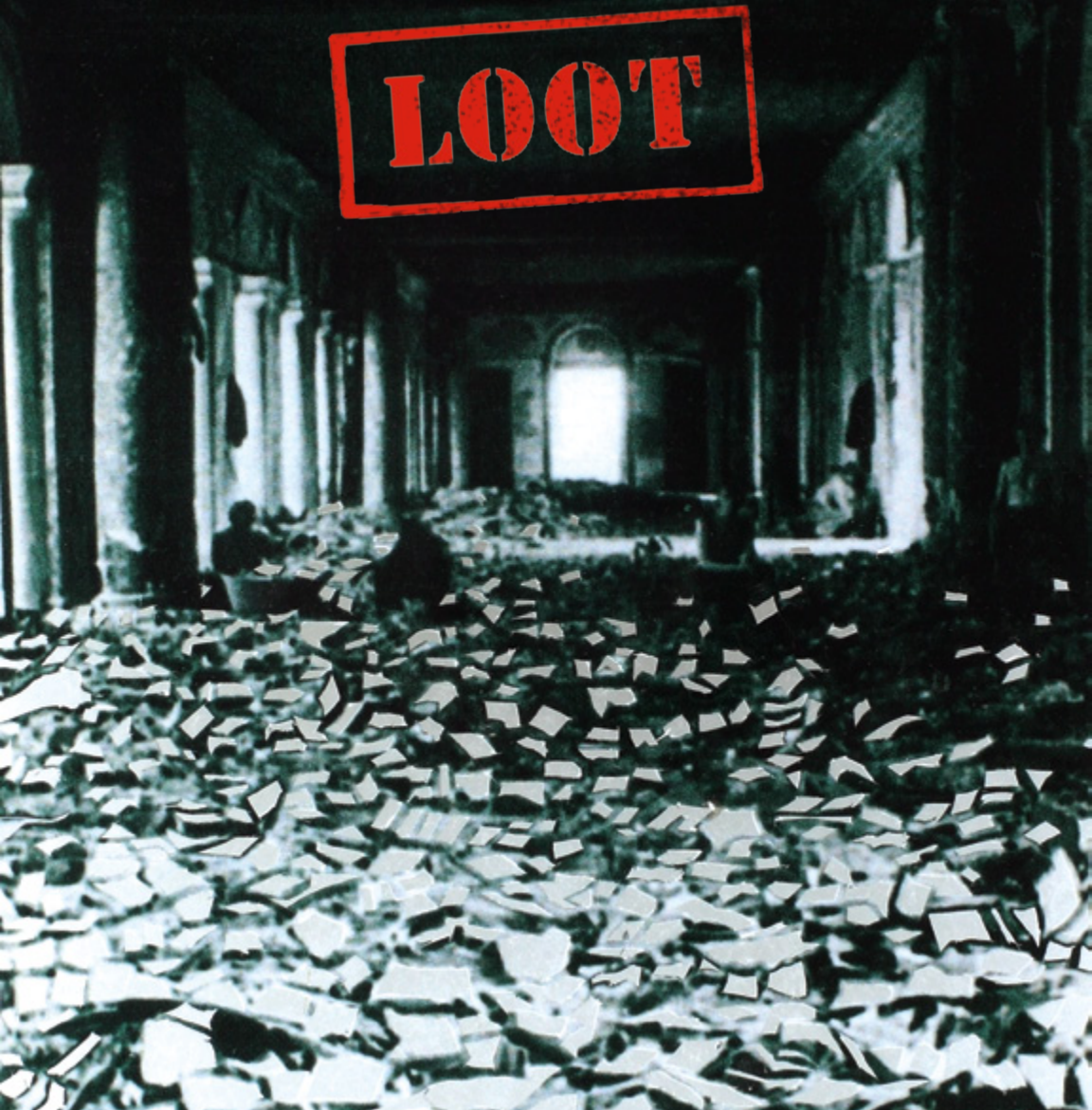


Heide Fasnacht

LOOT



Heide Fasnacht

LOOT

March 2 ~ April 21, 2012

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Typeset in Cochin

Cover: *Royal Library, Warsaw* (2010)

K **E** **N** **T**
F i n e A r t L L C

His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.

– Walter Benjamin



Archaeologies

80 1/2 x 151 in
204.5 x 383.5 cm

(pages 3-4, 7-8)

Images of the aftermath of destruction share an uncanny likeness, as if all that was particular when cities prospered, factories thrived, and libraries flourished was rendered uniform by rubble's disorder. And so landscapes of multiple disasters yield easily into one: Malta after years of bombing and starvation under the Axis siege; the industrial wastelands of Flint, Michigan, in the late 1990s; the village and abbey of Monte Cassino reduced to rubble by American bombs in 1944; the piled volumes set aflame in book burnings throughout the Third Reich; the city of Hiroshima after the US dropped a nuclear bomb that immediately killed 80,000 and leveled most of the city's buildings.



(Detail)



(Detail)

Trümmerfrauen, Berlin
13 x 19 in
33.5 x 48.5 cm



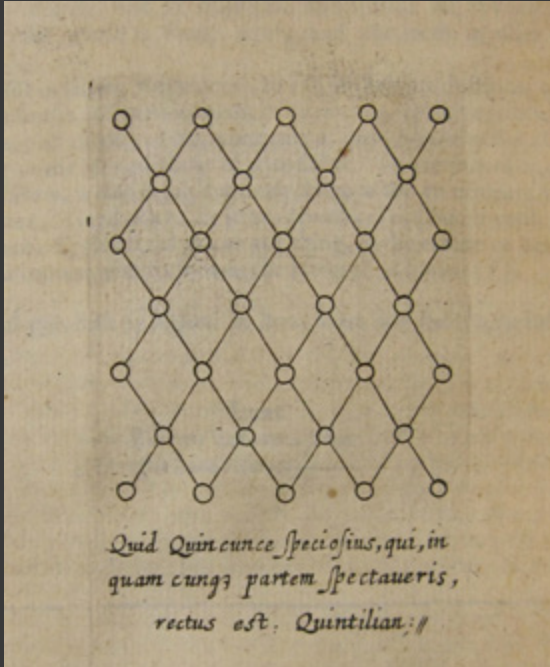
With most of German men either prisoners or casualties of war, it was the Trümmerfrauen, or “Rubble Women,” who faced the overwhelming task of clearing German cities of the debris left behind by Allied bombings. The Trümmerfrauen were recognized for their work and celebrated as heroines. However, these women were also victims of widespread and often brutally sadistic rape. Beginning in May 1945, when the Russians entered Berlin, mass rapes of girls and women from ages eight to eighty were committed on an alarming scale. Although most rapes were perpetrated by Russians, the aggressors also included Americans and French. The total number of German women who were raped is estimated at over two million.

