

SUSAN ENSLEY
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EXHIBITIONS/INSTALLATIONS

Prior to 1969 - paintings & drawings shown at student shows, Corcoran Gallery of Art, Washington, D.C.

1969 - "Compulsory Confinement", Final Project, George Peabody College of Vanderbilt University, site-specific installation of barbed-wire obstruction of doorway of studio

1971 - painting, Virginia Museum Biennale, Richmond, Virginia Certificate of Distinction, awarded by Thomas Hess, Curator of Contemporary Art, The Metropolitan Museum of Art

1971 - paintings & watercolors, solo exhibition, Virginia Museum

1972 - painting, Independent Study Program Exhibition, Whitney Museum of American Art, New York

1975 - "Look Out" photographs, Artists Space, group show

2007 - "Watch Out" photographs, Susan Ensley & Gordon Matta-Clark, The David Zwirner Gallery, Matta-Clark & Rirkrit Tirvanijia show

2014 - "The Artist Is Not Present", ABC No Rio, The Real Estate Show extended (RESx), recreation of the laughing piece installed outside at the opening, installed in the gallery with headphones

PERFORMANCES

1970 - Homecoming Queen Project, Virginia Commonwealth University, Richmond, Virginia. Susan Ensley was elected second-runner-up Homecoming Queen, escort Dennis Dyke

1975 - "Man Overboard", B&W slides, 8mm & 16mm B&W film, audio, Media Equipment Resources Center, NY, NY . A tour of the underworld based on Dante's Inferno. Performer: Susan Ensley

1975 - "Look Out" (The Way Things Are & The Way Things Are Supposed to Be), actors in costumes perform staged vignettes in windows with dressed sets in two buildings opposite The Kitchen, New York.

Only one side can be seen at a time:

From the Broome Street side in The Kitchen only the wealthy can be seen, from the Wooster Street side only the lower classes can be seen

Photos: Lizbeth Marano, Gordon Matta-Clark, Tim Burns, Kathy Landesman. Performers: Margie Crimmons, Jeremy Lipp, Julian Schnabel, Martha Wilson, Joel Fisher, Larry Williams, Shepp Abbott, Lisa Abbott, Pamela Smith

1976 - Laughing Piece, large-scale audio work, installed anonymously at the René Block Gallery, Gordon Matta-Clark's loft, and by arrangement of the John Gibson Gallery, NY, NY, for projection onto West Broadway from Houston Street to Grand Street & several blocks east & west (20 blocks +/-). An ironic consideration of SoHo on the first beautiful Saturday afternoon. Photos: Marc Petitjean

1976 - "Why Don't You Come Up and See Me Sometime", site-specific performance in tenement apartment at 250 Mulberry Street, NY, NY. Performer: Susan Ensley, with Julia Heyward & Betsey Sussler. Photos: Lizbeth Marano. Featured in Dennis Mohr's film "Ravenites" (2017) based on Alec Wilkinson's article "Urban Anthropology" in Double Take magazine and on NPR "This American Life" ("The Mob", episode #76, Sept. 19, 1997; transcript This American Life.org.Act Three. Neighbors to The Mob)

1976 - Haircut Project, changing styles with changing politics, cutting long hair shorter at Stefan Eins 3 Mercer Street Store, NY, NY

1977 - "Home Run – Run Home" The Museum of Modern Art, New York

2014 - "Laughing Piece Reprise" : The Artist is Not Present", ABC No Rio, "The Real Estate Show Extended"

PERFORMED FOR/PHOTOGRAPHED BY

1972 - Jannis Kounellis, "Regazza", installation with woman, blanket, propane torch & bunsen burner at the Sonnabend Gallery, NY

1972-73 - Dan Graham in "Body Press" and "Helix/Spiral", 16mm films made by performers with 8mm and 16mm film cameras, at Galerie Rudolf Zwirner, Cologne, NY Cultural Center, etc., and published by MIT Press

1972 - Robert Krushner, "Masque of the Monuments", performers as rocks, Holly Solomon's 98 Greene Street Loft gallery, NY, NY

1975 - Performer for Julia Heyward, "ma I am huh", at the artist's Duane Street loft

1976 - "Prophecy" and "Distress Call", two plays by Peter Handke, co-director and actress, with Lindsee Smith, Margaret Dewys and Mindy Stevenson, at the 9 Jay Street Garage

1978 - Jim Jarmusch, "Zone", 16mm B&W film, actress

1979 - portrait by Bobby Miller, photographer, 1979, portrait. Published 2017, "A Downtown State of Mind", 'Punk Girl in Leather', page 77

1979 - Betsy Sussler, "Tripe", video

1979 - Nan Goldin, portrait of Susan Ensley & David Byrne

1979 - portrait by Marcus Leatherdale, "New York New Wave" P.S. 1 (1980), curated by Diego Cortez, & the Palais des Beaux Arts, Brussels, The Museum of Modern Art, Bologna, Rare Gallery, NYC & included in The MoMA exhibition "Club 57 - Film, Performance, and Art in the East Village, 1978-1983" (2017-18), etc.

