

JENNIFER DALTON
PARTICIPATION TROPHY



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Charlie James Gallery is delighted to present a solo exhibition by gallery artist Jennifer Dalton titled Participation Trophy, opening February 25th from 6-9pm at the gallery in Chinatown.

In Participation Trophy, Dalton presents video, sculpture, and interactive works as exercises in confronting and overcoming the fears that stand in the way of succeeding in or even pursuing our goals. The humble participation trophy was a convenient shorthand for unearned entitlement long before “participation trophy generation” became a weaponized insult in our current culture wars. But is full, active participation in all areas of our lives really that easy? And why should anyone roll their eyes at earnest participation in any worthwhile endeavor, whether in the end there is success or failure? The importance of participation is especially obvious in our contemporary political moment, when we are recognizing the urgency of consistent, active civic engagement.

Using her own lifelong phobia of public speaking as an inspiration, Dalton enrolled in a public speaking course in an effort to confront and overcome this fear and chronicled her emotions as she progressed. “Glossophobia,” the resulting video installation, consists of a small circle of chairs, one of which is replaced by a video showing the artist’s hands fidgeting in her lap as she takes part in a conversation with a fellow-sufferer about their fear. In “New Trick,” Dalton chronicles a less momentous but no less earnest exploration. The two-channel video installation recounts her year spent training to execute a standing backflip. The details of this endeavor are presented in information-overload style, with grids of simultaneous training videos, financial and physical data, and a narrative text crawl. This quixotic quest, spurred by a casual conversation with a personal trainer, incorporates themes

of aging, risk, ambition and self-esteem. The sideways ending of this story underscores that in real life, success can be difficult to assess. Dalton also presents “Successories,” a series of wall-based sculptures combining award plaques and inspirational slogans into a more personal, unbalanced form. Mimicking engravings, they are hand-drawn in pencil on zinc and copper, and mounted irregularly on marble. “Hopes and Fears” consists of two plexiglass vitrines on a steel table. Viewers are invited to respond to the questions etched into the vitrines, “What are you afraid of?” and “What do you want?” by writing their answers on notepads color coded by categories of hopes or fears and placing them in the vitrines, which begin the exhibition empty.

In Jennifer Dalton’s (b. 1967, Los Angeles, CA) drawings, sculptures and installations she collects, organizes and evaluates cultural information according to her own personal criteria. Her subjects are often chosen in an attempt to test a hypothesis or to dissect a chip on her shoulder. Her work has recently been exhibited at the Flag Art Foundation, New York, NY; Gagosian Gallery, Los Angeles, CA; The Nathan Cummings Foundation, New York, NY; Center Galleries, Detroit, MI; Isolyatsia Foundation, Donetsk, Ukraine; Elmhurst Art Museum, Elmhurst, IL; and Ballroom Marfa, Marfa, TX. Her artwork has been featured in 33 Artists in 3 Acts, by Sarah Thornton; Various Small Books, edited by Jeff Brouws, Wendy Burton-Brouws, and Hermann Zscheigner; and Art on the Block: Tracking the New York Art World from Soho to the Bowery, Bushwick and Beyond by Anne Fensterstock. She contributed an essay to the recent collection Living and Sustaining a Creative Life: Essays by 40 Working Artists, edited by Sharon Loudon. She earned a B.A. in Fine Art from UCLA in 1990 and an MFA in Painting and Sculpture from Pratt Institute in 1997.

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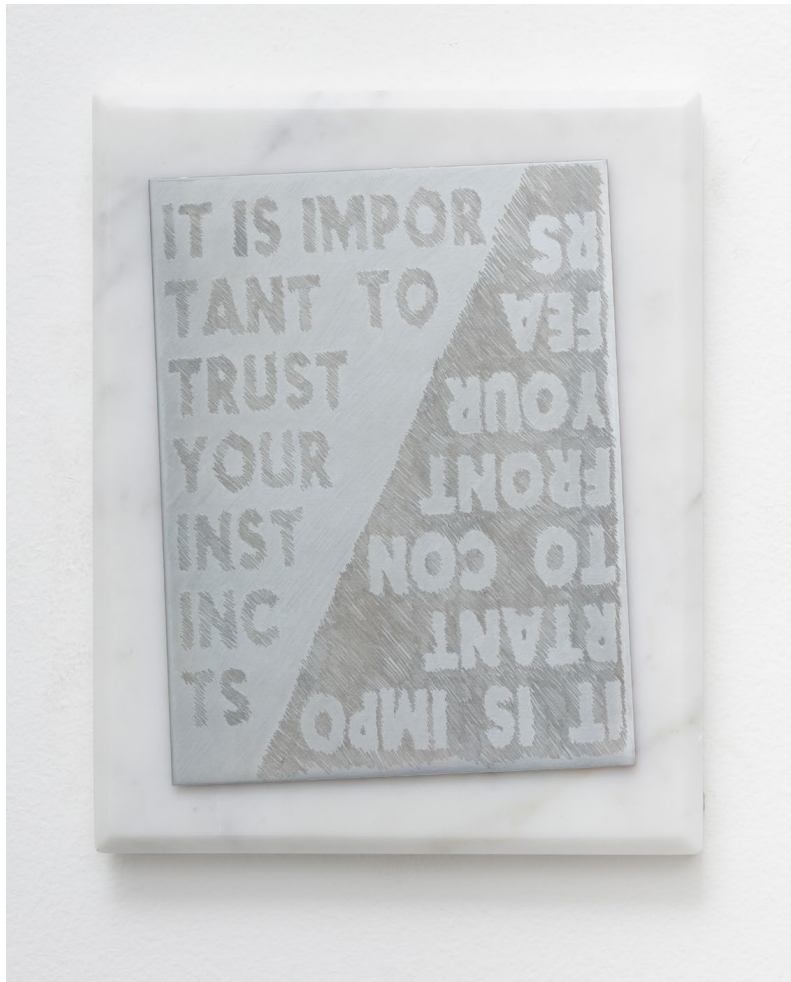


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New Trick
Two channel video,
length: 5:23, satin
curtains, gym mats
Installation dimensions
variable
Unique
2016

