

JOHN BERGGRUEN GALLERY

228 GRANT AVENUE SAN FRANCISCO CALIFORNIA 94108 TEL 415-781-4629

FAX 415-781-0126 GALLERY@BERGGRUEN.COM WWW.BERGGRUEN.COM

JANE HAMMOND

1950 Born in Bridgeport, Connecticut

Education

1972 B.A., Mount Holyoke College, South Hadley, Massachusetts

1973-74 Arizona State University, Tempe, Arizona

1977 M.F.A., University of Wisconsin, Madison, Wisconsin

Selected solo exhibitions

2010 *Cabinet de Curiosites*, Galerie Lelong, Paris, France
Jane Hammond: New Collaged Monoprints, Pace Prints, New York, New York
Fallen, Taubman Museum of Art, Roanoke, Virginia

2009 Galeria Senda, Barcelona, Spain
Jane Hammond: Photography, Museum of Contemporary Art/Denver, Colorado
Fallen, Museum of Contemporary Art San Diego, California
Jane Hammond: New Photographs of Late, Visual Arts Gallery, University of Alabama, Birmingham, Alabama
Jane Hammond, Brevard Art Museum, Melbourne, Florida
Internally Displaced: Jane Hammond and Enrique Chagoya, A + D Gallery, Columbia College, Chicago, Illinois

2008 *Jane Hammond: Paper Work*, traveling to the Herbert F. Johnson Museum, Cornell University, Ithaca, New York; the Achenbach Foundation at the DeYoung Museum, San Francisco, California; and the Detroit Institute of Art, Detroit, Michigan (with catalogue)
Fallen, Wexner Center for the Arts, Columbus, Ohio
Museum of Contemporary Art, Denver, Colorado

2007 McNay Art Museum, San Antonio, Texas

2006 *Jane Hammond: Photographs*, Nina Freudenheim Gallery, Buffalo, New York
Jane Hammond: Monoprints at Pace Prints, Pace Prints, New York, New York
Galeria Senda, Barcelona, Spain
Jane Hammond: Paper Work, Mount Holyoke College Museum of Art, South Hadley, Massachusetts; traveled to the Herbert F. Johnson Museum, Cornell University, Ithaca, New York; Tucson Art Museum, Tucson, Arizona, New Mexico; Harwood Museum, Taos, New Mexico; Achenbach Foundation, de Young Memorial

Museum, San Francisco, California; and the Detroit Institute of Art, Detroit, Michigan

Recent Photography, Jaffe-Friede and Strauss Galleries, Hopkins Center, Dartmouth College; traveled to Lemberg Gallery, Ferndale, Michigan
William Shearborn Gallery, St. Louis, Missouri

- 2005 Galerie Lelong, New York, New York
Wetterling Gallery, Stockholm, Sweden
Byron Coheen Gallery, Kansas City, Missouri
- 2004 Greg Kucera Gallery, Seattle, Washington
- 2003 Weatherspoon Art Museum, The University of North Carolina, Greensboro, North Carolina
Be Zany, Poised Harpists; Be Blue, Little Sparrows, Dieu Donn  Gallery, New York, New York
John Berggruen Gallery, San Francisco, California
Vanguardia Gallery, Bilbao, Spain
Lemberg Gallery, Ferndale, Michigan
David Floria Gallery, Aspen, Colorado
- 2002 Whitney Museum of American Art at Philip Morris, New York, New York
Be Zany, Poised Harpists; Be Blue, Little Sparrows, Dieu Donn  Gallery, New York, New York
Galeria Senda, Barcelona, Spain
- 2001 Galerie Lelong, New York, New York
Cleveland Center for Contemporary Art, Cleveland, Ohio; traveled to Contemporary Museum, Honolulu, Hawaii; Madison Art Center, Madison, Wisconsin; Blaffer Gallery, The Art Museum of the University of Houston, Houston, Texas
Lemberg Gallery, Ferndale, Michigan
- 2000 Greg Kucera Gallery, Seattle, Washington
- 1999 Lemberg Gallery, Birmingham, Michigan
Galeria Senda, Barcelona, Spain
Jane Hammond and Judy Pfaff, Byron Cohen Gallery, Kansas City, Missouri
- 1998 David Beitzel Gallery, New York, New York
Zolla/Lieberman Gallery, Chicago, Illinois
David Floria Gallery, Aspen, Colorado
Galerie Barbara Farber/Rob Jurka, Amsterdam, Netherlands
- 1997 Luhring Augustine, New York, New York
Greg Kucera, Seattle, Washington
West Virginia University, Morgantown, West Virginia
- 1996 Lemberg Gallery, Birmingham, Michigan
Galerie Barbara Farber, Amsterdam, Netherlands

- Jose Freire Fine Art, New York, New York
- 1995 Zolla/Lieberman Gallery, Chicago, Illinois
Ruth Bloom Gallery, Santa Monica, California
Jose Freire Fine Art, New York, New York
- 1994 The Orlando Museum of Art, Orlando, Florida; traveled to The Freedman Gallery,
Albright College, Reading, Pennsylvania
Jose Freire Fine Art, New York, New York, in collaboration with John Ashbery
- 1993 Cincinnati Museum of Art, Cincinnati, Ohio
Greg Kucera Gallery, Seattle, Washington
Feigenson-Preston Gallery, Birmingham, Michigan
- 1992 Transepoca Gallery, Milan, Italy
Heland Wetterling Gallery, Stockholm, Sweden
- 1991 fiction/non-fiction Gallery, New York, New York
Feigenson-Preston Gallery, Birmingham, Michigan
- 1990 Gallery Wetterling, Goteborg, Sweden
Zolla/Lieberman Gallery, Chicago, Illinois
Honolulu Academy of Art, Honolulu, Hawaii
fiction/non-fiction Gallery, New York, New York
- 1989 Exit Art, New York, New York
- 1987 Nina Freudenheim Gallery, Buffalo, New York

Selected group exhibitions

- 2010 *Resurrectine*, Ronald Feldman Fine Arts, New York, New York
The Visible Vagina, David Nolan Gallery, New York, New York; Francis M.
Naumann Fine Art, New York, New York
Shark's Ink, Creative Arts Center, Wright State University, Dayton, Ohio
Paper CUT, Lemberg Gallery, Ferndale, Michigan
Made in U.S.A., Greg Kucera Gallery, Seattle, Washington
- 2009 *Drawings and Prints: Selections from the Permanent Collection*, The Metropolitan
Museum of Art, New York, New York
*Modern and Contemporary Art at Dartmouth: Highlights from the Hood Museum of
Art*, Hood Museum of Art, Hanover, New Hampshire
Eye World, Triple Candie, New York, New York
Telling Secrets: Codes, Captions, and Conundrums in Contemporary Art, The
National Museum of Women in the Arts, Washington D.C.
Jump Cut Pop, Haggerty Museum of Art, Marquette University, Milwaukee,
Wisconsin
On Paper, William Shearburn Gallery, Santa Fe, New Mexico
I.D.: Individual Demographics, Greg Kucera Gallery, Seattle, Washington

