

# Lyles & King

## **Paulina Stasik**

b. 1990 in Krakow, PL

Lives in Krakow, PL

### **Solo Exhibitions**

- 2021 *Protectresses*, Raster Gallery, Warsaw, PL
- 2020 *The radiation of silence*, Wozownia Gallery, Torun, PL
- 2019 *Desire for wholeness*, Shefter Gallery, Krakow, PL
- 2018 *Crocodile Tears*, Wozownia Gallery, Torun, PL  
*Your Heart in My Brain*, Henryk Gallery, Krakow, PL
- 2015 *Sexmission*, Bulwary Sztuki Foundation, Krakow, PL

### **Selected Group Exhibitions**

- 2022 *The Refugees Welcome*, Museum of Modern Art, Warsaw, PL  
*I is Other*, Lyles & King, New York, US  
*Mouthed Echoes*, Lyles & King, New York, US
- 2021 *Les Danses Nocturnes*, curated by Eastcontemporary Spread Museum Entreveaux – Rue de la Porte Royale, Spread Museum Entreveaux, FR
- 2019 *Paint, also known as Blood*, Museum of Modern Art, Warsaw, PL
- 2018 *Jeśli jedni drugich kłócacie i pożeracie, babcie abyście jedni drugich nie strawili*, Henryk Gallery, Krakow, PL
- 2017 *Leszek Misiak and His Students*, Nowohuckie Centrum Gallery, Krakow, PL  
*XY” New Generation Polish-Hungarian Painting*, The MODEM Center for Modern and Contemporary Arts, Debrecen, HU  
*No problem*, Potencja Gallery, Krakow, PL
- 2016 *Polish start – exhibition pop up*, Art Capital, Szentendre, HU  
*Canis Vertigus*, The Grey House, Krakow, PL
- 2015 *Best diplomas*, Krakow’s Palace of Art for the Society of Fine Arts Friends, Krakow, PL  
*CYBERFOTO*, Art Gallery Foto the Regional Culture Centre, Czestochowa, PL
- 2014 *Wyróżnieni*, Exhibition and Conference Center: Wawel Royal Castle, Krakow, PL
- 2013 *Oblicza Azji*, Ethnographic Museum, Warsaw, PL

# Lyles & King

## **Chris Dorland**

b. 1978, Montreal, CA

Lives in New York, US

## **Education**

2013 Art & Law Program Residency, Fordham Law School/Sergio Munoz Sarmiento

2002 B.F.A., Painting, Purchase College, SUNY

1999 Dawson College, Concentration Fine Arts, Montreal, CA

## **Solo Exhibitions**

2023 *Painting 3.0*, Lyles & King, New York, US (forthcoming)

Lyles & King, New York, US (forthcoming)

2022 *Error Vault*, False Front, Portland, US

2021 *Protocol*, Super Dakota, Brussels, BE

*New Day*, Lyles & King, New York, US

2020 *Active User*, Nicoletti Contemporary, London, UK

*FLR-13*, Nicoletti Digital, Online

2019 *Synthetic Skin*, Super Dakota, Brussels, BE

2018 *Sun Stalker*, Aetopoulos, Athens, GR

*Civilian*, Lyles & King, New York, US

2017 *Density Build*, Practise, Chicago, US

2016 *Happiness Machines*, Super Dakota, Brussels, BE

2015 *chinese ferrari, body juice, easy abs diet, ryan gosling silicone core, deskjet 3250; first 500 get a free hoodie*, Five Eleven, New York, US

2014 *Entertainment Hardware*, Museo Nacional De Bellas Artes, Santiago, CL

*Image Render*, Galeria IMPAKTO, Lima, PE

2013 *Fiesta Americana*, Tops, Memphis, US

2012 *Permanent Vacation*, Winklemann Gallery, New York, US

2008 *Test Site*, RENTAL, New York, US

2007 *Simulations*, Rhona Hoffman Gallery, Chicago, US

2006 *New Work*, Marc Selwyn Fine Art, Los Angeles, US

2005 *The Crystal World*, Marc Selwyn Fine Art, Los Angeles, US

2004 *Public Domain*, Wendy Cooper Gallery, Chicago, US

## **Selected Group Exhibitions**

2022 *The Tale Their Terror Tells*, Lyles & King, New York, US

2021 *Abstract Art in the Age of New Media*, Museum of Contemporary Digital Art, Online

2020 *06, PM/AM*, London, UK

*Social Photography VIII*, Carriage Trade, New York, US

*100 Sculptures*, No Gallery, Los Angeles, US

*6 Degrees*, Liebaert Project, Kortrijk, BE

# Lyles & King

- IsAnybody Home, LOL.*, Super Dakota, Brussels, BE  
*[UN]REAL*, Nicoletti Contemporary X Detour NY, US
- 2019 *Flat Out: Drawings 2000-2019*, Mana Contemporary, Jersey City, US  
*Plugged-In Paintings*, Site131, Dallas, US  
*Chris Dorland & Chris Hood*, Lyles & King at The Pit Presents, Glendale, US
- 2018 *Digital Infinity*, Front International Triennial, Cleveland, US  
*Dead Eden*, Lyles & King, New York, US  
*Without Nature*, Nicoletti Contemporary, London, UK  
*Malevolent Eldritch Shrieking*, Attercliffe, Sheffield, UK
- 2017 *Im/Material: Painting in the Digital Age*, Sophia Contemporary, London, UK  
*Social Photography V*, Carriage Trade, New York, US  
*Homestead*, Carl Louie, London, CA  
*(DYS)-TROPISM*, Super Dakota, Brussels, BE
- 2016 *Hybrid Objects*, L'INCONNUE, Montreal, CA
- 2015 *Lithium*, Galeria IMPAKTO / Gonzalez y Gonzalez, Lima, PE  
*Promise Problem* (with Israel Lund and Gerold Miller), curated by Anne Luther, OSMOS, New York, US  
*surface surface (hey mr. goat)* (with Joe Pflieger, Randall Scott Projects), Baltimore, US
- 2014 *Scripted Space*, curated by Cecelia Stucker, Martos Gallery, Los Angeles, US
- 2013 *Word on the Street: Image, Language, Signage*, Columbia College, Chicago, US  
*Göttenfunken, Oy to Joy*, Ray Smith Studio, Brooklyn, US  
*Lumino City*, Galeria IMPAKTO, Lima, PE  
*Send me the JPEG*, Winkleman Gallery, New York, US  
*Painted Perfect*, Anonymous Gallery, Mexico, DF  
*Make X*, Repop Room, New York, US
- 2012 *Lucie Fontaine at ESTATE*, Marianne Boesky Uptown, New York, US  
*Corporations are People Too*, Winkleman Gallery, New York, US  
*Scriptures*, Galeria Bonomo, Bari, IT
- 2011 *Make Skateboards*, White Flag Projects, St. Louis, US  
*After Hours: Bowery Gates Shutter Project*, New Museum/Art Production Fund, New York, US  
*To Tell the Truth*, Monya Rowe Gallery, New York, US  
*Make Skateboards*, I-20 Gallery, New York, US  
*American Dream*, curated by Margherita Artoni, Valentina Bonomo Gallery, Rome, IT  
*Large Abstractions*, The Suburban, Chicago, IL
- 2010 *The Exquisite Corpse Drawing Project*, curated by David Salle, Gasser Gruner Gallery, New York, US  
*VOR GOTT IST ALLE KUNST SCHEISSE*, curated by David Ostrowski, Dusseldorf, DE
- 2009 *Pruess Press*, curated by Joel Mesler, Ritter Zamet, London, UK  
*Skin Jobs*, Marc Selwyn Fine Art, Los Angeles, US

# Lyles & King

- System: System*, curated by Adam Henry, St. Cecilia's Convent, Brooklyn, US  
2008 *Future Tense: Reshaping the Landscape*, Neuberger Museum, Purchase, US  
*Summer Group Show*, Rhona Hoffman, Chicago, US  
*Pruess Press*, Rental, New York, US  
*Cube-New York is Dead*, Gavin Brown's Passerby, New York, US  
2007 *Last Night at the Chelsea*, curated by Joe Sheftel, The Chelsea Hotel, New York, US  
*Distinctive Messengers*, curated by Simon Watson, Los Angeles, US  
*Some Kind of Portrait*, Marc Selwyn Fine Art, Los Angeles, US  
2006 *Turn the Beat Around*, Sikkema Jenkins, New York, US  
*Tiny Vices*, curated by Tim Barber, Spencer Brownstone Gallery, New York, US  
*Promised Land*, Wendy Cooper Gallery, Chicago, US  
2004 *Queens International*, Queens Museum of Art, Queens, US  
2002 *Friends and Family*, Lombard Fried Fine Art, New York, US

## Public Works

- 2013 IBM Plaza, Langham Hotel/Art Production Fund, Chicago, US  
2010 June Noble Larkin Lobby, Juilliard School of Music, New York, US

## Honors/Awards

- 2020 Visual Arts Grant: Research/Creation, Canada Council for the Arts  
2009 The Pollock-Krasner Foundation Grant Award  
2005 The Rema Hort Mann Foundation  
2004 The Scope Emerging Artist Award  
2004 Visual Arts Grant: Research/Creation, Canada Council for the Arts  
2003 The Space Program, Marie Walsh Sharpe Art Foundation  
2001 Dawson College Fine Arts Award, Dawson College

## Curatorial Projects

- 2016-present Director-at-Large at Magenta Plains, New York, US  
2012 *DATA TRASH*, I-20 Gallery, New York, US  
2009 *Skin Jobs*, Marc Selwyn Fine Art, Los Angeles, US

## Video Screenings

- 2013 *IS THAT ALL THERE IS?*, An apocalyptic screening by Francesca Gavin, Import Projects, Berlin, DE  
2011 *RESTORATION HARDWARE*, FOKUS, Nikolaj Kunsthal Contemporary Art Center, Copenhagen, DK  
*RESTORATION HARDWARE*, The Standard Projects/Art Production Fund, Los Angeles, US

## Publications

# Lyles & King

*Sun Stalker*, printed by One Star Press, Paris

*Full Walkthrough 1 : 1 x 4*, edition of 250 printed by Rose Editions Paris

*Destiny Build*, Edition of 100, published by PRACTISE, 32 page full color printed by Soft City Printing, 2017

*A Curious Publication* (with Nathan Carter), Kate Werble Gallery, 2009

*Basic Pleasure Models*, published by Tim Barber/TV Books, New York, 2009

*Whitewall*, Artist Diary, Fall 2008

*Simulations*, Edition of 100 artist books, Published by Tim Barber/TV Books, New York, 2007

## Collections

Whitney Museum of American Art, New York, US

The Bronx Museum of the Arts, Bronx, US

Neuberger Museum of Art, Purchase, US

The Juilliard School of Art

Dawson College

Soho House Group

Neuberger Berman

The Langham Chicago

Microsoft Art Collection

## Selected Bibliography

2019 *Full Walkthrough*, A. E. Benenson, Rose Editions, Feb 2019

2018 *Tape Leak*, Clay Hall, Issue 15, December 2018

*Artnews*, Cleveland's First Front International Triennial Explores American Metropolises, Alex Greenberger, August 8, 2018

