

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Andrea Hornick

CV

EDUCATION

- 1999 *Master of Fine Arts* Studio Art, New Genres. San Francisco Art Institute, San Francisco, CA
1997 *Post Baccalaureate Certificate*, Painting, San Francisco Art Institute, San Francisco, CA
1993 *Bachelor of Arts*, Studio Art and Dance, Oberlin College, Oberlin, OH
Additional Study in Painting: NY Studio School, SUNY Purchase, Corcoran School of Art

SOLO EXHIBITIONS

- 2017 *Andrea Hornick: Unbounded Histories*, Barnes Foundation, Commissioned Sound Piece and Video installed in the Barnes Foundation's Permanent Collection
2016 *Andrea Hornick: Journeys*, Savery Gallery, New York, NY
Andrea Hornick: Journeys, Savery Gallery, Philadelphia, PA
2010 *Andrea Hornick: Works From 1460 – 1856* FAVA, Oberlin, OH
2009 *Andrea Hornick: Recent Work: 1460 – 1856*, David Krut Projects NY, New York, NY
2004 *Andrea Hornick: Recent Paintings*, Jen Bekman, New York, NY

PERFORMANCES

- 2019 *Meet Your Power Animal*, Shamanic Drumming and Talk in conjunction with paintings on view, Fivecar Garage and White Rose Studio, Los Angeles, CA
2018 *Meet Your Power Animal*, Shamanic Drumming and Talk in conjunction with paintings on view, Abhaya Yoga, Brooklyn, NY
2017 *Andrea Hornick: Unbounded Histories*, Barnes Foundation, Shamanic Drumming and Talk, in conjunction with sound piece installation, January 6 and February 5, 2017, Philadelphia, PA
Meet Your Power Animal, Shamanic Drumming and Talk, Fivecar Garage and White Rose Studio, Los Angeles, CA
2016 Shamanic Drumming in conjunction with solo exhibition, *Journeys*, Savery Gallery, Philadelphia, PA
2015 Shamanic Drumming in conjunction with solo exhibition, *Journeys*, Savery Gallery, New York, NY
2015 *Contacting Thomas Eakins*, Pennsylvania Academy of Fine Art, Shamanic Drumming to contact Eakins in reference to his history with PAFA with students and PAFA museum senior staff
Shamanic Drumming: 3 performances at 3 historical site-specific locations, Artisti in

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NEW YORK·LOS ANGELES

- Residenze a Tusa: Due South ("Verso Sud") e Officina Stamperia del Notaio, Sicily, Italy
- 2013 *Histories of Altered Portraits* and *Shamanic Drum Journey with Drumming*, Vox Populi, Philadelphia, PA
History of and Stories of Altered Portraits, Marginal Utility, Philadelphia, PA
- 2012 *Journey to encounter Power Animals*, by invitation, Charles Addams Fine Arts Hall, University of Pennsylvania, PA
Shamanic Drum Journey for Power Animals for Women and Renaissance Portraits of Women, AH Studio, Cambridge, MA, April and AH Studio, New York, NY, December
- 2011 *Shamanic Journey to encounter Power Animals*, by invitation, AH Studio, Cambridge, MA
- 1997 - 1999 Andrea Hornick: Works from 1779-1798, Lecture by Dr. Justine Frederika Rose, Curator for the Private Collection at the Vatican (a personal of Andrea Hornick): San Francisco Art Institute, San Francisco, CA, Art Center, Los Angeles, CA, UC Davis, Davis, CA, Mills College, Oakland, CA, 7th Note, San Francisco, CA

