

Morgan Fisher

Born 1942, Washington, D.C. Lives and works in Los Angeles, CA

Education

1964

Harvard College, A.B. (1965) in Fine Arts; specialization in the history of 19th and 20th century art

1965

University of Southern California; work toward M.A. in Cinema.

1966

University of California, Los Angeles; work toward M.F.A. in Motion Picture Division, Department of Theater Arts.

Selected Solo Exhibitions/Screenings

2014

Interior and Exterior Color Beauty, China Art Objects Galleries, Los Angeles, CA
Maureen Paley, London, UK

2013

Interior Color Beauty, Bortolami, New York

2012

The Frame Beyond, Generali Foundation, Vienna, Austria
Morgan Fisher: Conversations, Aspen Museum of Art, Aspen, CO

2011

Raven Row, London, England
BFI Southbank Gallery, London, England
Abteiberg Museum, Monchengladbach, Germany

2009

Portikus, Frankfurt, Germany

2008

China Art Objects Galleries, Los Angeles, CA

2007

Galerie Daniel Buchholz, Cologne, Germany

2005

China Art Objects Galleries, Los Angeles, CA
"Standard Gauge: Film Works by Morgan Fisher", Whitney Museum of American Art, New York, NY
"Edge and Corner paintings," Adamski, Gallery for Contemporary Art, Aachen, Germany
The Films by Morgan Fisher, Tate Modern, London, England

2004

Galerie Daniel Buchholz, Cologne, Germany Städelshule, Frankfurt, Germany
San Francisco Cinematheque, San Francisco, CA; films and lecture
Cubitt, London, England
Pacific Film Archive, Berkeley, CA
Filmforum, Los Angeles, CA
Greene Naftali, New York, NY

- 2002**
"To See Seeing," Neuer Aachener Kunstverein, Aachen, Germany (catalogue)
China Art Objects Galleries, Los Angeles, CA
Pacific Title and Art Studio, China Art Objects Galleries, Los Angeles, CA
Color Balance, Galerie Daniel Buchholz, Cologne, Germany
- 2000**
Kunstverein in Hamburg, Hamburg, Germany
The Italian Paintings, Presented by Dave Muller/Three Day Weekend, in "Made in California: Now," LACMA, Los Angeles, CA
- 1999**
Künstlerhaus Stuttgart, Germany (co-sponsored by Stuttgart Filmwinter) Merz Akademie, Stuttgart, Germany
Galerie Daniel Buchholz, Cologne, Germany
Städel Schule, Frankfurt, Germany
Austrian Film Museum, Vienna, Austria
- 1989**
The New Avant-Garde, University of Rochester, NY
- 1986**
International Forum of Young Cinema, Berlin International Film Festival, Berlin, Germany
University Gallery of Fine Art, Ohio State University
- 1985**
The Collective for Living Cinema, New York, NY
San Francisco Cinematheque, San Francisco, CA
Pacific Film Archive, Berkeley, CA
- 1980**
Philadelphia College of Art, Philadelphia, PA
- 1979**
Boston Film/Video Foundation, Boston, MA
Department of Photography and Film, Ohio State University
- 1978**
Collective for Living Cinema
- 1977**
Otis Art Institute, Los Angeles, CA
- 1976**
Museum of Art, Carnegie Institute, Pittsburgh, PA
Albright-Knox Art Gallery, Buffalo, NY
San Francisco Museum of Modern Art, San Francisco, CA
Anthology Film Archives, New York, NY
Museum of Modern Art, New York, NY
- 1975**
Pacific Film Archive, Berkeley, CA
San Francisco Art Institute, San Francisco, CA
The Very Eye of Light; A Primer in the Experimental Film, Vancouver Art Gallery, Vancouver, BC, Canada
Canyon Cinematheque, San Francisco, CA; films
- 1974**
Pratt Institute, Brooklyn, NY

1973

Millennium Film Workshop, New York, NY
School of the Art Institute, Chicago, IL
Independent Film Festival, National Film Theater, London, England

