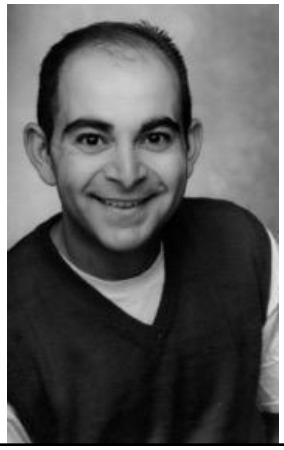
Contemporary Arts Museum Houston

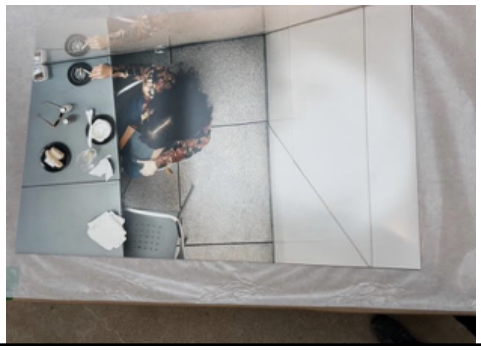
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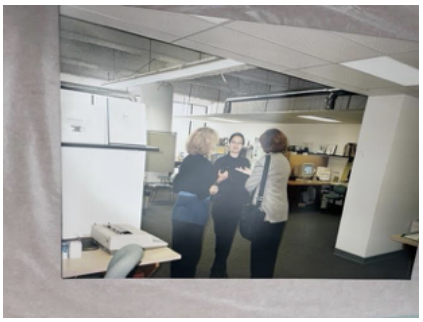
Mary Ellen Carroll: How To Talk Dirty and Influence People
Contemporary Arts Museum Houston
May 22–November 1, 2026

Section: DOUBLING

	*The Center and the Scoff*, 2001 Three Cibachrome prints 30 x 40 inches, each; 33 1/4 x 39 x 1 1/2 inches (framed) Collection Dominic Rushe and Laurence Nolan, Brooklyn, New York Series: *Center and Scoff*, 2001
	*The Center and the Scoff*, 2001 Video (color, sound); 3:29 minutes Courtesy the artist / MEC, Studios Series: *Center and Scoff*, 2001
	*In Reverse*, 2007 Four Cibachrome prints 30 x 40 inches, each Courtesy the artist / MEC, Studios Series: *In Reverse*, 2007
	*In Reverse*, 2007 Video (color, sound); 3:29 minutes Courtesy the artist / MEC, Studios Series: *In Reverse*, 2007

	*All the men who think they can be me*, 2003 61 black-and-white photographs 46 Portrait (vertical) 10 x 8 inches; 9 Landscape (horizontal) 8 x 10 inches; 1 Portrait (vertical) 6 x 4 3/8 inches; 5 Portrait (vertical) 11 x 8 1/2 inches; 1 Landscape (horizontal) 8 1/2 x 11 inches; 2 Portrait (vertical) 11 x 8 1/2 inches; 1 portrait (vertical) 9 5/8 x 7 1/2 inches Courtesy Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing
	*The first man who thinks that he can be me*, 2003 Gelatin silver print 20 x 16 inches; 21 x 17 x 1 inches (framed) Collection Susan and Michael Hershfield, Durham, North Carolina Series: *The Doppelganger Tapes*, 1983-ongoing
 	*Why I Quit,* 2003 Slideshow of black-and-white photographs and accompanying text Dimensions variable Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing
	*ME VS I, part one: Divine in South Africa*, 2000 Video (color, sound); 13:58 minutes Courtesy Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing

	*Mistakes and lies, part two*, 2001 Video (color, sound, 60:00 minutes) Courtesy the artist / MEC Studios and Suzie Silver Series: *The Doppelganger Tapes*, 1983-ongoing
	*Documentation of rehearsal for Mary*, 2010 Video (color, sound); 3:29 minutes Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing
	*Resemblance — Jaywalking*, 1999 Chromogenic print 24 x 36 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing
	*Resemblance — Coffee and Cigarettes before Lunch at MOCA Grand Avenue*, 1999 Chromogenic print 24 x 36 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing

	*Resemblance — Looking for the Eileen Gray (Design Memoir) by François Baudot*, 1999 Chromogenic print 24 x 36 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing
	*Resemblance — Walking the Dog*, 1999 Chromogenic print 24 x 36 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing
	*Resemblance — Interviewing Production Designers for a Jerry Bruckheimer Film*, 1999 Chromogenic print 24 x 36 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing
	*Resemblance — Smelling Produce at the Santa Monica Farmer's Market*, 1999 Chromogenic print 36 x 24 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing

	*Resemblance — Buying Yāsuì Qián (壓歲錢/压岁钱) for the Year of the Dragon*, 1999 Chromogenic print 24 x 36 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing
	*Resemblance — Arriving at Takashi Miike's premiere in LA for "Audition"*, 1999 Chromogenic print 24 x 36 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing
	*Resemblance—Shopping at Barney's Sample Sale in the Santa Monica Airport Hangar*, 1999 Chromogenic print 24 x 36 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing
	*Resemblance — Purchasing External Hard Drive*, 1999 Chromogenic print 36 x 60 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing

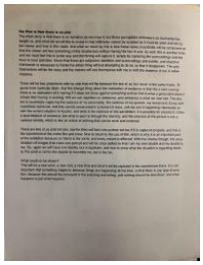
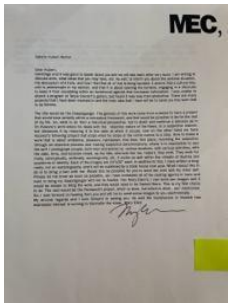
	*Resemblance — Watching a Film While Flying*, 1999 Chromogenic print 36 x 60 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing
	*Resemblance — Flea Market Cruising*, 1999 Chromogenic print 36 x 38 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing
	*Resemblance — Mailing a Letter*, 1999 Chromogenic print 36 x 60inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing
	*Resemblance — Meeting Panza in LA to View the Collection*, 1999 Chromogenic print 24×36 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria Series: *The Doppelganger Tapes*, 1983-ongoing
	Gilbert and George, 1994 Gelatin silver print 42 1/2 x 32 1/2 inches Courtesy the artist / MEC, Studios and the Estate of Robert Blanchon Series: *The Doppelganger Tapes*, 1983-ongoing

