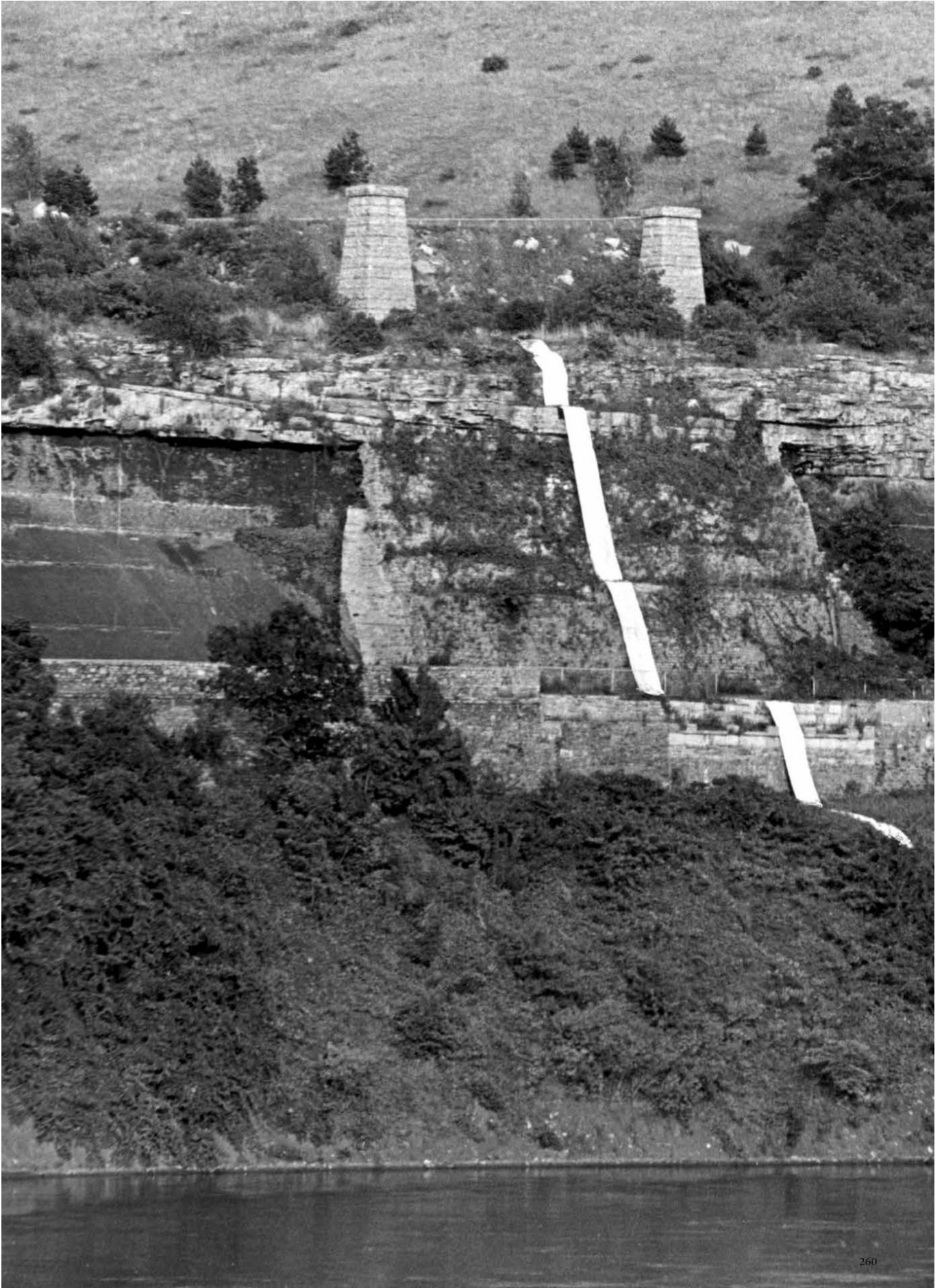


Shedding of Ephemeral Gestures

Michelle Stuart



in conversation
with Hans Ulrich Obrist



Michelle Stuart and Hans Ulrich Obrist, *Mousse*, Spring 2019



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Well-known for her seminal earthworks and interactions with the landscape, both on a monumental and an intimate scale, American artist Michelle Stuart is a pioneer of land art; her hybrid uses of earth, frottage, drawing, and photography are usually combined with found objects—such as relic samples of earth, rock, and minerals—and sculptural forms. Informed by an inherent passion for cosmic observation, literature, and science, her work is influenced by autobiographical elements, ephemeral gestures, and divergence between physical space and embodied memory. In this conversation with Hans Ulrich Obrist, Stuart traces her artistic career, from her first experience in Mexico City and interest in Aztec and Maya sites to her curiosity about fields spanning anthropology, archaeology, biology, and botany.

