

GINNY BISHTON

Born 1967, Burbank, California
Lives and works in Los Angeles, California

SOLO EXHIBITIONS**2015**

"The News Threw Her", Richard Telles Fine Art, Los Angeles

2011

Marc Jancou Contemporary, New York

2010

Pomona College Museum of Art, Claremont, CA (cat.)

"More is Less and Less", Richard Telles Fine Art, Los Angeles

2007

Richard Telles Fine Art, Los Angeles

2005

Richard Telles Fine Art, Los Angeles

Nicole Klagsbrun, New York

2004

Studio Guenzani, Milan, Italy

2001

Richard Telles Fine Art, Los Angeles

1997

Richard Telles Fine Art, Los Angeles

1995

Richard Telles Fine Art, Los Angeles

GROUP EXHIBITIONS**2016**

"Art from Los Angeles: 1990 – 2010", Studio Guenzani, Milan

2015

Group Show, Marc Jancou Contemporary, New York

2011

Selections from the Hammer Contemporary Collection – Hammer Museum, Los Angeles, CA

The Long Range – ltd los angeles, Los Angeles, CA

Ginny Bishton, Ingrid Calame, Scott Short – Christopher Grimes Gallery, Santa Monica, CA

2009

"CUT: The Makings of Removal", Wignall Museum at Chaffey College, Rancho Cucamonga, C

"Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection", Museum of Modern Art, New York (cat.)

"Round Up," Richard Telles Fine Art, Los Angeles

2008

"CUT: The Makings of Removal," Vincent Price Art Museum, East Los Angeles College, Los Angeles

2007

"Hammer Contemporary Collection, Part I," Armand Hammer Museum of Art and Culture, Los Angeles, Permanent Collection

"Eden's Edge: Fifteen LA Artists" Armand Hammer Museum of Art and Culture , Los Angeles (cat.)

"Live/Work: Performance into Drawing" Museum of Modern Art, New York

2006

"Group Exhibition," Richard Telles Fine Art

2005

"Ginny Bishton, Lecia Dole-Recio, Taft Green," Richard Telles Fine Art, Los Angeles

2004

"Art on Paper," Weatherspoon Art Museum, The University of North Carolina, Greensboro, NC (catalogue)

2002

"crisp", Marianne Boesky Gallery, New York

2001

"The Approximative," Galerie Ghislaine Hussenot, Paris, France, Curated by Meghan Dailey and Alison Gingeras, (catalogue)

"Patterns: Between Object and Arabesque," Kunsthalle Brandts, Klaedefabrik, Odense, Denmark (catalogue)

2000

"Opere Su Carta," Studio Guenzani, Milan, Italy

1999

"Hubcap Diamond Star Halo," Claremont Graduate University, Claremont, California

1998

"The Ideal Made Physical," Art Gallery, California State University, Fullerton, California; exhibition essay by Linda Centell and Mike McGee (brochure)

"In the Polka Dot Kitchen," Armory Center for the Arts, Otis College Gallery, Pasadena & Los Angeles (catalogue)

1997

"New Work: Drawing Today," San Francisco Museum of Modern Art, San Francisco

1996

"Art on Paper," Weatherspoon Art Museum, The University of North Carolina, Greensboro, NC

"The Power of Suggestion: Narrative & Notation in Contemporary Drawing," Museum of Contemporary Art, Los Angeles; Curated by Constance Butler, (catalogue)

"Selections Fall 96," The Drawing Center, New York

"Ginny Bishton, Richard Hawkins, Pae White," Richard Telles Fine Art, Los Angeles

"NowHere," Louisiana Museum of Modern Art, Humlebaek, Denmark

1995

Dan Bernier Gallery, Santa Monica, CA

1994

"Sparkalepsy," Feature, New York

BIBLIOGRAPHY

2015

Mizota, Sharon, "Review: Ginny Bishton at Richard Telles: Short stories rewritten, on the wall", The Los Angeles Times, May 3

2010

Holte, Michael, Ned, "Ginny Bishton, Richard Telles Fine Art", Artforum, April, p. 203.

Harvey, Doug, "The Bish, The Fish, and The Fantastic Four", LA Weekly, January 22-28, 2010, p.34.

Knight, Christopher, "Around the Galleries: Turning logic on its ear", The Los Angeles Times, January 22, 2010, p.D19.

2007

Wulffson, Jennifer, "A Cautionary Tale," X-tra, Winter 2007, p. 38 - 42.

Satorius, Katherine. "Eden's Edge," ArtUS, Winter 2007, p. 26, 27.

Harvey, Doug. "Condensed Cream of Conceptualism," LA Weekly, April 20-26, 2007, p. 58.

Garrels, Gary. "Eden's Edge: Fifteen LA Artists," Hammer Museum, Exhibition Catalogue.

2006

Taft, Catherine, Critic's Picks, Artforum.com, October 3-14.

2005

Reena, Jana. "A Sum of Parts," Art on Paper, September/October 2005, page 30.

Harvey, Doug. "State of the Art '05," LA Weekly, October 28-November 3, page 20.

Knight, Christopher. "So familiar, yet disorienting," Review. Los Angeles Times, March 4, pp. E24-E25

2004

Louis Comfort Tiffany Foundation, "2003 Awards in Painting Sculpture, Printmaking, Photography, Video and Craft Media." The Louis Comfort Tiffany Foundation c/o Artists Space, pp 8-9.

2002

Barilli, Renato. "Officina America," Galleria d'Arte Moderna, Bologna, Catalogue

2001

Burkard, Lene and Ohrt, Karsten. "Patterns: Between Object and Arabesque," Kunst Hallen Brandts Klaedefabrik, Odense, Denmark.

Dailey, Meghan and Gingeras, Alison M. "The Approximative," Galerie Ghislaine Hussenot, Paris. Catalogue.

2000

Harvey, Doug, Review, LA Weekly, May 5 - 11, page 49.

Pagel, David, Review, Los Angeles Times, May 5, page F24.

Sheets, Hilary M., "The Oranges Are Alive," Artnews, May, page 120.

1998

Iannacone, Carmine, Review, Frieze, Jan.-Feb., pages 78-79.

1997

Greenwald, LouAnne, Review, ("The Power of Suggestion: Narrative & Notation in Contemporary Drawing,") Zingmagazine, pages 289-90.

Hainley, Bruce, Review, Artforum, page 123.

Hainley, Bruce, "The Power of Suggestion," Artforum, February, page 83.

Ho, Melissa, Review, Art Issues, page 38. (cover)

Humphrey, Jacqueline, "32 Art on Paper Is Spare, Compelling," Greensboro Press, Greensboro, NC, November 21, page 5.

Iannacone, Carmine, "Drawing Room," L.A. Weekly, January 10-16, page 46.

Pagel, David, Review, Los Angeles Times, Sept. 15, page F5.

1996

Kandel, Susan, Review, Los Angeles Times, May 28, page F2.

Knight, Christopher, "Drawing the Conventional Conceptualist's Conclusions," Los Angeles Times, November 12, page F3.

Meyers, Terry, Review, Blocknotes, No. 13, September-October, page 90.

1995

Kandel, Susan, "Canvassing A Year of Brilliance," Los Angeles Times, December 31, page 62.

Kandel, Susan, Review, Los Angeles Times, October 19, page F8.

Kandel, Susan, Review, Los Angeles Times, July 7, page F11.