Komar and Melamid is a tandem team of Russian-born American conceptualist artists Vitaly Komar (born in Moscow, September 11, 1943) and Alexander Melamid (born in Moscow, July 14, 1945). Komar and Melamid attended the Moscow Art School from 1958 to 1960, followed by the Stroganov Institute of Art and Design, Illustration dept., graduating in 1967. They began to work together shortly thereafter, after 36 years they separated in 2003. Both artists emigrated to Israel in 1977 and subsequently to NY in 1978. The pair’s co-authorship of works ceased 2003-2004. Komar and Melamid are the founders of SOTSART, a form of Soviet Nonconformist Art that combined elements of Socialist Realism and Western Pop art in a conceptual framework.

Komar and Melamid

Vitaly Komar: Born, Moscow, September 11, 1943
Alexander Melamid: Born, Moscow, July 14, 1945
Moscow Art School, 1958-60
Stroganov Institute of Art & Design, Moscow 1962-67

SELECTED JOINT EXHIBITIONS

1999 La Biennale di Venezia, Venice, Italy, Animal Kingdom, Elephant paintings and Mikki-chimpanzee’s photographs, Curated by Joseph Bakstein.
Kunsthalle, Vienna, Austria, Komar & Melamid, Schön-Haslich, Curated by Gerald Matt, September 22 –November 1. (catalogue)
Ludwig Museum of Modern Art, Cologne, Germany, Komar & Melamid, Die Beliebten und
Ungeliebten
Bilder, Curated by Evelyn Weiss and Mark Scheps, September 12-November 30. Kunsthalle,
Rotterdam, Holland, The Most Wanted - The Most Unwanted Painting.
1996 University of Michigan, Ann Arbor, MI.
Reijavik Municipal Art Museum, Reijavik, Iceland.

1995 Dia Center for the Arts, New York, NY, located on the Internet until 1996. Checkpoint Charlie,
Berlin, Germany.
Store Front for Art & Architecture, New York, NY.
Ukrainian State Museum, Kiev, Ukraine.
1994 Contemporary Arts Center/Guelman Gallery, Moscow, People's Choice, September 2-
October 22.
Alternative Museum, New York, People's Choice, March 5-April 23, and travel to: Washington
Project for the Arts, Washington, D.C., September 9-October 22; Herbert F. Johnson Museum of
Contemporary Art Centre, Guelman Gallery, Moscow, The Stepped Pyramid, April 22-
May. With performance in Red Square, Moscow: What to do with Lenin's Mausoleum?
22-March 28.
1991 Ronald Feldman Fine Arts, New York, Paintings for the Holy Rosary Church, January 12-
February 16.
Ljubljana Congress Center, Cankarjev Dom, Yugoslavia, Komar and Melamid, June 21- July.
The University Gallery, Memphis State, Memphis, TN, Komar and Melamid: Art/History, September
6-October 11.
1990 Gallery 210, University of Missouri, St. Louis, MO, Painting: 1980 to 1986, February 26-
March 30.
Brooklyn Museum, New York, Grand Lobby Installation, Yalta and Moscow, March 16- June 4.
South Campus Art Gallery, Miami Dade Community College, Miami, FL, Forty Monotypes, May 24-
June 15, with lecture.
Fuller Elwood Gallery, Seattle, In America, July 19-September 1.
Vinalhaven Press, New York, Hot Heavy Sears and The Double Revelation, October 6-
November 24.
Ronald Feldman Fine Arts, New York, Bergen Point Brass Foundry, Bayonne, March 31- April 29.
University of North Texas, Denton, TX, September 4-28, and tour to Sunrise Museums, Charleston, WV, November 4-December 31; Alaska State Museum, Juneau, January 20-February 24, 1990; Anchorage Museum of History and Art, Anchorage, March 16- April 15; University of Alaska, Fairbanks, April 28-June 3; Washington University, St. Louis, MO, June 22-August 12; Haggerty Museum of Art, Marquette University, Milwaukee, WI, September 13-November 11, Russians in America. Organized by Exhibits USA. (catalogue)
Galerie Montenay, at FIAC, Paris, October 7-15.
Mandeville Gallery, University of California, La Jolla, CA, Komar and Melamid: Recent Work, October 21-December 10, with lecture on November 9. Solo Gallery, New York, Horn of Plenty, November 2-December 3.
Van Straaten Gallery, Chicago, New Work, October 21-November 25.
Moriarty Gallery, Madrid, Death Poems, October. (catalogue)
Neue Gesellschaft fur Bildende Kunst, West Berlin, Death Poems.
1987 Artspace, Sydney, Australia, July 15-August 15, and tour to Institute for Modern Art, Brisbane, September 6-29; School of Art Gallery, University of Tasmania, Hobart, October 3-29; Australian Centre of Contemporary Art, Melbourne, December 5- January 24, 1988; Praxis, Perth, February 4-March 4,1988; Experimental Art Foundation, Adelaide, March 15-April 15, 1988.
1986 Tyler School of Art, Temple University, Philadelphia, PA, March-April.
Ronald Feldman Fine Arts, New York, Anarchistic Synthesism, April 5-May 10. Sable-Castelli Gallery, Toronto, April.
Van Straaten Gallery, Chicago, September-October.
CEPA Gallery, Buffalo, NY, May-June.
Palace Theater of the Arts, Stamford, CT, April 17-June 16.
University of Iowa Museum of Art, Iowa City, IA, November 16-January 13, 1985.
Anderson Gallery, Virginia Commonwealth University, Richmond, VA, October 11-November 2.
Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, KS, November 12-30.
(catalogue)
1978 White Gallery, Tel Aviv, Spring.
A Space, Toronto, Fall.
1974 Art Belongs to the People, performance, private apartment, Moscow.
1968 Scientists Club, Gorodok Academy, Pushino.
1967 Blue Bird Cafe, Moscow.
SELECTED GROUP EXHIBITIONS
Tastes Like Chicken Art Space, New York, NY, Natural Reaction, November 3 – December 3. Firehouse Gallery, Burlington, Vermont, 30 Years of New Year Graphics from The Jewish Museum, October 6 – November 12.
Fundacion del Museo Guggenheim, Bilbao, Spain, Russia!, March 28 – September 1.
The Contemporary Arts Center, Cincinnati, OH, Somewhere Better Than This Place, May 31—November 22.