*Contemporary Art from Software, Glitches, and Digital Technologies*, ACM - Future of Computing Academy, Bushra Anjum, July 22, 2018

*The Wilfull Glitch: Chris Dorland and Technological Singularity*, Art Critical, Roman Kalinovski, March 15, 2018

*Up Your Day!*, HaberArts, John Haber, February 7, 2018

*February NYC's Art Crawl*, Elephant, Noah Dillon, February 5, 2018

*Chris Dorland at Lyles & King*, New York Times, Will Heinrich, February 2, 2018

*Chris Dorland at Lyles & King*, Collector Daily, Loring Knoblauch, January 29, 2018

*Chris Dorland at Lyles & King*, Cool Hunting, David Graver, January 2018

*This Artist's Work is Like Entering An Episode of Black Mirror*, PAPER, Julia Gray, January 2018

*35 Must See Gallery Shows*, Artnet, Sarah Cascone, January 5, 2018

2017 *Watch This Space*, Antenne Books, Francesca Gavin, London

*Artists and the Internet*, Office Magazine, Paige Silveria

*Is it Progress if it Uses a Fork*, AQNB

*Nada New York settles into fresh environs with ambitious booth and scattered sales*,

# Lyles & King

- Artnews, Nate Freeman  
*Activism is Alive and Well at Nada, NY*, Artnet, Christian Viveros-Faune  
*Chris Dorland.. Super Dakota, NADA*, Art Lovers New York, Nancy Smith, March 2017  
*Technology and Art meet at New York Art Week*, The Verge, Tamara Warren  
*I checked out 2 shows at the biggest art event in New York — here are the highlights*,  
Business Insider UK, Forrest Almasi, March 2, 2017  
*Fairs Fair, Highlights from Nada New York*, Artnews, Anne Doran, March 3, 2017
- 2015 *Rainbow Screens*, POSTmatter, Louise Benson, April 12, 2015  
*Chris Dorland Defines Paintings in the 21st Century*, Whitewall, Charlotte Kinberger,  
March 30, 2015  
*The Big Con: Walter Robinson and Chris Dorland Discuss The Art Market*, Artnews.com,  
Dan Durray, April 10, 2015
- 2014 *Culture, Technology, Celebrity, Capitalism, Progress*, FRISCHE, Aliyah Schamsher,  
Issue 05, 2014
- 2012 *Off-Modernists*, Dazed and Confused, Francesca Gavin, November 2012  
*Chris Dorland at Winkelman Gallery*, paddle8.com, Rebecca Roberts, October 5, 2012  
*Chris Dorland's Frightening Utopias*, The Wilde Magazine, Serena Qiu, September 2012  
*Gallery Round Up*, TheLastMagazine.com, Kevin Greenberg, September 2012  
*Tips for Today*, Papermag.com, Alex Bedder, September 6, 2012  
*40 Most Anticipated New York Fall Shows*, ARTINFO.com, Kyle Chayka, 2012  
*The Galleries*, Harp & Altar, Michael Newton, Issue 9 Winter 2012  
*Corporations are People Too*, Whitehot Magazine, Dan Tanowski, January 2012  
*We, the People, Too*, HabertArts.com, John Haber, January 2012

# Lyles & King

## Shala Miller

b. 1993, Cleveland, OH

Lives and works in New York, NY

## Education

2019 New York Film Festival Artist Academy, New York, NY

2017 BFA, School of the Art Institute of Chicago, Chicago, IL

2016 École Nationale Supérieure des Beaux-Arts, Paris, FR

## Solo Exhibitions

2023 Lyles & King, New York, NY (forthcoming)

2021 *ii-V-I*, Chart, New York, NY

## Group Exhibitions

2022 *tangible possibilities*, No Place Gallery, Columbus, US

*Black Melancholia*, Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY

*Beneath Tongues*, curated by Sable Elyse Smith, Swiss Institute, New York, NY

*Moveable Image*, Academy Art Museum, Easton, MD

*I is Other*, Lyles & King, New York, NY

2021 *The Skin I Live In*, Lyles & King, New York, NY

*I Belong to This*, Huxley-Parlour, London, UK

*Live From New York*, Helena Anrather, New York, NY

2018 *In a Silent Way*, Dakar Biennale, Dakar, SN

*To Break the Ocean*, AC Institute, New York, NY

*Eclipsing*, Arts Incubator, Chicago, IL

2017 *Multiple Sides of the Bed*, MINKA Brooklyn, Brooklyn, NY

2016 *DeNue*, SUGS Gallery, Chicago, IL

*Relational Aesthetics of Some Sweet Strangers*, École Nationale Supérieure des Beaux-Arts, Paris, FR

2015 *15 (Because We Are Here For the Walls That Say Maybe)*, Fat City Gallery, Chicago, IL

## Publications

*Tender Noted*, Wendy's Subway, 2022

*Touch*, Sable Elyse Smith, Swiss Institute, 2021

Public Excess Issue No. 1, 2016

MOUTH, SAIC BFAW Publication, 2015

SAIC Photography Department Catalog, 2014 & 2015

Body, Manifold, SUGS Gallery publication c/o Amina Ross, 2015

## Residencies

# Lyles & King

2017 Skowhegan School of Painting & Sculpture

## **Performances**

2023 Lyles & King, New York, NY (forthcoming)

2022 *The Belly of the Wail*, Swiss Institute, New York, NY

*If improvisation could serve as a manual, if gesture could serve as a guide*, Artist's Space, New York, NY

*Moveable Image*, Academy Art Museum, Easton, MD

2021 *Dreaming Otherwise*, Performance Space New York, New York, NY

2020 *To America, Death of Classical*, Green-Wood Cemetery, New York, NY

2017 *If the wind were water we'd all be really whet...*, Prairie Gallery, Chicago, IL

*The Walk*, School of the Art Institute of Chicago, Chicago, IL

*Last Week*, by Beau O'Reilly, Curious Theatre Branch, Prop Thtr, Chicago, IL

## **Film Screenings**

2020 *The Get Free Telethon*, Red Bull Arts  
New Cinema Club

2018 *Ten Toes Down*, Museum of Contemporary Photography, Chicago, IL  
*Sincerely, Yours*, Microlights, Milwaukee, WI

## **Public Collection**

The Marieluise Hessel Foundation

# Lyles & King

## Mira Schor

b. 1950, New York, US  
Lives in New York, US

### Education

1973 M.F.A., California Institute of the Arts, Valencia, US

### Solo Exhibitions

2023 Lyles & King, New York, US (forthcoming)  
2022 *Orbs and Eclipses*, Marcelle Alix, Paris, FR  
2021 *Tipping point*, Lyles & King, New York, US  
2020 *HERE / THEN, THERE / NOW*, Fabian Lang, Zürich, CH  
2019 *California Paintings, 1971-1973*, Lyles & King, New York, US  
2017 *The Red Tie Paintings*, Lyles & King, New York, US  
2016 *Death Is a Conceptual Artist*, Lyles & King, New York, US  
*War Frieze (1991 - 1994) and "Power" Frieze (2016)*, CBI Gallery, Los Angeles, US  
2013 *Mira Schor: Chthonic Garden*, CBI Gallery, Los Angeles, US  
*Mira Schor: Paintings*, artSTRAND Gallery, Provincetown, US  
2012 *Mira Schor: "Voice" and "Speech"*, Marvelli Gallery, New York, US  
2011 *Mira Schor: Painting in the Space Where Painting Used to Be*, Some Walls, Oakland, US  
2010 *Mira Schor: Paintings From the Nineties to Now*, CBI Gallery, Los Angeles, US  
*BookS of Pages*, Melville House, Brooklyn, US  
2009 *"Suddenly," New Paintings by Mira Schor*, Momenta Art, Brooklyn, US  
2007 *Swimmers and Dreamers: Provincetown Drawings*, artSTRAND, Provincetown, US  
2003 *Sexual Pleasure*, Sheppard Art Gallery, University of Nevada, Reno, US  
1995 Horodner Romley Gallery, New York, US  
1993 Horodner Romley Gallery, New York, US  
1982 Edward Thorp Gallery, New York, US  
1980 Edward Thorp Gallery, New York, US  
1975 *Mira Schor: Painting*, Dalhousie Art Gallery, Halifax, CA

### Selected Group Exhibitions

2022 *I'm Not Your Mother*, PPOW, New York, NY  
*The Tale Their Terror Tells*, curated by Geena Brown & Lauren Guilford, Lyles & King, New York, US  
*I is Other*, Lyles & King, New York, US  
2021 *THIS IS AMERICA*, Kunstraum Potsdam, Potsdam, DE  
*Blood of a Poet*, curated by Camila McHugh, June, Berlin, DE  
*La Boîte-en-Valise*, Office Baroque, Antwerp, BE  
2020 *Taking Space: Contemporary Women Artists and the Politics of Scale*, Pennsylvania Academy of the Fine Arts (PAFA), Philadelphia, US  
*dans la tiédeur de la nuit*, Marcelle Alix, Paris, FR  
*This is America\**, The University of Kentucky Art Museum, Lexington, US  
*I WANT TO FEEL ALIVE AGAIN*, Lyles & King, New York, US  
*Where Art Might Happen: The Early Years of CalArts*, curated by Phillipp Kaiser and Christina Vegh, Kunsthau Graz, Graz, Austria  
*Personal Private Public*, Hauser & Wirth, New York, US  
2019 *The Early Years of CalArts*, curated by Phillipp Kaiser and Christina Vegh, Kestner Gesellschaft, Hanover, Germany  
*Notebook*, curated by Joanne Greenbaum, 56 Henry, New York, US  
*Under Erasure*, curated by Raphael Rubinstein, Pierogi, New York, US  
2018 *are you dead yet?*, Thomas Erben Gallery, New York, US  
*Whatever Moves Between Us Also Moves the World in General*, Murray Guy, New York, US  
2016 *Dicks*, Fortnight Institute, New York, US  
*The Inaugural*, Lyles & King, New York, US  
2015 *Working Women: 36 Contemporary Women Artists*, The Marian Graves Mugar Art Gallery at Colby-Sawyer College, New Hampshire, US  
*Offense and Dissent: An exhibition about Image, Conflict, and Belonging*, Sheila C. Johnson Design Center at Parsons The New School of Design, New York, US  
2014 *The Last Brucennial*, Bruce High Quality Foundation, Brooklyn, US  
*Signs and Systems*, Gross McLeaf Gallery, Philadelphia, US  
*To be a Lady*, curated by Jason Andrew, 1285 Avenue of the Americas Art Gallery, New York, US  
2013 *What I Know*, curated by Jason Andrew, NYCAMS, New York, US  
2012 *Vivid*, Schroeder Romero & Shredder, New York, US  
*Shifting the Gaze: Painting and Feminism*, The Jewish Museum, New York, US  
2010 *private(dis)play: Contemporary Artists' Sketchbooks*, National Academy Museum, New York, US  
*NEW year, NEW work, NEW space*, Storefront, Norte Maar, Brooklyn, US  
*The Visible Vagina*, David Nolan Gallery, New York, US  
*SUBSTITUTE TEACHER*, curated by Regine Basha and Stuart Horodner, Atlanta Contemporary Art Center, Atlanta, US  
*Draw: Vasari Revisited or a Sparring of Contemporary Thought*, Norte Maar, Brooklyn, US  
*Parsons Pink Slips*, George Adams Gallery, New York, US  
2009 *paperJAM*, artSTRAND Gallery, Provincetown, US  
*Air Kissing: An Exhibition Of Contemporary Art About The Art World*, Momenta Art, Brooklyn, US  
*From the Inside Out: Feminist Art Then & Now*, St. John's University, New York, US

