

HALES GALLERY

Adam Ross

CV

Born 1962, Pasadena, CA
Lives and works in Los Angeles

EDUCATION

1989

MFA, University of California, Santa Barbara, CA

1988

Skowhegan School of Painting and Sculpture, Skowhegan, ME

1984

BA, University of California, Santa Barbara, CA

SELECTED SOLO EXHIBITIONS

2008

Hales Gallery, London, UK

2007

Susanne Vielmetter Los Angeles Projects, Culver City, CA, Utopias, with Robert Olsen
Le Fin du Monde, Galerie Jean-Luc et Takako Richard, Paris, France

2006

Ideal Crash, Hales Gallery, London, UK

2005

New Paintings, Angles Gallery, Santa Monica, CA

2004

The City at the Edge of Time, Kevin Bruk Gallery, Miami, FL
In Between Places, Numark Gallery, Washington, DC

2003

Then and Forever Now, Museum of Contemporary Art San Diego, San Diego, CA
The City at Night, Dreaming of Itself, Galerie Jean-Luc et Takako Richard, Paris, France
Chronopolis, Angles Gallery, Santa Monica, CA

2002

Like Grains of Sand, the Dreams of Time, James Harris Gallery, Seattle, WA, Sara Meltzer Gallery, New York
Kevin Bruk Gallery, Miami, FL, Behind the Sun

2001

Too Far for the Eye to See, Always at the Back of MyMind, Sara Meltzer Gallery, New York
In Echoed Steps I Walked Across This Empty Dream, Nylon, London, UK

2000

The Permeability of Time Within an Emerging Pattern of Change, Shoshana Wayne Gallery, Santa Monica, CA

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1999

Caren Golden Fine Art, New York

1998

Judy Ann Goldman Fine Art, Boston, MA

A Sequence of Images Derived From Ideas of Architecture, Loneliness and Time, Shoshana Wayne Gallery, Santa Monica, CA

1997

The Geometry of Time, Caren Golden Fine Art, New York

1996

Science Fiction, Shoshana Wayne Gallery, Santa Monica, CA

1995

Science Fiction, Bliss Gallery, Pasadena, CA

1994

All We Are is All We Are, Sue Spaid Fine Art, Los Angeles, CA

1993

Other Paintings: Everything That Rises Must Converge, Rio Hondo College Art Gallery, Whittier, CA, installation by John Souza

That Which Appears is Good, That Which is Good Appears, Sue Spaid Fine Art, Los Angeles, CA

1992

Paintings, Dorothy Goldeen Gallery, Santa Monica, CA

1991

The Map Drawings, Guest Room, Los Angeles, CA

1990

Paintings, Dorothy Goldeen Gallery, Santa Monica, CA

Drawings Bliss Gallery, Pasadena, CA

1989

Paintings, Outer Space Gallery, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA, Curated by Ed Leffingwell

SELECTED GROUP EXHIBITIONS

2008

Freedom Centre, Hales Gallery, London, UK

Teaching and Old Dog New Tricks, Den Frie Udstillingsbygning, Copenhagen, Denmark, organized by Ivan Anderson, Lars

Christenson, Nils Erik Gjerdevik, Jonas Hvid Sondergaard and Troels Agaard in collaboration with Tine Colstrup

Kevin Bruk Gallery, Miami, FL

2007

The Expanded Painting Show, M*A*S*H* Miami Venue, Miami, FL, curated by Paco Barragan and Nina Arias

MAD LOVE, Young Art in Danish Private Collections, Arken Museum, Copenhagen, Denmark

The End Begins, The Lodeveans Collection, The Hospital, London, UK, curated by Gill Hedley

Endless Western Sunset, Leo Castelli Gallery, New York, NY, curated by Michael Duncan

Expanded Painting, Third International Painting Prize of the Castellon County Council, Museo de Bellas Artes de Castellon,

Castellon, Spain; Foundation Astroc, Madrid, Spain; organized by Paco Barragan

2006

Everybody Knows This is Nowhere, Asbaek Gallery, Copenhagen, Denmark, curated by Barry Schwabsky

Space is the Place, Cranbrook Museum of Art, Bloomfield Hills, MI; Bedford Gallery, Walnut Creek, CA; Scottsdale Museum of Art,

