

# CAROL HEPPER

## BORN

1953 McLaughlin, South Dakota  
lives and works in New York City and upstate New York

## EDUCATION

1975 South Dakota State University, Brookings, B.S.

## SOLO EXHIBITIONS

- 2008 Galeria Ramis Barquet, Carol Hepper: A part Together, New York, NY (catalogue with essay by Michael Coffey)
- 2006 Elizabeth Leach Gallery, Carol Hepper, Selections 1996-2005, Portland, OR
- 2003 Burapha University, University Library, Carol Hepper, Andaman Sea, Chonburi, Thailand
- 2002 Maryland Institute College of Art, Decker Gallery, Translucency and Light, Baltimore, MD (brochure with essay by Will Hipps)
- 2000 Williams Center For the Arts, Williams Center Gallery, Reverse Osmosis, Lafayette College, Easton PA (curated by Michiko Okaya, catalogue with essay by Stuart Horodner)  
Hopkins Center, Dartmouth College, Wet Paint, Jaffe-Friede & Strauss Galleries, Hanover, NH (catalogue with essay by Nancy Princenthal)  
Frederieke Taylor Gallery, Strange Island, New York, NY
- 1999 Elizabeth Leach Gallery; Portland, OR
- 1998 Soma Gallery, LaJolla, CA
- 1996 Portland Institute for Contemporary Art, Residency and Open Studio, Portland, OR (catalogue with essay by Kristy Edmunds)  
Hill Gallery; John Duff, and Carol Hepper, Birmingham, MI
- 1995 Orlando Museum of Art, Skin/Deep, Orlando, FL (brochure with essay by Sue Scott)  
Mississippi Museum of Art, Works in Progress, Jackson, MS  
Elizabeth Leach Gallery, Portland, OR
- 1994 Hartman & Company, LaJolla, CA  
Michael Lord Gallery, Milwaukee, WI
- 1993 Galerie Waltraud Matt, Eschen, Liechtenstein  
Hill Gallery, Birmingham, MI  
Margulies/Taplin Gallery, Boca Raton, FL
- 1992 Worcester Art Museum, Insights: Carol Hepper, Worcester, MA (brochure with essay by Donna Harkavy)  
Dennos Museum Center, Traverse City, MI  
Hill Gallery, Birmingham, MI
- 1991 Rosa Esman Gallery, New York, NY (catalogue with essay by John Howell)
- 1989 Rosa Esman Gallery, New York, NY  
Vaughan + Vaughan Gallery, Minneapolis, MN
- 1988 Rosa Esman Gallery, New York, NY  
Hill Gallery, Birmingham, MI
- 1987 Dahl Fine Arts Center, Rapid City, SD, Traveled to University of South Dakota, Brookings, S.D. (brochure with essays by Cynthia Nadelman and John Day)

- 1984 Ritz Gallery, South Dakota State University, Brookings, SD  
 1982 Institute for Art and Urban Resources, P.S.1, New York, NY (catalogue)

## PERFORMANCE

- 2000 Island, a collaborative work with dancer/ choreographer, Molissa Fenley, premiered at The Kitchen, New York City, traveling to: Williams Center for the Arts, Lafayette College, Easton, Pennsylvania, Raymond S. Kravits Center, West Palm Beach, Florida