1972

Film Section, Massachusetts Institute of Technology, Boston, MA

Selected Group Exhibitions / Screenings**2015**

Sweet Sixteen, **China Art Objects Galleries, Los Angeles, CA**
Apparition: Frottages and Rubbings from 1860 to Now, **Hammer Museum, Los Angeles, CA and The Menial Collection, Houston, TX**

2014

Whitney Biennial, Whitney Museum of American Art, New York, NY
A Machinery for Living, **curated by Walead Beshty, Friedrich Petzel Gallery, New York**

2013

T.J. Wilcox: In the Air, Whitney Museum of American Art, NY

2012

Stand still like the hummingbird, David Zwirner, New York, NY
Made in L.A., Hammer Museum, Los Angeles, CA
L.A. Filmforum presents Moving Pictures: Painting, Photography, Film, Echo Park Film Center, Los Angeles, CA
Shelf Life, Kunsthalle am Hamburger Platz, Berlin, Germany
Material Concerns (Alternative Projections: Experimental Film in L.A., Screening 20), Spielberg Theatre at the Egyptian, Los Angeles, CA

2011

Lonely at the Top: Graphology Chapter 4, MuHKA Museum of Contemporary Art Antwerp
The Unfinished Film, Gladstone Gallery, New York, NY
Mind Games, China Art Objects Galleries, Los Angeles, CA
New Work: Photographs and Works on Paper, Bortolami Gallery, New York, NY

2010

"*The Artist's Museum*" at MOCA Grand Avenue and The Geffen Contemporary at MOCA, Los Angeles, CA
Inauguration of China Art Objects in Culver City, China Art Objects, Los Angeles, CA

2009

1999, China Art Objects at Cottage Home, Los Angeles, CA

2008

2008 *California Biennial*, curated by Lauri Firstenberg, Orange County Museum of Art, Newport Beach, CA
You, whose beauty was famous in Rome, curated by Andrew Berardini & Sarah Lehrer-Graiwer, Mandarin Gallery, Los Angeles, CA, (Catalogue)

2006

"Los Angeles, 1955 - 1985", Centre Pompidou, France (Catalogue)

2004

Rotterdam International Film Festival
International Forum of Young Cinema, Berlin International Film Festival, Berlin, Germany
Biennial Exhibition, Whitney Museum of American Art, New York (catalogue)

2003

"Sandwiched," Los Angeles, CA (publication); curated by Jacob Fabricius; sandwich boards designed and fabricated by the

artists;
the curator stood on a street corner wearing each sandwich board for two days
Morgan Fisher/Mason Cooley, China Art Objects Galleries, Los Angeles, CA
Fate of Alien Modes, Curated by Constanze Ruhm, Secession, Vienna (catalogue)
Views from the Avant-Garde, New York Film Festival, New York, NY

2002

Startkapital, Ständehaus (K21), Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany (catalogue)
A Show That Will Show That a Show Is Not Only a Show, curated by Jens Hoffman,
The Project, Los Angeles, CA (catalogue)
Richard Hawkins & Tomma Abts, Lecia Dole-Recio, Morgan Fisher, James Hayward,
Galerie Daniel Buchholz, Cologne; paintings

2001

In Between Art and Architecture, Two Film Screenings Organized by Christopher Williams, Silver Screen Theater, Pacific Design Center/MAK Center for Art and Architecture, Los Angeles, CA
Frances Stark Meets Morgan Fisher, Klosterfelde, Berlin; Standard Gauge

2000

Not Coming, Produced by Side Street Projects (collaboration with JP Munro, D'Ette Nogle, Ramona Trent); Laemmle Grande Theaters, Los Angeles, CA
Galerie Jürgen Becker, Curated by Daniel Buchholz and Christopher Müller, Hamburg, Germany

1999

Thanks, California Institute of the Arts, Valencia, CA
Afterimage: Drawing Through Process, Museum of Contemporary Art, Los Angeles, CA
A History of European Cinema through Technical Evolution, Festival dei Popoli, Florence, Italy
The American Century: Art and Culture 1950–2000, Whitney Museum of American Art, New York, NY

