

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Suzy Spence

CV

Born 1969, Boston MA

Lives and works in Brooklyn, NY and Montpelier, VT

SOLO EXHIBITIONS

- 2020 *Suzy Spence*, Tayloe Piggot Gallery, Jackson Hole, WY
- 2019 *Suzy Spence: ON THE HUNT*, curated by Amy Rahn, Helen Day Art Center, Stowe, VT
Suzy Spence: DEATH RIDER, Cathouse Proper, Brooklyn, NY
- 2018 *Suzy Spence: Of Dandies and Drags*, curated by Ella Marder, NeueHouse, New York, NY
Suzy Spence: A Night Among the Horses, Sears-Peyton Gallery, New York, NY
- 2014 *NORTHEAST* was acquired by M HKA Ensembles, The Museum of Contemporary Art
Antwerp for *The Book Lovers*, a curatorial project that traces the phenomenon of artist's
novels, organized by David Maroto and Joanna Zielinska
- 2002 *Suzy Spence: The Crackup*, Rare, New York, NY
- 1999 *Suzy Spence: Visions of Grandeur*, Grazer Kunstverein, Graz, Austria
Suzy Spence, Kunsthalle Glarus, Switzerland
- 1998 *Suzy Spence: Visions of Grandeur*, American Fine Arts, Co., New York, NY

GROUP EXHIBITIONS

- 2021 *Spring Selections*, Sears-Peyton Gallery, New York, NY
- 2020 *Summer Selections*, Sears-Peyton Gallery, New York, NY
- 2020 *The Enabling Act A Call To Arms*, M. David & Co., Bushwick, NY
- 2019 *Selections from the permanent collection*, University of Maine Museum of Art, Orono, ME
Fete, Bedford Historical Hall, organized by Redfox Gallery, Bedford, NY
Green Mountain Hounds benefit exhibition, Northern Daughters Gallery, VT
- 2018 CMCA BIENNIAL 2018, Center for Maine Contemporary Art, Nov 3, 2018 – March 3, 2019
Grace au Dessin, curated by Jason McKechnie, Woodbury University Gallery, Burbank, CA
- 2017 *Artcritical Benefit Show*, Eric Firestone Loft, curated by David Cohen, New York, NY
- 2017 *Light in the Dark*, curated by Karin Schaefer, Sears-Peyton Gallery, New York, NY
At a Langorous Pace, Sears-Peyton Gallery, New York, NY
- 2016 *The Hunt Intensifies*, curated by David Dixon, Cathouse FUNeral at Coustav Waxman
Annex, New York, NY
Group Show Artist's Week, Great Spruce Head Island, ME
- 2015 *Summer Group Show*, Sears-Peyton Gallery, New York, NY

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- 2014 *Northeast (The Book Lovers)*, M HKA, curated by David Murato and Joanna Zeilinska, Rotterdam, Netherlands
The Hunt, curated by David Dixon, Cathouse FUNeral, Brooklyn, NY
Le Show Des Amis', curated by Jeannie Weissglass, Showroom Gowanus, Brooklyn, NY organized by Jeannie Weissglass
The Appearance of Clarity: Works in Black and White, curated by Amy Rahn for The Helen Day Art Center, Stowe, VA
- 2011 *Signs on the Road*, Ed Winkelman Gallery, New York, NY, organized by Leslie Brack, Michael Ashkin and Joshua Geldzalher
- 2010 Verge Art Fair, Dylan Hotel, New York, NY
- 2009 *The Mood Back Home, an exhibition inspired by Womanhouse*, Momenta Art, Brooklyn, NY, organized by Leslie Brack and Suzy Spence
Here's Looking at You, Stephen Cohen Gallery, Los Angeles, CA
Sarah Meltzer Gallery, Momenta auction, New York, NY
- 2008 *Rachel & John*, New York Foundation for the Arts commission, boxed edition
Born Again, Again, Five Myles Gallery, Brooklyn, NY, curated by Eduard Steinhauer
Bridge Art Fair Miami, with curator Eduard Steinhauer
- 2002 *Metaforms*, Colgate University Art Gallery, curated by Carol Kinne
- 2001 *Wattage and Friendship*, Muller DeChiara Gallery, Berlin, curated by David Hunt
Vice Versa, Rare, New York, NY, curated by Michael Lieberman
Slice of Life, De Chiara Gallery, New York, NY, organized by Laurie DeChiara, Scope Art Fair, Rare, Miami, FL
- 2000 *I Saw Stars*, Momenta Brooklyn, NY, curated by Leslie Brack
- 1999 *Paper Magazine's 15th Anniversary Exhibition*, Holly Solomon Gallery, New York, NY
Accelerator, exhibition curated by Josephine Lanyon, Godfrey Worsdale, and Catherine Gibson, exhibited at Arnolfini Bristol, Southampton City Art Gallery, Southampton, and Oldham Art Gallery, Oldham, United Kingdom
Chocolate Kingdom, Leslie Heller Work Space, New York, NY, curated by Leslie Brack
Encyclopedia 1999, Turner and Runyon Gallery, Dallas, Momenta fundraising exhibition, Green Naftali, New York, NY
Angela, Glarner Kunstverein, Glarus, Switzerland
- 1998 *Painting Now and Forever, Part I*, Matthew Marks and Pat Hearn Galleries, New York, NY
E Pluralis Nihil, American Fine Arts, Co, New York, NY, organized by Colin DeLand
A Skowhegan Decade, David Beitzel Gallery, New York, NY
Dataphilia, School of Visual Arts Gallery, New York, NY, organized by Ken Feingold