## SELECTED GROUP EXHIBITIONS

- 2008 ARCO 2008, Galeria Ramis Barquet, Madrid, Spain
- 2007 Nevada Museum of Art, Enigma; Absence + Presence in Contemporary Art, Reno, NV (curated by Ann Wolfe)  
 North Dakota Museum of Art, Introductions: Artists Self Portraits, traveling throughout North Dakota until 2008
- 2006 Mead Art Museum, Amherst College, Some Assembly Required, Amherst MA (catalog with essay by Trinket Clark),  
 Memorial Art Gallery, University of Rochester Extreme Materials, Rochester, NY (curated by Maria Via)  
 North Dakota Museum of Art, Land and Spirit, Grand Forks, ND
- 2005 Portland Institute for Contemporary Art, Landmark, Portland, OR (catalog with essays by Kristy Edmunds and Stuart Horodner)  
 Marlborough Chelsea, L.C. Armstrong, Carol Hepper, Francisco Lerio, Carrie Moyer, Rick Siggins, Steven Talasnik, (curated by Kim Wauson) New York, NY.  
 Elizabeth Leach Gallery, 2D from 3D; Contemporary and Historical Drawings by Sculptors, Portland, OR
- 2003 North Dakota Museum of Art, Bugs and Such, Grand Forks, ND (curated by Laurel Reuter)  
 Frederieke Taylor Gallery, A Tenth Anniversary Exhibition, New York City
- 2002 Mead Art Museum, Amherst College, The Belles of Amherst: Contemporary Women Artists in the Collections of the Mead Art Museum and The University Gallery, University of Massachusetts, Amherst
- 2001 Bucknell University Campus, Outdoor installation of 'Sap Green' Lewisberg, PA.
- 2000 University Gallery, Fine Arts Center, Abstract Notions: Selections from the Permanent Collection, University of Massachusetts, Amherst
- 1999 Boca Raton Museum of Art, The Artist as Collector: The Collection of Francie Bishop Good and David Horvitz, Boca Raton, FL.  
 Fine Arts Center Galleries, University of Rhode Island, Elusive Traces, (brochure with essay by Judith Tolnick), Kingston, RI
- 1997 Neuberger Museum of Art, 1997 Biennial Exhibition of Public Art, (outdoor installation), Purchase, New York, (catalogue with essay by Judith Collischan)
- 1996 Currier Gallery of Art, Manchester, New Hampshire, Community of Creativity: A Century of MacDowell Colony Artists, traveling through 1997 to: National Academy of Design, New York, NY, Wichita Art Museum, Wichita, Kansas, (catalogue with essays by; Robert Storr and Tom Wolf)  
 Aldrich Museum of Contemporary Art, In The Flesh, Ridgefield, Connecticut, (catalogue with essays by Jill Snyder and Maxine Sheets- Johnstone)  
 Arkansas Art Center, National Drawing Invitational, Little Rock, Arkansas (catalogue)
- 1995 The White House, Twentieth Century American Sculpture at The White House, Exhibition II, Washington, D.C.  
 Weatherspoon Art Gallery, Art on Paper, University of North Carolina, Greensboro (catalogue with introduction by Thomas H. Kochheiser)
- 1994 Boise Art Museum, Fabricated Nature, Boise, Idaho (catalogue with essay by Sandy Harthorn)  
 Laumeier Sculpture Park, (Installation) Saint Louis, MO. on view through 1997
- 1993 Portland Art Museum, Oregon, Material Identity, Sculpture Between Nature & Culture, Tony Cragg, Heide Fasnacht, Carol Hepper, Jene Highstein (catalogue with essay by John S. Weber)

- Cranbrook Academy of Art Museum, The Fine Art of Patronage, Bloomfield Hills, Michigan  
DeCordova Museum and Sculpture Park (Installation) Lincoln, Massachusetts
- 1992 The Phillips Collection, A Dialogue With Nature: Nine Contemporary Sculptors, Washington, D.C. (catalogue with essay by Linda Johnson) through 1993  
Rose Art Museum, Brandeis University, Breakdown!, Waltham, MA. ( catalogue with essay by Susan Stoops)  
University of Colorado, 20th Year Visiting Artists Invitational Exhibition, Boulder, Colorado (catalogue)
- 1991 Walker Art Center, Material Matters: Permanent Collection Sculpture since 1980, Minneapolis, MN  
The New Museum, Benefit, New York (catalogue)  
Jacksonville Art Museum, The Nature of Sculpture, Florida (catalogue with essay by Bruce Dempsey)  
Florida International University, New Directions: American Art Today, Miami, Florida (catalogue with essay by Eleanor Heartney)
- 1990 L.A. Louver Gallery, Sculptors' Drawings, Los Angeles, California  
Mandeville Art Center, Seven Sculptors, University of California at San Diego, La Jolla, California  
Hunter College, The Bertha and Karl Leubsdorf Gallery, Formulation and Representation: Recent Abstract Sculpture, New York (catalogue with essay by Susan Edwards)
- 1989 Walker Art Center, Recent Acquisitions, Minneapolis, Minnesota
- 1988 Aldrich Museum of Art, Innovations in Sculpture 1985-1988, Ridgefield, Connecticut, (catalogue with essay by Ellen O'Donnell)
- 1987 The Sculpture Center, Natural Inflections: Inside/Outside, New York (catalogue with essay by Douglas Dreishpoon)  
Solomon R. Guggenheim Museum, Emerging Artists 1978-86: Selections from the EXXON Series, New York (catalogue with essay by Diane Waldman)  
Rutgers University, Robeson Gallery, Contemporary Syntax: Edge and Balance, New Brunswick, New Jersey (catalogue with essay by Allison Weld)  
Contemporary Art Center, Standing Ground: Sculpture by American Women, Cincinnati, Ohio (catalogue with essay by Sarah Rogers)
- 1986 The Art Gallery of Western Australia, Perth, The Art Gallery of New South Wales, Sydney, Australia, AMERICA: Art and the West, (book with essays by Celeste M. Adams & Dr. Ron Tyler)  
Sculpture Center, The Sculptural Membrane, (catalogue with essay by Douglas Dreishpoon), New York
- 1983 Solomon R. Guggenheim Museum, New Perspectives in American Art: 1983 EXXON National Exhibition, New York (catalogue with essay by Diane Waldman)

