

JEANNE SILVERTHORNE

1950	Born in Philadelphia, Pennsylvania
1971	Receives B.A. from Temple University, Philadelphia
1971-1972	Studies at Pennsylvania Academy of Fine Arts, Philadelphia
1972	Marries Robert Hernan
1974	Receives M.A. from Temple University
1977	Completes course work for Ph.D., Temple University
1979-1980	Receives National Endowment for the Arts, Critic's Fellowship
1982	Receives Pennsylvania Council on the Arts, Artist's Fellowship
1995	Receives Fellowship, Civitella Ranieri Centre, Ubertide, Italy
1996	Receives Anonymous Was a Woman Grant
2002	Receives Penny McCall Foundation Grant

Lives and works in New York City

SOLO EXHIBITIONS

1980, 81	Nexus Gallery, Philadelphia
1982	P.S. 1, The Institute for Contemporary Art, Long Island City, NY
1990	Hobart-William Smith Colleges, Geneva, NY Christine Burgin Gallery, New York
1993	Amelie A. Wallace Gallery, Old Westbury, NY
1994	McKee Gallery, New York Galerie Nathalie Obadia, Paris, France
1995	Gallery Paule Anglim, San Francisco, CA Studio la Citta, Verona, Italy (two person show with Alberto Garutti)
1996	* Institute of Contemporary Art, Philadelphia Rocca Paolina, Perugia, Italy
1997	McKee Gallery, New York
1998	Shoshana Wayne Gallery, Santa Monica, CA * <u>Jeanne Silverthorne: Towards a New Century</u> , Wright Museum of Art, Beloit College, WI
1999	Galerie Nathalie Obadia, Paris <u>The Studio Stripped Bare, Again</u> , Whitney Museum of American Art at Philip Morris, New York
2000	* McKee Gallery, New York
2001-2002	Installation, <u>072101: The Scream</u> (passing through bile and butterflies, encountering alarms, gas, twinges, fluctuations and surges) Williams College Art Museum, Williamstown, MA: traveled to Tang Museum, Skidmore College, Saratoga Springs, NY
2002	<u>Jeanne Silverthorne</u> , Shoshana Wayne Gallery, Santa Monica <u>Jeanne Silverthorne: New Work</u> , Gallery Paule Anglim, San Francisco
2003	<u>Jeanne Silverthorne</u> , McKee Gallery, New York
2005	<u>Jeanne Silverthorne</u> , Shoshana Wayne Gallery, Santa Monica
2006	Butler Gallery, Kilkenny, Ireland Gallery Seomi, Seoul, Korea
2008	* <u>Jeanne Silverthorne</u> , McKee Gallery, New York

