

METRO PICTURES

CATHERINE SULLIVAN

Born 1968 in Los Angeles, California

Attended California Institute of Arts, Valencia (BFA 1992)

Attended Art Center College of Design, Pasadena, California (MFA 1997)

Lives and works in Chicago, Illinois

SELECTED ONE-PERSON EXHIBITIONS

- 2012 *Inaugurals*, Reva and David Logan Center for the Arts, Chicago
- 2007 *Triangle of Need*, Walker Art Center, Minneapolis; A Foundation, Liverpool; The Vizcaya Museum, Miami; Metro Pictures, New York; Smart Museum of Art, Chicago; Galerie Christian Nagel, Köln; GSK Contemporary, Royal Academy of Arts, London (2007-2008) (cat.)
- 2006 *The Chittendens*, Whitney Museum of American art at Altria, New York; Gio Marconi, Milan; Catherine Bastide, Brussels
- Catherine Sullivan: 'Tis a Pity She's a Fluxus Whore*, The Gallery Sketch, London, England
- 2005 *The Ice Floes of Franz Joseph Land*, Kunsthalle Zürich, Switzerland
- D-Pattern*, Richard Telles, Los Angeles
- The Chittendens*, Metro Pictures, New York; The Tate Modern, London; Secession, Vienna
- 2004 *Ice Floes of Franz Joseph Land*, Gio Marconi, Milan
- Catherine Sullivan: Getting Out of the 20th Century Alive*, Neuer Aachener Kunstverein, Germany
- 2003 *Five Economies (big hunt/ little hunt)*, Metro Pictures, New York
- The Chironomic Remedy*, MATRIX 201d, UC Berkeley Art Museum and Pacific Film Archive, Berkeley, California (cat.)
- 2002 *Five Economies (big hunt/ little hunt)*, The Renaissance Society, University of Chicago; Hammer Museum, University of California, Los Angeles (cat.)
- 2001 *Gestus Maximus (Gold Standard)*, Galerie Christian Nagel, Cologne, Germany

SELECTED GROUP EXHIBITIONS

- 2011 *After Images*, Jewish Museum of Brussels, Belgium (cat.)
- Mirages, Fountains & Dissociative Composition*, Gallery Catherine Bastide, Brussels
- 2010 *Scene Shifts*, Bonniers Konsthall, Stockholm (2010-2011)
- Entr'acte*, Galerie Catherine Bastide, Brussels
- Le Printemps de Septembre*, L'hôtel Dieu, Toulouse
- 2009 Metro Pictures, New York
- Superficiality and Superexcrescence*, Ben Maltz Gallery, Otis College of Art and Design, Los Angeles (cat.)
- New Acquisitions*, Miami Art Museum, Miami
- Entr'acte*, The Center for Curatorial Studies and Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York
- 2008 *Molten States*, GSK Contemporary; Royal Academy of Arts, London
- Collecting Collections: Highlights from the Permanent Collection*, The Museum of Contemporary Art, Los Angeles (cat.)
- 7th Gwangju Biennale*, Gwangju, Korea (cat.)
- Four Thursday Nights: Creative Imagination*, Aspen Art Museum, Aspen
- 2007 *Adaptation*, Smart Museum of Art, University of Chicago, Chicago
- Stop & Go*, Fondazione Sandretto Re Rebaudengo, Torino
- The World as a Stage*, Tate Modern, London; Institute of Contemporary Art, Boston (2007-2008) (cat.)
- To See Dance*, Centro Andaluz de Arte, Seville