# Lyles & King

- 2006 *COMPLICIT! Contemporary American Art and Mass Culture*, University of Virginia Art Museum, Charlottesville, US  
*When Artists Say We*, Artists Space, New York, US  
*Aldrich Undercover II.17.06*, Aldrich Museum, Ridgefield, US  
*Holiday Salon*, Lesley Heller Gallery, New York, US
- 2005 *R<sup>3</sup>*, ('Reading x 'Riting x 'Rithmetic: 30 years later), Castle Gallery, College of New Rochelle, New Rochelle, US  
*Statement in the Art*, ArtSumer, Istanbul, TR  
*Upstarts and Matriarchs: Jewish Women Artists and the Transformation of American Art*, Mizel Center for Arts and Culture, Denver, US
- 2003 *Reading Between the Lines*, 147 Wooster Arts Space, New York, US  
*Retrospectives*, Gallery 312, Chicago, US  
*Clean/It Just Looks Dirty*, GV/AS Gallery, Brooklyn, US  
*My Mother Is an Artist*, The Educational Alliance, New York, US
- 2002 *Family*, Aldrich Museum of Contemporary Art, Ridgefield, US  
*Artists to Artists: A Decade of The Space Program*, ACE Gallery, New York, US  
*[WORDSinDEEDS]*, Portland Institute for Contemporary Art (PICA), Portland, US
- 2001 *Poetry Plastique*, Marianne Boesky Gallery, New York, US  
*Drawing On Language*, Spaces, Cleveland, US
- 2000 *The Likeness of Being*, DC Moore Gallery, New York, US  
*Snapshot*, The Contemporary Museum, Baltimore, US
- 1999 *Drawing in the Present Tense*, Parsons School of Design, New York, US  
*Drawing in the Present Tense*, Akus Art Gallery, Willimantic, US  
*Drawing in the Present Tense*, North Dakota Museum of Art, Grand Forks, US  
*Natural Histories*, Smack Mellon Studios, New York, US  
*Inscription/Liquidity: Works by Laura Lisbon and Mira Schor*, Kent State University School of Art Gallery, Kent, US
- 1998 *The Next Word: Text and/as Image and/as Design and/as Meaning*, Neuberger Museum of Art, Purchase, US  
*Memorable Histories, Historic Memories*, Bowdoin College Museum of Art, Brunswick, US  
*Exploiting the Abstract*, Feigen Contemporary, New York, US
- 1997 *Frankensteinian*, Caren Golden Gallery, New York, US  
*Summer Reading*, curated by Kirby Gookin, Printed Matter, New York, US  
*The Dual Muse: The Writer as Artist, the Artist as Writer*, Washington University Gallery of Art, St Louis, US
- 1996 *Landscape Reclaimed*, Aldrich Museum of Contemporary Art, Ridgefield, US  
*Sexual Politics: Judy Chicago's "Dinner Party" in Feminist Art History*, UCLA at the Armand Hammer Museum, Los Angeles, US  
*Swag and Puddle*, The Workspace, New York, US  
*Feminist Directions*, Sweeney Art Gallery, Riverside, US  
*Diary of a Human Hand*, Center for Curatorial Studies at Bard College, Annandale-on-Hudson, US
- 1995 *Love Flight of a Pink Candy Heart: A Compliment to Florine Stettheimer*, Holly Solomon Gallery, New York, US
- 1994 *Wet on Wet: A Show of Passion*, Four Walls, New York, US  
*The Office*, 67 Broad Street, New York, US  
*Out West Back East, New Work from New York and LA*, Santa Monica Museum, Los Angeles, US
- 1993 *Members Only*, Galeria Carles Poy, Barcelona, Spain  
*Substitute Teacher*, Saidye Bronfman Centre, Montreal, Canada  
*Return of the Exquisite Corpse*, The Drawing Center, New York, US  
*Transient Decor*, curated by Horodner Romley and Saul Ostrow, Roger Smith Hotel, New York, US  
*Songs of Retribution*, curated by Nancy Spero, Richard Anderson Gallery, New York, US
- 1992 *Slow Art: Painting in New York Now*, P.S. 1 Contemporary Art Center (MoMA PS1), New York, US  
*You Must Remember This*, curated by Emma Amos, Jersey City Museum, Jersey City, US  
*A New American Flag*, Max Protetch, New York, US  
*Provincetown Generations in the Arts*, Berta Walker Gallery, Provincetown, US
- 1991 *Physical Relief*, Hunter College Art Galleries, New York, US  
*Burning in Hell*, curated by Nancy Spero, Franklin Furnace, Brooklyn, US
- 1990 *Other Nature*, Canterbury Arts Festival, Canterbury, UK  
*China: June 4, 1989*, P.S. 1 Contemporary Art Center (MoMA PS1), New York, US
- 1989 *Contemporary Provincetown*, Provincetown Art Association and Museum, Provincetown, US
- 1988 *Fresh from New York*, Artspace, Auckland, New Zealand  
*The Politics of Gender*, The QCC Art Gallery, New York, US
- 1987 *In Pieces: The Figure Fragmented*, curated by Susan Bee and Mira Schor, P.S. 122, New York, US
- 1986 *Transformations*, Richard Green Gallery, New York, US
- 1985 *Drawings 1975-1985*, Barbara Toll Fine Arts, New York, US
- 1984 *Actual Size*, Dalhousie Art Gallery, Halifax, Canada
- 1977 Artists Space, New York, US
- 1973 *Womanhouse*, Los Angeles, US

## Bibliography: Visual Art

- 2020 "Mira Schor: film," 10 min. video interview, Fabian Lang, Zürich, CH  
Valentina Di Liscia, "Mira Schor's Critical Annotations of the New York Times," *Hyperallergic* September 28, 2020
- 2019 Andreas Schlaegel, "Where Art Might Happen: The Early Years of CalArts at Kestner Gesellschaft/Hannover", *Flash Art*, September 2019  
Kim Dhillon, "Mira Schor", *Border Crossings*, September, 2019  
"California Dreaming: Time and Again with Artist Mira Schor," *The Village Voice*, May 12, 2019  
Paige K. Bradley, "Mira Schor", *Artforum*, September, 2019  
Andrea K. Scott, "Mira Schor", *The New Yorker*, May, 2019