## **PUBLIC COLLECTIONS**

American Telephone & Telegraph, New York  
Aterrana Foundation, Vaduz, Liechtenstein  
Brooklyn Union Gas, New York  
Champion Paper, Stamford, Connecticut  
Dannheisser Foundation, NY  
Detroit Institute of Arts, Detroit, Michigan  
Solomon R. Guggenheim Museum, New York  
Hood Museum, Dartmouth College, Hanover, New Hampshire  
Housatonic Museum of Art, Bridgeport, Connecticut  
Laumeier Sculpture Park, St. Louis, Missouri  
Margulies Foundation, Miami, Florida  
Metropolitan Museum of Art, New York  
MIT, List Visual Art Center, Cambridge, Massachusetts  
Museum of Contemporary Art, Chicago, Illinois  
Museum of Modern Art, New York  
Nevada Museum of Art, Reno

Newark Museum, Newark, New Jersey  
New School for Social Research, New York  
New York Public Library, New York  
North Dakota Museum of Art, Grand Forks  
Orlando Museum of Art, Florida  
PECO Energy, King of Prussia, Pennsylvania  
Phoenix Art Museum, Arizona  
Portland Art Museum, Oregon  
Ringling School of Art & Design, Selby Gallery, Sarasota, Florida  
South Dakota Art Museum, Brookings  
University of Massachusetts, Amherst, Fine Arts Center  
Walker Art Center, Minneapolis, Minnesota

## **HONORS AND AWARDS**

2007 Artist-in-Residence, Pilchuck Glass School, Stanwood, WA  
2003 Burapha University, Faculty Guest, Residency & Exhibition, Chonburi, Thailand  
2000 Detwiler Visiting Artist, Lafayette College, Easton, PA  
Dartmouth College Studio Art Exhibition Program, Artist-In-Residence, Hanover, NH  
1998 Bucknell University, 'Hide and Seek' a Summer Residency, Lewisburg, PA  
Van Zante Visiting Artist, South Dakota State University, Brookings  
1996 Portland Institute for Contemporary Arts, Residency Fellowship, Portland, OR  
1993 Atelier 11 Foundation Grant, Triesen, Liechtenstein  
1992 Yaddo Fellowship, Saratoga Springs, NY  
1991 Edward F. Albee Foundation Residency Fellowship, Montauk, NY  
1990 National Endowment for the Arts Grant in Sculpture  
1989 New York Foundation for the Arts Grant in Sculpture, New York, NY  
Macdowell Colony Fellowship and 1990  
1988 Djerassi Foundation Fellowship, Woodside, CA. Agnes Bourne Fellowship in Sculpture  
1987 Macdowell Colony Fellowship, (Jean and Louis Dreyfus award) Peterborough, NH.  
1986 Ludwig Vogelstein Foundation Grant, New York, NY  
Pollock-Krasner Foundation Grant, New York, NY  
Edward F. Albee Foundation Fellowship, Montauk, NY  
1985 Individual Artists Grant, South Dakota Arts Council  
1984 Louis Comfort Tiffany Foundation Grant, New York, NY  
South Dakota Governors Award for Creative Achievement in the Arts  
1983 Individual Artists Grant, South Dakota Arts Council  
1982 Projects Room, P.S.1, The Institute for Art and Urban Resources, Queens, NY  
Jerome Foundation Fellowship, WARM Gallery, Minneapolis, MN,  
Betty Brazil Memorial Grant, Tarrytown, NY  
1981 Individual Artists Grant, South Dakota Arts Council