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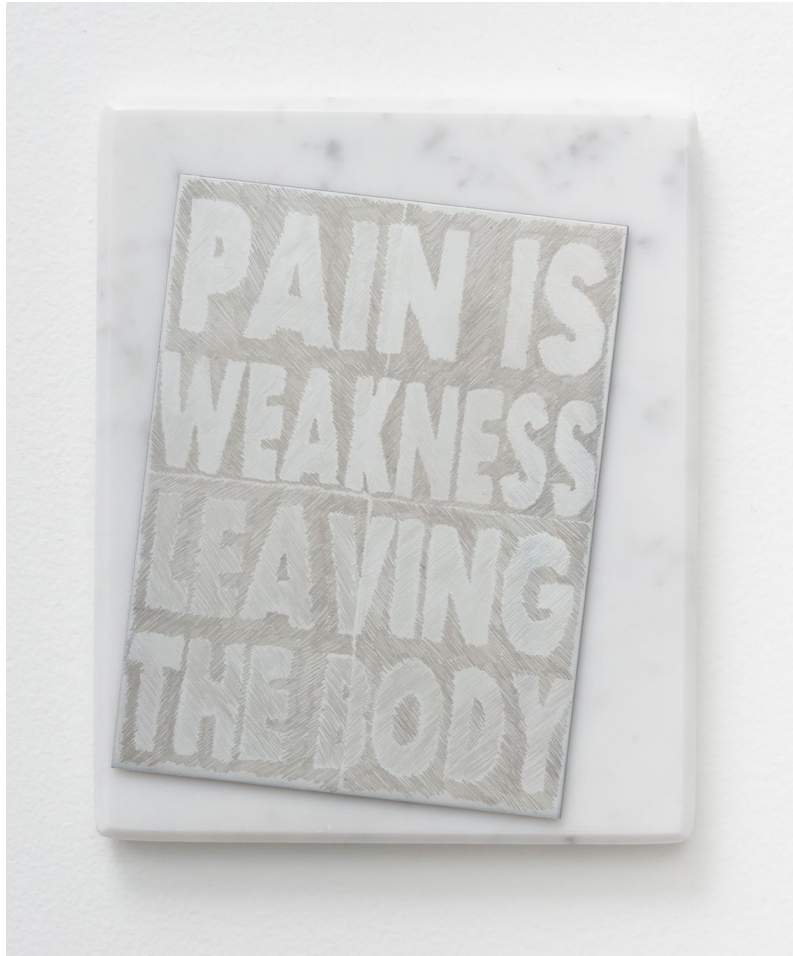


Successories (It is Important)
Pencil on zinc mounted on marble
10 x 8 inches
2017



Successories (Do One Thing)
Pencil on copper mounted on wood
11 x 8 inches
2017

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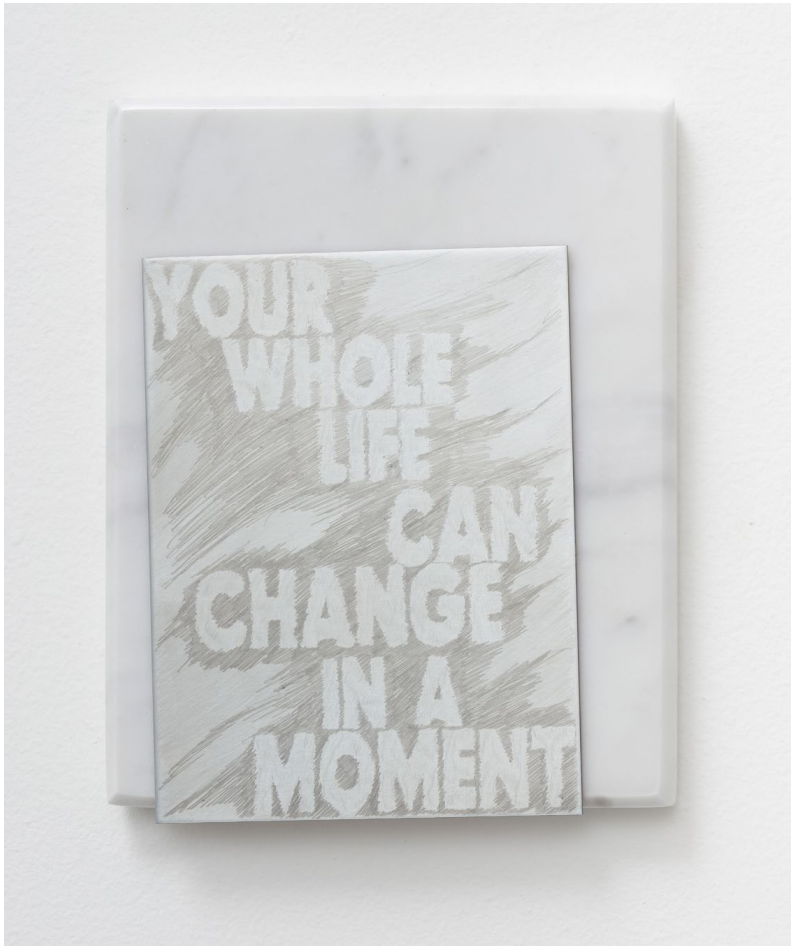


Successories (Pain Is Weakness)
Pencil on zinc mounted on marble
10 x 8 inches
2017

