**SUSAN ROTH**

b. 1950

**EDUCATION**

**SELECTED SOLO EXHIBITIONS**

2019 : Sam & Adele Golden Gallery, New Berlin, NY

2017 : Frederick Holmes Fine Art, Seattle, W

2015 : Everson Museum of Art, Syracuse, NY

2014 - 2015 : The Munk School of Global Affairs, University of Toronto, Toronto, ON, Canada 10

 Luther Brady Gallery, GW University, Washington, DC

2010 : Jane Corkin Gallery, Toronto, Ont.

1999, 1996, 1990, 1988 : Gallery One, Toronto, Ontario

1991, 1990, 1988, 1986 : Galerie Elca London, Montreal, Quebec

1990, 1987, 1986, 1984, 1982, 1981 : Salander-O’Reilly Galleries, New York, NY,

1987 : Sangren Hall Gallery, Western Michigan University, Kalamazoo, MI,

1983 : The Hett Gallery, Edmonton, Alberta

1983 : Martha White Gallery, Louisville, KY

1982 : Nicola Jacobs Gallery, London, England

1980 : William Edward O’Reilly Gallery, New York, NY

1976 : Everson Museum of Art, Syracuse, NY

**SELECTED GROUP EXHIBITIONS**

2024 : “Upsilon Unveiled” inaugural exhibition @ Upsilon Gallery, London

2018 : “Colors” an exhibition of 20th century painters @ Freedman Art, New York, NY

 “Personalized Friendship, Celebration, Gratitude”an exhibition of artists gifts to supporters @

 Freedman Art, New York, NY

2017 : “Painterly Pasted Pictures” an exhibition of 20th century painters of collage curated by E. A.

 Carmean Jr. @ Freedman Art, New York , NY

2013 : “Color & Edge” with Lauren Olitski Poster and Ann Walsh, Sideshow Gallery, Brooklyn, NY

2012 : “Extreme Possibilities: New Modernist Paradigms” The Painting Center, NYC, NY curated by Karen

 Wilkin

2009 : “Direct Sculpture: A Dialogue in Polymers”, Student Union Gallery, Univ. of Massachusetts Amherst, Amherst, MA

2006 : “Greenberg in Syracuse; Then and Now”, Company Gallery, ThINC, Syracuse NY

2005 : “Studies in Abstraction: Lauren Olitski, Susan Roth, and Ann Walsh”, curated by Wendy S. Evans,

 Student Union Gallery, Univ. of Massachusetts, Amherst, 2005

 “Rural Artists / Urban Sensibilities”, C. W. White Gallery, Portland ME

2003 : “The Clement Greenberg Collection”, Joe & Emily Lowe Gallery, Syracuse University, Syracuse NY

 “Clement Greenberg, A Critic’s Collection”, Portland Art Museum, Portland, Oregon 2001

 “The Mirvish Teaching Collection”, Agnes Ethrington Gallery, Queens University, Kingston, Ont., 1998 : “16 in One, Sixteen Women Artists”, curated with essay by Karen Wilkin, Gallery One, Toronto, Ont. 1996 : “Modern Masters”, Salander-O’Reilly Galleries, New York, NY

 “Art for All”, Edmonton Art Gallery, Edmonton, Alberta 1988

 “Studio Watch”, Edmonton Art Gallery, Edmonton, Alberta

1987 : “Modern Masters”, Salander-O’Reilly Galleries, New York, NY

1986 : “Gender & Gesture”, Women’s Studies Symposia, Picker Art Gallery, Colgate University, Hamilton,

 NY

 “The Mid Year Show”, Butler Art Institute, Youngstown, OH

1985 : “Pre Post Modern”, curated by John Link, Richard R. Brush Art Gallery, St. Lawrence University,

 Canton, NY

 “Two Americans”, an exhibition with Keiko Saito, Nicola Jacobs Gallery, London, Eng 1982

 “10 Years of Acquisitions”, The Hirshhorn Museum and Sculpture Garden, Washington, DC

1983 : “Selection from the Collection”, The Hirshhorn Museum and Sculpture Garden, Washington, DC, 1982 : “The Syracuse Show” juried by Lawrence Alloway, Everson Museum of Art, Syracuse, NY 1978

1977: “New Acquisitions”, Boston Museum of Fine Arts, Boston, MA

1976 : “The Syracuse Show”, juried by Clement Greenberg, Everson Museum of Art, Syracuse, NY

**SELECTED PUBLIC COLLECTIONS**

Agnes Ethrington Gallery, The David and Audrey Mirvish Teaching Collection, Queens University, Kingston, Ont.