## **TEACHING POSITIONS**

2005 Princeton University, Princeton, NJ, Visiting Faculty, Advanced Sculpture (Spring)  
1999 Harvard University, Cambridge Ma; Visiting Lecturer on Visual and Environmental Studies, Intermediate Sculpture (spring)  
1989 Princeton University, Princeton, NJ, Visiting Faculty, Sculpture (fall)  
1989 State University of New York, Purchase, NY, Visiting Faculty, sculpture (fall)

- 1988 Maryland Art Institute, Baltimore, MD, Visiting Faculty, Sculpture (spring)  
 1984 School of Visual Arts, New York, Drawing Instructor (spring)  
 1980 Standing Rock Community College, Standing Rock Sioux Indian Reservation, Fort Yates,  
 -82 North Dakota, Drawing Instructor

## SELECTED BIBLIOGRAPHY

(Catalogs listed under exhibitions, •books denoted with a bullet)

- “Memorial Art Gallery exhibits Extreme Materials”, Canada Free Press, cover & front page, Feb 27, 2006  
 “The Science of Art” Grand Forks Herald, arts section, Nov.14, 2003  
 Marjorie Morris “The World’s Backyard in Grand Forks” High Plains Reader, Dec.18, 2003  
 Will Hipps, “Works of Violence and Solace”, The Chronicle Review”, section 2, Dec.6, 2002  
 Jessica Dawson, “True to Scale: Carol Hepper’s Fish-Skin Art”, The Washington Post, Galleries, Nov. 21, 2002  
 Gadi Dechter, “Carol Hepper: Translucency and Light” Baltimore City Paper, Arts and Entertainment , Dec.4-10, 2002  
 •Harmony Hammond, Chrystopher Lyon “Lesbian Art in America: A Contemporary History” Rizzoli International Publications, Inc., New York, 2000  
 Janet Kopolos, New York Reviews, “Carol Hepper at TZ’Art”, Art in America, July 2000  
 Ken Johnson, “Carol Hepper”, The New York Times Art Guide, Feb. 25, 2000  
 Joyce Korot, “Carol Hepper @ Frederieke Taylor/TZ’Art “ NY Arts, International Edition, Vol.5, no.2, Feb. 2000  
 Andrea Artz, Dance reviews “Molissa Fenley” The New Yorker 75th Anniversary Issue,. 44, Feb. 21 & 28, 2000  
 Deborah Jowitt, “Uncharted Terrain; Molissa Fenley at The Kitchen”, Village Voice, Feb. 22, 2000  
 Eileen Myles, “Haikuriticism-17 Art Reviews (in 17 syllables) by 17 Writers”, Art Issues, #63 summer 2000  
 D.K.Row “Hepper on Hepper”, The Oregonian, (living section) October 8, 1999  
 J, Bowyer Bell, “Sculptors Draw, Rosenberg+Kaufman Fine Art, Review, vol.4 no.1, Sept 15, 1998  
 Anne Barclay Morgan, “Paths to Success: Recently ‘Emerged’ Artists”, Sculpture, vol.17, no.6, July/Aug. 1998  
 Mary Lynn Kotz, “At the White House: The First Lady’s Sculpture Garden”, Sculpture ,vol.17 no.6, July/Aug., 1998  
 Beej Nierengarten-Smith and George McCue “Laumeier Sculpture Park, Second Decade 1987-1996” published by Laumeier Sculpture Park ©1998, Library of Congress No.:97-76150, ISSN 0-940337-09-6  
 David S. Rubin, “The Human Touch in Contemporary Sculpture: The Continuing Vision of Eva Hesse “FocusOnArt, Vol. 2,No.1,spring, 1997  
 Sarah Booth Conroy, “White House: A Test of Tradition, The Continuing Attraction of Contemporary Sculptures”, (photograph of “Vertical Void”)The Washington Post, (home section) September 26, 1996  
 William Zimmer, “Eleven Artists Ponder Flesh’s Possibilities” The New York Times, March 10, 1996  
 Kate F. Jennings, “Aldrich Museum’s ‘in the flesh’ explores boundaries” Darien News Review, March 14, 1996  
 Shannon Hicks, “Aldrich Exhibit Really Gets Under Your Skin” The Newton Bee, February 23, 1996  
 Carolyn Wallace, “Aldrich opens diverse shows that explore organic surfaces”, Press, Ridgefield, Ct. Feb., 8, 1996  
 Frank Merkling, “Aldrich tackles a paradigm of art” Weekend, The News Times, February 23, 1996  
 Anne Barclay Morgan, “Florida, Orlando Museum of Art”, Reviews Sculpture, vol. 15, No. 3, March 1996  
 George Melrod, “Preview, Openings” Art and Antiques, January 1996  
 XXX Fruit, reproduction of “Saint” and “Untitled 1990”, issue #2 “Soil” January 1996  
 Out in America, “White House Art, Garden Party”, Out #25, September 1995  
 Philip E. Bishop, “Hepper explores dualities”, The Orlando Sentinel, September 24, 1995  
 Cynthia Nadelman, “Recent Drawings by Sculptors: A Common Language,” Drawing Vol. XVI, No. 2, July/August 1994  
 Randy Gragg, “Give that Artist the Championship Ring,” The Oregonian, June 24, 1994  
 Chris Schooner, “Fabricated Nature, Sculptural Dualities,” Reflex, August/September 1994  
 Jeanette Ross, “Through a looking Glass,” Artweek Vol. 25, No. 10, May 19, 1994  
 Ariane Grabher, “Spannen der Diskurs fur den Betrachter: Natural Sculptures der New Yorker Kunstlerin Carol Hepper in Eschen,” Voralberger Nachrichten, Austria, July 10/11, 1993  
 Verbindung Natur und Mensch: New Yorker Kunstlerin Carol Hepper Stellt in der Galerie Matt aus,” Liechtensteiner Volksblatt, July 9, 1993