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Scottsdale, AZ; Pennsylvania Academy of the Fine Arts, Philadelphia, PA; Contemporary Arts Center, Cincinnati, OH; The Hudson

River Museum, Yonkers, NY; organized by Independent Curators International, curated by Alex Baker and Toby Kamps

Natural and Unnatural: Imagining Landscape, Hunterdon Museum of Art, Clinton, NJ

World Gone Mad, The Herbert Read Gallery, Canterbury, UK; Castlefield Gallery, Manchester, UK; Limehouse Arts Foundation, London, UK; organized by Bob Matthews

Utopia, John Michael Kohler Arts Center, Sheboygan, WI

2005

M Theory, Hosfelt Gallery, San Francisco, CA

Dreaming of a More Better Future, The Cleveland Institute of Art, OH, curated by: Saul Ostrow and Stuart Horodner

Recent Drawings, Angles Gallery, Santa Monica, CA

Strange Fictions, Tarble Arts Center, Eastern Illinois University, Charleston, IL, curated by Chris Kahler L.A., Lucas Schoormans Gallery, New York

Very Early Pictures, Luckman Gallery, California State University, Los Angeles, CA, curated by: Richard Torchia

Painting Now: Selections from the Permanent Collection, Museum of Contemporary Art San Diego, San Diego, CA

Collection Histories/Collective Memories: California Modern, Orange County Museum of Art, Newport Beach, CA

2004

Kids of the Black Hole, Stalke Galleri, Copenhagen, Denmark, organized by Michael Coughlin Architecture Untethered, Numark Gallery, Washington, DC

Topographies, Walter and McBean Galleries, San Francisco Art Institute, San Francisco, CA; Pasadena Museum of California Art, Pasadena, CA, curated by: Karen Moss

Selections From the Permanent Collection, Museum of Contemporary Art San Diego, San Diego, CA

2003

Chaotic Order, Houldsworth Gallery, London, UK

Some Panoramas, curated by Paul Hedge, Pump House Gallery, Battersea Park, London, UK

Rendered: New Works on Paper from the Real to the Abstract, Sara Meltzer Gallery, New York

Imag(in)ing Architecture, curated by Saul Ostrow, University of Connecticut Gallery of Art, Stamford, CT

Everybody Knows This is Nowhere, Kevin Bruk Gallery, Miami, FL

Out of Site, curated by Anne Ellegood, The New Museum of Contemporary Art, New York, NY; The Henry Art Gallery, University of Washington, Seattle, WA, catalogue

2002

21 Paintings from L.A., curated by James Gobel, Robert V. Fulton Art Museum at California State University, San Bernardino, San Bernardino, CA

New-Economy Painting, curated by Nowell J. Karten, ACME, Los Angeles, CA

L.A. On My Mind: Recent Acquisitions from MOCA's Collection, The Museum of Contemporary Art Los Angeles, Los Angeles, CA

Retro Futurist, curated by Berin Golonu, New Langton Arts, San Francisco, CA

2001

By Hand: Pattern, Precision, and Repetition in Contemporary Drawing, curated by Mary Kay Lombino, University Art Museum, California State University Long Beach, Long Beach, CA

Hosfelt Gallery, San Francisco, CA

The Dreams Stuff is Made Of, curated by David Pagel, Frankfurt Art Fair, Frankfurt, Germany

Future Perfect, curated by Alex Farquason and Bruce Haines, Orchard Gallery, Derry, Northern Ireland, UK

010101: Art in Technological Times, San Francisco Museum of Modern Art, San Francisco, CA, catalogue

2000

The L.A. Scene, Numark Gallery, Washington, DC, Selections from the Permanent Collection, Orange County Museum of Art, Newport Beach, CA

Works on Paper From California, Judy Ann Goldman Fine Art, Boston, A Lasting Legacy, Orange County Museum of Art, Newport Beach, CA

Shifting Ground: Transformed Views of the American Landscape, curated by Rhonda Lane Howard, Henry Art Gallery, University of Washington, Seattle, WA

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Painting: For and Aft, ACME, Los Angeles, CA

Nicole Klagsbrun Gallery, New York, NY

The Next Wave: New Painting in Southern California, curated by Noriko Gamblin, California Center for the Arts, Escondido, CA