Trümmerfrau, Berlin

23 1/2 x 19 in
59.5 x 48.5 cm



Quelle: Deutsche Fotothek



“What is more beautiful than the quincunx, that, from whatever direction you regard it, presents straight lines?”

— Quintilian (35-after 96 CE)

*The Garden of Cyrus
or The Quincuncial Lozenge
or Net-work Plantations of the Ancients, Artificially,
Naturally, Mystically Considered*

— Sir Thomas Browne (1605-1682)

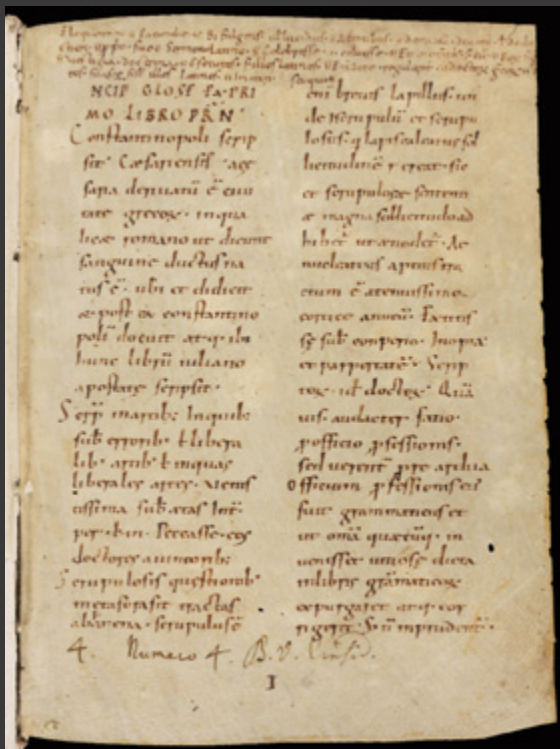
Umm al-Aqarib
13 x 19 in
33 x 48.5 cm



Massive looting of archeological sites was rampant in the chaos of the US-Iraq war. American troops did little to protect the Iraqi cultural heritage and even contributed to the destruction of irreplaceable archeological treasures. The 4,500-year-old site of Umm al-Aqarib was overrun by thieves, including organized teams of looters financed by foreign dealers. The 5,000-year-old site of the legendary city of Babylon was used as a military base by the US. Several areas were leveled for parking lots, which destroyed relics near the surface. Sandbags were filled with dirt that contained fragments of ancient artifacts. The site of an ancient theater served as a helipad. In the words of Maryam Mussa of the Iraqi Board of Heritage and Antiquities, the damage is irreparable, “nothing can make up for it.”

Monte Cassino I
13 x 19 in
33 x 48.5 cm





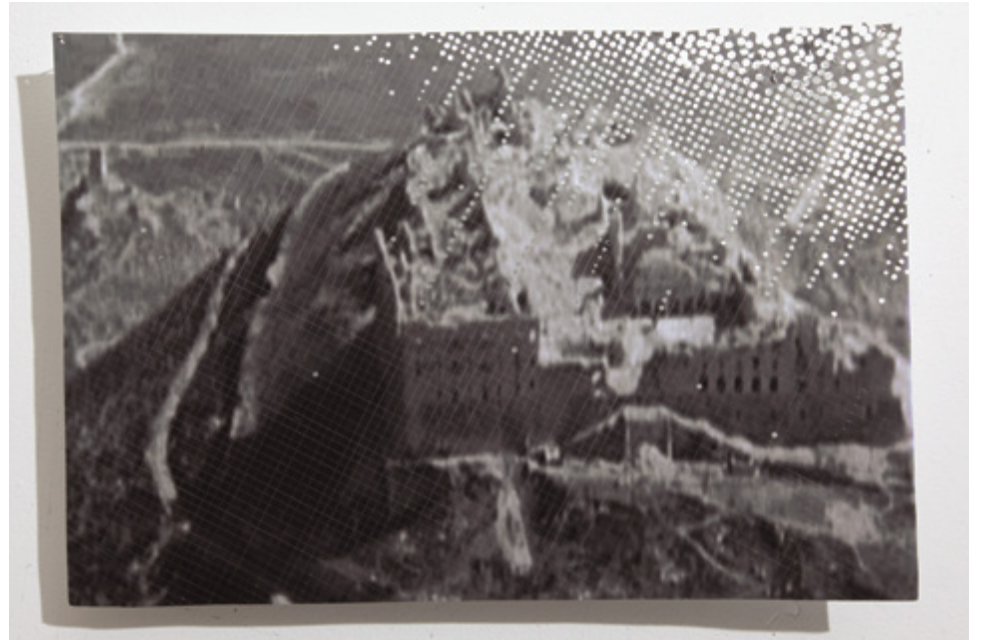
Facsimile of *Glossae: Tractatus de medicina* (10th - 12th century), originally in the archive of Monte Cassino and lost during World War II

In the 1944 Battle of Monte Cassino, Allied air strikes nearly destroyed every trace of the town's eleventh-century Benedictine abbey, although only women and children had been sheltering there. The Allies mistakenly thought the Germans were occupying it, but it was only after it had been bombed that the Germans took up positions in the abbey's ruins.

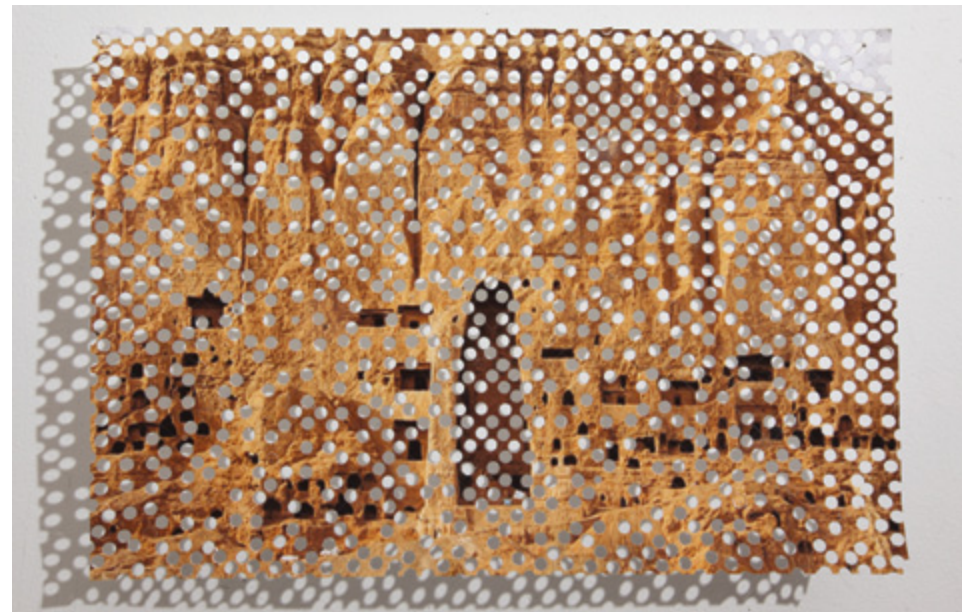
The abbey of Monte Cassino held a large archive, including some 1,400 irreplaceable codices. In addition, in December of 1942 the archives of the Keats-Shelley Memorial House in Rome had been sent to the abbey for safekeeping. Both collections were spared destruction because as the battle began two officers from the Herman Göring Panzer Division — Lieutenant Colonel Julius Schlegel, a Viennese-born German officer and a Catholic, and Captain Maximilian Becker, a Protestant — had the foresight to see that the documents were sent to the safety of the Vatican for eventual transport to the Reich.