2002 Center for Art and Media, Karlsruhe, Germany, Iconoclash.


Bernice Steinbaum Gallery, Miami, FL, A Painting for Over the Sofa (that’s not necessarily a painting), November 24- December 29 and travel to: Knoxville Museum of Art Knoxville, TN, January 11- April 5, 2002; Walton Arts Center, Fayetteville, AR, April 19- June 14, 2002; William Patterson University, Wayne, NJ, September 6- October 18, 2002; Fuller Museum, Brockton, MA, January 3- March 28, 2003; Huntington Museum, Huntington, WV, December 5, 2003- January 30, 2004; Lakeview Museum, Peoria, IL, February 13- April 9, 2004; University of Nebraska, Lincoln, NE, September 10- October 8, 2004.


The Museums at Stony Brook, Stony Brook, NY, George Washington: American Symbol, February 6- May 31; and travel to Brandywine River Museum, Chadds Ford, PA, June 11- September 6; Museum of our National Heritage, Lexington, MA, October 10- February 27, 2000 (catalogue)


Eyewash, New York, NY, Offbeat: Humor in Life and Art, October 17-November 22.


La Biennale di Venezia, Venice, Italy, 47th International Art Exhibition.

Spaso House, Moscow, Russia, Faces of America (Curated by Art in Embassies).


Copenhagen Contemporary Art Center, Copenhagen, Denmark, Jukebox: Sound works, November 1997.

Helsinki City Art Museum, Helsinki, Finland, The Most Wanted - The Most Unwanted Painting, November.

Albright College Center for the Arts, Freedman Gallery, Reading, PA, 20/20: The Visionary Legacy of Doris Chanin Freedman, October 25-December 13.