# Lyles & King

- Ksenia M. Soboleva, "Mira Schor Shows a Powerful, Liberating Relationship Between Women and Animals," [Hyperallergic](#), April 29, 2019
- Jerry Saltz, "Mira Schor," [New York Magazine](#), April 28, 2019
- Johanna Fateman, "Mira Schor," [4Columns](#), April 26, 2019
- Roberta Smith, "Lyles & King, 'Mira Schor: California Paintings: 1971-1973,'" [The New York Times](#), April 26, 2019
- Heike Moras, "Mira Schor casts a spell," [Two Coats of Paint](#), April 24, 2019
- "In Conversation: Mira Schor will Will Fenstermaker," [The Brooklyn Rail](#), April, 2019
- 2018** Roberta Smith, "On the Hunt for Artistic Gems at Frieze," [New York Times](#), May 3, 2018
- David Cohen, "Short Report from Frieze," [artcritical](#), May 5, 2018
- Benjamin Sutton, "The Good, the Bad, and the Forgettable at Frieze New York," [Hyperallergic](#), May 3, 2018
- Rachel McFarlane, "The Most Memorable Booths at Frieze New York 2018," [Format](#), May 10, 2018
- The Art Newspaper, "Frieze New York Diary: The impotence of the patriarchy," May 4, 2018
- L. Brandon Krall, "The Frieze Phenomenon," [Quiet Lunch](#), May 7, 2018
- Paige Catherine Bradley, "Birdbaths, Stormy Daniels, and Cunts: Our Top 8 From Frieze New York," [Garage](#), May 3, 2018
- Summer of Love*, [Freight + Volume](#), NYC, exhibition catalogue
- 2017** David Cohen, "Mira Schor at Lyles & King," [artcritical](#), November 23, 2017
- 2016** Kavior Moon, "Mira Schor at CBI Gallery," [Artforum](#), December 2016
- Andy Campbell, "Mira Schor, CBI Gallery," [Artforum](#), Critics' Picks
- Johanna Fateman, "Mira Schor Lyles & King," [Artforum](#), Critics' Picks
- Bradley Rubenstein, "Where Darkness Doubles Light Pours In: Mira Schor at Lyles & Long," [Artslant](#)
- Will Heinrich, "Finding Dark Humor in the Plight of the Feminist Artist," [Hyperallergic](#), April 7, 2016
- Howard Halle, "Top Five New York Art Shows this week," [TimeOut NY](#), March 28, 2016
- 2014** Joanna Roche, "Notes from the Underground," [Artillery](#), January 2014
- 2013** Cate McQuaid, "Not Just Beauty," [The Boston Globe](#), September 4, 2013
- Amanda Beroza Friedman, "An Avatar of Self: A Conversation with Mira Schor," [Art21 Blog](#), March 27-28, 2013
- 2012** Mary Jones, "Dream Catcher: Mira Schor" Interview, [Bombsite](#), June 19, 2012
- Hrag Vartanian, "Six Questions for Mira Schor About Text and Image," [Hyperallergic](#), May 11, 2012
- Roberta Smith, "Mira Schor: 'Voice and Speech,'" [New York Times](#), April 27, 2012, C29
- Britany Salsbury, "Mira Schor at Marvelli Gallery," Critics' Picks, [artforum.com](#), April 20, 2012
- Chloe Wyma, "27 Questions for Artist and Critic Mira Schor," [ArtInfo](#), April 16, 2012
- Bradley Rubenstein, "Night Dark Night," [Culture Catch](#), April 4, 2012
- Amelia Jones, "Chapter 5: Queer Feminist Durationality," [Seeing Differently: A History and Theory of Identification and the Visual Arts](#), 2012
- Bradley Rubenstein, "The Thing Itself: Mira Schor + Bradley Rubenstein, part 2" [interview](#), March 10, 2012
- 2011** Bradley Rubenstein, "The Thing Itself: Mira Schor + Bradley Rubenstein, part 1" [interview](#), Dec, 30, 2011
- Bradley Rubenstein, "The Thing," [Culture Catch](#), 2011
- Mira Schor on Post-Studio, "Mira Schor in Conversation with Fiona Connor," [East of Borneo](#), December 13, 2011
- Chris Ashley, "Mira Schor: Painting in The Space Where Painting Used to Be," [Some Walls](#), 2011
- Mike Minelli, "Reviews: Mira Schor: Paintings From the Nineties to Now," [X-TRA Contemporary Art Quarterly](#), Fall 2011, Volume 14, Number 1
- 2010** Constance Mallinson, "Mira Schor, CBI Gallery," Exhibition Reviews, [Art in America](#), April 2011, p. 131
- Bradley Rubenstein, "Girls, Girls, Girls!," [Culture Catch](#), December 24, 2010
- Christopher Knight, "Art review: Mira Schor at CBI Gallery," [Los Angeles Times](#), December 16, 2010
- Roger Denson, "Women Artists Sweep Best of 2010 NYC Shows," [Huffington Post](#), December 8, 2010
- Amelia Jones, "Mira Schor: Making Thought Material, Painting (the Act of) Painting," essay for "Mira Schor: Painting From the Nineties to Now," CBI Gallery, 2010
- Naomi Fry, "A Mind in a Body in a Landscape," [Provincetown Arts](#), v.25, 2010-2011
- Charles Bernstein, "Close Listening," [Provincetown Arts](#), v.25, 2010-2011
- Andrea Kirsh, "Reclaiming Women's Anatomy: The Visible Vagina at Francis M. Naumann Fine Art and David Nolan Gallery," [The Art Blog](#), January 31, 2010
- 2009** Robert Berling, "Exhibition Reviews: Mira Schor, Momenta Art," [Art in America](#), June-July, 2009
- Carrie Moyer, "Reviews, Mira Schor at Momenta Art," [Modern Painters](#), June 2009
- Ellen Handler Spitz, "SUDDENLY, Visual Crystallizations: Reflections on New Paintings by Mira Schor," Center of Gravity, 2009
- Center for Art Design and Visual Culture, University of Maryland, Baltimore, 2009
- 2008** David Joselit, "All Tomorrow's Parties," [Artforum](#), February issue, 2008
- Jennifer DeVere Brody, "Punctuation: Art, Politics, and Play," [Duke University Press](#), 144-8, 2008
- Tom Knechtel, "Mira Schor: *WarCrawl*," [Critical Models](#), vol.1, 2008
- 2007** Brooklyn Museum, *Feminist Art Base* Elizabeth A. Sackler Center for Feminist Art, Brooklyn, NY, 2007
- 2006** COMPLICIT! *Contemporary American Art and Mass Culture*, University of Virginia Art Museum, 2006
- Martina Pachmanova, *Mobile Fidelities: Conversations on Feminism, History and Visibility*, interviews with Linda Nochlin, Natalie B. Kampen, Kaja Silverman, Susan R. Suleiman, Amelia Jones, Mira Schor, Jo Anna Isaak, Janet Wolf, Martha Rosler, Marcia Tucker, Carol Duncan, [n.paradoxa](#), issue no. 19, 2006
- 2005** Johanna Drucker, "Sweet Dreams: Contemporary Art and Complicity," [U. of Chicago Press](#), 124-8, color plate 6, 2005
- Ken Johnson, "Charting Degrees of Separation and Connection in the Art World," [New York Times](#), April 7, p.E39, 2006
- 2004** Judith Margolis, "The Painted Word: Jewish Women's Book Art," [Nashim](#), Fall Issue, ed. 8, 2004
- 2003** Amelia Jones, "Feminism and Art: Nine Views," [Artforum](#) Vol. XLII No. 2, p. 143, October 2003
- Margo Thompson, "Finding the Phallus in Female Body Imagery," [n.paradoxa](#), volume 11, 2003
- Sheila Pepe, "My Mother is an Artist," catalogue, [The Educational Alliance](#), April 26- May 29, 2003
- Ariella Budick, "Apprentices, Curators of their Mothers' Art, Museums and Art," [Newsday](#), p. B19, color reproduction, May 9, 2003
- Lori Don Levan, "My Mother's an Artist," [NYArts](#), p.50., Summer June/July/August 2003

# Lyles & King

- 2002 Joan Waltemath, "Mira Schor in Conversation with Joan Waltemath", Brooklyn Rail, October 2002  
Bradley Rubenstein, *Eye to Eye: Mira Schor + Bradley Rubenstein*, ArtKrush, 2002  
Roberta Smith, "Art in Review: 'Artists to Artists,'" *New York Times*, Friday, May 24, 2002  
Stuart Horodner, [*WORDS in DEEDS*], Portland Institute of Contemporary Art (PICA), Portland, OR, 2002  
"Artists to Artists: A Decade of The Space Program", exhibition catalogue, ACE Gallery, NY, 2002  
Bill Zimmer, "Family, Functional and Otherwise," *New York Times*, July 16, 2002
- 2001 Martina Pachmanová, "Pleasure in Painting and Criticality," interview with Mira Schor, *Vernost v pohybu (Mobile Fidelities)*, Prague: One Woman Press, 2001  
Charles Bernstein & Jay Sanders, "Poetry Plastique", exhibition catalogue, Granary Press Book, 2001  
Peggy Phelan, "Art and Feminism", London & New York: Phaidon Press, 2001  
Holland Cotter, "Art in Review: 'Poetry Plastique.'" *The New York Times*, Friday, February 23, 2001  
Kim Levin, "Reviews: 'Wet,'" *Village Voice*, p.94, July 17, 2001
- 2000 William Zimmer, "Untitled, Leaving Viewers on their Own," *The New York Times*, Sunday, February 13, 2000  
Rachel Youens, "The Likeness of Being," *NY Arts*, Vol.5 no. 1, January 2000
- 1999 Kim Grant, "Bowdoin College Museum of Art," *Art New England*, p.41 Feb/March, 1999  
Nancy K. Miller, "The Mark of Time," *Figuring Age*, Kathleen M. Woodward, ed. Indiana University Press, pp. 10-11, 1999
- 1998 Alison Ferris, "Memorable Histories and Historic Memories," exhibition catalogue, 1998  
Johanna Drucker, "The Next Word", exhibition catalogue, 1998  
Cate McQuaid, "Galleries: In Summer, P'town takes on the colors of an artists' colony," *The Boston Globe*, July 23, 1998
- 1997 Stuart Horodner, "Frankenstein", *New Observations*, Vol. 114, p.23, Spring 1997  
Johanna Drucker, "The Dual Muse: The Writer as Artist, the Artist as Writer", catalogue essay, 1997
- 1996 Nancy Princenthal, "Landscape Reclaimed", catalogue essay, Aldrich Museum, 1996  
William Zimmer, "Landscape Returns to the Foreground," *New York Times*, Sunday, October 13, 1996  
Amelia Jones, "Sexual Politics", UCLA at the Armand Hammer of Art and Cultural Center, *U. of CA Press*, 1996  
Amelia Jones and Laura Meyer, "Feminist Directions", U.C. Riverside, 1996
- 1995 Johanna Drucker, "The Century of Artists' Books", exhibition catalogue, 1995  
Elizabeth Sussman, "Florine Stettheimer: A 1990s Perspective," *Florine Stettheimer: Manhattan Fantastica*, The Whitney Museum, p. 63, 1995  
Pepe Karmel, "Mira Schor," "Art in Review," *The New York Times*, Friday, March 10, 1995  
Kim Levin, "Art Choice," *The Village Voice*, March 28, 1995  
Roberta Smith, "Critics as Artists," "Art in Review," *The New York Times*, Friday, April 21, 1995  
Nina Felshin, "Clothing as Subject: Women's Work: A Lineage, 1966-1994," *Art Journal*, Vol. 54 No. 1, Schor statement and reproduction, p.76, Spring 1995
- 1994 Jerry Saltz, "A Year in the Life: Tropic of Painting," *Art in America*, October 1994  
Laura Cottingham, "How Many 'Bad' Feminists Does It Take To Change a Lightbulb", p. 21, 1994  
Johanna Drucker, "Mira Schor: Area of Denial," *Provincetown Arts*, Vol. 10, Annual Issue, 1994  
Michael Duncan, "Reviews," *Art in America*, April 1994  
Sue Canning, "Reviews," *Art Papers*, Volume 18, no. 1, January & February 1994  
David Humphrey, "New York FAX," *Art Issues*, no. 31, January/February 1994
- 1993 Elizabeth Hess, "Gallery of the Dolls," *Village Voice*, October 1994  
Kim Levin, *Village Voice*, November 9, 1994  
Stuart Horodner & Mira Schor, Catalogue, Horodner Romley Gallery, 1993  
"Profiles & Positions," interview by Shirley Kaneda, *Bomb*, Spring 1993  
Peggy Phelan, "Developing the Negative: Mapplethorpe, Schor, and Sherman," chapter of *Unmarked*, Routledge, 1993
- 1992 Kay Larson, "The Painting Pyramid," *New York Magazine*, May 25, 1993  
Roberta Smith, "From New York Painters, Work that Takes Time," *The New York Times*, May 1, 1993  
Robert C. Morgan, "After The Deluge: The Return of the Inner Directed Artist," *Arts Magazine*, March 1992  
Roger Denson, "A Feminism Without Men," *Tema Celeste*, no. 35, 1992  
Emma Amos, "You Must Remember This", catalogue, 1992
- 1991 Susan Edwards, "Physical Relief", catalogue, 1991  
Amelia Jones, "The Absence of Body/The Fantasy of Representation," *M/E/A/N/I/N/G* #9, 1991
- 1989 Ann L.Loyd, "Contemporary Provincetown", catalogue, 1989
- 1988 "The Mind/Body Split," *High Performance* #41/42, Spring/Summer 1988  
Lenore Malen, "The Politics of Gender", catalogue, 1988  
Eleanor Heartney, "The Politics of Gender," *Art News*, October 1988
- 1984 Robert Berling, *Actual Size*, catalogue, 1984  
Charlotte Townsend Gault, "Actual Size," *Vanguard*, May 1984
- 1982 Sarah Cecil, "Reviews," *Art News*, May 1982
- 1977 "Twenty-Seven Personal Records," *Heresies*, 1977

## Critical Writing & Editing

- 2020 "Artists' Artists: Part Three: Mira Schor nominates Ida Applebroog's Marginalia (Trio) (1995)," *Frieze Masters*  
"Teaching online in pandemic quarantine and beyond," *Field Notes on Pandemic Teaching* 3, *Places Journal*, April 2020
- 2019 "Paid in Eggs," including in ed. Frances Richard, *I Stand in My Place With My Own Day Here: Site-Specific Art at the New School*, Duke University Press, 2019. Video of Mira Schor reading her essay on Thomas Hart Benton's 1930-31 mural *America Today*  
"Among Friends," catalogue essay, Mimi Gross: *Among Friends, 1958-1963*, Eric Firestone Gallery, NYC  
"Wheels and Waves in the USA," in *A Companion to Feminist Art*, ed. Hilary Robinson and Maria Elena Buszek (Blackwell Companions to Art History), with cover art by Mira Schor
- 2017 "John Berger (1926-2017)," *Passages*, *Artforum.com*, February 8, 2017
- 2015 "Miriam Schapiro's Road the Feminism," *Hyperallergic*, March 15, 2015  
"Remembering Miriam Schapiro," *Hyperallergic*, June 22, 2015

