

HOLLYBUSH GARDENS

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ELLEN LESPERANCE

Born 1971, Minneapolis, USA
Lives and works in Portland, USA

Forthcoming

2021 Hollybush Gardens, London [solo]
Staying with the Trouble, Tufts University Gallery, Somerville, USA
Stitched Together, KAI 10 Arthena Foundation, Dusseldorf, Germany
Art on Paper, Weatherspoon Art Museum, University of North Carolina
at Greensboro, USA

Solo Exhibitions

2020 *Together we lie in ditches and in front of machines*, New York, NY
Ellen Lesperance: Velvet Fist, Baltimore Art Museum, Baltimore, MD

2018 *Lily of the Arc Lights*, Derek Eller Gallery, New York, NY

2017 *W.I.T.C.H. 1985*, Portland Art Museum, Portland, OR

2017 *The Subjects*, The Crumpacker Family Library, Portland Art Museum,
Portland, OR

2016 *Run Now Women, XO*, Project Room, Galerie Anne de Villepoix, Paris,
France

2015 *We Were Singing*, Adams and Ollman, Portland, OR

2014 *You & I Are Earth*, Adams and Ollman, Portland, OR

2013 *It's Never Over*, Ambach & Rice, Los Angeles, CA

2011 *The Strong, Star-Bright Companions*, Ambach & Rice, Seattle, WA

2010 *Ellen Lesperance*, Seattle Art Museum, Seattle, WA

2005 *Off the Grid*, Monya Rowe Gallery, New York, NY

2005 *Off the Grid*, Samson Projects, Boston, MA

Selected Group Exhibitions

2020 *Staying with the Trouble*, Tufts University Gallery, Somerville, MA
The Sky is Leaden in the South, Hollybush Gardens Gallery, London, UK

- 2019 *Less Is A Bore: Maximalist Art & Design*, Institute for Contemporary Art, Boston, MA
Dress Codes: Ellen Lesperance and Diane Simpson, The Frye Art Museum, Seattle, WA
Feminist Histories: Artists After 2000, Museum of Art Sao Paulo, Sao Paulo, Brazil
Still I Rise: Feminisms, Gender, Resistance, traveling: Nottingham Contemporary, Nottingham, UK, De La Warr Pavilion, Bexhill-on-Sea, UK
To Make Wrong / Right / Now, Honolulu Biennial, Honolulu, HI
- 2018 *Half of the Picture: A Feminist Look at the Collection*, Elizabeth A. Sackler Center for Feminist Art, the Brooklyn Museum, Brooklyn, NY
Nashashibi/Skaer Thinking Through Other Artists, Tate St. Ives, Cornwall, UK
New Materialism, Bonniers Konsthall, Stockholm, Sweden
I See You Man, Gallery Céline, Glasgow, UK
Women Now, Austrian Cultural Forum, New York, NY
- 2017 *Trigger: Gender as a Tool and a Weapon*, The New Museum, New York, NY
Makers Catalogue, Derek Eller Gallery, New York, NY
Occupancies, Boston University Galleries, Boston, MA
Thread Lines (traveling show from The Drawing Center, New York, NY), Kentucky Museum of Art and Craft, Louisville, KY
- 2016 *Ellen Lesperance and Helen Mirra, Traversing*, The Armory Arts Center, Pasadena, CA
Who Cares?, Galerie Anne de Villepoix, Paris, France
- 2015 *Take Back Vermont!*, Zieher Smith & Horton, New York, NY
Common Thread, Mixed Greens, New York, NY
Harlem Postcards, The Studio Museum in Harlem, New York, NY
The Book of Scores, Disjecta Contemporary Arts Center, Portland, OR
- 2014 *Thread Lines*, The Drawing Center, New York, NY
- 2013 *American Identities: A New Look, Modern Life*, The Brooklyn Museum, Brooklyn, NY
We Tell Ourselves Stories in Order to Live, traveling: Museum of Contemporary Craft, Portland, OR; Jordan Schnitzer Museum of Art, Eugene, OR; Shepard Contemporary, Reno, NV; Dee Shaw Gallery, Ogden, UT; Pendleton Center for the Arts, Pendleton, OR
- 2012 *Hang Up*, Josh Lilley Gallery, London, England
Contemporary Watercolor, Morgan Lehman, New York, NY
- 2011 *People's Biennial*, curated by Harrell Fletcher and Jens Hoffmann, traveling: Time Based Art Festival (TBA) 2010, Institute for Contemporary Art, Portland, OR; Dahl Arts Center, Rapid City, SD; Southeastern Center for Contemporary Art, Winston-Salem, NC; Scottsdale Museum of Contemporary Art, Scottsdale, AZ; Cantor Fitzgerald Gallery, Haverford, PA 2010-2012
- 2006 *Redykeulous*, curated by Nicole Eisenman and A.L. Steiner, Participant Inc., New York, NY 2006
- 2000 *Deterritorialization of Process*, curated by Michael Joo, Artists Space, New York, NY 2000