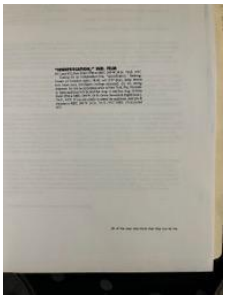
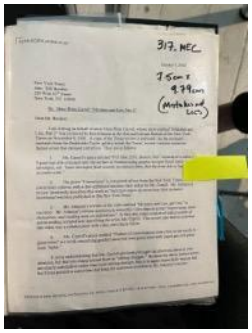
	

Section: DOUBLING [VITRINES]

	*How to disappear*, 1984 Photographs 3 1/2 x 5 inches, each Collection the Estate of Amelita Miciano, Manila, Philippines Series: *The Doppelganger Tapes*, 1983-ongoing
	*Double Studies*, 1998 Polaroid photograph 4 1/4 x 3 1/2 inches Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing
	*Double Studies*, 1987 Black-and-white photograph and postcard 4 x 12 inches each Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing

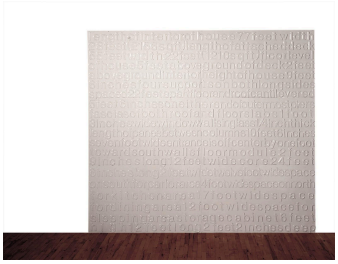
	*Yellow Taxi — Short Session*, 1993 Letter from Julia Kristeva on A-4 paper from France 11 1/2 x 8 inches Collection Sabrina Tamar and Tuomas Korpijaakko, New York, New York Series: *The Doppelganger Tapes*, 1983-ongoing
	*Judi, Judi, Judi*, 2007 Inkjet print Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing
	*Judi, Judi, Judi,* 2007 Kanekalon, Exhibition copy 17 x 4 x 1 inches Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing
	*Letter from Emmanuel Lemarkis to Session Chair of CCA Panel Requesting all future participants sign a statement attesting that they are who they say they are, as a result of Carroll's "Mary"*, 2010 Document 11 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing

	*12 Days in Vienna, Casting Call from Back Stage, May 5, 2000*, 2000 Newspaper 10 1/2 x 15 inches Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing
	*The Plot is that there is no plot (written proposal for ME VS. I)*, n.d. Document 11 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing
	*Letter from Mary Ellen Carroll to Honorable Kathryn Walt Hall, US Ambassador to Austria requesting meeting during ME Vs. I*, 2000 Document 11 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing
	*Letter from Mary Ellen Carroll to Hubert Winter proposing Doppelganger project (ME vs. I)*, n.d. Document 11 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing

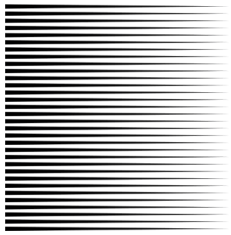
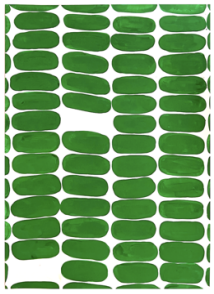
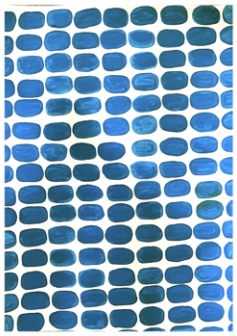
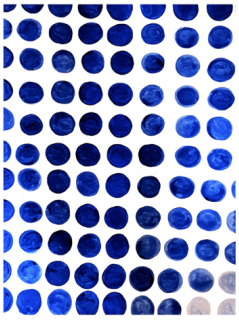
	*Photocopy of casting call for "Identification" (All the men who think they can be me)*, n.d. Document 11 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing
	*Letter from Alan Korn, Attorney at Law to Bill Borders, New York Times, regarding corrections to be made to review of "Mistakes and Lies, Part 2"*, 2002 Document 11 x 8 1/2 inches Courtesy the artist / MEC, Studios
	*Letter from Mary Ellen Carroll to Raymond Sokolov, Wall Street Journal, regarding corrections to be made of their review of "Mistakes and Lies, Part 2"*, 2001 Document 11 x 8 1/2 inches Courtesy the artist / MEC, Studios

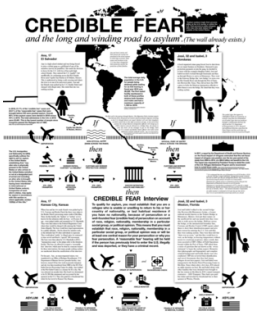
Section: CLIMATE

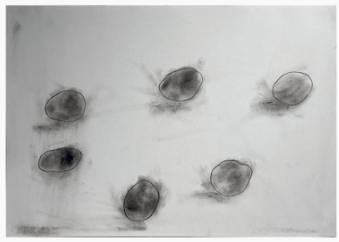
	*A Tree Leafless (For Paul Celan)*, 1997 Two gelatin silver prints 24 x 20 inches, each Collection David Hariton and Tod Lippy, Brooklyn, New York

	*The Stone Is More Stone Than Before*, 1994 Four photostats, framed book (Franz Schulze, *Mies van der Rohe: A Critical Biography*, published by University of Chicago Press, 1985), and gelatin silver print 11 x 9 x 2 inches, each Collection Charles Renfro, New York, New York
	*act of god*, 1999 5 lithographic plates and glyphtones on aluminium 30 x 40 inches Collection Severn Taylor and Scott Switzer, New York, New York, and Collection Charles Renfro, New York, New York Series: *act of god*, 1999
	*Glass Text*, 1999 Vacuum-formed plastic 10 feet 6 inches x 9 feet 6 inches x 1/2 inches Courtesy the artist / MEC, Studios
	*Letter A prototype of lettering for indestructible language*, 2007 Neon gas, lead-free glass tubing, transformers, and aluminum frame; lettering by BSPK under the direction of Mary Ellen Carroll 100 x 76 x 6 inches Collection Tracy Jenkins and E. Chester, Athens, New York Series: *indestructible language*, 2006-ongoing

