

ANDREW SPENCE

Lives and works in New York City

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EDUCATION

1971 MFA University of California at Santa Barbara

1969 BFA Tyler School of Art of Temple University, Philadelphia

AWARDS

1994 Guggenheim Fellowship in painting

1987 National Endowment for the Arts – Painting

INDIVIDUAL EXHIBITIONS

2016

Friends and Places, 57W57Arts, New York

2011

JUX: New Paintings by Andrew Spence and Colin Thomson, Storefront, Brooklyn.

2006

Edward Thorp Gallery, New York.

2005

Ulrich Project Series: ANDY SPENCE: POINTS OF REFERENCE, Ulrich Museum of Art at Wichita State University, (catalogue).

2002

Edward Thorp Gallery, New York.

2001

Edward Thorp Gallery, New York.

2000

ART Press, New York.

1996

Morris Healy Gallery, New York.

1993

Max Protetch Gallery, New York

Barbara Scott Gallery, Bay Harbor Islands, Fla.

1992

Max Protetch Gallery, New York.

1991

INSIGHTS: ANN MESSNER & ANDREW SPENCE, Worcester Art Museum,
Worcester, MA [catalogue].

1990

James Corcoran Gallery, Los Angeles.
Compass Rose Gallery, Chicago.
Barbara Toll Fine Arts, New York.

1989

Barbara Krakow Gallery, Boston.
Trans Avant Garde Gallery, Austin.

1988

MONOTYPES, Barbara Toll Fine Arts, New York.
NEW PAINTINGS, Barbara Toll Fine Arts, New York.

1987

Barbara Toll Fine Arts, New York.
ANDREW SPENCE & LOUISE FISHMAN, Winston Gallery, Washington D.C.

1985

Barbara Toll Fine Arts, New York.

1983

Barbara Toll Fine Arts, New York.

1982

Barbara Toll Fine Arts, New York.

1976

Charles Casat Gallery, La Jolla.
Nicholas Wilder Gallery, Los Angeles.

1974

Nicholas Wilder Gallery, Los Angeles.

GROUP EXHIBITIONS

2015

PRESSURE POINTS, Savery Gallery, Philadelphia
BETWEEN A PLACE AND CANDY: new work in pattern+repetition+motif, 1285 Avenue of the Americas Art Gallery,
N.Y.

2014

JENNIFER MELBY EDITIONS: 18 YEARS OF INTAGLIO PRINTS, Norte Maar@Schema Projects, Brooklyn
BETWEEN A PLACE AND CANDY: new work in pattern, repetition and motif, Mattewan Gallery, Beacon, N.Y.
FIFTY YEARS OF DISTINGUISHED ALUMNI, AD+A Museum, University of California at Santa Barbara

2013

SEASON REVIEW: A SELECTION, Edward Thorp Gallery, New York
PAINTING ADVANCED, Edward Thorp Gallery, New York

2012

ALL ABOUT ETCHING, Neptune Gallery, Washington D.C.
A SURVEY: GALLERY ARTISTS, Edward Thorp Gallery, New York.
WHAT I KNOW, curated by Jason Andrew, NYCAMS, New York.

2011

CRIES AND WHISPERS, Sam Lee Gallery, Los Angeles.
Summer Group Show, Edward Thorp Gallery, New York.

2010

GEOMETRIC PROGRESSIONS: ELEVEN PAINTERS, Edward Thorp Gallery,
New York.

2009

Summer Group Show, Edward Thorp Gallery, New York.
PUT IT ON PAPER, Edward Thorp Gallery, New York.
DRAW: Vasari Revisited Or A Sparing Of Contemporary Thought, Norte Maar, Bushwick,
Brooklyn.

2008

GEOMETRY AS IMAGE, Robert Miller Gallery, New York.
ABSTRACTION, Charles Cowles Gallery, New York.
AMERICAN ACADEMY INVITATIONAL, The American Academy of Arts and Letters, New York.
THE SARAH-ANN AND WARNER H. KAMARSKY GIFT OF CONTEMPORARY AMERICAN DRAWINGS,
Pollack Gallery, Southern Methodist University, Dallas.