Duke University Museum of Art, Durham, NC, Fractured Fairy Tales, April 12-May 25. (catalogue)

Southeastern Center for Contemporary Art, Winston-Salem, NC, Heroic Painting, February 3-April 21, 1996 (travel to Tampa Museum of Art, Tampa, FL, May-June; Queens Museum of Art, Queens, NY, July-September; Knoxville Museum of Art, Knoxville, TN, October-January 1997; Contemporary Arts Center, Cincinnati, OH, January-March; Nevada Museum of Art, Reno, NV, April-June; Mississippi Museum of Art, Jackson, MS, July-September; University Gallery At U Mass, Amherst, MA, October-December; Chicago Cultural Center, January-March 1988. (catalogue)


Georges Pompidou Center, Paris, France, Face A L'Histoire.

Bass Museuem, Miami, FL
Hayward Gallery, National Touring Exhibition
Contemporary Art Center, Lisbon, Portugal
Le Cirque, Paris, France
Centre Internationale d'Art Contemporain de Montreal, Montreal, Canada
Wood Street Galleries, Pittsburgh, PA


Southeastern Center for Contemporary Art, Winston-Salem, NC, Heroic Painting, February 3-April 21, 1996 (travel to Tampa Museum of Art, Tampa, FL, May-June; Queens Museum of Art, Queens, NY, July-September; Knoxville Museum of Art, Knoxville, TN, October-January 1997; Contemporary Arts Center, Cincinnati, OH, January-March; Nevada Museum of Art, Reno, NV, April-June; Mississippi Museum of Art, Jackson, MS, July-September; University Gallery At U Mass, Amherst MA, October-December; Chicago Cultural Center, January-March 1988. (catalogue)


Copenhagen Contemporary Art Center, Copenhagen, Denmark, No Man's Land, March 25-June 11.


Contemporary Arts Center, Moscow, Russia.

Museum of Contemporary Art, Helsinki, Finland, ARS, Helsinki Biennale. Ansel Adams Center for Photography, San Francisco, CA

Smithsonian Institute, Washington, DC

Kraftmessen, Munich, Germany

Istanbul Biennial, Istanbul, Turkey, Curated by Rene Block. (catalogue)


California Center for the Arts, Escondido, CA, Wild Life!, October 1-December 31. The College of Wooster, Wooster, OH, Prints from Solo Impression, Inc., August 24-October 9.

Trans Hudson Gallery, Jersey City, NJ, Garden Fresh, August 18-September 11. Santa Monica Museum of Art, Santa Monica, CA, Altered Egos, July 8-September 4. (catalogue)


Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany, Europa-Europa, May 27-October 16. (catalogue) Ludwig Forum, Aachen, Germany


University Art Gallery, San Diego State University, San Diego, CA, Clay Out of Context, January 20-April 9.

Quartet Editions, New York, A Few Words, February 27-April 3.

