

Artist Resources – Amy Sillman (American, b. 1955)



Sillman, 2018
Photograph: Tess Mayer

[Sillman Artist Website](#)

[Sillman at Gladstone Gallery](#)

[Sillman at MoMA](#)

In 2005, Sillman curated [Hunch & Flail](#) at Artists Space as part of the “Artists Select Series.” Hunch: an intuition, an internal sense of knowing something. Flail: to thrash about awkwardly on the verge of imbalance.

Sillman was one of six contemporary abstract painters selected to participate in [Oranges and Sardines](#), an exhibition organized by the Hammer Museum.

R.H. Quaytman interviewed Sillman for [BOMB Magazine](#) in 2013 in anticipation of upcoming exhibitions. Artspace also published an interview entitled [“Amy Sillman on Painting, Stand-Up Comedy, and Making ‘Inappropriate’ Art.”](#)

[Amy Sillman: one lump or two](#) was the artist’s first major museum survey, on display at the Institute of Contemporary Art, Boston in 2013. The exhibition featured more than 90 works spanning from the mid-1990s to 2013 and subsequently traveled to the [Aspen Art Museum](#) and the [Hessel Museum of Art and CCS Galleries at Bard College](#). Read a review of the exhibition by Melissa Stern in [Hyperallergic](#).

Sillman’s first institutional solo exhibition in Germany was entitled [the All-Over](#). It was installed in 2016, the year she accepted a position as professor of painting at the Städelschule in Frankfurt am Main. Read short reviews in [Artforum](#) and [Frieze](#).

[After Metamorphoses](#) is one of Sillman’s most famous pieces. The 2017 animated drawing is based on Ovid’s epic poem and was first displayed at [The Drawing Center](#). Read a review of that exhibition in [Art in America](#). The piece has since traveled to the [Albright-Knox Art Gallery](#) (2017) and the [Mildred Lane Kemper Art Museum](#) (2021). [Watch](#) a video screening and live Q&A with the artist, Kemper curator Meredith Malone, and other artists and scholars.

Read a 2018 interview in [Apollo Magazine](#) in anticipation of a solo exhibition at Camden Arts Centre and an interview in [Art Dependence Magazine](#) about *Mostly Drawing* at [Gladstone Gallery](#), the artist’s first exhibition with the gallery.

In 2019, Sillman curated [The Shape of Shape](#) as part of MoMA’s Artist’s Choice series, which invites artists to “select, juxtapose, and comment on” the Museum’s collection. See [installation images](#), watch a [live Q&A](#), and read an [original zine](#) about the exhibition. Read an article in [The Brooklyn Rail](#) about the exhibition and feminist art historian Maura Reilly’s [take](#) on Sillman’s exhibition in context with MoMA’s 2019 re-hang. Sillman also reflected on the project in an [interview](#).

Read a New York Times article, [“Amy Sillman’s Breakthrough Moment Is Here”](#) about [Twice Removed](#), an exhibition at Gladstone Gallery in 2020.



Sillman, ca. 2018
Photograph: Unknown



Amy Sillman (American, b. 1955)

Radiator, 2021

Oil and acrylic on canvas

Private Collection; L2021:173.1

New York-based artist Amy Sillman is interested in traditions and tropes of postwar American painting. Her works blur figuration and abstraction, often critiquing ideas of the “artistic genius” by incorporating awkwardness, humor, and self-deprecation. At first glance, the strong vertical lines of **Radiator** indicate a highly structured abstract painting. The title, however, reveals a more figurative subject: the zig-zag shape of standalone radiators as viewed from above. The painting was created with Sillman’s unique process of drawing, constructing, deconstructing, and reconstructing over a long period of time. The artist once said: “I make paintings really slowly because I change them and change them and change them and change them and change them... Every painting I’ve ever done has like 100 paintings under it.”

On view April 27 – July 31, 2022