Tina Kaufmann, "Natural Sculptures von Carol Hepper," Liechtensteiner Woche, July 11, 1993

Randy Gragg, "Between Mind and Body," The Sunday Oregonian, April 25, 1993

Donna Harkavy, "Showcase, Carol Hepper," Visions Art Quarterly, spring 1993

Hank Burchard, "Nurturing Natural Art," The Washington Post Weekend Magazine, November 13

Ann Barclay Morgan, (review) Sculpture, January/February 1992

Michael Welzenbach, "Doing What Comes Naturally, at Phillips, Organic Forms on an Intimate Scale," The Washington Post, November 30, 1992

Mary Sherman, "Brandeis Show Probes 'Breakdown' in Contemporary Life," Boston Sunday Herald, April 12, 1992

Nancy Stapen, "Bringing Nature Inside the Museum," The Boston Sunday Globe, March 29, 1992

Ann Schechter, "Hepper's Sculptures Combine the Natural and the Man-made," Worcester Magazine, March 4, 1992

•Bruce D. Kurtz, "Contemporary Art, 1965-1990," Prentice Hall, Inc. Englewood Cliffs, NJ, 1992

Anne Barclay Morgan, "The Nature of Sculpture (review)," Sculpture, January/February 1992, p. 57

Jenifer P. Borum, (review) Artforum, September 1991, p. 136

Roberta Smith, "On Long Island, Photos, Portraits, Pollock and Stereotyping," The New York Times, August 1991

Natalia Kozlova, "From the 'Bauhaus' School to the Macintosh Computer," New York Russian Daily, Novoye Russkoye Solvo, April 19, 1991

Alexis Gregory, "Art Show '91 Shines," The Journal of Art, April 1991

David Hirsh, "Architecture of the Body," New York Native, April 22, 1991

Helen L. Kohen, "Women Artists Illustrate New Directions," Miami Herald, Miami, Florida, 1991

Carol Volk, "Openings," Art and Antiques, March 1991, p.70

•Dr. Laura Chapman "Discover Art," Davis Publications, Inc., Worcester, Massachusetts, 1991