2007

TAKING SHAPE, Lennon Weinberg Gallery, New York.
Gallery Group show, Edward Thorp Gallery, New York.

2006

TWO FRIENDS AND SO ON, Andrew Kreps Gallery, New York.

2005

PATTERNS AND GRIDS, Pace Editions, New York.
RUTH LINGEN: COLLABORATIVE PRINTS & BOOKS, Sheehan Gallery, Whitman College,
Walla Walla, WA.

2004

Selections from the Permanent Collection, Hirshhorn Museum and Sculpture Garden, Washington D.C.
Gallery Group Show, Edward Thorp Gallery, New York.

2003

PAINTING BY DESIGN, Wayne State University, Detroit.

2002

AVIARY, Edward Thorp Gallery, New York.
MINIMALIST PRINTS, Augen Gallery, Portland, OR.
ART DOWNTOWN, curated by Richard Marshall, Wall Street Rising, 48 Wall Street, New York.
THE ORDER OF THINGS, curated by Buy Art, TIAA-CREF, New York.

2001

SPECIFICALLY PAINTING, Edward Thorp Gallery, New York.

2000

JENNIFER MELBY EDITIONS, Barbara Krakow Gallery, Boston.

1999

A.R.T. PRESS PORTFOLIO, David Adamson Gallery, Washington D.C.

SPLIT/SHIFT, A Joint Exhibition of the Studio Faculties of Bennington College and Williams College, MASS MoCA, North Adams, MA.

1998

BROOKLYN IMPRESSIONS, Brooklyn Brewery, New York.

ARTISTS IN COLLABORATION WITH ART RESOURCE TRANSFER, NEW YORK, Vedanta Gallery, Chicago.

ABSOLUT SECRET, McKee Gallery, New York and Royal College of Art, London.

1997

PAT HEARN EMERGENCY FUND, Morris Healy Gallery, New York.

PRINTERS CHOICE, Works On Paper, Philadelphia.

New Prints Summer Group Show, Quartet Editions, New York.

GEOMETRIC ABSTRACTION, Numark Gallery, Washington D.C.

1995

CUT UPS, Max Protetch Gallery, New York.

THE ARTIST'S CAMERA, Thread Waxing Space, New York.

1994

ABSTRACTION: A TRADITION OF COLLECTING IN MIAMI, Center for the Fine Arts, Miami.

46TH ANNUAL AMERICAN ACADEMY PURCHASE EXHIBITION, The American Academy of Arts and Letters, New York.

ABOUT COLOR, Charles Cowles Gallery, New York

1993

NEW ABSTRACTION, Betsy Senior Contemporary Prints, New York.

ESSENTIALS, Charles Cowles Gallery, New York.

GROUP EXHIBITION, Metropolitan Museum of Art, New York.

WORKS ON PAPER, Max Protetch Gallery, New York.

GROUP EXHIBITION, Nancy Drysdale Gallery, Washington D.C.

1992

THE TRADITION OF GEOMETRIC ABSTRACTION IN AMERICAN ART 1930-1990, Whitney Museum of American Art, New York.

A NEW AMERICAN FLAG, Max Protetch Gallery, New York.

GEOMETRIC STRATEGIES, Marilyn Pearl Gallery, New York.

PAINTING AND SCULPTURE, John Berggruen Gallery, San Francisco.

1991

POST-WAR GEOMETRIC CONCEPTS, Marilyn Pearl Gallery, New York.

THE 1980'S: SELECTIONS FROM THE PERMANENT COLLECTION, Whitney Museum of American Art, New York.

ART ON PAPER, Weatherspoon Art Gallery, Greensboro, NC.

1990

REAL ALLEGORIES, Lisson Gallery, London.