* catalogue

SELECTED GROUP EXHIBITIONS

- 1979 Opens Friday, Moore College of Art, Philadelphia
New Talent, Eric Makler Gallery, Philadelphia
- 1980 Artists of the Alliance Juried Exhibition, Philadelphia Art Alliance, PA: traveled to Glassboro State College, NJ
- 1981 * Words and Images, Southern Alleghenies Museum of Art, Loretto, PA, and Pittsburgh Center for the Arts, PA
- 1982 * Mixed Bag, Alternative Museum, New York
- 1983 * Sophia's House, in collaboration with Lynn Denton, Morris Gallery, The Pennsylvania Academy of Fine Arts, Philadelphia
Artist/Critic, White Columns, New York
- 1984 * Made in Philadelphia 6, Institute of Contemporary Art, Philadelphia
* Found Language, Franklin Furnace, New York
- 1986 Sculpture Invitational, Brooke Alexander Gallery, New York
* Memento Mori, Centro Cultural Arte Contemporaneo, Mexico City
- 1987 * Standing Ground, The Contemporary Arts Center, Cincinnati, OH
Messages, Carlo Lamagna Gallery, New York
- 1988 Invitational, Bali Miller Gallery, New York
- 1989 Group Exhibition, American Fine Arts Gallery, New York
- 1990 Fragments, Parts and Wholes, White Columns, New York
Matter and Memory, Marta Cervera Gallery, New York
* Vertigo, Thaddeus Ropac Gallery, Paris
Gender, Out of the Garden, Barbara Fendrick Gallery, New York
- 1991 Imelda's Shoes, Richard Anderson Gallery, New York
Bain Douche, Simon Watson Gallery, New York
* Rope, Alcolea Gallery, Barcelona, Spain
* Vertigo Part II, Thaddeus Ropac Gallery, Salzburg, Austria
* Social Studies, Allen Memorial Art Museum, Oberlin, OH
* Physical Relief, Hunter College, New York
Plaster at Last, New York Studio School, New York
Shooter's Hill, AC Project Space, New York
- 1992 Lili Dujourie, Jeanne Silverthorne, Pia Stadtbaumer, Rachel Whiteread, Christine Burgin Gallery, New York
New York Defrost, The Living Room, Amsterdam, Holland
* The Politics of Still Life, Real Artways and Trinity College, Hartford, CT; Kohler Arts Center, Sheboygan, WI
Love Gone Bad, Richard Anderson Gallery, New York
* The Curio Shop, Threadwaxing Space, New York
* A Marked Difference, Arti et Amicitiae, Amsterdam, Holland
- 1993 Daniel Devine, Alain Kirili, Jeanne Silverthorne, Stux Gallery, New York
* I am the Enunciator, Threadwaxing Space, New York
Underlay, 15 Renwick Street, New York
Jours Tranquilles à Clichy, Nathalie Obadia Gallery, Paris
Surface Tension, Michael Klein Gallery, New York
Kurswechsel, TransArt Exhibitions, Cologne, Germany
Angie Anakis, Daniel Devine, Alain Kirili, Jeanne Silverthorne, Jessica Stockholder, Franz West, Stephane Steiner, Natalie Obadia Gallery, Paris
Everyday Life, Kim Light Gallery, Los Angeles
- 1994 Reveillons, Stux Gallery, New York
Drama, Max Protetch Gallery, New York
For Appearance Sake, Horodner Romley Gallery, New York
- 1995 Verisimilitude and the Utility of Doubt, White Columns, New York
Configura 2, Erfurt, Germany (curated by Kim Levin)
Obliquely, Shoshana Wayne Gallery, Santa Monica
* Laughter Ten Years After, curated by Jo Anna Isaak, Ezra and Cecile Zikha Gallery, Center for the Arts, Wesleyan University, Middletown, CT: traveled to Houghton House, Gallery Hobart and William Smith College, Geneva, NY; Beaver College Art Gallery, Glenside, PA