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- 2014 "The Ground," *Cultural Politics* 10(3): 320-332, 2014  
"Amnesiac Return Amnesiac Return," Critics' Page, *The Brooklyn Rail*, September, 2014  
"The Warp and the Woof," Critics' Page, *The Brooklyn Rail*, June 2014
- 2013 "Abstract Marriage: Sculpture by Ilya Schor and Resia Schor", Exhibition catalogue, ed. Mira Schor, with essays by Glenn Adamson, Margaret Olin, and Mira Schor, Provincetown Art Association and Museum, 2013  
"Day by Day in the Studio", series on *A Year of Positive Thinking*, 14 entries between July 13-August 24, 2013  
"Productive Anonymity," *Brooklyn Rail*, February 2013  
"Visual Intelligence," *Brooklyn Rail*, March 2013  
"Twin Peaks: Mira Schor on Robert Hughes (1938-2012) and Hilton Kramer (1928-2012)," *Artforum*, February 2013
- 2012 "Fail!," in Draw it With Your Eyes Closed: the art of the assignment, *Paper Monument*, 2012  
"The Word Made Flesh," in *Johanna Drucker: Druckworks 1972-2012, 40 Years of Books and Projects*, Epicenter, 2012  
"The Renaissance Portrait from Donatello to Bellini," *Brooklyn Rail*, February 2012  
"amazing!" (*The 2012 Time Creative Summit*), October 13, 2012  
"You Put a Spell on Me: The Renaissance Portrait from Donatello to Bellini," *A Year of Positive Thinking*, January 1, 2012  
Mira Schor, excerpted writings, in *The Art Life: On Creativity and Career*, ed. Stuart Horodner, Atlanta Contemporary Art Center & D.A.P., 2012
- 2011 *Painting*, ed. Terry R. Myers, Documents of Contemporary Art, Whitechapel Gallery/ MIT Press (Schor essay "Course Proposal"), 2011  
"A Conversation about Self-Portraiture," with Joy Garnett, catalogue essay, *Myself: A Survey of Contemporary Self-Portraiture*, Sheppard Fine Arts Gallery at the University of Nevada, Reno, 2011  
"Books Are Like People," *A Year of Positive Thinking*, November 15, 2011  
"Art of the Occupy Wall Street Era," *A Year of Positive Thinking*, October 12, 2011  
"Somebody Had to Shoot Liberty Valance," *A Year of Positive Thinking*, September 18, 2011  
"The Imperium of Analytics," *A Year of Positive Thinking*, August 2, 2011  
"Wonder and Estrangement: Reflections on Three Caves," *A Year of Positive Thinking*, July 28, August 18, 2011
- 2010 "A Decade of Negative Thinking: Essays on Art, Politics, and Daily Life", *A Year of Positive Thinking*, Duke University Press  
"My Whole Street is a Mosque," *The Huffington Post*, August 24, 2010
- 2009 "The Extreme of the Middle: Writings of Jack Tworok", introduction by Mira Schor, Yale University Press, 2009
- 2008 "Anonymity as a Political Tactic: Art Blogs, Feminism, Writing and Politics," *Blaze: Discourse on Art, Women, and Feminism*, Karen Frostig and Kathy Halamka, Cambridge Scholars Publishing, 2008  
"I am not now nor have I ever been ...", *Brooklyn Rail*, February 2008
- 2006 "Some Notes on Women and Abstraction and a Curious Case History: Alice Neel as a Great Abstract Painter," *differences*, volume 17, number 2, 2006  
"Alice Neel as An Abstract Painter," *Woman's Art Journal*, Fall/Winter 2006  
"Jane Austen Never Married," *Envy, WSQ*, Volume 34 Numbers 3&4, The Feminist Press, 2006  
"Work and Play," *Brooklyn Rail*, February 2006  
"She Demon Spawn from Hell," [writing.upenn.edu](http://writing.upenn.edu), January 2006  
"The Art of Nonconformist Criticality," Lecture series on Art Criticism, SVA, webcast, April 24-29, 2006  
"Cassandra in the City," Book Review, *Art Journal*, summer 2006
- 2003 "Wishful Thinking," *Architectural Record*, 2003
- 2002 "Email to a Young Woman Artist," *Gloria*, exhibition catalogue, White Columns, NY, 2003  
"The Arbiter of Her Own Destiny," *Painted Faces: Mary Cassatt, Alice Neel, Karen Kilimnik*, Catalogue, The Galleries at Moore College, Philadelphia, 2002  
"The White List," *M/E/A/N/I/N/G Online* #1, ArtKrush.com, 2002  
"Weather Conditions in Lower Manhattan - September 11-October 2, 2001" *Provincetown Arts*, 2001
- 2001 "Modest Painting," *Art Issues*, Ed. 66, January-February 2001
- 2000 *M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism*, co-edited with Susan Bee, *Duke University Press*, 2001  
"Haikuriticism - 17 Art Reviews (in 17 Syllables) by 17 Writers," *Art Issues* #63, Summer 2000
- 1999 "The ism That Dare Not Speak Its Name," *Documents* No. 15, Spring/Summer, republished January 2006 on, prefaced by "She Demon Spawn From Hell.", 1999  
"Pre-Existing Nonconforming," *Provincetown Arts*, 1999  
"Contemporary Feminism: Art Practice, Theory, and Activism -- An Intergenerational Perspective," *Art Journal*, Vol. 58, No. 4, Winter 1999
- 1998 "Teaching Contradiction," *New Observations*, #118, 1998  
The Ideal Syllabus, Jerry Saltz, ed., *Frieze*, December 1998
- 1997 "Wet: On Painting, Feminism, and Art Culture", *Duke University Press*, 1997  
"Mr. Klee Goes to Washington," *New Observations*, #116, 1997
- 1996 "Ripple Effects: Painting and Language," *New Observations*, Issue #113, guest edited by Susan Bee and Mira Schor, Winter 1996-1997  
"Waiting for the Big Show," *Ms.*, Vol. VI No. 5, March/April 1996
- 1995 "The Bitter Tea of General Yen," Paintings by David Diaio," *Provincetown Arts*, Volume 11
- 1994 "Backlash and Appropriation," *The Power of Feminist Art*, Norma Broude & Mary Garrard, eds, Harry N. Abrams  
"Critical Permissions Forum," co-authored with Susan Bee, *Acme Journal*, Vol.1 No.3  
Forum on Editing, *Chain*, Vol.1, *Temple University Press*, 1994
- 1993 "Cherchez la Femme Peintre!" *Parkett* No.37, 1993  
"The Rest of Her Life," *N.A.P. text(s)*, vol.1, No.1, 1993
- 1992 "Amnesiac Return," *Tema Celeste*, Autumn 1992  
"Forensics: The Part for the Hole," *Tema Celeste*, April/May 1992
- 1991 "A Plague of Polemics," "Censorship II" *Art Journal*, Winter 1991  
"Patrilineage," Feminist Art Criticism issue, *Art Journal*, Summer Vol.50 No.2, 1991  
"You Can't Leave Home Without It," *Artforum*, October 1991

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- "On Shoestring Publishing, Feminist Phallic Power and Gender Revenge," *Provincetown Arts*, Summer 1991
- 1990** "On Failure and Anonymity," *Heresies*, 25, 1991  
"Girls will be Girls," (on the Guerrilla Girls), *Artforum*, September issue, 1990  
"Return of the Same," (on Mary Kelly), *Artforum*, Summer issue 1990  
"Medusa Redux: Ida Applebroog and the Spaces of Postmodernity," *Artforum*, March 1990  
"Authority and Learning," *M/E/A/N/I/N/G* #8, November 1990, translated into Spanish, "Autoridad y Aprendizaje," *Crítica Feminista en la Teoría e Historia del Arte*, Karen Cordero Reiman & Inda Sáenz, ed., 2007
- 1989** "Figure/Ground," *M/E/A/N/I/N/G* #6, reprinted in *Wet & M/E/A/N/I/N/G: An Anthology*, excerpted in Helen Reckitt & Peggy Phelan, *Art and Feminism*, London & New York: Phaidon Press Limited, 2001.  
"From Liberation to Lack," *Heresies*, 24-12 Years, 1989
- 1988** "Ana Mendieta," *Sulfur*, 22, 1988
- 1986** "Appropriated Sexuality," *M/E/A/N/I/N/G* #1, December, [anthologized in *Theories of Contemporary Art (2nd Edition)*, Prentice Hall, 1993

## Selected Bibliography: *M/E/A/N/I/N/G*

- 2018** "Mira Schor and Susan Bee Discuss the Many Meanings of Art Writing," *Hyperallergic*, April 5, 2018
- 2011** Hrag Vartanian, "Required Reading," *Hyperallergic*, November 20, 2011  
Occupy with Art, the blog of the *Occupennial Art Database*, November 20, 2011  
Sharon Butler, *Two Coats of Paint*, November 20
- 2003** Holland Cotter, "Against the Grain," "Reviews: On *M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory and Criticism*," *Art Journal* Vol.62, No. 4, Winter 2003, pp. 103-105.  
Marilynn Lincoln Board, "*M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism*," *Woman's Art Journal*, Fall 2002/ Winter 2003, pp.46-49.
- 2002** Raphael Rubinstein, "American Criticism and How It Got That Way," *Art in America*, June 2002, pp.37-40
- 2001** "Nonfiction Notes: Art Collections," *Publishers Weekly*, February 19, 2001 p.86  
Edward M. Gomez, Review, *M/E/A/N/I/N/G: An Anthology*, *Duke Magazine*, July-August, 2001  
Judith Hoffberg, review of *M/E/A/N/I/N/G: An Anthology*, *Umbrella*, April 2001  
Christine Schlesinger, Review, *M/E/A/N/I/N/G: An Anthology*, *Provincetown Arts*, 2001  
Tee A. Corrine, "About Books," *Queer Caucus for Art Newsletter*, January 2001  
Review of *M/E/A/N/I/N/G: An Anthology*, *ARTbibliographies Modern*, 2001  
Charles Alexander, "A Community of *M/E/A/N/I/N/G*," *Raintaxi*, 2001
- 1990** Joanna Frueh, Art Press Review, "*M/E/A/N/I/N/G* is art critical therapeutics," *New Art Examiner*, March 1990, p.57