HANS ULRICH OBRIST

Let's begin at the beginning. Was there an epiphany that brought you to art?

MICHELLE STUART

I was born in Los Angeles, with a Swiss mother and an Australian father barely out of Sydney. I grew up in California. I was always interested in art—there was a lot of art appreciation in my family. I was lucky, very lucky. Then in 1952, when I was eighteen or nineteen years old, I left Los Angeles on a Greyhound bus and went to Mexico City. I started working for Diego Rivera for a while. I filled in the murals.

HANS ULRICH

Did you and Rivera have conversations?

MICHELLE

Minor, nothing major. He told the mixers what to do. This was before the work became a mosaic. It was first a painting on the wall of the Teatro Cantinflas. Fortino Mario Alfonso Moreno Reyes, known as Cantinflas, was kind of the Buster Keaton of Mexico. A major comic. He had his own theater, and he wanted a mural and Rivera got the commission.

Then a lot of things happened. I was living in a gallery and I had a studio to work on my own paintings. Then I met Frida Kahlo and I got married to her lover José Bartoli. At that time, he was a Spanish Republican refugee in Mexico City. I spent three or four years in Paris with him, and then we came to New York.

HANS ULRICH

And did you meet Luis Barragán in Mexico?

MICHELLE

No, but I love his work. He was a great architect.

HANS ULRICH

And artists Wolfgang Paalen and Luchita Hurtado?

MICHELLE

No, but I met Rufino Tamayo, Leonora Carrington, a lot of people.

HANS ULRICH

Did you start working on your plaster sculptures when you were in New York?

MICHELLE

Yes, it was around 1961. They were very strange, very mysterious. That's why they didn't do very well during the period of Abstract Expressionism.

HANS ULRICH

When did you begin work on your catalogue raisonné?

MICHELLE

We are working on it now. It will be a humongous work.

HANS ULRICH

You've said that literature and science were your inspirations at the very beginning.

MICHELLE

Yes, literature and science have always been important to me. When I was young, I thought, "Shall I become an artist or a writer?"

HANS ULRICH

Who are your favorite writers? Your heroes or heroines in literature?

MICHELLE

Herman Melville, of course. I love James Joyce. The poets Rainer Maria Rilke, T. S. Eliot, Giorgos Seferis, and Federico García Lorca. Poetry has been important to me.

HANS ULRICH

When did your interest in the connections among Earth, the moon, and the planets occur?

MICHELLE

I think there's a lot of things in all of us that we can't pinpoint. My father and mother used to take me for long drives in the desert, and trips to the sea. They were big appreciators of nature. I think that if one's parents look at things with awe, the child either rebels or embraces. And I embraced that, because it counterbalanced the Grimm's fairy tales that my mother read to me and experiences of the Boer War that my father related to me when I was little.

HANS ULRICH

It's so beautiful that this inspiration came from your parents. And what about the motifs in the first drawings of that period? There's a lot of plants, flowers, and organic elements.

MICHELLE

A lot of them are cosmic relationships. There are little planets, and they are about our destiny. This was from 1962 or 1963. This whole universe is in a piece I recently showed at Lelong Gallery in New York. The major piece in the show was a very large work on the wall. Then there was a table with fossils and a horse head that was immersed in the mud.

HANS ULRICH

How did you come to this connection? A lot of science-fiction writers get their cosmic ideas from science magazines. Have you been influenced by science magazines, too?

MICHELLE

No, I haven't, but I loved science. I was very good at it, but I was so bad in math. I liked the science that was more anthropological and archaeological. That's why I went to Mexico when I graduated from high school—the first time was to see the Aztec and Maya sites, but I didn't have time, so I went back later and visited almost all of them.

HANS ULRICH

What were your references in the realization of the works *Specimens* (1968) and *Moon* (1969)?

MICHELLE

I also was inspired by the Peruvian Nazca site. The Museum of Modern Art in New York has a large Nazca piece of mine titled *Nazca Lines Star Chart and Nazca Lines Southern Hemisphere Constellation Chart Correlation* (1981-1982).

HANS ULRICH

There was also NASA, for the *Moon* series. I suppose your drawings took inspiration from NASA images.

MICHELLE

NASA sent me photographic images. I had been a cartographic draftsman; I studied that in school. I was used

to drawing from photographs, so I sent NASA a letter, and they sent back some small photographs.