Frankel Nathanson Gallery, Maplewood, NJ, June 19-July 31.
Ronald Feldman Fine Arts, Inc., New York, NY, Summer '93, June 21 - August 20. Smithsonian Institute, Washington, D.C., Monumental Propaganda, and travel to:
Tretykov Gallery, Moscow, Russia; World Financial Center, New York, July 22 - October 3. Instigated by Komar & Melamid, organized by Independent Curators, Inc.
Le Centre international d'art de Montreal, Montreal, Quebec, 18 artistes russes: L'apres Perestroika: menageres ou femmes d'Etat, August 1-October 3, and tour to Picker Art Gallery, Colgate University, Hamilton, NY, November 6-December 31; DePree Art Center and Gallery, Hope College, Holland, MI, February 12-March 27, 1994; Western Gallery, Western Washington University, Bellingham, WA, April 18-June 11, 1994; Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross, Worcester, MA, September 15-October 23, 1994, After Perestroika: Kitchenmaids or Stateswomen. Organized by Independent Curators, Inc.
Le Centre international d'art de Montreal, Montreal, Quebec, 18 artistes russes: L'apres Perestroika: menageres ou femmes d'Etat, August 1-October 3, and tour to Picker Art Gallery, Colgate University, Hamilton, NY, November 6-December 31; DePree Art Center and Gallery, Hope College, Holland, MI, February 12-March 27, 1994; Western Gallery, Western Washington University, Bellingham, WA, April 18-June 11, 1994; Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross, Worcester, MA, September 15-October 23, 1994, After Perestroika: Kitchenmaids or Stateswomen. Organized by Independent Curators, Inc.
Cleveland Center for Contemporary Art, Cleveland, OH, 25 Years A Retrospective, September 10-November 7. (catalogue)
Stuart Levy Gallery, New York, NY, Old Symbols/New Icons in Russian Contemporary Art, September 14-October 16.
Palm Beach Community College Museum of Art, Lake Worth, FL, Art, Myth & Money, October 2-October 30.
Grey Art Gallery, New York University, New York, NY, Brief Encounters: Meetings in Art, November 8-December 18, 1993. (catalogue)
Barbara Krakow Gallery, Boston, MA, February 15-March 18.
John Michael Kohler Arts Center, Sheboygan, WI, In Praise in Folly, May 31-August 1. Jersey City Museum, Jersey City, NJ, Promises: Election Dreams and Desires, Fears
and Nightmares, August 26-November 7.
One Bush Street, Identities Lost & Found, August 19-November 30.
Los Angeles County Museum of Art, Los Angeles, Parallel Visions: Modern Artists and
Outsider Art, October 15-31.
Tel Aviv Museum of Art, Tel Aviv, Not For Sale, October 22-December 27. (catalogue) Alternative
The Cultural Space, New York, World Disorder, February 16-March 16.
Stedelijk Museum, Amsterdam, Black Lights, March 22-April 22. (catalogue)
Institute for Art and Urban Resources at P.S. 1, New York, Out of Site, April 14-.
Rosa Esman Gallery, New York, To Wit: Timely Objects with Ironic Tendencies, April 27-
May 24.
Setagaya Museum, Tokyo, Soviet Contemporary Art: From Thaw to Perestroika, May
18-June 23. (catalogue)
Aldrich Museum of Contemporary Art, Ridgefield, CT, Art of Advocacy, May 18-
September 29. (catalogue)
Irving Galleries, Sydney, Australia, After Perestroika, July 26-August 17. (catalogue) The University
Gallery at Memphis State, Memphis, TN, Art/History, September 6-
October 11.
Independent Curators Incorporated (ICI), and tour to; Cantor Art Gallery, College of the
Holy Cross, Worcester, MA, September 12-October 20; Denver Art Museum, Denver, CO, January
25-March 22, 1992; Joslyn Art Museum, Omaha, NE, April 9-May 31, 1992; Pittsburgh Center for
the Arts, Pittsburgh, PA, July 5-August 23, 1992; Paley Gallery, Moore College of Art and Design,
Philadelphia, PA, September 5-October 11, 1992; Telfair Academy of Arts and Sciences, Inc.,
ICA, Philadelphia, PA, October 4-January 5, 1992, and tour to Newport Harbor Art Museum,
(catalogue)
Gallery 119, New York, Images of Labor, October 25-December 5.
Alternative Museum, New York, Sixteen Year Retrospective of the Alternative Museum,
October-November.
County Office of Cultural Development, Chelsea Mansion, East Norwich, NY,
December 8-January 8, 1992, and tour to Fine Art Museum of Long Island,