The abbey was rebuilt after the war and was reconsecrated by Pope Paul VI in 1964.

Monte Cassino II
13 x 19 in
33 x 48.5 cm



Bamiyan, Destroyed
13 x 19 in
33 x 48.5 cm





In March 2001 the Taliban destroyed the two colossal statues of the Buddha that were cut into the rock cliffs at Bamiyan in Afghanistan 1500 years ago. At the time the Taliban foreign minister, Wakil Ahmad Mutawakel, justified the action and stated, “We are destroying the statues in accordance with Islamic law, and it is purely a religious issue.” Ironically, the destruction of the Buddhas has brought other treasures to light, including a reliquary with an early Buddhist text, as well as fifty caves decorated with wall paintings from the fifth through the ninth centuries. They contain the oldest surviving examples of oil painting, predating the technique’s appearance in Europe by six centuries.

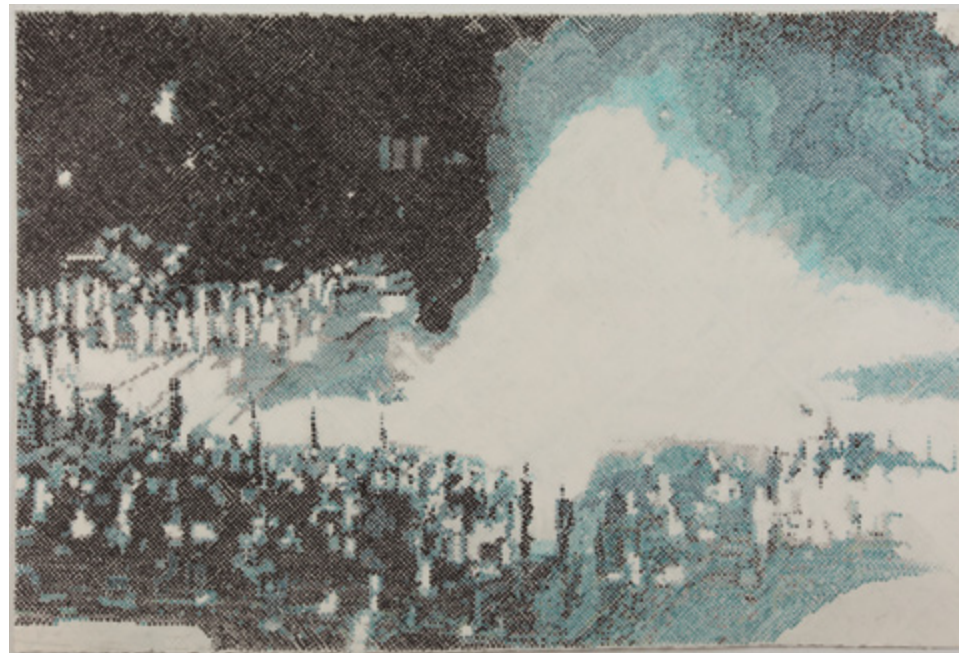
Bebelplatz I
27 3/4 x 39 1/2 in
70.5 x 100 cm



Bebelplatz II
41 x 59 3/4 in
104 x 149 cm



Bebelplatz III
40 5/8 x 60 1/2 in
103 x 153.5 cm





Invitation to a book burning in Munich on
May 10, 1933

*I ate, drank and slept books . . . It followed then that when Hitler burned
a book I felt it as keenly . . . as his killing a human, for in the long sum
of history they are one and the same flesh. Mind or body, put to the oven,
it is a sinful practice.*

— Ray Bradbury, *Fahrenheit 451*



Munich Central Collecting Point

35 x 76 in
89 x 193 cm

(pages 39-40)

The Munich Central Collecting Point was established in June 1945 by the Monuments Men, who took over what had been the offices of Hitler and the Nazi Party. The Collecting Point was used as a central facility from which cultural treasures looted by the Nazis were returned to their countries of origin all over Europe. Much of what passed through the Munich Collecting Point was works of art taken from public and private collections in Holland and France; however, the Nazis had also stolen millions of books from libraries, schools, and private homes. Like the artworks, the books were stored until they could be sorted, processed, and returned.

The Munich Collecting Point remained active for six years, until 1951; however, the process of restitution continues even today. As recently as 2011 the Central and Regional Library of Berlin returned a group of stolen books to the Jewish community.