	*indestructible language (Glasgow)*, 2021 Digital print 39 3/4 x 64 inches Courtesy the artist / MEC, Studios Series: *indestructible language*, 2006-ongoing
	*indestructible Language*, 2006 Silkscreen on Arches paper, printed and published by Brand X Press; The Precipice Alliance; and lettering designed by BSPK under the direction of Mary Ellen Carroll 35 7/8 × 61 7/16 inches Collection Donna Wingate, New York, New York Series: *indestructible language*, 2006-ongoing
	*How to make painting disappear [One Seaport Plaza, New York, New York 10292-0804 (Prudential)]*, 2001 Birch plywood, enamel impregnated formica, silkscreen, and hand painting 36 x 36 inches Collection Anne and Howard Riina, New York, New York Series: *How to make painting disappear*, 2001/2012
	*How to make painting disappear (In the UK, HSBC + NatWest)*, 2012 Birch plywood, enamel impregnated formica, silver resin, silkscreen, and hand painting 36 x 36 inches Collection Melanie Shorin and Greg S. Feldman, New York, New York Series: *How to make painting disappear*, 2001/2012

	*How to make painting disappear (In the UK)*, 2012 Birch plywood, enamel impregnated formica, silver resin, silkscreen, and hand painting 18 x 18 x 2 inches Collection Mary Hoeveler, New York, New York Series: *How to make painting disappear*, 2001/2012
	*After Glissant: One World in Relation (Matamoros),* 2022 Gouache on watercolor paper 30 x 22 inches Collection Maggie and Giorgio Angelini, Los Angeles, California
	*After Glissant: One World in Relation (Piedras Negras)*, 2022 Gouache on watercolor paper 30 x 22 inches Collection Nicole Labruto and Alessandro Angelini, Baltimore, Maryland
	*After Glissant: One World in Relation (San Ignacio)*, 2022 Gouache on watercolor paper 30 x 22 inches Collection Surpik Angelini, Houston, Texas

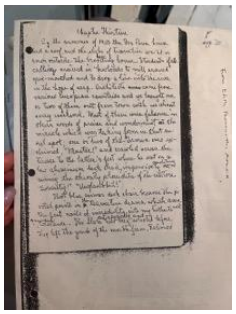
	*Vanishing Point, (The Horizon in the Anthropocene where the Fence meets the Wall and Falls between Praevalitana and Dalmatian.),* 2024 Silver, bitumen, linen, and aluminum 59 x 47 x 2 inches, each Collection Kimberly and Jeffrey Greenberg, New York, New York
	*¡WELCOME TO AMERICA!*, 2023 Screenprint, printed in two colors on BFK Rives paper 24 x 18 inches; 29 x 23 x 1 inches (framed) Collection Stephen Henderson and James La Force, New York, New York
	Mary Ellen Carroll / MEC, studios and Michael Seifert with Lee Gelernt / ACLU *CREDIBLE FEAR and the long and winding road to asylum.* (The wall already exists.)*, 2018 Ink on paper 30 x 24 inches Collection Lucas Michael, New York, New York
	Mary Ellen Carroll / MEC, studios and Michael Seifert with Lee Gelernt / ACLU *CREDIBLE FEAR and the long and winding road to asylum.* (The wall already exists.),* 2018 Ink on paper 30 x 24 inches Collection Fernando Santangelo, Montevideo, Uruguay and New York, New York

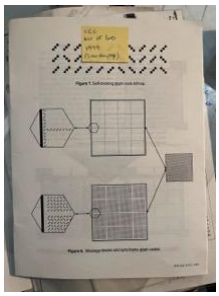
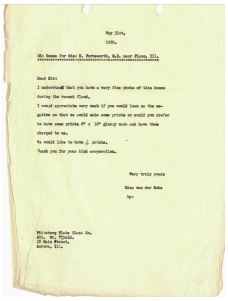
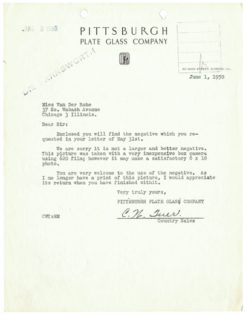
	*Black Rock — After Ruskin in Bachelors Loop Creede*, 1982 Minerals from Bachelors Loop Creede, Colorado and pigments from studies from Cennino d'Andrea Cennini on watercolor Paper 17 x 24 inches; 19 3/4 x 26 3/4 x 1 1/2 inches (framed) Collection Katie and Michael Russell, Union Pier Michigan

	Telegram to Glenn Lowry, Director, MoMA, 2020 Document Courtesy the artist / MEC, Studios
	DYKWTCA (Do You Know Where The Children Are?), 2020 Document Courtesy the artist / MEC, Studios

Section: CLIMATE [VITRINES]

	*Six Minerals as Rocks — After Ruskin,* 1982 Minerals on rocks: silver, aluminum, palladium, platinum, zinc, and nickel 13 x 4 x 3 inches overall Collection Prince EJ Farhood, Houston, Texas

	*Smoking in a Circle in Stalinstadt — not Syria,* 2016 Black and white photograph 16 x 20 inches Collection Carol Mancusi-Ungaro, New York, New York
	*All the men who think they can be me*, 2004 Altered page from *How to Talk Dirty and Influence People* 7 x 5 inches Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing
	*act of god*, 1999 Black and white photograph 8 x 10 inches Courtesy the artist / MEC, Studios Series: *act of god*, 1999
	*Photocopy of first page of Chapter 13 from Edith Farnsworth's memoir*, ND Photocopy 10 x 8 inches Courtesy the artist / MEC, Studios Series: *act of god*, 1999

	*Pamphlet on "Embedded Data Glyph Technology for Hardcopy Digital Documents"*, ND Pamphlet 10 x 8 inches Courtesy the artist / MEC, Studios Series: *act of god*, 1999
	*A very fine photo of this house during the flood...,* 1950 Ink on onion skin paper 10 1/2 x 8 inches Ludwig Mies van der Rohe Archive, The Museum of Modern Art, New York Series: *act of god*, 1999
	*A negative of the very fine photo of "this house during the flood...."*, 1950 Ink on paper 10 x 7 3/4 inches Ludwig Mies van der Rohe Archive, The Museum of Modern Art, New York Series: *act of god*, 1999