- Talk Dirty to Me*, Larissa Goldston Gallery, New York, New York
The Legend of Bud Shark and His Indelible Ink, Museum of Contemporary Art/Denver, Colorado
Collaborative Vision: The Poetic Dialogue Project, Chicago Cultural Center, Yates Gallery, Chicago, Illinois, traveling to Indiana State University Art Gallery, Terre Haute, Indiana and Bowling Green State University Art Gallery, Bowling Green, Ohio
Shark's Ink, Museum of Contemporary Art, Denver, Colorado
- 2008 *Wunderkammer: A Century of Curiosities*, Museum of Modern Art, New York, New York
A Pace Menagerie, Pace Prints Gallery, New York, New York
On the Margins, Mildred Lane Kemper Art Museum, St. Louis, Missouri
Collector's Choice III: Audacity in Art, Orlando Museum of Art, Orlando, Florida
- 2007 *Two Years*, Whitney Museum of American Art, New York, New York
Addicted to Paper, Galerie Lelong, Zurich, Switzerland
Photography and the Self: The Legacy of F. Holland Day, Whitney Museum of American Art, New York, New York
Lines in the Earth: Maps, Power and the Imagination, Sun Valley Center for the Arts, Ketchum, Idaho
The F Word?, Cynthia Broan Gallery, New York, New York
Fresh, Gallery Eighty, Singapore
Small Work, Nina Freudenheim Gallery, Buffalo, New York
Fresh, Lemberg Gallery, Ferndale, Michigan
Stories and Histories, Faulconer Gallery, Grinnell College, Grinnell, Iowa
- 2006 *Making a Mark: Four Contemporary Artists in Print*, Yale University Art Gallery, New Haven, Connecticut
Out of Line: Drawings from the Collection of Sherry and Joel Mallin, Herbert F. Johnson Museum, Cornell University, Ithaca, New York
The Word as Image, National Museum of Women in the Arts, Washington D.C.
Summer Selections, John Berggruen Gallery, San Francisco, California
The Message is the Medium, Jim Kempner Fine Art, New York, New York
Gimme Shelter, 10a Serpentine Drive, Shelter Island Heights, Shelter Island, New York
Summer Group Show, Lemberg Gallery, Ferndale, Michigan
Patchwork: Affinities and Influences in Contemporary Art, Greg Kucera Gallery, Seattle, Washington
Women in the Bedroom, Larissa Goldston Gallery, New York, New York
Super Bowl, Detroit Institute of the Arts, Detroit, Michigan
Remarkable Women, Peltz Gallery, Milwaukee, Wisconsin
New Prints 2006/Winter, International Print Center, New York, New York
Biella Print Triennale, Museo del Territorio, Biella, Italy
- 2005 *Imagined Worlds: Willful Invention and the Printed Image 1470-2005*, Axa Gallery, New York, New York
Points of View: Landscape and Photography, Galerie Lelong, New York, New York
Summer Group Show, Lemberg Gallery, Ferndale, Michigan
Steven Scott Collects: Donations and Promised Gifts to the Permanent Collection,

National Museum of Women in the Arts, Washington, D.C.
25 Ans D'art Contemporain, Tenniseum, Le Musee de Roland-Garros, Paris, France
Portraits on Paper, Larissa Goldston Gallery, New York, New York
Five Presses: Selected Works, Arvada Center for the Arts and Humanities, Arvada, Colorado

2004
Toy/Box, John Berggruen Gallery, San Francisco, California
Livres d'artistes americains en Europe, 1960-2000, Musee d'Art Americain Giverny, Giverny, France
New Prints 2004/Summer, International Print Center, New York, New York
What's That?, Children's Museum of Manhattan, New York, New York
The Exit Art Print Show, Exit Art, New York, New York
The Flag Project, Rubin Museum of Art, New York, New York
The Sporting Women: The Female Athlete in American Culture, Mount Holyoke College Museum of Art, South Hadley, Massachusetts
Four Decades of Printmaking 1960-2000: Selections from the Maslow Collection, Everhart Museum, Scranton, Pennsylvania
Constructing Realities, Part 2, Selby Gallery, Ringling School of Art and Design, Sarasota, Florida
Toys 'R' Art, Galeria Senda, Barcelona, Spain
Ten, Byron Cohen Gallery, Kansas City, Missouri
The Buddha Project, Cleveland State University Art Gallery, Cleveland, Ohio
Art, Artists, and the Addison, Addison Gallery of American Art, Andover, Massachusetts
ULAE: The Print Show, Oklahoma City Museum of Art, Oklahoma City, Oklahoma
Arte Termita Contra Elefante Blanco, Museo ICO, Madrid, Spain
Super-Sized: The Big Print Show, Greg Kucera Gallery, Seattle, Washington
Roberta Lieberman, A Sharp Eye: An Art Dealer's 40 Year Journey, Evanston Art Center, Evanston, Illinois
ULAE: New Editions, Art on Paper, Philadelphia, Pennsylvania

2003
Divergent, Galerie Lelong, New York, New York
I Love New York, Mary Ryan Gallery, New York, New York
A Way With Words, John Berggruen Gallery, San Francisco, California
Splendid Pages: The Molly and Walter Bareiss Collection of Modern Illustrated Books, Toledo Museum of Art, Toledo, OH
Art a Century Apart: 1903 and 2003, Mississippi Museum of Art, Jackson, Mississippi
On Paper: Masterworks from the Addison Collection, Addison Gallery of American Art, Andover, Massachusetts
Contemporary Prints and Photographs from the Bruce Brown Collection, Colby College Museum of Art, Waterville, Maine
ULAE: Recent Additions, David Floria Gallery, Aspen, Colorado
Word/Image, Westport Arts Center, Westport, Connecticut

2002
177th Annual, National Academy of Design, New York, New York
American Painting, Christian Dam Gallery, Oslo, Norway
Universal Limited Art Editions, Devin Borden Hiram Butler Gallery, Houston, Texas
New York New Work Now!, Currier Museum of Art, Manchester, New Hampshire
Resisting Categories, The Gallery of South Orange, South Orange, New Jersey
Splendid Pages: The Molly and Walter Bareiss Collection of Modern