1999

Science Fictions, curated by Lauren Ross, White Columns, New York, NY

Millennium, Tate, New York, NY

Horizontal Vertigo, Rudolph Poissant Gallery, Houston, TX

Another Country: The Constructed Landscape, curated by Augusto Arbizo, Brent Sikkema Gallery; Lawrence Rubin Greenberg

Van Doren Fine Art, New York

Sci-Fi, curated by Jack Halberg, Nevada Institute for Contemporary Art, Las Vegas, NV

1998

Other Related Areas, curated by Brad Spence, University of California Art Gallery, Irvine

Ground Control, Lombard-Freid Fine Arts, NY

pay-per-view, Caren Golden Fine Art, NY

Blast Off, organized by Patrick Nickell, Fred Hoffman Fine Art, Santa Monica, CA

1997

Art on Paper 1997, curated by Amy Cappellazzo, Weatherspoon Art Gallery, University of North Carolina, Greensboro, catalogue

Quartzose, curated by Michael Darling, Galleri Tommy Lund, Odense, Denmark

Dry, curated by Mary-Kay Lombino, Miller Fine Art, Los Angeles

Drawings: A Bi-coastal Invitational, Meyerson and Nowinsky Fine Arts, Seattle

Spot Making Sense, curated by David Pagel, Grand Arts, Kansas City, 20/20 CAF Looks Forward and Back, Contemporary Arts

Forum, Santa Barbara, CA

New Work: Drawings Today, curated by Gary Garrels, Elise S. Haas, and Janet Bishop, San Francisco Museum of Modern Art,

San Francisco

1996

Pure Bliss, Los Angeles Contemporary Exhibitions, Los Angeles

Space Space, curated by Steve Hartzog, Post, Los Angeles

Acquiring Minds: Contemporary Art in Santa Barbara Collections, curated by Nancy Doll and Michael Darling, Contemporary Arts

Forum, Santa Barbara, CA

1995

Strictly Painting, curated by Ashley Kistler, McClean Project for the Arts, Arlington, VA

Strappy Sandals and Skinny Belts; The Hyperfeminine Position in Painting, curated by Sue Spaid, Victoria Room, San Francisco

Six Roads to Abstraction, Peter Blake Gallery, Laguna Beach, CA

Works for a Funhouse, organized by Sue Canning, Saul Ostrow and Yvonne Muranushi, In two parts, E.S. Vandam, New York

1994

Sworn Statements, Geoffrey Young Gallery, Great Barrington, MA

Thanks Again, Our 2 Year Anniversary, Food House, Santa Monica, CA (collaboration with Ken Riddle)

Sanded, curated by Dean DeCocker, The Art Store Gallery, Pasadena,

Pen and Ink, curated by Michael Darling, Contemporary Arts Forum, Santa Barbara, CA

Le Temps d'un Dessin, organized by Philippe Briet, Galerie de L'ecole des Beaux-Arts de Lorient, Lorient, Morbihan, France (catalogue)

Current Abstractions, curated by Nowell Karten, Los Angeles Municipal Art Gallery, Barnsdall Park, Los Angeles (catalogue)

Utterings, curated by Carolee Toon-Parker, Woodbury University Art Gallery, Burbank, CA

Damned: Life, Death and Surface, organized by Philip Pirolo, Jon Thomas Gallery, Santa Monica, CA

All That Emerges, Emerges (Part 2), Santa Monica Museum of Art, Santa Monica, CA, in collaboration with John Souza as a part of the exhibition Out West and Back East, New Work from Los Angeles and New York

1993

Peculiar Paintings (2nd version), curated by Randy Sommer, The Metropolitan Momentary Contemporary Museum, Los Angeles

Fourth Newport Biennial, Southern California 1993, curated by Bruce Guenther, Newport Harbor Art Musuem, Newport Beach,

CA

Peculiar Paintings, curated by Randy Sommer, Woodbury University Art Gallery, Burbank, CA

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The Medium is the Medium, Barbara Toll Fine Arts, New York

The Layered Look, organized by Sue Spaid, Jan Baum Gallery, Los Angeles

Beyond the Spectacle, organized by Sue Spaid, Venice Art Walk, Venice, CA

The Elegant, the Irreverent and the Obsessive: Drawing in Southern California, curated by Mike McGee, Main Gallery, CSU Fullerton