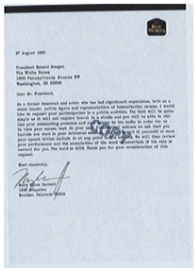
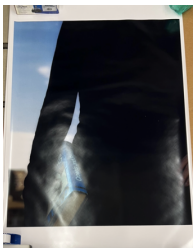
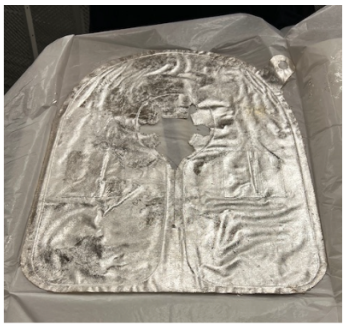
Section: POLICY

	*prototype 180 (South Facade Before the Revolution)*, 2010 Cibachrome print 30 x 40 inches Collection David Joselit and Steve Incontro, New York Series: *prototype 180*, 1999-ongoing

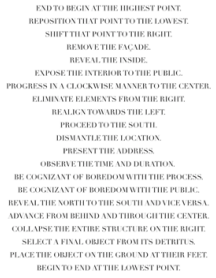
	*prototype 180 (North Facade Before the Revolution)*, 2010 Cibachrome print 30 x 40 inches Collection David Joselit and Steve Incontro, New York Series: *prototype 180*, 1999-ongoing
	*prototype 180 (North Facade Before the Unbuilding)*, 2017 Cibachrome print 30 x 40 inches Collection Amy Stone and Chad Tingley, New Hope, Pennsylvania Series: *prototype 180*, 1999-ongoing
	*prototype 180 (South Facade Before the Unbuilding)*, 2017 Cibachrome print 30 x 40 inches Collection Amy Stone and Chad Tingley, New Hope, Pennsylvania Series: *prototype 180*, 1999-ongoing
	*prototype 180 (model)*, 2008 Architectural model made by Patrick Sinnott emulating the rotation of 6513 Sharpsview Drive 48 × 24 × 18 inches Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing

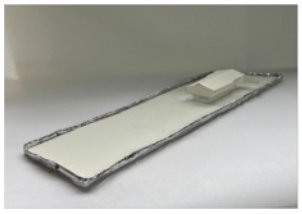
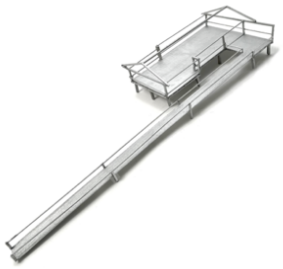
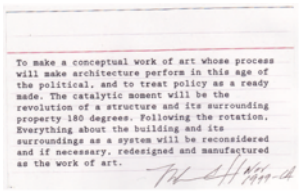
	*prototype 180 (North)*, 2010 Video (color); 40:14 minutes Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing
	*prototype 180 (South)*, 2010 Video (color); 40:14 minutes Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing
	*prototype 180 (Daringly Unbuilt)*, 2018 Video (color, sound); 40:14 minutes Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing
	*prototype 180 (timeline)*, 2026 Digital print Dimensions variable Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing
	*Pigro, Hose, Plank*, 2007 White vitreous china with red rubberized bottom and chrome plated brass drain, enameled pipe with brass fitting, wood plastic composite, and metal screws Pigro: 9 x 20 x 17 inches; Hose: 6 feet x 2 feet x 1 inch; Plank: 30 x 27 x 33 inches Collection The Honorable Morteza Baharloo, Houston, Texas

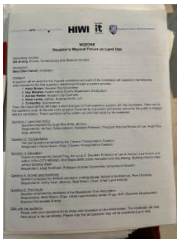
	Series: *prototype 180*, 1999-ongoing
	*prototype 180: Daringly Unbuilt — Costume design by Thom Browne*, 2017 Sunglasses, clothing, shoes, and briefcase Shoes: 12 x 9 x 3 1/2 inches; Coat 39 x 24 x 2 1/2 inches; Briefcase: 17 x 7 x 14 inches; Jacket, Sweater, Shirt, Tie: 35 x 24 x 2 1/2 inches; Pants: 39 x 17 x 1 inches Courtesy the artist / MEC, Studios, and Thom Browne Series: *prototype 180*, 1999-ongoing
	*Execution: When drunk... he's crazy (Texas Executes Convicted Killer)*, 1991 Cibachrome print 24 x 30 inches Collection the Estate of William J. Steen, New York
	*Execution: Not able to find a suitable vein (Arkansas Execution Raises Questions on Governor's Politics)*, 1991 Cibachrome print 24 x 30 inches Collection the Estate of William J. Steen, New York
	*Execution: Hope you are all happy (15 Years After Crime, Texas Inmate is Executed)*, 1991 Cibachrome print 24 x 30 inches Collection the Estate of William J. Steen, New York

	*Letter to…(Ronald Reagan)*, 1983 Letter 10 1/2 x 7 1/4 inches Courtesy the artist / MEC, Studios
	*Crowds and Power*, 2006 Cibachrome print 52 x 49 1/2 x 1 1/2 inches (framed) Private collection, Houston, Texas
	*Preserver Preserved*, 2015 Life vest from Delta Airlines, silver leaf 24 x 17 inches Courtesy the artist / MEC, Studios

Section: POLICY [VITRINES]

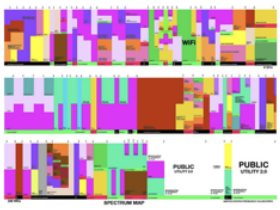
	*2017-2018 DARINGLY UNBUILT (INSTRUCTIONS TO UNBUILD A STRUCTURE IN THE BUILT ENVIRONMENT OR IN THE PRESENT STATE OF THE POLITICAL.)*, 2017 Ink on Paper 14 x 11 or 11 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing

	*Beware of Dog sign*, ND Metal sign 10 x 14 inches Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing
	*prototype 180: Phase III model*, 2023 Foam core, paper, plastic tubing, glue, ink, metal, and fabric 16 x 4 x 1 1/2 inches Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing
	*Plank*, 2007 1 section of plaster cast of siding from *prototype 180* 22 x 5 1/2 x 3/4 inches Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing
	*prototype 180: 1:1 Scale Model for Phase III*, 2025 Silver paint on balsa wood 26 x 8 x 4 inches Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing
	*Untitled (proposal)*, 1999 Typewritten and signed proposal 3 x 5 inches Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing

