

## KIRSTEN HASSENFELD

www.kirstenhassenfeld.com

### EDUCATION

- 1998 University of Arizona, Tucson, Arizona, MFA
- 1997 Skowhegan School of Painting and Sculpture, Skowhegan, Maine
- 1994 Rhode Island School of Design, Providence, Rhode Island, BFA

### SELECTED AWARDS & HONORS

- 2014 Saint-Gaudens Memorial Fellowship, Cornish, NH
- 2009 Individual Artist Grant, NY Foundation for the Arts
- 2009 Percent for Art Commission, Department of Cultural Affairs, New York, New York
- 2006 Individual Artist Grant, The Pollock-Krasner Foundation
- 2005 Workspace Program, Dieu Donné Papermill, New York, New York
- 2004 The Space Program, The Marie Walsh Sharpe Foundation, New York, New York
- 2003 Artist's Studio Residency & Emerging Artist Fellowship, Smack-Mellon Studios, Brooklyn, New York
- 2001 Artist's Residency, Bemis Center for Contemporary Art, Omaha, Nebraska
- 1998 Visual Arts Fellow, Provincetown Fine Arts Work Center, Massachusetts

### SELECTED SOLO EXHIBITIONS

- 2012 *Cabin Fever*, Hunterdon Museum of Art, Clinton, New Jersey
- 2011 Peter Mendenhall Gallery, Los Angeles, California
- 2009 Cade Tompkins Projects, Providence, Rhode Island
- 2009 David Winton Bell Gallery, List Art Center, Brown University, Providence, Rhode Island
- 2009 Smack Mellon Gallery, Brooklyn, New York
- 2007 *Dans La Lune*, Rice Gallery, Rice University, Houston, Texas
- 2004 *Objects of Virtue*, Bellwether Gallery, New York, New York

### SELECTED GROUP EXHIBITIONS

- 2016 *The Swerve*, Ortega y Gasset Gallery, Brooklyn, New York
- 2014 *Source Material*, Lehman College, Bronx, New York
- 2013-14 *Material Transformations*, (travelling) Montgomery Museum of Fine Arts, Alabama & the Museum of Contemporary Art, Jacksonville, Florida
- 2013 *Some Assembly Required*, Albany International Airport Gallery, Albany, New York
- 2012 *Fairytales, Fantasy and Fear*, Mint Museum, Charlotte, North Carolina
- 2012 *American Dreamers*, Center for Contemporary Culture at Palazzo Strozzi, Florence, Italy
- 2008 *All of This is Melting Away*, Royal/T, Culver City, California
- 2008 *475 Kent Lives*, Queens Museum at Bulova Corporate Headquarters, Queens, New York
- 2007 *Material Pursuits*, Robert Hull Fleming Museum, University of Vermont, Burlington
- 2007 *I Want Candy*, The Hudson River Museum, Yonkers, New York
- 2007 *The Last Seduction*, Secrist Gallery, Chicago, Illinois

### SELECTED PRESS

- "Paper Palace: Kirsten Hassenfeld," Ellen Burney, *Lula*, Issue 15, 2012
- "Hunterdon Museum Showcases Handcrafted Efforts," Dan Bischoff, *The Star Ledger*, April 15, 2012
- "Kirsten Hassenfeld at Peter Mendenhall Gallery," David Pagel, *Los Angeles Times*, December 15, 2011
- "Delicate and Electric Paper Forms," Kimberly Brooks, *Huffington Post*, November 22, 2011
- "Something Borrowed," Annie Larmon, *The Portland Phoenix*, June 29, 2010
- "A Sculptural display of promise and portent," Daniel Kany, *The Portland Press Herald*, June 27, 2010
- "Capsule Preview," Brian Gloslow, *Artscope*, July/August, 2010
- "Kirsten Hassenfeld, Critics Pick," Leora Maltz-Leca, *Artforum.com*, October 2009

This exhibition is sponsored through the generosity of the Saint-Gaudens Memorial.

The Saint-Gaudens Memorial is a private, non-profit organization chartered by the State of New Hampshire in 1919, to preserve and exhibit Saint-Gaudens's home and studios and to preserve his work there. The Memorial operated the site as a museum until 1965, when they donated the property to the National Park Service to become the Saint-Gaudens National Historic Site. The Memorial continues to play an important role as a park partner and supports the Site in a variety of ways including sponsoring programs and activities such as this exhibition, the summer concert series, and other events that increase public awareness of Augustus Saint-Gaudens and his works, and that promote sculpture and the arts in general.

The Fellowship of the Saint-Gaudens Memorial was established in 1977 to assist artists of promise. A Fellow is selected annually by the Saint-Gaudens Memorial, from a pool of candidates put forward by the Fellowship Committee and advisors, and is awarded to artists who have completed a body of work that demonstrates exceptional talent, and who may benefit from the recognition and financial grant that accompany the Fellowship. The year following the Fellowship, the artist submits works for installation, as part of the Saint-Gaudens Memorial exhibition series at the Picture Gallery.

To find out more or to help us by becoming a friend of Saint-Gaudens please contact us at (914) 944-1608 or email us at [SGMemorial@aol.com](mailto:SGMemorial@aol.com) or visit us on the web at [www.sgnhs.org](http://www.sgnhs.org).