- 1997 * Metamorphosis, Galleria Claudia Gian Ferrari, Milan, Italy
Across Lines: Drawings by Contemporary Sculptors, Hofstra University, New York
Frankensteinian, Caren Golden Fine Art, New York
- 1997-1998 * Gothic, Institute of Contemporary Art, Boston, MA: traveled to the Portland Art Museum, OR
* Deep Storage, Haus der Kunst, Munich, Germany: traveled to Nationalgalerie, Berlin; Kunstmuseum, Dusseldorf; P.S. 1 Contemporary Art Center, New York; Henry Art Gallery, Seattle, WA
Technological Drift, Lawing Gallery, Houston, TX
- 1998 Rubber, Robert Miller Gallery, New York
* The Edward R. Broida Collection, Orlando Museum of Art, FL
A Pound of Flesh, Cynthia Broan Gallery, New York
- 1999 * Unprivileged Spaces, Boras Kommun Konstmuseet, Sweden
* Skin, Deste Foundation, Athens, Greece
Loaf, Baumgartner Gallery, New York
Description Without Place, Staff USA, New York
- 1999-2000 1999 Drawings, Alexander and Bonin, New York
2000 The Likeness of Being, DC Moore Gallery, New York
Le Corps morcelé, Daniel & Florence Guerlain / Fondation D'art Contemporain, Les Mesnuls, France
Of the Moment: Contemporary Art from the Permanent Collection, San Francisco Museum of Modern Art, CA
* American Art Today: Fantasies & Curiosities, The Art Museum at Florida International University, Miami
Photasm, Hunter College / Times Square Gallery, New York
- 2001 Locating Drawing, Lawing Gallery, Houston, TX
- 2002 Aquaria, (Over the unusual relationship of water & humans), Landesgalerie am Oberösterreichischen Landesmuseum, Linz, Austria
- 2002-2004 * H₂O, Western Gallery, Western Washington University Bellingham, WA: traveled to Elaine L. Jacob Gallery, Wayne State University, Detroit, MI; Houghton House Gallery, Hobart and William Smith Colleges, Geneva, New York; Danese Gallery New York; Victoria H. Myhren Gallery, University of Denver, CO
- 2003 10 Anniversaire 1993-2003, New Works, Galerie Nathalie Obadia, Paris
- 2003-2004 Materials, Metaphors, Narratives: Works by Six Contemporary Artists, Albright-Knox Art Gallery, Buffalo, NY
- 2004 Floorplay, The Brooklyn College of Art Gallery, NY
- 2005 Singular Expressions: Sheldon Invitational, Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska, Lincoln
- 2006 * Against the Grain: Contemporary Art from the Edward R. Broida Collection, The Museum of Modern Art, New York
- 2007 * Humor's Lines, Maier Museum of Art, Randolph-Macon Women's College, Lynchburg, VA
Small Bodies, McKee Gallery, New York
- 2008 Dead Center/Marginal Notes: Peter Downsbrough/Jeanne Silverthorne, Western Exhibitions Gallery, Chicago

TEACHING POSITIONS

- 1975-1977 Lecturer, Teaching Assistant, Temple University, Philadelphia
- 1978-1988 Lecturer, Community College Of Philadelphia
- 1981-1984 Lecturer, Chestnut Hill College, Chestnut Hill, PA
- 1982-1983 Lecturer, Rosemont College, Rosemont, PA
- 1988-1989 Lecturer, Yeshiva College and Stern College
- 1988-present Lecturer, New York University, New York
- 1989-1993 Lecturer, Alliance of Independent Colleges of Art
- 1993 Co-founder of Theoretical Studies in Art, sponsored by White Columns, New York
Lecturer, "Introduction to Feminist Theory"
- 1993-present Instructor, Foundation Sculpture, School of Visual Arts, New York
- 1995-1999 Instructor, Sommer Akademie, Salzburg, Austria

MUSEUM COLLECTIONS

Albright-Knox Art Gallery, Buffalo, NY
The Contemporary Museum, Honolulu, Hawaii
Denver Art Museum, CO
FNAC (Fondation Nationale d'Art Contemporaine), France
Leeum, Samsung Museum of Art, Seoul, Korea
Museum of Modern Art, New York
The Museum of Fine Arts, Houston, TX
Rhode Island School of Design Museum, Providence
San Francisco Museum of Modern Art, CA
Sheldon Museum of Art, University of Nebraska, Lincoln
Weatherspoon Art Museum, University of North Carolina, Greensboro

PANELS AND LECTURES

1983 Artist-Critic, New Museum of Contemporary Art, New York
1987 The Case for Women in a Museum Environment, National Women's Sculpture Conference, Cincinnati, OH
1988 Sculpture Workshop, Center for Arts Criticism, St. Paul, MN
1989 The Sculptural Context, Moore College of Art, Philadelphia
1992 Ecstasy, Dooley Le Capelaine Gallery, New York
1999 Jeanne Silverthorne: The Studio Stripped Bare, Again, Artists on Art, The Whitney Museum of American Art at Philip Morris, New York