2012 - Billionaires for Barclays, curated by Martha Wilson with Develop Don't Destroy Brooklyn, Barclays, Brooklyn, NY, performer

FILMS

1973 - "First Film", 16mm B&W film plus loop and audio

1974 - "Who's Afraid of Red, Yellow and Blue", color 8mm film with metronome

1977 - "No Conscience", 8mm & 16mm color film, with Chris Parker, Patti Astor, Randy Gunn, Jeanette Gonzales, music by DNA (Arto Lindsay, Ikue Mori, Robin Crutchfield), about a young man (played by Chris Parker) who watches too much television.

2010 - "A Round", 10 minute color film loop with music by Glen Branca "The World Upside Down", Centre D'Art Santa Monica, Barcelona, Spain, "Imperfect As They Are," screening of films made with toy movie cameras including Park Chan Wook, Patrice Leconte, Jonas Mekas, Albert Maysles, Miranda July, Harmony Korine, Christopher Doyle, Agnes B, Kim Gordon

ASSISTANCE/FELLOWSHIPS & GRANTS

2013 - Franklin Furnace, for the recreation of the "Laughing Piece" & Previously ... The National Endowment for the Arts Artists Space Materials Grants New York City Department of Cultural Affairs Urban Corps Millay Colony for the Arts Penland School of Crafts Additional financial/studio assistance received from: Gene Davis, Tony Smith, Robert Rauschenberg, Henry Geldzahler, Anne Alpert (aka Anne Matta or Anne Clark)

PRESS/RADIO/ARTICLES & REVIEWS

1971 - Richmond Times,

Richmond News Leader

One review said that the early work (the painting in the group show; at 20 years old) was superior to the later work (the paintings in the solo show; at 21 years old); the other review said that the later work (the paintings in the solo show) was superior to the early work (the painting in the group show)

1975 - Art-Rite (Performance Issue), "Look Out"

The Kitchen catalog, "Look Out" photos

1975-76 - Alan Sondheim article "Art and Generations" on "Man Overboard"

1980 - Alec Wilkinson article "Urban Anthropology", Double Take Magazine, on the Mafia in Nolita & "Why Don't You Come Up and See Me Sometime"

1980 - John Howell, SoHo News, on the history of performance art

1997 - NPR "This American Life", episode #76 "The Mob" by Alec Wilkinson, from his article "Urban Anthropology" for Double Take Magazine

1998 - Artist's Space catalog "5000 Artist's Return to Artists Space: 25 Years"; "Look Out" photographs

2012 - New York Times - Billionaires for Barclays

MISCELLANEOUS/RELATED ART/WORK EXPERIENCES

1972 - cook & waitress at Food Restaurant

Food Film, shot by Gordon Matta-Clark, with Robert Frank, Suzanne Harris et al.

as shown at White Columns, 1999

1972-73 - Waitress at Max's Kansas City

1973 - Bykert Gallery, receptionist/gallery assistant & installer

Galerie MTL8, Brussels, Belgium

1973-75 - Assisted Gordon Matta-Clark: "Clockshower", "Splitting", "Bingo", "Project Lutze", "Day's End"

1976 - La Cinémathèque Française

1977 - "Send/Receive" production assistant for Keith Sonnier & Liza Bear in collaboration with NASA,

video satellite project between New York and San Francisco

1983 - stories, "Want & Need", "Shopping With Mom", published in Bomb Magazine, illustrated by

Robin Winters

EDUCATION

Whitney Museum Independent Study Program, La Sorbonne, Hunter College, Penland School of Crafts, Virginia Commonwealth University, School of the Corcoran Gallery of Art, George Peabody College of Vanderbilt University

LOOK OUT photographs selected by Julian Schnabel for inclusion in the collection of Mickey Ruskin (The Estate of Mickey Ruskin/ Max's Kansas City), 1976

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ARTIST'S FILE/DOCUMENTATION OF WORK INCLUDED IN THE MUSEUM OF MODERN ART ARTIST'S LIBRARY SINCE 1978