

GUIDED BY INVOICES

558 WEST 21ST STREET NEW YORK, NY 10011 917.226.3851

CAROL SZYMANSKI

Solo Exhibitions

- 2012 *Pissing Against the Wind, or, Sketches of the Mental Drain on the Dead Banker*,
Guided by Invoices, New York, NY
- 2004 / *COCKSHUT DUMMY* /, Elga Wimmer PCC, New York, NY
- 2002 *A-Z*, Elga Wimmer PCC, New York, NY
- 1998 *The Cardinal Vowel Marching Band*, Elga Wimmer Gallery, New York, NY*
- 1996 Galerij S65, Aalst, Belgium
- 1995 Galerie Samuel Lallouz, Montreal
Minimal Pairs, Elga Wimmer Gallery, New York, NY
- 1993 Sue Spaid Fine Art, Los Angeles, CA
Amy Lipton Gallery, New York, NY
- 1991 Amy Lipton Gallery, New York, NY
- 1989 *The Asymptote*, Loughelton Gallery, New York, NY
- 1988 *The Broken Phoneme*, Pence Gallery, Los Angeles, CA
- 1987 *The Broken Phoneme*, Loughelton Gallery, New York, NY
- 1985 Video Installation, The American Academy in Rome
Video Works, Institute of Contemporary Art, Boston, MA
- 1983 Video Installation, Otis Art Institute Gallery, Los Angeles, NY
Video Installation, Emanuel Walter Gallery, San Francisco Art Institute, CA

Two-Person Exhibition

- 1997 *Carol Szymanski/Suzanne McClelland*, Schmidt Contemporary Art, St. Louis, MO

Group Exhibitions

- 2012 *Endless Summer* curated by Jee Won Kim, White Box, New York, NY
Spring Benefit Auction Honoring Ai Wei Wei, White Box, New York, NY
- 2011 *A Desert in the Ocean: A View from Cill Rialaig*, Lesley Heller Workspace, New York, NY
- 2010 *Third Thoughts*, CCA Andratx, Spain
- 2004 *Abstraction With a Twist*, Elga Wimmer PCC, New York, NY
- 2001 *Project I*, Elga Wimmer PCC, New York, NY
- 1999 *Wordsmiths*, curated by Karen Shaw, Islip Art Museum, NY *
Phenotypology, curated by Maureen McQuillan, Hallwalls, Buffalo, NY *
- 1998 *Christmasbazaar*, Elga Wimmer Gallery, New York, NY
Sharp Metal Objects, Suzanne H. Arnold Art Gallery, Lebanon Valley College, Annville, PA
- 1997 *Light, Sound, Action*, curated by D. Dominick Lombardi, Castle Gallery, College of New Rochelle, NY
Drawn and Quartered, Elga Wimmer Gallery, New York, NY

