

PETER FREEMAN, INC.
140 GRAND STREET
NEW YORK, NEW YORK 10013



ALEX HAY

BIOGRAPHY

1930 Born in Valrico, Florida

1953-58 Attended Florida State University

1959 Moved to New York City

1962-64 Performed with Judson Dance Theater and in concert

1964 Assistant stage manager during Merce Cunningham world tour

early 1970's Moved to Bisbee, Arizona

SOLO EXHIBITIONS

2016 Peter Freeman, Inc., New York. Circumstance / Art. (7 January – 20 February)

2014 Peter Freeman, Inc., New York. Alex Hay: Work 2008 – 2014. (5 June – 25 July)

2012 Galerie Nelson Freeman, Paris. Alex Hay. (2 June – 8 September)

2007 Peter Freeman, Inc., New York. Alex Hay: New Paintings. (17 May – 27 July)

2002 Peter Freeman, Inc., New York. Alex Hay: Work from the '60s.
(31 October 2002 – 18 January 2003)

1971 New York Cultural Center, in association with Fairleigh Dickinson
University, New York. recorded and performed activities since 1962.
(20 April – 9 June)

1969 Kornblee Gallery, New York. (19 April – 8 May)

1968 Kornblee Gallery, New York. (27 April – 27 May)

1967 Kornblee Gallery, New York. (June)

GROUP EXHIBITIONS

- 2018 Museum of Modern Art, New York. Judson Dance Theater: The Work is Never Done (16 September 2018 – 3 February 2019)
- National Museum of Modern and Contemporary Art, Seoul. E.A.T. (Experiments in Art and Technology): Open-ended (16 May – 16 September)
- 2017 Walker Art Center, Minneapolis. Merce Cunningham: Common Time. (8 February – 30 July)
- Museum of Modern Art, New York. Robert Rauschenberg: Among Friends. (21 May – 17 September)
- 2016 San Francisco Museum of Modern Art, San Francisco. The Campaign for Art: Modern and Contemporary. (14 May – 18 September)
- 2015 Museum der Moderne Salzburg, Austria. E.A.T., Experiments in Art and Technology. (25 July – 1 November)
- Fleisher Ollman Gallery, Philadelphia. Sonoran Hot Dog Stand. (5 June – 28 August)
- 2013 Des Moines Art Center, Des Moines. Vibrations. (22 January – 12 May)
- 2012 Ludwig Forum für International Kunst, Aachen, Germany. Nie Wieder Störungsfrei! (22 October 2012 – 5 February 2013)
- Ruth and Elmer Wellin Museum of Art, Clinton, New York. Affinity Atlas. (6 October 2012 – 7 April 2013)
- Museo de Arte Contemporaneo de Castilla y Leon, Leon, Spain. Cambio de Paradigma, Coleccion Serralves Anos 60-70, Musac, Leon. (24 September 2012 – 8 January 2013)
- Brooklyn Museum, New York. Materializing 'Six Years': Lucy R. Lippard and the Emergence of Conceptual Art. (14 September 2012 – 17 February 2013)
- Walker Art Center, Minneapolis. Lifelike. (25 February – 27 May). Exhibition traveled: New Orleans Museum of Art, New Orleans (10 November 2012 – 3 January 2013); Museum of Contemporary Art, San Diego (24 February – 6 May 2013); Blanton Museum of Art, Austin (23 June – 29 September 2013)
- 2011 Centre Georges Pompidou, Paris. Danser sa vie. (23 November 2011 – 12 April 2012)
- Centro de Arte Manuel de Brito, Algés, Portugal. Livre Circulação: Obras Na

Coleccao Da Fundacao De Serralves. (19 March – 26 June)

Peter Freeman, Inc., New York. Shelter – Art Against Trafficking in Women and Sexual Exploitation. (27 January – 12 February)

2010 Museum of Contemporary Art Tucson, Tucson. Made in Tucson/Born in Tucson/Live in Tucson Part 1. (6 March – 13 June)

Whitney Museum of American Art, New York. Collecting Biennials. (16 January – 28 November)

2008 Peter Freeman Inc., New York. For the Pleasure of Seeing. (29 May – 31 July)

2007 Centro Cultural de Lagos, Lagos, Portugal. “Livre Circulação / Toll Free: Serralves no Algarve. (14 July – 30 September)

2006 Peter Freeman, Inc., New York. Nothing and Everything. (7 September – 28 October). Exhibition traveled: Fraenkel Gallery, San Francisco (30 November 2006 – 27 January 2007)

MIT List Visual Arts Center, Cambridge. 9 Evenings Reconsidered: Art, Theatre, and Engineering, 1966. (4 May – 9 July). Exhibition traveled: Leonard & Bina Ellen Art Gallery, Montreal (9 March – 21 April 2007); Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne, France (27 March – 17 May 2009)

The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York. Twice Drawn Part 1. (11 March – 4 June); Part 2. (7 October – 30 December)

2005 MoMA PS1, New York. The Painted World. (23 October 2005 – 13 March 2006)

Galerie Les Filles du Calvaire, Brussels. Amy Granat, Alex Hay, Chuck Nannay, Peter Young. (31 May – 25 June). Exhibition travelled: Galerie Les Filles du Calvaire, Paris.