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BIBLIOGRAPHY

- Artcritical*, David Cohen, "Suzy Spence: Death Rider at Cathouse Proper," March 2019
- Portland Press*, Herald Daniel Kany, "Art Review: The 2018 CMCA Biennial is Good and Messy"
- Heritage Radio Network*, Roberta's Pizza, Bushwick, NY, Suzy Spence and Irina Milahache, Author and Professor of Museum Studies at the University of Toronto, join Coral Lee in an interdisciplinary discussion, 10/28/18 EPISODE 37
- Artcritical*, Wen Tao, "Hunters and Hustlers, Feminism and Theatricality in Suzy Spence and Heather Morgan," February 2018
- Artcritical*, David Cohen, cover story "Suzy Spence A Night Among the Horses," January 2018
- Delicious Line*, Suzy Spence *A Night Among the Horses*, reviewed by William Corwin, January 2018
- Amy Rahn, catalog essay, "Genre Mis-en-Scenes: Suzy Spence's A Night Among the Horses," January 2018
- Artcritical*, "Critic's Pick," The Hunt Intensifies, January 8, 2017
- Hyperallergic*, IN BROOKLYN, 600 Women Unite for a Photograph, by Christen Clifford, October 2016
- Istdibs*, "The Enduring Appeal of Equine Art," by Ted Loos, October 2016
- The Met Museum online*, The Appearance of Clarity: Works in Black and White curated by Amy Rahn, 2014
- C-Monster*, Miranda, Carolina, "Photo Diary: Stuff artists are looking at," April 2011
- ARTslant*, Yaelle Amir, Verge Highs and Lows, March 14, 2010
- The New York Post*, Jennifer Ceaser and Brian Niemietz, "All Dolled Up," March 6, 2010
- The Brooklyn Rail*, Sharon Butler, "The Mood Back Home," 2009
- Apollo Magazine*, Vincent Katz, "The Women's Rooms," 2009
- Artinfo*, Rico Gatson in New York, "Picks" 2009
- FemminstBloggers@BrooklynMuseum, Jessica Shaffer, "Picks" 2009
- Art21 Blog*, Nathan Townes-Anderson, "Bite Me", 2009
- Motheringmagazine.com*, Laura Andre, "The Mood Back Home: an exhibition inspired by Womanhouse", January 2009
- Artinfo*, Linda Lee, "A Tale of Two Bridges," December 5, 2008
- Blankscreenmedia*, featured artist, "Eye Pop", October 2007
- bkyn.com*, Paul Laster, featured artist, "streams" section
- The New York Times*, Ken Johnson, Suzy Spence, "The Crackup," March 4, 2002
- (t)here magazine*, issue 5, Suzy Spence featured digital artist *t-here.com*
- Tema Celeste*, Daniele Perra, websites reviews, www.Yadigit.com, November-December 2001, July 17, 2001
- Artbyte*, Chris Kensler, "Brain Candy", July-August, 2001 pgs. 115-116, review also featured at www.artbyte.com