1998

Time Dilates, Presented by Dave Muller/Three Day Weekend, The Downtown Arts Festival, New York, NY

1997

Threshold, Side Street Projects, Santa Monica, CA

1996

Projections, Produced by Side Street Projects AMC Old Pasadena 8 Theaters, Pasadena, CA (catalogue)

1995

Inaugural Film Screening, ACME, Santa Monica, CA
Reconsidering the Object of Art: 1965–1975, Museum of Contemporary Art, Los Angeles, CA (catalogue)

1994

Scratching the Belly of the Beast; Cutting-Edge Media in Los Angeles, 1922-1994,
Filmforum, Los Angeles, CA (catalogue)
Detours, Side Street Projects, Santa Monica, CA
Color This!, Foundation for Art Resources, Los Angeles, CA

1993

Fade to Black, Eldorado Centrum voor Beeldcultuur, Antwerp, Belgium
Robert Flaherty Seminar, Ithaca, New York
Stichting Amsterdams Filmhuis, Amsterdam, Netherlands

1991

Faculty Show, California Institute of the Arts, Valencia, CA

1990

Mostra internazionale del nuovo cinema, Pesaro, Italy

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; films

1988

mot:dites, image, Musée Nationale d'Art Moderne, Centre Pompidou, Paris, France (catalogue)

1987

Text as Image, Pacific Film Archive, Berkeley, CA

1985 *Biennial Exhibition*, Whitney Museum of American Art, New York, NY (catalogue)
New York Film Festival, New York, NY

1983

Word Works, Walker Art Center, Minneapolis, MN
Film as Installation II, The Clocktower, New York, NY (catalogue)

1982

Ten Years of Living Cinema, Collective for Living Cinema, New York, NY (catalogue)

1981

West Coast, Anthology Film Archives, New York, NY (catalogue)
American and French Independent Cinema, Padiglione d'arte contemporanea /Cineteca italiana, Milan, Italy (catalogue)
Color Balance, P.S. 1 Contemporary Art Center, Long Island City, NY

1980

Color Balance, Media Study / Buffalo, NY
Film as Installation, The Clocktower, New York, NY
"The Pleasure Dome," American Experimental Film, 1939-1979, Moderna Museet, Stockholm, Sweden (catalogue)

1979

Passing Time, "The New West," The Kitchen, New York, NY
North Light, "Re-Visions," Whitney Museum of American Art, New York, NY

1978

International Forum of Young Cinema, curated by John G. Hanhardt, Berlin International Film Festival
Frameworks, Water Street Branch, Whitney Museum of American Art, New York, NY
Artists' Film, Artists Space, New York, NY

1977

The Poetic Eye: Perspectives on the American Independent Film, 1923-1977, LACMA, Los Angeles, CA
Time, Philadelphia College of Art, Philadelphia, PA (catalogue)
Southern Exposure, "Film Spaces," Art Gallery, Mount San Antonio College, Walnut Creek, CA

1976

Text and Image, New American Filmmakers Series. Whitney Museum of American Art, New York, NY
Fisher/Serra/Shulman, New American Filmmakers Series, Whitney Museum of American Art, New York, NY
Neue Avantgardefilme aus den USA, Werkstattkino, Munich, Germany

1975

Stills, New American Filmmakers Series, Whitney Museum of American Art, New York, NY
Institute of Contemporary Art, London, England

1974

Thom Andersen/Morgan Fisher, Theatre Vanguard, Los Angeles, CA

1973

Walker Art Center, Minneapolis, MN

1970

Information, Museum of Modern Art, New York, NY (catalogue)

Selected Bibliography

2004

Paul Arthur, "()," *Film Comment*, January-February

2002

Christopher Knight, "Finding Conceptual Pleasures in Monochromes," *Los Angeles Times*, January 25

Catrin Backhaus, "Morgan Fisher," *Frieze*, Issue 68, June/July/August

Hans-Christian Dany, "Morgan Fisher," *Springerin*, Vol. VIII, Issue 2/02, June–August