Books, Baghdad I

13 1/2 x 17 in
34.5 x 43 cm





Collecting Point, 1939, Rijksmuseum

21 1/2 x 29 1/4 in

54.5 x 74.5 cm



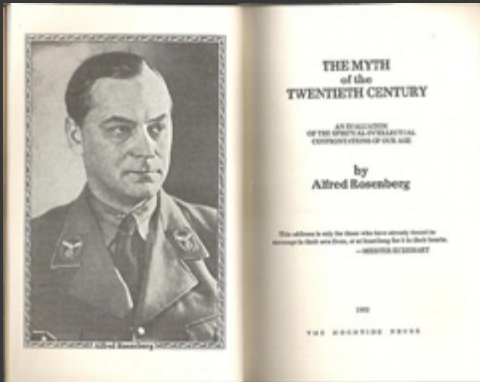
Collecting Point, Munich II

21 1/2 x 29 1/4 in

54.5 x 74.5 cm



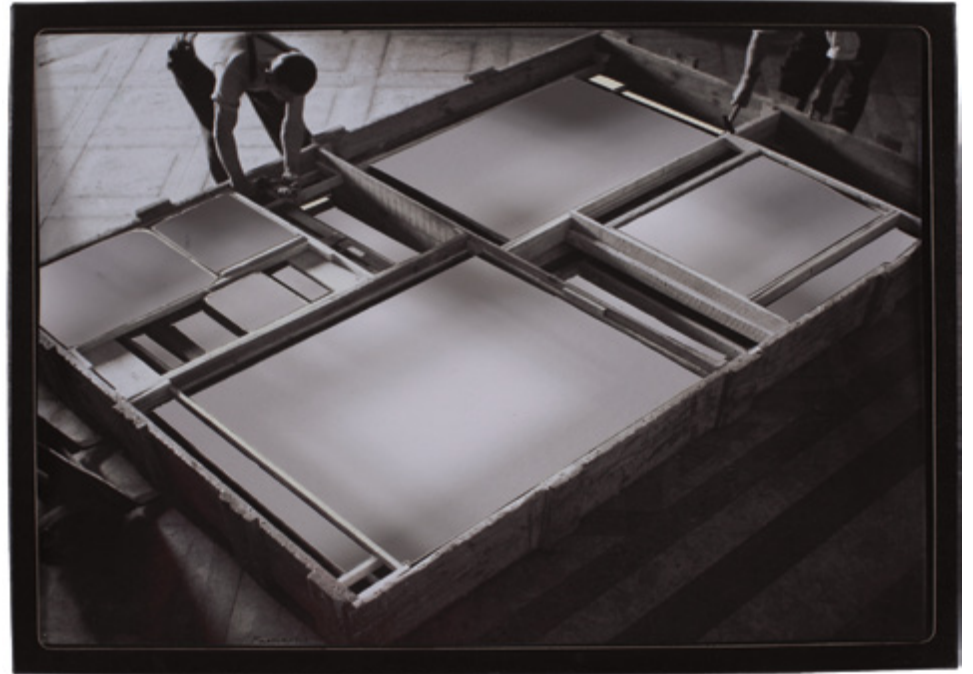
Room of Martyrs
96 x 240 x 36 in
244 x 609.5 x 91.5 cm



In 1940 the Nazis created a special task force known as the Einsatzstab Reichsleiter Rosenberg, or ERR, headed by Alfred Rosenberg, a member of the Nazi party and close ally of Hitler since the early 1920s. The ERR and its fine arts division, the Sonderstab Bildende Kunst, were charged with the systematic plunder of libraries and art collections throughout the territories occupied by the Reich. From 1940 to 1944 the ERR amassed over 22,000 artworks, mainly from Jewish collections. Most of these objects were brought to the ERR's headquarters in Paris's Jeu de Paume museum. The ERR's inventory records carefully note work taken from prominent families such as the Rothschilds, the Kahns, the David-Weills, the Schlosses, as well as works bought cheaply from complicit French dealers. Treasures from these collections were shipped from the Jeu de Paume to Germany.

The ERR also seized “degenerate” art, including many outstanding examples of early modernism. Rosenberg's book *The Myth of the Twentieth Century*, which sold over a million copies, outlined a racist theory that included a condemnation of modern art as degenerate and Jewish. The Nazis brought stolen modernist works of art to the Jeu de Paume as well, which they sold or exchanged to finance the war. French curators christened the room in which these works were stored the “Room of Martyrs.”

Louvre Sequestration
14 1/4 x 20 1/2 x 2 1/4 in
36 x 52 x 5.5 cm



After war broke out in September of 1939, curators at the Louvre packed up as much work from the collection as they could and sent it out of Paris to be hidden in a variety of chateaux, far from imminent danger. In total 3,690 works of art were shipped out of the museum.

When the Nazis arrived in Paris, they kept the museum open despite the fact that it was nearly empty. In addition to having requisitioned the museum at the Jeu de Paume to serve as a repository for confiscated art works, they used the Louvre's Near Eastern antiquities galleries for the wrapping and transport of art plundered from prominent Jewish collections.

Bührle Museum
20 1/2 x 14 1/4 x 3 in
52 x 36 x 7.5 cm



In 2008 thieves entered the museum of the Foundation E.G. Bührle in Zurich and stole four paintings, by Cézanne, Degas, van Gogh, and Monet, valued at \$163.2 million. The van Gogh and the Monet were recovered soon after, but the Cézanne and the Degas are still missing. Emil Georg Bührle, a German-born industrialist who supplied munitions to the Nazis, had acquired a massive amount of looted art. His name was on the list drawn up by British Wing-Commander Douglas Cooper, who investigated the transfer of looted works to Switzerland. In 2001 the Swiss government released their own study but were unable to determine the extent of Bührle's acquisitions from the Nazis.

In this work Bührle's foot is visible near the bottom of the box.



The Just Judges
14 1/4 x 20 1/4 x 2 1/4 in
36 x 51 x 5.5 cm



The Ghent Altarpiece, a masterpiece of the early Renaissance and the first great oil painting, has been stolen, in whole or in part, seven times, and has been hidden away more than once. Known also as *The Adoration of the Lamb*, it was completed in 1432 by Jan van Eyck and installed in the cathedral of Ghent. A century later it was the target of Protestant iconoclasts who broke into the cathedral bent on its destruction; however, *The Lamb* escaped harm because it had been secreted away in the cathedral's tower. In the late eighteenth century Napoleon's armies stole it and brought it to Paris, where it was hung in the Louvre, only to be restored to Ghent by Louis XVIII in 1815. Just a year later, the cathedral's vicar-general sold off the side panels to a local art dealer. In 1821 they were acquired by the Prussian king, Frederick Wilhelm III, who was determined to build a national collection that would rival any in Europe. The Altarpiece's side panels were eventually displayed in the Gemäldegalerie in Berlin, where they were among the museum's most highly prized works. They remained on view in Berlin until the end of World War I, when Germany was forced to return them to Belgium. In their place the museum put up a sign that read "Taken from Germany by the Treaty of Versailles." Fifteen years later, in 1934, two of Altarpiece's panels, depicting the Just Judges and St. John the Baptist, were stolen from the cathedral and held for ransom. The St. John panel was returned, but the Just Judges panel remains missing to this day. In its place is a copy.

Van Eyck's Altarpiece was coveted by the Nazis, for its value as a masterwork of the Northern Renaissance as well as for its symbolic value to the Reich as a work whose panels, once the pride of Berlin's national museum, had been taken from Germany by the despised Treaty of Versailles. Hitler would have seen its seizure as repatriation. Belgium, aware of the threat, sent *The Lamb* to the chateau of Pau, in the French Pyrenees, just before the outbreak of war. However, the Nazis easily found and stole it in 1941, eventually hiding it, along with other irreplaceable treasures, in the salt mines of Altaussee in Austria. It was recovered from Altaussee by the Monuments Men and returned to Belgium in August of 1945.



The Ghent Altarpiece recovered from in the salt mines at Altaussee, Austria, by the Monuments Men

DECREE OF THE FUHRER

Jews, Free Masons and those opponents of National Socialism who are affiliated with them on the basis of "Weltanschauung", are the authors of the present war against the Reich. The systematic spiritual battle against these forces is a task made necessary by the war effort.