	“Policy” subject card, 1991 Document Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing
 	*Program for Daringly Unbuilt, Saturday, November 11, 2017*, 2017 Program 8 1/2 x 5 1/2 inches Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing
 	*Program for “NOZONE: Houston's Mayoral Forum on Land Use” at Contemporary Arts Museum Houston*, 2009 Document 11 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *prototype 180*, 1999-ongoing
	prototype 180 — Phase I: The Revolution, 2001 Color photographs Courtesy the artist / MEC, Studios
	prototype 180 — Phase II: The Unbuilding, 2017 Color photographs Courtesy the artist / MEC, Studios

	Brick from the masonry facade of 6513 Sharpview Drive, 1960 Clay and sand from the Rio Grande Valley Courtesy the artist / MEC, Studios
	3D printed material modeled on Mars dust with plant binder for prototype 180: Phase III rebuilding, 2017 Composite material Courtesy the artist / MEC, Studios
	City of Houston Certificate of Compliance for demolition of building at prototype 180, 2017 Document Courtesy the artist / MEC, Studios

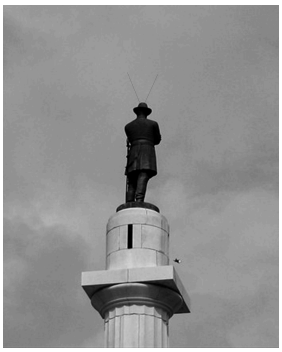
Section: MEIDA

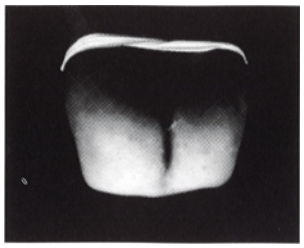
	*PUBLIC UTILITY 2.0–U.S. spectrum map showing unused radio frequency*, 2008 Inkjet prints 35 1/2 x 35 x 1/2 x 1 inches, each (12 panels) Courtesy the artist / MEC, Studios Series: *PUBLIC UTILITY 2.0*, 2008-ongoing

	*PUBLIC UTILITY 2.0 — Tower Chair*, 2020 2 x Black lacquered wood 18 x 18 x 2 inches, each Lambent Foundation, New York, New York Series: *PUBLIC UTILITY 2.0*, 2008-ongoing
	*PUBLIC UTILITY 2.0*, 2008 3D printed and cast objects Dimensions variable Courtesy the artist / MEC, Studios Series: *PUBLIC UTILITY 2.0*, 2008-ongoing
	*FM*, 2022 Inkjet print 16 1/5 x 11 2/5 x 2/5 inches Courtesy Galerie Hubert Winter, Vienna, Austria Series: *PUBLIC UTILITY 2.0*, 2008-ongoing
	*FM*, 2022 Inkjet print 16 1/5 x 11 2/5 x 2/5 inches Courtesy Galerie Hubert Winter, Vienna, Austria Series: *PUBLIC UTILITY 2.0*, 2008-ongoing

	*FM*, 2022 Inkjet print 16 1/5 x 11 2/5 x 2/5 inches Courtesy Galerie Hubert Winter, Vienna, Austria Series: *PUBLIC UTILITY 2.0*, 2008-ongoing
	*FM*, 2022 Inkjet print 16 1/5 x 11 2/5 x 2/5 inches Courtesy Galerie Hubert Winter, Vienna, Austria Series: *PUBLIC UTILITY 2.0*, 2008-ongoing
	*FM*, 2022 Inkjet print 16 1/5 x 11 2/5 x 2/5 inches Courtesy Galerie Hubert Winter, Vienna, Austria Series: *PUBLIC UTILITY 2.0*, 2008-ongoing
	*FM*, 2022 Inkjet print 16 1/5 x 11 2/5 x 2/5 inches Courtesy Galerie Hubert Winter, Vienna, Austria Series: *PUBLIC UTILITY 2.0*, 2008-ongoing

	*FM*, 2022 Inkjet print 16 1/5 x 11 2/5 x 2/5 inches Courtesy Galerie Hubert Winter, Vienna, Austria Series: *PUBLIC UTILITY 2.0*, 2008-ongoing
	*FM*, 2022 Inkjet print 16 1/5 x 11 2/5 x 2/5 inches Courtesy Galerie Hubert Winter, Vienna, Austria Series: *PUBLIC UTILITY 2.0*, 2008-ongoing
	*FM*, 2022 Inkjet print 16 1/5 x 11 2/5 x 2/5 inches Courtesy Galerie Hubert Winter, Vienna, Austria Series: *PUBLIC UTILITY 2.0*, 2008-ongoing
	*FM*, 2022 Inkjet print 16 1/5 x 11 2/5 x 2/5 inches Courtesy Galerie Hubert Winter, Vienna, Austria Series: *PUBLIC UTILITY 2.0*, 2008-ongoing

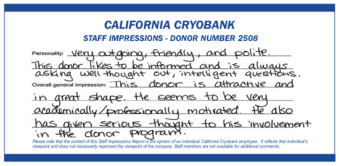
	*FM*, 2022 Inkjet print 16 1/5 x 11 2/5 x 2/5 inches Courtesy Galerie Hubert Winter, Vienna, Austria Series: *PUBLIC UTILITY 2.0*, 2008-ongoing
	*FM*, 2022 Inkjet print 16 1/5 x 11 2/5 x 2/5 inches Courtesy Galerie Hubert Winter, Vienna, Austria Series: *PUBLIC UTILITY 2.0*, 2008-ongoing
	*Ear Rabbit'd General Lee*, 2012 Ink on gelatin silver print 20 x 16 inches Collection Yemane Demissie, New York, New York Series: *PUBLIC UTILITY 2.0*, 2008-ongoing
	*Thika*, 2014 45 photographs and fabric curtain Photographs: 14 x 11 inches; Curtain: each panel 96 x 24 inches, full length 288 inches Courtesy the artist / MEC, Studios and Galerie Hubert Winter, Vienna, Austria

