate menstrual cramps. Her eyes brightened as she located her prey. His first one-man show—and his last. WOLFWOMAN leaned against the wall and smiled quietly.

NANCY BUCHANAN
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Nancy Buchanan
in collaboration with
Barbara T. Smith
With Love from A to B
Performance relics
10 minutes
1977

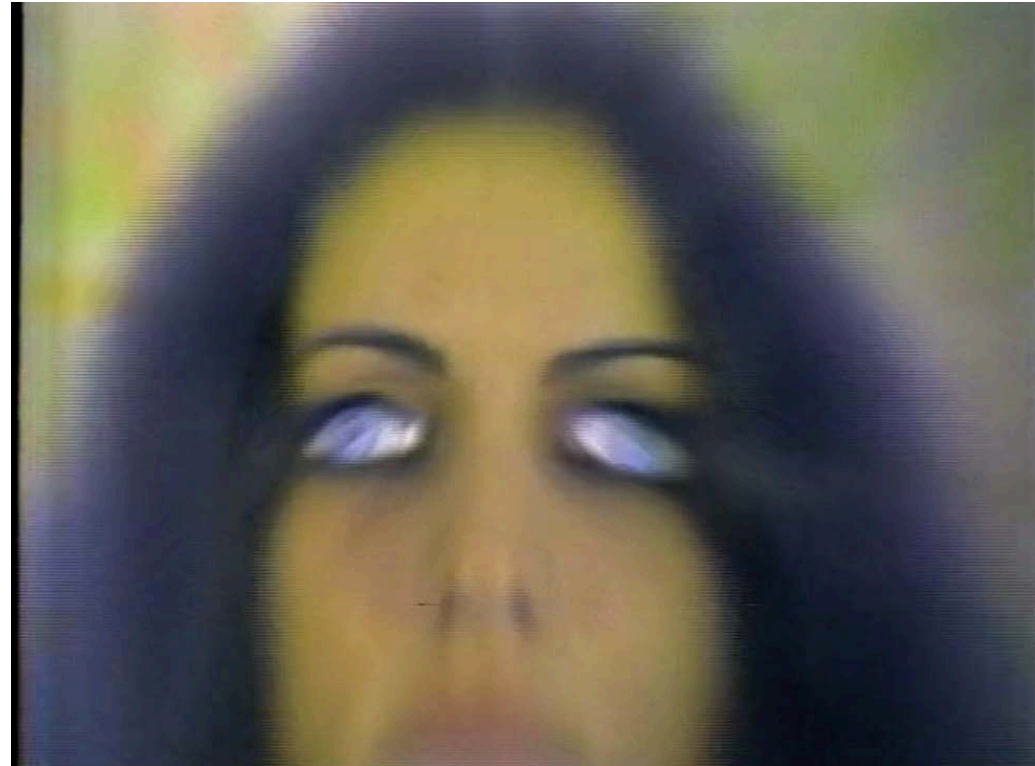
2022 installation photo at
Armory Center for the Arts