HANS ULRICH

How did you realize these drawings? Did you translate them from the photographic images?

MICHELLE

I didn't actually look at the photos. I just got into it.

It's mesmerizing. It's like you're high on craters.

HANS ULRICH

Photos were instigators for your fantasy.

MICHELLE

Right, exactly. They couldn't exist without one another. That one's a little more conceptual because it's imprinting myself, it's getting myself in it.

HANS ULRICH

We just spent ten days in Antarctica. The most important thing for me was that you are not allowed to leave any trace. You have to sign a deal at the beginning of the trip to consistently disinfect your shoes, not to introduce any contamination. Of course, the Nazca thing is about longer-term traces, but your work didn't leave permanent traces. It was ephemeral. I was wondering when you had this epiphany, because it's a very timely epiphany for today, this idea of not leaving traces.

MICHELLE

I never particularly wanted to leave a trace. My first work in that vein was a frottage over the earth in upstate New York. I put down this very strong muslin-laminated paper, then rubbed it with graphite. At the beginning I used pencils and it was very difficult, it took me months. So I got graphite bars to accelerate the work. It's like drawing the moon. It's very obsessive, but at the same time it's very satisfying—that is, if you're that type. A lot of people would give up in two minutes, but I got into it.

HANS ULRICH

So, it was almost like a ritual act in a state of trance?

MICHELLE

Yes, exactly.

HANS ULRICH

They are very interesting because they are outdoor works, even if they are not *left* outdoors. Which was the first intervention you left outside, or abandoned to the elements?

MICHELLE

The big 460-foot one at Artpark in upstate New York, titled *Niagara Gorge Path Relocated* (1975). It's about twelve miles from the falls. It was a bridge to Canada, the endpoint of a very early little train. Right here, that was the end [pointing to the image of Niagara Gorge Path Relocated]. So, it was a pivotal point also for the Five Nations Indians. But this was not just a 460-foot piece of paper, this was all rubbed and smashed with red iron oxide from the escarpment.

HANS ULRICH

This is a frottage, too?

MICHELLE

Yes, I call that "smashing." The interesting part of red iron oxide is that as soon as you dig it up and place it on the paper and start working it, it changes color. It starts out as pinkish-red, but with oxygen it gets more orangey and rust colored.

HANS ULRICH

Then it was abandoned there?

MICHELLE

A strong wind came along. But that was fine, because it was part of the philosophy of Artpark, which at the

very beginning was that of Robert Smithson. The artists who were invited up there were willing to do something ephemeral and transitory.

HANS ULRICH

You call it transitory. We are all transitory in the final scheme of things, it's true. What came after that?

MICHELLE

I did *Sayreville Strata Quartet* (1976) in New Jersey. And then *Color/Time/Landform/Transformations* (1977), which was supposed to be a video. The rocks and earth were placed on the paper, and then I smashed them in. But originally, it had to be about time. I got a grant to do a piece to learn video. But the person who was supposed to be the video liaison was not on my side. I'll put it that way. I think I still have some video somewhere that never was really utilized. But it was an interesting experience.

HANS ULRICH

Could you tell me about your work at MoMA PS1 presented on the occasion of the group show *Rooms* in 1976?

MICHELLE

That was again about time, namely my high school. My school had a fake van Gogh on the wall. I wanted to do something in this high school about memory. I did a rubbing of the walls and transposed it to here and vice-versa [pointing to an image of the work], because I thought, that's the way memory is. Memory deceives us.

We remember the feel of it, but we don't remember exactly the placement of it. It's like remembering the person but not where you were with the person. We transpose things, either because that's the way we like to see it fit, or because we just simply don't remember. It's never exact.

HANS ULRICH

That's why the title is *East, West Memory Relocated*. Then of course, rooms have memory. There is also the importance of the sea. There are a lot of pieces involving the sea, for instance *Sacred Precincts: From Dreamtime* (1984) and *Navigating the Sea, Reflecting the Stars* (1986). When did you switch from Earth to sea?

MICHELLE

When I was in my mother's belly.

HANS ULRICH

So, it begins before it began.

MICHELLE

Yes, there's nothing like the rocking sea. I love the sea. I'm a different person when I get out on the water.

It's like being a rocked child, and I've done quite a few boat sculptures and works referencing the sea.

HANS ULRICH

Have you ever dreamed of building a real boat?

MICHELLE

Yes, years ago, because a friend of mine had a fifty-eight-foot yacht in the Newport Harbor Yacht Club. She wasn't a wealthy person—her father just had this obsession about having this boat, and he passed along to her his obsession. We used to sail out in the Pacific all the time, out to Catalina or elsewhere.