GROUP EXHIBITIONS

- 2021 *Winter Selections*, Sears-Peyton Gallery, New York, NY
- 2020 *Summer Selections*, Sears-Peyton Gallery, New York, NY
- 2019 *Regal Planet*, HotBed/James Oliver Gallery, Philadelphia, PA
- 2018 *Sears-Peyton Gallery Open House*, Sears-Peyton Gallery, Los Angeles, CA
- 2017 *Natural Philosophy*, Martin Art Gallery, Muhlenberg College, PA
With Liberty and Justice for Some, Walter Maciel Gallery, Los Angeles, CA
Due South, Delaware Center for the Contemporary Arts
- 2013 *Citywide: North by Northwest*, Marginal Utility, Philadelphia, PA
- 2010 *Shameless, Nameless, & Recycled*, POP Gallery, Culver City, CA
Shithead and Garbage Man, Participation in a Jason Middlebrook piece, Sarah Meltzer Gallery, New York, NY
- 2006 *Funky Fresh*, Mark Moore Gallery, Santa Monica, CA
Boat Show, High Energy Constructs, Los Angeles, CA
- 2005 *Pin UpStairs*, Jen Bekman Gallery, New York, NY
The Meaning of Plus, UC Rivington Museum, Rivington, CA
Painting's Edge, Parks Exhibition Center, Idyllwild, CA
Good on Paper [Three Person Exhibition], Jen Bekman Gallery, New York, NY
The Meaning of Plus, City of Angels Film Festival, Los Angeles, CA
- 2004 *Threads, Associations, Implications*, Stay Gold Gallery, Brooklyn, NY
Painting's Edge, Parks Exhibition Center, Idyllwild, CA

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

- Pin Up Redux*, Jen Bekman Gallery, New York, NY
Cooper Union Residency Exhibition, New York, NY
Is a Theme Necessary?, Studio 107, Austin, TX
2003 *Night of 1000 Drawings*, Artists Space, New York, NY
2002 *Open Studio* New York, NY
Domicile Galapagos, Brooklyn, NY
2000 *Andrea Hornick: Works from 1779–1798* (talk and performance) UC Davis, Davis, CA
Lucy and Piltdown Man (performance), ABC No Rio, New York, NY
1999 *Andrea Hornick: Works from 1779–1798* (exhibition and performance) Three Person Exhibition, Diego Rivera Gallery, San Francisco Art Institute, San Francisco, CA
Andrea Hornick: Works from 1779–1798, San Francisco Art Institute, Art Center, Pasadena, CA
New Video: Spring Show, Walter McBean Gallery, San Francisco, CA

COMMISSIONS

- 2020 Barnes Foundation: Sound Piece for Permanent Galleries, in development with curator, Martha Lucy and Director, Thom Collins.
2011 Addition of Power Animal to a 19th Century copy of a Raphael painting. Commissioned by the art historian Anne Higonnet
Addition of Power Animal to a 19th Century copy of a Rembrandt painting. Commissioned by art collector
Print Edition of *Bound and Protected...*, The Working Proof Gallery (online)
2010 Print Edition of *Recent Work: 1465 – 1860*, Art + Culture (online)

RESIDENCIES

- 2015 Due South, Tusa, Sicily, Italy
2009 Visiting Artist Oberlin College, Oberlin, OH
2005 Painting's Edge Idyllwild Arts Academy, Idyllwild, CA
2004 Painting's Edge Idyllwild Arts Academy, Idyllwild, CA (Painting Fellowship)
Cooper Union Summer Residency Program the Cooper Union for the Advancement of Science and Art
2003 Vermont Studio Center Johnson, VT
Visiting Artist University of California at Davis, Davis, CA

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

BIBLIOGRAPHY

- Artsy, 2017: *You Can Now Tour the Barnes Foundation with a Shamanic Guide in Your Ear*, by Meredith Mendelsohn
- Hyperallergic 2017: *Conjuring Paintings' Inermost Thoughts at the Barnes Foundation*, by A.M. Weaver
- Huffington Post, 2017: *With Liberty and Justice for Some: An Exhibition Honoring Immigrants*, by Amy Pleasant
- Philadelphia Enquirer, 2017: *Shamanic Drumming, Poetry, Soundscapes: Barnes Welcomes First Ever Sonic Installation*, by A.D. Amorosi
- WHYY, 2017: *Poet Offers Impressions of Barnes Collection with Sound Intallation*, by Peter Crimmins
- Barnes Foundation, 2017: *Interview With Andrea Hornick about Unbounded Histories at the Barnes Foundation*, Interiue with Curator, Martha Lucy on Barnes Foundation Website via Sound Cloud
- Artblog, 2017: *Andrea Hornick's Metamorphoses: Unbounded Histories at the Barnes*, by Flora Ward
- Spirit News, 2017: *Sound Intervention Exhibit Now Running at the Barnes Foundation*, by Steve Bohnel
- KQED, 2107: *Portraits of an Imigrant Filled Nation at Walter Maciel Gallery*, by Sarah Hotchkiss and Kelly Whalen
- Visual Art Source, 2017: *The Real Innauguration Day*, by Bill Lasarow
- Visual Art Source, 2017: *With Liberty and Justice for Some*, by Simone Kusatz
- Uwishunu, 2017: *The Barnes Foundation Debuts New Sound Installation: Unbounded Histories*, by Grace Dickenson
- Andrea Hornick, Works from 1460 – 1856* with essays by: Anne Higonnet, *Collected Works* and Bridget Alsdorf: *Femininity and Animality – Portraits of a Lady Exposed*, David Krut Publishing 2009
- Andrea Hornick: Works from 1779 – 1798*, Andrea Hornick Studio and Red Dot Books, 1999 and 2013

