

Selected Biography

BEN KINMONT

Born in Burlington, Vermont, USA, on 7 October 1963.

A brief explanation regarding the information below. Projects are listed first because they are the most important to me. Although projects do sometimes pass through (and are supported by) the confines of an exhibition, their needs far exceed those of a "solo show" or "group show." The projects also often blur the boundary between publication and exhibition and so are sometimes difficult to distinguish from bibliography.

PROJECTS

- On-going: *Sometimes a nicer sculpture is to be able to provide a living for your family*, an antiquarian bookselling business specializing in books and manuscripts about domestic economy and food, begun 1998. Bookseller catalogues issued and a website at kinmont.com.
Antinomian Press, an on-going publication project concerning project art, begun 1996.
Our commons are free, begun 2022.
- 2026 *Magicful Jilala*, a memorial exhibition of the life and work of James E. Tressler, including multiple giveaways, with Lila Talcott-Travis and David Parkhurst, Kadist Art Foundation, San Francisco, California.
Sshhh, reactivated in homes in Clifton Crescent, London, as part of the exhibition *Rooms of Neighbours*, curated by Ben Broome.
- 2025 *Congratulations*, reactivated with students from Université Rennes 2.
Our commons are free, reactivated with Fort Mason Center Center for Arts & Culture, and the San Francisco Art Book Fair, San Francisco.
- 2023 *Congratulations*, reactivated as part of the exhibition *In Praise of Shadows*, Nanjo Art Museum, Okinawa.
Our commons are free, reactivated with Air de Paris and students from ENSAD, Paris, and Université Rennes 2.
Our commons are free, reactivated in the Diggers' Festival, Wigan, United Kingdom.
- 2022 *Our commons are free*, reactivated with Carico Massimo, Livorno, Italy.
Our commons are free, Other Places art fair, Santa Rosa, California.
- 2021 *On being and power*, with the Edmund Felson Gallery, Berlin.
Project Series: Ian Wilson, with Air de Paris, Filip, Jan Mot, KW Institute for Contemporary Art, New Documents, Printed Matter, and Tenderbooks.
- 2019 *Exhibitio Chimerica*, SLAM Book Fair, Grand Palais, Paris.
- 2018 *This isn't it*, reactivated by participants and Air de Paris, Art Basel.
20 January 2017, advertisements taken out before the mid-term elections in The New York Times; The Washington Post; The Los Angeles Times; The Modesto Bee; The Orange County Register; The Fresno Bee; The San Diego Tribune.
- 2017 *This isn't it: Noisy-le-Sec*, with the middle school students from Collège Jacques Prévert and various people in the town of Noisy-le-Sec, France.
- 2016 *I am for you, Ich bin für Sie; I need you; Congratulations; On becoming something else; and The Digger dug*, reactivated by students from Métiers et Arts de l'Exposition, Université Rennes 2, as part of Kinmont's exhibition *We are a multitude*. *I am for you, Ich bin für Sie* was also reactivated by the same students at Place de la République, Paris, during the Nuit Debout protests.

- 2015 *An Exhibition in your mouth*, with the restaurant Settembrini libri e cucina and the Museo Nazionale delle Arti del XXI secolo (MAXXI), Rome.
Congratulations, reactivated as part of the exhibition *Wetlands Hero*, curated by Sylvie Boulanger, Maria Alicata, Daniele Balit, and Adrienne Drake, Cneai, Paris.
- 2014 *Sshhh*, reactivation at the 2014 Whitney Biennial, New York City.
Promised Relations; or, thoughts on a few artists' contracts, reactivated as part of the exhibition *Red Swan Hotel*, MACRO, Rome.
This isn't it, reactivated by one participant and the curator Krist Gruijthuisen for the exhibition *The Peacock*, Grazer Kunstverein, Graz, Austria.
- 2013 *On becoming something else*, in collaboration with the San Francisco Museum of Modern Art and the following restaurants: Bar Jules, Bar Tartine, Dinner Discussion, Outerlands, Rich Table, and State Bird Provisions in San Francisco and Camino in Oakland.
- 2012 *An Exhibition in your mouth*, project reactivated with Lief Hedendal, Kadist Art Foundation, San Francisco.
Promised Relations; or, thoughts on a few artists' contracts, reactivated as part of the exhibition *Prospectus*, SFMOMA, San Francisco.
Moveable type no Documenta, reactivated as part of the exhibition *Prospectus*, SFMOMA, with MFA students from the Social Practices Department, CCA.
On becoming something else, reactivated as part of the exhibition *Prospectus*, SFMOMA, with the following restaurants: Rich Table, Outerlands, Dinner Discussion, Bar Jules, Bar Tartine, and State Bird Provisions, San Francisco, and Camino, Oakland.
- 2011 *Promised Relations; or, thoughts on a few artists' contracts*, reactivated as part of the exhibition *Prospectus*, Fales Library, New York City University.
An Exhibition in your mouth, Restaurant As, sponsored by Stedelijk Museum and Kunstverein, Amsterdam.
An Exhibition in your mouth, Restaurant Isa, Brooklyn, sponsored by Performa 11 and Kunstverein New York City.
Sshhh, reactivated by Clémence de Montgolfier at Galerie Michel Journiac / Université Paris 1 Panthéon-Sorbonne.
- 2010 *Congratulations*, reactivated by Emilie Parendeau, La Ré fectoire, Lyon Fine Art School.
In bloom, with the architecture firm SO-IL, a community printing center and restaurant in the Bijlmer, Amsterdam (unrealized).
- 2009 *I trust you, I take you*, reactivated by Emilie Parendeau, La Ré fectoire, Lyon Fine Art School.
On becoming something else, private version: Restaurant Chapeau Melon with Air de Paris
On becoming something else, public version with the Centre Pompidou and the following restaurants: Tan-Dinh, Le Comptoir du Relais, Chapeau Melon, Le Baratin, L'Arpège, Cru, Le Chateaubriand, Paris.
- 2005 *Project Series: Christopher D'Arcangelo*, a public publishing project printed in front of the Louvre and then distributed inside the Louvre, with students from the Ecole nationale des beaux arts, Bourges, Vincent Romagny of Cneai, and the team from Air de Paris.
An Exhibition in your mouth, Montpellier.
Street projects, Market and Pearl Streets, San Francisco.
This isn't it, reactivated by one participant and a curator from Bizart as part of *Expat Art*, curated by Mathieu Copeland, Shanghai.
- 2004 *This isn't it*, reactivated by one participant and a curator from ICA as part of *Expat Art*, curated by Mathieu Copeland, London.
This isn't it, reactivated by one participant and a curator from Muzeum Sztuki as part of *Expat Art*, curated by Mathieu Copeland, Łódź.
This isn't it, reactivated by one participant and a curator from CAC as part of *Expat Art*, curated by Mathieu Copeland, Vilnius.
This isn't it, reactivated by one participant and a curator from Kunstihoone as part of *Expat Art*, curated by Mathieu Copeland, Tlinn.
This isn't it, with one participant and a curator from Musée d'Art Contemporain as part of *Expat Art*, curated by Mathieu Copeland, Lyon.

- 2003 *Sshhh*, with 23 families in Chatou, Cneai, Chatou.
This is not art, with Jacob Fabricus, Brooklyn.
- 2002 *An Exhibition in your mouth*, FRAC Languedoc-Roussillon, Montpellier.
Moveable type no Documenta, Documenta 11, Kassel.
- 2000 *Promised Relations; or, thoughts on a few artists' contracts*, reactivated as part of the exhibition *L'Oeuvre Collective / Collective Art Work*, curated by Pascal Pique, Les Abattoirs, Toulouse.
Promised Relations; or, thoughts on a few artists' contracts, reactivated as part of the exhibition *Etat des Lieux #1 - Contact*, curated by Nicolas Bourriaud, Fri-Art, Fribourg.
Sometimes, washing dishes and signing the room at the restaurant le Petit Diable, Toulouse.
The Third sculpture; or, an exhibition concerning spaces in between, Documents sur l'art, Dijon: Le Consortium, no. 12, 2000, pp. 34-57. This is the published version of the earlier unrealized project with Independent Curators Incorporated.
Exchange, reactivated as part of *Worthless (Invaluable)*, curated by Carols Basualdo, Moderna galerija Ljubljana/Museum of Modern Art, Ljubljana, Slovenia.
Materialization of life into alternative economies, reactivated as part of *Worthless (Invaluable)*, curated by Carols Basualdo, Moderna galerija Ljubljana/Museum of Modern Art, Ljubljana, Slovenia.
- 1999 *Promised Relations; or, thoughts on a few artists' contracts*, reactivated as part of the exhibition *Crash!*, ICA, London.
- 1998 *Vietnam War Ads; or, your bibliography is our sculpture*, a curatorial project reprinting of artists' ads against the Vietnam War, Nordiska museet, Stockholm.
- 1997 *Agency*, research into the viability of a new form of representation for project work, supported by Creative Time.
An Exhibition of Four Advertisements Protesting the Vietnam War, 1966-1975. Ads by Carl Andre, Lucy Lippard, Leon Golub, et al. Appearing in "Hirsch Farm Project/World Tour," Hirsch Foundation: 1997, pp. 10-11.
If you smile at me, on the street, New York City, catalogue.
It's easier to talk about art while washing dirty dishes, Wadsworth Athenaeum, CT and Sunderland, United Kingdom.
Parasite, a collaborative discursive project with 17 other artists in various host organizations and homes.
Prospectus, on the street, in a stranger's home, and in Basilico Fine Arts, NY.
The Materialization of life into alternative economies, a curatorial project first at Printed Matter, NY
The possibilities of trust as a sculpture and the question of value for each participant, various homes.
Invite a stranger into your home for breakfast, reactivated numerous times as part of the exhibition *do it*, curated by Hans Ulrich Obrist, traveled to over 150 venues.
The third sculpture, Independent Curators Incorporated, New York City, unrealized exhibition project.
- 1996 *Promised Relations; or, thoughts on a few artists' contracts*, a curatorial project first at Ac Project Room, NY.
Beautiful, Newlyn. On the street and in various homes, Penzance, UK.
Prospectus, on the street, in one person's home, and in Stefano Basilico Fine Arts, New York City.
If you smile at me, on the street with eleven strangers, New York City, including work by Johannes Baader, Joseph Beuys, Daniel Burren, James Collins, the Rosario Group, Mierle Laderman Ukeles, and Ilya and LarionovZadanevich, New York City.
Materialization of Life: into alternative economies. Work by Joseph Grigely, Paula Hayes, On Kawara, Gordon Matta-Clark, and Mierle Laderman Ukeles. Printed Matter, NY. Catalogue.
- 1995 *Beautiful*, in a friend's home, New York City.
Bed Service. Phoenix Hotel, San Francisco.
Congratulations, Diverseworks, Houston.
Exchange, agnes b., New York City.
Forse, Perhaps, on the street and in two homes during the Biennale, Venice, Italy.
Help, in a collector's home, Portland, Oregon.
It's easier to talk about art while washing dishes, Wadsworth Atheneum, Hartford, Connecticut and Sunderland Arts Centre, Sunderland, UK.