Illustrated Books, Toledo Museum of Art, Toledo, Ohio
The Art of Healing II, Greg Kucera Gallery, Seattle, Washington
One Thousand Words: Storytelling Images from Cultures Around the World, John Michael Kohler Arts Center, Sheboygan, Wisconsin
Remarkable Women, Peltz Gallery, Milwaukee, Wisconsin

2001
Digital Printmaking Now, Brooklyn Museum of Art, Brooklyn, New York
Curator's Choice: A Personal Look at Prints, Detroit Institute of the Arts, Detroit, Michigan
Summer in the City, John Berggruen Gallery, San Francisco, California
Bugs, Pace Prints, New York, New York
Underfoot, Associacao Alumni, Sao Paulo, Brazil
Kinds of Drawing, Herter Art Gallery, University of Massachusetts, Amherst, Massachusetts
Summer Group Exhibition, David Beitzel Gallery, New York, New York
High Art: Art of the Bank of America Tower, Bank of America Gallery, Seattle, Washington
Din Art 4, Museum fur Kommunikation, Frankfurt, Germany
State of the Art 2001, International Biennial Watercolor Exhibition, Parkland College, Champaign, Illinois
Luck of the Drawn, Geoffrey Young Gallery, Great Barrington, Massachusetts
Celebrating Women's Art—Benefiting Women's Health: In honor of the Lynne Cohen Foundation for Ovarian Cancer Research, Bobbie Greenfield Gallery, Santa Monica, California

2000
Picturing the Modern Amazon, The New Museum, New York, New York
1001 Nights, Landesmuseum, Linz, Austria
Contemporary Narrative in American Prints, Whitney Museum at Champion, Stamford, Connecticut
Mapping Cities, Boston University Art Gallery, Boston, Massachusetts
Drawing and Photographs, Matthew Marks Gallery, New York, New York
The Likeness of Being: Self Portraits by Contemporary Women Artists, DC Moore Gallery, New York, New York
The End: An Independent Vision of the History of Contemporary Art, Exit Art, New York, New York
Reconstructions: The Imprint of Nature/The Impact of Science, Sidney Mishkin Gallery, Baruch College, New York, New York
Selections from the Permanent Collection and Loans from Private Collections, Portland Art Museum, Portland, OR
UTEP Millennium Printmaking Invitational, Fox Fine Arts Center, University of Texas at El Paso, El Paso, Texas
New Prints, David Adamson Gallery, Washington, D.C.
Lasting Impressions, Portland Museum of Art, Portland, Maine

1999
The Broad Spectrum: Color on Paper, Past and Present, The Art Institute of Chicago, Chicago, Illinois
Summer Group Exhibition, David Beitzel Gallery, New York, New York
The Body as Question, Speed Museum, Louisville, Kentucky
A Sense of Risk, Selections from the Shiffler Foundation, Miami University, Oxford, Ohio

Faster Than a Speeding Bullet: Superheroes in Contemporary Art,
 Cleveland Center for Contemporary Art, Cleveland, Ohio
 Gallery Artists, Zolla Lieberman Gallery, Chicago, Illinois
Fabled Impressions, Georgia Museum of Art, Athens, Georgia
Women in Print, Jim Kempner Fine Art, New York, New York
*Elliot Green, Jane Hammond, David True, Trevor Winkfield, Tibor de
 Nagy* Gallery, New York, New York
Domestic Pleasures, Galerie Lelong, New York, New York
Portraits, Jim Kempner Fine Art, New York, New York
The New Museum Annual Benefit Exhibition, The New Museum, New York, New
 York
Calendar 2000 Project, Center for Curatorial Studies, Bard College,
 Annondale-on-Hudson, New York
Die Kunst der Linie (The Artistic Possibilities of the Line), Landesgalerie
 Oberosterreich, Linz, Austria

1998 *Secret Victorians*, Firstsite, The Minorities Art Gallery, Colchester, United Kingdom;
 traveled to Arnolfini, Bristol, United Kingdom; Ikon Gallery, Birmingham, United
 Kingdom; Middlesborough Art Gallery, Middlesborough, United Kingdom; The
 Armand Hammer Museum of Art, UCLA, Los Angeles, California; The Fabric
 Workshop, Philadelphia, Pennsylvania
Prints in the '90's from ULAE, Marlborough Chelsea, New York, New York;
 traveled to Fay Gold Gallery, Atlanta, Georgia; City Arts Center, Oklahoma City,
 Oklahoma; Locus Gallery, St. Louis, Missouri; James Kelly Contemporary, Santa Fe,
 New Mexico
Artists on Line for Acor, Gagosian Gallery, New York, New York
Preview, Byron Cohen, Kansas City, Missouri
Knowing Children, David Beitzel Gallery, New York, New York
Preserving the Past, Securing the Future, National Museum of Women in
 the Arts, Washington, D.C.
Masters of the Masters, Butler Institute of American Art, Youngstown, Ohio
Paper + Works on Dieu Donné Paper, The Gallery at Dieu Donné Papermill,
 New York, New York
A Sustaining Passion: The Tsagaris/Hillberry Collection, Cedar Rapids
 Museum of Art, Cedar Rapids, Iowa; traveled to Dubuque Museum of Art, Dubuque,
 Iowa

1997 *New Work By Gallery Artists*, Lemberg Gallery, Birmingham, Michigan
Livres d'Artistes, Espace Cultural de Tingeux, Tingeux, France
Michael Banicki, Jane Hammond, Tim Rollins + KOS, Gahlberg Gallery,
 College of Du Page, Glen Ellen, Illinois
ULAE: A Print Survey, Greg Kucera Gallery, Seattle, Washington
*Proof Positive: 40 Years of Contemporary American Printmaking at ULAE
 1957-1997*, organized by the Corcoran Gallery of Art, Washington, D.C.;
 traveled to the University of Colorado, Boulder, Colorado; Armand Hammer
 Cultural Center at UCLA, Los Angeles, California; Sezon Museum of Art, Tokyo,
 Japan
New York, F15 Galleri, Oslo, Norway
Collector's Choice, Orlando Museum of Art, Orlando, Florida

