

Shirley Kaneda

1951 Born in Tokyo, Japan
Lives and works in New York, NY, USA

Education

1976 BFA, Parsons School of Design, New York, NY

Solo exhibitions

- 2009 Galerie Jean-Luc & Takako Richard, Paris, France
- 2007 *New Paintings*, Danese Gallery, New York, NY
- 2006 Bernard Jacobson Gallery, London, England
- 2005 *Fluid Transitions*, Galerie Jean-Luc & Takako Richard, Paris, France
- 2004 Beverley Reynolds Gallery, Richmond, VA
- 2003 Feigen Contemporary, New York, NY
- 2002 Galerie Schuster & Scheuermann, Berlin, Germany
Galerie Schuster, Frankfurt, Germany
- 2001 Galerie Evelyne Canus, Paris, France
Centre d'Art Contemporain, Sète, France (3 person exhibition)
Feigen Contemporary, New York, NY
- 2000 Centre d'Art d'Ivry, Ivry-sur-Seine, France
- 1998 Feigen Contemporary, New York, NY
- 1997 Peggy Phelps Gallery, Claremont Graduate University, Claremont, CA
Jack Shainman Gallery, New York, NY
- 1996 Galerie Evelyne Canus, La Colle-sur-Loup, France
Villa Arson, Nice, France
Raffaella Cortese Gallery, Milano, Italy
- 1995 Feigen, Inc., Chicago, IL
- 1994 Jack Shainman Gallery, New York, NY
- 1992 Jack Shainman Gallery, New York, NY

Group exhibitions

- 2007 *Quirky*, Westport Arts Center, Westport, Connecticut
Arte Fiera, Galerie Jean-Luc & Takako Richard, Bologna, Italy
- 2006 *Art Basel*, Bernard Jacobson Gallery, Basel, Switzerland
Art Cologne, Galerie Jean-Luc & Takako Richard, Cologne, Germany
Extreme Abstraction, Galerie Jean-Luc & Takako Richard, Paris, France
- 2005 *Art Paris*, Galerie Jean-Luc & Takako Richard, Paris
Art Rotterdam, Galerie Jean-Luc & Takako Richard, Rotterdam, The Netherlands
- 2004 *Surface Tension*, Chelsea Art Museum, New York, NY

- 2002 *New-Economy-Painting*, Acme, Los Angeles, CA
- 2001 *Concepts of Images*, Mario Mauroner Contemporary Art, Salzburg, Austria
Warped: Painting and the Feminine, Inside Spaces, London, England
Warped; Painting and the Feminine, Angel Row Gallery, Nottingham, England
Warped; Painting and the Feminine, Rugby Art Gallery & Museum, Rugby, England
Warped; Painting and the Feminine, Middlesbrough Art Gallery, Middlesbrough, England
- 2000 *Campi di Oscillazione*, Caraglio, Italy
Minimal/Maximal, Feigen Contemporary, New York, NY
Super-Abstr-Action, Filles du Calvaire, Paris, France
- 1999 *Super-Abstr-Action*, The Box Associati, Torino, Italy
Abstract, Galerie Ernst Hilger, Vienna, Austria
- 1998 *Exploiting the Abstract*, Feigen Contemporary, New York, NY
Painting Objectives, Galerie Evelyne Canus, La Colle-sur-Loup, France
Ornaments, Galerie Haffemann, Weisbaden, Germany
Sick of Photography; A Painting Show, University of Santa Barbara, CA
- 1997 *Divergent Models*, Kunstverein, Weisbaden, Germany
Made in Santa Barbara: Work From The Atelier Richard Tullis, Channing Peske Gallery, Santa Barbara, CA
Re:Fab, Painting, Abstracted, Fabricated & Revised, Robert Hull Fleming Museum, University of Vermont, Burlington, VT
- 1996 *Re:Fab, Painting, Abstracted Fabricated & Revised*, Wolfson Galleries, Miami-Dade Community College, Miami, FL
Face to Face: Recent Abstract Painting, List Visual Arts Center, MIT, Cambridge, MA
- 1995 *Re:Fab, Painting; Abstracted, Fabricated & Revised*, Art Museum University of South Florida, Tampa, FL
Color: Sign, System, Sensibility, Stark Gallery, New York, NY
Summer Group Show, Feigen Gallery, Chicago, IL.
X-Sightings, Anderson Gallery, Buffalo, NY.
Auction Benefit, White Columns, New York, NY
Works For A Funhouse, E.S. Vandam, NY
- 1994 *Painting*, Rhona Hoffman Gallery, Chicago
Print Project, Horodner/Romley Gallery, New York, NY
Sourballs, Sue Spaid Gallery, Los Angeles, CA
Auction Benefit, The New Museum of Contemporary Art, New York, NY
- 1993 *A Sculpture, A Painting, and A Drawing"*, Muranushi Lederman Projects, New York, NY
Medium is the Medium, Barbara Toll Fine Arts, New York, NY
Art Is Life, Museo dell 'Automobile, Turin, Italy
Beau Dommage, Jack Shainman Gallery, New York, NY
Summer Group Show, Feigen, Inc., Chicago, IL
Five Uses of Space, Artiscope, Brussels, Belgium
Benefit Show, White Columns, New York, NY
Sailing to Byzantium with Disenchantment, Sergio Tossi Gallery, Prato, Italy
Things to Feast Your Eyes On, Muranushi/Lederman Projects, New York, NY
N.Y. Defrost, The Living Room, Amsterdam, Holland
Abstrategies; Abstract Painting in the 90's, Dunedin Fine Arts Center, Dunedin, FL
Songs of Retribution, Richard Anderson Fine Arts, New York, NY
- 1992 *The Void Each Time*, Galleria In Arco, Torino, Italy
Shades of Difference, Sandra Gering Gallery, New York, NY
- 1991 *Conceptual Abstraction*, Sidney Janis Gallery, New York, NY
In Full Effect, White Columns, New York, NY
Distraction/Abstraction, Richard Anderson Gallery, New York, NY
Just Painting, Trenkman Gallery, New York, NY
Little Things Mean a Lot, Momentary Modern, Amsterdam, The Netherlands