Somebody's SoHo, with six various community health organizations and Our Blessed Lady of Pompeii Street Fair, Lucky Strike Restaurant, The New Museum, and the lobby of the Grammercy Hotel, New York City.

We both belong, in participants' homes and with äda'web, website now at the Walker Art Center.

- 1994 *Beautiful, Newlyn*, Newlyn, UK.
Bed Service, Phoenix Hotel, San Francisco.
Ich werde schmutziges Geschirr waschen, I will wash your dirty dishes, on the street and in people's homes in Munich.
- 1993 *For you for me for painting*, on the street and in Sandra Gering Gallery, New York City.
Welcome Home, Woodbury, New York City.
- 1992 *I need you*, on the street, New York City.
- 1991 *A Prayer for greater compassion in the art world*, with various priests.
I trust you, I take you, Four Walls, Brooklyn.
Waffles for an opening, White Columns and in my home, New York City.
- 1990 *I am for you, Ich bin für Sie*, on the street, New York City and Cologne.
- 1989 *Kitchen Table*, in my home, New York City.
- 1988 *Carl Andre killed his wife*, New York City.

SOLO EXHIBITIONS

- 2026 *Ben Kinmont*, Yoshi Hill, New York City.
- 2025 *Our commons are free*, Fort Mason Center for Art & Culture, San Francisco.
- 2024 *Two Works*, Escolar, Santa Rosa, California.
- 2023 *Our commons are free*, Air de Paris, Paris.
- 2022 *20 January 2017*, Escolar, Santa Rosa, California.
Our commons are free, Carico Massimo, Livorno.
- 2019 *Exhibitio Chimærica*, Air de Paris, Paris.
- 2016 *I am for you*, Air de Paris, Paris.
Open by chance & appointment, curated by Aurélie Noury, Cabinet du Livre d'Artiste, Rennes, France.
Ben Kinmont: We Are a Multitude, curated by students at the Université Rennes 2, Galerie Art & Essai, Rennes, France.
- 2014 *Sometimes you must close a door to enter another room*, Air de Paris, Paris.
- 2013 *Ben Kinmont: Publications by the Antinomian Press*, MacLean 705, Art Institute of Chicago.
I need you, MoMA Studio: Exchange Café, New York City.
- 2012 *Disruption and the Ethics of Biography*, Cage, New York City.
Prospectus: a survey on the work of Ben Kinmont, San Francisco Museum of Modern Art, San Francisco.
Ben Kinmont, Bookseller, Kadist Art Foundation, San Francisco.
Project Series: Christopher D'Arcangelo, Maclean 705, Chicago.
- 2011 *Carl Andre killed his wife*, Air de Paris, Paris.

Prospectus: a survey on the work of Ben Kinmont, New York City, Fales Library, New York University, New York City.

Prospectus: a survey on the work of Ben Kinmont, Kadist Art Foundation, Paris

Prospectus: a survey on the work of Ben Kinmont, Kunstverein Amsterdam.

- 2010 *Ben Kinmont, a presentation of Antinomian Press*, curated by Pierre-Olivier Arnaud and Stéphane Le Mercier, Table d'Hôtes, Lyon.
- 2005 *Ben Kinmont*, Air de Paris, Paris.
- 2004 *Ben Kinmont*, Air de Paris, Paris.
- 2003 *Sshhh*, Cneai, Chatou.
- 1996 *The Materialization of life into alternative economies*, Printed Matter, New York City.
We both Belong: archive and distribution, Printed Matter, New York City.
- 1995 *I will wash your dirty dishes archive*, Sandra Gering Gallery, New York City.
- 1993 *Public Projects: 1990-1993*, Sandra Gering Gallery, New York City.
- 1992 *Ben Kinmont*, Galerie Ricke, Cologne.
- 1991 *Ben Kinmont*, Tom Cugliani Gallery, New York City.
- 1989 *Ben Kinmont*, Tom Cugliani Gallery, New York City.

GROUP EXHIBITIONS

- 2027 *Air de Paris*, Villa Arson Nice, France
- 2026 *Rooms of Neighbours*, curated by Ben Broome, in participating households of Clifton Crescent, Peckham, United Kingdom
Angels of Light, CONDO by Climate Control SF, hosted by Lodos Gallery, Mexico City, Mexico.
Waltz, organized by Riverside at Cittipunkt e. V., Berlin, Germany.
- 2025 *1+1. The relational years*, curated by Nicolas Bourriaud & Eleonora Farina, MAXXI – Museo nazionale delle arti del XXI secolo, Rome, Italy
Travail et économie dans les publications d'artistes, curated by Leszek Brogowski, Université Rennes, France.
- 2024 *Parrot Pavillion*, curated by Nico Dockx, Triennial Kortrijk, Kortrijk, Belgium.
- 2023 *Rich Pictures*, Robert F. Agrella Art Gallery, Santa Rosa Junior College, California.
Boutique, Florence Loewy, Paris.
- 2022 *THE WALLS – Une exposition du livre*, curated by Sylvie Boulanger et al, Cneai, Paris.
- 2021 *THE CITY UNDER THE SKY (La cité sous le ciel)*, curated by Sylvie Boulanger, CNEAI, Cité Internationale Universitaire de Paris, Paris.
The Soil is Sentient, with Columbia University students from the course "Principles of Art in Archaeological Practice," Columbia University Low Memorial Library Rotunda, New York City.
Salon Hang, curated by Yana Foque, Kunstverein, Amsterdam.
- 2020 *The soil is sentient: An Ar(t)chaeological Exhibit*, curated by Jeffrey Benjamin, Columbia University Low Memorial Library Rotunda, New York City.
Inside the Inside, curated by Joseph Grigely and Amy Vogel, Air de Paris, Paris.
- 2019 *Les Courants*, curated by Yann Sérandour, Frac Normandie Rouen.

Just More/ More Just, Air de Paris, Paris.

Net Art Anthology, Rhizome, online (and ongoing) at anthology.rhizome.org, featuring *We both belong* as an adaweb.com link

- 2018 *Avatars. The artist and his double*, curated by Ilya & Emilia Kabakov. Les Abattoirs, Musée d'Art Moderne et Contemporain, Toulouse, France.
- 2017 *Indexmakers*, curated by Fabien Pinaroli, Technica Schweiz/Le 19 Crac, Montbéliard, Switzerland.
Publishing as an Artistic Toolbox: 1989-2017, curated by Luca Lo Pinto, Kunsthalle Wien, Vienna.
L'argent, FracÎle de France, curated by Caroline Bourgeois and Elisabeth Lebovici, Le Plateau, Paris.
Posters, curated by Véronique Souben, Frac Île-de-France, Sotteville-lès-Rouen, Normandie, France.
CAVEAT !! (Jubilee presents) co-curated by Nav Haq, Senior curator at MHKA, and Alan Quireyns Artistic director at AIR Antwerpen, Lodgers, Antwerp, Belgium.
Poïpoi: Une Collection Privée à Monaco curated by Edoard Merino, Nouveau Musée National de Monaco, Monaco, France.
A House of Stone in a Metropolis Using All Available Lighting Inhabited by Those Who Invite Others, curated by Maud Jacquin & Sébastien Pluot. La Galerie, Noisy-le-Sec, France.
You may add or subtract from the work: On the work of Christopher D'Arcangelo and Michael Asher, curated by Simon Leung and Sébastien Pluot, Mackey Apartments Garage Top Gallery, Los Angeles.
Intérim: Art contre emploi, curated by Nicolas Bourriaud, La Panacée, Montpellier.
- 2016 *The Me in Me* curated by Krist Gruijthuisen, Unttld Contemporary, Vienna.
MAD (Multiple Art Days), curated by Sylvie Boulanger, Paris, France.
- 2015 *Eat Art Fair*, Préface, Toulouse, 16-20 December.
Une Lettre arrive toujours à destinationS (A Letter Always Arrives at its Destinations), curated by Sébastien Pluot. Galerie Thézé, Esba TALM, Angers.
FOOD dal cucchiaio al mondo, curated by Giulia Ferracci, Museo Nazionale delle Arti del XXI secolo (MAXXI), Rome.
The Value of Food: Sustaining a Green Planet, curated by Kirby Gookin & Robin Kahn, The Cathedral Church of Saint John the Divine, New York City.
Wetlands Hero, curated by Maria Alicata, Daniele Balit, Adrienne Drake, and Sylvie Boulanger, Cneai, Paris.
A Figure Four Trap, an exhibition of the work of Yann Sérendour which includes a collaboration between Sérendour and Kinmont, entitled "l'Enseigne," Luis Adelantado, Valence, Espagne.
- 2014 *And I laid traps for the troubadours who get killed before they reached Bombay*, co-curated by Kadist and Clark House Initiative, Bombay.
Artists & Editions A Publication in Memory of Steven Leiber (1957-2012), Legion of Honor, Fine Arts Museum of San Francisco.
Chrématisique III, curated by Jérémie Gaulin and Fabien Vallos, Cneai, Chatou.
Festival of Minimal Actions, curated and performed by Thomas Geiger, Brussels.
Une Lettre arrive toujours à destinationS (A Letter Always Arrives at its Destinations), curated by Sébastien Pluot, La Panacée, Montpellier.
The Peacock, curated by Krist Gruijthuisen, Grazer Kunstverein, Graz, Austria.
Bibliologie, FRAC Haute-Normandie, Sotteville-lès-Rouen, France.
Press: Artist & Machine, Kentucky Museum of Art and Craft, Louisville.
Red swan hotel, curated by Maria Alicata, Daniele Balit, and Adrienne Drake, in collaboration with Sylvie Boulanger from Cneai, MACRO, Rome.
The Shape of a Right Statement, Cynthia Maughan with Ben Kinmont and WuTsang, curated by Fatima Hellberg, Cubitt Gallery, London.
Whitney Biennial 2014, curated by Stuart Comer, Anthony Elms, and Michelle Grabner, Whitney Museum, New York City.
- 2013 *Anarchism Without Adjectives: On the Work of Christopher D'Arcangelo, 1975-1979*, curated by Dean Inkster and Sébastien Pluot, Leonard & Bina Ellen Art Gallery, Montreal.
Art by Telephone...Recalled, curated by Sébastien Pluot and Fabien Vallos, La Panacée Montpellier.
Ben Kinmont: Publications by the Antinomian Press, MacLean 705, Art Institute of Chicago.
Cook book: L'Art et le processus culinaire, curated by Nicolas Bourriaud, Palais des Beaux-Arts, Paris.

Le Vert, Musée de L'Horlogerie, Frac Haute-Normandie, Saint-Nicolas-d'Aliermont, France.
Société secrètes, Musée Canel de Pont-Audemer, Pont-Audemer, France.
Transferts, Maison des Arts & Musée d'Art, d'Histoire et d'Archéologie, Evreux, France.
Added from AdP CV : Le Rouge, La Fabrique des Savoirs de la Crea, Elbeuf
Raivo Puusemp-Dissolution, curated by Krist Gruijthuijsen, Grazer Kunstverein, Graz, and Utah Museum of Contemporary Art (UMOCA), Salt Lake City.