Aspects of Painting in Los Angeles, organized by Ann Ayres, College of Creative Studies Art Gallery, University of California at Santa Barbara, CA

A Cultivated Field, curated by Mario Cutajar, SITE Gallery, Los Angeles

Abstraction for the Information Age, curated by Irit Kryger, The Works Gallery South, Costa Mesa, CA

1992

Far Bizarre (Alternative Art Fair), Guest Room artists group collaboration, The Old Federal Building, Los Angeles

Fluid Measure, a Nomadic Site Project, Curated by Buzz Spector, Francis Howard Goldwyn branch of the Los Angeles Public Library, Los Angeles

Contemporary Surfaces, curated by Rick Ward, Pamela Auchincloss Gallery, New York

Drawings As Poems, curated by Josine Ianco-Starrels, Armory Center for the Arts, Pasadena, CA

Invitational, David Beitzel Gallery, New York

A World View II: Multiple Perspectives, curated by Kristen Paulson, Nutrilite Products, Inc., Buena Park, CA

Final Exhibition, The Guest Room, Los Angeles

Intimate Abstraction, Haines Gallery, San Francisco

1991

The Spiritual Landscape, curated by Irit Krygier, Biota Gallery, Los Angeles

Monochrome, Dorothy Goldeen Gallery, Santa Monica, CA

Poured Paintings, organized by Randy Sommer, Dorothy Goldeen Gallery, Santa Monica, CA

1990

Woodblocks, Etchings, Lithographs, Dorothy Goldeen Gallery, Santa Monica, CA

AWARDS

1988

Skowhegan School of Painting and Sculpture Fellowship

William Dole Fellowship, University of California, Santa Barbara

Research Grant, University of California, Santa Barbara

BIBLIOGRAPHY

2007

Baker, Alex. "Truncated Trajectories: A Brief History of Space Travel," *Space is the Place*. New York and Cincinnati: ICI And Contemporary Arts Center. p. 14 (illus.).

Kamps, Toby. "Space is the Place: Contemporary Art and the Interplanetary Imagination," *Space is the Place*, ICI. p. 29 (illus.).

Duncan, Michael. "Endless Western Sunset", Leo Castelli Gallery, brochure (illus.).

2006

Howell George. "Adam Ross, Numark Gallery, Washington, DC," *Art Papers*, pp. 69-70 (illus.).

Torchia, Richard. "Very Early Pictures," *D Magazine 01*, pp. 90-109 (illus.).

Cudlin, Jeffrey. "The Overloaded Man," *Washington City Paper*, p. 46 (illus.).

2005

Adler, Dan. "Adam Ross at Angles Gallery," *Art in America*, pp. 155-156 (illus.).

Malt, Dr. Johanna. "Surrealist Afterlives," *World Gone Mad* (exhibition catalog) (illus.).

O'Reilly, Sally. "The Awesome Death and Exquisite Corpse of Reason," *World Gone Mad* (exhibition catalog) (illus.).

Knight, Christopher, Getting a Sense of Urgency, The Los Angeles Times, Calendar, pg. E20, Illus.

Myers, Terry, Coming Up Roses, Art Review, June, pp. 38-39, Illus.

L.A., The New Yorker, May 16, p. 24

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2004

Dawson, Jessica. Design and Structure, in 3-D, The Washington Post, section C5, p.1, illus.

Weinstein, Joel. Slouching Towards Tomorrow: Adam Ross and the City at the Edge of Time, Adam Ross. Miami: Kevin Bruk Gallery

Moss, Karen. A Curator's Legend, Topographies: Imaginary Landscapes and Invented Territories. San Francisco: San Francisco Art Institute, pp. 2F, 6K, illus.

Dawson, Jessica. Surreal Cityscapes and 'Paintings' That Aren't, The Washington Post, C5, illus.

Dixon, Glenn. Adam Ross: In Between Places, Washington City Paper

Shaw-Eagle, Joanna. Light 'Places' and Artistic 'Cure', The Washington Times, section B, p.1, illus.

2003

Kamps, Toby. Then and Forever Now, Cerca: Adam Ross. San Diego: San Diego Museum of Contemporary Art, illus.

