

MORGAN FISHER /

Born: 1942, Washington D.C., USA, lives and works in Santa Monica, USA

Grants and Fellowships /

- | | |
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| 1989 | Grant from Media Arts Program, National Endowment for the Arts |
| 1988 | Grant from the California Arts Council |
| 1987 | Guggenheim Fellowship in filmmaking |
| 1980 | Grant from Media Arts Program, National Endowment for the Arts |

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SOLO EXHIBITION (Selection)

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| 2007 | "Pendant Pair Paintings", Galerie Daniel Buchholz, Cologne, Germany |
| 2005 | "Standard Gauge: Film Works by Morgan Fisher", Whitney Museum of American Art, New York
"Edge and Corner paintings", Adamski, Gallery For Contemporary Art, Aachen, Germany
The Films by Morgan Fisher, Tate Modern, London
China Art Objects Galleries, Los Angeles |
| 2004 | Greene Naftali Gallery, New York, USA
"()", "Film cans and film boxes", Gallery Daniel Buchholz, Cologne Germany
"Morgan Fisher - () 2003", CUBITT Gallery and Studios, London, UK |
| 2002 | Neuer Aachener Kunstverein, Aachen, Germany
China Art Objects Galleries, Los Angeles; paintings, painting installations
Pacific Title and Art Studio, Hollywood; screening organized by China Art Objects Galleries
Galerie Daniel Buchholz, Cologne; reconstruction in 16mm of Color Balance, a film installation made in 1980 (see below), new drawings |
| 2000 | Kunstverein in Hamburg, Hamburg, Germany
"The Italian Paintings," presented by Dave Muller/Three Day Weekend, in "Made in California: Now," Los Angeles County Museum of Art |
| 1998 | Künstlerhaus Stuttgart (co-sponsored by Stuttgart Filmwinter); one-week residency
Merz Akademie, Stuttgart
British Council (organized by Galerie Daniel Buchholz), Cologne
Städel Schule, Frankfurt
Austrian Film Museum, Vienna |
| 1997 | Visiting artist, Otis College of Art and Design, Los Angeles
Visiting artist, Art Center College of Design, Pasadena, California
Visiting artist, School of Film/Video, California Institute of the Arts, Valencia, California |

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- 1996 Visiting artist, Art Department, University of California at Riverside
Visiting artist, Occidental College, Los Angeles
- 1995 Visiting artist, California Institute of the Arts
- 1992 Visiting artist, Art Center College of Design, Pasadena
- 1989 University of Rochester, in the series "The New Avant-Garde"
- 1986 International Forum of Young Cinema, Berlin International Film Festival
University Gallery of Fine Art, Ohio State University
Visiting artist, Art Center College of Design, Pasadena
- 1985 The Collective for Living Cinema, New York
San Francisco Cinematheque
Pacific Film Archive, Berkeley
- 1980 Philadelphia College of Art
- 1979 Boston Film/Video Foundation
Art School, California Institute of the Arts
Department of Photography and Film, Ohio State University
- 1978 Contemporary Art Survey (lecture series), Art Department, UCLA
Visiting artist, College of Creative Studies, University of California at
Santa Barbara
Department of Visual Arts, University of California at San Diego
Collective for Living Cinema
- 1977 Otis Art Institute, Los Angeles
- 1976 Museum of Art, Carnegie Institute, Pittsburgh
Albright-Knox Art Gallery, Buffalo
San Francisco Museum of Art
Anthology Film Archives, New York
Museum of Modern Art, New York
- 1975 Pacific Film Archive
San Francisco Art Institute
Vancouver Art Gallery, in the series "The Very Eye of Light; A Primer in
the Experimental Film," Pacific Cinematheque in collaboration with the
Vancouver Art Gallery, Vancouver, British Columbia
Canyon Cinematheque, San Francisco
- 1974 Pratt Institute, Brooklyn
- 1973 Millennium Film Workshop, New York
School of the Art Institute, Chicago
Independent Film Festival, National Film Theater, London
- 1972 Film Section, Massachusetts Institute of Technology
- 1970 Department of Theater Arts, UCLA

GROUP EXHIBITION (Selection)