- Talking Pictures*, K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf
Shooting Back, Thyssen-Bornemisza Art Contemporary, Vienna
Électrons libres, Tabacalera International Contemporary Culture Centre of San Sebastian, Spain
 2006 *Red Eye: L.A. Artists from the Rubell Family Collection*, Rubell Family Collection, Miami (2006-2007) (cat.)
A Short History of Performance, Whitechapel, London
 2005 *Une Vision du Monde*, La Maison Rouge, Paris
D-Pattern, (2 channel video) Metro Pictures
 2004 *Ice Floes of Franz Joseph Land*, Prague Biennial, Prague
Whitney Biennial, Whitney Museum of American Art, New York
Playlist, Palais de Tokyo, Paris
 2003 *In Between*, Centre d'Art Contemporain, Fribourg, Switzerland
Speech Model from 'The Flies,' Fruits of Crime, Goose Fair, Galerie Mezzanin, Vienna (two person show with Lisa Lapinski)
Brightness, Museum of Modern Art Dubrovnik, Dubrovnik, Croatia
Baja to Vancouver, The West Coast and Contemporary Art, Seattle Art Museum, Seattle
C'est Arrivé Demain, Biennale D'Art Contemporain de Lyon, Lyon, France (cat.)
Silver Dreams, Screens, and Theories, Art Gallery of Greater Victoria, Victoria, Canada
Fast Forward, Media Art Sammlung Goetz, KZM, Karlsruhe, Germany (cat.)
 2002 *Crisp*, Marianne Boesky Gallery, New York
 2001 *Cosima Von Bonin*, Kunstverein Hamburg, Hamburg, Germany
 2000 *L.A.-ex*, Museum Villa Stuck, Munich, Germany
 1999 Galerie Christian Nagel, Cologne, Germany
 1998 *Still and Otherwise*, Margo Leavin Gallery, Los Angeles, California
 1996 *SuperIntellectuals*, Three Day Weekend, Los Angeles, California
Video Povera, California State University, Los Angeles, California
 1995 *Gander Mountain High*, Room 10, Pasadena, California

SELECTED SCREENINGS

- 2012 *The Last Days of British Honduras*, Berlin International Film Festival
 2010 *The Last Days of British Honduras*, Cannes Film Festival
The Last Days of British Honduras, Tate Modern, London
 2009 *The Chirolagic Remedy*, Tate Modern, London
 2008 *Triangle of Need*, Centre Pompidou, Paris
 2006 *Ice Floes*, CCA Laznia, Gdansk
Ice Floes, CCA Glasgow
A Short History of Performance – Part IV” & “The Ice Floes of Franz Joseph Land, Whitechapel Art Gallery, London
 2004 *Ice Floes of Franz Joseph Land*, Angel Orensanz Foundation, New York; S.W.A.P. Polish Army Veterans Association, Chicago
 2003 *'Tis Pity She's a Fluxus Whore*, Wadsworth Antheneum, Hartford, Connecticut
Ice Floes of Franz Joseph Land, Biennale D'Art Contemporain de Lyon, Amphitheatre of the Opéra National Opera of Lyon, France
 2002 *Gold Standard*, The Renaissance Society, University of Chicago; Hammer Museum, University of California, Los Angeles
 2001 *Evil III – Rites of Ascension and Obscurity*, Presented in conjunction with the exhibition “Cosima von Bonin”, Kunstverein Hamburg, Hamburg, Germany
Gold Standard (hysterical, melancholic, degraded, refined), Hammer Museum, University of California, Los Angeles
Grisly Notes and Tones, Le Consortium Art Center, Dijon, France
 1999 *The Chirolagic Remedy*, Presented by Galerie Christian Nagel, Cologne, Germany; Secession, Vienna, Austria (42 mins.)

1996 *Unspoken Evil II*, Three Day Weekend, Los Angeles

SELECTED PERFORMANCES

- 2004 *Ice Floes of Franz Joseph Land*, Angel Orensanz Foundation, New York; S.W.A.P. Polish Army Veterans Association, Chicago
- 2003 *Tis Pity She's a Fluxus Whore*, Wadsworth Atheneum, Hartford, Connecticut
Ice Floes of Franz Joseph Land, Biennale D'Art Contemporain de Lyon, Amphitheatre of the Opéra National Opera of Lyon, France
- 2002 *Gold Standard*, The Renaissance Society, University of Chicago; Hammer Museum, University of California, Los Angeles
- 2001 *Gold Standard (hysterical, melancholic, degraded, refined)*, Hammer Museum, University of California, Los Angeles
Grisly Notes and Tones, Le Consortium Art Center, Dijon, France
- 1999 *The Chironomic Remedy*, Biltmore Hotel, Los Angeles, California; University of Southern California, San Diego (2000)
- 1998 *Let the Right Be a Vision of the Left*, Trapdoor Theatre, Chicago, Illinois
- 1997 *Grisly Notes and Tones*, McKinley Auditorium, Pasadena, California
Dad's Ham, Trapdoor Theatre, Chicago, Illinois
- 1995 *Unspoken Evil I*, Art Center College of Design, Pasadena California
- 1994 *Lights First, Then Water*, Proto Theatre, Tokyo, Japan