I have therefore directed Reichsleiter Alfred Rosenberg to carry out this task in agreement with the Chief of the Wehrmacht High Command. His staff for the occupied territories is authorized to search libraries, archives, lodges and other "Weltanschauung" and cultural establishments for relevant material and to have this material requisitioned for the "Weltanschauung" tasks of the NSDAP, and for future scientific research by the higher educational institutions. The same regulation applies to cultural treasures which are the property or in the possession of Jews, which are ownerless, or the origin of which cannot be clearly established. Directions for carrying out this order in cooperation with the Wehrmacht will be issued by the Chief of the Wehrmacht High Command in agreement with Reichsleiter Rosenberg.

The necessary measures within the Eastern Territories under German administration will be taken by Reichsleiter Rosenberg in his capacity of Reichsminister for Occupied Eastern Territories.

/s/ HITLER

Headquarters of the Fuhrer, 1 March 1942.

To all Offices of
the Wehrmacht,
the Party and
the State.



Cache
104 x 255 3/4 in
264 x 903.5 cm

(pages 65-66)

Although invading armies have forever looted and destroyed priceless cultural artifacts, the Third Reich was notable for its systematic plunder of art and treasure. Fueled by Hitler's vision of a Führermuseum in his hometown of Linz, and by his and other high officials' dreams of dazzling private collections, the Nazis instituted a campaign of seizing art from public and private collections across Europe that lasted from 1933 until 1945, the last year of the war.

Those responsible for the great collections of Europe did their best to protect them. The curators at the British Museum loaded trucks with artworks and drove them out of London to be hidden in castles and caves in Wales. When the Nazis arrived in Paris they found the Louvre virtually empty; most of collection had been hidden in chateaux throughout the French countryside. As the Germans marched into Russia, the director of the Hermitage enlisted the entire staff of the museum to evacuate the collection. More than a million and a half artworks were sent out of the city and hidden in the Ural Mountains. With the art gone, guards at the Hermitage gave soldiers in from the front tours of the empty frames, describing in detail the paintings that once hung inside them.

Collecting Point, Ellingen
12 1/2 x 16 1/4 x 7/8 in
31.75 x 41.5 x 2.5 cm



As the Allies moved in and occupied the defeated Reich they discovered Nazi troves of looted art and other valuables. The physical locations of these finds were often converted from Nazi repositories into Allied collecting points. In this picture, plunder the Nazis shipped to the Reich from France and Holland and stored in a church in Ellingen is guarded by an American soldier after its discovery by the Allies in 1945.

Königsplatz
12 1/2 x 16 1/4 x 7/8 in
31.75 x 41.5 x 2.5 cm



The central headquarters of the Nazi Party in Munich was located in a building known as the Verwaltungsbau, which was on the Königsplatz, a large stately square where the Nazis held their mass rallies. In the basement was a storage room filled with military regalia and official portraits of members of the Party, as well as works earmarked for the Führermuseum in Linz. Although the building survived, its rooms were ransacked by the people of Munich at the end of the war.

Drone Attack
14 1/2 x 20 1/4 x 2 in
36.5 x 51.5 x 5 cm



CIA air strikes by unmanned drones, launched from bases in the US, have been used to target Qaeda and Taliban militants along the border between Afghanistan and Pakistan since the Bush administration. They have more than doubled under the Obama administration, despite at least formal protests from the Pakistani government. The strongest outrage has been heard from Pakistani villagers living in the border areas, whose homes and lives are at stake. Here inhabitants of a village search through the rubble after a drone strike killed eighteen people, including ten women and children, but no members of Al Qaeda or the Taliban.

Tchaikovsky Museum
12 1/2 x 16 1/4 x 7/8 in
31.75 x 41.5 x 2.5 cm



The Tchaikovsky Museum was founded in the country house in Klin where the composer lived at the end of his life. It held Tchaikovsky's library as well as his archive of manuscripts and musical scores. In 1942 Nazi soldiers occupied the museum. They stored motorbikes and repaired shoes on the first floor and set up a barracks on the second. Everything made of wood and of paper in the house was burned for heat. Although firewood was available, the German troops did not hesitate to ransack material considered Slavic and hence inferior.

Fortunately, before the Germans arrived the Russians had founded a new Tchaikovsky collection in his hometown of Votkinsk, a remote city in the Ural Mountains. In 1941 his piano and library were moved to the new museum; however, by November of that year the Germans had reached Klin, and a planned second evacuation of furniture and documents was no longer possible. After the war material from Votkinsk was restored to what was left of the collection of the Tchaikovsky Museum at Klin.

Benin Punitive Expedition
14 1/2 x 20 1/4 x 2 in
37 x 51.5 x 5 cm



After unsuccessfully attempting to force the Benin king into trading agreements, the British found themselves thwarted in their attempts to establish a firm foothold in the Benin territories. In December 1896 a small British expedition that was travelling to Benin City in a purported attempt to negotiate with the king was massacred. In retaliation the British organized the Benin Punitive Expedition in January of 1897 and sent 1200 troops, who burned and plundered Benin City. This photograph shows British soldiers posing with stolen Benin works of art, which included highly prized ivories and bronzes.

Once back in Europe, the stolen artifacts were auctioned off by the British Foreign Office to cover the cost of the Punitive Expedition. The works went to both private collectors and museums across the continent, where their presence was instrumental in the reevaluation of African art in the early years of the twentieth century that had such a formative influence on the development of modernism.

Casa Editrice G. D'Anna
12 1/2 x 16 1/4 x 7/8 in
31.75 x 41.5 x 2.5 cm



In Fascist Italy the task of censorship was assigned to the Ministero della Cultura Popolare. However, Mussolini reserved for himself the ultimate power of declaring which books would be censored and which not. Although Mussolini's occasional acts of tolerance made the whole enterprise of censorship in Italy shifting and idiosyncratic, it was nonetheless clear that the Fascists sought to control culture on ideological, racial, and gender grounds (women journalists were not permitted to work). To this end, books were banned and destroyed, and editors imprisoned.

Raphael Room
12 1/2 x 16 1/4 x 3 3/8 in
31.75 x 41.5 x 8.5 cm

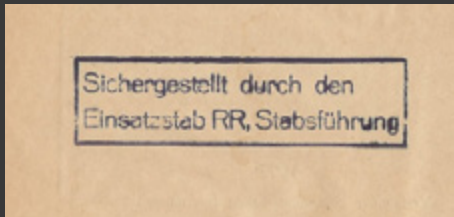


The National Gallery began planning to evacuate their collection as early as 1938, and in fact had trucks loaded with paintings on the road when the Munich accord was signed, temporarily delaying the war. Those trucks turned around, but by the next year it was clear that war was near and that London would likely be bombed. In ten days in August of 1939, the National Gallery removed all of the paintings in its collection, first to the tunnel in the Aldwych station of the London Underground and then on to several caves and castles in Wales.

The National Gallery's collection of Raphaels hung in Room XXVI, which was known as the Raphael Room. The museum was hit many times during the London Blitz, but the worst was on October 12, 1940, when a bomb completely destroyed the Raphael Room.