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- 2007 53. Kurzfilmtage Oberhausen, Internationale Kurzfilmtage Oberhausen, Germany
"Bunch Alliance and Dissolve", Contemporary Arts Center, Cincinnati, OH, USA
- 2006 "Los Angeles, 1955 - 1985", Centre Pompidou, France (Catalogue)
"Galerie Daniel Buchholz at Metro P.", Metro Pictures Gallery, New York, NY, USA
"The Expanded Eye", Kunsthaus Zürich, Zurich, Switzerland
"die sammlung rischer", Adamski Gallery For Contemporary Art, Aachen, Germany
"Blows into microphone", Kunsthalle Exnergasse, Wien, Austria
- 2005 "A Walk To Remember", LACE, Los Angeles, CA, USA
- 2004 Whitney Biennial, New York, USA
"Expanded Cinema", hartware medien kunst verein, Dortmund, Germany
- 2003 Morgan Fisher, James Hayward, Lecia Dole-Recio, Frances Starck, curated by Richard Hawkins, Galerie Daniel Buchholz, Cologne, Germany
"Turbulent Screen", Edith-Ruß-Haus für Medienkunst, Oldenburg, Germany
"Conceptualisms", Akademie der Künste, Berlin, Germany
"FATE OF ALIEN MODES", Wiener Secession, Wien, Austria
- 2002 "Startkapital," Ständehaus, Kunstsammlung Nordrhein-Westfalen, Düsseldorf; paintings (catalogue)
- 2001 "Frances Stark Meets Morgan Fisher," Klosterfelde, Berlin; Standard Gauge
- 2000 "Not Coming," Laemmle Grande Theaters, Los Angeles, produced by Side Street Projects; sequence of 35mm slide projections (collaboration with JP Munro, D'Ette Nogle, Ramona Trent)
Galerie Jürgen Becker, Hamburg; curated by Daniel Buchholz and Christopher Müller (Galerie Daniel Buchholz, Köln); paintings
- 1999 "Thanks," visiting faculty show, School of Art, California Institute of the Arts; paintings on paper
"Afterimage: Drawing Through Process," Museum of Contemporary Art, Los Angeles; Production Stills
"A History of European Cinema through Technical Evolution," Festival dei Popoli, Florence, Italy; Standard Gauge
"The American Century: Art and Culture 1950–2000; The Cool World: Film and Video in America 1950-2000," Whitney Museum of American Art, New York; Production Stills, Standard Gauge

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- 1998 "Time Dilates," Dave Muller/Three Day Weekend, The Downtown Arts Festival, New York; paintings on paper
- 1997 "Threshold," Side Street Projects, Santa Monica; a show of short texts in response to photographs of public spaces of travel; took part as a writer
- 1996 "Projections," AMC Old Pasadena 8 Theaters, Pasadena, California, produced by Side Street Projects (catalogue); single 35mm slide projection
- 1995 Inaugural Film Screening, Acme. Gallery, Santa Monica; Standard Gauge
"Reconsidering the Object of Art: 1965–1975," The Museum of Contemporary Art, Los Angeles (catalogue); films, works on paper
- 1994 "Scratching the Belly of the Beast; Cutting-Edge Media in Los Angeles, 1922-1994," Filmforum, Los Angeles; Projection Instructions, Standard Gauge
"Detours," Side Street Projects, Santa Monica; painting installation
Color This!, Foundation for Art Resources, Los Angeles, 1994; coloring book of drawings by Los Angeles artists
- 1993 "Fade to Black," Eldorado Centrum voor Beeldcultuur, Antwerp; Projection Instructions
Robert Flaherty Seminar, Ithaca, New York; Production Stills, Standard Gauge
Stichting Amsterdams Filmhuis, Amsterdam; Projection Instructions
- 1991 Faculty show, School of Art, California Institute of the Arts; installation with paintings and objects
- 1990 Mostra internazionale del nuovo cinema, Pesaro, Italy, a retrospective of American independent films of the 1980s; Standard Gauge
- 1990 "Beyond Illusion: American Film and Video Art, 1965-1975," in conjunction with "The New Sculpture, 1965-1975: Between Geometry and Gesture, Whitney Museum of American Art; catalogue essay by John G. Hanhardt, Curator of Film and Video; Production Stills, Cue Rolls
"Metamedia," in conjunction with "Image World: Art and Media Culture," Whitney Museum of American Art; catalogue essay by John G. Hanhardt, Curator of Film and Video; Cue Rolls, Projection Instructions, Standard Gauge
- 1989 "What's Wrong with These Pictures?," retrospective (shared with George Landow), The American Museum of the Moving Image, New York
- 1988 "mot:dites,image," Musée Nationale d'Art Moderne, Centre Pompidou, Paris (catalogue); Projection Instructions
- 1987 "Text as Image," Pacific Film Archive; Projection Instructions
- 1985 Biennial Exhibition, Whitney Museum of American Art, New York (catalogue); Standard Gauge
New York Film Festival; Standard Gauge