## Selected Bibliography: Critical Writing

- 2015** Aen Paenhausen, "Blogger of the Week: Mira Schor New York, USA", 2015
- 2012** Stephen Maine, "Draw It With Your Eyes Closed," review, *Art in America*, February 2012
- 2011** Abbe Schriber, "The Positive News About Negative Thinking," *The Brooklyn Rail*, August 2011  
John Ganz, "Painting: Dead and Loving It," *The Brooklyn Rail*, May, 2011
- 2010** Constance Mallinson, "Review: *A Decade of Negative Thinking*," *The Times Quotidian*, October 4, 2010  
Ben Schachter, "Review: *A Decade of Negative Thinking*," *Consciousness, Literature and the Arts*, Volume 11, Number 2, August 2010  
Jen Graves, "William Powhida, Regina Hackett, and Mira Schor: There's Only You and Me and We Just Disagree, Part 7,000\*," *The Stranger*, July 13, 2010  
Reva Blau, "Writer-artist Mira Schor puts positive spin on the negative," *Provincetown Banner*, July 21, 2010  
Anna Hamling, Review, *Feminist Review*, May 15, 2010,  
David O'Neill, "Pub Dates," *Bookforum*, February 2010, 4  
Kathleen Rooney, Book Reviews, *Bitch Magazine*, spring 2010, issue no.46, 59  
Jed Perl, "Books: Sketchbooks, Book Review of *The Extreme of the Middle*", *The New Republic*, January 20, 2010  
Nick Piombino, *Fait Accompli*, "A Middle Way: Mira Schor reads from Jack Tworokov's writings, *The Extreme of The Middle* at Mitchell-Innes & Nash Gallery", February 5, 2010  
Greg Stephens, "The Extreme of the Middle: Writings of Jack Tworokov," 2010
- 2009** Richard Kalina, "Book Reviews: Thinking Things Through," *Art in America*, December 2009  
Mira Schor, Reading, *Close Listening* #81, 2009  
Art International Radio, both first broadcast September 21, 2009  
"Mira Schor and Jason Andrew In conversation with Phong Bui," *The Brooklyn Rail*, October 2009  
John Skoyles, "BookShelf - Review: *The Extreme of the Middle*," *Ploughshares*, Winter 2009-10  
Barry Schwabsky, "Fever Charts: On Jack Tworokov," *The Nation*, October 12, 2009  
Sharon Butler, "Another Artist Worth Reading," *Art21 Blog*, posted July 9, 2009
- 1998** Katy Deepwell, Review *Wet, n.paradoxa*, vol. 2, p.84, 1998  
Corrine Robins, "Rediscovering Sex in Feminist Art," *Art Journal*, Vol. 57 No. 1, p.88, Spring 1998
- 1997** Erica Rand, *Art & Culture*, *Bookforum*, Winter 1997, p. 40  
Barbara Schmidt, "Performativität und subjektive Verantwortung, Mira Schor, WET," *Frauen Kunst Wissenschaft*, No. 24, December 1997  
"Wet: On Painting, Feminism, and Art Culture," *Publishers Weekly*, February 24, 1997, p.74  
"Schor Takes," Review of *Wet, Ms.*, Volume VII Number 6, May/June 1997  
Judith Hoffberg, "Book Reviews: *Wet*," *Umbrella*, vol. 20, no. 2, May  
Jennifer Liese, "Review: *Wet*," *Provincetown Arts*, 1997  
Tee A. Corrine, "Art Books," *Feminist Bookstore News*, volume 20 Number 3, September/October 1997
- 1995** Lilly Wei, "Feminists in the Art World, Emergence, Impact and Triumph of the American Feminist Art Movement," *Art in America*, January 1995

# Lyles & King

## Awards & Honors

- 2019-2020** Sharpe Walentas Studio Program Residency  
**2019** Women's Caucus for Art Lifetime Achievement Award  
**2017** Elected to National Academy of Design in Visual Art, New York  
**2014** AICA-USA Award for excellence in art criticism, for blog writing on A Year of Positive Thinking  
**2009** The Creative Capital | Warhol Foundation Arts Writers Grant  
**2001** Residency, The Rockefeller Foundation's Bellagio Center  
**1999** The CAA Frank Jewett Mather Award in Art Criticism  
**1997** Pollock-Krasner Foundation Grant  
**1995** The George A. & Eliza Gardner Howard Foundation Merit Award  
**1992** Guggenheim Fellowship in Painting  
"The Space Program" of The Marie Walsh Sharpe Art Foundation  
**1989** Art Matters Inc. Grant  
**1985** National Endowment for the Arts, Visual Arts Fellowship in Painting  
**1982** The MacDowell Colony, Residence Fellowship  
**1977** CAPS Grant, New York State Council on the Arts

## Special Projects

- 2014** A. I. R. Gallery, CURRENTS: *A "Womanhouse" or a Roaming House? "A Room of One's Own" Today,* Curated by Mira Schor, January 9 - February 2. Panel discussion, February 1: Mira Schor with Maureen Connor, Vanalyne Green, and selected exhibition participants.  
**2013** *Abstract Marriage: Sculpture by Ilya Schor and Resia Schor*, curated by Mira Schor, Provincetown Art Association and Museum, August 16-September 29, with catalogue with essays by Glenn Adamson, Margaret Olin, and Mira Schor.  
**2006** *WarCrawl*, visual project, *Art Journal*, Fall 2006.  
**2003** *The Tale of the Goldsmith's Floor*, 32 minute video documentary on artwork of Resia Schor and Ilya Schor, originally produced for the 2003 Brown University and *differences* Conference, *The Lure of the Detail*, also shown at the Fine Arts Work Center, Provincetown, August, 2003; Provincetown Art Association and Museum, August 2003.  
**2002** *Sans*, curatorial project at Apex Art, NYC, US

## Teaching

- 2019** Helsinki Academy of Fine Arts, Visiting Professor, Fall 2019  
**1989-Present** Parsons The New School for Design, Associate Teaching Professor in Fine Arts, AMT  
**2008, 2014** MFA in Visual Arts Program, The Art Institute of Boston at Lesley University,  
**2006** MassArt Low Residency MFA,  
**2006-Present** School of Visual Arts MFA in Art Criticism  
**1994-2002, 2009** Vermont College MFA in Visual Art, Artist-Teacher  
**1999-2000, 2012** Rhode Island School of Design,  
**1999-2000, 2004** Maine College of Art, MFA Program,  
**2004** Fine Arts Work Center Summer Program, Painting workshop,  
**1995** Skowhegan School of Painting and Sculpture, Resident Artist,  
**1991-1994** Sarah Lawrence College,  
**1991-92** The Cooper Union  
**1998** Visiting Faculty, *Women and Paint*, The Banff Centre, Canada  
**1997** Four Painters, School of the Museum of Fine Arts, Boston  
**1991** University of Tennessee, Knoxville  
**1990** Brown University  
**1988** New York University  
Rutgers University, Mason Gross School of the Arts  
Rhode Island School of Design  
**1987** University of California at Berkeley  
**1983-1985, 1986** SUNY College at Purchase  
**1974-1978** Nova Scotia College of Art & Design

## Panels & Lectures

- 2016** *Art/Art School Teaching*, Hammer Museum, LA, March 15, 2016  
*Remembering Womanhouse*, National Academy Museum, March 23  
*This Essentialism Which Is Not One*, Keynote Address, New School for Social Research, April 8-9  
**2015** Roundtable: A Community of M/E/A/N/I/N/G, TFAP@CAA, The Feminist Art Project Day of Panels at the College Art Association, Museum of American Design, NYC, Feb. 14.  
**2014** *12 Painters: The Studio School, 1974/2014*, Steven Kasher Gallery Panel, NYC Dec 13, 2014  
Lecture in the fall lecture series, "It, Me, You, Us: Close Encounters with Art Interpretation," RISD Museum  
*The Art of Feeling: Contemporary Arts Writing and the Internet*, Brooklyn Museum, Panel, May 1, 2014  
A. I. R. Gallery, CURRENTS: *A "Womanhouse" or a Roaming House? "A Room of One's Own" Today,* February 1: Mira Schor with selected exhibition participants.  
**2013** *Mira Schor: Negotiating the Antithetical*, Quijote Talks lecture series, MFA Art Criticism and Writing Department,  
*In Conversation: Acts of Resistance and Inclusion in African-American Art*, The Brooklyn Museum, February 13  
ARTspace's Annual Distinguished Artists' Interviews at the 2013 Annual College Art Association Conference in New York.  
Interviewed by Stuart Horodner, Artistic Director, Atlanta Contemporary Art Center  
**2012** *Art Practice, Activism, and Pedagogy: Some Feminist Views*, Conference held at Parsons April 5, organized by Mira Schor with the help of a Part-Time Faculty Development Grant