HANS ULRICH

Have you done any public artworks?

MICHELLE

I did some public art, and I hated it because you have to confine yourself to what they want. I did a big one down in Battery Park in Stuyvesant High School, and another one in Japan. They're all marble etchings. But I loved doing one called *Nantucket Excavation* (1984).

HANS ULRICH

Was this a fictitious archaeological site?

MICHELLE

Yes, it was a boat that sank before it got to port from the South Pacific, and then a storm came along and brought up all these objects from it. The ship was carrying things that the mariners had taken to trade with at their destinations, and also things that they had obtained in trade from the Maoris or the Polynesians or others on the islands of the South Pacific. There were hundreds of them. I cast them in sand.

HANS ULRICH

And it was ephemeral. It dissolved in the end. That's between fiction and reality in a way. A great piece.

MICHELLE

I did also a sculpture on Noto Island, in Finland, called *Night Passage Signaling Two Suns* (1985).

HANS ULRICH

What happened here? That was another archaeological site?

MICHELLE

Completely. What happened was, they wrote about it in the *Helsingin Sanomat* or some other newspaper, and an archaeologist called me up and said: "I'm going to look for graffiti in the Lakelands. Do you want to go with me?" So I postponed my return ticket and went with him on this trip for a couple of days. I did this piece, which is a boat made out of boulders. I actually originally had another idea, but when I walked around the island, almost no one lived there. It had been—and now again is—inhabited. I found an elk that had died, so I gathered up some of its remnants and it changed my concept. I was going to do a boat piece, but I did a boat and elk piece. Some of the elk's bones were inside the boat, and I put the fur into little packets and hung them from a tree. There were hundreds of wax candles. As you went back into the woodlands, there were boulders with candles on them so that on midsummer's night you would actually envision the boat moving, because a slight breeze would make the candles move. It looked like the boat was traveling into the islands.

HANS ULRICH

A beautiful piece. An artwork for the animals, since there were no people there. Have you made other public artworks that weren't commissioned, but just done?

MICHELLE

One was *Stone Alignments/Solstice-Cairns* (1979). I spent some time near the Columbia River Gorge in Oregon, and the result was a boulders alignment piece. I loved making that piece.

HANS ULRICH

Did you prepare for it with drawings?

MICHELLE

I did a lot of drawings, actually.

HANS ULRICH

Do you have a practice of drawing in general?

MICHELLE

Sometimes I draw and sometimes I don't.

HANS ULRICH

I read about a recent intervention called *Ring of Fire* (2008–2010). Can you tell me about that?

MICHELLE

I love that piece so much. It's very autobiographical. It's the South Pacific. The real-life Ring of Fire is a ring of volcanoes around the Pacific Ocean. All of my

European relatives went to the South Pacific at different times, some in the 1840s to New Zealand, and some later to Australia. I have European, Scottish, Irish, English, Swiss, and Austrian genes, and they all went to the South Pacific. The really unusual part is that some of them were in New Zealand so early, they started towns, and I actually found pictures of them in the little museums in the towns. So I came back with woven baskets and other things I found in the South Pacific, and photographs that I took, even a couple of nineteenth-century photographs.

HANS ULRICH

Let's come back to the sea, because we haven't yet talked about your big, epic pieces of the 1980s, such as *Navigating the Sea, Reflecting the Stars (Homage to Captain James Cook)* (1986), in Cook Inlet, Alaska.

MICHELLE

Artist Otto Piene had something to do with *Navigating the Sea*, because I was doing another piece in Alaska. We shared the same gallery in Düsseldorf, called Galerie Schmela. From one day to another, I was still up there in Anchorage, and the guy who was running the gallery, who was in contact with Otto Piene, decided he wanted the artists who were showing in his project to do an outdoor piece that would add to Piene's Sky Art. So I designed this piece with submerged army surplus flashlights which represented constellations reflected in Cook Inlet for Sky Art.

HANS ULRICH

What can you say about the *Sacred Precincts* series from 1982?

MICHELLE

This piece included a map drawing of imaginary South Sea islands and a photo documenting the installation of me making relics strewn along the Nantucket shore. It was a whole imaginary exploration of where the ship had traveled, what it had done, what were the other ships that had been in the sea near it, with a map, with sailors' names, with ships' names, with the constellations overhead. Many of the pieces were sculptural, some were on the wall, made from wax, some were black and white ink drawings. They were all documents of this imaginary voyage that had traveled to sacred precincts.

