

MOLLY SPRINGFIELD

(b. 1977; lives and works in Washington, DC)

EDUCATION

- 2006 Skowhegan School of Painting and Sculpture, Skowhegan, ME
2004 MFA, University of California, Berkeley, CA
2000 Post-Baccalaureate Certificate, Maryland Institute College of Art, Baltimore, MD
1999 BA, *magna cum laude*, Queens College, Charlotte, NC
1997-98 Visiting Student, The Slade School of Fine Art, London, England

SOLO EXHIBITIONS

- 2020 *The Marginalia Archive*, Gambrell Center for the Arts, Queens University, Charlotte, NC
2017 *Excerpts*, Cody Gallery, Marymount University, Arlington, VA
2015 *The Marginalia Archive*, Flashpoint, Washington, DC
This document, Galerie Thomas Zander, Cologne, Germany (with catalogue)
2013 *The Marginalia Archive*, Steven Wolf Fine Arts, San Francisco, CA
2012 *The Proto-History of the Internet*, Thomas Robertello Gallery, Chicago, IL
2009 *Translation*, Thomas Robertello Gallery, Chicago, IL
Translation, Steven Wolf Fine Arts, San Francisco, CA
2008 *The world is full of objects*, Mireille Mosler Ltd., New York, NY
2007 *The Real Object*, Thomas Robertello Gallery, Chicago, IL
2006 *Gentle Reader*, Transformer, Washington, DC
They go on telling you just the same thing forever, Steven Wolf Fine Arts, San Francisco, CA
2005 *Anything we have not had to decipher on our own does not belong to us*, JET Artworks, Washington, DC
2003 *collecting/cataloguing/recording/seeing*, The Arts Club of Washington, Washington, DC

SELECTED GROUP EXHIBITIONS

- 2020 *BOOKS*, Galerie Thomas Zander, Cologne, Germany
2019 *Dialogues*, STABLE, Washington, DC. Curated by Jordan Amirkhani
Assembly 2019, Arlington Arts Center, Arlington, VA. Curated by Blair Murphy
Incommunicado, Montpelier Arts Center, Laurel, MD
Distance, Dorksy Gallery, Long Island City, NY. Curated by Betsy Alwin and Steve Locke
2018 *Proust*, Williams Collection, Wellesley, MA. Curated by Rachael Arauz
MICA Alumni Biennial Exhibition, Maryland Institute College of Art, Baltimore, MD. Curated by Claire Gilman