# Lyles & King

- Art Writing as Craft, Labor, and Art: An Arts & Labor Roundtable*, NYC  
'Paper Monument' at PSI, Reading, MoMA PSI, April 22, 2012
- 2011** *The Artist-Critic: The Critic-Artist*, International Association of Art Critics panel at the CAA, NYC
- 2010** *Skowhegan TALKS: How to Paint, Write, Teach, be an Activist, and Generally Try to Stay Sane: A Conversation between Carrie Moyer and Mira Schor*, The New Museum, October 18  
'Silence' with Mira Schor, Gallery Talk, Jewish Museum, October 11  
ArtSTRAND, Provincetown, MA  
Fine Arts Work Center, Provincetown, MA  
Lecture, Atlanta Contemporary Art Center, April 17, 2010  
*Painters Writing Painting*, The Saint Mark's Bookshop Reading Series at Solas, March 18, 2010  
Reading & discussion of "On Failure and Anonymity," "#class," Winkleman Gallery, February 27, 2010  
*Jack Tworkov and The Extreme of the Middle*, New York Studio School, February 17, 2010  
*The Extreme of the Middle*, at "Jack Tworkov: True and False," Mitchell-Innes & Nash Gallery, NY, February 5,  
*The Visible Vagina*, David Nolan Gallery, January 29, 2010  
*Art Education: A Study*, *Cabinet Magazine* and *Ad Hoc Vox*, Brooklyn, NY
- 2009** Then and Now: Redefining Generations, The New Museum, NY April 18, 2009  
Film night with Mira Schor and Faith Wilding, *A House is not a Home*, Momenta Art, Brooklyn, February 27, 2009
- 2007** *Life of the Mind, Life of the Market: A Re-evaluation of the Contribution of Theory to Feminist Art from 1980 to 2006*, moderated by Mira Schor, with Mary Kelly and Johanna Burton, part of a two day series of events by the Feminist Art Project in conjunction with and at the CAA 2007's Annual Conference, organized by Arlene Raven and Anne Swartz.  
*Keeping an Eye on Envy*, CUNY Graduate Center
- 2006** *The Art of Nonconformist Criticality*, Lecture series on Art Criticism, SVA  
Interdisciplinary Seminar Series in Women's Studies, Bergen Community College
- 2005** Alice Neel Symposium, National Museum of Women in the Arts
- 2003** *Blurring Richter*, CAA Panel on Gerhard Richter, (Robert Storr, moderator), New York  
*Architectures of Gender*, New School University  
*The Lure of the Detail*, Pembroke Center, Brown University
- 2001** *Favorite Painting*, Fine Arts Work Center, Provincetown, MA  
*Poetry Plastique*, Marianne Boesky Gallery, NYC  
*Is Resistance Futile? A M/E/A/N/I/N/G Panel*, A.I.R. Gallery, NYC
- 2000** *Critic/Artist Dialogue*, University of Wisconsin, Madison  
*Matters of Representation: Feminism, Theory, the Arts*, SUNY Buffalo  
*Boys Keep Swinging*, Art in General
- 1999** *Abstract Matters: Painting in the Material World*, Emily Carr Institute of Art & Design, Vancouver, B.C. Canada  
*Forum 99: What is An Artist?*, Provincetown Art Association & Museum
- 1998** *The F-WORD: Contemporary Feminisms and the Legacy of the Los Angeles Feminist Art Movement*, CalArts  
*Art From the '80s and '90s: Have the Ideas and the Art Changed?*, Symposium, 50th Anniversary of SVA
- 1997** *Whose Story Now*, College Art Association panel, New York  
*Realities of Feminism &/or Activist Practice*, A.I.R. Gallery, NYC  
*Art and Language*, Feminist Art and Art History Conference, Barnard College
- 1996** *Painting Reconfigured*, Oberlin College  
*Essentialism and Representation*, UCLA  
*Art Languages and Visual Strategies in Feminist Art*, Kunstverein in Hamburg  
*Aspects of Contemporary Art*, Aldrich Museum
- 1994** *Wet Into Wet: A Show of Passion*, Four Walls, NYC  
*Off the Streets and into the Studio: Cultural Politics --Theory and Practice*, CAA panel, NY
- 1992** *Cross-Currents in Work by Contemporary American Women Artists*, Vortrage Zur Kunst des 20. Jahrhunderts, Internationale Sommerakademie Fur Bildende Kunst, Salzburg  
*Representation in Abstraction*, John Good Gallery, New York  
*The Erotics of Painting*, The Cooper Union Great Hall  
*Art in the Age of Difference: Pembroke Research Seminar*, Brown University and The Pembroke Center
- 1991** *Otherness and Cultural Diversity: A Symposium*, The Detroit Institute of Arts  
*Matrilineage --Women, Art, Change*, Syracuse University
- 1990** *Beyond A Forest of Signs*, Panel, ArtCenter, Pasadena  
*Aesthetic Languages*, Laboratory of Critical Arts & Learning, New York University  
*Other Nature*, College Art Association Studio Panel, New York
- 1988** *Shock 88 -- A Symposium*, The Graduate School at C.U.N.Y.  
*Counter-Talk: The Body*, Public Access, Toronto  
*M/E/A/N/I/N/G Presents Artists' Talks*, Sorkin Gallery, NY  
*Postmodernism and Feminism*, The Humanities Institute, S.U.N.Y. at Stonybrook  
*Art Criticism For Women in the '90s*, Symposium, UCLA
- Selected Visiting Artist Lectures**
- 2016** Hoffberger School of Painting MFA at MICA, Baltimore, US
- 2015** Pennsylvania Academy of the Fine Arts, Philadelphia, US  
Stony Brook University Manhattan, Philosophy and the Arts Program, New York, US  
Colby-Sawyer College, New Hampshire, US
- 2013** Mira Schor: Artist's Talk, Wexner Center for the Arts, Ohio State University, Columbus, US  
Visiting artist and critic, MFA in Studio, MICA, Baltimore, US
- 2012** ARTSpeak Series, Fashion Institute of Technology, New York, US  
Michigan State University, East Lansing, US

# Lyles & King

- Visiting Artists Series and Art Department Colloquia: *Broadly Speaking: Working Across Disciplines*, American University, Washington, US
- 2011** Brandeis University, Waltham, US  
Columbia University MFA Program, New York, US
- 2010** ArtCenter, Pasadena, US  
Otis Art Institute, Los Angeles, US  
School of Visual Arts MFA in Art Criticism Program, New York, US  
New York Academy of Art, New York, US  
RISD, Providence, US
- 2009** SUNY College at Purchase, Purchase, US  
School of Visual Arts, New York, US  
RISD, Providence, US
- 2008** SUNY Purchase, New York, US  
Woodward Lecture Series, College of Creative Studies, Detroit, US
- 2007** UC Davis, Davis, US  
Columbia University MFA Program, New York, US
- 2006** SUNY Purchase, Purchase, US
- 2004** Maine College of Art - MFA Program, Portland, US  
UCLA Department of Art, Los Angeles, US  
Cal State Long Beach, Long Beach, US
- 2003** Hampshire College, Amherst, US  
University of Nevada, Reno, US  
Rutgers University MGSA, New Brunswick, US
- 2002** School of Visual Art, New York, US  
SUNY Purchase, Purchase, US
- 2001** Pratt Institute, New York, US
- 2000** Mount Allison University, Sackville, CA  
Wexner Center at Ohio State University, Columbus, US  
Hunter College, New York, US
- 1999** Georgia State University, Atlanta, US  
Nexus Contemporary Art Center, Atlanta, US
- 1998** Cranbrook, US  
CalArts, Valencia, US  
Rutgers University MGSA, New Brunswick, US  
University of Arizona at Tucson, Tucson, US  
Bucknell University, Lewisburg, US  
Hunter College, New York, US
- 1997** Bennington College, Bennington, US  
University of Guelph, Guelph, CA  
Carnegie Mellon School of Art, Pittsburgh, US
- 1996** Maryland Art Institute, Baltimore, US  
Artist Talks, Akademie der Bildende Künste München, Munich, GE  
Staatliche Hochschule für Gestaltung, Karlsruhe, GE
- 1995** Yale University School of Art, New Haven, US  
Tyler School of Art, Temple University, Philadelphia, US
- 1994** Rutgers University, Mason Gross School of the Arts, New Brunswick, US  
University of Connecticut at Storrs, Storrs, US  
Otis Art Institute, Los Angeles, US
- 1993** The University of Vermont, Burlington, US  
The Maryland Institute, College of Art, Baltimore, US
- 1990** Bard College, Annandale-On-Hudson, US  
Rhode Island School of Design, Providence, US

## Professional Associations

- \*Momenta Art, Board and Advisory Board, Brooklyn, NY, 2012-2015
- \*Visual Arts Committee, F.A.W.C. (Fine Arts Work Center), Provincetown, MA, since 1994
- \*Board of Advisors, Provincetown Arts Press, Inc, since 1993
- \* Editorial Board, *WSQ (Women's Studies Quarterly)*, 2005-2010
- \*Advisory Board, A.I.R. Gallery, 2002-2005

## Collections

- Carnegie Museum of Art, Pittsburgh, US
- The Marieluise Hessel Collection of Contemporary Art, Annandale-on-Hudson, US
- Minneapolis Institute of Art, Minneapolis, US
- Norton Simon Museum, Pasadena, US
- Pennsylvania Academy of the Fine Arts, Philadelphia, US
- Portland Art Museum, Portland, US
- University of Kentucky Art Museum, Lexington, US

# Lyles & King

## **Kiyan Williams**

Lives and works in New York, NY

### **Education**

2019 M.F.A, Columbia University, New York, NY

2013 B.A., Stanford University, Stanford, CA

### **Solo Exhibitions**

2023 Altman-Siegel, San Francisco, US (forthcoming)

2022 *Between Starshine and Clay*, Curated by Erin Christovale, Hammer Museum, Los Angeles, CA

*Un/earthing*, Lyles & King, New York, NY

2021 *Reaching Towards Warmer Suns*, The Anderson Collection, Stanford University, Palo Alto, CA

2020 *something else (Variations on Americana)*, Recess Art, New York, NY

### **Selected Group Exhibitions**

2022 *Indisposable: Tactics for Care and Mourning*, Ford Foundation Gallery, New York, NY  
*Put It This Way: (Re)Visions of the Hirshhorn Collection*, Hirshhorn Museum, Washington D.C.

*52 Artists: A Feminist Milestone*, curated by Amy Smith-Stewart, The Aldrich Contemporary Art Museum, Ridgefield, CT

*Symbionts: Contemporary Artists and the Biosphere*, curated by Selby Nimrod, MIT List Visual Arts Center, Cambridge, MA

*Black Atlantic*, Curated by Hugh Hayden and Daniel S. Palmer, Public Art Fund, Brooklyn, NY

*The Tale Their Terror Tells*, curated by Geena Brown and Lauren Guilford, Lyles & King, NY

2021 *Bodies in Conflict*, Visual Arts Center of Clarington, Bowanville, Ontario, Canada

*How to Cook a Wolf*, Center for Book Arts, New York, NY

*Unfinished Live*, Haus der Elektronischen Künste, Basel and The Shed, New York

*The Skin I Live In*, curated by Geena Brown, Lyles & King, New York, NY

*Land Akin*, Smack Mellon, New York, NY

*Dissolution*, Leslie Lohman Museum, New York, NY

*Between Starshine and Clay*, The Art Gallery at Westchester Community College, Westchester, NY

*Indisposable Bodies*, Ford Foundation Gallery, New York, NY

2020 *Listening to the Unsaid*, David Kordansky Gallery, Los Angeles, CA

*In the Beginning: Media Art and History from the Hirshhorn's Collection*, Hirshhorn Museum, Washington D.C.

*For Which It Stands*, Ford Foundation Gallery, New York, NY

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- Call and Response: Making Monuments Now*, Socrates Sculpture Park, New York, NY  
*Up Close*, The Shed, New York, NY
- 2019 *Open Call*, The Shed, New York, NY  
*Nobody Promised You Tomorrow: Art 50 Years After Stonewall*, The Brooklyn Museum, New York, NY  
Columbia MFA Thesis Exhibition, curated by Regine Basha, Wallach Art Gallery, New York, NY  
*In Practice: Other Objects*, curated by Gee Wesley, SculptureCenter, New York, NY
- 2018 *The Least Orthodox Goddess*, curated by Jasmine Wahi, Jenkins Johnson Gallery, New York, NY  
*feel that other day running underneath this one*, curated by Sarah O’Keefe, Times Square Space, New York, NY  
*Pride & Loss*, curated by Zanele Muholi, Jenkins Johnson Gallery, New York, NY  
Columbia MFA First Year Exhibition curated by Natalie Ball, Wallach Art Gallery, New York, NY
- 2017 *Marlon Riggs and “No Regrets”*: *Disclosure, Performativity, and Legacy*, The 8th Floor Gallery, New York, NY  
*Black Light*, The Wattis Institute for Contemporary Art, San Francisco, CA  
*New Half Full*, Qulture Collective, Oakland, CA  
*Queer Exceptionality*, SOMArts, San Francisco, CA
- 2015 *Squirts: New Voices in Queer Performance*, La Mama Experimental Theater Club, New York, New York
- 2014 *Raw Honey*, La Mama Experimental Theater Club, New York, NY

## Public Collections

Baltimore Museum of Art, Baltimore, MD  
Hammer Museum, Los Angeles, CA  
Hirshhorn Museum, Washington, DC  
Grinnell College Museum of Art, Grinnell, IA  
Pitzer College Art Galleries, Claremont CA