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- 1983 "Word Works," Walker Art Center, Minneapolis; Projection Instructions
"Film as Installation II," The Clocktower, New York; drawing (catalogue)
- 1982 "Ten Years of Living Cinema," Collective for Living Cinema, New York
(catalogue); Projection Instructions
- 1981 "West Coast," Anthology Film Archives, New York (catalogue); Cue
Rolls, Projection Instructions
"American and French Independent Cinema," Padiglione d'arte
contemporanea/Cineteca italiana, Milan (catalogue); Projection Instruc
tions
Color Balance, P.S. 1, Long Island City, New York; three-projector film
installation, indefinite duration, Super-8 Technicolor loop cassettes,
color, silent, 24 fps; when recreated in 2000 transferred to video disc,
presented with three video projectors
- 1980 Color Balance, Media Study/Buffalo
"Film as Installation," The Clocktower, New York ; photographs
"The Pleasure Dome,' American Experimental Film, 1939-1979," Mo
derna Museet, Stockholm; catalogue essays by Jonas Mekas and P.
Adams Sitney; The Director and His Actor Look at Footage Showing
Preparations for an Unmade Film (2), Production Stills, Cue Rolls
- 1979 Passing Time, "The New West," The Kitchen, New York; film loop in
stallation, indefinite duration, 16mm, black and white, silent, 24 frames
per second
North Light, "Re-Visions," Whitney Museum of American Art, New
York; film installation and drawings; film loop installation, indefinite du
ration, 16mm, color, silent, 24 frames per second
- 1978 International Forum of Young Cinema, Berlin International Film Festival;
program curated by John G. Hanhardt; Cue Rolls
"Frameworks," Water Street Branch, Whitney Museum of American
Art; The Director and His Actor Look at Footage Showing Preparati
ons for an Unmade Film (2), Production Stills
- 1978 "Artists' Film," Artists Space, New York; Documentary Footage
- 1977 "The Poetic Eye: Perspectives on the American Independent Film,
1923-1977," Los Angeles County Museum of Art; Phi Phenomenon,
Production Stills, Cue Rolls
"Time," Philadelphia College of Art (catalogue); Phi Phenomenon
"The Moving Image/N.Y. State"; touring program organized by Gerald
O'Grady; Picture and Sound Rushes, Cue Rolls, Projection Instructions
Southern Exposure, "Film Spaces," Art Gallery, Mount San Antonio
College, Walnut Creek, California; film loop installation, indefinite dura
tion, 16mm, color, silent, 24 frames per second
- 1976 "Text and Image," New American Filmmakers Series, Whitney Museum
of American Art, New York; The Director and His Actor Look at Foota
ge Showing Preparations for an Unmade Film (2), Picture and Sound
Rushes
"Fisher/Serra/Shulman," New American Filmmakers Series, Whitney
Museum of American Art, New York; Cue Rolls, Phi Phenomenon

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- “Neue Avantgardefilme aus den USA,” Werkstattkino, Munich; Production Stills, Cue Rolls
- 1975 “Stills,” New American Filmmakers Series, Whitney Museum of American Art, New York; Production Stills
Institute of Contemporary Art, London; Production Stills
- 1974 “Thom Andersen/Morgan Fisher,” Theatre Vanguard, Los Angeles; The Director and His Actor Look at Footage Showing Preparations for an Unmade Film (2), Documentary Footage, Phi Phenomenon, Production Stills, Production Footage, Picture and Sound Rushes, Screening Room
- 1973 Walker Art Center, Minneapolis; Production Footage
- 1970 “Information,” Museum of Modern Art, New York (catalogue); The Director and His Actor Look At Footage Showing Preparations for an Unmade Film (2), Production Stills
“North American Filmmakers: At Home and Abroad,” touring program organized by the Film Department, Museum of Modern Art; The Director and His Actor Look At Footage Showing Preparations for an Unmade Film (2)