- 1996 *Making Time*, Kitteridge Gallery, University of Puget Sound, Tacoma, Washington
The Changing Image, Gian Ferrari Arte Contemporanea, Milan, Italy
Talk Back! A Forum for Critical Discourse, <http://talkback.lehman.cuny.edu/tb>
100 Years of Collecting, Cornell Fine Arts Museum, Rollins College, Winter Park, Florida
Contemporary Floral, Steven Scott Gallery, Baltimore, Maryland
- 1995 *Recent Print Exhibitions*, Museum of Modern Art, New York, New York
Insight, David Beitzel Gallery, New York, New York
Summer Group Show, Luhring Augustine, New York, New York
This End Up: Selections from the Robert J. Shiffler Collection, organized by The Wyoming Art Museum and the Robert J. Shiffler Collection, University of Wyoming Art Museum, Laramie, Wyoming; traveled to South Dakota Art Museum, Brookings, South Dakota; The Arvada Center of the Arts & Humanities, Arvada, Colorado; The Cleveland Center for Contemporary Art, Cleveland, Ohio
Group Painting Show, Galleri K, Oslo, Norway
Playtime: Artists and Toys, Whitney Museum at Champion, Stamford, Connecticut
Ten Young American Artists, Wetterling-Teo Gallery, Singapore
Anxiety and the Irrational: Selections from the Permanent Collection, Whitney Museum of American Art, New York, New York
Prints to Benefit the Foundation for Contemporary Performance Arts, Brooke Alexander Gallery, New York, New York
The Magic Magic Book, The Whitney Museum of American Art, New York, New York
Reinventing the Emblem, Yale University Art Gallery, New Haven, Connecticut
Large and Small: Prints from Universal Limited Art Editions, The Art Institute of Chicago, Chicago, Illinois
Sex, Greg Kucera Gallery, Seattle, Washington
- 1994 *Selections from the Collection: Recent Print Acquisitions*, The Whitney Museum of American Art, New York, New York
Garden, Barbara Krakow Gallery, Boston, Massachusetts
Who Chooses Who, New Museum of Contemporary Art, New York, New York
Not for the First Time, Richard F. Brush Gallery, St. Lawrence University, Canton, New York
Night Visions and Other Obsessions, Marguerite Oestreicher Fine Arts, New Orleans, Louisiana
Drawings for Lacanian Ink, Thread Waxing Space, New York, New York
- 1993 *ULAE: New Editions*, Brooke Alexander Gallery, New York, New York, and Bobbie Greenfield Gallery, Venice, California
Living with Art: The Saul and Ellyn Dennison Collection, The Morris Museum, Morristown, New Jersey
Scratching the Surface, Colgate University, Hamilton, New York
New York Works on Paper, Geoffrey Young Gallery, Great Barrington, Massachusetts
Regarding Masculinity, Arthur Roger Gallery, New Orleans, Louisiana
Figure as Fiction, The Cincinnati Center for Contemporary Art, Cincinnati, Ohio
Benefit for the Foundation for Contemporary Performance Art, Leo Castelli

Gallery, New York, New York
I, the Enunciator, The Thread Waxing Space, New York, New York
The Fine Art of Patronage, Cranbrook Academy of Art Museum,
Bloomfield Hills, Michigan
Hypnosis, The Maryland Institute College of Art, Baltimore, Maryland

1992
Fear of Painting, Arthur Roger Gallery, New York, New York
Painting Culture, University of California at Irvine, Irvine, California
Group Exhibition, John Berggruen Gallery, San Francisco, California
Landscape as Stage, Locks Gallery, Philadelphia, Pennsylvania
Hair, The John Michael Kohler Arts Center, Sheboygan, Wisconsin
Collectif Generation, Le Peintre, l'écrivain et le livre, 1988-1992,
Low Rotunda Memorial Library, Columbia University, New York, New York
Jane Hammond, Valerie Parks, Archie Rand, Feigenson-Preston Gallery,
Birmingham, Michigan
Selections 1991: Recent Acquisitions of the Honolulu Advertiser
Collection, The Contemporary Museum, Honolulu, Hawaii
Gallery Selections, Feigenson Preston Gallery, Birmingham, Michigan
Painted Word/Written Image, Greg Kucera Gallery, Seattle, Washington
Four Painters, Nichido Gallery, Tokyo and Nagoya, Japan
Drawn in the Nineties, Independent Curators International, Katonah
Art Museum, Katonah, New York; traveled to Fine Arts Gallery, Indiana
University, Bloomington, Indiana; Illingworth Kerr Gallery, Calgary, Alberta,
Canada; Huntsville Museum of Art, Huntsville, Alabama

1991
43rd Annual Academy-Institute Purchase Exhibition, American Institute
of Arts and Letters, New York, New York
Painting Culture, fiction/nonfiction, New York, New York
Livres d'Artists of Collectif Génération, Center for Book Arts and the
French Cultural Services, New York, New York
Marking the Decades: 1960-1990, Baltimore, Museum of Art, Baltimore, Maryland
Group Exhibition - Drawings, Charles Cowles Gallery, New York, New York
New U.L.A.E., Pence Gallery, Santa Monica, California
Words & #s, Museum of Contemporary Art, Wright State University, Dayton, Ohio
Drawing Conclusions, Molica guid Arte, New York, New York
Europa / America, Molica guid Arte, New York, NY
Abstract Information: First Impressions, Last Resorts—Printmaking at the
End of the Century Charles Plohn Gallery, Sacred Heart University,
Fairfield, Connecticut; traveled to Bard College, Annandale-on-Hudson, New York
Gallery Artists, fiction / nonfiction Gallery, New York, New York
Presswork: The Art of Women Printmakers, The National Museum of
Women in the Arts, Washington, D.C.; traveled to Atlanta College of Art,
Atlanta, Georgia; University Art Museum, University of Minnesota, Minneapolis,
Minnesota; Elvehjem Museum of Art, University of Wisconsin, Madison,
Wisconsin; The Butler Institute of American Art, Youngstown, Ohio; Federal
Reserve Bank Fine Arts Gallery, Kansas City, Missouri; Edwin A. Ulrich Museum
of Art, Wichita State University, Wichita, Kansas; Portsmouth Museums,
Portsmouth Community Arts Center, Portsmouth, Virginia; Spiva Art Center, Joplin,
Missouri

Benefit Exhibition: 14th Anniversary, The New Museum of Contemporary Art, New York, New York
The ICI 15th Anniversary Print Portfolio, Castelli Graphics, New York; traveled to Pace Gallery, New York, New York; Brook Alexander, New York, New York; Myers Bloom Gallery, Los Angeles, California
Eye for Art II, Detroit Institute of the Arts, Detroit, Michigan
Cross Sections - Contemporary Art Collections in Detroit, Meadowbrook Art Gallery, Oakland University, Rochester, Michigan
Barrett, Hammond, Salo, Wesley, fiction/non-fiction Gallery, New York, New York
Black and White, Nina Freudenheim Gallery, Buffalo, New York
Retakes—Prints and Drawings by 6 Canadian and 6 American Artists, Extension Gallery, Toronto, Ontario, Canada
Word as Image: American Art 1960-1990, The Milwaukee Art Museum, Milwaukee, Wisconsin; traveled to The Oklahoma City Art Museum, Oklahoma City, Oklahoma; The Contemporary Arts Museum, Houston, Texas