M-Aktion
12 1/2 x 16 1/4 x 2 1/4 in
31.75 x 41.5 x 5.5 cm





Möbel-Aktion, M-Aktion for short, was code for “Operation Furniture,” the Nazi’s systematic looting of household goods from Jews who had fled their homes or had been deported to the camps. A staggering 70,000 homes in France, Belgium, and the Netherlands were emptied of their contents. Objects of art, furniture, and other household goods were inventoried, photographed, and stored in a Parisian department store, where they were displayed by type — rooms of clocks, chairs, vases — before being shipped to Germany. All of the sorting, packing, and display was done by forced Jewish labor.

Trümmerfrau
16 1/4 x 12 1/2 x 7/8 in
41.5 x 31.75 x 2.5 cm



Trümmerfrauen
12 1/2 x 16 1/4 x 7/8 in
31.75 x 41.5 x 2.5 cm



Operation Golden Lily
12 1/2 x 16 1/4 x 7/8 in
31.75 x 41.5 x 2.5 cm



Of the Axis Powers, it was the Japanese who conducted the most methodical looting of WWII. The campaign's code name was Operation Golden Lily. In current terms, the Japanese stole over one hundred billion dollars worth of gold, gems, and cultural artifacts from all over Asia. They looted banks, private homes, temples, and museums. The vast majority of this plunder, called "Yamashita's gold" after the Japanese general Tomoyuki Yamashita, was hidden in over two hundred sites in the Philippines, much in specially created catacombs. Some was sent back to Japan via Korea in vessels camouflaged as hospital ships. This vast wealth was later used to fund the rebuilding of Japan during its postwar "economic miracle."

Unlike in Europe, there was no organized restitution effort in Japan after the war. Almost none of these artifacts have been restored to their original owners, in part because most were made of precious metals and were melted down. And some accounts claim that much of the treasure was channeled into a secret US fund known as the M Fund, which was used to finance covert operations during the Cold War. General MacArthur, former President Hoover, John Foster Dulles, and President Truman were reported to have overseen the fund. Richard Nixon is alleged to have threatened to expose the scheme but stayed silent in exchange for campaign funding.

Church Bells
12 1/2 x 16 1/4 x 7/8 in
31.75 x 41.5 x 2.5 cm



Among the artifacts looted by the Nazis were church bells throughout Europe, dating from the twelfth to the twentieth centuries. They included 150,000 bells from German churches, which were melted down to make munitions. At the time, most Germans considered the destruction of their bells a patriot act, and German art historians advised that casts of the German bells be made to preserve imagery deemed racially authentic and valuable.

Soon after the end of the war, Percival Price, a Canadian bell expert, recovered 127 of these casts, which he subsequently bequeathed to the Canadian Museum of Civilization in Ottawa. Price's act has been viewed by some as morally ambiguous; he even gifted one of the casts to a colleague. He was able to transport the casts to North America by calling them "enemy technology" in order to receive export permission from the British Occupation government. Ottawa's Museum of Civilization has yet to contact the German government to discuss possible restitution.

Royal Library, Warsaw
16 1/4 x 12 1/2 x 7/8 in
41.5 x 31.75 x 2.5 cm



Zamek Królewski, the famous royal castle located at the entrance of Warsaw's Old Town, had been the residence of Polish royalty for centuries. Although nothing in the Old Town had any military significance, the Germans bombed the castle during their blitzkrieg invasion of Poland in September 1939. With the active participation of renowned German scholars, the Nazis plundered Zamek Królewski and its library when they entered Warsaw. On Hitler's orders, holes to hold dynamite were drilled in the castle's foundation in 1940, but the Germans only destroyed the building in 1944, after the Warsaw Uprising.



London Blitz III

62 x 90 in
157.5 x 228.5 cm

(pages 117-18)

With his plan to occupy France accomplished by late spring of 1940, Hitler turned his attention to Britain. As the Wehrmacht prepared for an invasion by sea, the Luftwaffe began a bombing campaign over London and other major cities, known as The Blitz. Although *blitz* means “lightning” in German, the air strikes lasted from August 1940 until May of 1941. The Blitz was designed to both take out British radar and industry, and break the spirit of the people. The campaign was ultimately unsuccessful and the Germans never landed on British soil, although two million homes were destroyed and over 60,000 civilians lost their lives.

London Blitz I
14 1/2 x 20 1/2 x 4 in
37 x 52 x 10.5 cm



PLATES

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HEIDE FASNACHT

b. 1951, Cleveland, Ohio

EDUCATION

B.F.A., Rhode Island School of Design, Providence
M.A., New York University

SOLO EXHIBITIONS

- 2012 *Loot*, Kent Fine Art, New York
2009 *The ERR Project*, Kent Gallery, New York
2009 *Impermanent Collection*, QBox Gallery, Athens
2007 *In Transit*, Bernard Toale Gallery, Boston
2007 *New City*, Kent Gallery, New York
2006 *Wild Blue 2001-2004*, Pan American Gallery, Dallas
2005 *Jump Zone*, Bernard Toale Gallery, Boston
Drawn to Sublime, Kent Gallery, New York
2004 *Strange Attractors*, Anderson Galleries, Virginia
Commonwealth
University, Richmond. Curated by Ted Potter
2003 Galeria Trama, Barcelona
Precipitation, Kent Gallery, New York
2000 *New Sculptures and Drawings*, Bill Maynes Gallery, New York
Bernard Toale Gallery, Boston
Blowup: Recent Sculpture and Drawings by Heide Fasnacht,
Worcester Art
Museum, Worcester, Massachusetts
1999 *Drawings*, Hiestand Gallery, Miami University, Oxford, Ohio
These Things Happen, Bill Maynes Gallery, New York
Involuntary Actions, Southeastern Center for Contemporary
Art, Winston-Salem, North Carolina
1997 *Fuzzy Logic*, Bill Maynes Gallery, New York
1996 Atlantic Center for the Arts, New Smyrna Beach, Florida
Bernard Toale Gallery, Boston
1994 *Ohio*. Gallery 210, University of Missouri, St. Louis
1993 Atelier Liechtenstein, Triesen

- RAM Galerie, Rotterdam
1992 Cleveland Center for Contemporary Art, Cleveland, Ohio.
Curated by David Rubin
1991 Eugene Binder Gallery, Dallas
1990 Germans van Eck Gallery, New York
Dorothy Golden Gallery, Los Angeles
1989 Germans van Eck Gallery, New York
Hill Gallery, Birmingham, Michigan
1988 Germans van Eck Gallery, New York
1987 Saxon-Lee Gallery, Los Angeles
1986 Hill Gallery, Birmingham, Michigan
1985 Vanderwoude Tananbaum Gallery, New York
1984 Hill Gallery, Birmingham, Michigan
1983 Vanderwoude Tananbaum Gallery, New York
1982 80 Washington Square East Gallery, New York University,
New York
1981 Cleveland Center for Contemporary Art, Cleveland, Ohio
1979 Institute for Art and Urban Resources, P.S. 1, Long Island
City, New York