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Arkrush.com, Christopher Elam, featured website yadigit.com, July 2001
Cut-and-paste.com, Teri McSherrie, featured website yadigit.com, March 2001
The New York Times, Holland Cotter, "I Saw Stars," May 19, 2000, pg. E34
Smock, Victoria Leacock, "Vox Populi", July 2000 pg. 28.
Frieze Magazine, Alex Farquharson, Accelerator, summer 1999 pg. 99-100
Paper Magazine, Peter Davis, "Beautiful People" 1999, April 1999, pg. 72
Franz Niegelhell, *Neue Zeit*, Bewusstsein Industrie und Seifenopern, March 7, 1999
Ressort: Kultur, *Oesterreich Salzburg*, "Disney, Jesus Christus und Warhol", SN vom 27.3.1999
Steirische Wochenpost, "Suzy Spence im Grazer Kunstverein", March 4, 1999
Eva Stadler, "Visions of Grandeur" exhibition essay, Grazer Kunstverein, February 1999
Steirerkrone, Jagd-Bilder der besonderen Art, March 5, 1999
Walter Titz, *Kleine Zeitung*, Normen und Konventionen, February 26, 1999
The Independent, Phil Johnson, "Young Guns Go for It, Accelerator", February 1999
Esquire Magazine, Tim Martienssen, "Be Here Now - Accelerator", February 1999
Mark Harris, *Art Monthly*, "Accelerator", January 1999, pp. 33-34
Accelerator, exhibition catalogue, Godfrey Worsdale, Jo Lanyon, Catherine Gibson, 1998
The New Yorker, "Painting Now and Forever Part 1", August 3, 1998, pg 14
The New York Times, Roberta Smith, "Painting Now and Forever", August 7, 1998, pg. E33
The New York Times, Grace Glueck, Suzy Spence, Visions of Grandeur, July 10, 1998, pg. E37
The Village Voice, Kim Levin, Suzy Spence, July 7, 1998, pg. 89
Paper Magazine, "Guest Artist Room with a View" by Suzy Spence, June 1998
CNBC's *Great Stuff*, television interview with Suzy Spence, February 21, 1998
Artnet Magazine, Robert Goldman, "E Pluralis Nihil," www.artnet.com, February 6, 1998
Paper Magazine, Peter Davis, "Hollywood Hip 101, the Chateau Marmont has an Art Attack" February 1998, pg. 24

FELLOWSHIPS AND AWARDS

2018 H.A.R.P. residency Barnag, HUNGARY
2009-17 New York Foundation for the Arts, Fiscal Sponsorship, the online archive for *Womanhouse* (1972) womanhouse.net
2016 Great Spruce Island Maine, Artist's Week
2011 Vermont Studio Center, Writing Fellowship
2001 New York Foundation for the Arts, Computer Arts
1996 Skowhegan School of Painting and Sculpture, Fellow

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CURATORIAL

- 2018 *Marc Lafia*, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn, NY
Clintel Steed, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn, NY
- 2017 *Nicola Ginzel*, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn, NY
Selena Kimball, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn, NY
Brooklyn Landscape with Susan Hamburger, Rob Stevenson, Isidro Blasco, and Kathryn Lynch, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn, NY
- 2016 *Anne Delaporte: The News My Favorite Horror Show*, Cathouse FUNeral, Brooklyn, NY
Kendall Shaw, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn, NY
Jeannie Weissglass, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn, NY
Julia von Eichel & Ernst Fischer, a 2 Person Exhibition, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn
- 2015 *We Live Here*, a group show with Ana Delgado, Robin Sacks, Lucy James, Rachel O'Meara, Alejandro Vargas, Thomas Schmitt, Varda Yoran, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn, NY
Louis Cameron, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn, NY
Lauren Collings, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn, NY
Margrit Lewczuk, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn, NY
- 2014 *Nicole Cherubini*, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn, NY
Myles Bennett, The Gallery at 1GAP, Richard Meier on Prospect Park, Brooklyn, NY
- 2009 *The Mood Back Home*, an exhibition inspired by Womanhouse, Momenta Art, Co-curated event with Leslie Brack. Artists Jessica Jackson-Hutchins, Kirsten Stoltman, Karyn Olivier, Nicole Eisenman, Bea Romeo, Pinar Yolacan, Karen Leo, Jeanne Tremel, and Alyson Aliano
The Womanhouse Online Archive, womanhouse.net, – website archive for the purpose of scholarship and public awareness of Womanhouse (1972), a landmark student art project led by CalArts professors Judy Chicago and Miriam Shapiro
- 1992–1995 Curatorial Assistant, New Museum, New York, assistant to Senior Curator France Morin, under the Directorship of Marcia Tucker, exhibitions *Bad Girls*, *In Transit*, *Thornton Dial*, *Chen Zen and Huang Yong Ping*

EDUCATION

- 1998 MFA The School of Visual Arts, New York, NY
- 1996 Skowhegan School of Painting and Sculpture
- 1992 BFA Parsons School of Design, New York, NY / Parsons School of Design, Paris
- 1988 Smith College (studio and art history course work)

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Suzy Spence

Artist Statement

Suzy Spence is a painter who divides her time between Brooklyn, Vermont, and Maine. She first exhibited her hunt scenes and society portraits at Colin De Land's conceptual art gallery American Fine Arts, Co., the archives of which are held at The Smithsonian Museum of American Art and Bard College Library. Her recent paintings of fox hunts and equestriennes are part fantasy, part ethnography, furthering her exploration of English Sporting Art.