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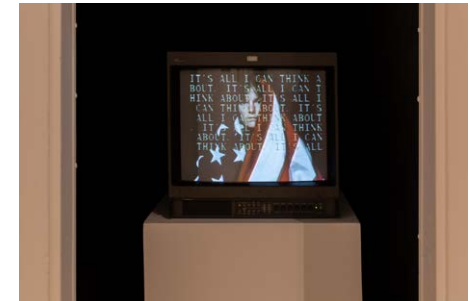
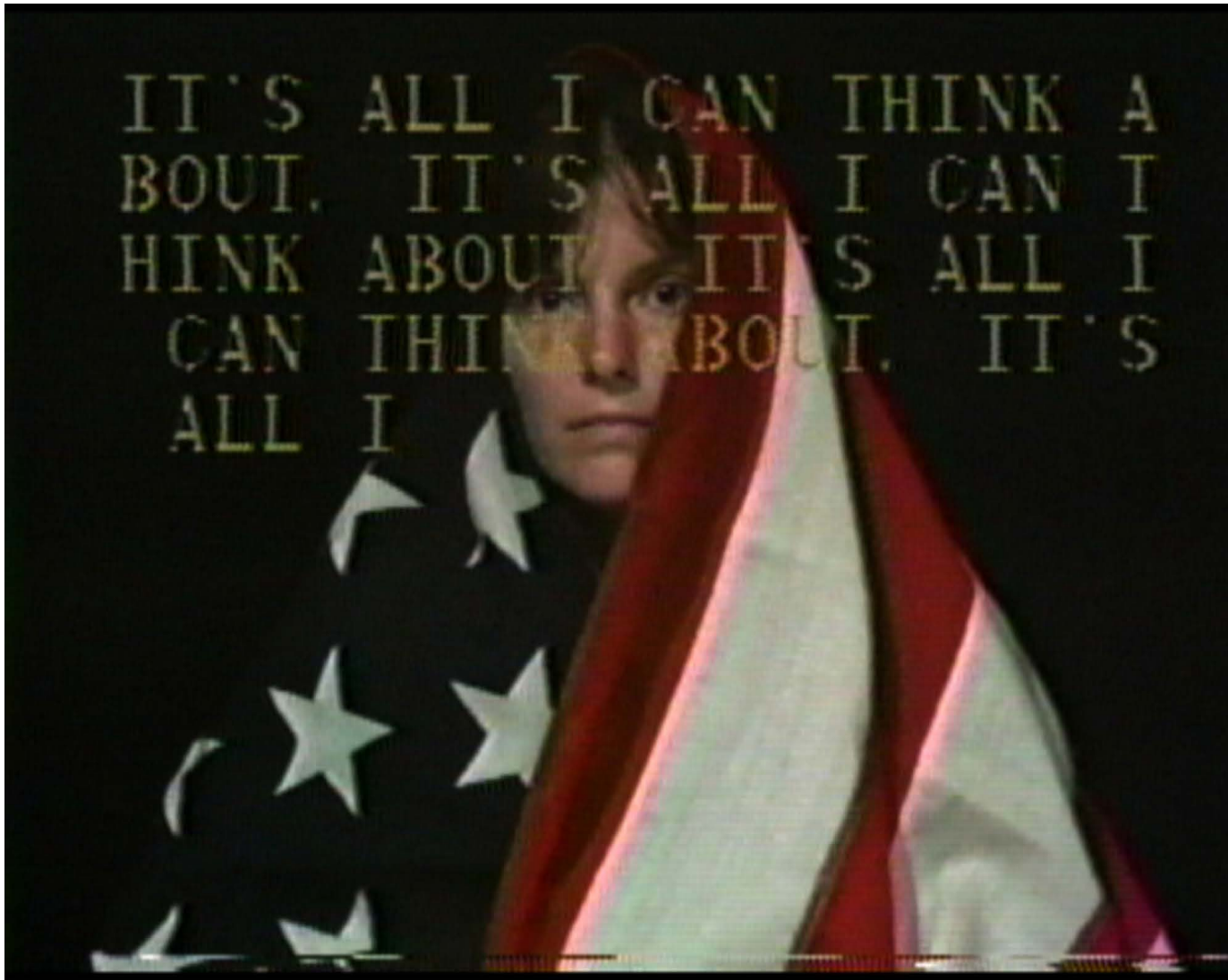
These Creatures
1:00, color, sound, camera, editing by
Nancy Buchanan
1979

<https://vimeo.com/278739717/158346a25a?ts=11000&share=copy>



© NANCY BUCHANAN 1979

NANCY BUCHANAN PORTFOLIO



An End to All Our Dreams
Video, color and sound
8 minutes
1982

Fears, memories and facts about the dangers of nuclear war are presented with various stylistic treatment, including montage and a fake emergency warning describing Soviet use of "short agents" and mass hypnosis to fool us into believing children actually exist and thus weakening our defenses. Includes an interview with Dr. Robert Nelson of the Federation of American Scientists.

NANCY BUCHANAN
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Choice
Pastel, airbrush
and collage on
paper
1983

NANCY BUCHANAN
PORTFOLIO



Food Fi(r)st
Pencil pastel with
collage and glitter
acrylic
32 x 35 x 2 inches
1985

NANCY BUCHANAN
PORTFOLIO



Mouthpiece (Tub)
From a series of
color photographs
1985
(Print size variable)

NANCY BUCHANAN
PORTFOLIO



Mouthpiece (Patio)
1985
(print size variable)

NANCY BUCHANAN
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Differing Notions of Sanctuary
Pastel & rhinestones
27.5 x 30
1985



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50s/80s #4
Pastel and metallic thread
on paper
30 x 22 inches
1986



NANCY BUCHANAN
PORTFOLIO



50s/80s #5
Pastel with collage
39.5 x 53.5 x 3 inches
1986

NANCY BUCHANAN
PORTFOLIO



50s/80s #9
Pastel and collage
on paper,
39.5 x 53.5 x 3
1987

NANCY BUCHANAN PORTFOLIO



Security
Installation with
documents, file
folders, photos,
plastic letters
1987

NANCY BUCHANAN PORTFOLIO

FEDERAL BUREAU OF INVESTIGATION

*Alfred
Sunny*

Form No. 1
THIS CASE ORIGINATED AT **BUREAU** FILE NO.