SELECTED GROUP EXHIBITIONS

- 2012 *Mind the Gap*, Kent Fine Art, New York
2011 *Twin Twin*, Pierogi Gallery, Brooklyn
2009 *What Matters*, Worcester Art Museum, Worcester,
Massachusetts
Preview Berlin, Tempelhof Airport, Berlin, Germany
2008 *Styrofoam*, RISD Museum of Art, Providence, Rhode Island
Invitational, American Academy of Arts and Letters, New
York
Site 92, Smack Mellon, New York
Blown Away, Krannert Art Museum, Chicago, Illinois
Drawing: A Broader Definition, Museum of Fine Arts, Boston
2007 *Close Looking*, Kent Gallery, New York City
ARCO, Madrid, Spain
2006 *Urban Cosmologies*, Kent Gallery, New York
Invitational, National Academy of Design, New York
Recent Acquisitions: Prints and Drawings from Dürer to Doig,

- 2005 Philadelphia Museum of Art
Drawn to Cleveland, Museum of Contemporary Art Cleveland, Cleveland, Ohio
Atomica: Making the Invisible Visible. Esso Gallery and Lombard Freid Fine Arts, New York. Curated by Ombretta Agró Andruff
Invitational, American Academy of Arts and Letters, New York
Tableaux-écrans, Galerie les Filles du Calvaire, Paris and Brussels. Curated by Catherine Perret
- 2004 *Metamorphosis*, John Michael Kohler Arts Center, Sheboygan, Wisconsin. Curated by Carmen Devine
How Sculptors See, Worcester Art Museum, Worcester, Massachusetts. Curated by Susan Stoops
- 2003 *Thinking in Line: A Survey of Contemporary Drawing*, University Gallery, Gainesville, Florida. Curated by John Moore
Perforations, McKenzie Fine Art, New York
Sacred Waterways, Interfaith Center of New York. Curated by Tara Ruth
Watermarks, Ethel H. Blum Gallery, College of the Atlantic, Bar Harbor, Maine
Breaking Boundaries: Explorations and Collaborations at the Atlantic Center for the Arts, Ise Cultural Foundation, New York. Curated by Judith Page
Defying Gravity: Contemporary Art and Flight, North Carolina Museum of Art, Raleigh. Curated by Huston Paschal and Linda Johnson Dougherty
- 2002 *Drawing*, New Jersey Center for the Arts, Summit
Endless Summer, Kent Gallery, New York
Looking at America, Yale University Art Gallery, New Haven, Connecticut
The Belles of Amherst, Mead Art Museum, Amherst College, Amherst, Massachusetts
Assembly/Line: Works by Twentieth-Century Sculptors, Fairchild Gallery, University of Massachusetts, Amherst
- 2001 *Wet!* Luise Ross Gallery, New York
Energy Inside, Falconer Gallery, Grinnell College, Grinnell, Iowa
Kinds of Drawing, Herter Art Gallery, Amherst,

- Massachusetts
- 2000 *Benefit Auction*, New Museum of Contemporary Art, New York
Photo- and Video-Based Works, Galerie Brigitte Weiss, Zurich
Rapture, Bakalar and Huntington Galleries, Massachusetts
College of Art and Design, Boston
Drawings and Photographs, Benefit Exhibition, Matthew Marks Gallery, New York
- 1999 *Deliberate Velocity*, Laura Mesaros Gallery, West Virginia University, Morgantown
Fifteen, Lobby Gallery, Deutsche Bank, New York
Lab Works, Islip Art Museum, East Islip, New York
Actual Size, Apex Art, New York
- 1998 *Seven-Year Itch*, Ambrosino Gallery, Miami
Absolute Secret, David McKee Gallery, New York
Sculpture and Sculptors' Drawings, Rose Art Museum, Brandeis University, Waltham, Massachusetts
Deep Thought Part Two, Basilico Fine Art, New York
Hands and Minds: The Art and Writing of Young People in Twentieth-Century America, Corcoran Gallery of Art, Washington, DC. Traveled to the Whitney Museum of American Art at the Equitable Center, New York
Drawing the Conclusion, Dorsky Gallery, New York
Benefit Auction, Gay and Lesbian Alliance for Anti-Defamation, New York
- 1997 *Suspended Instants*, Art in General and the Sculpture Center, New York
Lancaster Festival Exhibition, Hammond Galleries, Lancaster, Ohio
The Best of the Season, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- 1996 *Art on Paper*, Weatherspoon Art Gallery, University of North Carolina at Greensboro
- 1995 *Small and Wet*, Bernard Toale Gallery, Boston
Home is Where . . ., Weatherspoon Art Gallery, University of North Carolina at Greensboro
- 1994 *Mapping*, Museum of Modern Art, New York. Curated by Robert Storr
Fabricated Nature, Boise Art Museum, Boise, Idaho. Traveled to the Virginia Beach Center for the Arts, Virginia Beach, and the

University of Wyoming, Laramie
Picasso to Christo: The Evolution of a Collection, Santa Barbara Museum of Art, Santa Barbara
Low Tech: Cragg, Fasnacht, Lipski, Circa Gallery, University of Texas at Arlington

1993 TZArt & Co., New York
Fall/Winter, Johnson Atelier, Mercerville, New Jersey
Gallery Artists and Friends, Germans van Eck Gallery, New York
Twenty-five Years, Cleveland Center for Contemporary Art, Cleveland, Ohio
Material Identity – Sculpture Between Nature and Culture: Tony Cragg, Heide Fasnacht, Carol Hepper and Gene Hightstein, Portland Art Museum, Portland, Oregon
In Search of Form: Sculpture of John Duff, Heide Fasnacht, Anthony Gormley, Judith Shee and Mark Lere, Weatherspoon Art Gallery, University of North Carolina at Greensboro
A Grand Tour, Swiss Institute, New York

1992 *Rubber Soul*, LedisFlam Gallery, New York
Summer Group Exhibition, Germans van Eck Gallery, New York Hill Gallery, Birmingham, Michigan

1991 *Benefit Exhibition*, New Museum of Contemporary Art, New York
Another Dimension: Drawings by Six Contemporary Sculptors, MetLife Gallery, New York
Dorothy Goldeen Gallery, Santa Monica, California
Benefit Exhibition, Sculpture Center, New York
Fabricators, Grace Borgenicht Gallery, New York Hill Gallery, Birmingham, Michigan
Wilkey Gallery, Seattle, Washington