- 1990 *The Ends of Painting: The Edges of Abstraction*, Shoshana Wayne Gallery, Los Angeles, CA
- 1989 *Painting Between the Sacred and the Profane*, Galerie Rahmel, Cologne, Germany
- 1988 *Painting: Between Awareness and Desire*, Cyrus Gallery, New York, NY

Bibliography

- Matthew Biro, « Shirley Kaneda : Fluid Transitions », CONTEMPORARY, #81, 2006, p.92
- Alexandre Grenier, *Extreme Abstraction*, PARISCOPE, February 15-21, 2006
- Jeremy Gilbert-Rolfe, *First Degree, The Place of Aesthetic in Postmodernism: Part II*, ARTUS, Jan./Feb.04
- Raphael Rubinstein, *8 Painters : New Work*, ART IN AMERICA, Nov., 2003
- Elizabeth Kiley, *Shirley Kaneda and Imaging the Abstract*, ART NEWS, Summer, 2003
- Raphael Rubinstein, *A Quiet Crisis*, ART IN AMERICA, pp. 39-45, March, 2003
- David Ryan, *Thinking in the Abstract*, CONTEMPORARY, Feb., 2002
- David Ryan, *Dialogues with Twelve Contemporary Abstract Painters*, TALKING PAINTING, Routledge, London, UK, 2002
- Nancy Princenthal, *Shirley Kaneda at Feigen Contemporary*, ART IN AMERICA, Sept., 2001
- Brendan Fletcher, *Warped: Painting and the Feminine*, CONTEMPORARY VISUAL ARTS, #34
- Grace Glueck, *Shirley Kaneda at Feigen Contemporary* THE NEW YORK TIMES, March 2, 2001
- Lily Wei, ART NEWS, *Shirley Kaneda at Feigen Contemporary*, March 2001
- Lily Wei, *Goings on About Town: Shirley Kaneda at Feigen Contemporary*, THE NEW YORKER, Feb.12, 2001
- Martha Schwendener, *Shirley Kaneda*, TIME OUT, Feb. 22nd
- Mario Naves. *Two Painters Named Shirley*, THE NEW YORK OBSERVER, Feb. 12, 2001
- Jeremy Gilbert-Rolfe, *Beauty and the Contemporary Sublime*, pp.58-67, Allworth Press, 2000
- David Ryan. *Shirley Kaneda at Galerie Fernand Leger*, Centre d'Art d'Ivry, Londonart.co.uk Magazine, March, 2000
- Catherine Perret, *Thought in Painting*, catalog essay for *Shirley Kaneda, Peintures 1998-99*, Centre d'Art d'Ivry, 2000
- David Ryan, *Indeterminate Relations*, CONTEMPORARY VISUAL ART, June, 1999
- Jonathan Goodman, *Shirley Kaneda at Feigen Contemporary*, ART IN AMERICA, May, 1999
- David Carrier, Interview with Shirley Kaneda, catalogue for *Shirley Kaneda*, Feigen Contemporary, 1998
- Michael Darling, catalogue essay, *Shirley Kaneda: Discursive Decoration*, 1999
- Ken Johnson, *Shirley Kaneda*, THE NEW YORK TIMES Oct. 9, 1998
- Faye Hirsch, *Shirley Kaneda*, ON PAPER, Mar.-Apr. 1998, Vol.2 #4
- Michael Darling, *Shirley Kaneda at Claremont Graduate Univ.*, ART ISSUES, Nov./Dec. 1997
- Marina Walker, *Sick of Photography: A Painting Show*, SANTA BARBARA NEWS PRESS, Jan. 23, 1998
- Jeanne Wilkinson, *Shirley Kaneda at Jack Shainman Gallery*, REVIEW, Feb. 1997
- Andrew Benjamin, *What Is Abstraction?*, pp48-9, 62-3, Academy Editions, London, 1996
- Kelly Spalding, *Face to Face: Recent Abstract Painting*, ARTSMEDIA, June, 1996
- Christine Temin. *The Clash of the Abstracts*, THE BOSTON GLOBE, May 7, 1996
- Shawn Hill. *Driven to Abstraction*, THE TAB, April 23-29, 1996
- Mary Sherman. *Meet abstract art 'Face to Face'*, BOSTON SUNDAY HERALD, April 28, 1996
- Angela Madesani. *Primitivo o gestuale il puzzle di Kaneda*, REPUBBLICA, April 9, 1996
- Lorella Giudici JULIET, April/May, 1996
- Sabina Spada, *Shirley Kaneda, Galleria Raffaella Cortese*, TEMA CELESTE, n°56, 1996
- Alessandra Mingotti, *Shirley Kaneda borderline tra astrazione e psichedelia*, ARTE, March 1996
- Giorgio Viganò, *Shirley Kaneda: Systemic Inconsistencies*, ATTICO ARTE, January 31, 1996
- Pepe Karmel, *Color: Sign, System & Sensibility*, THE NEW YORK TIMES, July 17, 1995
- Hirsch, Faye. *Shirley Kaneda at Jack Shainman Gallery*, ART IN AMERICA, April 1995
- David Clarkson, *Shirley Kaneda*, BOMB, Spring, 1995
- Robert Morgan, COVER, Jan. 1995
- Jerry Saltz, *A Year in the Life: Tropic of Painting*, ART IN AMERICA, Oct. 1994
- George Melrod, *Openings*, ART & AUCTION, Nov. 1994
- Robert Morgan, *Discursive Notes*, COVER, Dec. 1992
- Terry R. Myers, *Stimulating Distortions, Shirley Kaneda's Brutal Abstractions*, QW, Oct. 1992
- Gerrit Henry, *Assembly, A Group Exhibition at Jack Shainman*, ARTNEWS, Nov. 1992
- Demetrio Papanoni, *The Void Each Time*, catalogue essay 1999