REPORT MADE AT ST. LOUIS, MISSOURI	DATE WHEN MADE 9-27-54	PERIOD FOR WHICH MADE 9-23, 24-54	REPORT MADE BY [REDACTED] slh
TITLE LOUIS NICOT RIDENOUR, JR.		CHARACTER OF CASE SPECIAL INQUIRY	
SYNOPSIS OF FACTS: [REDACTED]			
<p>stated he believes applicant to be honest loyal American Records FRC, GSA, SLMO, indicate LOUIS N. RIDENOUR, by war Dept., Office of Secretary of War, Wash. on shown for termination. Employed by War Dept. at Large, Ballistic Research Laboratory, Grounds, Md. Terminated by resignation with AF. Employed by Dept. of Air Staff/Development, Washington, D.C. resignation "full-time service com- of Air Force, Deputy Chief of on, D.C. Terminated by expira- by National Defense Research D. C. Reassigned to and further to Division end time in Europe with fense Research Com- No reason shown for J. A. H. COMPTON, reference.</p>			

b7c
b7D

ted 9-20-54

Security

My father, Louis N. Ridenour, was a well-known physicist who also did a great deal of government consulting. He had been one of the scientists warning against control of nuclear weapons by the military—since he felt they could not adequately understand them. When he died suddenly at the age of 47, he left several boxes of his papers. I inherited these and in 1978, decided to examine them, compiling excerpts into a ten-volume portrait. Security is similar: red folders contain my father's letters and documents, highlighting various aspects of "security" such as intelligence, education, etc. The background wall is covered by pages from my father's FBI file; since he was a critic of secrecy, he was scrutinized by Hoover's agency.

NANCY BUCHANAN
PORTFOLIO

*This Is the House that
Somoza Built*
Pastel with collage
(including mylar and small
frame)
30 x 30 inches
1987



NANCY BUCHANAN
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TV Putti
Pencil pastel on paper
with 1/32" mylar tape
overlaid (to create
television "scan lines")
9 x 12 inches
1988

NANCY BUCHANAN PORTFOLIO



All Done with Mirrors
Metallic ink and pastel on paper
44 x 30 inches
1989

The interior of the Amalienburg Pavilion
on the grounds of Nymphenburg Palace in
Munich, created by Charles Albert

NANCY BUCHANAN
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*American Dreams #7:
The Price Is Wrong*
(collaboration with
Carolyn Potter)
M/m sculpture
with video
1991

NANCY BUCHANAN PORTFOLIO



*American Dreams #7: The Price Is Wrong
(collaboration with Carolyn Potter)*

Completed in 1991, at the zenith of a real estate bubble, a miniature mansion filled with portraits of the wealthy contains a 2" monitor playing video that highlights the contrast between speculation and community needs. The voices in this video include author Mike Davis, Alice Harris of Parents of Watts, Rep. Ron Dellums speaking at the funeral of Black Panther founder Huey P. Newton, and others.

NANCY BUCHANAN
PORTFOLIO



Untitled (A Relief) (collaboration with Carolyn Potter)
M/m sculpture with video
1999

NANCY BUCHANAN PORTFOLIO



Untitled (A Relief)
(collaboration with Carolyn Potter)

Miniature tableau mounted on wall with 2" monitor embedded in sculpture. A trapezoidal bas-relief replica of a hillside, with speculative houses in progress. Monitor plays a condensation of seven years of the construction project, repeatedly stalled due to lack of funds.

NANCY BUCHANAN
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After California
(William Wendt)
Unique archival print on
canvas
24 x 30.5 in canvas
30 x 36.5 in framed
1999-2017

NANCY BUCHANAN
PORTFOLIO



After California (Evan Braun)
Unique archival print on canvas
24.5 x 30.75 inches in paper
29 x 37 in framed
1999-2017

NANCY BUCHANAN
PORTFOLIO



After California (Edgar Payne)
Unique archival print on canvas
18.5 x 21.5 in paper
28 x 30 in framed
1999-2017

NANCY BUCHANAN
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Barbarism Document #5
(Triage)
Collage on paper
2007



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PORTFOLIO

*American Dreams #9:
Faith Full*
(collaboration with
Carolyn Potter)
M/m sculpture
with video
2008



NANCY BUCHANAN PORTFOLIO



*American Dreams #9: Faith Full
(collaboration with Carolyn Potter)*

A Victorian Mansion miniature stuffed with icons of innumerable religions, sects, and cults. Video of a young woman playing Biber's "Rosary Sonata," on her violin is intercut with excerpts of rituals.