Spence was the recipient of a 2016 Painting Fellowship at Great Spruce Head Island, Maine, a residency situated in the historic home of Fairfield Porter. She has an M.F.A. from The School of Visual Arts, a B.F.A. from Parsons School of Design, attended the Skowhegan School of Painting and Sculpture, and Smith College. She is Executive Publisher of Artcritical.com and is closely involved with The Review Panel moderated by David Cohen, a monthly forum that brings leading critics to debate art exhibitions before a live audience at the Brooklyn Library.

Suzy Spence: DEATH RIDER at Cathouse Proper

By David Cohen

artcritical

March 9, 2019

With a pair of monumental heads of female equestrians (each 9 by 12 feet) Suzy Spence extends her explorations of drag hunting into new formal and emotional terrain. Gender, class, sexuality and other existential concerns still permeate the imagery, but the shift in scale catapults her concerns to a new level. Retaining the dashed off bravura of her small studies in Flashe, these billboard-scaled faces engender a sense of cognitive dissonance: at once cool titans and vulnerable mortals, these hunters ride a narrow path between the intimate and the hieratic.

Featured item from THE LIST: Suzy Spence at Sears Peyton

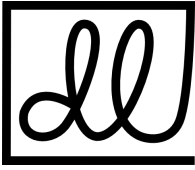
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Luxuriance is more than a painterly quality in the work of Suzy Spence. It is a symbolic form. Bravura paint handling conveys the very sense of sport that is her motif in images of the hunt. Riders throw themselves with panache into the chase without attendant loss of elegance or control. Their very sweat is decorous in an almost heraldic balance of vitality and poise. There is a corresponding dialectic in Spence's attitude towards her subject matter. Her catalogue essayist, Amy Rahn, deftly describes the feminist and class critique at the heart of her gender-bending approach while equally acknowledging her personal investment in riding, her participation in the culture that she observes. "The way these paintings slip—between genre and critique of genre, between a love of the sartorial poses of foxhunting and a critique of their masculine power, and between portraiture and figurative painting—give us a glimpse of something dark and rich that hammers the ground between critical thought and sensuous painting." The full throttle romance of "the drag" (the term for hunting with a substitute fox segues sexily into the fey innocence of Spence's idealized sorority of latter-day Artemises) speaks to an artist who hunts with the hounds and runs with the hares. DAVID COHEN

Suzy Spence: A Night Among The Horses, at Sears Peyton Gallery, January 11 to February 2, 2018, at 210 Eleventh Avenue, Suite 802. See THE LIST for further details

image: Carriage (II), 2017. Acrylic on panel, 24 x 24 inches



Suzy Spence: A Night Among the Horses

By William Corwin

Delicious Line

January 24, 2018

Suzy Spence is not afraid to go where our darker thoughts wander when we think of the regalia and ritual of the hunt. Amidst the overt presence of violent death, the gnashing of the hounds' teeth, and the sweaty flanks of the steeds is the other primal urge of sex.

Both males and females don the plumage of pink coats and top hats in an aristocratic dance of seduction, but in this case the artist has chosen to lampoon the male gaze by pushing the fetishization of the woman hunter into the wider zone of sexualized object. *The Optimist* (2017) and *Untitled Riders* (2017) present huntresses in various states of dishabille, while *Death by Black Horse II* (2017) doubles as both a bloody trampling of a rider and a retelling of Pasiphae and the bull. The loose and fluid brushstrokes of the monochromatic flashe works lend a witty spontaneity reminiscent of Thomas Rowlandson's pithy caricatures, while the polychrome pieces are darker and a bit more stiff-upper-lip.

Genre Mise-en-Scènes

By Amy Rahn

Catalog essay for *Suzy Spence: A Night Among the Horses*

January 2018

Titled for the eponymous short story by Djuna Barnes, *A Night Among the Horses*, Suzy Spence's first solo exhibition at Sears-Peyton Gallery, presents a sprawling cast of disaffected equestriennes linked in solidarity. The exhibition marks a return to New York's gallery scene for Spence, who began her career at Colin de Land's American Fine Arts, Co. Gallery in Chelsea in 1998. Noted for her faux society portraits and hunt scenes, her new paintings distill sharp observations of class and gender through the potent metaphor of fox hunting.