- Deep Dive*, WAS Gallery, Bethesda, MD. Three-person show with Suzanne Gold and Sandy Guttman. Curated by Betsy Johnson
- Invitational Show*, McNamee Gallery, St. Louis University, St. Louis, MO
- Drawing In/Drawing Out*, The Phillips Museum of Art, Franklin & Marshall College, Lancaster, PA. Curated by Magnolia Laurie
- 2017 *Camp Artscape*, Center for the Arts Gallery, Towson University, Towson, MD. Curated by Erin Lehman and Susan Isaacs
- Dog and Pony Show: A Sondheim Alumni Exhibition*, Area 405, Baltimore, MD. Curated by Stewart Watson and Cara Ober
- Greetings from Adams Morgan*, DCAC, Washington, DC. Curated by Philip Barlow
- Take Note*, Savannah College of Art and Design, Savannah, GA. Curated by Amanda York
- Click Here*, Arlington Arts Center, Arlington, VA. Curated by Kayleigh Kayleigh Bryant-Greenwell
- 2016 *Homage*, Williams Collection, Wellesley, MA. Curated by Rachael Arauz
- 2015 *I am a Lie and I am Gold*, Yossi Milo Gallery, New York, NY. Curated by Marco Breuer
- Marginalias*, Field Projects, New York, NY. Curated by Blair Murphy
- From Line to Constellation*, Granoff Center for the Creative Arts, Brown University, Providence
- 2014 *Art=Text=Art: Private Languages/Public Systems*, UB Anderson Gallery, University at Buffalo, New York
- Lists*, Traffic Zone, Minneapolis, MN
- 2013 *Drawing Time, Reading Time*, The Drawing Center, New York, NY. Curated by Claire Gilman
- New Positions: Phillppe Gronon, Owen Kydd, Molly Springfield*, Galerie Thomas Zander, Cologne, Germany
- Autocorrect*, Josée Bienvenu Gallery, New York, NY
- Chick Lit: Revised Summer Reading*, Tracy Williams, Ltd., New York, NY. Curated by Pilar Vahey and Molly Rand
- 2012 *Graphite*, Indianapolis Museum of Art, Indianapolis, IN. Curated by Sarah Urist Green
- Falling Through Space Drawn by the Line*, University of Buffalo Art Gallery, Center for the Arts, Buffalo, NY. Curated by Sandra Firmin and Joan Linder
- 2011 *Art=Text=Art: Works by Contemporary Artists*, selections from the Sally & Wynn Kramarsky Collection, Harnett Museum of Art, University of Richmond Museums, Richmond, VA. Curated by N. Elizabeth Schlatter. Traveled to Zimmerli Art Museum at Rutgers University, New Brunswick, NJ (2012) and Hafnarborg: The Hafnarfjordur Centre of Culture and Fine Art, Hafnarfjörður, Iceland (2013)
- In—and outside—writing*, Voorkamer, Lier, Belgium
- Out of Print*, Mercer Union, Centre for Contemporary Art, Toronto, Canada
- 2010 *False Documents and Other Illusions*, Portland Museum of Art, Portland, ME
- Observant*, ISE Cultural Foundation, New York, NY. Curated by Vicki Sher.
- Beyond Text and Image: The Book as Art*, Washington and Lee University, Lexington, VA
- On/Off the Grid*, Irvine Contemporary, Washington, DC

- 2009 *The Drawing Room*, Mireille Mosler, Ltd., New York, NY
The Janet and Walter Sondheim Prize Finalist, Baltimore Museum of Art, Baltimore MD
 Selected as one of six finalists for exhibition at the Baltimore Museum of Art by Elisabeth Sussman (The Whitney), Valerie Cassel Oliver (Contemporary Art Museum, Houston) and Ellen Harvey (artist)
- 2008 *Tuttle*, David Castillo Gallery, Miami, FL
The Janet and Walter Sondheim Prize Finalists, Baltimore Museum of Art, Baltimore, MD
 Selected as one of six finalists for exhibition at the Baltimore Museum of Art by Laura Hoptman (New Museum of Contemporary Art), Darby English (University of Chicago) and Mickalene Thomas (artist)
Idiolects, BROWN Gallery, London, England. Curated by Lumi Tan
At Arm's Length, NurtureArt, Brooklyn, NY. Curated by Julie McKim and Lauren Dickens
Lie to the Eye, Bakersfield Museum of Art, Bakersfield, CA
- 2007 *Simple, Dumb Objects*, 1708 Gallery, Richmond, VA (three-person exhibition with Dean Kessmann and Martin Brief; essay by Alexander Dumbadze)
Leaded: The Materiality and Metamorphosis of Graphite, Joel and Lila Harnett Museum, University of Richmond Museums, Richmond, VA, Curated by N. Elizabeth Schlatter.
 Traveled through 2009 to The Art Museum of South Texas, Corpus Christi, TX; Memorial Art Gallery of the University of Rochester, Rochester, NY; Yellowstone Art Museum, Billings, MT; and The Palmer Museum of Art, Pennsylvania State University, State College, PA; Western Washington University Gallery, Bellingham, WA; Salina Art Center, Salina, KS; Baum Gallery of Fine Art, University of Central; Dean Leshner Center for the Arts, Walnut Creek, CA
- 2006 *Text Formed Drawing*, Contemporary Art Galleries, University of Connecticut, Storrs.
 Curated by Barry Rosenberg
Private Viewing, Leroy Neiman Gallery, Columbia University, New York, NY. Curated by Amy Canonico, Jane Innis & Marina Chao, Whitney/Columbia Curatorial Studies Program
Well Read, NurtureArt, Brooklyn, NY. Curated by Christopher Howard
- 2005 *Circa 75*, New Langton Arts, San Francisco, CA
Marking Traces, 33 Grand Gallery, Oakland, CA. Curated by Brad Silverstein
Seeded: The Word/The Tree, RKL Gallery, Brooklyn, NY
- 2004 *Land of the Free*, Jack Hanley Gallery, San Francisco, CA. Curated by Lee Plested
Compass Points, Berkeley Art Museum, Berkeley, CA. Curated by Heidi Zuckerman-Jacobson
The Opening Band, I-5 Gallery, Los Angeles, CA
Equivalentents and Analogues, Yale University, New Haven, CT
- 2003 *Really*, Gescheidle Gallery, Chicago, IL. Curated by Tim Lowly
Profiles: 6 Painters, Worth Ryder Gallery, Berkeley, CA. Curated by Heather Patterson and Holly Haddock
Janet Maher and Molly Springfield, Howard County Center for the Arts, Ellicott City, MD
- 2002 *Please Pay Attention*, Worth Ryder Gallery, Berkeley, CA
New Talent IV, Signal 66, Washington, DC
Savage/Love, Signal 66, Washington, DC