Ceres Gallery, New York, Memory/Reality, February 27-March 24.
Exit Art, New York, Illegal America, March 3. (catalogue)
Haggerty Museum of Art, Marquette University, Milwaukee, WI, Images of Death in Contemporary Art, March 22-June 3.
Museum of Contemporary Hispanic Art, collaborating with The New Museum and the Studio Museum of Harlem, New York, The Decade Show, April 2-September 7. (catalogue)
Vinalhaven Press, New York, Prints as Protest, April.
John Michael Kohler Arts Center, Sheboygan, WI, Regarding Art: Artworks about Art, June 3-August 12.
Tacoma Art Museum, Tacoma, WA, June 15-September 9, and tour to Institute of Contemporary Art, Boston, MA, November 1-January 6, 1991; Des Moines Art Center, Des Moines, IA, February 16-March 31, 1991, Between Spring & Summer. (catalogue)
Contemporary, New York, Disappearances, November 2-25. (catalogue) Fashion Institute of
Technology, New York, The Historical Mode, November 1-January
27, 1990.
Whitney Museum of American Art, New York, Image World: Art and Media Culture,
November 8-February 18, 1990. (catalogue)
Museum of Modern Art, New York, Committed to Print, January 27-April 19. (catalogue) Museum of
Contemporary Art, Chicago, IL, The Marshall Frankel Collection 1928-86,
February 6-April 3.
Gallery Carlo Lamagna, New York, NY, Altar/Alter, February 25-March 26. (curated by
Ken Tisa)
Neue Gallery, Museum Ludwig, Aachen, West Germany, and tour to Wilhelm Hach
Museum, Ludwigshafen; Gelzenhirchen City Museum, Gelzenhirchen; Museum fur Hedendaagse
Kunst, Utrecht, The Netherlands; Provincial Museum, Hasselt, Belgium; Museum Moderne Kunst,
General Electric Corporation, Fairfield, CT, Figuration, April 6-May, 1988. (curated by the Art
Lending Service of the Museum of Modern Art)
The Queens Museum, New York, Classical Myth and Imagery in Contemporary Art, April 16-May
29. (catalogue)
The New Museum of Contemporary Art, New York, Benefit Auction, April 25. Marlborough Gallery,
New York, Visions/Revision: Contemporary Representation, April
28-May 28. (catalogue)
(catalogue)
Schloss Herrnsheim, Worms, West Germany, Mnemosyne Oder Das Theater Der
Erinnerung, Curated by Peter Weiermair and Bill Henson, October 2-November
13. (catalogue)
New Jersey Center for Visual Arts, Summit, NJ, Storytelling: Narrative Painting,
November 13-December 30. (catalogue)
1987 Kennesaw College Art Gallery, Contemporary Soviet Art: The Will to Self-Expression in a
Conformist Society, January 22-February 22. (catalogue)
Gallery 400, University of Illinois, Chicago, Tragic and Timeless Today, February 4-March 14.
(catalogue)
Schick Art Gallery, Skidmore College, Saratoga Springs, NY, February 19-March 13 and tour to
Hofstra Museum, Emily Lowe Gallery, Hempstead, NY, March 29 - May 17, Self-Portraits: The
Message, the Material.
Florida State University Gallery and Museum, Tallahassee, FL, Nocturnes and Nightmares, March 12-April 18. (catalogue)

Whitney Museum of American Art, Fairfield County, CT, March, and tour to Equitable Center, New York, September, Contemporary Diptychs: Divided Visions. (catalogue)


Documenta 8, Kassel, West Germany, June 12-September 20. (catalogue) Metropolitan Museum of Art, New York, Recent Acquisitions, Fall.


New Museum of Contemporary Art, New York, Sots Art, April-June, and tour (until 1988). (catalogue)

Los Angeles County Museum of Art, Los Angeles, Avant-Garde in the Eighties, April 23-July 12. (catalogue)

Biennale of Sydney, Sydney, Australia, The Death or Resurrection of Originality, May-July.

Walter Phillips Gallery, Banff, Canada, Resistance or Submission, August-September. (catalogue)

Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, NY, Neo Neo Classicism, August-October. (catalogue)

San Francisco Museum of Modern Art, San Francisco, Second Sight: Biennial IV, August-November. (catalogue)


Institute for Art & Urban Resources at P.S.1, New York, Synaesthetics: Collaborations between Artists and Writers, January 13-March 10.