NANCY BUCHANAN PORTFOLIO

For Mike
Pencil on paper
20.5 x 15.5 inches
2012

In 2012 I began still life drawings of toys "distressed" by my dogs. I always felt a deep connection to Mike Kelley's works that incorporated discarded crocheted afghans and old stuffed animals. In a way, these distressed toys resemble hair in that their scars contain the history of those who loved/abused them. Additionally, both series challenge the "cuteness" or attractiveness of the subjects. Hair, isolated from its human bearer, is uncanny. A lock of hair for the lost loved one. A chewed-up toy substitutes an abject aura for the quality of a new item.



NANCY BUCHANAN
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For Mike 2
Scratchboard
11.5 x 9.5 inches
2012



NANCY BUCHANAN
PORTFOLIO



50 Shades of Cake #6
Archival pigment print
23.5 x 35.5 in paper
25.25 x 37.25 in framed
Edition of 3
2014

NANCY BUCHANAN
PORTFOLIO



50 Shades of Cake #4
Archival pigment print
23.5 x 35.5 in paper
25.25 x 37.25 in framed
Edition of 3
2014

NANCY BUCHANAN PORTFOLIO

Hair portrait white on black

Pencil on paper
11.5 x 9.5 inches
Framed
2013

Hair is a product available from almost every human being. And, to celebrate its diversity and beauty, for the past several years I have been making illustrative portraits of hair and hair styles, sometimes incorporating actual samples. Locks of hair have long been kept as mementos of loved ones, and the Victorians crafted jewelry and picture frames from human hair. The issue of hair and appearance continues to be front and center, not only in artwork, but in politics, as The CROWN Act (Create a Respectful and Open World for Natural Hair) is a law recently enacted in several states that prohibits discrimination based on hair style and hair texture.



NANCY BUCHANAN
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Hair portrait XCU
Pencil on paper
15 x 20 inches
Framed
2014

NANCY BUCHANAN
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Lavendar Grimace
Pastel & pencil on paper
13 x 15.5 inches
2016

NANCY BUCHANAN
PORTFOLIO



Saving Time
Collage on gold mylar
conservation glass
19.5 x 27.5 in paper
22 x 30 in framed
2017