TEACHING POSITIONS

- 2012 – present *Lecturer*, University of Pennsylvania, Graduate seminar: Museum as Site: Critique, Intervention, and Production offered to Fine Art, Visual Studies, Art History, and Architecture students, and Drawing 1
- 2011 *Lecturer*, Barnard College, Drawing in and from Musuems, New York, NY
- 2010 *Adjunct Assistant Professor of Art*, Traditional Painting Technique, Oberlin College, Oberlin, OH
- 2007 *Adjunct Assistant Professor of Art*, Advanced Drawing: Technique, Collage, Interiors, and

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Recent Contemporary Art with Design Influence, University of Auckland School of
Architecture, Auckland, New Zealand

2002 - 2005 *Instructor of Art*, Solomon Schecter School, New York, NY

2000 - 2004 *Instructor of Art*, summer video courses, The Jewish Museum, New York, NY

2000 - 2001 *Instructor of Art*, New York City Museum School, New York, NY

1999 - 2006 *Museum Educator*, Museum Teacher: The Jewish Museum, Cooper Hewitt National
Design Museum, Morgan Library, American Museum of Natural History, NY

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NEW YORK·LOS ANGELES

Andrea Hornick **Artist Statement**

Andrea Hornick's work is historiographic and generative. It is at once playful and dead-serious, rooted in historic research and intuition. She employs nature-based spiritual practices that she learned as a child and has since deepened and honed. Contemporary issues are explored through bringing historical people and sites present for transformation.

Hornick re-paints Renaissance - early Modern portraits of women, altering them with the addition animal spirit guides. The source portrait is chosen for the sitter's need for restoration of emotional and spiritual power. Societal imperfections of the woman were omitted to put forth the ideal. The idealized image is initiated by the sitter herself, framed by the male painter, and abetted by husbands, fathers, and benefactors, to deploy the portrait to burnish their reputations. Hornick researches the historical narrative of the sitter and circumstances of the painting of the source portrait. Then, in ritual, she seeks the animal that will help transform and alter the narrative, for transformational affect for the historical sitter, herself, the benefit of girls and women caught amidst structures of oppression, and the collective feminine. In technical fidelity to the source work, she strengthens her tutelage with the old master and brings forth their work's aura. She works with conservators to determine the materials to which she stay faithful, as much as possible.

Text-based sound installation and performance elaborate upon the conflated historical and transformed narratives. The works are read epic poems that conflate narratives from art history and shamanic ritual to upend the perception of authorship and question the cannon. They are listened to in installations of her work to expand and illuminate the narratives generated in her painting process. Or, in existing museum collections, as in her 2017 Barnes Foundation exhibition, *Unbounded Histories*, the first contemporary piece to be included in the Barnes Foundation's Collection Galleries. Hornick began learning shamanic drum journeying rituals from a shaman at age 9 and has since deepened and formalized her study and practice.

Abstract paintings loosely represent historic sites with visions of how present engagement with them can help transform the present.

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Hornick has a B.A. from Oberlin College and an MFA from the San Francisco Art Institute. She is represented by Sears Peyton Gallery in New York and Los Angeles. Her recent museum exhibition at the Barnes Foundation was the first contemporary work in the Barnes' Collection Galleries. Hornick has been exhibiting internationally since 1994. She has taught extensively since 2000, including Oberlin College and Barnard College, and since 2012, in Fine Art and Architecture at the University of Pennsylvania.