- 2012 *Anarchism Without Adjectives, On the Work of Christopher d'Arcangelo, 1975-1979*, curated by Dean Inkster and Sébastien Pluot Extra City, Antwerp.
Art by Telephone...Recalled, curated by Sébastien Pluot and Fabien Vallos, CAPC, Bordeaux; Cneai, Paris, Emily Harvey Foundation, New York City; ESBA, Angers; San Francisco Art Institute.
Chrémastique, Centre d'Art 360m³, Lyon.
Frieze Art Fair, Frieze New York City.
Living as Form (The Nomadic Version), Kadist Art Foundation, San Francisco.
The Practical function of 12 networked publications with 4 books, 2 posters and 1 chart, curated by Emanuele De Donno, VIAINDUSTRIAE, Christophe Daviet-Thery Gallery, Paris.
Raivo Puusemp- Dissolution, curated by Krist Gruijthuijsen, Project Arts Centre, Dublin.
Museum of Contemporary Art, Salt Lake City.
Reversibility, Peephole, Milan. Catalogue.
Tracts!, Cabinet du Livre d'Artiste, Rennes.
- 2011 *Anarchism Without Adjectives, On the Work of Christopher d'Arcangelo, 1975-1979*, Co-curated by Sébastien Pluot and Dean Inkster, CAC Brétigny; Artists Space, New York City; Montehermoso, Victoria.
Carl Andre killed his wife, Air de Paris, Paris.
Convivio, curated by Fabien Vallos, Micro-Onde, Vélizy-Villacoubaly.
La Part Manquante, Galerie Michel Journiac, Sorbonne, Paris.
Prospectus: a survey on the work of Ben Kinmont, Fales Library, New York City University (in collaboration with Kunstverein NY); Kadist Art Foundation, Paris; and Kunstverein Amsterdam.
Specters of the Nineties, curated by Mathieu Laurette, Marres, Maastricht.
Speech Objects, curated by A Constructed World and Étienne Bernard, Musée de l'Objet, Blois.
An Exhibition in your mouth, Stedelijk Museum Amsterdam and Kunstverein, Amsterdam.
La Part Maquante (The Missing Part), Galerie Michel Journiac, Université Paris 1-Panthéon-Sorbonne, Paris.
The Judgement of Paris, Midway Contemporary Art 7th Annual Benefit Art Auction, Minneapolis.
The Third Sculpture (the second iteration of Straat van Sculpturen), curated by Krist Gruijthuijsen but unrealized, The Bijlmer, Amsterdam.
Une Traduction d'une Langue à l'Autre—A Translation from one Language to Another, Co-curated by Sébastien Pluot and Yann Serandour, Cneai, Paris.
La photocopie, Cabinet du Livre d'Artiste, Rennes.
- 2010 *Double Bind/Arrêtez d'Essayer de me Comprendre!*, curated by Dean Inkster, Sébastien Pluot and Eric Mangion, Villa Arson, Nice.
A Louer #2, La Réfectoire, Lyon Fine Art School, Lyon.
La Photocopie, Cabinet du Livre d'Artiste, Rennes.
Speech & What Archive?, curated by Marie Gaultier and Anna Hess (Paris), and Liv Barrett and James Deutscher (Melbourne), with the support and counsel of A Constructed World, Gallery Y3K, Melbourne.
- 2009 *A Louer #1*, curated by Emilie Parendeau, La Réfectoire, Lyon Fine Art School, Lyon.
Art Protects (an AIDS benefit), Galerie Yvon Lambert, Paris.
Dialogues, curated by Mélanie Kress and Clémence de Montgolfier, Betonsalon, Paris and Artists Space, New York City.
La Suite, Air de Paris, Paris.
Le Nouveau Festival, curated by Bernard Blistène, Centre Pompidou, Paris.
Pickpocket Almanack, curated by Joseph de Pesco, SFMOMA, San Francisco.
Living Archives, curated by Sébastien Pluot and Renée Green, Musée des Beaux-Arts d'Angers; Swell Gallery, San Francisco Art Institute Graduate Center, San Francisco.
Portrait de l'Artiste en Motorcycliste (Portrait of an Artist as Biker), an exhibition of Oliver Mosset's collection curated by Yves Aupetitallot, Le Magasin, Centre National d'Art Contemporain, Grenoble, France.
The Invited (Cordially Uninvited), curated by Krist Gruijthuijsen, Artists Space, New York City.
Top 10 Allegories, curated by Hard Hat, Galerie Francesca Pia, Zürich.

- The Columns Held Us Up*, curated by Vasif Kortun and November Paynter, a collaboration between Platform Garanti Contemporary Art Center, Istanbul, and Artists Space, New York City.
- 2008 *Est en Marche*, curated by Géraldine Longueville and Keren Detton, La Galerie Extérieure, Paris.
For the First and the Second Time, Contemporary Arts Centre, Vilnius.
This is the Gallery and the Gallery is Many Things, curated by Gavin Wade, Eastside Projects, Birmingham.
- 2007 *Art Protects* (an AIDS benefit), Galerie Yvon Lambert, Paris.
Instruction Sites, organized by Audra Wolowiec, Brooklyn.
Transactions, curated by Kelly Baum, Blanton Museum of Art, University of Texas at Austin.
Vivement Lundi !, curated by Yann Sérandour, Cneai, Paris.
- 2006 *Copilandia*, curated by Federico Guzmán, Victoria Gil, Kirby Gookin, Robin Kahn, Sevilla.
Transmission (A selection of ephemera from the Cneai collection), Villa Arson, Nice.
Domino, Air de Paris, Paris.
When Artists Say We, curated by Andrea Geyer and Christian Rattemeyer, Artists Space, New York City.
- 2004 *Ben Kinmont* (first month), *Ben Kinmont and Paula Hayes* (second month), Random Gallery, Paris.
Philadelphia Selections Five, curated by Carlos Basualdo, Reinaldo Laddaga, and Brian Wallace, The Galleries at Moore College of Art and Design, Philadelphia.
Expat Art Centre, curated by Mathieu Copeland, ICA London, Musée d'art contemporain Lyon, Muzeum Sztuki Łódź, CAC Vilnius, Kunstihoone Tallinn, and Bizart Shanghai.
- 2003 *Extra Art: A survey of artists' ephemera, 1960-1999*, ICA London, curated by Steven Leiber
JRP Editions, Galería Javier López, Madrid; Galerie Francesca Pia, Bern; Galerie Edward Mitterrand, Geneva.
Sandwiched (in New York City), curated by Jacob Fabricaus, a project along Fulton Mall in Downtown Brooklyn, sponsored by the Wrong Gallery and the Public Art Fund. Catalogue.
25th International Biennial of Graphic Arts, , curated by Christophe Cherix, Ljubljana.
What's the use, Jean Paul Slusser Gallery, University of Michigan, curated by Heather Nicols, Ann Arbor.
- 2002 *Documenta 11*, curated by Carlos Basualdo, Ute Meta Bauer, Okwui Enwezor, Susanne Ghez, Sarat Maharaj, Mark Nash, and Octavio Zaya, Kassel, Germany.
Ideal Avalanche, curated by Michelle Grabner & Brad Killam, The Pond, Chicago.
JRP Editions, Galeria João Graça, Lisbon.
La vie devant soi/Life ahead of you, curated by Ami Barak, Paul Ardenne, & Jackie Ruth Meyer, Frac Languedoc-Roussillon & L'Art Contemporain, Montpellier & Albi, France.
Subtiles elegances, curated by Hélène Chouteau et Julien Fonsacq, La Galerie, Noisy le Sec.
Touch: Relational Art from the 1990s to Now, curated by Nicolas Bourriaud, San Francisco Art Institute.
What's the Use, Jean Paul Suisser Gallery, University of Michigan, Ann Arbor, curated by Heather Nicols.
- 2000 *Etat Des Lieux #1 - Contact*, curated by Nicolas Bourriaud, Centre d'Art Contemporain, Fri-Art Kunsthalle, Fribourg.
L'Oeuvre Collective/ Collective Art Work, curated by Pascal Pique, les Abattoirs, Art Contemporain, Toulouse.
Nader Poster Design 2000, Monk Parakeet and The Suburban, Chicago.
Worthless (Invaluable), curated by Carols Basualdo, Moderna galerija Ljubljana/Museum of Modern Art, Ljubljana, Slovenia.
- 1999 *CRASH!*, curated by Emma Dexter, Vivienne Gaskin, Scott King, and Matt Worley, Institute of Contemporary Art, London.
Art for Art's Sake Fundraiser, Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson, NY.
Paradise 8, Curated by Ingrid Schaffner, Exit Art, New York City.
- 1998 *Insertions*, curated by Carlos Basualdo, Nordiska museet and the Tekniska museet, Stockholm.
- 1997 *ada'web: map the gap*, curated by Benjamin Weil, Storefront for Art and Architecture, New York City.
Deep Storage/Arsenal der Erinnerung, curated by Ingrid Schaffner, Stefan Iglhaut, Hubertus Gäßner, Bernhart Schwenk, and Matthias Winzen, Haus der Kunst, Munich.
Hesitate You Die, Walkers Point Centre for the Arts, Milwaukee, Wisconsin.
"I met a man who wasn't there...", curated by Margaret Murray, Basilico Fine Arts, New York City.
do it, curated by Hans Ulrich Obrist; Kinmont was part of the new *do it (home)* section; beginning at the

Palo Alto Cultural Center, the exhibition toured over 150 venues.