NANCY BUCHANAN
PORTFOLIO

Hair bun
Pencil, pastel & ink
on paper
12 x 11 inches
Framed
2018



NANCY BUCHANAN
PORTFOLIO

Bagged
collage with printed
handkerchief
40 x 37 inches
2019

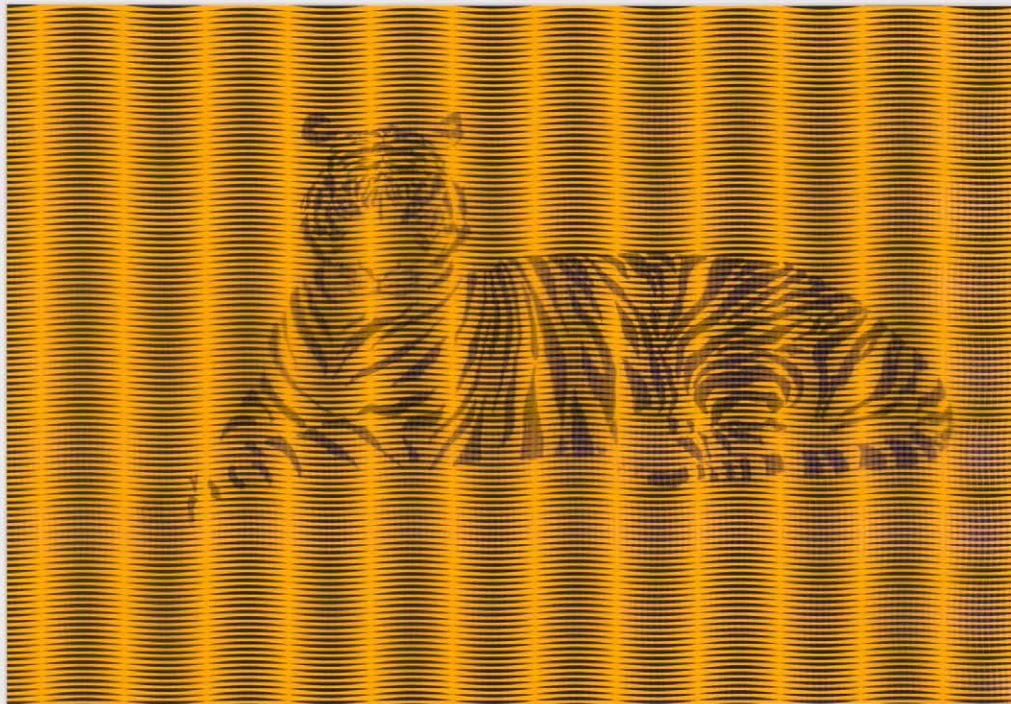


NANCY BUCHANAN
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Piggy
Pencil on paper
22 x 26 inches
2019

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Bengal Tiger
Ink on paper with
patterned paper overlay
16 x 22 ½ inches
2019

NANCY BUCHANAN
PORTFOLIO

Baby Echidna
Ink drawing, collage with
foil and wood papers
29 $\frac{3}{4}$ x 20 $\frac{1}{2}$ inches
2019



NANCY BUCHANAN PORTFOLIO



Ghost Quilt
Fabric and hardware
2019-2021

An organza replica made by Buchanan of a Victorian crazy quilt, originally created by Leah Van Giesen, her grandfather's cousin, in 1883. The translucent version is suspended in front of the original.

NANCY BUCHANAN
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Walk on
Collage
33 x 40 inches
2021

NANCY BUCHANAN
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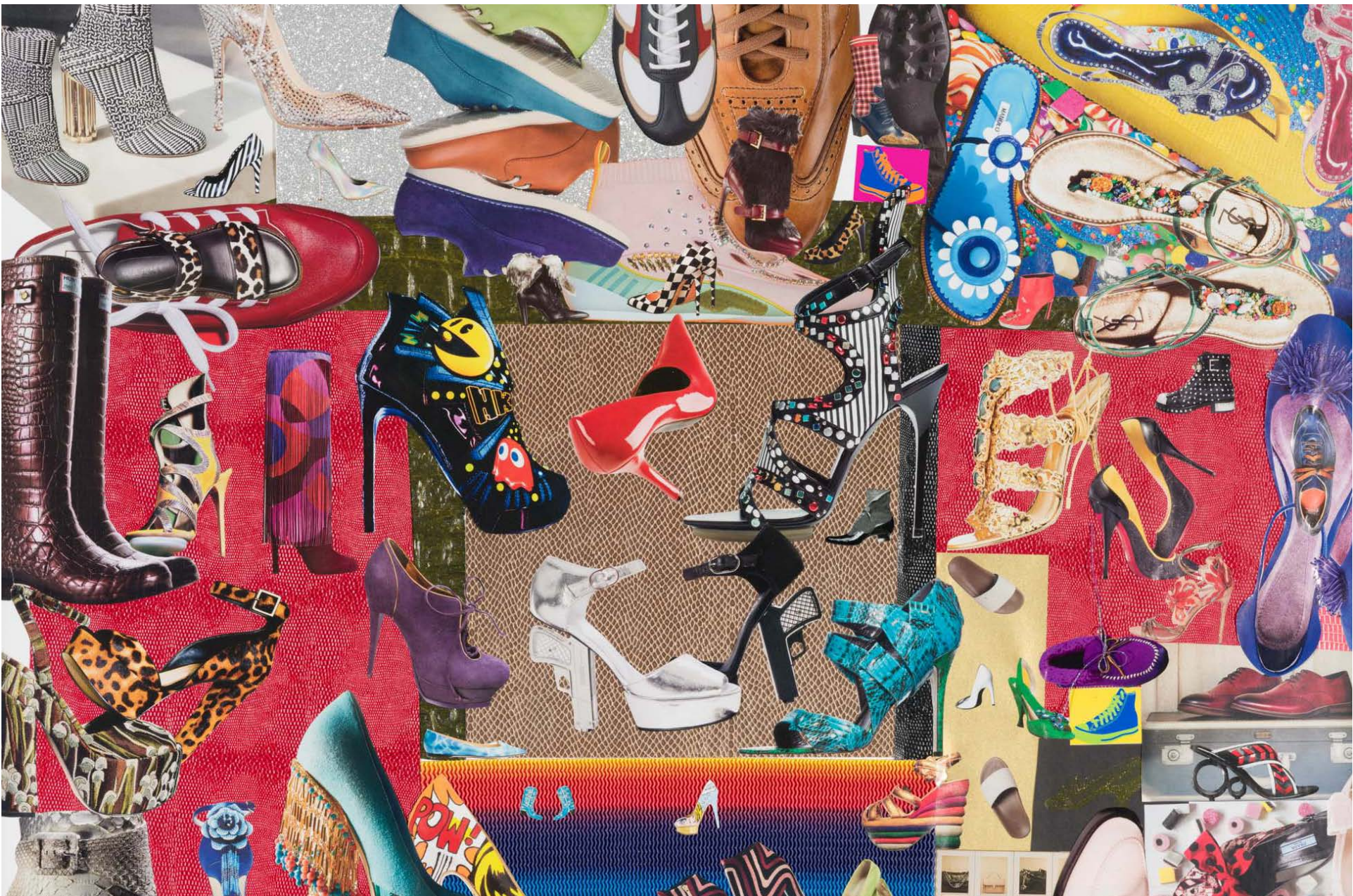
Set In Stone
Vintage television console, custom cut marble
34 x 19 x 18 inches
2021