Christina Perrella, *The Void Each Time*, TEMA CELESTE, Autumn, 1992
W.S. Wilson, *Abstract Painting on a Manhattan Ice Floe II*, ARTSPACE, July/August 1992
David Carrier, *Afterlight-Exhibiting Abstract Painting in the Era of its Belatedness*, ARTS, March 1992
Marjorie Wellish, *Abstraction, Advocacy Of*, TEMA CELESTE, Jan./Mar. 1992
Jerry Saltz, catalogue essay, *In Full Effect*, 1991
David Pagel, *Shirley Kaneda, A Conversation with David Pagel*, TEMA CELESTE, Summer, 1992
David Pagel, *The Ends of Painting; The Edges of Abstraction*, ARTSPACE, Jan. 1991
Kay Larson, *Conceptual Abstraction*, NEW YORK MAGAZINE, Dec. 1991
Saul Ostrow, *Strategies for a New Abstraction*, TEMA CELESTE, Sept./Dec. 1991
Susan Kandel, *L.A. in Review*, ARTS, Dec. 1990
Peter Frank, *Pick of the Week*, LA WEEKLY, Oct. 1990

Published articles, reviews and interviews

Articles and Essays:

"Models Without Models: Reconstructing the Abstract"
The New Painters, Manchester Metropolitan Univ., 2000
"Contemporary Feminism: Art Practice, Theory, and Activism-An Intergenerational Perspective edited by Mira Schor, Art Journal, winter 1999
"Risking the Decorative and the Practice of Abstraction",
Rue Descartes, 1997 Univ. International College of Philosophy, Univ. of Paris X
"Pitfalls", catalogue essay for "After the Fall: Aspects of Abstract Painting Since 1970", Snug Harbor Cultural Center, 1997
"Abstract Painting: Setting the Terms", catalogue essay for RE:FAB Painting, Abstracted, Fabricated, and Revised, 1995
"Painting and Its Others, The Feminine in Abstract Painting", ARTS MAGAZINE, Summer 1991

(Contributing Editor, BOMB Magazine since 1992)

Reviews: Karin Weisman, Spring, 2004
Diana Cooper, Spring, 2003
Ivelisse Jiminez, Spring, 2002
Jim Lambie, BOMB, Spring, 2000
James Siena, BOMB, Spring, 1999
Adam Ross, BOMB, Winter, 1998
Jim Butler, BOMB, Spring 1997
Roland Flexner, BOMB, Fall 1996
Mark Schlesinger, LAPIZ, Winter 1992
Painting Alone, ARTS, Dec. 1990
Robert Mangold, ARTS Oct. 1990
Ralph Humphrey, ARTS Summer 1990
Alan Uglow, ARTS, March 1989

Interviews for BOMB Magazine:

Shirley Jaffe, Spring, 2004
Robert Mangold, Summer, 2001
Fiona Rae, Autumn 1994
Saint Clair Cemin Spring 1994
Mira Shor, Spring 1993
Fabian Marcaccio, Fall 1992
Valerie Jaudon, Winter 1992
Philip Taaffe, Spring 1991
Jonathan Lasker, Winter 1990

Awards

1999 John Simon Guggenheim Memorial Foundation
1998 The Elizabeth Foundation
1997 The Pollock Krasner Foundation
1996 National Endowment for the Arts Regional Fellowship/Mid-Atlantic Arts Foundation