

CATHERINE SULLIVAN

Born 1968 in Los Angeles

Attended California Institute of Arts, Valencia, California (BFA 1992)

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

Lives and works in Chicago

SELECTED ONE-PERSON EXHIBITIONS

- 2015 *Catherine Sullivan: Recent Work* (in collaboration with Charles Gaines, George Lewis and Sean Griffin), Catherine Bastide, Brussels
- 2012 *Inaugurals*, Reva and David Logan Center for the Arts, Chicago
- 2010 *The Chittendens* (in collaboration with Sean Griffin), Arko Art Center, Seoul
- 2009 *Triangle of Need* (in collaboration with Sean Griffin, Dylan Skybrook and Kunle Afolayan), Galleria Gió Marconi, Milan; Musée Des Beaux-Arts, Rouen
- 2008 *The Chittendens* (in collaboration with Sean Griffin), STUK Kunstencentrum, Leuven; Aspen Art Museum
- 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
- 2005 *The Ice Floes of Franz Joseph Land*, Kunsthalle Zürich
- D-Pattern*, Richard Telles Gallery, Los Angeles
- The Chittendens*, Metro Pictures, New York; The Tate Modern, London; Secession, Vienna
- 2004 *Ice Floes of Franz Joseph Land*, Gió 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
- 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, Köln

SELECTED GROUP EXHIBITIONS

- 2017 *Chalk Circles*, REDCAT, Los Angeles
- 2016 *Retrogarde*, Logan Center Exhibitions, University of Chicago
- 2015 *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, Museum of Contemporary Art, Chicago; Institute of Contemporary Art at the University of Pennsylvania, Philadelphia (cat.)
- All the World's a Stage. Works from the Goetz Collection*, Fundación Banco Santander, Madrid
- 2014 *The 2014 Whitney Biennial*, Whitney Museum of American Art, New York
- Nothing Twice*, Centre for the Documentation of the Art of Tadeusz Kantor, Krakow
- Langue des Oiseaux et Coq a l'Âne*, FRAC Bretagne, Rennes, France
- Code Act*, Coreana Museum, Seoul

- 2013 *White Petals Surround Your Heart*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia (cat.)
- 2012 *Only parts of us will ever touch parts of others*, Galerie Thaddaeus Ropac, Paris
Mindaugas Triennial, The 11th Baltic Triennial of International Art, Contemporary Art Centre, Vilnius, Lithuania
Three Histories: The Wadsworth According to Matrix, Wadsworth Atheneum, Hartford
- 2011 *After Images*, Jewish Museum of Brussels (cat.)
I Believe in Miracles – 10th Anniversary of the Lambert Collection, Avignon
Storytellers, Centre d'Art Contemporain, Troyes
- 2010 *Flux This, with William Pope L. and Special Guests*, Museum of Modern Art, New York
Scene Shifts, Bonniers Konsthall, Stockholm (2010-2011)
Entr'acte, Galerie Catherine Bastide, Brussels
Le Printemps de Septembre, L'hôtel Dieu, Toulouse
- 2009 *Paulina Olowaska, Stephen G. Rhodes, Catherine Sullivan*, Metro Pictures, New York
Superficiality and Superexcrecence, Ben Maltz Gallery, Otis College of Art and Design, Los Angeles (cat.)
New Acquisitions, Miami Art Museum
Entr'acte, The Center for Curatorial Studies and Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York
Göteborg International Biennial for Contemporary Art, Göteborg
- 2008 *Molten States*, GSK Contemporary at the Royal Academy of Arts, London
Collecting Collections: Highlights from the Permanent Collection, MOCA, Los Angeles (cat.)
7th Gwangju Biennale, Gwangju, Korea (cat.)
Four Thursday Nights: Creative Imagination, Aspen Art Museum
- 2007 *Adaptation*, Smart Museum of Art, University of 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
Une Vision du Monde, La Maison Rouge, Paris
- 2005 *D-Pattern*, (2 channel video) Metro Pictures
Ice Floes of Franz Joseph Land, Prague Biennial
- 2004 *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, two person show with Lisa Lapinski, Galerie Mezzanin, Vienna
Brightness, Museum of Modern Art Dubrovnik, Croatia
Baja to Vancouver, The West Coast and Contemporary Art, Seattle Art Museum
C'est Arrivé Demain, Biennale D'Art Contemporain de Lyon (cat.)
Silver Dreams, Screens, and Theories, Art Gallery of Greater 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
- 2000 *L.A.-ex*, Museum Villa Stuck, Munich
- 1999 *Galerie Christian Nagel*, Köln
- 1998 *Still and Otherwise*, Margo Leavin Gallery, Los Angeles
- 1996 *SuperIntellectuals*, Three Day Weekend, Los Angeles
Video Povera, California State University, Los Angeles
- 1995 *Gander Mountain High*, Room 10, Pasadena, California