NANCY BUCHANAN PORTFOLIO

Openings
Pencil pastel, ink
and mixed media on paper
and traditional Japanese door
pull hardware, mounted in
mahogany veneer on panel
29 x 22 inches framed
2021



NANCY BUCHANAN
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NANCY BUCHANAN

PORTFOLIO

WORKS IN ARCHIVES/PERMANENT COLLECTIONS

Crocker Art Museum, Sacramento, CA
Allen Memorial Art Museum, Oberlin College, Oberlin, OH
California Institute of the Arts, Valencia, CA
Experimental Television Center, Owego, NY
Getty Research Institute, Los Angeles, CA
Jill Krauss, New York, NY
Long Beach Museum of Art, Long Beach, CA
Los Angeles Contemporary Exhibitions, Los Angeles, CA
Museum of Modern Art, New York, NY
New Museum, New York, NY
OVNI Archives, Centre de Cultura Contemporània de Barcelona, Spain
Museum, Centre Pompidou, Paris, France
Museum of Contemporary Art San Diego, San Diego, CA
Security Pacific Collection, Los Angeles, CA

SELECTED EXHIBITIONS/VIDEO SCREENINGS/MEDIA PRESENTATIONS

2023 Ahorita, Charlie James Gallery, Los Angeles, CA

2022 The 58th Carnegie International, Is it morning for you yet?, Carnegie Museum of Art, Pittsburgh, PA
Xela Institute of Art: Inaugural Exhibition, Xela Institute of Art, Long Beach, CA
how we are in time and space: Nancy Buchanan, Marcia Hafif, Barbara T. Smith, Armory Center for the Arts, Pasadena, CA

2021 The Youngest Day, carlier I gebauer, Berlin, Germany

2020 Crowning Glories, Charlie James Gallery, Los Angeles, CA
Show Me the Signs, Blum + Poe, Los Angeles, CA
Do Not Link, <http://www.upstream.gallery>

2019 California Winter, Hannah Hoffman Gallery, Los Angeles, CA
These Creatures, Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga CA
The Vision Board, Kopeikin Gallery, Los Angeles, CA

2018 Remote Castration, LAXART, Los Angeles, Ca

2017 Consumption, Charlie James Gallery, Los Angeles, CA
Hard into Soft, Rogers, Cypress Park, CA
On Board: Emeritus Leaders of the Foundation for Art Resources, Cerritos College, CA

2016 Signal to Code: 50 Years of Media Art in the Rose Golden Archive, Hirshland Exhibition Gallery, Cornell University, Ithaca, NY
Re-Action: Geneology and CounterCanon, Casal Solleric, Palma de Mallorca, Spain
Agitprop! Brooklyn Museum, Brooklyn, NY
Social Constructs, San Joaquin Delta College, Stockton, CA

2015 Jonny, Insitu, Berlin, Germany
A Performative Trigger: Radicals of Irvine, University Art Gallery, UC Irvine
The Experimental Television Center: A History, Etc . . . 205 Hudson St. Gallery, Hunter College, New York, NY
XX Redux, Guggenheim Gallery, Chapman University, Orange, CA
PROTEST, Femlink TV <<http://www.femlink.org/>> Mamia Brétéché Gallery, Paris, France

2014 50 Shades of Cake, Future Studio, Los Angeles, CA
RISE: Love, Revolution & The Black Panther Party; LA Art Share, Los Angeles, CA
State of Mind: New California Art circa 1970; Smart Museum of Art, Chicago, IL
RE-ACTION: GENEALOGY AND COUNTERCANON, Barjola Museum, Gijón; Oviedo University, Sala Laudeo