2004 Whitney Museum of American Art, New York. 2004 Biennial Exhibition. (11 March – 30 May)

University Museum of Contemporary Art, University of Massachusetts, Amherst. Suites – From the Permanent Collection.

2003 Tate Liverpool, Liverpool. Art, Lies, and Videotape: Exposing Performance. (14 November 2003 – 25 January 2004)

1998 Pennsylvania Academy of Fine Arts, Philadelphia. Pop Abstraction. (21 February - 19 April)

1995 Rooseum Center for Contemporary Art, Malmö, Sweden.

Pop Art and Minimalism from the Louisiana and the Moderna Museet.

- 1994 Museo de Arte y Diseño Contemporáneo, San José, Costa Rica. Portafolio de Estocolmo. Exposición de grabados norteamericanos. (November)
- 1992 Davis Dominguez Gallery, Tucson.
- 1978 Kornblee Gallery, New York. Some observations About Scale. (through 14 July)
- 1977 Whitney Museum of American Art, New York. Pop Plus: Selections from the Permanent Collection. (20 June – 15 August)
- 1976 Neue Nationalgalerie, Berlin. New York in Europa.
- 1975 Whitney Museum of American Art, New York. Selections from the Permanent Collection: Sculpture from the 60s. (13 March – 16 April)
- 1974 Museum of Modern Art, New York. Works from Change, Inc. (25 September – 24 November)
- 1972 Whitney Museum of American Art, New York. Selections from the Permanent Collection. (7 June – 8 October)
- 1971 Whitney Museum of American Art, New York. Selections from the Permanent Collection. (22 December 1971 – 17 January 1972)
- Moderna Museet, Stockholm. American Artists.
- 1970 Whitney Museum of American Art, New York. Five Years Acquisitions by the Friends. (5 June – 24 June)
- Vancouver Art Gallery and Student Union Building Gallery, University of British Columbia, Vancouver. 955,000 (13 January – 8 February).
(This show originated in Seattle, titled 557,087 in September 1969.
Alex Hay was one of three artists added for the Vancouver exhibition).
- 1969 School of Visual Arts, New York. Groups (3 – 20 November)
- New York. March 1-31, 1969, organized by Seth Siegelau. (Alex Hay's contribution was for 13 March)
- Whitney Museum of American Art, New York. Recent Acquisitions. (15 May 1968 – 18 April 1969)
- Hayward Gallery, London. Pop Art. (9 July – 3 September)
- 1968 Rolf Ricke Gallery, Cologne. Program I. (29 May – mid-September)
- Museum of Contemporary Art, Chicago. Made with Paper.

(20 January – 25 February)

1964 Leo Castelli Gallery, New York. Richard Artschwager, Christo, Alex Hay, Robert Watts. (2 May – 20 May)

DANCE/PERFORMANCE PIECES

1994	Christmas Cantata	Bisbee, Arizona
1993	Bird	Bisbee, Arizona
1985	Christmas Cantata	Bisbee, Arizona
1975	Christmas Cantata	Bisbee, Arizona
1973	Dance	Dance Gallery, New York
1971	Performance	Whitney Museum of American Art, New York (20 and 21 April)
1970	Ear-Shot Argument	14th Street YMCA, New York
1969	Breakfast	Whitney Museum of American Art, New York
	Ann Grinstein	Whitney Museum of American Art, New York
1966	Grass Field	69th Regiment Armory, New York. <u>9 Evenings: Theatre & Engineering</u> (13 October – 22 October). Alex Hay's performance was on 22 October
1966	Topsoil	Los Angeles County Museum, Los Angeles
1965	Gonzales	Goddard College, Goddard, Vermont
	Pelican	Judson Dance Theater, New York
1964	Rio Grande	Moderna Museet, Stockholm; Whitney Museum of American Art, New York
1964	Leadville	TV Stage Studio, New York
1963	Colorado Plateau	Judson Dance Theater, New York
1962	Prairie	Judson Dance Theater, New York; "Once Festival," Ann Arbor, Michigan

PUBLIC COLLECTIONS

The Art Institute of Chicago
The Dallas Museum of Art
Fogg Art Museum, Harvard University, Cambridge
Fundação de Serralves - Museu de Arte Contemporânea, Porto, Portugal
Kemper Art Museum, Saint Louis
Lowe Art Museum, Coral Gables, Florida
Ludwig Forum, Aachen
Moderna Museet, Stockholm
Museum of Contemporary Art, Chicago
Museum of Contemporary Art, Los Angeles
Museum of Modern Art, New York
The Nelson-Atkins Museum of Art, Kansas City
Ruth and Elmer Wellin Museum of Art, Hamilton College, Clinton, New York
San Francisco Museum of Modern Art, San Francisco
Weatherspoon Art Museum, Greensboro, North Carolina
Whitney Museum of American Art, New York

LITERATURE

Books and Catalogues

Lippard, Lucy. Pop Art (New York: Frederick Praeger, 1966), p. 131, illustrated p. 113.