	*Faulty Landscape*, 1986 Ejaculate and silk-screened oil on canvas 36 x 48 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*Corrections*, 2001 Silkscreen on Arches paper 48 x 96 inches Courtesy the artist / MEC, Studios
	*Nowhere (Waves)*, 2002 Silkscreen on vellum 60 x 32 inches Courtesy the artist / MEC, Studios Series: *Nowhere,* 2002
	*Nowhere (Piercings),* 2002 Silkscreen on vellum 60 x 32 inches Courtesy the artist / MEC, Studios Series: *Nowhere,* 2002

	*Nowhere (Legs Spread Teeth Apart)*, 2002 Silkscreen on vellum 32 x 60 inches Courtesy the artist / MEC, Studios Series: *Nowhere,* 2002
	*Mistakes and Lies, part 2 poster*, 2001 Poster 25 x 19 inches Courtesy the artist / MEC, Studios Series: *The Doppelganger Tapes*, 1983-ongoing

Section: MEIDA [VITRINE]

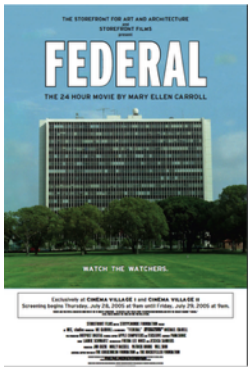
	*Nowhere* , 2002 Gelatin silver prints 6 x 4 inches, each Courtesy the artist / MEC, Studios Series: *Nowhere,* 2002
	*Sfaggiato*, 2015 Antenna in biaxially oriented polypropylene, aluminum, low-density polyethylene, and adhesive 16 x 10 x 5 inches Collection Meredith Finkelstein and Rachel Levitsky, Brooklyn, New York Series: *PUBLIC UTILITY 2.0*, 2008-ongoing

	*PUBLIC UTILITY 2.0 — Model for TRANSMISSION*, 2025 Paint on wood 10 1/2 x 2 1/2 x 3 1/2 inches Courtesy the artist / MEC, Studios Series: *PUBLIC UTILITY 2.0*, 2008-ongoing
	*Faulty Landscape (Bank Deposit)*, 1988 Ink on paper 3 1/4 x 6 3/4 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing

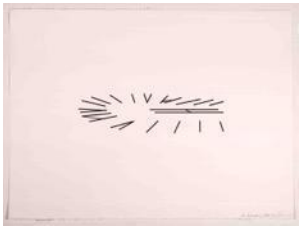
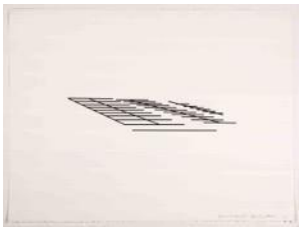
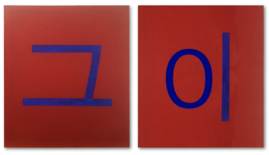
	*Corrections*, 2001 Newsprint 12 x 15 inches (framed) Courtesy the artist / MEC, Studios

Section: SOVEREIGNTY

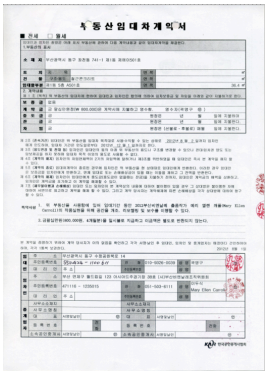
	*FEDERAL*, 2003 24 Cibachrome prints 20 x 24 inches, each Courtesy the artist / MEC, Studios Series: *FEDERAL*, 2003

	*WATCH THE WATCHERS*, 2015 Neon gas, lead free glass tubing, transformers, and aluminum frame 14 x 34 x 1/2 inches Collection Sara Meltzer, New York, New York Series: *FEDERAL*, 2003
	*FEDERAL*, 2003 Offset printed poster 42 x 28 inches Courtesy the artist / MEC, Studios Series: *FEDERAL*, 2003
	*Model for No. 18 Part 1*, 2012 Wood, MDF board, plexiglass, cardboard, and glue 33 1/2 x 22 1/2 x 11 inches Courtesy the artist / MEC, Studios Series: *No. 18*, 2012
	*Model for No. 18 Part 2*, 2012 Wood, MDF board, plexiglass, cardboard, and glue 35 x 25 x 11 inches Courtesy the artist / MEC, Studios Series: *No. 18*, 2012

	*No. 18—Looking at China at Noon from the Jeonse in Jwacheon*, 2015 Cibachrome print 30 x 40 inches Courtesy the artist / MEC, Studios Series: *No. 18*, 2012
	*No. 18—Looking at China at Midnight from the Jeonse in Jwacheon*, 2015 Cibachrome print 30 x 40 inches Courtesy the artist / MEC, Studios Series: *No. 18*, 2012
	*Kruder and Dorfmeister*, 1999-2000 66 black and white Polaroids 7 3/4 x 8 3/4 inches, each Courtesy the artist / MEC, Studios
	*Without Intent*, 1996 Blue lines and black and white photographs mounted on foam core 8 x 10 inches, each Courtesy the artist / MEC, Studios
	*Lots (Coney Island)*, 1995 Embossed print 22 x 30 inches Courtesy of Galerie Hubert Winter, Vienna, Austria Series: *Lots*, 1995

	*Lots (La Guardia)*, 1995 Embossed print 22 x 30 inches Courtesy of Galerie Hubert Winter, Vienna, Austria Series: *Lots*, 1995
	*Lots (Staten Island)*, 1995 Embossed print 22 x 30 inches Courtesy of Galerie Hubert Winter, Vienna, Austria Series: *Lots*, 1995
	*Lots (Yankee Stadium)*, 1995 Embossed print 22 x 30 inches Courtesy of Galerie Hubert Winter, Vienna, Austria Series: *Lots*, 1995
	*Lots (Javits)*, 1995 Embossed print 22 x 30 inches Courtesy of Galerie Hubert Winter, Vienna, Austria Series: *Lots*, 1995
	*THIS THAT*, 2012 Silkscreened textile paint on Delta Airlines blankets 49 x 45 x 1 1/2 inches, each Courtesy the artist / MEC, Studios Series: *No. 18*, 2012

Section: SOVEREIGNTY [VITRINE]