WRITINGS AND RELATED WORKS BY JEANNE SILVERTHORNE

Contributor to Arts Exchange, 1977-1980.
Contributor to Arts and Art in America, 1979-1980.
Made in Philadelphia 7, catalogue essay for the Institute of Contemporary Art, Philadelphia, PA, 1979.
Contributor to Artforum, 1980-1986.
Contributor to Parkett Magazine, 1987-1992.
Walter de Maria, catalogue essay for Simon Neuman Gallery, Stockholm, 1988.
Contributor to Artforum, 1989-1993.
Thomas Lawson, catalogue essay for The Third Eye Centre, Scotland, 1990.
"Vertigo," Vertigo, edited by Christian Leigh, Thaddeus Ropac Editions, Paris, 1991.
"Jeanne Silverthorne on Jonathan Demme's Silence of the Lambs," Artforum, March 1991.
Elaine Reichek, catalogue essay for Irish Museum of Modern Art, Dublin, 1993.
Sculptors on Sculpture: On the Studio's Ruins, Sculpture Magazine, November–December 1994.
"What is in a Title?," catalogue essay for, Laughter Ten Years After, Hobart and William Smith College Press, 1995.

REVIEWS, ARTICLES, AND BOOKS

Sarah McFadden, "Report from Philadelphia," Art in America, May–June 1979.
Anne Butera, "New Talent Shows – A Time of Farewell," Philadelphia Bulletin, June 10, 1979.
Judith Stein, WXPN Review, April 12, 1982.
Made in Philadelphia 6, text by Ned Rifkin, Institute of Contemporary Art, University of Pennsylvania, exhibition catalogue, March 10–April 25, 1984.
Edward J. Sozanski, "Art: More Talent at the ICA," The Philadelphia Inquirer, March 13, 1984.
Larry List, Found Language, Franklin Furnace, New York, exhibition brochure, May 30–July 31, 1984.
Tom Gartside, The New Art Examiner, June 1984.
Ellen Handy, Review, Arts, February 1988.
Kim Levin, "Choices," The Village Voice, August 1, 1989.
Robert Morgan, Review, Tema Celeste, April–June 1990.
Roberta Smith, Review, The New York Times, June 15, 1990.