1989

WHITNEY BIENNIAL, Whitney Museum of American Art, New York.

NEW ACQUISITIONS, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

GROUP EXHIBITION, Barbara Toll Fine Arts, New York.

1988

ABSTRACT IMAGES, Elizabeth McDonald Gallery, New York.

COLLABORATIONS IN MONOTYPE, University Art Museum, Santa Barbara, [traveled] [catalogue].

1987

THE FORTIETH BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTING, Corcoran Gallery of Art, Washington, D.C. [catalogue].

ABSTRACT PAINTING, Asher/Faure Gallery, Los Angeles.

FIVE ABSTRACT ARTISTS, New York Studio School [curated by Robert Storr].

GENERATIONS OF GEOMETRY, Whitney Museum of American Art at the Equitable Center, New York [catalogue].

MONOTYPES, Pace Editions, New York.

POETIC SUBSTANCE, Barbara Krakow Gallery, Boston.

1986

NEW VISIONS IN CONTEMPORARY ART: THE RSM COMPANY COLLECTION, Cincinnati Art Museum [catalogue].

ABSTRACTIONS: GALLERY ARTISTS, Barbara Toll Fine Arts, New York.

NEW PAINTINGS, Wolff Gallery, New York.

1985

PAINTING 1985, Pam Adler Gallery, New York.

THE NON-OBJECTIVE WORLD: 1985, The Kamikaze Club, New York [curated by Stephen Westfall].

ABSTRACT RELATIONSHIPS, Charles Cowles Gallery, New York

THREE GENERATIONS, Jay Gorney Modern Art, New York

1984

INTERNATIONAL SHOW, Baskerville & Watson, New York.

ANDY SPENCE AND RICHARD BECKETT, Barbara Toll Fine Arts, New York.

CURRENT 6: NEW ABSTRACTION, Milwaukee Art Museum, Wisconsin.

1983

VIEWPOINTS: OUT OF SQUARE, Cranbrook Art Museum, Bloomfield Hills, MI.

1982

NINE CRITICAL PERSPECTIVES, The Institute for Contemporary Art, P.S. 1, Long Island City, NY.

PAINTING AND SCULPTURE TODAY 1982, Indianapolis Museum of Art, [catalogue].

GROUP SHOW, Koplín Gallery, Los Angeles.

RSM: SELECTIONS FROM A CONTEMPORARY COLLECTION, Herron Gallery, Herron School of Art, Indianapolis.

NEW NEW YORK, University Fine Arts Galleries at Florida State University, Tallahassee [traveled] [catalogue].

1980

GROUP SHOW, Barbara Toll Fine Arts, New York.

GEOMETRIC ABSTRACTION, Proctor Art Center at Bard College, Annandale-on-Hudson, NY.

1979

GROUP SHOW, Barbara Toll Fine Arts, New York.
GROUP SHOW, Charles Casat Gallery, La Jolla, CA

1978

100+: CURRENT DIRECTIONS IN SOUTHERN CALIFORNIA ART II, Los Angeles Institute of Contemporary Art, Los Angeles.

1977

GROUP SHOW, Nicholas Wilder Gallery, Los Angeles.
FOUR CALIFORNIANS, La Jolla Museum of Contemporary Art, La Jolla [catalogue].
ABSTRACT PAINTING, A SELECTED EXHIBITION, Fine Art Gallery at Long Beach City College, Long Beach [catalogue].

1975

BIENNIAL EXHIBITION, Whitney Museum of American Art, New York [catalogue].

1974

24 FROM LOS ANGELES, Municipal Art Gallery, Los Angeles [catalogue].

1973

GROUP SHOW, Ruth S. Schaffner Gallery, Santa Barbara.

1971

SPRAY, Santa Barbara Museum of Art, Santa Barbara [catalogue].
NEW PAINTING: SANTA BARBARA, Santa Barbara Museum of Art, Santa Barbara [catalogue].