- Across Lines: Drawings by Contemporary Sculptors*, curated by Dan Devine, Rosenberg Gallery, Hofstra University, Hempstead, NY
- 1996 *Color Detour*, curated by Faye Hirsch, Apex Art, New York, NY *
- 1996 *Sign Language*, curated by George J. Haas, Polo Gallery, Edgewater, NJ*
- 1996 *96 Works on Paper*, Geoffrey Young Gallery, Great Barrington, MA
- 1996 *5th Year Celebration*, Elga Wimmer Gallery, New York, NY
- 1996 *Benefit Exhibition*, The New Museum of Contemporary Art, New York, NY
- 1995 *Transformatal*, curated by Maia Damianovic, Wiener Secession, Vienna *
- 1995 *Wheel of Fortune*, curated by Amy Lipton, Lombard-Freid Fine Arts, New York, NY
- 1995 *Action Station*, curated by Sue Spaid, Santa Monica Museum of Art, CA
- 1995 *Michael Gitlin/Carol Szymanski/Keiji Uematsu: Zeichnung und Skulptur*, Galerie Schüppenhauer, Cologne
- 1994 *Project: Exhibit*, curated by David J. Brown, Meyerhoff Gallery, Maryland Institute, College of Art, Baltimore, MD
- 1994 *The Outside Inside Gertrude Stein*, Dortmunder Kunstverein, Germany *
- 1994 *Interdisciplinary*, curated by Sue Spaid, Woodbury University Gallery, Burbank, CA
- 1994 *The Outside Inside Gertrude Stein*, Elga Wimmer Gallery, New York, NY
- 1994 *10" x 10" x 10"*, curated by Barbara Sahlman, TZ'Art & Co., New York, NY
- 1994 *Postizum Moods*, curated by Sussan Deyhim, Thread Waxing Space, New York, NY*
- 1994 *Jours Tranquils à Clichy*, curated by Alain Kirili, Paolo Goyannes, Paris; Tennisport Arts, Long Island City, NY
- 1994 *New Directions, Hybrid Sculpture*, Art Finds/Marsha Fogel Gallery, East Hampton, NY
- 1994 *Benefit Exhibition*, The New Museum of Contemporary Art, New York, NY
- 1992 *Songs of Retribution*, curated by Nancy Spero, Richard Anderson Gallery, NY
- 1992 *Writing on the Wall*, 303 Gallery, New York, NY
- 1992 *The Sound of Silence*, Sue Spaid Gallery, Los Angeles, CA
- 1991 *The Fetish of Knowledge*, curated by James Hyde, AC Project Room, New York, NY
- 1991 *New York Diary: Almost Twenty-Five Different Things*, curated by Ryszard Waszko, P.S. 1 Museum, Long Island City, NY
- 1990 *Breathing Room*, Amy Lipton Gallery, New York, NY
- 1990 *The Totalitarian Zone*, Stalin Monument, Prague
- 1990 *Benefit Exhibition*, White Columns, New York, NY
- 1989 *Gallery Artists*, Amy Lipton Gallery, New York, NY
- 1989 *Annual Exhibition MCMLXXXIX*, American Academy in Rome *
- 1988 *Palestra*, curated by Vera Vita Gioia, Castello di Rivara, Turin *
- 1988 *Gallery Artists*, Loughelton Gallery, New York, NY
- 1987 *Paint-Film*, Bess Cutler Gallery, New York, NY
- 1987 *Apfelbaum/Radloff/Szymanski*, Amy Lipton Gallery, New York, NY
- 1985 *Ironic Naturalism*, Hallwalls, Buffalo, NY
- 1984 *Video Installation*, Anthology Film Archives, New York, NY

*Indicates accompanying catalogue or other publication

Performances for Instrument/Sculptures

- 2012 *SWAPS*, performance by Ben Neill and Peter Zummo, Guided by Invoices, New York NY
- 2012 *Big Thoughts*, performance by Ben Neill and Peter Zummo, Haunch of Venison, New York NY

- York, NY
- 1996 Untitled performance by Ingrid Jensen, Elga Wimmer Gallery, New York, NY
- 1995 Untitled performance by Leo Smith, Santa Monica Museum of Art, CA
- 1993 *The King of Thule (Excerpt)*, composed and performed by Ben Neill, Thread Waxing Space, New York, NY
Tongue Tied, composed by Betsy McClelland with Leo Smith, The Drawing Center, New York, NY
- 1992 Untitled performance by Leo Smith, Don & Mera Rubell residence, East Hampton, NY
 Untitled performance by Monique Buzzarte, 55 Ferris Street, Brooklyn, NY
- 1991 *Antiphony*, composed by Ben Neill, Thread Waxing Space, New York, NY
 Untitled performance by Dewey Redman, Pat Hearn Gallery, New York, NY

Works for Publication

- 2011 Selected texts from cockshut dummy, *With+Stand 5*, Berkeley, CA
- 2010 Selected texts from cockshut dummy, *Wig II 1*, Eugene, OR
 Selected texts from cockshut dummy, *ABE'S PENNY Volume 2.4(1/4)*, Brooklyn, NY
 "Manifestations," *Atlantica*, La Palmas, Canary Islands
Relation or The Scratch That Itched Itself, co-published with Book Works, London
- 2008 *Things Contained or Black Asphalt Blinding and Dildos Filled the Air*, co-published with Book Works, London

Grants, Awards, Residencies

- 2012 CCA Andratx residency, Mallorca, Spain
- 2011 Cill Rialaig residency, Ireland
- 1988 National Endowment for the Arts Fellowship in Sculpture
 Prix de Rome in Sculpture, American Academy in Rome
- 1984 New York State Council for the Arts Grant in Video