SELECTED SCREENINGS

- 2016 *Afterword via Fantasia*, Metro Pictures at 83 Pitt Street, New York
The Chittendens (20 of 100) Presented as part of *You've Got to Give Some Muffin for This Space*, film program curated by Michael Portnoy, Witte de With Contemporary Art, Rotterdam
- 2015 *Afterword via Fantasia*, SoundScape Park, Art Basel Miami Beach Film Sector; Theatre de la Ville, Paris
- 2014 *The Chittendens*, *'Tis Pity She's a Fluxus Whore*, Trafic, Lausanne
- 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 Chirologic 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
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 Chirologic Remedy*, Presented by Galerie Christian Nagel, Cologne; Secession, Vienna (42 mins.)
- 1996 *Unspoken Evil II*, Three Day Weekend, Los Angeles

SELECTED AWARDS

- 2016 Chicago Dancemaker's Forum Lab Artist Award

SELECTED PERFORMANCES

- 2015 *Afterword (an Opera)* Opera by George Lewis, directed by Sean Griffin, Museum of Contemporary Art, Chicago
- 2014 *Nest* (in collaboration with Opera Buffa, Warsaw), Cricoteka – Center for the Documentation of the Art of Tadeusz Kantor, Krakow
- 2010 *Ouija!* (in collaboration with Sean Griffin and Yohangza Theatre Company as part of Festival B:OM), Jeong Bo Theater, Seoul
- 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

- 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; University of 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
- 1995 *Unspoken Evil I*, Art Center College of Design, Pasadena, California
- 1994 *Lights First, Then Water*, Proto Theatre, Tokyo

SELECTED BIBLIOGRAPHY

- 2016 Cristello, Stephanie. "Afterword Via Fantasia / The Freedom Principle," *TheSeenJournal.org* (March 2).
- 2015 Zielinska, Joanna, ed. *Nic 2 razy / Nothing Twice*, Center for the Documentation of the Art of Tadeusz Kantor and CIRCOTEKA, Krakow: 26-65.
 Beckwith, Naomi and Dieter Roelstraete, eds. *The Freedom of Principle. Experiments in Art and Music: 1965 to Now*. Museum of Contemporary Art Chicago and The University of Chicago Press, Chicago and London: 238-239.
 Waxman, Laurie. "'Freedom Principle' at MCA takes on black art, music," *ChicagoTribune.com* (November 11).
 Reich, Howard. "Can a book on the AACM become a great opera?" *ChicagoTribune.com* (October 13).
 Gryn, David. "Art Basel Announces 2015 Film Programme For Miami Beach Fair," *Artlyst.com* (October 26).
- 2013 Chaillou, Timothée. *Only parts of us will ever touch parts of others*. Galerie Thaddaeus Ropac, Paris/Salzburg: 144.
- 2011 Sullivan, Catherine and Farhad Sharmini. "Abstract Honduras," *Afterall* (Spring): 118-123.
 Donovan, Thom. "Virtuosity and the Survival of the Subject: On Catherine Sullivan," *Afterall* (Spring): 111-117.
 Wood, Catherine. "Fixed Explosive: Catherine Sullivan's Choreography of Stasis," *Afterall* (Spring): 103-109.
 Blondin, Philippe. *After Images*. Jewish Museum of Belgium, Brussels: 126-127.
- 2010 Olivares, Rosa. *100 Video Artists*. Exit Publications, Madrid: 386-389.
- 2009 Bonnet, Marie and Fabrice Bousteau. *Qu'est-ce que L'Art Aujourd'hui?* Beaux Arts Editions, Paris: 38-39.
Matrix/Berkeley: A Changing Exhibition of Contemporary Art. University of California, Berkeley Art Museum and Pacific Film Archive: 433.
 Savorelli, Alice. "Americans in Milan," *Artnet.com* (March 18).
Superficiality and Superexcess. Fellows of Contemporary Art, Los Angeles: 90-92.
- 2008 Radul, Judy. "I Come to Bury Caesar: The Image of Theatre in the Imagination of Visual Art," *Art Lies* (Winter): 66-71.
This is Not To Be Looked At: Highlights from the Permanent Collection. The Museum of Contemporary Art, Los Angeles: 294-295.
The 7th Gwangju Biennale, Gwangju Biennale Foundation and BOM Publishing, Korea: 248-251.
 "Meg Stuart & Catherine Sullivan," *Bomb* (Summer): 28-35.
 Richard, Frances. "Reviews: Catherine Sullivan," *Artforum* (May): 376.
 Micchelli, Thomas. "Catherine Sullivan: Triangle of Need," *The Brooklyn Rail* (April): 52-53.
 Casavecchia, Barbara. "I'm Not There," *Mousse* (January): 68-70.
 Chong, Doryun. "Catherine Sullivan: Triangle of Need," *Pluk* (Spring): 27-29.
 Sherwin, Skye. "Menage A Trois: Catherine Sullivan," *Art Review* (February): 22.
- 2007 Morgan, Jessica and Catherine Wood. *The World as a Stage*. Tate Publishing, London: 64-67.