- 1996 *After the Fact: Selections from the Lewitt Collection*, curated by James Rondeau, Wadsworth Atheneum, Hartford.
Blast Art Benefit, X-Art Foundation, New York City.
Can We Talk?/Mind the Gap, curated by Laura Stein and Dike Blair, Basilico Fine Arts, New York City.
Contemporaneo U.S.: New Work from New York, curated by Emily Ash, Newlyn Art Gallery, Penzance; City Library & Arts Centre, Sunderland, UK.
Five Seconds: A Night of Readings, Performances and Zines, Four Walls, Brooklyn.
In the flow: alternative authoring strategies, curated by Daniel Georges, Franklin Furnace, New York City.
Joint Venture, curated by Nicolas Bourriaud, Basilico Fine Arts, New York City.
Selections from the Mab Library, curated by Paul Bloodgood, Ac Project Room, New York City.
Trois Collection d'Artistes, Musee des Beaux Arts, La Chaux de Fonds, Switzerland.
Walk on the SoHo side, curated by Marc Pottier, New York City.
- 1995 *Avant-Garde Walk in Venezia*, curated by Marc Pottier during the Venice Biennale, Italy.
New Museum Benefit, New Museum of Contemporary Art, New York City.
Rezone, curated by Don Carroll and Mark Frohman, Diverseworks, Houston.
The Artful Message: Contemporary Video, curated by Ellyn Dennison, Cathy Kimball, and Hanna Woicke, New Jersey Center for Visual Arts, Summit, New Jersey.
The International Library, curated by Helmut Löhr, The Center for Book Arts, New York; Weisman Art Museum, University of Minnesota, Minneapolis.
- 1994 *Are you experienced?*, curated by Andrea Rosen, Andrea Rosen, New York City.
Blast Art Benefit, TZ 'Art & Co Gallery, New York.
Group Exhibition Parts 1 and 2, Sandra Gering Gallery, New York City.
Presque Rein, Galerie Jennifer Flay, Paris.
White Columns Benefit, White Columns, New York City.
Zwischen Menschen, curated by Katherina Keller, Munich.
- 1993 *Four Walls Benefit*, David Zwirner Gallery, New York City.
Outside Possibilities, curated by Bill Arning, Rushmore Festival, Woodbury, New York.
Return of Cadavre Exquis: a benefit for the Drawing Center, curated by Ingrid Shaffner, Drawing Center, New York.
- 1992 *Bloodgood, Bullock, Cohen, Kinmont*, Sandra Gering Gallery, New York City.
The Art Mall: a Social Space, curated by Brian Hannon, The New Museum of Contemporary Art, New York City.
White Columns Benefit, White Columns, New York City.
- 1991 *Arriving*, curated by Helen Horowitz, New York City.
Casual Ceremony, curated by Bill Arning, White Columns, New York City.
Gallery Artists, Sandra Gering Gallery, New York.
Home for June, curated by Erik Oppenheim, Home for Contemporary Theater and Art, New York City.
Micro-colonization, A/C Project Room, New York City.
The Projected Audience, Four Walls, Brooklyn.
Working with Wax: Ten Contemporary Artists, Tibor de Nagy Gallery, New York City.
- 1990 *Artworks/Artworkers*, curated by Paul Bloodgood, Ac Project Room, New York City.
Eros/Thanatos, death & desire, curated by Tom Cugliani, Tom Cugliani Gallery, New York City.
Program 8, curated by Rolf Ricke, Galerie Ricke, Cologne.
Specific Metaphysics, curated by Pat McCoy, Sandra Gering Gallery, New York City.
Ten Feet, Sandra Gering Gallery, New York.
White Columns Benefit, White Columns, New York City.
- 1989 *Summer Exhibits*, Sandra Gering Gallery, New York City.
- 1988 *Jarg Geismar, Ben Kinmont, Thom Merrick*, curated by Tom Cugliani, Tom Cugliani Gallery, New York City.
True Democracy, White Columns, New York City.

CATALOGUES

- 2025 *Selections from the Kaliflower Intercommunal [Free] Newspaper 1969-'71*, co-published by Apogee Graphics and Antinomian Press, 2025.
- 2023 *Art & Essai*. Université Rennes 2. Les éditions Présent Composé, Rennes, 2023.
- 2017 *Publishing as an Artistic Toolbox*. museumsquartier # Toolbox 17, Kunsthalle Wien 8, November 2017-28 January 2018.
Intérim: Art contre emploi, Nicolas Bourriaud, ed., La Panacée #1, Silvana Editoriale, 2017.
- 2015 *Food: Dal Cucciaio al Mondo*, MAXXI, Rome, 2015, pp. 164-165.
- 2014 *Whitney Biennial 2014*. Comer, Stuart, Anthony Elms, and Michelle Grabner, eds. New York: Whitney Museum of American Art; New Haven: Yale University Press, 2014.
Une traduction d'une langue en une autre, Sébastien Pluot and Sérandour Yann, eds. Dijon: Les presses du réel. 2014. (Content first developed in 2011 at Cneai, Paris.)
Art by Telephone...Recalled, by Sébastien Pluot, Fabien Vallos, and Alice Pialoux, eds. Dijon: Les presses du réel. 2014.
- 2013 *Reversibility: A Theatre of De-Creation*, Bal-Blanc, Pierre ed., CAC Bretigny, Mousse Publishing, 2013, pp. xv, 98, xxiii, 153.
- 2012 *Living archives*, Sébastien Pluot and Fabien Vallos, eds. San Francisco Art Institute, ESBA TALM (Angers), 2012.
- 2011 *MacLean705*, Joseph Grigely ed. Bedford Press, 1 November, 2011-18 December 2012, pp. 104-112.
Prospectus 1988–2010: Quarante-deux pièces — 2011. Published by Éditions Mix, Paris. 2011.
Convivio. Fabien Vallos, ed. Paris: Éditions Mix; Vélizy-Villacoublay: Centre d'art contemporain de l'Onde; Chatou: Cneai, 288 pp. 2011.
- 2010 *Double Bind/Arrêtez d'Essayer de me Comprendre!*, curated by Dean Inkster, Sébastien Pluot and Eric Mangion, Villa Arson, Nice.
- 2009 *Le Nouveau festival du Centre Pompidou: catalogue*. Bernard Blistène, Jean-Marie Gallais, and Lisa Seantier eds. Centre national d'art et de culture Georges Pompidou. Paris: Centre Pompidou, 2009. Pp. 54-55.
"Spheres of Interest: Experiments in Thinking & Action" in *SFAI MFA Graduate Exhibition Catalogue 2009*, San Francisco Art Institute, 2009.
- 2008 *For the First and the Second Time*. Kaunas: Spindulys, 2008, pp. 65-66.
- 2007 *Transactions*. Austin: Blanton Museum of Art, 2007, p. 36.
"Vietnam War Ads; or, Your Bibliography is our Sculpture," in *Multitudes: Transmission*, No.1, 2007, pp. 208, 261.
- 2003 "Sandwiched (in New York City)" in exhibition catalogue, *Now entering Brooklyn*. Public Art Fund: New York City, 2003, cover and pp. 33 & 36.
- 2002 *Documenta11_Platform 5: Ansstellung/Exhibition Kurzführer/Short Guide*, Cantz, 2002, pp. 138-139.
Documenta11_Platform 5: Exhibition, Cantz, 2002, pp. 380-381, & 574.
Documenta11_Platform 5: Exhibition Venues, Cantz, 2002, pp. 14-16.
Touch: Relational Art from the 1990's to Now. San Francisco Art Institute, Walter and McBean Galleries, 2002, pp.[19-20].
Prospectus. Thirty-one Works by Ben Kinmont, JRP Editions, Geneva, 2002.
- 2001 *Extra Art: A Survey of Artists' Ephemera, 1960-1999*. CCAC & Smart Art Press, 2001, pp. 44-45, 93, & 163.
- 2000 *Centre d'Art Contemporain Fri-Art Kunsthalle 2000*. Fribourg: MTL, 2000. Page 12, color plate 4 after page 110, pages 129 and 134.
Etat des lieux #1 by Nicolas Bourriaud in *Centre d'Art Contemporain Fri-Art Kunsthalle 2000*. Fribourg:

- MTL SA, 2000, pp. 12-13 & p. 4 color section.
Worthless (Invaluable): the concept of value in contemporary art. Museum of Modern Art. Ljubljana: M'ArS, 2000, pp. 54-55.
- 1998 *Cream: Contemporary Art in Culture: 10 Curators, 10 Writers, 100 Artists*. Basualdo, Carlos, Francesco Bonami, Dan Cameron, Okwui Enwezor, Matthew Higgs, Hou Hanru, Susan Kandel, Rosa Martínez, Åsa Nacking, and Hans Ulrich Obrist eds. London: Phaidon Press, 1998. pp. 224-227.
Deep Storage: Collecting, Storing, and Archiving in Art. Munich: Prestel, 1998.
Transatlantico. Zaya, Octavio ed., Centro Atlantico de Arte Moderno: 1998, and web, pp. 175-85.
- 1997 *Deep Storage: Arsenale der Erinnerung. Sammeln, Speichern, Archivieren in der Kunst*. Schaffner, Ingrid and Matthias Winzen, eds. München: Prestel, 1997, pp. 175-164.
Hirsch Farm Project World Tour. Northbrook: Hirsch Foundation, 1997. pp. [10-11].
- 1996 *Contemporaneo U.S.: New Work from New York City*. Newlyn Art Gallery: Penzance, 1996, pp. 5-6, 13.
- 1995 *Temporarily Possessed: The Semi-Permanent Collection*. The New Museum of Contemporary Art: New York City, 1995, p. 145.
The Artful Message: Contemporary Video. New Jersey Center for Visual Arts: New Jersey, 1995, pp. [3-4].
The International Library. New York City: Center for Book Arts, 1995, p. [34].
Avant-Garde Walk in Venezia, Pottier, Marc, ed. 2 vols. Venice: Edizioni d'Arte Fratelli Pozzo, 1995; pp. 28-29 in vol. I; pp. 34-43 in vol. II.
- 1991 Arning, Bill. *Casual Ceremony*. White Columns, NYC, 1991.

BIBLIOGRAPHY

- 2026 Peariso, Craig. *Art Criticism and the Appeal to Democracy*, Abingdon: Routledge, 2026, pp. 78-79.
- 2025 Barcio, Phillip. "The Diggers at Fort Mason." Art Media Agency, 4 August 2025. Web.
- 2023 Pluot, Sebastien. *Worldlines. HISK Laureates 2023 Exhibition*. HISK: 2023, pp. 7. Print.
 Anson, Jane, host. "Let's Talk About... Rare Wine Books." *The Wine Conversation*. 21 June 2023. Web.
 Anson, Jane. "Exclusive: Domaine Clarence Dillon buys Sean Thackrey's 'unparalleled' wine library." *Jane Anson: Inside Bordeaux*, May 2023. Web.
 Dreizen, Collin. "Who bought the World's Most Impressive Collection of Wine Books," Château Haut-Brion's Owner." *Wine Spectator*, 25 May 2023. Web.
- 2022 Drawdy, Stephanie, host. "Ep. 83: Artist Ben Kinmont on Artists' Contracts." *Warfare of Art and Law*. 8 October 2022. Web.
 "'Baby Bronte,' Wine Book Collection Headline NY Antiquarian Book Fair." *Antiques and The Arts Weekly*, 13 May 2022. Web.
 Fabricant, Florence. "Rare Culinary Tomes at the International Antiquarian Book Fair." *The New York Times*, 20 April 2022. Print.
 "Historical wine books worth two million dollars sold." *Wein.plus*, 26 April 2022. Web.
 Block, Fang. "California Winemaker Sean Thackrey Is Selling His Entire Collection of Books on Wine and Winemaking." *Barron's*, 14 April 2022. Web.
 Hood, Bryan. "One of the World's Best Collections of Wine Books Is Going on Sale for \$2 Million Later This Month." *Robb Report*, 14 April 2022. Web.
 Latrielle, Jenny. "11 Culinary Bookstores You Need to Visit Across the US." *Tasting Table*, November 2022. Web.
- 2021 Alspach, E. A. *2+2 = Cake: A Book of Conversations about Possibilities in Business and Art*. MFA thesis, University of Arkansas, 2021.
 Gökhan Balkan. "Teknoloji, Sanat ve Gerçek." *Ankara Üniversitesi Sosyal Bilimler Dergisi*. Vol. 12, no. 2, 2021, pp. 94-103.
 Kaprow, Allan. Demaria, Matteo, ed., ann. *The Education of the Un-Artist*. N.p.: Matteo Demaria, 2021. Pp. 7-8, 23, 68.