Frank Frangenberg, "Morgan Fisher – To See Seeing," *Kunstforum International*, Volume 162, November-December

Vanessa Joan Müller, "Gemälde über Bücher," *Texte zur Kunst*, Issue 48, December

2001

Rainer Unruh, "Junge Kunst aus Kalifornien," *Kunstforum International*, Volume 154, April-May

1999

David E. James, "Hollywood Extras: One Tradition of 'Avant-Garde' Film in Los Angeles," October 90, Fall

1995

Scott MacDonald, ed., "Morgan Fisher: Script of Standard Gauge," *Screen Writings: Scripts and Texts by Independent Filmmakers*, University of California Press, Berkeley/Los Angeles/London

1994

Kristine McKenna, "Filmforum Tackles the 'Beast,'" *Los Angeles Times*, February 14, 1994.

Jesse Lerner, "Independents in L.A. – Scratching the Belly of the Beast," *The Independent*, July

1993

Scott MacDonald, *Avant-Garde Film: Motion Studies*, Cambridge University Press

1992

David Sterritt, "Avant-Garde Films: Recent Trends and Key Works," and Steve Anker,

"Testament to an Orphaned Art"; *Blimp*, Issue No. 20, Summer; texts in German and English; special issue

devoted to the series "Unknown Territories: American Independent Film" presented at the Vienna Film

Theater by Sixpack Film, Vienna Willem de Greef, "The Found Footage Film as an Art of Reproduction," and Peter

Tscherkassky, "The Analogies of the Avant-Garde," *Found Footage Film*, edited by Cecelia Hausheer and Christoph

Settele, VIPER/zyclop verlag, Lucerne.

1991

"Off Hollywood", *Nuovocinema/Pesaro* No. 38, Quaderni della Mostra Internazionale

del Nuovo Cinema, Marsilio Editori, Venezia; translations of Scott MacDonald's introduction to

A Critical Cinema (1988), and Steve Anker's essay "The Avant-Garde; Into the Eighties" (1988).

Indipendenti USA, Charles Burnett, Stan Brakhage, Quaderno Informativo, XXVII Mostra

Internazionale del Nuovo Cinema, Pesaro; excerpts from MF's note on Standard

Gauge and J. Hoberman's 1985 review

1990

John G. Hanhardt, "Beyond Illusion: American Film and Video Art, 1965-75," catalogue essay for *The New Sculpture 1965-1975: Between Geometry and Gesture*, Whitney Museum of American Art, New York, NY.
Erik Saks, "20 Best Films of the Decade," *Modern Times*, Issue No. 4, April.
Andy Klein, "Standard Gauge," *The Hollywood Reporter*, October 8.
John G. Hanhardt, "Film and Video in the Age of Television," catalogue essay for "Image World," Whitney Museum of American Art, New York, NY.

1989

Scott MacDonald, "Morgan Fisher: Film on Film," *Cinema Journal*, Vol. 28, No. 2, Winter
Scott MacDonald, "Putting All Your Eggs in One Basket: A Survey of Single-Shot Films,"
Afterimage, Vol. 16, No. 8, March.
David James, *Allegories of Cinema: American Film of the Sixties*, Princeton University Press.
David Schwartz, "Morgan Fisher," program note for retrospective at The American Museum of the Moving Image, New York, May 12-May 19

1988

Steve Anker, "The Avant-Garde; Into the Eighties," from the catalogue for "Independent America; New Film 1978-1988," American Museum of the Moving Image, New York.
Scott MacDonald, *A Critical Cinema; Interviews with Independent Filmmakers*, University of California Press; introduction and 1987 interview.
Roger Simon, "At the Boundaries: Standard Gauge, The Avant-Garde, and Postmodernism," *Spectator*, Vol. 9, No. 1, Fall 1988.
Yann Beauvais, "Des mots encore des mots" and Scott MacDonald, "Le texte comme image" (translation of 1986 essay); catalogue essays for *mot:dites,image*, Musée National d'Art Moderne, Centre National Georges Pompidou, Paris, October-November 1988.