Public Collections /

Whitney Museum, New York
Museum of Modern Art, New York
Moderna Museet, Stockholm
German Kinemathek, Berlin
Austrian Film Museum

Selected Writings and Lectures /

- 2002 “No Painting As Usual,” gallery notes for show at China Art Objects Galleries (notes on the Italian paintings are an expanded version of notes for “Made in California: Now,” 2000; xerox.
“January 19, 1998,” performance talk presented at “Radical Time,” a symposium in the Graduate Program, Department of Art, UCLA, January 19, 2002.
Untitled gallery notes for show at Galerie Daniel Buchholz; xerox.
- 2001 Responses to questions from Frances Stark in her collective interview “All Things to All People,” Afterall, Issue 4, 2001.
“The Wilkinson Household Fire Alarm,” note for Galerie Daniel Buchholz, Cologne Art Fair; xerox.
“Frances Stark Meets Morgan Fisher,” lecture at the Arsenal Kino, Berlin, in connection with the show of the same name at Klosterfelde; published in Nach dem Film (www.nachdemfilm.de), an on-line film magazine, in a dossier with the exchange from Afterall .

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- 2000 "No Painting As Usual," gallery notes for paintings presented by Dave Muller/Three Day Weekend in "Made in California: Now," Los Angeles County Museum of Art; "We Don't Care If You're Trespassing," lecture given at "Borders," a seminar organized by the Malmö Art Academy and the Royal Danish Art Academy; Copenhagen; revised version published in the yearbook for the Malmö Art Academy, 2001.
"Painting for Beginners," Hochschule für Bildende Künste, Hamburg.
- 1999 "The Future of Painting," lecture given as visiting artist, School of Art, California Institute of the Arts (abridged version of "From Film to Painting: Size, Scale, Plane, Projection"; see under 1998 below).
"Production Stills," statement for "Afterimage: Drawing through Process," Museum of Contemporary Art, Los Angeles; gallery brochure.
"Painting for Beginners," lecture given as a visiting artist, Art Center College of Design, Pasadena (revised version of "The Future of Painting.").
- 1998 "From Film to Painting: Size, Scale, Plane, Projection," lecture in two parts, Künstlerhaus Stuttgart, Stuttgart, Germany.
- 1995 "Morgan Fisher: Script of Standard Gauge," Screen Writings: Scripts and Texts by Independent Filmmakers, edited by Scott MacDonald, University of California Press, Berkeley/Los Angeles/London, 1995.
- 1994 "Missing the Boat," catalogue essay for "Scratching the Belly of the Beast; Cutting-Edge Media in Los Angeles, 1922-1994," edited by Holly Willis, Filmforum, Los Angeles, 1994.
- 1989 "Re-Arranging Flowers," gallery talk on a work by Christopher Williams, Museum of Contemporary Art, Los Angeles.
- 1983 "Color Balance," catalogue essay for "Film As Installation," The Clock tower, New York, 1983.
- 1981 "Projection Instructions," catalogue essay for "West Coast: A Survey of Independent / Avantgarde Film," Anthology Film Archives, New York, (slightly revised from unpublished note originally written in 1976(?)).
- 1981
- 1979 Untitled program note for showing at Boston Film/Video Foundation, February 17
- 1977 "Some Introductory Remarks" and "Talking with Jack Goldstein," LAI CA Journal, No. 14, April-May 1977.
"Notes on Southern Exposure," gallery leaflet for "Film Spaces," Art Gallery, Mount San Antonio College, Walnut, California, December 9-13, 1977; xerox.
- 1976 "Cue Rolls" and "Phi Phenomenon," program notes for showings in the New American Filmmaker series, Whitney Museum of American Art, New York, May 11-May 16, 1976; mimeograph. (Note on Cue Rolls reprinted with revisions in New Magazine, Vol. 8, No. 3, May 1977; reprinted in catalogue for "West Coast: A Survey of

Independent/Avantgarde Film," Anthology Archives, New York, 1981
(see above)

1975

Untitled statement, printed in October calendar for Canyon Cinema
theque, San Francisco (date of composition uncertain); reprinted in
Alan Williams's program note for the screening at the Albright-Knox on
January 15, 1976).

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