- 2020 Allitt, Frances. "How distancing brings us closer: booksellers produce joint catalogues in lockdown." *Antiques Trade Gazette*. 26 May 2020. Web.
 Anon. "Catalogues," *The Book Collector*, vol. 69, no. 4, winter 2020, pp. 725-727, 730-731.
 Fernández, David. "At Home with Books': A Librarian's View of Working away from Books." *Through the Revolving Door: The Fisher Library Blog*. 16 April 2020. Web.
 Lohmann, Silke. "Catalogue in Focus: CTRL+P." *TheBookCollector.co.uk*, 14 October 2020. Web.
 "Rare Culinary Editions to be Showcased." *The New York Times*, 22 January 2020, p. D3. Print.
 Van Haften-Schick, Lauren, Marja Bloem, and Jo Melvin, editors. *Seth Siegelbaum "Better Read Than Dead" Writings and interviews 1964-2013*. London: Koenig Books, 2020, pp. 306-318.
- 2019 Allitt, Frances. "5 Questions: Book Dealer Ben Kinmont." *Antiques Trade Gazette*, Issue 2395, 3 June, 2019. Print and web.
 Cheval, Florence. "Joséphine Kaepelin." *L'Art Meme*, no. 77. 1st quarter, 2019, pp. 44-45.
 Cooper, Sarah. "On Becoming Ben Kinmont." *Active Culture Digest*, issue 2, December 2019.
 Fontana, Frederica. "Io amo il mio lavoro. Sulla passione e la felicità nelle industrie culturali." *Who's art for?: art workers against exploitation*. Postmedia Books. 2019.
 Pinaroli, Fabien. "Indexmakers (Ou Comment Fourchetter le Monde)." *L'Art Meme* 77. 1st Quadrimestre 2019, pp. 53-55.
 Ribas, João. "Exits." *Spike*, issue 61, Autumn 2019. Print and web.
 Trémeau, Tristan. "Caveat: Pour Artistes Avertis et Émancipés." *L'Art Meme*, no. 77. 1st Quadrimestre 2019, pp. 28-29.
- 2018 Absalon, et al. *Chroniques du Centre d'art Le LAIT*. Grailhet: Imprimerie Escourbiac, 2018.
 Translation into Spanish of "Occupational Realism" for the *Concreta Journal*, ed. by Laura Vallés, Spring 2018. Print and web.
 Almino, Elisa Wouk. "Culinary Delights and Other Fine Finds at the New York City Antiquarian Book Fair." *Hyperallergic.com*. 13 March 2018. Web.
 Simonini, Ross. "Interview: Ben Kinmont." *ArtReview*, vol. 70 no. 7. October 2018. pp. 40-45.
 Yates, Calder, "Ben Kinmont: On Becoming Something Else." *Odd Jobs*, Artpractical.com. 13 February 2018. Web.
- 2017 Anon. "Catalogues," *The Book Collector*, vol. 66, no. 4, Winter 2017, pp. 807-808.
 Dupeyrat, Jérôme. *Entretiens: Perspectives Contemporaines Sur Les Publications D'Artistes*. Gdańsk: Éditions Incertain Sens, December 2017, pp.91-102.
 Morais, Pedro. "Hugo Brégeau: La partie fantasmée de l'iceberg." *Le Quotidien de l'Art*, numéro 1266, 7 April 2017. Web.
 Payne, John R. *Great Catalogues by Master Booksellers*. Austin: 2017, pp.197-199.
 Pedler, Elizabeth. "Participatory Exchange: Generating Critique in Social Practice Art." PhD diss., Perth: Curtin University, 2017. Pp. 62-65.
 "L'argent." *Frac Île-de-France*, August 8, 2017- June 2018. Web.
 "You May Add or Subtract from the Work: On the Work of Christopher D'Arcangelo and Michael Asher." MAKcenter, March 19, 2017. Web.
 "You May Add or Subtract from the Work: On the Work of Christopher D'Arcangelo and Michael Asher." *Artforum*, March 2017.
- 2016 Barto, Eva. *All in, an anthology of gambling*. Buttonwood Press, 2016. pp 14.
 "Ben Kinmont, 'Open by Chance & Appointment'." Éditions Incertain Sens/ Cabinet du Livre d'Artiste, 8 March 2016. Web.
 "Ben Kinmont, 'Open by Chance & Appointment'." *Sans Niveau ni Mètre: Journal du Cabinet du Livre d'Artiste*, Numéro 39, 10 March-28 April 2016, p.1-4.
 Delos Reyes, Jen. "I'm Going to Live the Life I Sing about in my Song: How Artists Make and Live Lives of Meaning." *Open Engagement in Print*, 2016, pp.76-111.
 "The Me in Me." *Untold Contemporary*, 6 September 2016. Web.
 "Ben Kinmont at Air de Paris." *2+@*, 10 May 2016. Web.
 Students of the museum studies program «Métiers et Arts de l'Exposition», "Ben Kinmont Expositions mars-avril 2016 Master 2 Métiers et Arts de l'exposition Galerie Art & Essai Université Rennes 2." Printed folder and publication numbering a total of 26 pp. [Rennes:] Université Rennes 2, [2016].
- 2015 Holbrook, Stett. "The Bibliophile: Sebastopol's Ben Kinmont is the world's premier rare food and wine bookseller." *The Bohemian*, April 2015, pp. 18-21. Print and web.
 "Thom Donovan speaks with Ben Kinmont' for the Whitney Biennial." *Occupy Poetics*, Essay Press,

- [2015], pp. 163-169, 172-173. Print and on web at essaypress.org.
 "KINMONT@SETTEMBRINI." *Invited Rome*, October 2015. Web.
 Mercier, Stéphane Le. "Excluded from Loans." *Journal of Artist's Books* n°37, Incertain Sens, April 2015.
 Pluot, Sébastien. "AWC - Répliques et Historicisations d'un Mouvement" in *Dispositif: Théorie et Critique d'Art*, Paris: Centre national des arts plastiques, 2015.
 Vanni, Debbie. "Ben Kinmont Bookseller." *The Culinary Cellar*, March 2015. Web.
 Vanni, Debbie. "Vintage Cookbook Dealer Flourishes Amidst Skyrocketing Prices." *about.com*, March 2015. Web.
- 2014
- "Ben Kinmont: Sometimes you must close a door to enter another room." *Slash Paris*, 2014. Web.
 Boulanger, Sylvie. "N'oublie pas le meilleur." *Multitudes*, no. 57, 2014, pp. 73-74.
 Frede, J. "A Question of Purpose- with Bob Nickas." *huffingtonpost.com*, December 2014. Web.
 Gerber, Alison. "Bad Art is Good for Us All." *The Enemy*. Undated. Web.
 "Ben Kinmont discusses his work in the 2014 Whitney Biennial." *Artforum*. May 2014. Web.
 "Ben Kinmont speaks with Thom Donovan." *Whitney Biennial 2014*, pp. 358-360.
 Lefebvre, Antoine. *Portrait de l'artiste en éditeur: l'édition comme pratique artistique alternative*, Paris: Université Paris 1 Panthéon-Sorbonne, 2014, pp. [4-19], 140. (Dissertation)
 Menjivar, Mark. *Ben Kinmont & Mark Menjivar: PSU Art and Social Practice Reference Points*, Portland State University Art and Social Practice Program, [2014]. Pp. 98, [4].
 Mercier, Stéphane Le. "Don't read more than you can lift." *Le livre d'artiste : quels projets pour l'art?* Incertain Sens, 2014, pp. 191-202.
 "Ben Kinmont at Air de Paris." *Contemporary Art Daily*, 11 July 2014. Web.
 "Ben Kinmont: Sometimes you must close a door to enter another room." *Slash-Paris*, 2014. Web.
 "The Shape of a Right Statement" at Cubitt." *Contemporary Art Daily*, 8 June 2014. Web.
 Ted Purves and Shane Aslan Selzer, ed. *What We Want is Free: Critical Exchanges in Recent Art*, Second Edition. Albany: SUNY Press, 2014, pp. 275-285.
- 2013
- Armstrong, David. "Marketplace: Sebastopol stakes its claim, with a sophisticated shopping and dining arcade." *Napa Sonoma*. Fall 2013, pp. 32-35.
 Basta, Sarina. "Ben Kinmont, with Ignacio Mattos & David Tanis." *Performa* 11, 2013, pp. 298-303.
 Davis, Heather, and Michael Nardone. *Anarchism without Adjectives: On the work of Christopher D'Arcangelo, 1975-1979*. *Camera Austria* 124, 2013.
 Desjardins, Marie-Laure. "La Panacée à Montpellier: Arrivée à bon port." *ArtsHebdo*, 2013. Web.
 Hapgood, Susan, Vasif Kortun, and November Paynter editors. *Voti, Union of the Imaginary*. Istanbul: SALT, 2013. pp. 102, 104, 109, 137-139, 210, 224, 492, 504.
 Jordan, Michele Anna. "Barlow marketplace holds grand opening." *The Press Democrat*, 1 November 2013. D1-D2.
 Markopoulos, Leigh. "Artists and Editions." *Artists and Editions*, 2013, pp. 8,15,19.
 Matalon, Rebecca. *PARASITE 1997-1998: 'It's always while looking at the part that the whole is seen to be moving.'* Los Angeles: USC Graduate School of Southern California, 2013, 72 pp. (Thesis.)
 Obrist, Hans Ulrich. *do it : the compendium*. New York City: Independent Curators International, 2013, p.225.
 Phillips, John. "The Artist's Multiple Reconsidered." *Print Quarterly Vol XXX No. 2*, June 2013, pp. 219-222.
 "Ben Kinmont at SFMOMA." *Contemporary Art Daily*, 2013. Web.
 Rhee, Ji-eun. *Five Senses and Contemporary Art*. [Seoul] : Ribom, 2013, pp.185-187.
 Sholette, Gregory and Oliver Ressler. *It's the Political Economy, Stupid: The Global Financial Crisis in Art and Theory*. London: Pluto Press, 2013. pp. 192.
 'Visitor Figures 2013. Exhibition & museum attendance survey' *The Art Newspaper*. Spring/summer 2014, pp. 9-11.
- 2012
- Bryan-Wilson, Julia. "Occupational Realism," *TDR: The Drama Review*, Vol. 56, no. 4, MIT Press, winter 2012, pp. 32-48.
 Chevalier, Catherine. "Archives Avec et Sans Formes." *May*, No.8, February 2012, pp. 149-154.
 Donati, Alessandra. *Law and Art: Diritto Civile e Arte Contemporanea*.
 Donovan, Thom. *Ben Kinmont Bookseller: Practiceable Utopias Aesthetic-ethics & the work of Ben Kinmont*. San Francisco: Kadist Art Foundation, September 2012, 14 pp.
 Gruijthuisen, Krist. "Curator's Key." *Spike*, No. 33, 2012, pp. 50-52.
 KMJ. "Ben Kinmont." *Frieze Art Fair*. Vicenza: Frieze, 2012, p. 195.
 Linden, Christina. "Survey as Form." *Art Practical*, May 31, 2012, Web.
 Peddersen, Rachel, ed. *2+1 a collaborative interview project*. Ankeny: Publications Studio, 2012, pp. [7-12].
 Pluot, Sébastien. "Parasite, in the meantime," *Revue BAT Δ □ □*, 2012, p. 79-98.
 Swerdloff, Alexis. "Kadist Art Foundation, San Francisco, CA." *Paper*, November 2012, p.77.