HANS ULRICH

And what about the practice of books?

MICHELLE

I started doing them in 1971. The first ones were closed. They were like secrets that are not divulged. But later on the books developed, and they became objects you could open up and go through. The idea of the closed ones was the history that in a sense we do not know now and we probably never will. Later on I developed them as almost strata that is open to view, aspects of history, and they refer to almost like anthropological periods or historic slices of time. Some of them even had references to stone tools and other references to our voyage to becoming human.

HANS ULRICH

Can you tell us about *Every Wave Book (for Melville)* from 1979? That's particularly striking.

MICHELLE

It was done with earth and pebbles from Long Island.

I imagine Melville probably passed Sag Harbor and the coast of Long Island, because he sailed out of Connecticut.

HANS ULRICH

And how many of these books did you do?

MICHELLE

About seventy.

HANS ULRICH

And they all still exist?

MICHELLE

Not all of them.

HANS ULRICH

[Reading from Michelle Stuart's *The Fall*] "In that time, the keeping of records reached such fervor that the history of one state alone took up the whole of a city, and the history of a country the whole of a state... The professors wrote a history book which was the size of the country itself." This is so Jorge Luis Borges. The idea of a history book the size of a country.

MICHELLE

I wrote it. It's probably influenced by Borges. Yes, I love him.

HANS ULRICH

"And its edges coincided with the borders. And then it was abandoned, this enormous book, and some pages were found in the desert."

It's very beautiful.

MICHELLE

There's some of my own history in this book, too.

Yosemite, in California, was a place where my parents took me when I was young.

HANS ULRICH

So, the unrealized project: your dream is a glass house with plants.

MICHELLE

Oh, you have seen all those seed drawings, right? I want *Extinct* to be like my unfinished project. It's all about plants, extinction, and finding seeds. These were not extinct, but it's a metaphor for extinction. Some plants are from old herbariums, and others are from my own.

I would press them in books.

HANS ULRICH

Today we talk a lot about extinction. In 2014 Elizabeth Kolbert published a book titled *The Sixth Extinction: An Unnatural History*, which compares our time to a previous extinction where some meteorites struck Earth and the dinosaurs went extinct. This is not a minor extinction we are in the middle of, it's a major one. And what are the *Seed Calendars* (1992-1993)? Are they connected to the *Extinct* project?

MICHELLE

Yes, the *Seed Calendars* started in about 1991. At that time I had a log house in Oregon. I started doing these drawings because I could see in the mountains behind me the sun coming up, and the sun going down on the sea in front of me, because I was right on the water, on a cliff where you could walk down to the ocean. It was just this wonder. My favorite place of all, just amazing. There were tide pools with starfish. So you were really in the cycle, and I was all by myself. The seed calendar drawings represented the cyclicity of nature. They did not all have numbers, but they were about infinity.

MICHELLE STUART (b. 1933, Los Angeles) is a New York-based multidisciplinary artist known for her drawing, sculpture, installation and environmental art. For four decades she has undertaken complex, multifaceted investigations of the relationship between nature and culture in work that ranges in scale from monumental earthworks to intimate talismanic sculptures. In the 1970s Stuart became a pioneer in the use of nontraditional materials, introducing into her art earth, seeds, plant parts, ash, fossils, and archaeological shards. Photography, which has been present in her work both literally and conceptually since that time, has been her primary medium since 2009. Her work is informed by her interests in archaeology, anthropology, cartography, botany, biology, exploration, literature, and history. It addresses the metaphysical while remaining profoundly rooted in its own materiality.

HANS ULRICH OBRIST (b. 1968, Zurich) is artistic director of the Serpentine Galleries, London. Prior to this he was the curator of the Musée d'Art Moderne de la Ville de Paris. Since his first exhibition, *World Soup (The Kitchen Show)* in 1991, he has curated more than three hundred shows.

p. 259 Michelle Stuart, Canyon de Chelly, 1977. Photo: Richard Link

p. 260 261 *Niagara Gorge Path Relocated*, 1975. © Michelle Stuart. Photo: George MacDonald