Basil Museum of Art, Basil, Switzerland

Boston Museum of Fine Arts, Boston, MA

Butler Art Institute, Youngstown, OH

Canadian Imperial Bank of Commerce, Toronto, Ont.

Comino Foundation Collection, Valduz, Switzerland

Corin International, Hong Kong, China

De Menil Family Trust, Paris, France

Edmonton Art Gallery, Edmonton, Alberta

Everson Museum of Art, Syracuse, NY

Fogg Art Museum, Harvard, University, Cambridge, MA

Fort Lauderdale Museum of Art, Fort Lauderdale, FL

Glenbow Art Gallery, Calgary, Alberta

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC

MFA / Hines Collection, Boston, MA

Museum of Contemporary Art, Montreal, Quebec

Portland Art Museum, The Clement Greenberg Collection, Portland, OR

York University, Toronto, Ontario

**SELECTED BIBLIOGRAPHY**

2015 : Sarah Rich “Handmade: The Art of Susan Roth” essay in the catalog to the exhibition of the same title, Everson Museum

 Elizabeth Dunbar & Susan Roth “Something Good Is Coming: An Interview with Susan Roth” in the catalog to the exhibition, Everson Museum

 Carl Belz “About Susan Roth and Her Art” catalog to the exhibition @ Luther Brady Gallery,

 George Washington University, Susan Roth: Form Frame Fold, 2015

 Lenore Miller “Notes on Praxis: Viewing Susan Roth's Independence”, catalog to the exhibition @ Luther Brady Gallery, George Washington University, Susan Roth: Form Frame Fold, 2015

 Lenore Miller & Susan Roth “Form Frame Fold: Interview with the Artist Susan Roth” catalog to the exhibition @ Luther Brady Gallery, George Washington University, Susan Roth:Form Frame Fold

 Piri Halasz, From the Mayor's Doorstep

 Sam Cornish, “Susan Roth: Painting Collage Collageing Painting” Abstract critical

2010 : Nancy Keefe Rhodes Exhibition Catalogue Limestone Art Gallery

2009 : Karen Wilkin “Extreme Possibilities: New Modernist Paradigms” The Painting Center

 Katherine Rushworth, “The Call of Canastota” Central New York Magazine, May/June

 Sonja Freidman, “Susan Roth” La Palabra Isrealita, Santiago, Chile

 Clement Greenberg, “Interview with Clement Greenberg, (reprinted from , Susan Roth, A

 Minotaur Production : video Reader’s Digest Foundation, 1988)” , Direct Sculpture; Dialogue in

 Polymers, catalogue to the exhibition, UMass / Amherst

2006 : J. R. Hughto “The Mirror Eye” documentary video

2005 : Allen M. Jones“The Prescience of a Cranky Critic” L.A. Times

2004 : Donald Kuspit,“A Critic’s Collection”, ArtNet

2001 : Karen Wilkin, “Clement Greenberg: a critical eye”, Clement Greenberg, a critic’s

 collection,Princeton Univ. Press

 John Link, Susan Roth’s Toughness, newcrit.art.wmich.edu/JLtough.html, April

 Carl T. Rotenberg “Optimal Operative Perversity: A Contribution to the Theory of Creativity”, New

1992 : Theraputic Visions , vol. 8,The Analytic Press

 Kenworth Moffett, New New Painting, Nouvelles E’ditions Francaises

1990 : Dodie Kazanjian, “On Target”, Vogue, February

1988: Karen Wilkin,Susan Roth, A Minotaur Production

 Clement Greenberg, Susan Roth, A Minotaur Production

 Thomas Fisher, “The (Dis)unity of the Arts”, Progressive Architecture, February

1987 : Kenworth Moffett, “Moffett’s Artletter”, Vol. II No. 7, September

1986 : Karen Wilkin, “La Materialite’ de L’Oeuvre de Susan Roth”, Vie Des Arts, Vol. 125, December

1985 : Kenworth Moffett, “Abstraction Offers the most Exciting Possibilities”, Art New England, September

 John Link, “Pre Post Modern”, Catalogue to the Exhibition, March

1984 : Karen Wilkin, “Susan Roth: An Essay on Recent Paintings”, Arts Magazine, Oct./Nov. 1984,

 Illustrated

 Valentin Tatransky, “The New Avant-Guard”, Art International, April/June

1983 : Vol. 27, No. 2 Terry Fenton, “A Year in Review”, Update, March/April 1983

 Vol. 4, No. 2 Valentin Tatransky, “Arts Reviews”, Arts Magazine, February

1981 : Vol. 57, No. 6 Kenworth Moffett, Larry Poons: Paintings1971-1981 Catalogue to the Exhibition

1978 : Lawrence Alloway, “The Syracuse Show”, Catalogue to the Exhibition