- "Tracts!" *Sans Niveau ni Mètre: Journal du Cabinet du Livre d'Artiste*, Numéro 22, 5 January-18 February 2012, p.3.
 "Prospectus 1988-2010. Forty-two works" in *Special and Limited Editions*. Zurich: JRP Ringier, 2012, P. 15.
- 2011
- "An Exhibition in your Mouth by Ben Kinmont." *Kunstverein NY*, 2011, Web.
 "Ben Kinmont at Kadist Art Foundation, Paris." *Mousse Magazine*, 2011, Web.
 Cotter, Holland. "Complacency Butts Up Against Game Changers." *The New York Times*, 18 December 2011, p.27.
 Donovan, Thom. "Questions for Contemporary Practice with Ben Kinmont." *Blog.art21.org*, 21 November 2011. Web.
 "Ethical Considerations in Project Art Practices by Ben Kinmont." *Kunstverein NY*, 2011. Web.
 Hedendal, Leif. "Ben Kinmont Interview with Leif Hedendal." *First Person: Radical Foods*, Autumn/Winter 2011-2012, No. 5, pp. 70-77. (Putnam).
 Jacob, Luis, ed. *Commerce by Artists*. Toronto: Art Metropole, 2011, pp. 2-11, 136-151.
 "La Photocopie." *Sans Niveau ni Mètre: Journal du Cabinet du Livre d'Artiste*, Numéro 18, 10 February-4 April 2011, p. 2.
 O'Neill-Butler, Lauren. "Ben Kinmont: Fales Library & Special Collections." *Artforum*, December 2011, p. 260.
 Pluot, Sébastien. "Interview." *Convivio*. Paris: Éditions Mix, 2011, pp. 237-246.
 Pluot, Sébastien. "You may add or subtract from this work," essay for the exhibition "Anarchism Without Adjectives, On The Work of Christopher D'Arcangelo (1975-1979)", Artists Space, 2011.
 "Prospectus NY by Ben Kinmont." *Kunstverein NY*, 2011, Web.
 Rehberg, Vivian Sky. "Ben Kinmont: Kunstverein Amsterdam." *Frieze*, June/July/August 2011, p. 219.
 Vervoort, Stefaan. "Ben Kinmont, Prospectus Amsterdam." *Metropolis M*, 2011, pp. 102-104.
 Zihler, Vivian. "An Interview with Ben Kinmont." *Discipline*, August 2011, pp. 88-91.
 Pinaroli, Fabien. "Radiographie du Yoyo." *Superstitions* No. 2, Autumn 2011.
 Leingre, Guillaume. La 19^e leçon. Christopher Williams, 20/27, No 5, 2011.
 Bounakoff, Pierre-Nicolas and Jean-Marie Gallais. "Ben Kinmont" [interview]. *Frog*, 2010, no. 9. pp. 140-145.
- 2010
- Breslin, David. "Like Screaming at a Wall: Discourse and Contemporary Art." Unpublished. 2010.
 Delleaux, Océane. "Free Prints and Multiples in Contemporary France." *Print Quarterly*, XXVII, I, 2010, pp. 38-52.
 Delleaux, Océane. *Le Multiple d'Artiste*. Paris: L'Harmattan, 2010, pp. 115-121.
 Novero, Cecilia. *Antidiets*. Minneapolis: University of Minnesota Press, 2010, pp. 260-265.
 Ribaut, Jean Claude. "L'Esprit de l'Art Souffle sur les Assietes." *Le Monde*, 16 January 2010, p. 25.
 Serralongue, Bruno. "Ben Kinmont" [a photo essay]. *Frog*, 2010, no. 9, pp. 268-277.
 Vallos, Fabien. "Théorie de la fete: festivite, inoperativite & desoeuvrement" Université Paris IV – Sorbonne. 28 June 2010, pp. 122-127, 337.
- 2009
- Ferrer Hernández, M. *Viajeros en el tiempo. Instalación de realidad aumentada en el espacio público*. Universitat Politècnica de València. 2009.
 Michot, Alexandra. "L'Art met les Pieds dans le Plat." *Le Figaro*, 31 October- 1 November 2009, p.31.
 Moulène, Claire. "Ben Kinmont: Devenir Autre Chose." *Des Inrockuptibles*, 18 November 2009, pp. 99.
 O'Neill-Butler, Lauren. Critics' Picks, *artforum.com*, November 2009. Web.
 Pluot, Sébastien, ed. "Include Me Out." *Voids, A Retropective*. Zurich: JRP Ringier, 2009, pp.264-275.
 Pozzo, Annette Popel. "Il Catalogo degli antichi libri da leggere per comprare libri." *La Biblioteca di via Senato*, May 2009, p. 26.
 Yablonsky, Linda. "French Evolution." *artforum.com*, 25 October 2009. Web.
- 2008
- Pluot, Sébastien. "'Living Archives:' L'Histoire de l'Art Comme Archive Disponible." *L'Art Meme*, No. 38, 2008, pp.8-11.
- 2007
- Cosenz, Stefano. "Collezionismo: Cacciatori di Pagine Millesimate." *Capital*, July 2007, pp. 156-157.
 Désanges, Guillaume. "Art in Public Spaces: Space, Time, Ethics, Passion." *Madrid Abierto*, February 2007.
 Gasbarro, Pasco. "Collecting Cookbooks." *Fine Books & Collections*, January/February 2007, pp. 55-56.
 Ross, David Lincoln. "Books Served Rare." *Food Arts*, September 2007, pp. 45-48.
- 2005
- Désanges, Guillaume. "Ben Kinmont." *Exit Express Magazine*, No. 11, April 2005, pp. 21-22.
 Kiersh, Ed. "Bon Appétit." *Connecticut Cottages and Gardens*, May 2005. pp. 44-45.
 Purves, Ted, ed. *What we want is free*. SUNY Press: New York City, 2005, pp. ix, 61-74, 166, 171, 179-80.

- 2004 Conrad, Anne. "Ben Kinmont's Perfume No. 5 Catalogue" in *Perfume Bottle Quarterly*, Winter 2004, p. 25.
Cothenet, Eric. "Une Biblio <<Essentielle>> sur le Parfum." *Le Magazine du Bibliophile*, No. 38, June 2004, pp. 28-29.
Jordan, Michelle Anna. "A Taste for Ancient Food Books." *Savor Wine Country*, Fall 2004, p. 132.
Qualls, Larry. "SANDWICHED (IN NEW YORK CITY): A Project Along Fulton Mall in Downtown Brooklyn." *PAJ: A Journal of Performance and Art*, Vol. 26, No. 3, September 2004, pp. 136-139.
Trembley, Nicolas. "Pignon sur rue." *Numero*, no. 53, May 2004, p. 50.
- 2003 Exhibition catalogue, *25th International Biennial of Graphic Arts*. Ljubljana: International Centre of Graphic Arts, June 2003, pp. 176-77.
Cantor, et al. *Version 0.4. VERSION – Artist Run Magazine*, September 2003, pp. 7.
Randolph, Sal. "Notes on Social Architecture as Art Forms." *Salrandolph.com* New York City. March 2003. Web. *Now*
- 2002 Anon. "News and Comment," *The Book Collector*, Winter 2002, Vol. 51, No.4, p. 554.
Bonin, Anne. "La Vie Devant Soi" *Synesthésie*, July 2002. Web.
Bourriaud, Nicolas. *Relational Aesthetics*. Dijon-Quetigny: Les Presses du Réel, 2002, pp. 31, 58.
Cothenet, Eric. "A New Bibliography of Perfume Books." *The Private Library*, Great Britain: St Edmundsbury Press, Winter 2002, 5th series, vol. 5:4, pp. 179-195.
"Die Documenta11." *Kunstforum*, August-October 2002, Bd. 161, p. 215.
Gibbs, Michael. "Documenta 11/1." *Art Monthly*, July-August 2002, No. 258.
Grabner, Michelle. "Documenta's Foil: Ben Kinmont." *Bridge Magazine*, 2002, Web.
Temin, Christine. "Bigger than Ever, Documenta Brings the Art World Together." *The Boston Globe*, 2002, p. L7.
"Ben Kinmont, Prospectus" in *JRP Editions* (a publisher's catalogue). Geneva: JRP Editions, 2002, p. 12.
- 2001 Putnam, James. Epilogue. *Art and Artifact: The Museum as Medium*. London: Thames and Hudson, 2001. p.195.
- 2000 "On Insertions: A dialogue between Carlos Basualdo & Ben Kinmont." *Produit d'entretiens*, 0 Issue, pp. 29-37, published as a magazine within *Documents sur l'Art*, no. 12, 2000.
- 1999 Anon. "Concept Art." *Umbrella* Vol. 22, No. 1, April 1999, p. 23.
Anon. "News and Comment," *The Book Collector*, Winter 1999, Vol. 48, No. 4, p. 585.
Arning, Bill. "On the Loss of a Three-Letter Word." *Food Culture: Tasting Identities and Geographies in Art*, Ed. by Barbara Fischer, Toronto: YYY Books, 1999, pp. 81-87.
Grabner, Michelle. "Test Family: Children in Contemporary Art." *New Art Examiner*, October 1999, pp. 22-23, 60.
Hughes, Robert J. "Cooking Into the Past." *The Wall Street Journal*, December 31, 1999, p. W12.
True, Margo. "A Menu of Food Books." *Saveur Magazine*, December, No. 39, 1999, pp. 32-33.
Tucker, Marcia. "Museums Experiment with New Exhibition Strategies." *The New York Times*, 10 January 1999, pp. 40, 46.
- 1998 Huber, Hans Dieter. "ada' web, New York City." *Kristiche berichte*, 1998, pp. 5-6.
Ippolito, Jon. "Given: The Universe. Shown: Every Artwork." Exhibition catalogue, *Deep Storage*. Munich: Siemens, 1998, pp. 157-164.
Ippolito, Jon. "Gegeben: Das Universum. Gezeigt: Jedes Kunstwerk."
Trippi, Laura. "Untitled Artists Projects by Janine Antoni, Ben Kinmont, Rirkrit Tiravanija" [Interviews]. *Eating Culture*. Scapp and Seitz, eds. New York City: SUNY Press, 1998, pp. 132-142.
- 1997 Hoffberg, Judith. *Umbrella* October 1997, vol. 20, no. 3/4, p. 92.
- 1996 Anon. "Only Connect: Web Sightings." *The New Yorker*, 22 April 1996, p. 18.
Arning, Bill. "Editor's Choice." *Bomb Magazine* Summer, 1996, p. 9. Print and web.
Dunleavy, M.P. "The View from the Street." *World Art Magazine* no. 3, 1996, pp. 52-56.
Levin, Kim. "Voice Choices: Ben Kinmont." *The Village Voice* January 1996, p. 9.
Madoff, Steven Henry. "Where to Browse for Art on the Internet." *The New York Times* January 1996, p. 34.
"Weekender: New York City Artists." *The Cornishman* February 1996, p. 30.
- 1995 Goodrow, Gérard A. "Bücher, Archivalien und Depositen." *Confusion Selection*. Theewend, Gerard, ed. Salon Verlag: Köln, 1995, pp. 7-13.