p. 262 Michelle Stuart, Yucatan, 1979-1980, Photo: Lars Cederholm

p. 267 Michelle Stuart, Honduras, 1970s. Photo: Richard Link



Michelle Stuart and Hans Ulrich Obrist, *Mousse*, Spring 2019



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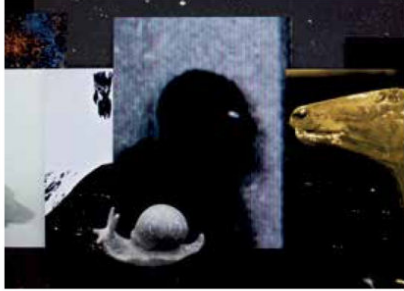
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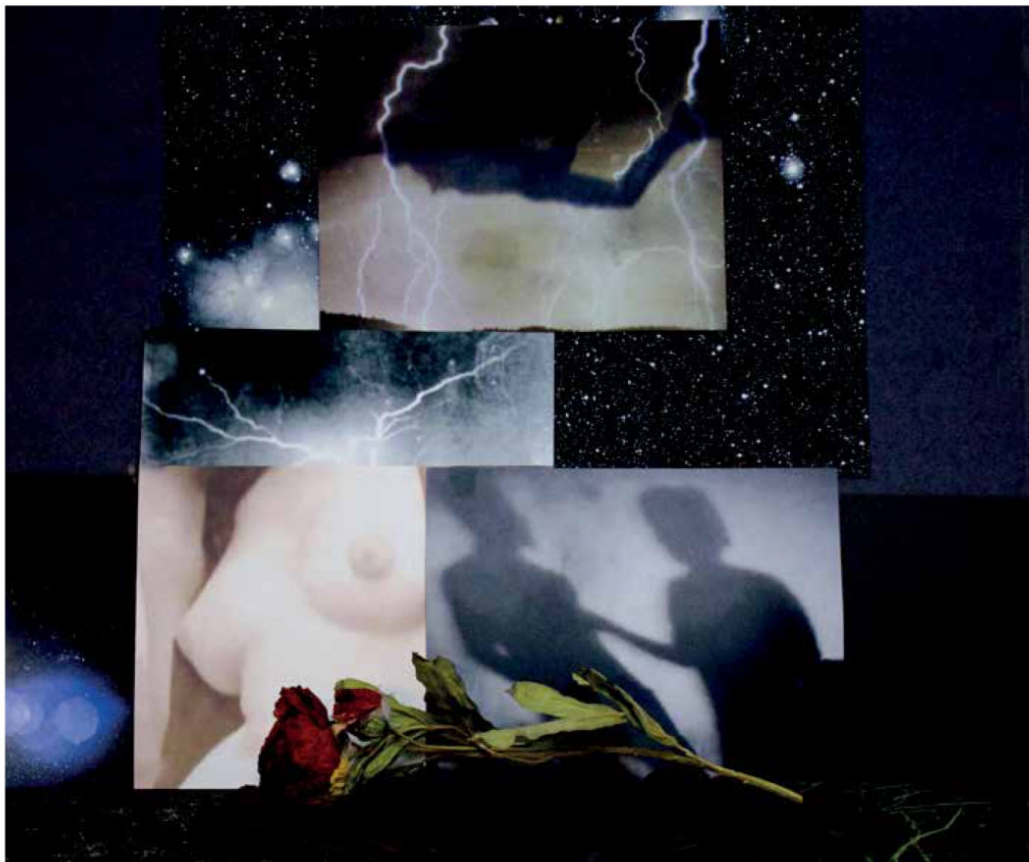
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2019 *Michelle Stuart: Flight of Time*
 2018 *Michelle Stuart: The Nature of Time*
 2017 *VIVA ARTE VIVA!*

Galerie Lelong & Co., New York
 Allison Jacques Gallery, London, England
 57th Venice Biennale, Venice, Italy