•Charlotte Streifer-Rubenstein "American Women Sculptors: A History of Women Working in Three Dimensions", G.K. Hall & Co., Boston 1990

Elizabeth Hayt-Atkins, "The Anxiety of Influence," Contemporanea, September 1990, pp.66-73

Eleanor Heartney, "Eco-Logic," Sculpture, March/April 1990, pp. 36-41

Leah Ollman, "'Seven Sculptors' Offers Engaging Sampling," Los Angeles Times, March 2, 1990

John Howell, "Setter of Tender Traps," Elle Decor, March 1990, pp. 116-119

George Melrod, (review) Contemporanea, March 1990, p. 95

Nancy Princenthal, (review) Art in America, February 1990, pp.167-168

Eleanor Heartney, (review) ARTnews, January 1990, pp. 162-66

Peggy Cyphers, (review) Arts Magazine, January 1990, pp. 94-95

Brooks Adams, "Preview," Interview, October 1989, pp.38

George Melrod, "Carol Hepper Sheds Her Skin," Sculpture, May/June 1989, p.25

Eric Gibson, "Donald Judd: The End of Sculpture," The New Criterion, April 1989, pp. 53-55

Robert Mahoney, (review) Arts Magazine, January 1989

Judith Collischan Van Wagner, "Lines of Vision: Drawings by Contemporary Women," Hudson Hills Press, New York, 1989

Michael Brenson, "Carol Hepper in Wood: A Supple Synthesis," The New York Times, October 28, 1988

Deborah Pearlburg, "New York: Day by Day," ARTnews, September 1988, pp. 114-15

John Loghery, "17 Years At the Barn," Arts, April 1988, p. 110

Robert Mahoney, "Best Art Bet This Season," New York Press, September 30, 1988

Cynthia Nadelman, "Gabo's Progeny," ARTnews, December 1987, pp. 123-127

Eleanor Heartney, "Emerging Artists 1978-86: Selections from the Exxon Series," ARTnews, November 1987, p.206

Mirella Bentivoglio, "Visti & Da Vedere," Arte e Cornice, September 1988, p. 43

Robert Mahoney, "Contemporary Syntax," Arts Magazine, December 1987, p.108

Vivien Raynor, "The First Rule is Break the Rules," The New York Times, October 11, 1987 p.36

Phyllis Braff, "Beyond Visual: Alternatives to Traditional Sculpture," The New York Times (LI), June 28, 1987, p.22

Robert Long, "Sculpture on the Edge," Southampton Press, June 18, 1987

Andrea Silverman, "Private Images," review, ARTnews, summer 1987, p.216

Michael Brenson, "Private Images, Drawings By Sculptors," The New York Times, February 6, 1987, p.C 23

•Professor Paul Zelanski and Mary Pat Fisher, "Shaping Space: The Dynamics of Three-Dimensional Design," Holt, Rinehart and Winston, 1986, New York

Michael Brenson, "Sculpture Breaks the Mold of Minimalism," The New York Times, November 23, 1986, sec. 2, p. 1

- Virginia Watson Jones, "Contemporary American Women Sculptors," Oryx Press, Phoenix, Arizona, 1986
- Celeste M. Adams, Franklin Kelly and Ron Tyler, "America: Art and the West," Harry N. Abrams Inc, New York, 1986

William Zimmer, The New York Times (CT), August 4, 1985

Cynthia Nadelman, "The New American Sculpture," Artnews, January 1984, pp.63-70

John Marcus, "The Guggenheim Dares the Future," Cape Cod Times, Nov. 24, 1983, p.21

Kay Larson, "The Barons Bounties," New York Magazine, October 17, 1983, pp.88-89

John Russell, "Younger Americans: Visitors From the Past," The New York Times, September 30, 1983

Edward J. Sozanski, "The Challenges and Rewards of 'Emerging Art'," Philadelphia Inquirer, November 20, 1983, p.16K

Malcolm Preston, "The Promise of 11 Americans," Newsday, October 30, 1983

Janet Kutner, "Art From Museum Points of View," Dallas Morning News, November 22, 1983, p.1E

Sylviane Gold, "Art's New Perspective is in Diversity," USA Today, October 3, 1983

Fred Ferratti, "The Evening Hours," The New York Times, September 30, 1983