Howe, Michele. "Today." *The Star Ledger* June 1995, pp. 23, 28.
 Ippolito, Jon. "Out of the darkness and into the loop." *Flash Art* April 1995, p. 69.
 Rosati, Pavia. *World Art* No. 4, 1995, pp. 54-57.

- 1994 B.K. "Ben Wäscht Ihr Geschirr." *T.Z.* May 1994, p. 9.
 Cotter, Holland. "Art in Review: Five Artists and Technology." *The New York Times* August 1994, p. C22.
 Gliewe, Gart. "Abwasch und Rolltreppenspiele." *Abendzeitung* May 1994, p. 19.
 Exhibition catalogue. *Outside the Frame: Performance and the Object: A Survey History of Performance Art in the USA since 1950*. Curated by Robyn Brentano and Olivia Georgia. Cleveland Center for Contemporary Art, 1994, p. 206.
 Levin, [Kim]. "Art in Brief." *The Village Voice* August 1994, p. 72.
 Makowsky, Arno. "Kunst, die Teller Wäscht." *Süddeutsche Zeitung* May 1994, no. 16, p. 15.
 Sonna, Brigit. "Wie die Kunst so spült." *Süddeutsche Zeitung* May 1994, no. 115, p. 15.
 Taylor, Simon. "Ben Kinmont at Sandra Gering." *Art in America* February 1994, No. 2, pp. 99-100.
 Weil, Benjamin. "Ouverture: Ben Kinmont." *Flash Art* Summer 1994, p. 114.
- 1993 Gookin, Kirby. "Ben Kinmont: Sandra Gering Gallery." *Arforum* December 1993, XXXII, No. 4, pp. 82-83.
 Levin, [Kim]. "Art in Brief." *The Village Voice* September 1993.
 Napack, Jonathan. "Art Diary." *New York City Observer* September 1993.
- 1992 "Ben Kinmont." *Kölner Stadt-Anzeiger* May 1992.
 Faust, Gretchen. "Casual Ceremony." *Arts*, March 1992, p. 79.
 Faust, Gretchen. "The Projected Audience." *Arts* February 1992, pp. 83-84.
 Goodrow, Gerard. "Ben Kinmont at Rolf Rieke." *ARTnews* November 1992, p. 154.
 Smith, Roberta. "Art in Review: Casual Ceremony." *The New York Times* January 1992.
 "Wir Sind die soziale Plastik." *Kölner Stadt-Anzeiger* May 1992
- 1991 Heartney, Eleanor. "Ben Kinmont at Tom Cugliani." *Art in America* No. 5, May 1991, p. 173.
- 1990 Goodrow, Gérard A. "Ben Kinmont: Kunst, Intuition und Empathie." *Apex* No. 10, 1990, pp. 146-149.
 Möller, Helga. "Ein Gemeinsamer Weg Zur Kunst." *Rolf Rieke*. Köln: Autoren und Verlag Buchhandlung Walther König, 1990, pp. 148-153.

TEXTS BY KINMONT (Other than Antinomian Press publications and Catalytic Texts, which can be found at antinomianpress.org)

- 2020 "Possibly the Earliest English Work Devoted to Saffron." *Active Cultures Digest*, issue 07, 23 November 2020. Web.
- 2018 With: Aretakis, Nick. "Ian Jackson, 1951-2018." *The Book Collector*. Vol. 67, no. 2, Summer 2018, pp. 258-260. Two offprints also printed, one with a portrait of Ian on cover and one with a red cover.
 "Promises and Precarity: Steps in an Alternative Artistic Practice." Brussels: *Caveat* at the Bâtard Festival. 2018.
- 2015 With: Emerson, Terra. "Ben Kinmont: Original Text in English." *Gagarin*. Antwerp: Gagarin, 2015, vol. 16, no. 1, pp. 106-117.
- 2014 "Ben Kinmont as told to Lauren O'Neill-Butler," *artforum.com*, May 2014. Web.
 "The First Monograph on Cheese" in *Specific Cheeses Fanzine #2*. Paris: November 2014, p. 2.
- 2013 "Passing on" in *Cook book: L'Art et le processus culinaire*. Sous la direction de Nicolas Bourriaud. Paris: Palais des Beaux-Arts, 2013, pp. 238-247.
- 2012 "Ben Kinmont: Sometimes a Nicer Sculpture is to be Able to Provide a Living for your Family" in Art Metropole's *Retail Catalogue 2012: Book Currency* pp. xlii-xliii.
 With: Donovan, Thom. "A Poetic Choice" in *Nero* No. 29, Spring/Summer 2012, pp.94-95.
Prospectus. 1988-2010 quarante-deux pièces. Paris: éditions MIX, 2011. [French language ed. with never before published photographs.]
- 2010 "Exhibition Chimerica" in *The Addition*. Gruijthuijsen, Krist, ed. Zurich: JRP Ringier, 2010, pp. 99-116.

[issued with Brams, Koen, ed. *The Encyclopedia of Fictional Artists*. Zurich: JRP RINGIER, 2010.]

- 2009 "Je suis pour vous, Ich bin für sie" in *Dialogues*, N.P.: n.p., 2009, pp. [11-13].
 "The Art World is Not Invited" in *Voids, A Retrospective*. Zurich: JRP Ringier, 2009, p. 476.
 "The Materialization of Life into Alternate Economies" in *Provence*. Issue 1, June 2009. Published by Verlag der Hochschule für Bildende Künste, Hamburg, pp. 13,14.
- 2007 "Statement, 2007" in *Sammlung Rolf Ricke*. Meyer-Stoll, Christiane, ed. Pliezhausen: Cantz Verlag, 2008, pp. 254-255, 333.
 "Du Vin à Partir d'Eau/Wine from Water : An interview with Nicolas Boulard" in the exhibition catalogue, *Le Temps Qui Reste*. Semaine: Arles, 2007, pp. [3-4], [9-12]. With insert by Ben Kinmont.
- 2006 "Pour une Définition de et une Réflexion Éthique sur le Project Art" in *Trouble*, Guillaume Désanges, ed. No. 6, 2006, pp. 58-64.
- 2002 "A Given" in *On Kawara*. Phaidon Press: London, 2002, pp. 26-27.
 "John Stawell, Manuscript, the Fruits of Toleration Being the Dissenter's Creed, ca. 1680" in *The Grolier Club Collects*. New York City: The Grolier Club, 2002, p. 37.
Prospectus. Thirty-one works by Ben Kinmont. Geneva: JRP Editions & Cneai, 2002.
- 1998 "If You Smile at Me" in *Innerscapes*. Pellegrin, Maurizio, ed. Trieste, Italy: Trieste Contemporanea, 1998, p. 169-170.
- 1992 "Kunst im Raster der Aussteller" in *Innovatio* July 7 1992, pp. 65-68.

MULTIPLES & SPECIAL publishing and editions projects

- 2025 *Saints Paradise*. Multiple made for and given to the Burrow's Beez, film on USB drive.
- 2019 "Everard Family." Kinmont's insertion of a description of the Everard Archive in the Paris Book Fair Catalogue: *Livres Rares & Objets d'Art*. Paris: Grand Palais, 12-14 April 2019, p. 119.
 "Mary Everard." In *l'Humanité* (French communist newspaper), No. 22660, 14 April 2019, p.25.
- 2013 "Artists and Editions," San Francisco: Rite Editions, 2013. A box of artist multiples. Kinmont contributed his catalytic texts from the *I am for you* project (1990-1993) with a sheet of instructions for their. An edition of 35 copies.
 "Passing on," in *Cook book: L'Art et le processus culinaire*, curated by Nicolas Bourriaud. Paris: Palais des Beaux-Arts, 2013, pp. 238-247.
- 2012 "Sometimes," Toronto: Art Metropole, 2012. A boxed collection of Ben Kinmont bookseller catalogues and ephemera. Signed and numbered edition of 10 plus 2 AP.
- 2011 "Ethical Considerations in Project Art," in *Flash Art* November/December 2011, Vol. XLIV, No. 281, p. 28. Quarter-page ad insert, 9.6cm x 12.8cm. Black and orange ink on white paper, printed offset.
 "Prospectus 1988-2010. Forty-two works," Sebastopol: Antinomian Press, 2011. A special artist's edition of 42 copies preserved in an archival box with a signed copy of the book and one of the project descriptions composed in the metal type used to print the book. Each copy of the special edition is unique since each block of lead type describes a different project.
 "Vers Une Définition du Project Art" and "Considérations Éthiques sur le Project Art," in *Mouvement* July-September 2011, Issue 60, pp. 126-127. Two full-page inserts, 28.5cm x 22cm each. Black and orange ink on white paper, printed offset. Inserted as a carte blanche project for *Mouvement*, a French magazine about performance and art.
- 2009 "On Becoming Something Else," in *Le Nouveau Festival du Centre Pompidou* [Catalogue]. Paris: Centre Pompidou, 2009, pp. 54-55.
- 2007 "Du Vin à Partir d'Eau/Wine from Water : An interview with Nicolas Boulard," in the exhibition catalogue, *Le Temps Qui Reste*. Semaine: Arles, 2007, pp. [3-4], [9-12]. With insert by Kinmont.
 "Vietnam War Ads; or, your bibliography is our sculpture," White T-shirt with text silkscreened in bright

green, printed as a catalogue to be worn in an edition of 500 copies. This T-shirt took the bibliography from the 1998 show and added onto it the new bibliographical citations for the reappearance of the advertisements [Austin: Antinomian Press, March 2007.]

"Vietnam War Ads; or, Your Bibliography is our Sculpture," in *ART LIES*, no. 55, 2007.

"Vietnam War Ads; or, Your Bibliography is our Sculpture," in *The Austin Chronicle*, 2007.