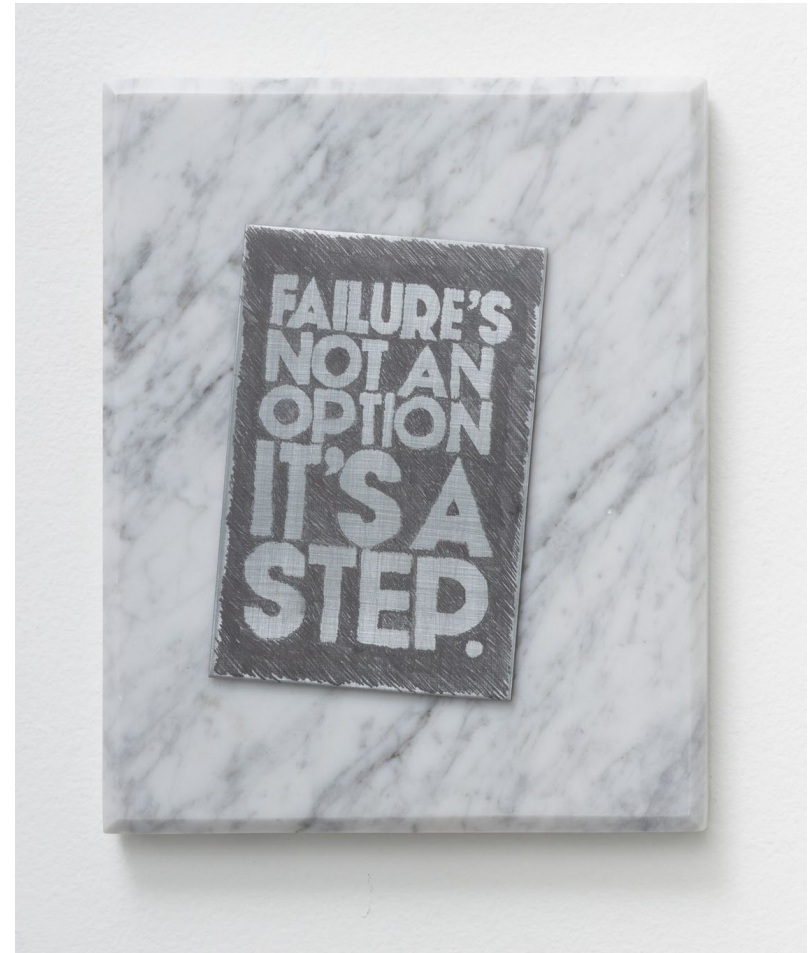


Successories (Start Where You Are)
Pencil on copper mounted on wood
10 x 8 inches
2017

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Successories (Your Whole Life)
Pencil on zinc mounted on marble
10.5 x 8 inches
2017



Successories (Failure's Not An
Option)
Pencil on zinc mounted on marble
10 x 8 inches
2017

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Successories (Social Media)
Pencil on zinc mounted on marble
10 x 8 inches
2017

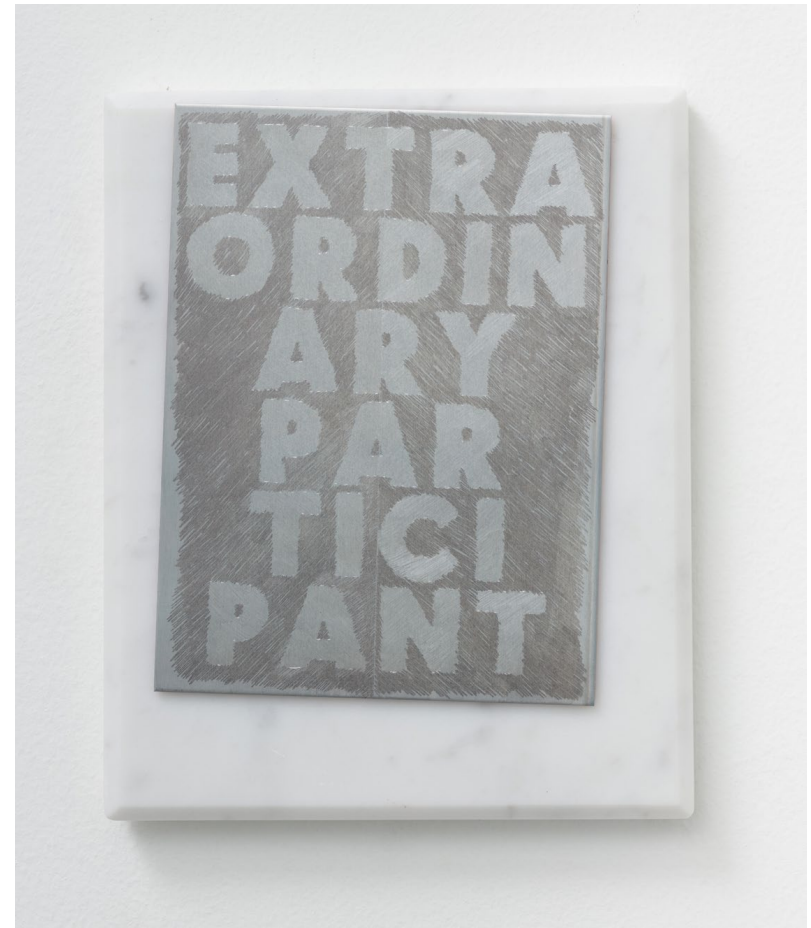


Successories (What the Hell)
Pencil on copper mounted on wood
10 x 8 inches
2017

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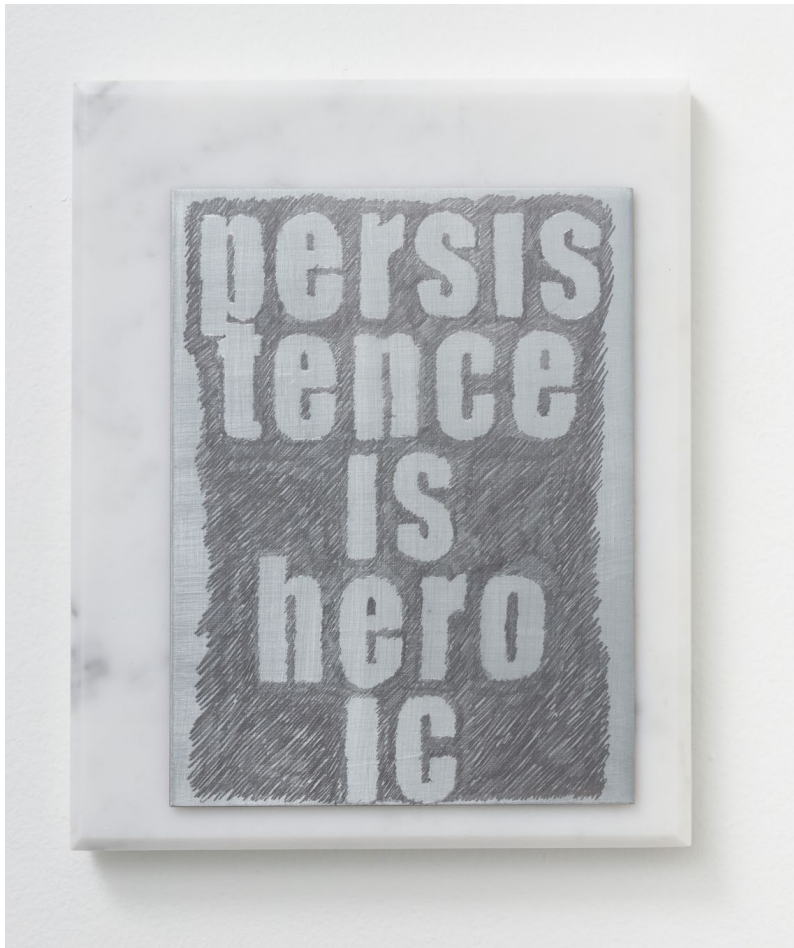