Recent Grants, Awards and Residencies

2020 Frederick Hammersley Printmaking Residency, Tamarind Institute, Albuquerque, NM
Macdowell Colony, Artist's Residency, Peterborough, NH,

2019 Oregon Arts Commission Project Grant, Salem, OR

2017 Louis Comfort Tiffany Foundation Grant, New York, NY,
Chiaro Award Painting Residency, Headlands Center for the Arts, Sausalito, CA
Macdowell Colony, Artist's Residency, Peterborough, NH

2016 Puffin Foundation Grant, Teaneck, NJ

2015 Robert Rauschenberg Foundation, "Artist as Activist" Travel Grant, New York, NY
Art Matters Project Grant, New York, NY
Precipice Foundation Grant, Portland Institute for Contemporary Art and the Andy Warhol Foundation for the Visual Arts' Regional Regranting Program, Portland, OR
Regional Art and Cultural Council Artist Fellowship, Portland, OR

2014 Pollock-Krasner Foundation Grant, New York, NY

2012 Hallie Ford Foundation Fellowship, The Ford Family Foundation, Roseburg, OR

2010 Betty Bowen Award, Seattle Art Museum, Seattle, WA

Recent Press

Ellen Lesperance, *Velvet Fist*, Baltimore Museum of Art, 2020.

Sarah Cascone, "Here Are 21 Highly Anticipated, Mind-Expanding Museum Exhibitions to Seek Out Across the US in 2020," *artnet*, January 6, 2020.

Kelly Crow, "'We Were White and Sleepy Before' – The Baltimore Museum of Art's Radical Makeover," the *Wall Street Journal*, November 22, 2019.

Jenelle Porter, *Less Is A Bore: Maximalist Art & Design*, The Institute of Contemporary Art/Boston, 2019.

Claire Lehmann, "Ellen Lesperance," review, *Artforum* magazine (print edition), December 2018.

Jillian Steinhauer, "What to See in New York Art Galleries This Week: Ellen Lesperance," review, the *New York Times*, September 20, 2018.

Johanna Fateman, "Ellen Lesperance," review, *The New Yorker*, September 16, 2018.

Hovey Brock, "Ellen Lesperance: Lily of the Arc Lights," *The Brooklyn Rail*, October 3, 2018.

Wendy Vogel, "'Trigger: Gender as a Tool and a Weapon' at New Museum, New York," review, *Mousse* magazine, January 2018.

Holland Cotter, "When It Comes to Gender, Let Confusion Reign," review, the *New York Times*, September 28, 2017.

Jennifer Kabat, "Pattern Recognition," artist feature, *Frieze* magazine, September 2017.

Wendy Vogel, *W.I.T.C.H. Way*, Scene and Herd, *artforum.com*, August 22, 2017.

Jerry Saltz, *The New Museum's 'Trigger' is Radical in Content: Retrograde in Form: What*

Should We Make of That?, exhibition review, *New York Magazine*, October 23, 2017.

Andrea K. Scott, "Makers Catalogue," exhibition review, *The New Yorker*, August 4, 2017.

"Ellen Lesperance: Congratulations and Celebrations," portfolio feature, *Afterimage: The Journal of Media Arts and Cultural Criticism*, Vol. 44, #6, 2017.

Charlotte Jansen, "Hot, Gritty, Green: Summer Art Cities," *Elephant* magazine, August 2017.

Nicola Lees, "Unpeopling Portraiture," exhibition review, *Art Agency Partners*, February 28, 2017.

Sharon Mizota, "For Ellen Lesperance and Helen Mirra, the Message is Woven into the Art," review, the *Los Angeles Times*, June 27, 2016.

Shannon Jackson and Paula Marincola, "In Terms of Performance," The Pew Center for Arts and Heritage and University of California, Berkeley, web-only publication, 2016.

Karen Rosenberg, "Knit, Purl, Protest: The Radical Feminist Stitchcraft of Ellen Lesperance," *Artspace*, January 2016.

Karen Rosenberg, "Thread Lines," *the New York Times*, October 16, 2014.

Joanna Kleinberg Romanow, "Thread Lines," *Drawing Papers #118*, The Drawing Center, New York, NY

Sue Taylor, "Ellen Lesperance", *Art in America*, December 2014.

Vitamin D2: New Perspectives in Drawing, Phaidon Press, 2013.

Becky Poostchi, "This Sweater's Better," *Garage Magazine*, Spring/Summer 2012.

"Education Performa: New Visual Art Performance," *Documenta 12 Magazine*, 2007.

"Positively Nasty," *LTTR*, 2007.

Raechell Smith, Mark Bessire, and Loren Coleman, *Cryptozoology: Out of Time, Place, Scale*, JRP|Ringier, 2006.

Julia Bryan-Wilson, "Exhibition Review," *ArtUS* magazine, December 2006.

Francis Koslow Miller, "Exhibition Review," *Tema Celeste* magazine, January/February 2006.

Holland Cotter, "Deterritorialization of Process," *the New York Times*, March 17, 2000.