COLLABORATIONS

2015

Portfolio of three aquatint prints published by Jennifer Melby Editions, Brooklyn, [edition of 20].
Cover art for Bennington Magazine, summer edition 2015, article: "An Andy Abstract", Brie Della Rocca, [photos encl], published by Bennington College, VT.

2004

One woodcut, published by Pace Editions, edition of 30.

2003

Cover art for Conjunctions:40, Spring 2003, published by Bard College, Annondale-on-Hudson, N.Y.

1999

Cover art for Bennington, The Alumni Magazine, Spring, published by Bennington College, Bennington, VT.

1998

Iris print published by A.R.T. Press and David Adamson, [editon of 100], as part of a portfolio of prints by fourteen artists: Kim Abeles, Richard Artschwager, Vija Celmins, Chuck Close, Lyle Ashton Harris, Michael McMillen, Steven Keister, Mike Kelley, Jack Pierson, Jimmy De Sana, Laurie Simmons, Andy Spence, David Reed, and Dorothea Rockburne.

1996

Portfolio of three aquatint etchings co-published with Jennifer Melby, New York, [edition of 25].

1992

Lithograph published by Olive Press, Cornell University, Ithaca, New York, [edition of 48].
Monograph titled Andrew Spence published by Art Press, New York, interview by Colin Thomson, essay by Richard Armstrong and edited by William S. Bartman.
Portfolio of three woodcuts/collographs published by Spring Street Workshop, New York, [edition of 33].

1991

Portfolio of five woodcuts/linocuts published by Spring Street Workshop, New York, [edition of 35].
Aquatint published by Parasol Press, New York, [edition of 40].

1990

Portfolio of five aquatints published by Parasol Press, New York, [edition of 40].
Portfolio of five woodcuts/linocuts published by Spring Street Workshop, New York, [edition of 50].

1989

Portfolio of four aquatints published by Parasol Press, New York, [edition of 30].
Forty Monotypes published by Garner Tuller Workshop, Santa Barbara.

1988

Cover art for Paris Review, Fall.

1987

Twenty-four Monotypes published by Garner Tuller Workshop, Santa Barbara.

PUBLIC COLLECTIONS

AD+A Museum, University of California at Santa Barbara
Addison Gallery of American Art
Albright-Knox Art Gallery
Alliance Capitol, N.Y., N.Y.
Bennington College Art Collection
Boston Museum of Fine Arts
Carnegie Museum of Art
Chase Manhattan Bank, N.A.
Cincinnati Art Museum
The Cleveland Museum of Art
Exxon Corporation
Fried, Frank, Harris, Shriver, and Jacobson
General Mills
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution
IBM Corporation
Austin Museum of Art, Laguna Gloria
Estee Lauder, Inc.
Metropolitan Museum of Art
Museum of Modern Art
Orlando Museum of Art
Philadelphia Museum of Art
Progressive Corporation
Prudential Insurance
San Diego Museum of Contemporary Art
Santa Barbara City College Collection
Southern Methodist University, Dallas

Ulrich Museum of Art at Wichita State University
Walker Art Center
Wellesley College
Whitney Museum of American Art

REVIEWS AND ARTICLES

2015

Brie Della Rocca, "An Andy Abstract", Bennington Magazine, Summer 2015, illus.

2013

Mathew Shen Goodman, "Painting Advanced", Brooklyn Rail, May 3, illus.

Pepe Karmel, "The Golden Age of Abstraction, Right Now", Art News, April.

2012

Decade: Contemporary Collecting 2002-2012, catalogue published by the Albright-Knox Gallery,

2010

Kienholz, Lyn, L.A. Rising: SoCal Artists Before 1980, published by The California/International Art Foundation, p. 428, illus.

Naves, Mario, "Too Much Art", City Arts, review on Geometric Progressions at Edward Thorp, October 14

2008

Roberta Smith, Geometry As Image, The New York Times, July 4, Art list.