- Sollins, Marybeth, ed. *Art 21: Art in the Twenty-First Century*. Abrams, New York: 154-164.
Triangle of Need. Walker Art Center, Minneapolis: 33.
- Gilligan, Melanie. "The Beggar's Pantomime," *Artforum* (Summer): 426-433.
Red Eye: L.A. Artists from the Rubell Family Collection. Rubell Family Collection, Miami: 116-117.
- 2006 *Catherine Sullivan and Co: Film and Theater Works 2002-2004*. JRP Ringier, Zurich: 188.
 Cook, Benjamin and Gary Thomas, ed. *The animate! Book: rethinking animation*. LUX, London: 127-131.
 Nadelman, Cynthia. "Reviews," *ARTnews* (April): 142.
Art Now (Vol. 2). Taschen, Cologne: 504-507.
- 2005 Sullivan, Catherine. "1,000 Words," *Artforum* (February): 174-177.
 "Future Greats," *Art Review Magazine* (December): 67.
Catherine Sullivan: The Chittendens. Secession, Vienna and Tate, London: 64.
 Wood, Catherine. "An Actor Prepares," *Frieze* (November-December): 108-111.
 Hammonds, Chris. "Tis Pity She's a Fluxus Whore," *Untitled* (Spring): 8-11.
- 2004 Sullivan, Catherine, Beatrix Ruf, and Sebastian Egenhofer. *Catherine Sullivan*. JRP Ringier, Zurich.
 Baldissera, Lisa. *Silver Dreams, Screens and Theories*. Art Gallery of Greater Victoria, Canada.
 Weyland, Jocko. "American Splendor," *Time Out New York* (March): 12-15.
 Jana, Reena. "The Ambiguity of Vision," *Tema Celeste* (March-April): 52-57.
 Stevens, Mark. "Antithesis," *New York* (March 22): 122-124.
 Dunn, Melissa. "Whitney Biennial 2004: A Good-Looking Corpse," *Flash Art* (May-June): 63, 80.
 Kerr, Merrily. "Recuperating Revolt," *Flash Art* (May-June): 106-109.
 Goldberg, RoseLee. "Catherine Sullivan – Angel Orensanz Foundation/ Whitney Museum of American Art," *Artforum* (Summer): 251.
- 2003 Coetzee, Mark. *Rubell Family Collection – Not Afraid*. Phaidon Press, New York: 213.
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 Burton, Johanna. "Catherine Sullivan, 'Five Economies (big hunt/little hunt)'," *Time Out New York*, (March 13-20): 73.
 Sansone, Valentina and Samuele Menin. "Focus Video and Film, Contemporary Video Art (Part II)," *Flash Art* (March-April): 98.
 Smith, Roberta. "Art in Review," *The New York Times* (March 21): E40.
 Chambers, Christopher. "Reviews: New York," *Flash Art* (May-June): 149.
 Sundell, Margaret. "Repeat Performance," *Artforum* (October): 136-39.
 Iles, Chrissie. "Top Ten of 2003," *Artforum* (December): 122.
- 2002 *Five Economies (big hunt/ little hunt)*. The Renaissance Society, University of Chicago.
 Dailey, Meghan. "Preview- Catherine Sullivan," *Artforum* (May): 75.
 Epstein, Alice. "Human Touch Reaches the Post-Baroque," *Chicago Weekly News* (May 1): 9, 11.
 Stein, Lisa. "Director Merges Theater and Movies," *Chicago Tribune* (May 17).
 Yood, James. "Catherine Sullivan," *Artforum* (September): 208.
- 2001 Egenhofer, Sebastian. "Theater und Gewalt Oder: Was Wird Hier Eigentlich Gespielt?" *Texte Zur Kunst* (September): 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 Williams, Albert. "Alien Hand, Or Let The Right Be A Vision Of The Left," *Chicago Reader* (June 12).
Asteroid Impaired: Righteous American Fiction, Benjamin, Art Center College of Design, California.
 "Grisly Notes and Tones," *Spring Journal*, Quality Press.
- 1997 Hayford, Justin. "Dad's Ham," *Chicago Reader*.

MUSEUMS AND PUBLIC COLLECTIONS

Fondazione Sandretto Re Rebaudengo, Turin
 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
Samlung Goetz, Munich
Tate Modern, London
Thyssen Bornemisza, Vienna
Vanhaerents Art Collection, Brussels
Walker Art Center, Minneapolis
Wardworth Atheneum, Hartford
Whitney Museum, New York