2013 Influx: Art at LAX, Los Angeles International Airport, Terminal One
re.act.feminism 2-A performing archive; Akademie der Künste, Berlin, Germany
Nancy Buchanan: Lines of Enquiry, REDCAT, Los Angeles, CA

NANCY BUCHANAN

PORTFOLIO

- 2012-13 re.act.feminism 2; Galerija Miroslav Kraljevic, Zagreb, Croatia; Museet for Samtidskunst, Roskilde, Denmark; Tallinna Kunstihoone, Tallinn, Estonia; Fundació Antoni Tàpies, Barcelona, Spain; Akademie der Künste, Berlin, Germany
- 2012 State of Mind: New California Art Circa 1970, Berkeley Art Museum, Berkeley, CA; Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, BC, Canada, (catalogue)
LA RAW: Abject Expressionism in Los Angeles, 1945-1980, Pasadena Museum of California Art (catalogue)
Artists' Film Club: Work from the Experimental TV Center Archive; ICA, London, UK
- 2011 Under the Big Black Sun: California Art 1974-1981; Geffen Contemporary at MOCA, Los Angeles, CA (catalogue)
Best Kept Secret: UCI and the Development of Contemporary Art in Southern California; Laguna Beach Museum of Art, Laguna Beach, CA (catalogue)
Video Weeks, Galerie Waldburger, Brussels, Belgium
Sympathetic Magic, Armory Center for the Arts, Pasadena, CA
- 2010 Linguistic Turn; Cardwell Jimmerson Contemporary Art, Culver City, CA
Bourgeois Problems ; Francois Ghebaly Gallery, Los Angeles, CA
Videoarte en Los Ángeles (1970-1984); Reina Sofia Museum, Madrid, Spain
- 2009 Post-War Festival 2009; The Red Jail, Sulaymaniyah, Iraq
SWAN Day Berlin; Berlin, Germany
re.act.feminism; Akademie der Künste, Berlin;
International Festival of Contemporary Art City of Women, Ljubljana, Slovenia; Kunsthaus Erfurt
At the Brewery Project; Armory Center for the Arts, Pasadena, CA
- 2008 Heartland Film II, Van Abbemuseum, Eindhoven, Netherlands
California Video, Getty Institute, Los Angeles, CA (catalogue)
Artrole Presentations: Hull, UK, Yorkshire Sculpture Park, UK; Trade Fair, Erbil, Iraq
- 2006 Los Angeles 1955-1985, Pompidou Centre, Paris, France (catalogue)
- 2004 Shutters, UB Art Gallery, SUNY Buffalo
- 2002 Art/Women/California 1950-2000: Parallels and Intersections. San Jose Museum of Art, San Jose (catalogue)
- 2000 Video Time; Museum of Modern Art, New York, NY
Made in California: Art, Image, and Identity, 1900-2000; Los Angeles County Museum of Art
6th Triennial of Art & Ecology: American Dreams; Umetnostna Galerija, Maribor, Slovenia (catalogue)
COLA (City of Los Angeles artists' grants); UCLA Hammer Museum, Westwood, CA (catalogue)
- 1998 LA Stories: Engaging the City, Montgomery Gallery, Pomona College, Claremont, CA (catalogue)
Free Speech TV, national cable television program
- 1997 Zones of Disturbance; Steirischer Herbst, Graz, Austria
Interpenetrations, Northern Illinois Gallery, Chicago in conjunction with ISEA
- 1995 Media Culpa; Bucharest, Romania
- 1994 Ars Electronica, Linz, Austria; Long Beach Museum of Art, Long Beach, CA (catalogue)
Photography and the Photographic: Theories, Practices, Histories, California Museum of Photography, Riverside, CA