Kunsthalle and Kunstmuseum, Bern, Switzerland, Alles und noch viel Mehr (Everything
and More), Curated by Gerhard Johann Lischka, Jean Hubert Martin, and Hans Christoph von Tavel, April-June. (catalogue)
Amsterdam, Doppelganger/Cover (The Double/Cover Show), April-May.
Galerie und Lager Rudolf Zwirner, Cologne, West Germany, Iterativismus, May-June. Aldrich Museum of Contemporary Art, Ridgefield, CT, The Classic Tradition in Recent Painting and Sculpture, Summer. (catalogue)
Greenville County Museum of Art, Greenville, SC, Innocence and Experience, October 8-November 24. (catalogue)
Nexus Contemporary Art Center, Atlanta, GA, November, and tour to colleges and universities in the South, Public Art: A Blunt Instrument. (catalogue)
Queensborough Community College, Bayside, NY, Politics in Art, March 25-April 13.
Center Gallery, Bucknell University, Lewisburg, PA, October 5-November 25, and tour to Sordoni Art Gallery, Wilkes-Barre, PA, December 9-January 4, 1985, Contemporary Perspectives 1984. (catalogue)
Linda Farris Gallery, Seattle, August 4-September 11; Los Angeles Municipal Art Gallery, Los Angeles, CA, Self Portraits. (catalogue)


Ronald Feldman Fine Arts, New York, War Games, February 27-April 17.

Metropolitan Museum of Art, New York, Counterparts and Affinities, April. (catalogue) Ronald Feldman Fine Arts, New York, Revolutions per Minute (The Art Record), April 24-June 5.


Institute for Art & Urban Resources at P.S.1, New York, Beast: Animal Imagery in Recent Painting, October 17-December 12.

Pratt Institute, New York, The Destroyed Print, November 15-December 11.

1981 Freedman Gallery, Albright College, Reading, PA, Messages: Words and Images, March 20-April 4 and tour. (catalogue)

Gowanus Memorial Art Yard, Brooklyn, NY, Monumental Show, May-June. Contemporary Russian Art Center of America, New York, Russian New Wave.

1980 University of Maryland Art Gallery, College Park, MA, Nonconformists: Contemporary Works on Paper from the Soviet Union, September 3-October 12. (catalogue)

1978 Tel Aviv Museum. Artist and Society, 1948-1978, Fall.

Institute for Art & Urban Resources at P.S.1, New York, Couples, November.


Venice Biennale, Venice, Italy, Dissident Art, Summer.

1974 Outdoor exhibition, Beljaevo, Moscow, September 15 (show bulldozed by authorities).

Outdoor exhibition, Izmailovsky Park, Moscow, September 29.

1968 Moscow Artists Union, Eighth Show of Young Artists (Komar & Melamid works censored by authorities).

SELECTED BIBLIOGRAPHY

Interviews, Statements, and Writings

Cumming, Laura. “Alexander Melamid: Oh My God; Yinka Shonibare: Nelson's Ship in a Bottle.” The Observer,

_____. M/E/A/N/I/N/G (November 1987), pp. 13.
_____. with Peter Meyer, Victor Navasky, Katrina vanden Heuvel and JoAnn Wypijewski.
"What Is To Be Done?" Spark, March/April/May 1992, pgs. 1, 4.
_____. "What is to Be Done with Monumental Propaganda." Artforum XXX, no. 9 (May 1992):102-103.
Interview.
Schjeldahl, Peter. "Komar & Melamid." Flash Art, no. 125 (December 1985-January 1986): 64-
65. Interview.

Monographs and Joint Exhibition Catalogues


Selected Group Exhibition Catalogues and Books


Conjunctions: Bi-Annual Volumes of New Writing. Edited by Bradford Morrow. Annandale on the
Contemporary Perspectives. Essays by Barry Blinderman, Thomas Lawson, Susan Morgan.


Martin, Richard and Harold Koda. The Historical Mode, Fashion and Art in the 1980s. New York,


Not For Sale. Tel Aviv, Israel: Tel Aviv Museum of Art, 1992.


Selected Magazine and Newspaper Articles


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http://www.northjersey.com/arts_entertainment/art/125729368_Fall_of_the_Wall_and_U_S_S_R_.html


Dorrian, Mark. “Figure/fingerexcerpt from Fall upon Warsaw: the shadow of the Palace of Culture.” The Journal of Architecture 15, no. 1 (February 2010): 96-99.


“Pop ist uberrall”. Art Das Kunstmagazin (June 2010): 52-64.