	*No. 18 - Jeonse Contract for Two Years for the Apartment in Jwacheon, Busan, South Korea for the Busan Biennial*, 2012 Ink on paper 10 5/8 x 7 7/8 inches Courtesy the artist / MEC, Studios Series: *No. 18*, 2012
	Process images from No. 18, Busan Biennial, Garden of Learning, Busan, Korea, 2012 Color photographs Courtesy the artist / MEC, Studios Series: *No. 18*, 2012
	*Process images from the making of FEDERA*L, 2003 Color photographs Courtesy the artist / MEC, Studios
	FEDERAL (Aerial Map showing location of film crew in the Los Angeles National Cemetery and the perimeter of the Federal Building property), 2003 Document 11 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *FEDERAL*, 2003

	FEDERAL (Letter for the dissemination of the work dated 15 September 2003), 2003 Ink on paper Courtesy the artist / MEC, Studios
	FEDERAL (July 24, 2003 —Letter from GSA granting permission to film on July 28th and 29th in 2003), 2003 Ink on paper Courtesy the artist / MEC, Studios
	FEDERAL (July 7, 2003 —Official Policy Form for Rules and Regulations Governing Public Buildings and Grounds Applicability with the General Services Administration), 2003 Ink on paper Courtesy the artist / MEC, Studios
	FEDERAL (May 30, 2003 —Letter to GSA inquiring about the procedure and permission to film FEDERAL), 2003 Ink on paper Courtesy the artist / MEC, Studios
	FEDERAL (Map of Los Angeles National Cemetery indicating the crew location), 2003 Ink on paper Courtesy the artist / MEC, Studios

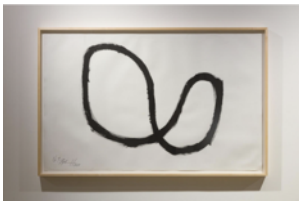
	FEDERAL (Description of FEDERAL sent to elected officials, heads of federal agencies, the press, and the FBI), 2003 Ink on paper Courtesy the artist / MEC, Studios
	FEDERAL (Letter to the FBI with the description of FEDERAL), 2003 Ink on paper Courtesy the artist / MEC, Studios
	FEDERAL (FBI approval of Footage), 2003 Document Courtesy the artist / MEC, Studios

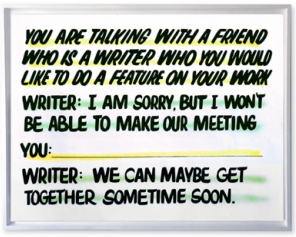
Section: BEING

	*Alas, poor YORICK!*, 1998-99 16mm film (color; 16:00 minutes), drawings made of ash, and silkscreen print Dimensions variable Collection Surpik Angelini, Houston, Texas Series: *Alas, poor YORICK!*, 1998-99
	*Letter from Tate Liverpool to the Museum für Völkerkunde, Munich, for LATE,* 2005 Document 11 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing

	*LATE*, 2005 Gelatin silver prints 16 x 16 inches, each; 22 3/4 x 22 3/4 inches (framed) Collection Javier Magri and Carol McCranie, Hudson, New York Series: *My Death is Pending…Because.*, 1986-ongoing
	*Chamberlain (My Death is Pending … Because.)*, 2005 Ink on napkin 6 1/2 x 6 1/2 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*Jose Y Jose*, 2007 Two Cibachrome prints 25 x 12 1/2 inches, each Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*Whatever it Takes*, 2007 Polar bear mascot suit 72 x 30 x 18 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing

	*Whatever It Takes*, 2007 Gelatin silver print 24 x 20 inches Collection Mary Frances Budig and John Haas, Chicago, Illinois Series: *My Death is Pending…Because.*, 1986-ongoing
	Mary Ellen Carroll / MEC, studios, With Projects, and Michele Asselin *My Death is Pending … Because.*, 2017 Inkjet print 36 x 24 inches Courtesy of Michele Asselin and Joe Meltzer, Los Angeles Series: *My Death is Pending…Because.*, 1986-ongoing
	Mary Ellen Carroll / MEC, Studios and Giorgio Angelini *No. 9 (My Death is Pending … Because.) Night of Destruction with Fireworks, Demolition Derby*, 2017 Video (color, sound); 9:27 minutes Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	Mary Ellen Carroll / MEC, studios and With Projects *Poster for No. 9*, 2017 Inkjet print 36 x 24 inches Collection of Jiminie Ha, Paris, France Series: *My Death is Pending…Because.*, 1986-ongoing

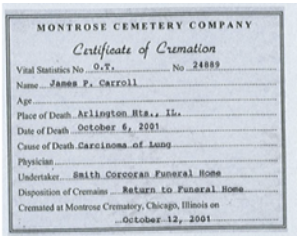
	
	*No. 9 (My Death is Pending … Because.) — Infinity Loop*, 2017 Ziller soot-black ink on Arches watercolor paper 41 x 65 inches; 44 x 68 inches (framed) Collection Suchi Reddy, New York, New York Series: *My Death is Pending…Because.*, 1986-ongoing
	*No oN*, 1995 Two wall clocks 13 x 13 x 4 inches, each Collection Stephen King, New York, New York
	*Flashes of consciousness, every five or six words in green neon.*, 2001 Argon mixed with mercury vapor, lead-free glass tubing, glass mounts, transformers 8 feet x 8 feet x 5 inches Collection of Amy Stone and Chad Tingley, New Hope, PA

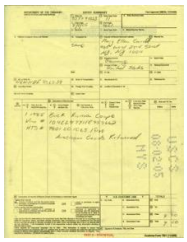
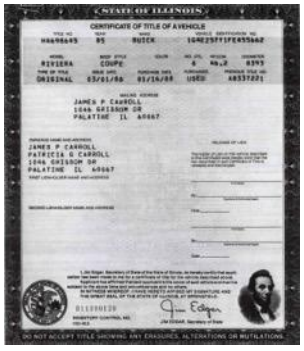
	*The Hand of Fatima*, 1989 Silver gelatin prints and photostats 45 x 198 inches overall Collection Ruth Noack, Berlin, Germany
	*LIES : Writer*, 1995 Sign-painted paper 30 x 40 inches Collection Michelle White and Haden Garrett, Houston, Texas Series: *LIES*, 1999
	*LIES: Cake*, 1995 Sign-painted paper 37 x 47 3/4 x 1 1/2 inches (framed) Collection Molly Gochman and Michael Armillio, Sharon, Connecticut Series: *LIES*, 1999
	*LIES: Husband*, 1995 Sign-painted paper 33 x 44 inches Collection Anne Nixon, Brooklyn, New York Series: *LIES*, 1999
	*Nothing is Possible, Nothing is Impossible,* 2012 Silkscreened Ink on rice paper 18 1/2 x 25 inches; 22 1/2 x 29 x 1 1/2 inches (framed) Collection Martha Claire Tompkins, Houston, Texas