SELECTED VIDEOS

- 2011 *The Last Days of British Honduras*, collaboration with Farhad Sharmini, 48 minutes
- 2009 *Lulu—Or: To What End Does the Bourgeoisie Need Despair*, 28 minutes
- 2007 *Triangle of Need*, 30 minutes
- 2005 *The Chittendens*, 104 minutes
- 2004 *Ice Floes of Franz Joseph Land*, 120 minutes
- 2003 *Tis Pity She's a Fluxus Whore*, 20 minutes
- 2001 *Unspoken Evil III— Rites of Ascension and Obscurity*, 38 minutes
Gold Standard (hysterical, melancholic, degraded, refined), 12 minutes
Big Hunt, 22 minutes
Little Hunt, 15 minutes
- 1999 *The Chirologic Remedy*, 42 minutes

SELECTED BIBLIOGRAPHY

- 2011 Catherine Sullivan and Farhad Sharmini, "Abstract Honduras," *Afterall*, No. 26, Spring, pp. 118-123
Thom Donovan, "Virtuosity and the Survival of the Subject: On Catherine Sullivan," *Afterall*, No. 26, Spring, pp. 111-117
Catherine Wood, "Fixed Explosive: Catherine Sullivan's Choreography of Stasis," *Afterall*, No. 26, Spring, pp. 103-109
Philippe Blondin (ed.), *After Images*, Jewish Museum of Belgium, Brussels, pp. 126-127
- 2010 Rosa Olivares, *100 Video Artists*, Exit Publications, Madrid, pp. 386-389
- 2009 Marie Bonnet and Fabrice Bousteau, *Qu'est-ce que L'Art Aujourd'hui?*, Beaux Arts Editions, Paris, pp. 38-39
Elizabeth Thomas, *Matrix/Berkeley: A Changing Exhibition of Contemporary Art*, University of California, Berkeley Art Museum and Pacific Film Archive, Berkeley, California, pp. 433
Alice Savorelli, "Americans in Milan," *Artnet.com*, March 18
Superficiality and Superexcrescence, Fellows of Contemporary Art, Los Angeles, pp. 90-92