2009 Dutton, Denis. “Kind of blue is how we’d all like to view the world.” The Australian.news.com, February 12, 2009.


Kholmogorova, Olga. “Vitaly Komar: ‘Soviet ideology was the most important form of
“Red Light for Blue Noses.” ARTnews 106, no. 11 (December 2007):
84-86.
(Summer 2006): 77-99.
53, 56.

Jacobsen, Thomas. “Bridging the Arts and Sciences: A Framework for the Psychology of
Hochfield, Sylvia. “Artists Against the State: Perestroika Revisited.” ARTnews 105, no. 7 (Summer
Markus, David. “Perestroika Revisited: Artists Against the State.” The Brooklyn Rail, July/August
2006, p. 34.
Wallach, Amei. “Missed Signals: Nuance and the Reading of Immigrant Art.” American Art 20, no. 2
(Summer 2006): 126-33.
2005 Allen, Greg. “DIRECTIONS 2005: THE MOST VALUABLE ART; Ready for Your Close- Up,
Honigman, Ana Fidel. “Good Artsit/Bad Artist: An Interview with Ellen Harvey.” Art
Journal 64, no. 3 (Fall 2005): 102-18.
Hummer, Tracey. “Back in the USSR.” I.D. 52, no. 6. (September/October 2005): 76-
77.
“Vitaly Komar: ‘Three-Day Weekend.’” Russian Forward 501, July 1-


Wallach, Amei. “Cold War Icons Revisited.” Art in America no. 6 (June/July 2004): 80-87, 89.


_____.” Ladna kobieta niezupelnie ubrana.” Rzeczypospolita, April, 20, 2001, p. 20. _____.
Gazeta Wyborcza, June 1, 2001.
Zinik, Zinovy. “Letter From Bangkok.” The Times Literary Supplement, January 22,
1999, 15-16.


and Debbie Seaman. “Joke Art.” People 50, no. 11 (September 22, 1998):
112-13.


Kakutani, Michiko. “Portrait of the Artists As a Focus Group.” The New York Times


"They Know What We Like." The New York Times Book Review, January 4,


Del Re, Gianmarco. "Imagined Communities." Flash Art XXX, no. 192
(January/February 1997): 63.

Fels, Thomas Weston. "Review of Tracing Cultures." On Paper 2, no. 1 (September-

Groys, Boris. "Top Ten x 12: The Year in Review." Artforum vol. XXXVI, no. 4 (December

Hess, Barbara. "Komar & Melamid." Flash Art XXX, no. 197 (November-December
1997): 118.

Hogrefe, Jeffrey. "Komar & Melamid's Dreams; Dannheisser's Prima Donnas." The New
Lamarre, Paul & Melissa Wolf. "Assassination of the NEA or the Following is Not Funded by the NEA." The Exhibitionist, no. 1 (April/May 1997): 17-22.
Flash Art XXIX, no. 186 (January-February 1996: 35.


Patterson, Tom. "The style may be heroic, but the message is strongly anti-." Winston-Salem Journal, Sunday, February 11, 1996, p. E3.


Knaff, Deborah. "Giving them what they want." The Orange County Register, Thursday, September 21, 1995, p. 5.
Kuspit, Donald. "Is a Russian Jewish Art Show an Oxymoron?" Forward, October 6, 1995, p. 11.


Coontz, Robert J. "Last One Out, Get the Lights." The Sciences 34, no. 3 (May/June): 8-10.


"IN TO-OUT OF." Le Millenium, no. 6 (1994).


Zorpette Glenn. "Dynamic Duos." ARTnews 93, no. 6 (Summer): 164-69.
______. "Uncle Joe Invades P.S.1; Painting the Door of No Return." The New York Observer, December 6, 1993.

Knight, Christopher. "Leave Them to Heaven." The Los Angeles Times, March 7, 1993, pp. 6, 89 Calendar.


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Moscow Center for Contemporary Art, No. 1, April 1993.


The New Yorker (September 13, 1993): 21.

Newspaper of Moscow Center of Contemporary Art, April 1993.


"Revamped Mausoleum & other revolutionary figures." Downtown Express, September 2, 1993, p. 3.
"'Unity' in Los Angeles." Downtown Communique, Spring/Summer 1993 (a publication published by Maquire Thomas Partners).