1990 *Contemporary Collectors*, La Jolla Museum of Contemporary Art, La Jolla, California
Working of Paper: Contemporary American Drawings, High Museum of Art, Atlanta, Georgia. Traveled to Berman Museum of Art, Collegeville, Pennsylvania
Socrates Sculpture Park, Long Island City, New York
Changing Perceptions: The Evolution of Twentieth-Century American Art, Weatherspoon Art Gallery, University of North Carolina at Greensboro
Hill Gallery, Birmingham, Michigan

1989 *Making Their Mark: Women Artists Move into the Mainstream, 1970-*

1985, Cincinnati Art Museum, Cincinnati, Ohio. Traveled to the New Orleans Museum of Art; Denver Art Museum; and Pennsylvania Academy of Fine Arts, Philadelphia
Lines of Vision: Drawings by Contemporary Women, Hillwood Art Gallery, Long Island University, Brookville, New York. Traveled to BlumHelman Warehouse, New York
A Case for Plywood, Louise Ross Gallery, New York
Sculptors Drawings, David Beitzel Gallery, New York
Climate 89, Germans van Eck Gallery, New York
Scatter, Shea and Becker Gallery, New York
Visualizations on Paper: Drawing as a Primary Medium, Germans van Eck Gallery, New York
Art on Paper 1989, Weatherspoon Art Gallery, University of North Carolina at Greensboro

1988 *Lifeforms: Contemporary Organic Sculpture*, Freedman Gallery, Albright College, Reading, Pennsylvania
Enclosing the Void: Seven Contemporary Sculptors, Whitney Museum of American Art at the Equitable Center, New York
Figurative Impulses: Six Contemporary Sculptors, Santa Barbara Museum of Art, Santa Barbara
A Contemporary Drawing Celebration: Exploring the Foundation of Sculpture, Zolla Lieberman Gallery, Chicago
Strike, East Campus Gallery, Valencia Community College, Orlando, Florida
New Artists/New Drawings, Lyman Allyn Museum, New London, Connecticut
National Drawing Invitational, Arkansas Arts Center, Little Rock
Summer Group Exhibition, Germans van Eck Gallery, New York
Scale (small), Rosa Esman Gallery, New York

1987 *Outside/In*, Socrates Sculpture Park at Columbus Circle, New York
Synthesis: An Aspect of Contemporary Thought, Fuller-Gross Gallery, San Francisco
Black, Siegeltuch Gallery, New York
Breaking Ground: Contemporary Women Sculptors, Contemporary Arts Center, Cincinnati, Ohio
Sculpture: Material Transformation, Rosa Esman Gallery, New York
New York, Chicago, LA, Marion Deson Gallery, Chicago
Alternative Supports, Bell Art Gallery, Brown University, Providence, Rhode Island

- 1986 *Works on Paper*, Tomoko Liguori Gallery, New York
Sculpture on the Wall, Aldrich Museum of Contemporary Art,
 Ridgefield, Connecticut
Awards in the Visual Arts, 5, Southeastern Center for Contemporary
 Art, Winston-Salem, North Carolina. Traveled to the Neuberger
 Museum, Purchase, New York; Columbus Museum of Art,
 Columbus, Ohio; and Norton Gallery of Art, West Palm Beach,
 Florida
Summer Invitational, Curt Marcus Gallery, New York
Archaic Echoes, Muhlenberg College for the Arts, Allentown,
 Pennsylvania
After Nature, Germans van Eck Gallery, New York
Wall Form, Saxon-Lee Gallery, Los Angeles
The Potent Image, Morris Museum, Morristown, New Jersey
 1985 *Notion of Contemporary Surrealism*, Vanderwoude Tananbaum
 Gallery, New York
In Three Dimensions: Recent Sculpture by Women, Pratt Manhattan
 Center, New York
Pastels, Nohra Haime Gallery, New York
 1984 *Irregulars*, Henry Street Settlement, New York
Image and Mystery, Hill Gallery, Birmingham, Michigan
New Spiritual Abstraction of the 80s, Nohra Haime Gallery, New York
Review/Preview, Vanderwoude Tananbaum Gallery, New York
 1983 *Varieties of Sculptural Ideas*, Max Hutchinson Gallery, New York
 1982 *Sculptors' Drawings*, Max Hutchinson Gallery, New York
 Pratt Gallery, Brooklyn
 1980 *Art on the Beach*, Creative Time, New York
 1978 *Artists Books USA*, Los Angeles Institute of Contemporary Art
 1977 *Documenta VI*, Kassel

HONORS AND AWARDS

- 2010 Pollock-Krasner Foundation Fellowship
 2007 New York Foundation for the Arts, Sculpture Fellowship
 2006 Montalvo Arts Center Fellowship
 2005 MacDowell Colony Fellowship
 2004 Artist in Residence, Pilchuck Glass School
 Artist in Residence, Virginia Commonwealth University
 2003 Rockefeller Fellowship, Bellagio Study Center
 2001 Adolph and Esther Gottlieb Foundation Grant
 1999 Pollock-Krasner Foundation Fellowship
 1998 Artist in Residence, Isabella Stewart Gardiner Museum
 1994 National Endowment for the Arts Sculpture Fellowship
 1993 Atelier Liechtenstein Foundation Grant
 1990 John Simon Guggenheim Fellowship
 National Endowment for the Arts Sculpture Fellowship
 1989 Yaddo Fellowship
 1986 MacDowell Colony Fellowship
 Award in the Visual Arts, Southeastern Center for Contemporary
 Art
 Louis Comfort Tiffany Foundation Grant
 1985 Yaddo Fellowship
 1984 Edward Albee Foundation Grant
 1983 Athena Foundation Grant
 1981 MacDowell Colony Fellowship
 1980 Yaddo Fellowship
 1979 National Endowment for the Arts Planning Grant

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PUBLIC COLLECTIONS

Arkansas Art Center, Little Rock
 Brooklyn Museum
 Chase Manhattan Bank, New York
 Chemical Bank, New York
 Cincinnati Museum of Art, Cincinnati, Ohio
 Columbus Museum of Art, Columbus, Ohio
 Dallas Museum of Art
 Detroit Institute of Arts
 Fogg Art Museum, Harvard University, Cambridge, Massachusetts
 Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs (extended loan)
 High Museum of Art, Atlanta, Georgia
 Museum of Contemporary Art, San Diego
 Museum of Fine Arts, Boston
 Neuberger & Berman, New York
 Norton Gallery of Art, West Palm Beach, Florida
 Philadelphia Museum of Art
 Prudential-Bache Investments, New York
 Prudential Life Insurance Company of America, Newark, New Jersey
 Santa Barbara Museum of Art, Santa Barbara, California
 St. Louis Museum of Art, St. Louis, Missouri
 Walker Art Center, Minneapolis, Minnesota
 Weatherspoon Museum of Art, University of North Carolina at Greensboro
 Worcester Art Museum, Worcester, Massachusetts
 Yale University Art Gallery, New Haven, Connecticut

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Heide Fasnacht

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