Successories (Bitches Suit Up)
Pencil on zinc mounted on marble
10 x 10 inches
2017



Successories (Extraordinary Participant)
Pencil on zinc mounted on marble
10 x 8 inches
2017

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Successories (Persistence is Heroic)
Pencil on zinc mounted on marble
10 x 8 inches
2017



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Participation Trophy
3D printed figurine on
found trophy
18.5 x 8 x 3 inches
Edition of 3
2017

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Hopes and Fears
Mixed media
Edition of 3
2017

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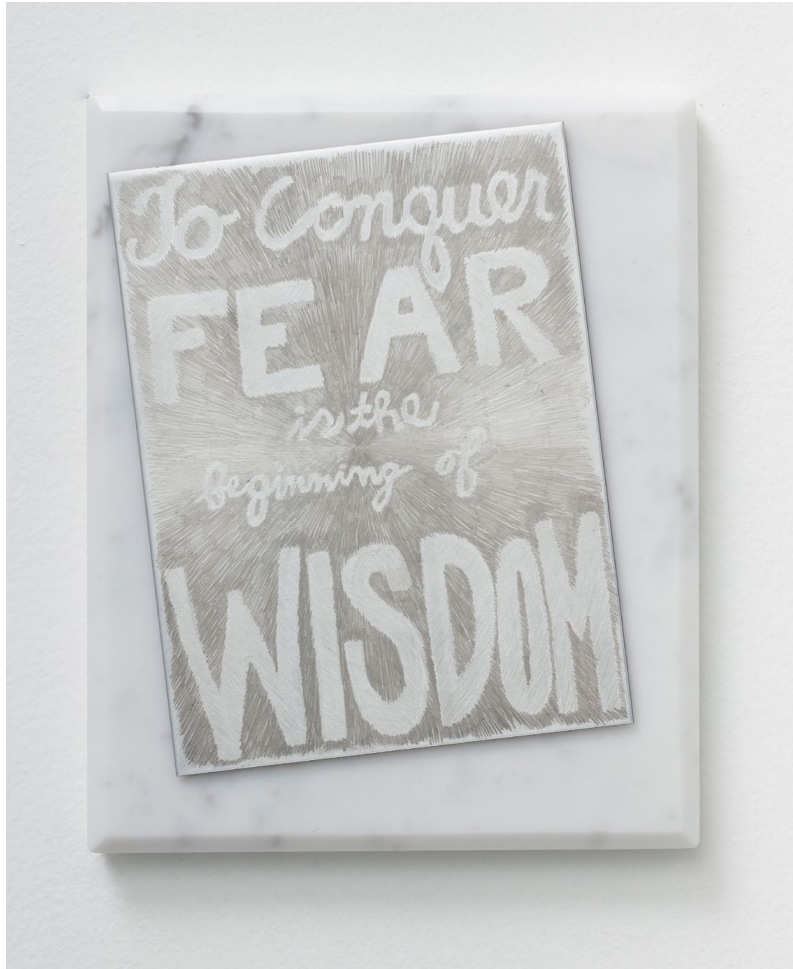


Hopes and Fears
Mixed media
Edition of 3
2017

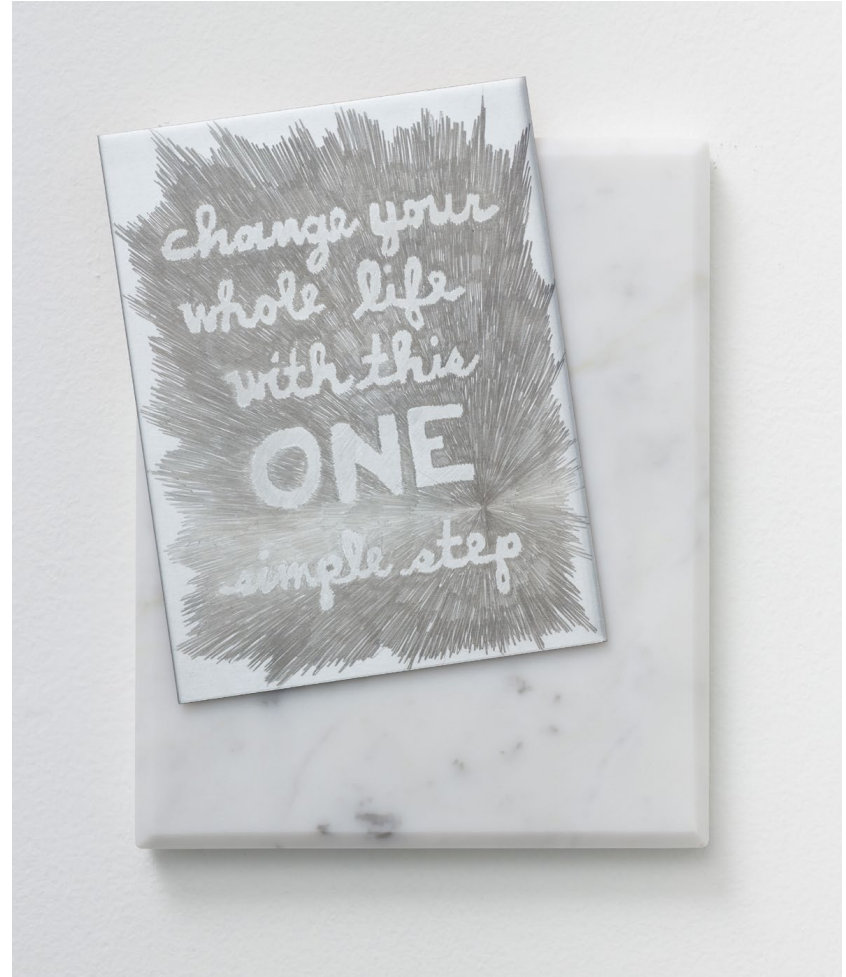
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Successories (To Conquer Fear)
Pencil on zinc mounted on marble
10 x 8 inches
2017



Successories (Change Your Whole Life)
Pencil on zinc mounted on marble
10 x 8 inches
2017