"Vietnam War Ads; or, Your Bibliography is our Sculpture," in *Cantanker* No. 03 ½, 2007, p. [25].

"Vietnam War Ads; or, Your Bibliography is our Sculpture," in *MODERN PAINTERS* vol. XIX, no. 7, 2007, p. 18.

"Vietnam War Ads; or, Your Bibliography is our Sculpture," in *Multitudes: Transmission*, No. 1, 2007, p. 208.

- 2006 "Ben Kinmont Lives in California." In *Parabol*, The Displacement Issue, curated by Ami Barak. Winter 2006. "Fresh Fish Soup/Sopa de Pescado Fresco," in *Libro de Cocina de Copilandia*. Kahn, Robin, ed. Sevilla: BNV, 2006, [pp. 20-21]. A recipe by Kinmont.

- 2004 "Hard Core," in *Pacemaker* no. 4, Paris, 2004.

- 2000 "Nader Poster Design 2000," Monk Parakeet and The Suburban, Chicago, 2000.
 "The Third Sculpture, or, Some Thoughts Concerning Spaces in Between," in *Documents sur l'Art*. No. 12. Dijon: Les Presses du Réel, 2000, pp. 34-56.
 "Calendar 2000," Annandale-on-Hudson: Center for Curatorial Studies, Bard College, 2000. Kinmont contributed *Vietnam War Ads; or, Your Bibliography is our Sculpture* for the month of May. Calendar sold as part of Art for Art's Sake Fundraiser. (The original artwork is now in the collection of MOCA The Museum of Contemporary Art, Los Angeles.)

- 1999 "Seven Wonders of the World," Matthew Higgs, ed. Bookworks: London, 1999, p. [21]. A collection of 66 alternatives to the Seven Wonders of the Ancient World, including Kinmont's contribution, *Ben Kinmont's Seven Wonders of the World*.

- 1998 "Version Box, Upgrade 2.0" Genève: JRP Éditions, 1998. A bag of artist multiples including Kinmont's *Bed Service*, a text to be ironed onto one's sheets after waking up.
 "Vietnam War Ads; or, your bibliography is our sculpture." White T-shirt with text in "missile red" printed as a catalogue to be worn. New York City: Antinomian Press, March 1998. 500 copies printed.
 "Vietnam War Ads; or, Your Bibliography is our Sculpture," in *glänta magazine*, nos. 1-2, 1998, p. 142-143.
 "Vietnam War Ads; or, Your Bibliography is our Sculpture," in *Index Magazine*, no. 2, 1998, p. 12.
 "Vietnam War Ads; or, Your Bibliography is our Sculpture," in *siski magazine*, no 1, vol. XIII, 1998, p. 88.
 "Vietnam War Ads; or, Your Bibliography is our Sculpture," in *Stockholm '98 Magazine*, 1998, p. 17.

- 1997 "invite a stranger into your home for breakfast," in the exhibition catalogue, *do it* Curated by Hans-Ulrich Obrist. New York City: Independent Curators Inc., 1997, p. 88.
 "Somebody's SoHo," in *Walk on the SoHo Side*. New York City: Marc Pottier, 1997, pp. [26-27].
 "Somebody's SoHo," [advertisement insert,] in *Zingmagazine*. Autumn/Winter 1996-1997, p. [52].

- 1996 "Forse (Perhaps). 1995. Venice," in *Avant-Garde Walk a Venezia 1995 II*. Turin: Edizioni d'Arte Fratelli Pozzo, 1996, pp. [34-43].

- 1995 "Forse," in *Avant-Garde Walk a Venezia*. Turin: Edizioni d'Arte Fratelli Pozzo, 1995, pp. [28-29].

- 1990 "I wonder if Joseph Beuys ever explained the meaning of art to his son or daughter?" An edition of 50 copies of *The Giving Tree* by Shel Silverstein distributed with a printed band around it. 1990.
 "I Am America, America Is Me," c.1989. A rubber stamp on Tiffany printed calling cards, edition size unknown.

TEACHING, WORKSHOPS, lectures, symposiums

- 2025 Conversation with Peter Coyote. "It's Free Because It's Yours." Fort Mason Center for Arts & Culture, San Francisco, July 24, 2025.

- 2022 Conversation with Mary Rinebold. "Promised Relations; or, Thoughts on a Few Artists' and Contracts." Art, Business, and Law LLM, Queen Mary University of London, 31 May 2022.

- 2018 Lecture and Workshop. "Ben Kinmont, 'Promises and Precarity: Steps in an Alternative Artistic Practice', artist talk and Q&A." For *Publishing & Performing Relationships: Caveat at Bâtard Festival*. 30 October 2018. Panel. "Commemorating What We Want Is Free: Remembering Ted Purves." College Art Association Conference 2018. Valencia, CA. February 22, 2018.
- 2017 Lecture. "Edible Bibliophilia; its beginnings and contributors," Book Club of California, San Francisco, September 11, 2017.
Workshop. *This isn't it*. Collège Jacques Prévert middle school, Noisy-le-Sec, France, September 2017.
- 2015 Lecture. "Domestic Revolution," Independent Curators International, New York City, April 2015.
Lecture. "Antiquarian Bookselling Today," University of California, Davis, April 2015.
- 2014 Lecture. "Antinomian Press." A Feast for the Eyes: Gastronomy & Fine Print symposium. The Book Club of California, San Francisco, 2014.
Panel. "What Shakespeare Ate: Dining in the Elizabethan age." The California International Antiquarian Book Fair 2014. Pasadena, 8 February 2014.
- 2013 Art and Social Practice Workshop, Portland State University, Portland, 2013.
Lecture. "Being and Power, or strategies for an alternative practice" and two classroom workshops. The Society for Contemporary Art at the Art Institute of Chicago, 2013.
Lecture. Department of Visual and Environmental Studies at Harvard University, 2013.
- 2012 "On becoming something else (a multiple)" 12th grade AP English class, Galileo High School, San Francisco, 2012-2013.
Open Assignment. "On becoming something else (a multiple)" SFMOMA Open Studio, 2012. Web.
Panel with David Breslin. "Disruption and the Ethics of Biography." Cage, New York City, 6 May 2012.
Social Practice Workshop, California College of the Arts, San Francisco, 2012.
- 2011 Conversation with Julia Robinson during the exhibition, "Fluxus and the Essential Questions of Life," New York City University, 2011.
Workshop with NYU graduate students at NYU and presentation at Performa Hub, Performa 11, New York City, 2011. [Antinomian Press publication issued.]
- 2010 "12 Gestures," Bétonsalon, Paris, 2010.
Workshop. "Vers un reflexion sur l'instrumentalisation," during the exhibition Double Bind: Arrêtez d'Essayer de me Comprendre, École Nationale Supérieur d'Art, Villa Arson, Nice, 2010. (Antinomian Press publication issued.)
Pickpocket Almanac '09-'10, faculty member, school organized by Joseph del Pesco for SFMOMA, 2009-2010.
- 2009 Symposium. YES: The Persistence of Optimism, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, 2009.
- 2008 Lecture. Spheres of Interest: Experiments in Thinking and Action, San Francisco Art Institute, Graduate Lecture Series, 2008 (See also: SFAI MFA Graduate Exhibition Catalogue).
Workshop. "Considerations towards a typology of disappearance," École des Beaux-Arts de Bordeaux, 2008. [Antinomian Press publication issued.]
- 2007 Lecture. Blanton Museum of Art, Austin, 2007. [Antinomian Press publication issued.]
- 2006 Teaching. CCA, San Francisco, Fall 2006. [Antinomian Press publications issued.]
Teaching. "Or, considerations towards helping others in an art practice," CCA, San Francisco, 2006. [Antinomian Press publications issued.]
Workshop. "Or, considerations towards helping others in an art practice," L'École Régionale de Beaux Arts, Valence, St. Croix, 2006. [Antinomian Press publication issued.]
- 2005 Adjunct Professor in Graduate Studies, CCA, San Francisco, 2005.
Teaching. "Street Projects," CCA, San Francisco, Fall 2005. [Antinomian Press publications issued.]
Workshop. "Project Art: some definitions, ethical considerations, and descriptions," CCA, San Francisco, Fall 2005. [Antinomian Press publications issued.]
Workshop. CCA, Sebastopol, Spring 2005. [Antinomian Press publications issued.]

Lecture. Ecole De Beaux Arts, Bourges, 2005.

- 2004 CCA, Instructor in Studio Practice, Graduate Studies, 2004-05.
Columbia University, NYC, Guest Lecturer/Visiting Artist, 2004.
- 2002 Symposium. Generosity Projects, Strategies for Exchange in Contemporary Art, CCAC Institute for Exhibitions and Public Programs, 2002.
- 1999 Lecture. Maryland Institute College of Art, Lecture, Rinehart School of Sculpture, 1999.
- 1998 Workshop. Studies in Public Interaction, Public Lecture and Workshop at Cranbrook Academy of Art, December 1998.
Workshop. "Bring it with you," Cranbrook Academy of Art, Bloomfield Hills, 1998. [Antinomian Press publication issued.]
- 1997 Cooper Union, NYC, Guest Lecturer/Visiting Artist, 1997.
- 1996 School of Visual Arts, NYC, Guest Lecturer/Visiting Artist, 1996.
New School, NYC, Guest Lecturer/Visiting Artist, 1996-2001.
New York City University, NYC, Guest Lecturer/Visiting Artist, 1996-2001.

ONLINE VIDEO interviews & clips by and about Kinmont

- 2026 Fort Mason Center for Arts & Culture. "The San Francisco Diggers: A Conversation With Actor Peter Coyote & Artist Ben Kinmont." *YouTube*, August 2026.
- 2016 Antiquarian Bookseller's Association (ABAA). "Ben Kinmont, Ben Kinmont, Bookseller." *YouTube*, March 2016.
KRCB North Bay Public Media. "Antiquarian Localvore: Bookseller Ben Kinmont." *YouTube*, January 2016.
- 2015 Holbrook, Stett. "The Bohemian Life: Ben Kinmont." *bohemian.com*. April, 2015.
- 2014 Nottingham Contemporary. "On becoming something with Krist Gruijthuisen." *YouTube*. June, 2014.
- 2011 Bregeau, Hugo and Montgolfier, Clémence de. "Ben Kinmont: 'Prospectus: Paris.'" Kadist Paris. *Vimeo*. 2011.

PROJECT ARCHIVES available online

On becoming something else, scanned on occasion of archive's exhibition at Air de Paris, 2014,
http://airdeparis.com/artists/ben-kinmont/benkinmont2014/14_adp/benkinmont_adp2014.html

Ssshh, scanned on occasion of archive's exhibition at the 2014 Whitney Biennial,
<http://whitney.org/Exhibitions/2014Biennial/BenKinmont>

EDUCATION & RESEARCH grants

- 1986-87 Thomas J. Watson Fellow, Research fellowship on contemporary German Art. France, Italy, Germany, England.
- 1984 University College, Oxford University.
- 1982-86 B.A. in American Culture Studies, Pomona College.