SELECTED BIBLIOGRAPHY

Books

- 2020 Sarah Urist Green, *You Are an Artist: Assignments to Spark Creation* (Penguin Books, New York)
- 2018 Ellen Mueller, *Remixing and Drawing: Sources, Influences, Styles* (Routledge Focus, New York)
- 2014 *The Thing The Book* (The Thing Quaterly & Chronicle Books, San Francisco)
Invalid Format: An Anthology of Triple Canopy, Volume 3 (Triple Canopy, New York, and Sternberg Press, Berlin)
- 2012 *Invalid Format: An Anthology of Triple Canopy*, Volume 2 (Triple Canopy, New York, and Sternberg Press, Berlin)
- 2011 Lisa Pearson, Ed. *It Is Almost That: A Collection of Image + Text Work by Women Artists & Writers* (Siglio Press, Los Angeles). Includes projects by Eleanor Antin, Fiona Banner, Louise Bourgeois, Ann Hamilton, Susan Hiller, Adrian Piper, and Sue Williams, among others.
It Is Almost That (box), limited edition boxed set of ten saddle-stitched artist booklets (Siglio Press, Los Angeles)

Articles, Reviews, Catalogue Essays, and Interviews

- 2020 Kriston Capps, *Washington Is a Storm, One Piece of Art Can Be Your Anchor*, WASHINGTON CITY PAPER, January 24
- 2019 Haley McKey, *STABLE Makes Debut, Builds New DC Art Community*, ON TAP MAGAZINE, December 7
Tara Bahrapour, *A warehouse of their own: DC artists launch a co-working and exhibition space*, WASHINGTON POST, October 11
- 2016 Yasaman Alipour, *I Am a Lie and I am Gold*, THE BROOKLYN RAIL, March 4
Sarah Urist Green, *Molly Springfield: Copy A Copy A Copy*, THE ART ASSIGNMENT, PBS Digital Studios
- 2015 Mark Jenkins, *In the galleries: Molly Springfield*, WASHINGTON POST, May 22
Kriston Capps, *Mood Board at Furthermore*, WASHINGTON CITY PAPER, February 27
Lauren Schell Dickens, *Molly Springfield: This document*, catalogue essay, Galerie Thomas Zander
- 2013 Zachary Sachs, *Drawing Time, Reading Time*, ARTFORUM (Online Critics' Picks), December
Ken Johnson, *When How It Looks Matters More Than What It Says: 'Drawing Time, Reading Time' at the Drawing Center*, THE NEW YORK TIMES, November 22
Claire Gilman, "Drawing Time, Reading Time," catalogue essay, The Drawing Center
Brandon Brown, *The Marginalia Archive*, ART PRACTICAL, February
Kenneth Baker, *Molly Springfield at Steven Wolf*, SAN FRANCISCO CHRONICLE, February 1
Claire Brandon, *'Molly Springfield,'* catalogue essay for *Graphite*, Indianapolis Museum of Art
- 2012 Rachel Wolff, *Giving Graphite a Grand Show*, THE WALL STREET JOURNAL, Dec. 21
Beth Capper, *Molly Springfield at Thomas Robertello Gallery*, MODERN PAINTERS, Oct.