1990
42nd Annual Academy - Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, New York
The Unique Print, Museum of Fine Arts, Boston, Massachusetts
11th British International Print Biennale, Bradford Art Galleries and Museums, Bradford, EUnited Kingdom
La Bibliothèque Imagineé de Collectif Génération, Victoria and Albert Museum, London, United Kingdom; traveled to Musée de Graveline, Graveline, France
Sixth Sense, Pence Gallery, Santa Monica, California
Out of Abstraction, Islip Art Museum, Islip, New York
Intimate Inventions/Gestural Abstractions, Madison Art Center, Madison, Wisconsin
Waterworks, Universal Limited Art Editions, New York, New York
Gallery Selections, fiction/non-fiction Gallery, New York, New York
Faces, Marc Richards Gallery, Los Angeles, California
Works on Paper, Shea and Beker Gallery, New York, New York
Gallery Selections Feigenson-Preston Gallery, Birmingham, Michigan
The Fifth Essence, Gracie Mansion Gallery, New York, New York
A Selection of Selections, Parsons School of Design, New York, New York

1989
Selections from The Laila and Thurston Twigg-Smith Collection, The Contemporary Museum, Honolulu, Hawaii
25th National Print Exhibition, the Brooklyn Museum, Brooklyn, New York
Visions of the Volcano, East Hawaii Cultural Center, Hilo, Hawaii; traveled to The Contemporary Museum, Honolulu, Hawaii; Stones Gallery, Kuai, Hawaii
New Work, Feigenson-Preston Gallery, Birmingham, Michigan
Ten Gallery Artists, Nina Freudenheim Gallery, Buffalo, New York
Summer Group Exhibition, Shea & Beker, New York, New York
Invitational with Gallery Artists, fiction/non-fiction Gallery, New York, New York
Summer Group Exhibition, Ledis Flam Gallery, New York, New York
Summer Group Exhibition, Dolan/Maxwell Gallery, New York, New York
Invitational, Feigenson-Preston Gallery, Birmingham, Michigan
Summer Invitational, Works on Paper, Dolan/Maxwell Gallery, Philadelphia, Pennsylvania

Small Paintings, Nina Freudenheim Gallery, Buffalo, New York
Prints and Trial Proofs, Simon James Gallery, Berkeley, California
Earth Remembered, New York, New York
Drawing and Related Prints, Castelli Graphics, New York, New York
100 Women's Drawings, Long Island University, C.W. Post Campus,
Brookville, NY; traveled to Blum-Helman Gallery, New York, New York

- 1988 *The New Generation*, Elaine Benson Gallery, Bridgehampton, New York
Underknown in New York II, Hunter College, New York, New York
- 1987 *Painters Make Prints*, The Maryland Institute, College of Art, Baltimore,
Maryland; traveled to Essex Community College, Essex, Maryland; Hood College,
Frederick, Maryland; Frostburg State University, Frostburg, Maryland
Pastel Anthology II, Grace Borgenicht Gallery, New York, New York
Invitational Exhibition, Stux Gallery, New York, New York
Paper, Dalsheimer Gallery, Baltimore, Maryland
- 1986 *Small-Scale Abstraction*, Grace Borgenicht Gallery, New York, New York
- 1986 *Inaugural Exhibition*, Cavin-Morris, New York, New York

Selected Public Collections:

Addison Gallery of American Art, Andover, Maryland
Albertina, Vienna, Austria
Albright-Knox Art Gallery, Buffalo, New York
Art Institute of Chicago, Chicago, Illinois
Baltimore Museum of Art, Baltimore, Maryland
Bibliothèque Nationale, Paris, France
Brooklyn Museum of Art, Brooklyn, New York
Cincinnati Art Museum, Cincinnati, Ohio
The Contemporary Museum, Honolulu, Hawaii
The Detroit Institute of the Arts, Detroit, Michigan
The Fogg Art Museum, Harvard University, Cambridge, Massachusetts
Fort Wayne Museum of Art, Fort Wayne, Indiana
Grunewald Center for Graphic Arts, Los Angeles, California
Honolulu Academy of Art, Honolulu, Hawaii
Maryland Institute College of Art, Baltimore, Maryland
Museo de Arte Contemporaneo, Mexico City, Mexico
Metropolitan Museum of Art, New York, New York
Milwaukee Art Museum, Milwaukee, Wisconsin
Museum of Contemporary Art, Chicago, Illinois
Museum of Fine Arts, Boston, Massachusetts
Museum of Modern Art, New York, New York
New York Public Library, New York, New York
Orlando Museum of Art, Orlando, Florida
Portland Art Museum, Portland, Oregon
Saint Louis Art Museum, St. Louis, Missouri

San Francisco Museum of Modern Art, San Francisco, California
San Jose Museum of Art, San Jose, California
Toledo Museum of Art, Toledo, Ohio
Tucson Museum of Art, Tucson, Arizona
The Walker Art Center, Minneapolis, Minnesota
Weatherspoon Art Museum, The University of North Carolina, Greensboro, North Carolina
The Whitney Museum of American Art, New York, New York
Yale University Art Gallery, New Haven, Connecticut

Selected Awards:

- 2000 The Joan Mitchell Foundation Grant Award
1992 Artist-in-Residence, Skowhegan School of Painting and Sculpture, Skowhegan, Michigan
1989 Louis Comfort Tiffany Award
New York State Council on the Arts Visual Artists Sponsored Work Award
National Endowment for the Arts Individual Fellowship in Painting
New York Foundation for the Arts Grant in Painting
Art Matters, Inc.
“Painters as Printmakers,” NEA grant (through the Maryland Institute) in Printmaking
1986 Mellon Grant, The Maryland Institute, Maryland
1985 Ludwig Vogelstein Foundation Grant in Painting
Trustees Award for Excellence in Teaching, Maryland Institute College of Art
1985 Summer Fellowship to Yaddo Artists’ Colony, Saratoga Springs, New York

Selected Bibliography

- 2003 “Splendid Pages: The Molly and Walter Bareiss Collection of Modern Illustrated Books,” Exhibition catalog published by the Toledo Museum of Art, Toledo, OH, and Hudson Hills Press, Inc., New York, NY
Rubinstein, Raphael, “A Quiet Crisis,” Art in America, March, pp.39-45
“Art a Century Apart,” The Clarion- Ledger, Jackson, MS, March 2, pp. 3F, 5F (illustration)
Rubinstein, Raphael, and Jane Hammond, “On Collaboration,” Artkrush, Issue 2, www.artkrush.com
Cohen, Keri Guten, “Jane Hammond: Shanghai Costumes,” Detroit Free Press, May 18 (illustration)
Christopher, Andre, “Art History,” Tennis Week Magazine, May 6, Cover and p. 43 (illustration)
Lance, Tony, “Poster Girl,” Tennis Magazine, June, p. 44 (illustration)
Lehody, Frank K., “The Model Daughter,” Roland Garros Magazine, pp. 56-60 (illustration)
Lehody, Frank K., “Le Meilleur d’Hammond,” Roland Garros’ Le Quotidien Officiel 2003, pp. 38-39 (illustration)
Lehody, Frank K., “Jane Hammond en Sept Questions,” La Tribune de Roland Garros, Avril/Mai, pp. 1-2 (illustration)
2002 Wallach, Amei, “To a Painter, Words are Worth a Thousand Pictures,”