Klüver, Billy. 9 evenings: theatre and engineering (New York: RGA Press, 1966), p. 5.

Battcock, Gregory, ed. Minimal Art: A Critical Anthology (New York: E.P. Dutton & Co., New York, 1968), p. 35, illustrated p. 390.

Gablik, Suzi and John Russell. pop art redefined (London: Thames and Hudson, 1969), illustrated nos. 45, 46, 48, 49, and color plate XIII.

Kosuth, Joseph. Alex Hay: Recorded and Performed Activities Since 1962, exh. cat. (New York Cultural Center, 1971), illustrations only [double sided leperello].

Sundell, Nina, ed. Rauschenberg/Performance 1954–1984, exh. cat. (Cleveland Center for Contemporary Art, Cleveland, 1983).

Davidson, Susan and Walter Hopps, eds. Robert Rauschenberg: A Retrospective, exh. cat. (Guggenheim Museum, New York, 1997), illustrated p. 254, installation illustration, p. 312.

Joseph, Branden. Random Order: Robert Rauschenberg and the Neo-Avant-Garde. Cambridge, Massachusetts: MIT, 2003), pp. 209, 213, 216, 226–28, 231, 276, performance illustrations pp. 212, 218, 229, 275.

Iles, Chrissie, et al. Whitney Biennial 2004, exh. cat. (Whitney Museum of American Art, New York), 2004, illustrated p. 186, detail pp. 128 – 129.

Morris, Catherine, et al. 9 evenings reconsidered: art, theatre, and engineering, 1966, exh. cat. (MIT List Visual Arts Center, Cambridge, Massachusetts, 2006), performance illustration p. 67.

Schall, Jan and Storr, Robert, eds. Sparks! The William T. Kemper Collecting Initiative at the Nelson-Atkins Museum of Art, exh. cat. (Nelson Atkins Museum of Art, Kansas City, 2008), illustrated on the cover and p.87.

REVIEWS

“Alex Hay. Circumstance / Art,” Wall Street International (20 December 2015)

Hirsch, Faye. “Alex Hay at Peter Freeman, Inc.” Art in America (10 November 2014)

Boucher, Brian. “Alex Hay at Peter Freeman, Inc.” Art in America (November 2007), pp. 207-208.

Smith, Roberta. “Alex Hay,” The New York Times (20 July 2007), p. E29.

Maine, Stephen. “Weathered Wood & Churning Crowds,” The New York Sun (28 June 2007), p. 21, illustrated.

Heartney, Eleanor. “The Well-Tempered Biennial,” Art in America (June/July 2004), pp. 71–77.

Kimmelman, Michael. “Touching All Bases At the Biennial.” The New York Times (12 March 2004), pp. E27 and E38.

Godfrey, Mark. “Alex Hay,” frieze (April 2003), pp. 98–99, illustrated in color pg. 98.

Princenthal, Nancy. “The Everyday of Yesterday,” Art in America (March 2003), illustrated in color pp. 110–113.

Rosenberg, Karen. “The Return of a Pop Pioneer: Making It Big,” Village Voice (18 – 24 December 2002), p. 55.

Johnson, Ken. “Alex Hay: Work from the 60s,” The New York Times (29 November 2002), p. E36.

Anderson, Jack. “How the Judson Theater Changed American Dance”, The New York Times, (January 31 1982)

Russell, John. "Art: 19th-Century English Paintings," The New York Times (16 June 1978)

Russell, John. "'200 Years of Sculpture' Honors Nation," The New York Times (17 March 1976)

Schiro, Anne-Marie. "Hail the bag," The New York Times (5 October 1975)

"Events Today," The New York Times (28 May 1973)

Curtis, Charlotte. "Artists Redefines Black-Tie Dinner for a Princess," The New York Times (29 October 1972)

Fitzsimmons, James. Art International (Summer 1969), v. 13, p. 52

K[urtz], S[tephen] A. "Reviews and Previews: Alex Hay," Art News (Summer 1969), p. 16.

Gruen, John. "Open Window," New York Magazine (12 May 1969), Vol. 2, No. 19, p. 57.

G[ollin], J[ane]. "Reviews and Previews: Alex Hay," Art News (May 1968), pp. 14-15.

Schjeldahl, Peter. "Stripes, Paper Bags, and TV", The New York Times, (May 5 1968), p. 265.

T[abachnick], A[nne]. "Reviews and Previews: Alex Hay," Art News (Summer 1967), pp. 20, 22 (illustration).

Glueck, Grace. "Robert Rauschenberg's New Works Exhibited at Leo Castelli's", The New York Times (May 27 1967)

Bowers, Faubion and Daniel Kunin, "The Electronics of Music," Aspen no. 4 (Spring 1967), item 5, n.p.

Judd, Donald. "Four," Arts Magazine (September 1964), pp. 69-70.

Campbell, Lawrence. "Richard Artschwager, Christo, Alex Hay and Robert Watts," Art News (Summer 1964), p. 15. [Shown: Egg on Plate with Knife, Fork, and Spoon and Lightbulb

O'Doherty, Brian, "Artist as Performer, Which Means New Criteria for Art", The New York Times, (August 23 1964)