2017	<i>Michelle Stuart: Sayreville Strata Quartet</i>	Dia:Beacon, Beacon, New York
2017	<i>Michelle Stuart: Seed Gardens</i>	Marc Selwyn Fine Art, Los Angeles
2017	<i>Michelle Stuart: Time/Trace/Site, Works from 1969-1981</i>	Leslie Tonkonow Artworks + Projects, New York
2016	<i>Michelle Stuart, Theatre of Memory: Photographic Works</i>	The Bronx Museum of the Arts, New York
2015	<i>Michelle Stuart: Topographies: Works from 1969 to 2015</i>	Marc Selwyn Fine Art, Los Angeles
2015	<i>Michelle Stuart: Tracing Memory: Selected Works 1969-2015</i>	Parafin, London
2014	<i>Michelle Stuart: Silent Movies</i>	Leslie Tonkonow Artworks + Projects, New York
2013	<i>Michelle Stuart: Drawn from Nature</i>	Djanogly Art Gallery, Lakeside Arts Centre, University of Nottingham
2013	<i>Michelle Stuart: Drawn from Nature</i>	Parrish Art Museum, Watermill, New York
2013	<i>Michelle Stuart: Drawn from Nature</i>	Santa Barbara Museum of Art, Santa Barbara
2012	<i>Michelle Stuart: Palimpsests</i>	Leslie Tonkonow Artworks + Projects, New York
2011	<i>Michelle Stuart: Works from the 1960s to the Present</i>	Leslie Tonkonow Artworks + Projects, New York
2011	<i>Michelle Stuart: Works from the 1960s to the Present</i>	Salomon Contemporary, New York
2007-08	<i>Michelle Stuart: Butterflies & Moths</i>	Judy Ann Goldman Fine Art, Boston
2006	<i>Michelle Stuart: Aurelian Variations</i>	The Drawing Room, East Hampton, New York
2002	<i>Orbs</i>	Gallery at Dieu Donn� Papermill, New York
1999	<i>Michelle Stuart: Passages and Navigations</i>	John Weber Gallery, New York
1999	<i>Frog Pond</i>	Quartet Editions, Diane Villani Editions, New York
1998	<i>Michelle Stuart: The Heart of the Matter</i>	Southeastern Center for Contemporary Art, Winston-Salem
1998	<i>Michelle Stuart</i>	Glenn Horowitz, East Hampton, New York
1997	<i>Michelle Stuart: Natural Histories</i>	John Weber Gallery, New York
1996		Bellas Artes, Santa Fe
1995	<i>Botanica: Sculpture, Objects & Drawings</i>	Anders Tornberg, Lund
1994	<i>Recent Objects, Wall Works, Drawings</i>	Fawbush Gallery, New York
1992	<i>Derelict Tracts: An Observatory</i>	Santa Barbara Contemporary Arts Forum, Santa Barbara
1992	<i>The Elements</i>	Fawbush Gallery, New York
1991		B.R. Kornblatt Gallery, Washington
1989		Fawbush Gallery, New York
1989		Galerie Marie-Louise Wirth, Zurich
1989	<i>Paintings, Books & Prints</i>	B.R. Kornblatt Gallery, Washington
1989	<i>Michelle Stuart: The Architecture of Nature</i>	San Antonio Art Institute, San Antonio
1989	<i>Michelle Stuart: Small Sculptures</i>	Art Gallery, College of Wooster, Wooster
1989	<i>Michelle Stuart: Small Sculptures</i>	School of Art Gallery, Kent State University, Kent
1988-89	<i>Silent Gardens: The American Landscape</i>	Rose Art Museum, Brandeis University, Waltham
1988-89	<i>Silent Gardens: The American Landscape</i>	Institute of Contemporary Art, Scottsdale
1988-89	<i>Silent Gardens: The American Landscape</i>	Henry Gallery, University of Washington, Seattle
1988-89	<i>Silent Gardens: The American Landscape</i>	Wadsworth Atheneum, Hartford
1988-89	<i>Paintings</i>	Max Protetch Gallery, New York
1988-89	<i>New Work</i>	Van Straaten Gallery, Chicago
1988-89		B.R. Kornblatt Gallery, Washington
1987		Galerie Ueda-Ginza, Tokyo
1987		Galerie Aronowitsch, Stockholm
1987	<i>Navigating Coincidence: Paintings, Prints, Sculpture</i>	Galleriet, Lund
1987		Sweden Galerie Thorden-Wetterling, Gotteborg
1986		The Arts Club of Chicago, Chicago
1986	<i>Paradis: A Garden Mural</i>	The Grand Lobby, Brooklyn Museum, New York
1986		Max Protetch Gallery, New York
1985	<i>Michelle Stuart: Voyages</i>	Hillwood Art Museum, School of the Arts, Long Island University, CW Post Campus, Greenvale
1985	<i>Michelle Stuart: Voyages</i>	Everson Museum of Art, Syracuse
1985	<i>Michelle Stuart: Voyages</i>	University of Colorado Art Galleries, Boulder
1985	<i>Michelle Stuart: Voyages</i>	University Art Gallery, State University of New York, Binghamton

(Above) *VIVA ARTE VIVA!* installation view at 57th Venice Biennale, 2017.

© Michelle Stuart. Courtesy: the artist

(Opposite) *Michelle Stuart: Place and Time* installation views at Walker Art Center, Minneapolis, 1983.