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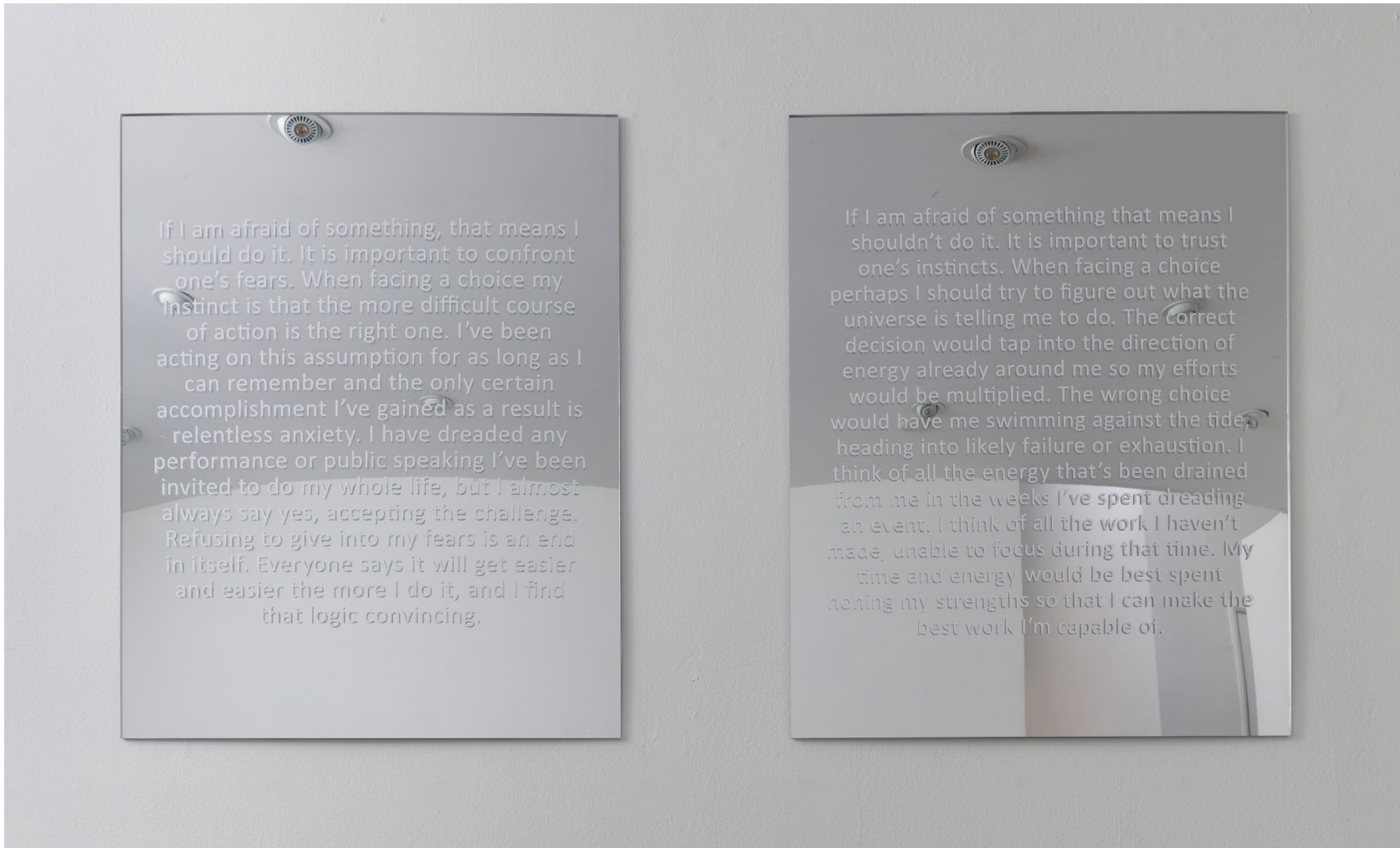
Glossophobia
Video: 7:10,
chairs
Installation
dimensions
variable
Unique
2017

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Glossophobia
Single-channel
video, 7:10
Edition of 3
2017

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Something True (I am)
Vinyl on plexiglass, in two parts
30 x 24 inches
Edition of 3
2017

Something True (I could be)
Vinyl on plexiglass, in two parts
30 x 24 inches
Edition of 3
2017

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EDUCATION

BA in Fine Art, UCLA, 1990
MFA, Pratt Institute, 1997

SOLO EXHIBITIONS AND PRESENTATIONS

2017 Participation Trophy, Charlie James, Los Angeles, CA
2016 New Trick, solo presentation at Moving Image, New York
2014 Skin in the Game, solo booth with Winkleman Gallery at Pulse Art Miami
2013 On a Scale from Not Really OK to Really Not OK, Charlie James Gallery, Los Angeles, CA
Reckoning, Izolyatsia Foundation, Donetsk, Ukraine
2012 Trade Fair, solo booth with Winkleman Gallery at The Armory Show, New York, NY
2011 Cool Guys Like You, Winkleman Gallery, New York, NY
2010 Making Sense, Flag Art Foundation, New York, NY
2009 Is It Just Me? The Teaching Gallery at Hudson Valley Community College, Troy, NY
The Reappraisal, Winkleman Gallery, New York, NY
2008 Jennifer Dalton is a Scientist - Not! Smack Mellon Gallery, Brooklyn, NY
2006 Would You Rather be a Loser or a Pig? Winkleman/Plus Ultra Gallery, New York, NY
2004 Contemporary Art According to Jen, Curator's Office, Washington, DC
Getting to Know the Neighbors, Plus Ultra Gallery, Brooklyn, NY
2002 A Task No One Assigned, Plus Ultra Gallery, Brooklyn, NY
1999 The Appraisal, Steffany Martz, New York, NY

SELECTED GROUP EXHIBITIONS AND COLLABORATIVE PROJECTS

2017 Post-Election, group exhibition at September Gallery, Hudson NY
2016 HOME(WARD), group exhibition presented by More Art at the Nathan Cummings Foundation, New York, NY
Twenty Sixteen in 2016, Smack Mellon's 20th Anniversary Exhibition, group exhibition at Smack Mellon Gallery, curated by Charlotta Kotik, Brooklyn, NY
Summer School, group exhibition at Flag Art Foundation, New York, NY
Ed Ruscha Books & Co, group exhibition at Gagosian Gallery, Beverly Hills, CA
MONTH2MONTH, a collaboration with William Powhida, presented by More Art, New York, NY
Light Year 13, curated by Daniela Kostova and Tamas Veszi, Manhattan Bridge Anchorage, Brooklyn, NY