- R.C. Baker, *Art = Text = Art: Works by Contemporary Artists*, THE VILLAGE VOICE, Sep.
- Randall Miller, *Molly Springfield and 'The Proto-History of the Internet'*, DAILY SERVING, June 28
- Stacia Yeapanis, *OthersPeoplesPixels Interviews Molly Springfield*, OPP ARTIST BLOG, May 3
- 2011 John Priestly, *ART=TEXT=ART*, ART PAPERS, November/December
- Russell Smith, *Regarding the book's mortality, and also its surreal charm*, THE GLOBE AND MAIL (Toronto), January 12
- Sean Prpick, *Closing the Book*, CBC—Radio Canada, January 31
- 2010 Daniel Kany, *'False Documents' is genuinely excellent*, PORTLAND PRESS HERALD, Dec. 5
- Rob Walker, *Art That Sells Itself*, THE NEW YORK TIMES MAGAZINE, May 8
- Louis Jacobson, *'On/Off the Grid' at Irvine Contemporary*, WASHINGTON CITY PAPER, Feb 24
- 2009 Jason Foumberg, *Eat Your Words But Don't Go Hungry (Molly Springfield at Thomas Robertello Gallery)*, NEWCITY ART, September 14
- Bret McCabe, *The 2009 Sondheim Prize: Molly Springfield*, BALTIMORE CITY PAPER, July 8
- Kenneth Baker, *Proust in "Translation" at Wolf*, SAN FRANCISCO CHRONICLE, Feb. 28
- 2008 *Looking Back*, Goings on About Town, THE NEW YORKER, July 7 & 14
- Lauren O'Neill-Butler, *Molly Springfield*, ARTFORUM, March
- Andy Kozlowski, *Leaded*, ART PAPERS, January/February
- Amoreen Armetta, *Molly Springfield*, ARTFORUM (Online Critics' Picks), January/February
- R.C. Baker, *Best in Show: Molly Springfield*, VILLAGE VOICE, January 2
- 2007 Alan Artner, *Photos spur closer scrutiny of subjects*, CHICAGO TRIBUNE, May 4
- Craig Drennen, *Interview with Molly Springfield*, DRAIN MAGAZINE, Issue 8 (Spring)
- 2006 Peter Winant, *Best Bet: Molly Springfield's Gentle Reader*, WETA-TV (PBS), November
- Jeffrey Cudlin, *Molly Springfield: Gentle Reader*, WASHINGTON CITY PAPER, November 3
- Well Read*, Goings on About Town, THE NEW YORKER, May 8
- Michael O'Sullivan, *Text: Reading Between the Lines*, WASHINGTON POST, April 7
- Huan Hsu, *Text Messaging: With a photocopier and a pencil, Molly Springfield draws meaning from the printed page*, WASHINGTON CITY PAPER, March 23
- Glen Helfand, *Knockoffs: Kaz Oshiro and Molly Springfield repurpose your junk*, SAN FRANCISCO BAY GUARDIAN, February 22

Publications as Author

- 2021 *To Sit With Absence*, catalogue essay for *Dean Kessmann: Light Years, Chemical Days, and Digital Seconds*, VisArts-Kaplan Gallery
- 2014 *Excerpts (The Marginalia Archive)*, Art Papers, March/April
- 2012 *Tracking Changes*, Triple Canopy: Annotations, June 11
- 2011 *Lily Cox-Richard*, artist profile, The Studio Visit, June
- 2010 *Inside the Mundaneum*, Triple Canopy, Issue 8, March (essay on Paul Otlet)
- 2007 *Beginnings*, Why + Wherefore, curated by Summer Guthery, Lumi Tan, & Nicholas Weist

- 2006 *Voices: Molly Springfield*, NY Arts Magazine, November (essay on Translation project)
The Bookshelf: Molly Springfield, College Art Association News, September