1987

Scott MacDonald, "Morgan Fisher: An Interview," *Film Quarterly*, Spring 1987.
J. Hoberman, "Ten the Hard Way — The 10 Best Films of 1985," *The Village Voice*, January 7, 1986.

1986

Scott MacDonald, "Text as Image in Some Recent North American Avant-Garde Films,"
Afterimage, March 1986.
Alan Williams, "Standard Gauge," *Film Quarterly*, Fall 1986.

1985

John G. Hanhardt, "The Passion for Perceiving: Expanded Forms of Film and Video Art," *Art Journal*, Fall 1985.
J. Hoberman, review of *Standard Gauge*, *The Village Voice*, April 30, 1985.
P. Adams Sitney, "Rear-Guard," *American Film*, July-August 1985.

1984

J. Hoberman, "After Avant-Garde Film," *Art After Modernism: Rethinking Representation*, Edited by Brian Wallis, The New Museum of Contemporary Art, New York, 1984.

1982

J. Hoberman, "Vulgar Modernism," *Artforum*, February 1982.

1980

Zeno Birolli and Franco Ghielmetti, catalogue entry, "American and French Independent Cinema," *Padiglione d'arte contemporanea - Cineteca Italiana*, Milano, September 1981.
P. Adams Sitney, "The Achievement of the American Avant-Garde Cinema 1960- 1970," catalogue essay, "'The Pleasure Dome,' American Experimental Film 1939-1979," *Moderna Museet*, Stockholm, 1980.

1979

Jonathan Crary, "Revisions: Whitney Museum," *Flash Art*, October-November 1979.
Peter Frank, "Guerrilla Gallerizing," *The Village Voice*, May 7, 1979.

J. Hoberman, review of Protective Coloration, The Village Voice, October 15, 1979.
Trent Myers, "Re-Visions," Arts Magazine, September 1979.
Lawrence Van Gelder, "New Film Series Opening at the Modern," New York Times, April 20, 1979.
Thom Andersen, "Morgan Fisher," program note for showing in series "Independent Film Makers in Columbus," Department of Photography and Cinema, The Ohio State University, May 4, 1979; mimeograph.
John G. Hanhardt, "Re-Visions: Projects and Proposals in Film and Video," gallery brochure, Whitney Museum of American Art, April 19-May 13, 1979.

1978

James Welling, "Pat O'Neill and Morgan Fisher — 'Film Spaces,'" Artweek, January 14, 1978.

1976

Linda Gross, "The 'Eastern Influence' in Film Series," Los Angeles Times, June 11, 1976.
J. Hoberman, "Secrets of the Hand-Held Camera: Films Hollywood Won't Allow," The Village Voice, April 5, 1976.
Graham Weinbren, "Morgan Fisher — Filming the Process," Los Angeles Vanguard, June 11-18, 1976.
Alan Williams, "Evenings for New Film: Morgan Fisher," program note for showing at Albright-Knox Art Gallery, presented in collaboration with Media Study/Buffalo and the Center for Media Study, SUNY/Buffalo, January 15, 1976

1975

Regina Cornwell, Recent Radical Film, Art Information Distribution, New York, 1975.
John Dorr, "FILMEX Shorts," The Hollywood Reporter, March 27, 1975.

1974

Tony Rayns, "Reflected Light: Independent Avant-Garde Festival," Sight and Sound, Winter 1973/74.
Thom Andersen, "Films by Morgan Fisher," program note for screening at Theatre Vanguard, Los Angeles, February 12, 1974
Kevin Thomas, "Phenomenon of Film Explored," Los Angeles Times, February 12

1973

Donald Skoller, "The Fisher Phenomenon," Film Comment, Vol. 9, No. 2, March-April
Jonas Mekas, "Movie Journal," The Village Voice, October 25, 1973.

1972

Donald Skoller, "Aspects of Cinematic Consciousness," Film Comment, Vol. 8, No. 3, September-October 1972.

1969

P. Adams Sitney, "Structural Film," Film Culture, No. 47, Summer 1969.