Bibliography

- 2012 David Carrier, "How Capitalism Functions: Carol Szymanski at Guided by Invoices," *Art Critical*. (May 21)
 Michael Wilson, "Carol Szymanski: Pissin' Against the Wind, or, Sketches of the Mental Drain on the Dead Banker," *Time Out New York*. (May, 17)
 Leigh Anne Miller, "The Lookout: A Weekly Guide to Shows You Won't Want to Miss," *Art in America*. (May 10)
- 2004 /cockshut dummy/ at Elga Wimmer, *Art in America*
- 2002 David Carrier, "Carol Szymanski," *Tema Celeste* 92 (July-August)
- 1999 Richard Huntington, "Exploring the sights created in science," *Buffalo News*
 Maureen McQuillan, *Phenotypology*, brochure, Hallwalls (April-May)
 Karen Shaw, *Wordsmiths*, catalogue, Islip Art Museum (March 10-May 2)
- 1998 Carol Szymanski, "The Phonomorphic Cardinal Vowel System," *n.a.p. text(s)*
 Denise Carvalho, "Carol Szymanski," *Flash Art International* 201 (Summer)
 Robert C. Morgan, "Carol Szymanski, Theresa Chong," *Art Press* 236 (June)
 Roberta Smith, "Carol Szymanski," *New York Times* (March 27, April 3, April 10)

- Carol Szymanski: The Cardinal Vowel Marching Band*, brochure, texts by Carol Szymanski & Barry Schwabsky, Elga Wimmer Gallery (March-April)
- 1997 Faye Hirsch, *Color Detour*, brochure, Apex Art (January-February)
- 1996 George J. Haas, *Sign Language*, catalogue, Polo Gallery (September-October)
- Maia Damianovic, *Transformal*, catalogue, Wiener Secession (March 21-April 25)
- Jennifer Couëlle, "Un Vent Venu de New York," *Le Devoir* (October 23)
- 1995 Enno Stahl, "Trompete mit Tücken," *Kolner Stadt-Anzeiger* (July 8-9)
- "Kultur in Dortmund: Fasziniert von Gertrude Stein," *WAZ* (May 31)
- Rainer Wanzelius, "Vorbeugungen von einer Kunst-Wegbereiterin," *Westfälische Rundschau* (May 31)
- Konrad Schmidt, "Gertrude Stein: Bild und Wort," *Dortmunder Zeitung* (May 31)
- The Outside Inside Gertrude Stein*, catalogue, Dortmunder Kunstverein (May)
- Robert C. Morgan, "The Whitney Biennial and Other Delights," *Cover* (May)
- 1993 Robert C. Morgan, *After the Deluge: Essays on Art in the Nineties* (New York: Red Bass Publications)
- Promotional Copy*, edited by Robin Kahn (New York: Mimi Somersby/S.O.S.)
- Postizum Moods*, pamphlet, Thread Waxing Space, New York
- 1992 "Forum: On Motherhood and Apple Pie," *M/E/A/N/I/N/G* (November)
- Faye Hirsch, "Written on the Wind," *Tema Celeste* 37-38 (Autumn)
- Alain Kirili, "Who's Afraid of Abstract Modeling?" *Tema Celeste* 36 (April-May)
- Robert C. Morgan, "Environment, Site, Displacement," *Sculpture* (May)
- Brooks Adams, "Carol Szymanski at Amy Lipton Gallery," *Art in America* (March)
- David Carrier, "Carol Szymanski," *Tema Celeste* (February/March)
- 1991 Michael Anderson, *Tripled Sixes/Melanie Nielson, Prop and Guide*, covers & interior illustrations (Great Barrington, MA: The Figures)
- Robert C. Morgan, "New York Diary," *Arts Magazine* (October)
- "Goings on About Town," *The New Yorker* (April 29)
- 1989 Peggy Cyphers, "New York in Review," *Arts Magazine* (December)
- Joseph Connors, *Annual Exhibition MCMLXXXIX*, catalogue, American Academy in Rome (May-June)
- Dan Cameron, "Opening Salvos," *Arts Magazine* (February)
- 1988 Vera Vita Gioia, *Palestra*, catalogue, Castello di Rivara, Turin (September)
- Michael Anderson, "Carol Szymanski at Pence," *L.A. Weekly* (April 1-7)
- C.C., "Carol Szymanski," *Los Angeles Times* (March 18)
- 1987 Roberta Smith, "Carol Szymanski," *New York Times* (October 9)
- Kim Levin, "Carol Szymanski," *Village Voice*, Art Supplement (October 6)
- 1984 Vivien Raynor, "Paint-Film," *New York Times* (July 24)

Education

- 1982-83 The Whitney Museum Independent Study Studio Program, New York
- 1982 MFA, San Francisco Art Institute
- 1977 BA, University of North Carolina, Chapel Hill