Lisa Liebman, Review, The New Yorker, June 25, 1990.
 Saul Ostrow, "Interview with Jeanne Silverthorne," Bomb, Summer 1990.
 Kirby Gookin, Review, ARTFORUM, October 1990.
 Christian Leigh, Review, Contemporanea, November 1990.
 Lisa Liebman, Review, The New Yorker, November 12, 1990.
 Ingrid Schaffner, Review, Sculpture Magazine, December 1990.
 Kim Levin, "Choices," The Village Voice, December 17, 1991.
 Brooks Adams, Review, Art in America, January 1991.
 Robert Mahoney, Review, Contemporanea, January 1991.
 Vivien Raynor, "Politics of Blame on View in Hartford," The New York Times, February 16, 1992.
 Nancy Princenthal, "Artist's Book Beat," Print Collector's Newsletter, March–April 1992.
 Alain Kirili, "Who's Afraid of Abstract Modeling?," Tema Celeste, April–May 1992.
 Roberta Smith, Review, The New York Times, July 3, 1992.
 Helen A. Harrison, Review, The New York Times, November 14, 1993.
 Holland Cotter, Review, The New York Times, September 16, 1994.
 Kim Levin, "Choices," The Village Voice, September 20, 1994.
 Nancy Princenthal, "Jeanne Silverthorne at David McKee," Art in America, October 1994.
 Jeanne Seigel, "Jeanne Silverthorne," Art Today, Athens, Greece, November–December 1994.
 Ruth Bass, "Jeanne Silverthorne," ARTnews, January 1995.
 George Melrod, Review, Sculpture Magazine, January–February 1995.
 Carole Boulbes, "Jeanne Silverthorne," Art Press, February 1995.
 Kenneth Baker, "Sculptor's Work Space Becomes Belly of Art," San Francisco Chronicle, May 11, 1995.
 Jurgen Hohmeyer, "Sklave in der Kiste," Der Spiegel, September 1995.
 Raphael Rubenstein, "Shapes of Things to Come," Art in America, November 1995.
 Rossano Massaccesi, Editor, "Verona, Alberto Garutti, Jeanne Silverthorne," Art Leader, November–December 1995.
 Luigi Meneghelli, "Un passato che pulsa," Cronaca Delle Arti, December 1995.
 Sabina Bertini, "Jeanne Silverthorne," Tema Celeste - Arte contemporanea, Spring 1996.
 Notizie, Verona, "Garutti - Silverthorne, Jessica Stockholder," Flash Art, February–March 1996.
 Jo Anna Isaak, Feminism and Contemporary Art: The Revolutionary Power of Women's Laughter, New York, Routledge, 1996.
 Edward J. Sozanski, "Art in her view: An empty sculpture studio," The Philadelphia Inquirer, February 23, 1996.
 Robin Rice, "Where the Art Isn't," Philadelphia City Paper, March 1–8, 1996.
 Gerard Brown, "Sound Bite A-Go-Go," Philadelphia Weekly, March 6, 1996.
 Bill Arning, "Two Serious Ladies," The Village Voice, April 9, 1996.
 Susan Canning, "Jeanne Silverthorne," Sculpture, October 1996.
 Eileen Neff, "Jeanne Silverthorne," Artforum International, October 1996.
 Kay Whitney, "Love and Scarcity: The Anonymous is a Woman Awards," New Art Examiner, December 1996–January 1997.
 Kim Levin, "Choices," The Village Voice, March 4, 1997.
 Michael Kimmelman, "Jeanne Silverthorne," The New York Times, March 7, 1997.
 Leslie Camhi, "Rubber Maid," The Village Voice, March 25, 1997.
 Raphael Rubenstein, "The Powers of Magnification," Art In America, June 1997.
 Deborah Singer, "Jeanne Silverthorne," New Art Examiner, June 1997.
 Judith H. Dobrzynski, "Anonymous Gifts for Art, So Women Creating It Aren't," The New York Times, October 12, 1997.
 Grace Glueck, "The Antithesis of Minimalism's Cool Geometry: Fleshy Rubber," The New York Times, Friday, February 13, 1998.
 Dominique Nahas, "Rubber," Review, February 15, 1998.
 Carol Kino, "Rubber," Time Out - New York, February 26–March 5, 1998.
 Peter Frank, "Art Picks of the Week: Mowry Baden, Jeanne Silverthorne," LA Weekly, March 13–19, 1998.
 Carol Prisant, "If These Walls Could Talk," New York, April 27, 1998.
 Laurie Collier Hillstrom and Kevin Hillstrom, eds., Contemporary Women Artists, Detroit, St. James Press, 1999.
 "Jeanne Silverthorne," The New York Times, Arts & Leisure, Sunday, July 25, 1999.
 Alex Neel, "Critic's Picks," Time Out New York, July 29–August 5, 1999.

Holland Cotter, "Jeanne Silverthorne 'The Studio Stripped Bare, Again,'" The New York Times, Art in Review, Friday, August 13, 1999.

Kim Levin, "Wired," The Village Voice, August 17, 1999.

Bill Arning, "Jeanne Silverthorne: The Studio Stripped Bare, Again," Time Out New York, September 2–9, 1999.

Wesley Gibson, "Jeanne Silverthorne," New Art Examiner, December 1999–January 2000.

David Frankel, "Jeanne Silverthorne, Whitney Museum of American Art at Philip Morris," ARTFORUM, January 2000.

Jonathan Goodman, "Exhibitions, The Studio Stripped Bare, Again: Jeanne Silverthorne," Contemporary Visual Arts, Issue 26.

"The Likeness of Being," ARTnewsroom.com, Winter 2000.

Rachel Youens, "The Likeness of Being, Contemporary Self-Portraits by 60 Women," NY Arts, Vol. 5, No. 1, January 2000.