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- 1992 Talking Back: Video Viewpoints: Nancy Buchanan, Museum of Modern Art, New York
Committed Visions, Museum of Modern Art, New York
The Invention of Childhood, John Michael Kohler Arts Center, Sheboygan, WI
- 1991 S&L: Transactions in the Post-Industrial Era, Walter/McBean Gallery, San Francisco Art Institute (catalogue)
Nancy Buchanan: A Video Retrospective, Los Angeles Contemporary Exhibitions
The 90's, Program # 216, various PBS stations, including KCET, Los Angeles
- 1990 Fifth Annual Australian Video Festival, Australian Centre for Photography, Paddington, Australia
Change in Southern Africa: Video Documentaries, Gallery Theatre, Barnsdall Park, Los Angeles, CA
- 1989 Video Drive-In: Portuguese-American Meetings on Contemporary Art, Gulkenkian Foundation, Lisbon (catalogue)
New Television; WNET (New York), WETA (Washington), WGBH (Boston), KCET (Los Angeles) Video Galleriet, Huset Kobenhavn, Copenhagen, Denmark
Making their Mark: Women Artists Move into the Mainstream 1970-1985; Cincinnati Art Museum; travel to Denver Art Museum, New Orleans Museum of Art, Pennsylvania Academy of Art (catalogue)
- 1988 1950s/1980s: Return of Style, Return of Content (solo exhibit); Walther/McBean Gallery, San Francisco Art Institute (artist's book)
- 1987 Surveillance, Los Angeles Contemporary Exhibitions (catalogue)
- 1985 Video from Vancouver to San Diego, Museum of Modern Art, New York, NY
The Art of Memory/The Loss of History, The New Museum, New York, NY (catalogue)
- Family as Subject Matter in Contemporary Art, Washington Project for the Arts, Wash, D. C.
- 1984 Revising Romance, ICA, Boston, MA; tour arranged by American Federation of the Arts, New York
Stories of Her Own--Experimental Narrative by Women, Walker Art Center, Minneapolis, MN
Women and the Media: New Video, Allen Memorial Art Museum, Oberlin College, Oberlin, OH
- 1983 Art & Social Change: U.S.A., Allen Memorial Art Museum, Oberlin College, Oberlin, OH (catalogue)
1984: A Preview, Ronald Feldman Fine Arts, New York, NY
- 1982 The War Show, State University of New York, Stony Brook
Of No Particular Theme, Baxter Art Gallery, California Institute of Technology, Pasadena, CA
War Games, Ronald Feldman Fine Arts, New York, NY
Lately in L.A.: Video, The Kitchen, New York, NY;
Washington Project for the Arts, Washington, D.C.;
and Beyond Baroque Gallery, Venice, CA
Long Beach Video, The American Center, Paris, France
- 1981 California Performance: Now and Then, Museum of Contemporary Art, Chicago, IL
- 1980 Documentary Evidence, Franklin Furnace, New York, NY
The Art of the Woman's Building, Artemisia Gallery, Chicago, IL
Audio Works, Sixto Notes, Milan, Italy
- 1979 Videotapes by Women, University of Melbourne, Melbourne, Australia; travel in Australia and New Zealand
Projects: Video XXIX, Museum of Modern Art, New York, NY
L.A. Videotapes, Lauriergracht 96, Amsterdam, Netherlands
- 1976 Aber, Buchanan, Holste, Newport Harbor Art Museum, Newport Beach, CA (catalogue)
XX Group, California State University, San Bernardino

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1975 The Irvine Milieu, La Jolla Museum of Contemporary Art,
La Jolla, CA (catalogue)

1974 Barbara Smith, Nancy Buchanan, Grandview Gallery, The
Woman's Building, Los Angeles, CA

1972 The New Art in Orange County, Newport Harbor Art Museum,
Newport Beach, CA; and F Space Gallery, Santa Ana, CA
(catalogue)

SELECTED HONORS & AWARDS

2020 Mike Kelley Foundation Art Grant

2005 Program for Media Artists, NY, Technical Assistance Grant
for website

1999 COLA (City of Los Angeles) Individual Artist's Grant

1997 Art Matters, Inc., New Media Fellowship

1996 Rockefeller Foundation Fellowship, Multimedia

1995 Residency in Electronic Media, Banff Art Centre, Banff,
Alberta, Canada

1992 Travel Grant, Arts International; for Women's Delegation
to Vietnam

1991 Interschool Faculty Project Grant (with Art Historian
Sanda Agalidi), California Institute of the Arts

1989 National Endowment for the Arts, Individual Artist's
Fellowship
Video Open Channels Grant, Long Beach Museum of Art

1987 Western States Regional Media Arts Fellowship
Open Channels Production Grant, Long Beach Museum of Art

1986-88 California Arts Council, Artists-in-Communities Grant:

Residency at Pasadena Community Access Corporation
to teach video art to community groups

1983 National Endowment for the Arts, Artist's Fellowship
Video Research Grant, Graduate School, University of
Wisconsin, Madison
Residency, Experimental Television Center, Owego, NY

1980 National Endowment for the Arts, Artist's Fellowship
Performance

1978 National Endowment for the Arts, Artist's Fellowship,
New Genres