2015 In Search of One City: Sensing (in)Equality, curated by Katherine Gressel, The Old Stone House, Brooklyn, NY
Making Mischief, curated by Michelle Perron, Center Galleries at the College for Creative Studies, Detroit, MI
Bring in the Reality, curated by Rachel Gugelberger for No Longer Empty, The Nathan Cummings Foundation, New York, NY
2014 Pierogi XX, Pierogi Gallery, Brooklyn, NY
Sargent's Daughters, Sargent's Daughters, New York, NY
Thanks for Writing, curated by Mariam Rahmani, 601Artspace, New York, NY
Lifeloggers: Chronicling the Everyday, curated by Nadine Wasserman and Rachel Seligman, at Perlman Teaching Museum at Carleton College, Northfield MN; Traveling to the Elmhurst Art Museum, Elmhurst, IL
I Never Can Say What I Mean, curated by Iris Williamson, at Hap Gallery, Portland, OR
2013 Personal, Political, Mysterious, Flag Art Foundation, New York, NY
Send me the Jpeg, Winkleman Gallery, New York, NY
Ed Ruscha: Books & Co, Gagosian Gallery, New York, NY; traveled to Museum Brandhorst, Munich, Germany
How Much do I Owe You, curated by Manon Slome, a No Longer Empty project at the Queens Plaza Clocktower Building
2012 CNN's "Power" Digital Art Gallery, Artists respond to the theme of power on CNN.com
Telethon for the 1%, Organized by FIPCA, Momenta Art, Brooklyn, New York
Data Deluge, curated by Rachel Gugelberger and Reynard Loki, Ballroom Marfa, Marfa, TX
2011 The Bank and Trust Show, curated by Dara Meyers-Kingsley, ArtsExchange Gallery, White Plains, NY
I Like the Art World and the Art World Likes Me, curated by Eric Doeringer, EFA Project Space, New York, NY
The Failure Desk, event in collaboration with William Powhida, Lu Magnus Gallery, New York, NY
2010 #Rank, organized in collaboration with William Powhida, Seven Miami, Miami, FL
The Social Graph, curated by Hrag Vartanian, Outpost, Ridgewood, NY
The Chinese Encyclopedia, curated by Susan Thompson, Cuchifritos, New York, NY
No Customs, curated by Jennifer and Kevin McCoy, Sama Tower, Suite 3708, Abu Dhabi, UAE (exhibited collaborative work with Susan Hamburger)
Trashed, curated by Craig Platt, 2255 India Avenue, Los Angeles, CA
Escape From New York, curated by Olympia Lambert, 24 Van Houten St., Paterson, NJ
#Class, organized in collaboration with William Powhida, Winkleman Gallery, New York, NY

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- 2009 A Torrent of Words, John Michael Kohler Art Center, Sheboygan, WI
Reaccession: For Sale by Owner, curated by Philae Knight and Amanda Steck, Flag Art Foundation, New York, NY
Artpocalypto 2012, a collaborative installation with William Powhida, Schroeder Romero, New York, NY
Levity, curated by Cristin Tierney and Heather Dell, Hendershot Gallery, New York, NY
Notes to Self, Schroeder Romero Gallery, New York, NY
Contemporary Art and Portraiture, Cristin Tierney Fine Art, New York, NY
- 2008 Wall Rockets: Contemporary Artists and Ed Ruscha, curated by Lisa Dennison, Flag Art Foundation, New York, NY
Attention to Detail, curated by Chuck Close, Flag Art Foundation, New York, NY
Made in America, curated by Janet Phelps, Peel Gallery, Houston, TX
Air Kissing: An Exhibition of Contemporary Art About the Art World, curated by Sasha Archibald, Arcadia University Art Gallery, Glenside, PA
The Cult of Personality: Portraits of Mass Culture, Carriage Trade, New York, NY
Caucus, organized by Michael Waugh, Schroeder Romero, New York, NY
- 2007 Ceci n'est Pas... (This is Not...), curated by Rachel Gugelberger and Jeffrey Walkowiak, Sara Meltzer Gallery, New York, NY
- 2006 Weak Foundations, curated by Michael Ashkin and Eric Heist, Momenta Art, Brooklyn, NY
Personal Geographies, curated by Joanna Lindenbaum, Hunter College Times Square Gallery, New York, NY
- 2005 Superstars: The Celebrity Factor in Art, Kunsthalle Wien, Vienna, Austria
I am 5, Parker's Box, Brooklyn, New York
Regarding Clementine, curated by Choire Sicha, Clementine Gallery, New York, NY
- 2004 Art, Circuitry and Ecology, exhibition curated by James Andrews accompanying conference celebrating the centennial of Gregory Bateson's birth, the CUNY Graduate Center, New York, NY
Slice & Dice, curated by Alois Kronschlaeger, Visual Arts Gallery, New York, NY
Freehand, curated by Rachel Gugelberger, Marvelli Project Space, Brooklyn, New York
Uncovered: Recent Acquisitions from the Artists' Books Collection, Chicago Museum of Contemporary Art
- 2003 La Superette, Deitch Projects and Participant Inc., New York, NY
Fresh Blood, curated by Stephen Apicella-Hitchcock, CEPA Gallery, Buffalo, New York
B-List: Brooklyn, Angst and Desire, curated by David Kramer and John Massier, Hallwalls, Buffalo, New York
- 2002 Envisioning Information, curated by Fifth Business, Oni Gallery, Boston, MA
Freak Show, curated by Jennifer Musawwir, Musawwir Art Space, Midland Park, New Jersey
Art New York, Kunsträume auf Zeit, Linz, Austria
Face Value, curated by Lauren Ross, White Columns, New York, NY
Unpacked, curated by Alisoun Meehan, New York, NY
- 2000 Snapshot, Contemporary Museum, Baltimore, MD
Burglar, curated by Elizabeth Balogh, Spencer Brownstone Gallery, New York, NY
- 1999 Ninety-Nine, Miller-Durazo, Los Angeles, CA
- 1998 Local Color, Henry Street Settlement, New York, NY
Pets, Bronwyn Keenan Gallery, New York, NY
Sissy Bar, curated by Elizabeth Balogh, Spencer Brownstone Gallery, New York, NY
Paper, Everything is Everything, Brooklyn, NY
- 1997 Los Angeles National Juried Art Exhibition, sponsored by Coagula Art Journal, Spanish Kitchen, Los Angeles, CA
Rising Tides, Rush Arts, New York, NY