Kellogg, Kate. "Russian artists suggest alternative uses for political monuments. The University Record, November 9, 1992, pp. 5, 11.


Moscow Komsomolez, September 13, 1991.


The Print Collector's Newsletter XXII, no. 3 (July/August 1991): 90-91.


Schwendenwein, Jude. artscribe, no. 87 (Summer 1991): 69.


ICA News 7, ICA Boston, no. 5 (Winter, 1990-91).
Jones-Butler, Jacqueline. "Two minds, four hands produce unique art." Fairbanks Daily
"Prints & Photographs Published." Print Collector's Newsletter XXI, no. 3 (July-August 1990): 110.


1989 Artics-1 (Barcelona), 1989: 31-34.


Bijutsu Techo (Tokyo) (October 1989): 119-35 and cover.


"Feeling His Oats." Miami Herald, April 21, 1989, p. 19A.


Kennelly, Louise. "Vitaly Komar and Alex Melamid: Russian Artists in Bayonne."


"Russian Imps." Newsweek 87 (February 16, 1976):89.


SELECTED LECTURES AND PERFORMANCES


Art in General, New York, NY, Artists' Studio Benefit Tour and Reception, October 18, 2003. SUNY New Paltz, New Paltz, NY, o-oh aah. . . oh! A Biennial Conference on issues of
Contemporary Art and Culture, September 30- October 2, 1999.
Kean University of New Jersey, Union, New Jersey, December 2, 1997.
The Jewish Museum, New York, NY, March 27, 1996.
Artists Talk on Art, New York, NY, Komar & Melamid in Dialog with Elliot Barowitz, April 7, 1995.
Amherst College, Amherst, MA, slide lecture, "Liberating Art from Art," Feb. 7
Barbara Farber Gallery, Amsterdam, Dec. 4, 1988

SELECTED COMMISSIONS AND PUBLIC WORKS

Monument to Peter the Great, Amsterdam, Holland, in progress
Naked Revolution, The Kitchen. Commissioned for the Kitchen's 25th anniversary season to
design the sets and serve as artistic directors for the new opera, Naked
Liberty as Justice, Bronx Housing Court Lobby, 2 murals, Percent-for-Art Commission, through
New York City Department of Cultural Affairs, 1992-98.
Unity, 30' x 90' multi-media mural and cast aluminum sculpture. Commissioned by Maguire
Thomas Partners for the lobby of First Interstate World Center, Los Angeles, 1992-93. Jud Fine, art
consultant.

Den Haag Municipal Museum, public sculpture and installation for red light district, Den Haag, The
Netherlands, 1986.
Design for Boy and Girl Scouts' summer camp, commissioned by the Institute of Aviation, Moscow
district, 1972.

PUBLIC COLLECTIONS
Albertina, Vienna, Austria
Australian National Gallery, Canberra, Australia
Ben Uri Gallery, Jewish Museum, London
Duke University Museum of Art
Israel Museum, Jerusalem
List Art Center, Brown University, Providence, RI
Ludwig Forum, Aachen, Germany
Ludwig Museum, Koln, Germany
Metropolitan Museum of Art, New York
Museum of Modern Art, New York
San Francisco Museum of Modern Art, San Francisco
J. B. Speed Museum of Art, Louisville, KY
Solomon R. Guggenheim Museum, New York
Stedelijk Museum, Amsterdam, The Netherlands
The Denver Art Museum, Denver, CO
The Jane Voorhees Zimmerli Museum of Art, Rutgers, The State University of New Jersey, New Brunswick, NJ
The Pushkin Museum, Moscow
Tel Aviv Museum, Tel Aviv, Israel
The Vera List Center, The New School for Social Research, New York
The Victoria and Albert Museum, London
Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, KS
University of Michigan Museum of Art, Ann Arbor, MI
Wadsworth Atheneum, Hartford, CT
Washington University Gallery of Art, St. Louis, MO
Whitney Museum of American Art, New York, NY
Yale University Art Gallery, New Haven, CT