- The New York Times, October 13, Arts and Leisure, Section Two, pp. 1, 37 (illustrations)
 “American Visionaries: Selections from the Whitney Museum of Art,”
 Whitney Museum of American Art, New York, NY
- Hirsch, Faye, “Working Proof: Jane Hammond and Raphael Rubinstein,”
Art on Paper, December pp. 54-55 (illustration)
- Lovelace, Carey, “Jane Hammond at Galerie Lelong,” Art in America, April,
 pp. 152 -153 (illustration)
- Carrier, David, “Jane Hammond at the Cleveland Center for Contemporary Art,”
Artforum, March, p. 144 (illustration)
- Princenthal, Nancy, “Be Zany, Poised Harpiss, Be Blue, Little Sparrows,”
 Exhibition catalog published by Dieu Donne Lab Grant Program, Dieu Donne
 Papermill, New York, NY
- Lehman, David, “Jane Hammond,” The Frances Dittmer Series on Contemporary
 Art, BOMB magazine, Fall, pp. 28-35 (illustration)
- Rubenstein, Raphael, “Back Stage: Secrets of Scene Painting,” Exhibition catalog
 published by The Whitney Museum of American Art at Philip Morris, New York, NY
- Hirsch, Faye, “Paper Pulse: A Conversation with Jane Hammond,” Art On Paper,
 March-April, Cover and pp. 64-69 (illustrations)
- Newhall, Edith, “Set Pieces,” New York Magazine, Jan. 21-28, p. 95 (illustration)
- Devine, John, “What’s in a Name,” Houston Press, October 31-November 6, p. 58
 (illustration)
- Johnson, Patricia C., “Play on Words,” Houston Chronicle, September 28, pp. 9-10D
 (illustration)
- Perwaiz, Uruj, The Daily Cougar, October 2, p. 12 (illustration)
 “Art of the Butterfly: Body Language 2002 by Jane Hammond,”
 American Butterflies, Summer, pp. 42-43 (illustration)
- Morse, Marcia, “Archaeology of the Surreal,” Honolulu Weekly, May 22-28,
 p. 9 (illustration)
- Rizk, Mysoon, “Jane Hammond at the Cleveland Center for Contemporary Art,”
New Art Examiner, May-June, p. 91 (illustration)
- Hammond, Jane, “In Her Own Words: Wonderful You,” Women in the Arts, Fall,
 p. 8-9 (illustration)
- Uberquoi, M.C., “Jane Hammond,” El Cultural, Barcelona, Spain, December 5-11
- 2001 “Digital: Printmaking Now,” Exhibition catalog, Brooklyn Museum of Art, Brooklyn, NY
- Hirsch, Faye, “Working Proof,” Art on Paper, July-August, p. 62 (illustration)
- Keri Guten Cohen, “Jane Hammond at Lemberg,” Detroit Free Press, February 25, 2001, page
 7G
- Joy Hakanson Colby, “Jane Hammond Puts Her Energy on Paper,”
The Detroit News, March 2, 2001
- 1999 Frueh, Joanna, Laurie Fierstein, and Judith Stein, Picturing the Modern Amazon,
 Rizzoli and New Museum Books, New York, NY
- Zimmer, William, “A Return to the Stories that Viewers May Have Been Missing,”
The New York Times, Sunday, January 11, p. 18 (illustration)
- “Die Kunst der Linie” Exhibition Catalog, Landesmuseum, Linz, Austria
- Yovens, Rachel, “The Likeness of Being: Contemporary Self-Portraits by 60 Women,”
New York Arts, Vol. 5, no. 1, pp 49-52 and cover
- Cembalest, Robin, “The Woman in the Mirror,” Elle, January, p. 34 (illustration)
- Rubinstein, Raphael, “Ashbery in Dargerland,” Art in America, February, pp 37-39
- Hirsch, Faye, “Working Proof,” Art on Paper, March-April, p. 64 (illustration)

- 1999 Lustfeldt, Heather, "Jane Hammond at Cohen," Review, December, Vol. 2, #2, p. 21
 Molina, Angela, "Jane Hammond, en el Cementerio de Elefantes," ABC
 Newspaper, November 15
 Oliver, Conxita, "El Velar I el Desvelar de Jane Hammond," Avui Newspaper,
Culture Magazine supplement, Nov. 18, p. 19
 Johnson, Ken, "Printmaking as a Magical Collaboration," The New York Times,
 July 30, p. B35
 Johnson, Ken, "Art Guide," The New York Times, July 16, p. B38
 Harrison, Helen A., "Updating and Adapting Traditions, of a Country or a Medium,"
The New York Times, Sunday, February 14, p. 23 (illustration)
 Cohen, Keri Guten, "Jane Hammond," Detroit Free Press, Sunday, May 2, p. 2E
 Salvaggio, Denise, "Living With Art," Orlando, April, pp. 50-54
- 1998 "A Sustaining Passion: The Tsagaris/Hillberry Collection," Exhibition Catalog published
 by Cedar Rapids Museum of Art
 Vincent, Steven, "Silicon Gallery," Art & Auction, January, pp. 76-79, 114-115
 Troy, Maria, "Greenville Rocks," The New Art Examiner, March, pp. 32-37 (illustration)
 Johnson, Ken, "Jane Hammond," The New York Times Art Guide, p. E36, March 13
 Mitchell, Ben, "Jane Hammond at Greg Kucera," Artweek, January
 Corbett, William, "Queen Jane Approximately," Modern Painters, Summer, pp. 88-89
 Brody, Jaqueline, "Paper," Brochure essay for exhibition at Dieu Donn  Press and Paper
 Thorson, Alice, "Cohen's 'Preview' United Abstract Talents," The Kansas City Star,
 July 24, p. 11
 Osman, Jana, Juliana Spahr, and Janet Zweig, "Different Languages," Chain, Issue 5,
 Small Press Distribution, Berkeley, CA, pp. 96-98 (illustration)
 Oksenhorn, Stewart, "Creating Art Our of Pandemonium," Aspen Times Weekly,
 June 27-28, pp. 1B, 9B-10B
 Cedrins, Inara, "Knowing Children," Cover, vol. 12, #4, p. 51 (illustration)
- 1997 ArtNews Special, January, p. 50
New York Magazine, April, p. 145
 Levin, Kim, "Jane Hammond," The Village Voice, April 16-22, p. 12
 Corbett, William, "Highlights: New York," Artsmedia, June, p. 35
 Rubinstein, Raphael, "Jane Hammond at Luhring Augustine," Art in America, pp. 106
 Schmerler, Sarah, "Jane Hammond," ArtNews, September, p. 130
 Howard, Malcolm, "Universal Images," The Colorado Springs Independent, pp. 9-14
 Betti, Claudia, and Teale Sale, Drawing, A Contemporary Approach, Fourth Edition,
 Harcourt Brace College Publishers, pp. 293-294 (illustration)
 Schwabsky, Barry, "New York," catalog essay for Gallery F-15, Moss, Norway
 Sandberg, Lotte, "New York pa Jeloy," Aften Polten, October 12, p. 25 (illustration)
 Flor, Harald, "Vold og Tyggis," Dagbladet, October 1
 Jortveit, Anne Karin, "Chanel, pistalskudd-og liuslinjer," Klassekampen,
 October 4, p. 33 (illustration)
 Olsen, Ragnhild, "Med (tyggis) under stolen," Moss Avis, September 12,
 pp. 12-13 (illustration)
 Cameron, Dan, "Global Warming," ArtForum, December, p. 20
 Hackett, Regina, "Hammond's Savvy Surrealism Makes Conscious Use
 of the Unconscious," Seattle Post Intelligencier, November 21, p. 21
 Klawans, Stuart, "Museums," The Daily News, April 26.
- 1995 Smith, Robert, "A neo-Surrealist Show with a Revisionist Agenda,"
The New York Times, January 12, p. C23.