AWARDS, RESIDENCIES, FELLOWSHIPS

- Art Garda, Sirmione, Italy, 2015
La Napoule Art Foundation, La Napoule, France, 2013
Smack Mellon Studio Residency Program, Brooklyn, NY, 2005-2006
Pollock-Krasner Foundation Grant, 2002
MacDowell Colony, Peterborough, NH, 2001
Millay Colony for the Arts, Austerlitz, NY, 2001
Yaddo, Saratoga Springs, NY, 1999
Vermont Studio Center, Johnson, VT, 1998

CURATORIAL PROJECTS

- AND, curated by Jennifer Dalton, 601Artspace, 2015

SELECTED BIBLIOGRAPHY

- "Artists and Their Muse: Gentrification," by Ronda Kaysen, The New York Times, December 2, 2016
"'Out!' Boyle Heights activists say white art elites are ruining the neighborhood...but it's complicated," by Carolina Miranda, The Los Angeles Times, October 14, 2016
"Art house: Los Angeles and New York artists tackle the inequity of real estate," by Alex Rayner, The Guardian, May 31, 2016
"A Public Art Project Invites Gentrifiers to Confess Their Sins," by Seph Rodney, Hyperallergic, May 24, 2016
"Housing Costs Too Much: A Responsive Series of Awkward Dinner Conversations," by Chris Green, Art F City, May 23, 2016
"The Gentrification Art Show That Inspires 'Intentional Awkwardness',"

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- by Kavitha Surana, Bedford + Bowery, May 19, 2016
- “William Powhida and Jennifer Dalton Look at Housing in New York,” by Rachel Corbett, Blouin ArtINFO, May 13, 2016
- “Contemplating the housing crisis in eight NYC apartments,” by Nikita Richardson, Brooklyn Based, April 29, 2016
- “Galleries Scramble Amid Brooklyn’s Gentrification,” by Holland Cotter, New York Times, April 21, 2016
- “A new exhibit explores the complicated relationship between artists and gentrification,” by Alanna Schubach, Brick Underground, April 12, 2016
- “Nuts and Bolts of MONTH2MONTH,” by Paul D’Agostino, Brooklyn Magazine, April 8, 2016
- “New York City’s Unequal Housing Becomes a Stage for Public Art,” by Kriston Capps, CityLab, April 6, 2016
- “Arrived Deeply Uncomfortable; Left Somewhat Satisfied: EXPO Chicago 2015,” by S. Nicole Lane, Gapers Block, September 23, 2015
- “Slow and Steady Wins the Race at EXPO Chicago,” by Rachel Corbett, The Art Newspaper, September 18, 2015
- “EXPO Chicago Sports Art from Every Genre, at Every Price Point,” by Alanna Martinez, The New York Observer, September 18, 2015
- “Why You Should be Suspicious of the Creative Economy,” by Ben Davis, Artnet, September 10, 2015
- “Paradox and Choice: Artist Jen Dalton,” interview by Jess Van Nostrand, The Project Room Podcast, March 3, 2015
- 33 Artists in 3 Acts, by Sarah Thornton, published by W.W. Norton & Co, 2014
- “Making Art out of the Data of Everyday Life,” by Aimee Levitt, Chicago Reader, June 16, 2014
- “Art Between Image and Text,” by Amelia Rina, Hyperallergic, June 9, 2014
- “Jennifer Dalton’s Aphorisms Cut Many Ways,” by Christopher Knight, Los Angeles Times, October 10, 2013
- Art on the Block: Tracking the New York Art World from Soho to the Bowery, Bushwick and Beyond, by Ann Fensterstock, published by St. Martin’s Press, 2013
- Living and Sustaining a Creative Life: Essays by 40 Working Artists, Edited by Sharon Loudon, published by Intellect Books, 2013
- Various Small Books, edited by Jeff Brouws, Wendy Burton-Brouws and Hermann Zschiegner, published by MIT Press, 2013
- “Interview with Jennifer Dalton, the Artist Behind “Reckoning,” by Laura Itzkowitz, Untapped Cities, February 2013
- “Taking a Closer Look at CNN’s “Power” Art Gallery,” by Jillian Steinhauer, Hyperallergic, August 27, 2012
- “Can Women of the Art World “Have it All?” Responses to the Atlantic’s Contentious Article,” by Alanna Martinez, Artinfo, July 17, 2012
- “99th Edition of the Armory Show,” by Jade Dressler, Metropolis Magazine, March 26, 2012
- “The Frozen City,” by Rachel Wetzler, Idiom, March 17, 2012
- “The Art World is an Absurd Place,” interview by Claudia Bodin (in German), ART, March 14, 2012
- “A Curator’s Diary: Armory Week with FLAG Director Stephanie Roach,” by Julia Halperin, Blouin ArtINFO, March 12, 2012
- “Turn in Your VIP Badge for a Work of Art at Winkelman’s Armory Show Booth,” by Rozalia Jovanovic, Gallerist NY, March 7, 2012
- “Armory Show 2012,” by Rachel Corbett, Artnet, March 7, 2012
- “20 Things You Need To See At New York’s Biggest Art Show This Weekend,” by Julie Zeveloff and Daniel Goodman, Business Insider, March 7, 2012
- “Biting the Hand that Feeds Them,” by Carolina Miranda, ARTnews, December 2011
- “The Art Pop Primer,” by Nic Rad, Artlog, December 7, 2011
- “Art Fair: Business over Activism,” by Karen Rosenberg, New York Times, December 2, 2011
- “Some Paradoxes that Likely to Remain Unresolved, by Jennifer Dalton, M/E/A/N/I/N/G Online #5, 25th Anniversary Edition,” edited by Susan Bee and Mira Schor, 2011
- “JENNIFER DALTON Cool Guys Like You,” by Abbe Schriber, The Brooklyn Rail, October 2011
- “Boys Club? Artist Observes Daily Show/Colbert Report Guest Lists A Sausage-fest,” by James Crugnale, Mediaite, Sept. 13, 2011
- “Dear Jon: In Her New Show, Inquisitive Artist Jennifer Dalton Asks Talk Show Hosts WTF?,” interview with Kyle Chayka, ARTINFO, September 9, 2011
- “Where the Ladies At?,” by Carolina Miranda, C-Monster, September 9, 2011 (republished as “What An Important Person Looks Like: Male” on Jezebel, September 12, 2011)
- “Does The Daily Show Still Have a Woman Problem?” by Mary Elizabeth Williams, Salon, September 9, 2011
- “Friday Studio Visit,” by Man Bartlett, Man Bartlett’s Tumblr, September 9, 2011
- “Social Revolution: The Art World on Facebook,” by Barbara Pollack, ARTNews, June 2011
- “I Like the Art World and the Art World Likes Me at EFA Project Space, New York,” by Priya Bhatnagar, Frieze, May 2011
- “I Like the Art World and the Art World Likes Me at EFA Project Space, New York,” by Chris Bors, Art Papers, May-June 2011
- “School’s In: Contemporary Art and the Educational Turn,” by Jen Kennedy, C Magazine, Spring 2011
- “In a Former Bank, Money Still Talks,” by Susan Hodara, New York Times, April 24, 2011
- “Sitting in a Tree: Me & the Artworld at EFA,” by Laila Pedro, Idiom Magazine, February 9, 2011
- “Why Ed Winkelman Did #Rank at the Seven Art Fair,” by Stephen Truax, Hyperallergic, December 29, 2010
- “The Year in Art: Top 10 Art shows of 2010,” by Jerry Saltz, New York Magazine, December 5, 2010
- “Women in Art,” interview with Jarrett Moran, Artlog, November 16,