	*You and We*, 2000 Cibachrome prints 27 x 27 inches; 27 3/4 x 27 3/4 x 1 3/4 (framed) Courtesy Galerie Hubert Winter, Vienna, Austria
	*You and We*, 2000 Cibachrome prints 27 x 27 inches; 27 3/4 x 27 3/4 x 1 3/4 (framed) Collection Sherwin Jones, New York

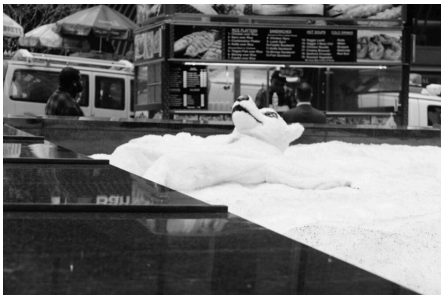
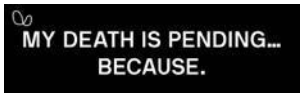
Section: BEING [VITRINES]

	*Brigitte Bardot's Ass*, 1983 Non-photo blue pencil on paper 16 x 20 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*Illy (The Tin is Half Full.)*, 2007 Cremation remains, illy coffee tin, and note card 5 1/2 x 3 1/2 x 3 1/2 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing

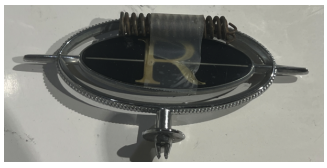
	*LATE*, 2005 Cremation certificate 4 x 6 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*LATE*, 2005 Ink on Paper 4 3/8 x 6 inches Courtesy the artist / MEC, Studios
	*LATE*, 2005 International insurance card in plastic sleeve 6 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*LATE*, 2005 Shipping document 8 1/4 x 11 3/4 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*LATE*, 2005 Gate pass 8 1/2 x 5 1/2 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing

	*LATE*, 2005 Transport invoice 11 3/4 x 8 1/4 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*LATE*, 2005 Return customs form 11 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*LATE*, 2005 Certificate of Title of Vehicle 11 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*LATE*, 2005 Transit barcode 6 x 4 1/2 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing

	*Whatever it Takes (Fedex Shipping Form)*, 2007 FedEx shipping form (ink on paper) 5 1/2 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
 Note from comedian Demetri Martin on the funniest mascot for Memphis, Tennessee, for Whatever It Takes, 2007–	*Note from comedian Demetri Martin on the funniest mascot for Memphis, Tennessee, for Whatever It Takes*, 2007 Ink on paper Courtesy the artist / MEC, Studios
	*Whatever It Takes: In Front of the Art Institute of Chicago after the ICE Protest in Chicago, Illinois,* 2026 Black-and-white photograph Courtesy the artist / MEC, Studios
	*Whatever It Takes: The Lorraine Motel where Dr. Martin Luther King was Assassinated*, 2007 Black-and-white photograph Courtesy the artist / MEC, Studios
	*Whatever It Takes: Mississippi River*, 2007 Black-and-white photograph Courtesy the artist / MEC, Studios

	*Whatever It Takes: Fifth Avenue in New York City,* 2007 Black-and-white photograph Courtesy the artist / MEC, Studios
	*Whatever It Takes: Snowbank in New York City,* 2007 Black-and-white photograph Courtesy the artist / MEC, Studios
	*No. 9 Stencil,* 2017 Die-cut plastic 36 x 24 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	Mary Ellen Carroll / MEC, Studios and With Projects *No. 9 bumper sticker,* 2017 Bumper sticker 3 x 10 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing

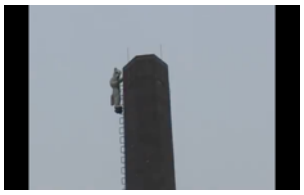
	Mary Ellen Carroll / MEC, Studios and With Projects *No. 9 bumper sticker,* 2017 Photograph 8 x 10 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*No. 9 drawing on vellum*, 2017 Drawing on vellum 7 3/4 x 10 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	Mary Ellen Carroll / MEC, Studios and With Projects *No. 9 Postcard*, 2017 Postcard 6 x 4 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*Original photograph used in Faulty Landscape,* n.d. Black and white photograph 8 x 10 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing

	*Photograph from Mary Ellen Carroll holding Illy tin from Whatever It Takes*, 2007 8 x 10 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*Keys to 1985 Buick Riviera*, n.d. Metal 3 x 1 x 1/2 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*Photograph of Buick driving on the autobahn,* 2005 Photograph 4 x 6 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*LATE (Hood Ornament),* 1985 Metal 4 x 2 1/4 x 1/2 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing
	*International Driving Permit,* 2005 4 1/4 x 6 inches Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing

	*Tú (You)*, 2006 Text by Anthony Elms, translated by Jacqueline Terrassa 11 x 8 inches Courtesy the artist / MEC, Studios Series: *Nothing*, 2006
	*Nothing—Trademark in the UK*, 2014 Ink on Paper 11 x 8 1/2 inches Courtesy the artist / MEC, Studios Series: *Nothing*, 2006
	*The Space Between My Head and Shoulders*, 2007 Bronze 6 x 7 x 5 inches Courtesy the artist / MEC, Studios

PERIMETER

	*My Struggle: A Noun Acting Like A JPEG*, 2014 438 silkscreens, drawings, and paintings on paper 24 1/4 x 19 1/4 inches, each Courtesy the artist / MEC, Studios

	*Whatever It Takes*, 2007 Performance video (color): 11:43 minutes Courtesy the artist / MEC, Studios Series: *My Death is Pending…Because.*, 1986-ongoing

OFFSITE

	*FEDERAL*, 2003 Twenty-four hour two-theater movie Courtesy the artist / MEC, Studios Series: *FEDERAL*, 2003