- Duncan, Michael, "Report from Los Angeles," Art in America, January, p. 39.
- Holg, Garrett, Review of Zolla/Lieberman, Art News, February, p. 141, Framework, Vol. 7 Issue 3, p. 52.
- Princenthal, Nancy, "Now You See It, You Don't: The Magic Magic Book," Parkett 47, pp. 184-187
- Suto, Wilma, "Een oor met ogen en een open boek," De Volkskrant, February 9
- Lutticken, Sven, "De beeldbank van Hammond," March 1
- Warlow, Emma, "Desirable Deco," Apartment Living, April/May, p. 47 (cover image)
- Colby, Joy Hanson, "Anything Goes...Together in Hammond's Art," The Detroit News, Thursday, April 4, p. 1F
- Provenzano, Frank, "Layered Lyricism," Metrotimes, May 15-21, p. 20
- Campbell, Shane, "Jane Hammond," The New Art Examiner, September
- Bee, Susan, and Mira Schor, "Jane Hammond," New Observations, #113, Winter, cover, pp. 8-9
- Yeo, Ricky, "Looking Good," IQ Magazine (Singapore,) cover, pp. 28-32
- 1996 Pagel, David, "Entering a Psychic World of Stimulating Hyperactivity," Los Angeles Times, January 19, F8
- McGee, Celia, "Book Tricks from Ricky Jay and the Whitney," The New York Observer, p. 24
- Frank, Peter, "Art Picks of the Week: Dominique Blain, Jane Hammond, Subtle Differences," LA Weekly, February 3-9
- Field, Richard, "Contemporary Emblems," Reinventing the Emblem, Yale University Art Gallery, New Haven, CT
- Diehl, Carol, "Jane Hammond—Jose Freire," ArtNews, February, p. 126
- Stein, Judith, "The Word Made Image," Art in America, May, pp. 98-101
- "The Printroom of the Yale University Art Gallery," Print Collector's Newsletter, March-April, p.14
- Scott, Sue, "Selective Visions," Art & Antiques, November, pp. 92-95
- "1995 Acquisitions-The Hallmark Collection" (back cover)
- Cuperman, Pedro, "Sips and Slips," Point of Contact, Vol. 4, No. 2, Fall, pp. 73-80
- Zinnes, Harriet, "Jane Hammond," Art Papers, March and April, p. 57
- Hackett, Regina, "Sex Show at Greg Kucera Runs Controversial to Serene," Seattle Post Intelligencer, February 10
- 1994 Smith, Robert, "Jane Hammond at Jose Freire," The New York Times, November 4, p. C30
- Cottingham, Laura, "On the Precipice of Poetic Justice," Catalog essay for the exhibition at Jose Freire Fine Art, New York City, October
- Cameron, Dan, "Critical Edge: The Easel Way Out," Art & Auction, December, pp. 66-69
- "Here Comes the Future: 25 Faces Facing Forward," Interview Magazine, October, p. 66
- "Self-Portrait by Jane Hammond," The New Yorker, October 31, p. 22
- Bishop, Philip, "Her Paintings Are Meditations on Detail," The Orlando Sentinel, December 11
- 1992 Kertess, Klaus, "See Jane Paint," April, essay for exhibition at Jose Freire Fine Art,
- 1993 New York, NY
- Findsen, Owen, "Exhibits for Art Museum's 1993-94 Season," Cincinnati Enquirer, June 23
- Hackett, Regina, "Review," Seattle Post-Intelligencer, April 16 (illustration)
- Liebman, Lisa, "Art, Finite Universe," The New Yorker, April 12
- Ament, Doloris Tarzan, "New York Artist Makes Beautiful Impressions," The Seattle Times, April 8 (illustration)
- Johnson, Ken, "Jane Hammond at Jose Freire," Art in America, October, p. 126