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2010

"Jennifer Dalton talks Social Media Consumption," audio interview with Hrag Vartanian, Hyperallergic, November 12, 2010
"The Lives of Artists: Jennifer Dalton," interview by Debbie Ainscoe, Down by the Waterfront, September 2010
"Art Demographics," by Yaelle Amir, ArtSlant, August 22, 2010
"Art in Review: Jennifer Dalton "Making Sense"," by Ken Johnson, New York Times, August 13, 2010
"Artblog Radio: Powhida and Dalton," audio interview by Libby Rosof and Roberta Fallon, Artblog, August 2, 2010
"Art, #class: Interview with William Powhida and Jennifer Dalton," by Stephen Squibb, Idiom Magazine, July 13, 2010
"Jennifer Dalton is "Making Sense" of Jerry Saltz's Facebook Page," interview by Hrag Vartanian, Hyperallergic, July 8, 2010
"Chatting with #Class Co-Curator Jennifer Dalton," interview by Hrag Vartanian, Art 21, April 1, 2010
"Art in Review: #Class," by Holland Cotter, New York Times, March 19, 2010
"More for Art Weekend," by Benjamin Walker, with audio interview, WNYC Culture, March 5, 2010
"The Pedagogical Impulse," by Jonathan T.D. Neil, ArtReview, March 2010
"Cutting Class," by John Haber, New.York.Art.Crit, March 2010
"#Class at Winkelman," Artforum, February 28, 2010
"The Art of the Crowd," by Erin Lindholm, ArtinAmerica
"Art Show as Think Tank," Artnet, February 18, 2010
"Class Exhibit Challenges New Museum Show," by Candace Jackson, WSJ
"Is It Just Me?," Metroland, September 17, 2009
"Re-Accession: For Sale by Owner," by Barbara A. MacAdam, ARTNews, November 2009
"Boom vs. Bust: Pick a Side," by Sarah Douglas, Art + Auction, September 2009
"Portrait of the Artist as a Young Mall," by Jerry Saltz, New York, May 4, 2009
"Jennifer Dalton, Reappraisal, at Winkelman Gallery," by Jane Harris, Time Out New York, April 30 - May 6, 2009
"Jennifer Dalton at Winkelman Gallery," The New Yorker, April 27, 2009
"Art Boom R.I.P.," by Stephanie Cash, Art in America, February 2009
"Recession Friendly," Art + Auction, February 2009
"Artists Jennifer Dalton and William Powhida Send their Condolences," by Emma Pearce, New York Magazine, December 15, 2008
"Show Me the Money," by Sarah Douglas, Art + Auction, November 2007
"Ceci n'est Pas... (This is Not)," by Holland Cotter, New York Times, August 3, 2007
"Saying the F-Word," by Jori Finkel, ArtNews, February 2007
"Weak Foundations," The New Yorker, January 15, 2007
"Weak Foundations," by Martha Schwendener, New York Times, January 12, 2007

"Moving Arts: Power, Professionalism and Perversity: Looking Back at the 2006 Art Scene," by Jerry Saltz, The Village Voice, January 2, 2007
"Full Totes: Jennifer Dalton," ART, December 2006
"All Art is Contemporary Art," by Jerry Saltz, Modern Painters, November 2006
"Jennifer Dalton at Winkelman/Plus Ultra Gallery," The New Yorker, October 2, 2006
"Honey, I Shrunk the Collectors," by Rachel Somerstein, ArtNews, Summer 2006
"Four Spaniards among 200 Chosen," by Barbara Celis D'Amico, El Pais, July 9, 2006
"Satellite Shows," by Leigh Anne Miller, Art in America, May 2006
"Jennifer Dalton, Artist," by Stefano Pasquini, Sport & Street, Spring/Summer 2006
"Here and Now: Jennifer Dalton at Curator's Office," by Blake Gopnik, The Washington Post, December 5, 2004
"Contemporary Art According to Jen," featured in This is a Magazine, issue 11
"Survey Course," by Sean Kennedy, New York Magazine, October 27, 2003
"Jennifer Dalton," by Frances Richard, Artforum, May 2002
"Jennifer Dalton - A Task No One Assigned," by Susan Hamburger, Waterfront Week, May 12, 2002
"The Softer Side of Technology," by Tanya Bezreh, Art New England, April-May 2001
"The Appraisal," by Robert Thill, Flash Art, May-June 2000
"Ebay Art," by Laurie McGough, Massage, Vol. 6
"Art on the Verge," by Gina Basha, CITY NY, February/March 2000, p., 26
"Art Guide," New York Times, February 11, 2000
"Voice Choices," The Village Voice Vol. XLIV, No. 21, June 1, 1999
"Voice Choices," The Village Voice Vol. XLIII, No. 32, August 11, 1998
"No Big Deal," by Peter Schjeldahl, The Village Voice Vol. XLIII, No. 31, August 4, 1998
"Ladies' Choice," by Chris Macleod, The Resident Vol. 10, No. 41, July 21-27
"Where the Girls Are," by Susan Hamburger, Waterfront Week Vol. 8.13, July 16-29, 1998, p.7
"ArtPoints of Interest," Waterfront Week Vol. 8.7, April 19-22, 1998
"Jennifer Dalton," by Stephanie Bartron, Fizz Magazine #10, Winter 1997/98