_____, Geometry As Image, The New Yorker, July 7&14, 2008, p.20, Goings On About Town

2006

Hirsch, Faye, "The World in Brief", Art in America, September, pp 150-153, illus.

Schmerier, Sarah, "Two Friends and So On", Time Out New York, July 20-26, p.65, illus.

2005

Chris Shull, "Paintings that pop": Andy Spence, The Wichita Eagle, September 23, p.15C, illus.

2003

Giannini, Melissa, "Modernist lines revisited", Metrotimes (Detroit), December 24-30, p. 26, illus.

Diehl, Carol, Reviews, "Andrew Spence at Edward Thorp", Art In America, July, pp. 89-90, illus.

2002

Naves, Mario, Currently Hanging, "An Artist's Formidable Gaze, Withering and a Touch Arrogant", The New York Observer, November 25.

Mahoney, Robert, Reviews, "Andrew Spence at Edward Thorp", Art In America, January, pp112-113, illus.

2001

Hoffman, Hillary, Visual Art Feature, "An Audience with Andy Spence: Lessons in Courage" by Owen Harvey, The Independent Artist online @ www.theindependentartist.com, August, (first edition).

Perl, Jed, Art Notes, Archive, "Andrew Spence, Donald Judd, Trevor Winkfield", TNR Online (The New Republic Online), April 24.

Naves, Mario, Currently Hanging, "Andrew Spence One-ups Ellsworth Kelly", The New York Observer, April 30.

Johnson, Ken, Art Guide, "Specifically Painting", The New York Times, February 9, p. E38.

2000

Johnson, Ken, Art Guide, "Andy Spence" at Art Resources Transfer, The New York Times, February.

1999

Hirsh, Faye; Article titled *Benefit Bonanza* in "Paper Trail: News From Around the World", Art On Paper; March/April, 1999; page 21

1998

Slesin, Suzanne, "Living with Art: Salon Moderne", House and Garden, June, 1998, pp83-91 [illus. pp 83, 85].

1997

Gourvil, Olivier, New Territories In Painting, special publication by l'Ecole Regionale des Beaux-Arts de Valance in collaboration with Le Quartier, Centre d'Arte de Quimper, Introduction, pp. 6-7, and article with illus. pp 53-54.

Katz, Vincent. Reviews: Andy Spence at Morris Healy, Art In America, May.

Protzman, Ferinand. "Galleries: The Root of the Square", The Washington Post, February 15.

Dixon, Glenn. Gallery: Crazy Train: "Geometric Abstraction: Mel Bochner, Sol Lewitt, Imi Knoebel, Andrew Spence", The Washington City Paper,, February 14.

1996

Smith, Roberta. Art in Review, Andy Spence "20 Years of Painting", The New York Times, November 15, p.C21.

Harris, Jane. Review: Andy Spence, Review, November 1, p.24.

Hirsh, Faye. Review of Prints: Andrew Spence, On Paper, Nov-Dec., p. 37, [illus.].

Liebmann, Lisa. "Kelly's Green", Artforum, October, p.139.

Bartman, William S. Between Artists, Twelve contemporary American artists interview twelve contemporary American artists, pp.237-249, and 256, published by A.R.T. Press, Los Angeles.

1995

Orton, J. Robert. Benevolence and Blasphemy, pp. 91-92, 185, 217, and 306-7, published by Turtle Point Press, New York.

1994

Perl, Jed. Article: "After Judd: notes at season's end", The New Criterion, June, p.41.

1993

Kohen, Helen. Review, The Miami Herald, December 31.

Rubinstein, Meyer Raphael. Review:" Andrew Spence", Artnews, December, p.128. [illus.].

Johnson, Ken. Review:" Andrew Spence", Art In America, December, p.97. [illus.].

Weiss, Bill. Tape-recorded interview, The New York Art Archives in conjunction with the Archives of American Art in Washington, D.C., September 17 and September 24.

