

MIGUEL ABREU GALLERY

EILEEN QUINLAN

BIOGRAPHY

Born Boston, MA, 1972
Lives and works in Brooklyn, NY

EDUCATION

1996

B.F.A., The School of the Museum of Fine Arts/Tufts University, Boston

2005

M.F.A., Columbia University, New York

SOLO EXHIBITIONS

2009

The Institute of Contemporary Art, Boston, MA

2008

Overduin & Kite, Los Angeles, CA
Puccio Onyx, Galerie Daniel Buchholz, Cologne
Fahrenheit and Stone Roses, Sutton Lane, Paris

2007

Photographs, Miguel Abreu Gallery, New York

2006

Eileen Quinlan, Sutton Lane, London

SELECTED GROUP AND TWO-PERSON EXHIBITIONS

2009

Organized by Yann Chevallier, Confort Moderne, Poitier, France (titled to be announced)
Photography in the Abstract, organized by Maureen Mahony, Lora Reynolds Gallery, Austin, TX
Andrew Kreps Gallery, New York (titled to be announced)
Crystalline Architectures organized by Josiah McElheny, Andrea Rosen Gallery, New York
New Constructivismes curated by Olivier Renaud-Clément, Almine Rech Gallery, Brussels, Belgium

2008

The Empty Page, James Fuentes LLC, New York

Hermann's Grid, organized by Gareth James, Franco Soffiantino Arte Contemporanea, Torino

Not so Subtle Subtitle, curated by Matthew Brannon, Casey Kaplan Gallery, New York

From Brooklyn With Love, curated by Allun Williams, Parker's Box Gallery, Brooklyn

Every Picture Tells a Story ... or at Least Is a Picture, curated by Jo Jackson and Chris Johanson, Small A Projects, Portland, Oregon

Portfolio Project #2, published by Dispatch, New York

Update, curated by Matthew Higgs, White Columns, New York

Eat the Document, curated by Dean Daderko, Larissa Goldston Gallery, New York

Mirror Mirror, Edward Thorp Gallery, New York

2007

Regroup Show, Miguel Abreu Gallery, New York

Group exhibition, Sutton Lane c/o Ghislaine Hussenot, Paris

Form as Memory, Miguel Abreu Gallery, New York

Seriality, Shane Campbell, Chicago

Undone, Whitney Museum at Altria, New York

Strange Magic, Luhring Augustine, New York

Blackberrying, Galleri Christina Wilson, Denmark

TBA with Cheyney Thompson, curated by Martin Clark, Arnolfini, Bristol, England

Silicone Valley, P.S. 1 Contemporary Art Center, New York

"Art Politiquement Engagé" organized by Fia Backström for *In Practice Projects*, The Sculpture Center, Long Island City, NY

Form As Memory, Miguel Abreu Gallery, New York

For the People of Paris, Sutton Lane at Ghislaine Hussenot, Paris (Cat.)

2006

Miroslaw Balka, Eileen Quinlan, Michael Benevento, Orange Group, Los Angeles

Dice Thrown (Will Never Annul Chance), Bellwether, New York

How to Build a Universe That Doesn't Fall Apart Two Days Later, curated by Will Bradley, Wattis Institute, San Francisco

Just Off Focus, Andrew Kreps, New York

Thin Walls, Klaus von Nichtssagend Gallery, New York

Two Friends and So On, Andrew Kreps, New York

Dereconstruction, curated by Matthew Higgs, Gladstone Gallery, New York

United Artists Ltd, IV. (Peter Coffin, Anne Collier, Eileen Quinlan) curated by Michael Phelan, United Artists Ltd, Marfa, TX

Patrick Hill, Eileen Quinlan, and Florian Schmidt, Galerie Kosak Hall, Vienna

Endless Summer, curated by Gyonata Bonvicini, westlondonprojects, London

Dialog #1: Puzzled, Elena Pankova & Eileen Quinlan, curated by Matthew Higgs, White Columns, New York

Supports, Roger Björkholmen Galleri, Stockholm, Sweden

Everything beautiful and noble is the result of reason and calculation, curated by Howie Chen and Gabrielle Giattino, The Elizabeth Foundation Gallery, New York

Slow Burn, curated by Jonah Freeman, Galerie Edward Mitterand, Geneva, Switzerland

2005

S&M, Eileen Quinlan and Cheyney Thompson, Sutton Lane, Paris
Excitations, arranged by Matt Keegan, Andrew Kreps, New York
Bebe le Strange, curated by Rachel Uffner and Barb Choit, D'Amelio Terras, New York
MFA Thesis Show, curated by Jeffrey Uslip, Studebaker Hall, Columbia University, New York
Past Perfect, curated by Francesca DiMattio, Kantor Gallery, New York

2004

First Year Show, curated by Ali Subotnik, Eli Wallach Gallery, Columbia University, New York
Art in the Office, arranged by Matt Keegan, The Global Consulting Group, New York

2003

Fresh Meat, curated by Stephen Apicella-Hitchcock, CEPA Gallery, Buffalo, NY

2002

Salon V, Curated by Tim Bailey, Oni Gallery, Boston
Yes, We're Excerpts, Andrew Kreps, New York
Welcome to the Playground of the Fearless, curated by James Fuentes, Entropy Gallery, New York

2001

Life is Elsewhere, Eileen Quinlan and Cheyney Thompson, Canada Gallery, New York

SELECTED BIBLIOGRAPHY**2008**

O'Neill Butler, Lauren. "Eat the Document," *Time Out New York*, February 14, 2008

2007

Carlin, Tova. "Eileen Quinlan, 'Smoke and Mirrors'," *Time Out New York*, November 1, 2007
Cotter, Holland. "Eileen Quinlan," *The New York Times*, December 7, 2007
Liz Deschenes and Eileen Quinlan, Interview, *North Drive Press*, Fall 2007
Eileen Quinlan "Top Ten," *Artforum*, January 2007
Smith, Roberta. "Strange Magic," *The New York Times*, July 13, 2007
Rosenberg, Karen. "Strange Magic," *New York Magazine*, July 23, 2007
"Strange Magic," *The New Yorker*, July 23, 2007
Kessler, Sarah. "Seriality," *Artforum.com*, 2007

2006

"Dice Thrown (Will Never Annul Chance)," *The New Yorker*, November 6, 2006
Smith, Roberta. "Dice Thrown (Will Never Annul Chance)," *Art in Review*, *The New York Times*, Nov. 3, 2006
Doran, Anne. "Dice Thrown," *Time Out New York*, Issue 579, November 2-8, 2006
Stillmann, Nick. "Eileen Quinlan," *Modern Painters*, November 2006
"Eileen Quinlan." *Visionaire*, October 2006.
Velasco, David. "Dereconstruction," *Artforum*, September 2006
"Eileen Quinlan," *Texte zur Kunst*, April 2006

Alemani, Cecilia. Critic's Picks — Review of *Everything Beautiful and Noble Is the Result of Reason and Calculation*, *Artforum.com*, February 2006

Robinson, Walter. "Weekend Update," *Artnet.com*, February 7, 2006

2005

"Cheyney Thompson et Eileen Quinlan," *Paris-art.com*, November 2005

"Bright Young Things," *Art Review*, December 2005

2004

Huntingdon, Richard. "CEPA's 'Fresh Meat' is a Savory Exhibit," *Buffalo Times*

2002

Smith, Roberta. "Yes, We're Excerpts," *The New York Times*, August 2, 2002