© Michelle Stuart. Courtesy: Walker Art Center, Minneapolis

1984 *Sacred Precincts: From Dreamtime to the South China Sea...*
 1984
 1984
 1983 *Michelle Stuart: Place and Time*

Neuberger Museum, State University of New York, Purchase
 Galerie Ueda Warehouse and Ginza, Tokyo
 Galerie Krista Mikkola, Helsinki
 Walker Art Center, Minneapolis



1983 Haags Gemeentemuseum, The Hague
 1983 Galleriet, Anders Tornberg, Lund Sweden, Galerie Ahlner, Stockholm
 1983 Janus Gallery, Los Angeles
 1982 Galerie Schmela, Dusseldorf Susan Caldwell Gallery, New York
 1981 Galerie Tanit, Munich
 1980 Galleriet, Anders Tornberg, Lund
 1980 Galerie Aronowitsch, Stockholm, Galerie Ahlner, Stockholm
 1980 Galerie Munro, Hamburg
 1979 Droll/Kolbert Gallery, New York
 1979 Galerie Schmela, Dusseldorf
 1979 Foster White Gallery, Seattle
 1979 Institute of Contemporary Art, London
 1979 Janus Gallery, Los Angeles
 1978 Michelle Stuart, Centre d'Arts Plastiques Contemporaines de Bordeaux
 1978 Fine Arts Gallery, Wright State University, Dayton
 1978 Galerie Farideh Cadot, Paris
 1978 Zolla Lieberman Gallery, Chicago
 1977 Galerie Munro, Hamburg
 1977 Galerie Schmela, Dusseldorf,
 1977 Massachusetts Institute of Technology, Cambridge
 1977 Williams College Museum of Art, Williamstown
 1976 Galerie Schmela, Dusseldorf
 1976 Galerie Farideh Cadot, Paris
 1976 Max Hutchinson Gallery, New York
 1976 Gallery of Fine Arts, State University of New York at Stonybrook
 1976 Zolla Lieberman Gallery, Chicago
 1975 Max Hutchinson Gallery, New York
 1975 Fine Arts Center, State University of New York at Oneonta
 1974 Max Hutchinson Gallery, New York
 1974 Galerie Schmela, Dusseldorf
 1973 Douglas College, Rutgers University, New Brunswick
 1973 Windham College Art Gallery, Windham College, Putney

01 *Zacaba* (detail), 1979. © Michelle Stuart. Courtesy: Alison Jacques Gallery, London. Photo: Michael Brzezinski
 02 *Esca* (detail), 1997. © Michelle Stuart. Courtesy: Alison Jacques Gallery, London. Photo: Michael Brzezinski
 03 *The Nature of Time* installation view at Alison Jacques Gallery, London, 2018. © Michelle Stuart. Courtesy: Alison Jacques Gallery, London. Photo: Michael Brzezinski
 04 *The Nature of Time* installation view at Alison Jacques Gallery, London, 2018. © Michelle Stuart. Courtesy: Alison Jacques Gallery, London. Photo: Michael Brzezinski
 05 *Seed Gardens* installation view at Marc Selwyn Fine Art, Beverly Hills, 2017. © Marc Selwyn Fine Art, Beverly Hills. Courtesy: the artist and Marc Selwyn Fine Art, Beverly Hills. Photo: Robert Wedemeyer
 06 *Wind Book: Tikal*, 1978. © Michelle Stuart. Courtesy: Alison Jacques Gallery, London. Photo: Michael Brzezinski
 07 *San Juan Ermita de Chiquimula*, 1978. © Michelle Stuart. Courtesy: Alison Jacques Gallery, London. Photo: Michael Brzezinski
 08 *Tomkins Cove, NY* (detail), 1977-1978. © Michelle Stuart. Courtesy: Alison Jacques Gallery, London.
 09 *The Dilemma*, 2017. © Michelle Stuart. Courtesy: Galerie Lelong & Co., New York
 10 *Phantom*, 2017. © Michelle Stuart. Courtesy: Galerie Lelong & Co., New York
 11 *Chance*, 2015. © Michelle Stuart. Courtesy: Galerie Lelong & Co., New York
 12 *Desire*, 2016. © Michelle Stuart. Courtesy: Galerie Lelong & Co., New York
 13 *Stone Alignments/Solstice Cairns*, 1979. © Michelle Stuart. Photo: Sue Weil
 14 *#6 Kingston*, 1973. © Michelle Stuart. Courtesy: Alison Jacques Gallery, London. Photo: Michael Brzezinski
 15 *#6 Kingston* (detail), 1973. © Michelle Stuart. Courtesy: Alison Jacques Gallery, London. Photo: Michael Brzezinski
 16 *Flight of Time* installation view at Galerie Lelong & Co., New York, 2019. Courtesy: Galerie Lelong & Co., New York