Suzy Spence grew up in New York and Maine, the urbanity of the one and the choreographed pastoral scenes of the other sketching the complex seductions of society and class her paintings frame. Trained as an artist at Parsons and The School of Visual Arts, Spence studied under feminist thinkers like Mira Schor and Maureen Connor, and contributed to the language of arch critical gestures for which de Land's gritty-glamorous gallery scene became known.

In *Mitford*, two women stand side-by-side, their faces painted in bravura strokes indebted to Francisco de Goya in their fluency and gravitas. From a black background, the arm of one encircles the shoulder of the other as their faces float pale and watchful. One woman sports a menswear-inspired field coat with a straight tie with high collar, while the other wears a black wool equestrian blazer, gossamer ruffles gathered at her neck and a green sash across her chest. Such sartorial nuances emphasize the gender-bending culture of equestrian riders' habits and foxhunting more broadly, as a sport designed for men was appropriated by women over time. Bodies interlinked and faces set, the painting centers the women's connection as sisters or lovers or relatives or friends. They watch us closely, allied and defiant.

In the summer of 2016, Spence spent a week in residence at Fairfield Porter's former residence on Great Spruce Head island off the coast of Maine. There, her fascination with horses and riding converged with a new, looser direction in her painting. Porter, the famed figurative painter and writer whose life, like Spence's, straddled Maine and New York, painted the people he knew in colors that seem strained through a net of sun—loose, gentle tones that self-immolate in the blue arc of an eye or the golden curl of a stray lock of hair. Spence began the works included in *A Night Among the Horses* while staying in Porter's former bedroom, reading his biography, and sitting on his porch facing the house's main approach. From her perch, Spence painted *Tricks*, an auspicious nude fallen rider that would inaugurate her Side Saddle Society paintings. As the series unfolded, ink-black lines amassed into women riders astride horses, drinking port in foxhunting regalia, gazing darkly from under a top hat's black brim or from behind a diaphanous black veil. The figures that congregated in Spence's paintings were, like Porter's, a personal circle. Sometimes a recognizable face appears among the frock-coated cohort, sometimes the figures are aggregates—characters jilted by a secret loss, steely survivors of an unknown war. When thrown, they contort lyrically in the air, their fate uncertain. In groups, they turn their faces toward each other in dark complicity—soldiers, sisters, friends. They are on the hunt.

The New York Times

Art Guide: Suzy Spence

By Ken Johnson

The New York Times

March 8, 2002

SUZY SPENCE

"Moving and Still Paintings"

Rare, 435 West 14th Street

through March 23

What's a painter to make of all the new digital visual technologies floating around? Ignore them, or as Ms. Spence does, explore them. Her jumpy, animated loops on laptop screens and her painted compositions derived from the loops -- combinations of ragged abstraction, abstracted portraiture and cartoons -- are visually intriguing. But they are most interesting for their possibilities of future development (Johnson).

The New York Times

Art in Review; Suzy Spence

By Grace Glueck

The New York Times

July 10, 1998

'Visions of Grandeur'

American Fine Arts Company

22 Wooster Street

SoHo

Through July 17

The cult of the rich and famous is shredded in this first solo show by Suzy Spence. Digging into the pages of *Town and Country* and other upscale magazines for inspirational photographs, she does paintings and collages that have a deadpan but raucous wit. They deal with the likes of Diana, Princess of Wales; John F. Kennedy Jr.; Alexandra Von Furstenberg, Tori Spelling, and other hard-working celebs. She even makes sport of innocent art collectors and the Anglophilic practices of polo and fox hunting.

A particular target is Ms. Spelling, daughter of the television producer Aaron Spelling and a star on his show "Beverly Hills 90210." A saccharine portrait of her with Sophia Coppola, daughter of the filmmaker Francis Ford Coppola, shows the two voguing in extravagant ball gowns, holding a shared bouquet with a Disney hummingbird perched on it.

With her trademark fixed smile, Ms. Spelling is also seen in a field of flowers with Diana, alone in an elaborate riding habit holding the reins of a pony, and paired with Mr. Kennedy as "Jack and Jackie." In this collage-painting she plays the role of Jackie in a chic signature outfit, while he, as his father, is garbed in a suit far too large for the pinpoint size of his head.

There's more, much more to this wonderfully silly show, and if the jokes begin to get a little bit thin, you can always turn to *Town and Country* for the real thing.