- 2008 Judy Radul, "I Come to Bury Ceasar: The Image of Theatre in the Imagination of Visual Art," *Art Lies*, No. 60, Winter, pp. 66-71
This is Not To Be Looked At: Highlights from the Permanent Collection, The Museum of Contemporary Art, Los Angeles, pp. 294-295
Okwui Enwezor (ed.), *The 7th Gwangju Biennale*, Gwangju Biennale Foundation and BOM Publishing, Gwangju, Korea, pp. 248-251
"Meg Stuart & Catherine Sullivan," *Bomb*, Summer #104, pp. 28-35
Frances Richard, "Reviews: Catherine Sullivan," *Artforum*, May, pp. 376
Thomas Micchelli, "Catherine Sullivan: Triangle of Need," *The Brooklyn Rail*, April, pp. 52-53
Barbara Casavecchia, "I'm Not There," *Mousse*, Issue #12, January, pp. 68-70
Doryun Chong, "Catherine Sullivan: Triangle of Need," *Pluk*, Issue #35, Spring, pp. 27-29
Skye Sherwin, "Menage A Trois: Catherine Sullivan," *Art Review*, February, pp. 22
- 2007 Jessica Morgan, Catherine Wood, *The World as a Stage*, Tate Publishing, London, pp. 64-67
Marybeth Sollins (ed.), *Art 21: Art in the Twenty-First Century*, Abrams, New York, pp. 154-164
Triangle of Need, Walker Art Center, Minneapolis, pp. 33
Melanie Gilligan, "The Beggar's Pantomime," *Artforum*, Summer, pp. 426-433
Red Eye: L.A. Artists from the Rubell Family Collection, Rubell Family Collection, Miami, pp. 116-117
- 2006 *Catherine Sullivan and Co: Film and Theater Works 2002-2004*, JRP Ringier, Zürich, Switzerland, pp. 188
Benjamin Cook, Gary Thomas (ed.), *The animate! Book: rethinking animation*, LUX, London, pp. 127-131
Cynthia Nadelman, "Reviews: *Error! Contact not defined.*," *ARTnews*, April, pp. 142
Uta Grosenick, ed., *Art Now, Vol. 2*, Taschen, Cologne, pp. 504-507
- 2005 Catherine Sullivan, "1,000 Words," *Artforum*, February, pp. 174-177
"Future Greats," *Art Review Magazine*, London, December, pp. 67
Catherine Sullivan: The Chittendens, Secession and Tate, London, pp. 64
Catherine Wood, "An Actor Prepares," *Frieze*, November – December, pp. 108-111
Chris Hammonds, "Tis Pity She's a Fluxus Whore," *Untitled*, London, Spring, pp. 8-11
Catherine Sullivan, Beatrix Ruf, Sebastian Egenhofer, *Catherine Sullivan*, JRP Ringier
- 2004 Lisa Baldissera, *Silver Dreams, Screens and Theories*, Art Gallery of Greater Victoria, Victoria, Canada (cat.)
Jocko Weyland, "American Splendor," *Time Out New York*, March 4 –11, Issue 440, pp. 12 –15
Reena Jana, "The Ambiguity of Vision," *Tema Celeste*, March/ April, Issue 102, pp. 52-57
Mark Stevens, "Antithesis," *New York*, March 22, pp. 122-124
Melissa Dunn, "Whitney Biennial 2004: A Good-Looking Corpse," *Flash Art*, May-June, pp. 63, 80
Merrily Kerr, "Recuperating Revolt," *Flash Art*, May-June, pp. 106-109
RoseLee Goldberg, "Catherine Sullivan – angel Orensanz Foundation/ Whitney Museum of American Art," *Artforum*, Summer, pp. 251
Rubell Family Collection – Not Afraid, Mark Coetzee, Phaidon Press Limited, New York, pp. 213
- 2003 Domenick Amirati, "New York Critics' Picks- Catherine Sullivan," *Artforum.com*, March
Johanna Burton, "Catherine Sullivan, 'Five Economies (Big hunt/little hunt)'," *Time Out New York*, March 13-20, pp. 73
Samuele Menin and Valentina Sansone, "Focus Video and Film, Contemporary Video Art (Part II)," *Flash Art*, March – April 2003, pp. 98
Roberta Smith, "Art in Review," *The New York Times*, March 21, pp. E40
Christopher Chambers, "Reviews: New York," *Flash Art*, May / June, pp. 149
Margaret Sundell, "Repeat Performance," *Artforum*, October, pp. 136-39
Chrissie Iles, "Top Ten of 2003," *Artforum*, December, pp. 122
- 2002 *Five Economies (big hunt/ little hunt)*, The Renaissance Society, University of Chicago
Meghan Dailey, "Preview- Catherine Sullivan," *Artforum*, May, pp. 75
Alice Epstein, "Human Touch Reaches the Post-Baroque," *Chicago Weekly News*, May 1, pp. 9, 11
Lisa Stein, "Director Merges Theater and Movies," *Chicago Tribune*, May 17

- James Yood, "Catherine Sullivan," *Artforum*, September, pp. 208
- 2001 Sebastian Egenhofer, "Theater und Gewalt Oder: Was Wird Hier Eigentlich Gespielt?," *Texte Zur Kunst*, September, pp. 171-5
- 2000 "Through the Scattered Glances," *Spring Journal*, Quality Press
- 1999 "A Spectacle of Ruin and Doubt," *Fama & Fortune Bulletin*, Verlag Pakesch & Schlebrugge, December
- 1998 Albert Williams, "Alien Hand, Or Let The Right Be A Vision Of The Left," *Chicago Reader*, June 12
Asteroid Impaired: Righteous American Fiction, Benjamin Weissman and Alexis Hall (eds.), Art Center College of Design, California
- "Grisly Notes and Tones," *Spring Journal*, Quality Press
- 1997 Justin Hayford, "Dad's Ham," *Chicago Reader*

MUSEUMS AND PUBLIC COLLECTIONS

Fondazione Sandretto Re Rebaudengo, Rivoli
 Hammer Museum, Los Angeles
 Miami Art Museum
 Musée d'Art Contemporain, Lyon
 Musée d'Art Contemporain, Marseille
 Museum of Contemporary Art, Los Angeles
 Rubell family collection, Miami
 Sammlung Goetz, Munich
 Tate modern, London
 Thyssen Bornemisza, Vienna
 Vanhaerents Art Collection, Brussels
 Walker Art Center, Minneapolis
 Wardworth Atheneum, Hartford
 Whitney Museum, New York