- (with illustration)
- Cameron, Dan, "What Goes Around," Art and Auction, October, pp. 80-81
- Cotter, Holland, "Review," The New York Times, April 23, p. C28
- Levin, Kim, "Voice Choice," The Village Voice, April 13
- The New Yorker, "Finite Universe," April 12, page 14
- Iannacci, Anthony, "Review," ARTFORUM, January (illustration)
- 1992 Wasserman, Burton, "Exhibitions in Sight," Art Matters, February, p. 3
- Cameron, Dan, "Don't Look Now," Frieze, Issue 3, pp. 4-8
- Drucker, Johanna, "Visual Pleasure: A Feminist Perspective," Meaning #11, May, pp. 3-11
- Hermanns, Ralph, "Pussellexicon för Konstnarer," Dagens Industri, Sweden, page 43, (illustrations)
- Olofsson, Anders, "Jane Hammond," Material #8, page 43
- Cameron, Dan, "The Outlaw Academy," Art and Auction, April, p. 96-98
- Williams, Gilda, "Review," Flash Art, December, Italian Edition
- Dubin, Zan, "Painting Themselves Out of a Corner," Los Angeles Times, October 10 (photo)
- Curtis, Cathy, "Women's Work: Rich, Shocking," Los Angeles Times, October 16
- Liberio, Lydia, "What If Andy Warhol and Roy Lichtenstein Had Been Women?" The Irvine World News, October 15, B17 (photo)
- Myers, Terry R., "Fear Strikes Out," QW, October 4, pp. 38-39
- Ayerza, Josephina, "Interview with Jane Hammond," Lacanian Ink, #6, pp. 68-75 (with illustrations)
- 1991 Evans, Steven, "Review of Painting Culture," NYO, November 10, p. 34
- Kozik, K.K., "Jane Hammond, fiction/non-fiction," Cover Magazine, October
- Mahoney, Robert, New York reviews, Art & Antiques, October
- Kimmelman, Michael, "Painting Culture," The New York Times, November 1
- Hess, Elizabeth, "Death to the Masters," Village Voice, October 22
- Cyphers, Peggy, "New York in Review," Arts Magazine, September, p. 7
- Rosenberg, Barry A., and Carol Nathanson, "Words & #s," Museum of Contemporary Art, Wright State University, Dayton, OH (illustrations)
- Handy, Ellen, "Abstract Information—First Impressions, Last Resorts: Printmaking at the End of the Century," Sacred Heart University, Fairfield, CT (illustration)
- Levin, Kim, "Voice Choices: Jane Hammond at fiction/nonfiction," The Village Voice, June 4, p. 115
- Taylor, Fredrieke, "Alchemy," New Observations, number 84 (illustrations)
- Colby, Joy, Detroit News, March 29, pp. 1C-2C
- Miro, Marcia, Detroit Free Press, March 31, p. 4C
- Hixson, Kathryn, "Chicago in Review," Arts Magazine, January, p. 107 (illustration)
- 1990 Creeley, Robert, "Never Lose Your Paper," catalog essay, Universal Limited Art Editions, New York, NY
- Ackley, Clifford, "The Unique Print Today," catalog essay, Museum of Fine Arts, Boston (illustration)
- Kiehl, David, "On American Printmaking," catalog essay
- 11th British International Print Biennale, Bradford Art Galleries and Museums, Bradford, England
- Bowman, Russel, and Dean Sobel, "Word as Image: American Art 1960 to 1990," catalog essay, Milwaukee Art Museum, Milwaukee, WI (illustration)
- Handy, Ellen, "The Pearls and the String. Jane Hammond's Associative Method," Arts Magazine, September, pp. 47-51 (illustrations)

- Ashbery, John, "Jane Hammond New Paintings," catalog essay, Wetterling Gallery
- McCracken, David, "Hammond Leaves Pictorial Story to Viewer," Chicago Tribune, Friday, November 16
- Barckett, Lynda, "Jane Hammond at the Zolla/Lieberman Gallery," Reader, November 23, p. 29
- Enders, Alexandra, "Family Portraits," Art & Antiques, October, p. 67 (illustration)
- McGovern, Adam, "Summer Group Show: Prints and Works on Paper," Cover, September
- Harrison, Helen, A., "Blurring Artistic Distinctions," The New York Times, July 8
- Jensen, James, "Recent Paintings," catalog essay for exhibition at the Honolulu Academy of Arts, Honolulu, Hawaii, May/June
- Myers, Terry, R., "New York Fax," Art Issues, May, p. 34
- Hess, Elizabeth, "Fly on the Wall," The Village Voice, February 27, p. 84 (illustration)
- Atkins, Robert, "New This Week," Seven Days, February 28, p. 52
- Myers, Terry R., "Review," Flash Art, Summer, p. 150 (illustration)
- Morse, Marcia, "Disparities the Eye Somehow Connects," The Sunday Star-Bulletin and Advertiser, June 17, Honolulu, Hawaii, E10 (illustrations)
- 1988 Walker, Barry, "Projects and Portfolios," catalog essay for exhibition at the Brooklyn Museum, Brooklyn, NY, October (with illustration)
- Creeley, Robert, "Here," Catalog Essay, Exit Art (illustrations)
- Myles, Eileen, "Review," Art in America, October, (illustration)
- Papadakis, Andrea, ed., New York, New Art, vol. 5, pp. 62-65 (illustration)
- Miro, Marsha, "Review," Detroit Free Press, August 13, 6G (illustration)
- Henry, Gerrit, "Reading Jane Hammond," The Print Collector's Newsletter, September-October, pp. 128-129 (illustration)
- Shestak, Mel, "New York," Contemporanea, September, p. 33
- Hirsh, David, "Summer Thrills for Humid Heat," The New York Native, July 24, p. 30
- Atkins, Robert, Arena, June, pp. 109-110 (illustration)
- Cirincone, Janine, "Review," Cover Magazine, April, p. 14
- Bass, Ruth, "Review," ARTnews, May, pp. 171-172 (illustration)
- Mahoney, Robert, "Review," Arts, Summer, p. 96 (illustration)
- Myers, Terry R., "Review," Art Today-Videotape, February
- Ôblêk, Spring, 11 illustrations
- Van Wagner, Judy K. Collischan, Lines of Vision, Hudson Hills Press, NY, p. 69 (illustration)
- 1987 Huntington, Richard, "Hammond Paintings Present a Challenge," The Buffalo News, December 9, p. 27
- Bass, Ruth, "New York, New York," ART-TALK, August/September, p. 58
- Dorsey, John, "Six Painters Try Their Heads at Printmaking," The Baltimore Sun, June 4, E1, 6 (illustration)

Jane Hammond (I). Production Manager | Miscellaneous Crew. + Add or change photo on IMDbPro Â». Contribute to IMDb. Add a bio, trivia, and more. Update information for Jane Hammond Â». Quick Links. Biography. Â©2020 Jane Hammond. Tattooed Man (2017), Acrylic paint on mica over Plexiglas with silver, gold, copper and palladium leaf , 44.25â€ x 31â€ x 3.75â€. Floater (2012), Acrylic paint on mica over Plexiglass with silver, gold, copper and palladium leaf , 41.25â€ x 41.5â€ x 3.75â€. In her paintings and photographic prints, Jane Hammond organizes found image fragments into surreal juxtapositions, foraging flea markets, used bookstores, and antique shops for inspiration. Hammondâ€™s densely literary paintings, which she intends to make â€œas complicated, inconsistent, varied, multifaceted as you are, as I am, as life is,â€ as she has said, include images of props such as masks of Einstein and King Tut, and puppet parts.