## Awards & Residencies

- 2021 Graham Foundation Research and Development Grant  
2020 Socrates Annual Fellowship, Socrates Sculpture Park, Queens, NY  
2019 The Fountainhead Fellowship, Virginia Commonwealth University, Richmond, VA  
2018 Queer Artist Fellowship, Leslie Lohman Gallery, New York, NY  
Museum Education Practicum, The Studio Museum in Harlem, New York, NY  
2017 Visual Arts Scholarship, Columbia University School of The Arts, New York, NY  
New Jersey Council on The Arts Award, Trenton, NJ  
Davis-Putter Scholarship, New York, NY  
Astraea Foundation Global Arts Award, New York, NY

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- 2016 Stanford Arts Institute Award, Stanford University, Palo Alto, CA  
Trans Justice Funding Project Award, New York, NY
- 2014 EMERGENYC, Hemispheric Institute for Performance and Politics, New York University, NY, NY

## **Artist Talks & Lectures**

- 2022 Whitney Museum, New York, NY
- 2021 What the soil remembers, NYU GSAS Music Colloquium Series, New York University, New York, NY  
Beyond Representation: Black Queer Disruptions in Fine Art, Queer.Art.Matters: A Symposium, Virginia Commonwealth University, Richmond, VA  
Creative Cookbook: Kiyani Williams and Rashaad Newsome in Conversation, Leslie Lohman Museum
- 2020 Art and Soil: Artist Talk with Kiyani Williams, Hirshhorn Museum and Sculpture Garden, Washington D.C.  
Art In Our Moment: Kiyani Williams and Gioncarlo Valentine in Conversation, Columbia University, New York, NY
- 2019 Artist Lecture, Virginia Commonwealth University, New York, NY  
Summer of Know: Kiyani Williams and Ericka Hart in Conversation, Guggenheim Museum, New York, NY  
In Conversation: Kiyani Williams with Darnell Moore, Presented by The Studio Museum in Harlem and New York Public Library Trans Oral History Project, Gavin Brown's Enterprises, New York, NY  
Artist Talk, Bedford Library - Brooklyn Public Library, Brooklyn, New York  
Panelist, Creative Black Futures, Interplanetary Festival, Santa Fe Institute, Santa Fe, NM  
Visiting Artist Lecture, Portland State University, Portland, OR  
Artist Talk, Pratt Institute, New York, NY  
Queer Art/Queer Theory: In Conversation with Dr. Tavia Nyong'o, Queer Disruptions 3, Conference, Columbia University, New York, New York  
Race, Sex & Cinema: The World of Marlon Riggs, Brooklyn, New York
- 2018 Artist Talk and Workshop, Grounding, Stanford University, Stanford, CA  
Artist Lecture, Reflections: Performing Black and Queer Archives, Allied Media Conference, Detroit, MI
- 2017 Marlon Riggs & "No Regret": Disclosure, Performativity, & Legacy: Kiyani Williams, Ni'Ja Whitson and Tavia Nyong'o In Conversation, The 8th Floor, New York, York  
Guest Lecturer, Black Studies and the Black Radical Tradition Reading Group, Princeton University, Princeton, NJ  
Guest Lecturer, Intersectional Feminism and Performance Course, School of Visual Arts, New York, NY

## **Curatorial & Public Programming Work**

# Lyles & King

- 2019 Curator, *Trans/gression: An Evening of Performance Celebrating the 25th Anniversary of GLQ, Queer Disruptions, Conference (QD3)*, Columbia University, New York, NY
- 2017 Organizer and moderator, *Revolution '67 Film Screening and Discussion*, Gallery Aferro, Newark, NJ

## Press & Publications

- 2021 *Future/Present: Culture in a Changing America*, Duke University Press, 2021  
Sophia Ma, "Land Akin At Smack Mellon", *Whitehot Magazine*, February 2021  
"Trans in a Time of HIV/AIDS", *Transgender Studies Quarterly*, Duke University Press, November, 2020
- 2020 Louis Bury, "Kiyon Williams Digs Into the Meaning of Soil", *Hyperallergic*, Nov 2020
- 2019 The Archive Issue Number 67, Leslie Lohman Museum, October 2019  
Rebecca Shapiro, "Alumni Artists Featured at the Shed in Hudson Yards", *Columbia Magazine*, July 2019  
Zoë Lescaze, "13 Artists Reflect on the Stonewall Riots", *New York Times Magazine*, June 2019  
Gene Denby, "Some of the People New Magic, Code Switch", *NPR*, June 2019  
Rebecca Carroll, "Commemorating Stonewall Through the Art of Queer Millennials", WNYC, June 2019  
Zachary Small, "Artist Profile: Kiyon Williams", *Hyperallergic*, June 2019  
Zachary Small, "Columbia University MFA Students Gamble on Uncertainty in Thesis Exhibition", *Hyperallergic*, May 2019  
In Practice: Other Objects, Exhibition Catalogue, SculptureCenter, March 2019
- 2017 Meghan Allen, Artist Profile: Kiyon Williams, BuzzFeed News, June 2017  
Maya Harder Montaya, "Posture X Paper Celebrates the Gender-Fluid Future," Paper Magazine and Posture Magazine, June 2017  
Sarah Burke, "Artist Profile: Kiyon Williams", *KQED*, February 2017
- 2016 Magnus Rosengarten, "It Is Necessary To Be Able To Dream," *Contemporary& Magazine*, October 2016

# Lyles & King

## Jessie Makinson

b. 1985, London, UK

Lives in London, UK

### Selected Solo Exhibitions

- 2023 Lyles & King, New York, US (forthcoming)  
Francois Ghebaly, Los Angeles, US (forthcoming)
- 2021 *Stay here while I get a curse*, Lyles & King, New York, US  
*Something Vexes Thee?*, Francois Ghebaly, Los Angeles, US
- 2020 *Dangerous Pleasing*, Lyles & King, New York, US
- 2019 *Nobody Axed You To*, Fabian Lang, Zurich, CH  
*Tender Trick*, Galeria OMR, Mexico City, MX
- 2018 *Jessie Makinson & Stuart Lorimer*, Lyles & King, New York, US
- 2015 *Fancy*, 9b Projects, London, UK

### Selected Group Exhibitions

- 2023 *British Art Now*, Telegraph Foundation, Olomouc, CR (forthcoming)
- 2022 *Machines of Desire*, Simon Lee Gallery, London, UK & Hong Kong, CN  
*Drawing Attention: Emerging British Artists*, British Museum, London, UK  
*Bad Girls*, curated by Joan Tucker, Maze Tower, Dubai, AE
- 2021 *Dancing in Dark Times*, Pippy Houldsworth Gallery, London, UK  
*My Secret Garden*, Asia Art Center, Taipei, TW  
*Horses?*, CHART Gallery, New York, NY  
*Hapticity: A Theory of Touch and Identity*, Lychee One, London, UK  
*Reigen*, Fabian Lang, Zurich, CH
- 2020 *Der abscheuliche kuss*, curated by Marie-Charlotte Carrier, Kunstverein Dresden, Dresden, DE  
*I See You*, Victoria Miro Gallery, London, UK  
*I WANT TO FEEL ALIVE AGAIN*, Lyles & King, New York, US
- 2019 *No Patience for Monuments*, Perrotin, Seoul, KR  
*The Self, the Work, the World*, Fabian Lang, Zurich, CH  
*Hyper Mesh*, curated by Alive Bonnot, Assembly Point, London, UK
- 2018 *Dead Eden*, Lyles & King, New York, US  
*In the Company Of*, curated by Katy Hessel, T.J. Boulting, London, UK  
*BioPerversity*, Nicodim Gallery, Los Angeles, US  
*Formal Encounters*, Nicodim Gallery, Bucharest, HU  
*Breaking Shells*, curated by Justine Do Espirito Santo, The Koppel Project, London, UK  
*If you can't stand the heat*, Roaming Projects, London, UK
- 2017 *Poem of the pillow*, curated by Kate Neave, Frameless Gallery, London, UK  
*Figure it Out*, Tannery Project Space, London, UK

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- You see me like a UFO*, Marcelle Joseph Projects, Ascot, UK  
*Only a Handful*, City and Guilds, London, UK  
*The Luminous Language*, Frestonian Gallery, London, UK  
*Does your chewing gum lose it's flavour (on the bedpost overnight)*, J Hammond Projects, London, UK
- 2016 *The Classical*, Transition Gallery, London, UK  
*Fake French*, Roman Road, London, UK  
*Painting Made Me Do It*, The Dot Project, London, UK
- 2015 *Concrete Fictions*, New Art Projects, London, UK  
*Turps Goes West*, Edel Assanti, London, UK
- 2013 *Re-Enchanted Worlds*, Bosse and Baum, London, UK

## Collections

- ICA Miami, Miami, US  
British Museum, London, UK  
Long Museum, Shanghai, China  
Hessel Museum, New York, US  
X Museum, Beijing, China

## Education

- 2016 Turps Banana Studio Program, London, UK  
2013 The Drawing Year Postgraduate Program, The Royal Drawing School, London, UK  
2007 Drawing and Painting, Edinburgh College of Art, Edinburgh, UK  
2004 Foundation, Camberwell College of Art, London, UK

## Awards and Residencies

- 2016 Marmite Prize, London, UK  
2015 Creekside Open, selected by Lisa Milroy, A.P.T. Gallery, London, UK  
2014 Sir Dennis Mahon Award, London, UK

## Bibliography

- 2021 Fateman, Johanna, Jessie Makinson, *The New Yorker*
- 2020 *Jessie Makinson's Mythical Femininity in an Aberrant World*, [gestalt](#), September 2020  
Alleyne, Allyssia, *Jessie Makinson's Otherworldly Paintings Are Filled with Enigmatic Tales*, [Artsy](#), Aug 24, 2020  
Steer, Emily, *Lose Yourself in Jessie Makinson's Fantastical, Impish Paintings*, [Elephant Magazine](#), July 13, 2020  
Sherwin, Skye, *Jessie Makinson's Furry Darkness: a carnivalesque party*, [The Guardian](#), June 5 2020
- 2019 Snoad, Lauren, *Jessie Makinson on the intuitive process behind her fantastical paintings*,

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- It's Nice That, December 10, 2019
- Cepeda, Gaby, *Jessie Makinson's Fantastical Works Imagine a Posthuman Dreamworld*, Art In America, August 21, 2019
- Delmage, Lara, *Jessie Makinson: Fake and Lies*, METAL, August 2019
- Zemtsova, Maria, *Subverting Patriarchal Myths: The Willfully Feminist Work of Jessie Makinson*, Art Maze Mag, July 2019
- Jessie Makinson: Tender Trick at OMR Gallery (Mexico)*, ArteFuse, July 22, 2019
- Smith, Andy, *The Oil and Watercolor Paintings of Jessie Makinson*, Hi- Fructose, April 18, 2019
- 2015 *Jessie Makinson*, E.R.O.S. Journal, Issue 7: "The Interior", November 2015