Grace Glueck, "The Likeness of Being: Contemporary Self-Portraits by 60 Women," The New York Times, Friday, January 21, 2000.

Joyce Korotkin, "The Likeness of Being," Art Review, The New York Art World, February 2000.

Joel Silverstein, "Women Painters: Gender Identity and the Integration of Paint into Feminism," Review, February 1, 2000.

Grace Glueck, "Jeanne Silverthorne," Art in Review, The New York Times, Friday, May 12, 2000.

Chain #7 memoir / anti-memoir, Jeanne Silverthorne, Contributor, Small Press Distribution, Berkeley, CA, 2000.

Giorgio Bonomi, "Reality and Fiction in the Metaphysical Subjectivity of Jeanne Silverthorne," Titolo, translated by Jane Ollensis, Anno XI, Fall 2000.

Robert Taplin, "Jeanne Silverthorne at McKee," Art in America, February 2001.

Hilarie M. Sheets, "The Mod Bod," ARTnews, June 2001.

Richard Houdek, "Complex contraptions of Rube Goldberg at WCMA," The Berkshire Eagle, this Weekend, Friday, July 20, 2001.

Ethan Kelley, "Mechanical, satirical," North Adams Transcript, Saturday, July 21, 2001.

Cate McQuaid, "Homage paid to Hopkins, Goldberg," Boston Sunday Globe, August 26, 2001.

Chain Reaction, exhibition catalogue, Williams College Museum of Art, Williamstown and The Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY, D.A.P./ Distributed Art Publishers, New York, NY, 2001.

Sarah Douglas, "Jeanne Silverthorne, Shoshana Wayne Gallery, Santa Monica," The Art Newspaper, What's On, No. 122, February 2002.

Holly Myers, "Bas-Relief Abstractions Give New Form to Human Emotions," Los Angeles Times, Calendar Weekend, Thursday, February 28, 2002.

Kenneth Baker, "Silverthorne pipes meaning into existential sculptures," San Francisco Chronicle, Saturday, September 14, 2002.

Kie Relyea, "Source of Life," Bellingham Herald, October 26, 2002.

Kim Levin, "Jeanne Silverthorne," Art, The Village Voice, March 5–11, 2003.

Ken Johnson, "Jeanne Silverthorne," Art in Review, The New York Times, Friday, May 23, 2003.

Edith Newhall, "Jeanne Silverthorne," Art, Galleries, 57th Street Area, New York, May 26, 2003.

Ken Johnson, "Jeanne Silverthorne," Art in Review, The New York Times, Friday, May 30, 2003.

"Jeanne Silverthorne," Goings On About Town, Galleries-Uptown, The New Yorker, June 2, 2003.

Edith Newhall, "Art; Galleries, 57th Street Area," New York, June 9, 2003.

Cynn timer Gaasch, "Exhibits of contemporary and regional artists abound this fall," ArtVoice, September 25, 2003.

Richard Huntington, "Unoriginal Works," Buffalo News, Gusto, October 3, 2003.

Alex Miokovic and Heidi Nickisher, "Narrating the Visceral Object," Rochester City News, Fall 2003.

Cynn timer Gaasch, "A Fresh Spirit," ArtVoice, November 13–19, 2003.

Elizabeth Licata, "Well Worked Materials," Buffalo Spree, Spree Arts: on view, November 2003.

The Sculptural Idea, James J. Kelly, Fourth Edition, Waveland Press, Inc., Long Grove, Illinois, 2004.

Jeanne Siegel, "Eva Hesse's Influence Today? Conversations with Three Contemporary Artists," art journal, Summer 2004, Volume 63, Number 2.

Irene von Hardenberg, Künstlerinnen: Arbeitbesche in Berlin, Moskau, New York, 2005.

Against the Grain: Contemporary Art from the Edward R. Broida Collection, The Museum of Modern Art, New York, 2006.