SELECTED AWARDS & RESIDENCIES

- 2022 Collaboration with Student Printers Program, Tamarind Institute, Albuquerque, NM
Arts and Humanities Fellowship, D.C. Commission on Arts & Humanities (Also received in 2021, 2020, 2019, & 2018)
- 2016 Residency, The MacDowell Colony, Peterborough, NH
Residency, The Hambidge Center for the Creative Arts & Sciences, Rabun Gap, GA
Visual Artist Fellowship, D.C. Commission on Arts & Humanities (Also received in 2015, 2014, 2011, & 2009)
- 2009 Finalist, The Trawick Prize, Bethesda Contemporary Art Award
- 2008 Mid-Atlantic Arts Foundation Creative Fellowship
Residency, The Millay Colony for the Arts, Austerlitz, NY
- 2006 Skowhegan Fellowship, Skowhegan School of Painting and Sculpture
- 2004 Eisner Prize for Highest Achievement in the Creative Arts, University of California, Berkeley
- 2004 Outstanding Graduate Student Instructor Award, University of California, Berkeley
- 2003 Full Tuition Grant, University of California, Berkeley
- 2002 Departmental Block Grant, University of California, Berkeley

SELECTED PUBLIC LECTURES AND VISITING ARTIST TALKS

- 2020 Politics and Prose, Book Event for *You Are An Artist*, Washington, DC, May 15 (via Crowdcast)
Eastern Tennessee State University, Johnson City, TN, May 5 (via Zoom)
Towson University, Towson, MD, April 20 (via Webex)
STABLE, Panel discussion, *Dialogues Part 2: Language*, Washington, DC, February 1
- 2018 Phillips Museum, Panel discussion, *Drawing In/Drawing Out*, Lancaster, PA February 16
- 2016 Arlington Arts Center, The Lawn Chair Artist Talks, Arlington, VA, May 25
- 2015 Luce Center for American Art, The Smithsonian American Art Museum, Washington, DC, May 9
Brown University, Panel discussion on artists' libraries at *Interrupt 3*, Providence, RI, March 13
- 2014 Hillyer Art Space, Millenium Art Salon, Washington, DC, March 1
- 2012 Maryland Institute College of Art, Baltimore, MD, March 19
- 2011 Calvin College, Grand Rapids, MI, March 30-April 1 (with exhibition)
- 2010 McDaniel College, Westminster, MD, October 12
Triple Canopy, Panel discussion, *Bartleby: A Rereading*, Brooklyn, NY, April 25
- 2009 Transformer, Panel discussion on artist residencies, Washington, DC, April 16
University of Maryland, Graduate Colloquium, College Park, MD, March 26
Steven Wolf Fine Arts, Panel discussion on *Translation*, San Francisco, CA, February 14
- 2008 Wellesley College, Wellesley, MA, November 14

2007

Savannah College of Art and Design, Savannah, GA, June 21

SELECTED COLLECTIONS

City Hall Art Collection, Washington, D.C.

Sally and Wynn Kramarsky Collection, New York, NY

The Metropolitan Museum of Art, New York, NY (Drawings and Prints)

The Whitney Museum of American Art, New York, NY

Williams Collection, Wellesley, MA

TEACHING

2020-Present Adjunct Professorial Lecturer, American University, Department of Art

2016-Present Professorial Lecturer, Corcoran School of the Arts and Design, George Washington University

2016-2017 Visitng Artist, George Washington University, Graduate Critical Practices Seminar

2014 Visiting Artist, George Washington University, Graduate Critical Practices Seminar

2009-2015 Adjunct Professorial Lecturer, American University, Department of Art

2009 Adjunct Professor, George Mason University, School of Art

2004-2007 Assistant Professorial Lecturer, George Washington University, Department of Fine Arts

2004-2007 Adjunct Professor, Maryland Institute College of Art, Foundations

2003-2004 Graduate Student Instructor, University of California at Berkeley, Department of Art Practice

2002-2003 Teaching Assistant, University of California at Berkeley, Depts. of Art Practice and History of Art