Gavin, Francesca. Future Tense, Blueprint no. 211, p.118

Pagel, David. Blue Skies and Then Some, Los Angeles Times, Calendar (Section E), p. 21

Tumlir, Jan. The Nineties, Jr., X-TRA vol. 5, no. 1, pp. 22-26

2002

Sanders, Joel. Out of Site, Fictional Architectural Spaces, New Museum of Contemporary Art, Artforum, Nov, p. 182

Williams, Gregory. Out of Site, Artforum.com (August)

Wagonfeld, Judy. Virtual Reality Struggles to mesh with Intriguing Art, Art Review: Out of Site..., Seattle Post-Intelligencer, Nov. 15, p.17.

Ellegood, Anne. Out of Site, Fictional Architectural Spaces, New York: New Museum of Contemporary Art, illus.

Miles, Christopher and Gobel, James. A Conversation About Twenty One Painters, 21 Paintings From LA. San Bernardino, California: Robert V. Fullerton Art Museum, Cal. State Univ, San Bernardino, illus.

Golonu, Berin. Retrofuturist, Retrofuturist. San Francisco: New Langton Arts

Reynolds, Jamie. Building Utopia, Adam Ross Looks to Yesterday to Paint His Perfect Picture of Tomorrow, Smock, Winter, p. 48, illus.

2001

Barragan, Paco. El Arte Que Viene, The Art to Come. Madrid: Subastas Siglo XXI, pp. 254-255, illus.

Meyer, James. Best of 2001: Technomania, Artforum, Dec., p. 106-107, illus.

Chambers, Christopher. A New Crop of Young American Painters, Tema Celeste, Nov- Dec., p. 19, illus.

Johnson, Ken. Adam Ross, The New York Times, Sept. 21, p. E28

Ayres, Charlie. Adam Ross' Cityscapes Finally Appear in London, Art Review, June 2001, p. 24, illus.

McLaren, Duncan. Adam Ross: In Echoed Steps I Walked Across This Empty Dream, Nylon Gallery, London, The Independent on Sunday, May 27, 2001, p. 4, illus.

MacRitchie, Lynn. Electric Blue Windows on New Worlds, The Financial Times, Europe, May 8, 2001, p. 13, illus.

Spalding, David. A Conversation With Artists in 010101: Art in Technological Times, Artweek, May 2001, p. 13, illus.

Hoptman, Laura. The Shape of Things to Come; Art and Science Fiction, Flash Art, January-February, pp. 86-89, illus.

Bonetti, David. Bold High-Tech Artwork Makes Connections, San Francisco Chronicle, March 2, C1, illus.

Bishop, Janet. 010101; Art in Technological Times (exhibition catalogue), Old Fashioned Forms in New Fangled Times, pp.72-75

Adam Ross, pp. 122-123, illus.

2000

Hayles, N. Katherine, Adam Ross: Paranoid Utopias Art and Text, August-October, 2000, pp. 62-65, illus.

Howard, Rhonda, Shifting Ground: Transformed Views of the American Landscape, Henry Art Gallery, University of Washington, Seattle, WA, exhibition catalogue

Knight, Christopher, Adam Ross' Venturesome and Intricate Works Reward Contemplation, The Los Angeles Times, May 12, p. F26

Knight, Christopher, Catching the 'Next Wave' of Painters, The Los Angeles Times, June 20, p. F1, F8

LaBelle, Charles, Los Angeles Reviews, Adam Ross, Bijutsu Techo, Vol. 52, No. 792, September 2001, pgs. 158-159, illus.

Lunenfeld, Peter, Snap to Grid, MIT Press, Cambridge, MA, pgs.167-170, illus.

PUBLIC COLLECTIONS

HALES GALLERY

The Museum of Contemporary Art Los Angeles, Los Angeles, CA

Los Angeles County Museum of Art, Los Angeles, CA

Museum of Contemporary Art San Diego, San Diego, CA

Orange County Museum of Art, Newport Beach, CA

Laguna Art Museum, Laguna Beach, CA

The Weatherspoon Art Museum at The University of North Carolina at Greensboro, Greensboro, NC

Massachusetts Institute of Technology, List Visual Arts Center, Cambridge, MA