1992

Axson, Richard A., Article: "Favored Things: The Prints Of Andrew Spence", The Print Collector's Newsletter, November-December, pp. 168-170. [illus].

Pardee, Hearne."Review: Andrew Spence", Artnews, Summer, pp. 130-131. [illus].

_____. "Review: Andrew Spence", The New Yorker, February 17, p. 13.

1991

Perl, Jed, Gallery Going, Four Seasons in the Art World, pp. 247, 248, 249 and 272, published by Harcourt Brace Jonanovich, New York.

LeClair, Charles."Minimalism and Postmodern Attitudes", Color In Contemporary Painting,

pp. 72-73. [illus.], published by Watson Guptil, New York.
Magiera, Frank. "Review: Worcester Art Museum; Insights on contemporary art",
Telegram & Gazette, April 8.

1990

Myers, Terry. "Review: Andrew Spence", Arts Magazine, September.
Tonkinson, Carole. "Review", Elle, March, p. 214.

1989

Cotter, Holland. "Report from New York", Art in America, September, pp. 81-87.
Grimes, Nancy. "Whitney Biennial", Terma Celeste, September, pp.66- 68, [illus.].
Heartney, Eleanor. "Review: Andrew Spence", Art in America, February, p. 162, [illus.].
Decter, Joshua. "Review: Andrew Spence", Arts Magazine, January, p. 103.
Hornung, David. "Review: Andrew Spence", Artnews, January, p. 134, [illus.].
Perl, Jed. "Keeping the Faith", The New Criterion, June, p. 46.
Perl, Jed. "The Old is New", Vogue, August, pp. 214-218, [illus.].
Smith, Roberta. "More Women and Unknowns in the Whitney Biennial",
The New York Times, April 28, p. c32.
Stapen, Nancy. "Neo-Geo Spence Paintings a Lasting Impression", The Boston Herald,
April 4, p. 34.
_____. "Review", The Boston Globe, March 30.
Wilson, William. "Deja Vu-ing at the Whitney", The Los Angeles Times, April 29.

1988

Klein, Ellen Lee. "Andrew Spence", Arts Magazine, April, p.103, [illus.].

1987

Brenson, Michael. "Art View: True Believers Who Keep the Flame of Painting",
The New York Times, Sunday, June 7.
Loughery, John. "Affirming Abstraction: The Corcoran Biennial", Arts Magazine, September,
pp. 76-78.
Richards, Paul. "Painting in Past Tints: At the Corcoran's Biennial, Contemporary New York
Artists", The Washington Post, Saturday, April 7.
Smith, Roberta. "Art: Generations of Geometry, An Abstract Show", The New York Times,
Friday, July 17.
Thorson, Alice. "Two Ways of Approaching Abstraction", The Washington Times, Thursday,
May 14, [illus.].

1986

Lurie, David. "Group Show [at Jay Gorney]", Arts Magazine, January, pp. 137-138.

1984

Westfall, Stephen. "Andrew Spence at Barbara Toll", Art in America, January , p. 124, [illus.].

1983

Armstrong, Richard. "Andrew Spence", Artforum, December, p.83, [illus.].

1982

Howe, Katherine. "Andy Spence at Barbara Toll Fine Arts", Images & Issues, Summer.

1977

App, Timothy. "Six Approaches to Formalist Abstraction", Artweek, March 5, p.7, [illus.]
Muchnic, Suzanne. "Four Abstractionists - Krebs, Spence, Therrien, Georgesco",

Artweek, May 26, [illus.].

1976

Rush, David. "Andrew Spence: Avoiding Gravity Plays", Artweek, September 25, p.7, [illus.].

Wilson, William. "Artwalk/A Critical Guide to the Galleries", Los Angeles Times, April 9, part IV, p. 12.

1974

Wilson, William. "Artwalk/A Critical Guide to the Galleries", Los Angeles Times, April 26, part IV, p. 14.