2014 Saint-Gaudens Fellow

# Kirsten Hassenfeld

## Arrangements

May 28 – July 18, 2016

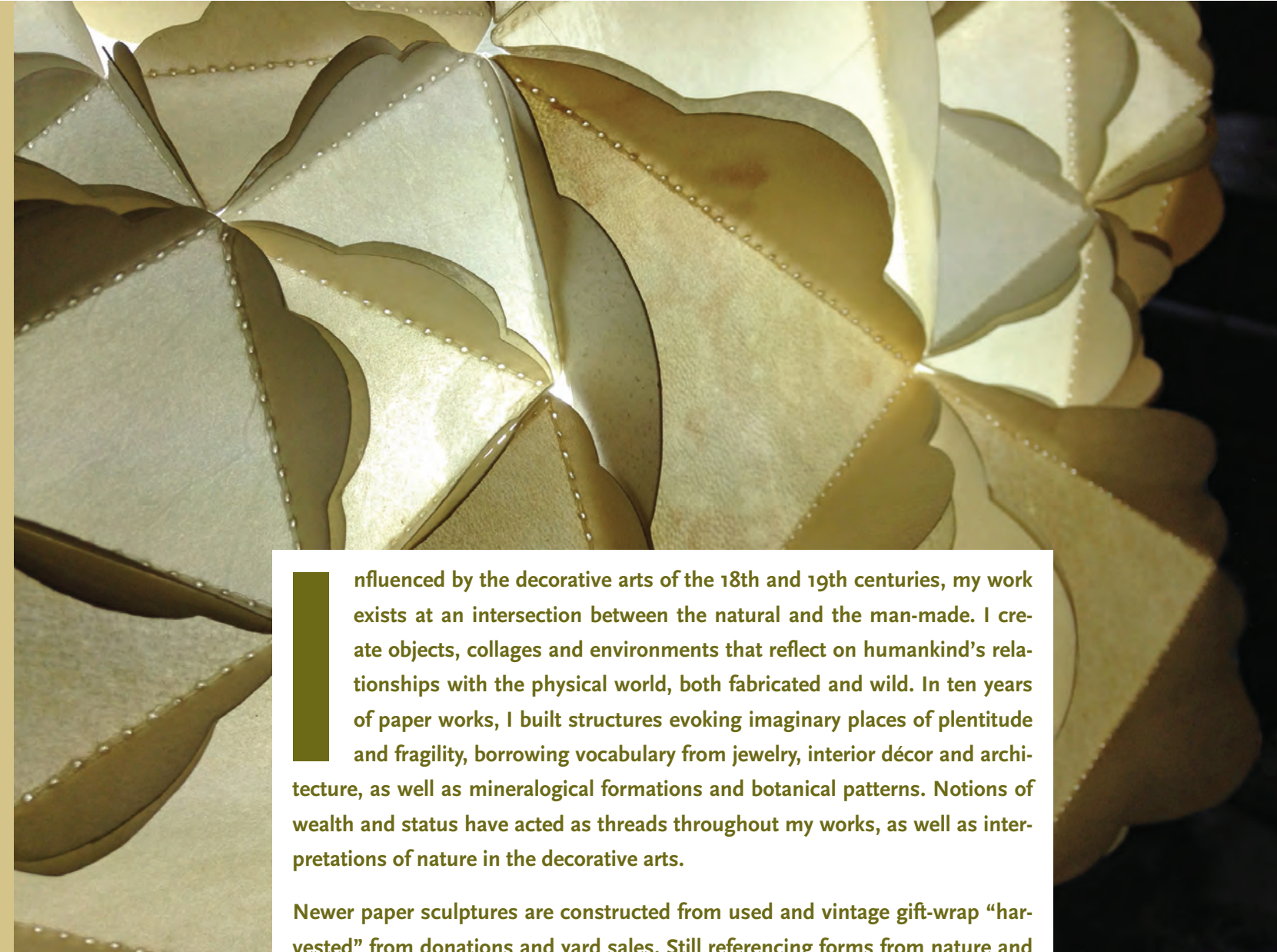
*Saint-Gaudens Memorial Exhibitions at the Picture Gallery  
Saint-Gaudens National Historic Site, Cornish, New Hampshire*





**K**irsten Hassenfeld's sculptural paper and assemblage works are known for their innovative use of materials and intricate construction. In the past decade, she has focused on interpreting familiar precious forms, elements from the natural realm in paper, as well as in materials directly recycled from her daily life. She has shown extensively in the U.S. and abroad, at venues such as The Brooklyn Museum, PS1, and the Jewish Museum in New York. She has created permanent installations for diverse settings such as PS 94 in the Bronx through Percent for Art, a luxury hotel in the Maldives, and numerous private homes. Her major commission for Rice University Gallery, completed in 2007, was shown at Smack Mellon Gallery in 2009, and the Liste Center at Brown University in 2010. She has been honored with residencies at the Marie Walsh Sharpe Foundation, Smack Mellon Studios, The Fine Arts Work Center in Provincetown, Dieu Donn  Papermill, the Bemis Center and the Skowhegan School, and has received grants from New York Foundation for the Arts and the Pollock-Krasner Foundation. Her work has been featured in Art in America, The New York Times Magazine, Frieze, the Village Voice and Interview Magazine.

*Born in Albany, New York, Kirsten studied printmaking at the Rhode Island School of Design in Providence and the University of Arizona in Tucson, Arizona. She relocated to Brooklyn, New York in 1999 where she now lives with her husband and son, and keeps a studio in the Brooklyn Navy Yard.*



**I**nfluenced by the decorative arts of the 18th and 19th centuries, my work exists at an intersection between the natural and the man-made. I create objects, collages and environments that reflect on humankind's relationships with the physical world, both fabricated and wild. In ten years of paper works, I built structures evoking imaginary places of plentitude and fragility, borrowing vocabulary from jewelry, interior d cor and architecture, as well as mineralogical formations and botanical patterns. Notions of wealth and status have acted as threads throughout my works, as well as interpretations of nature in the decorative arts.

Newer paper sculptures are constructed from used and vintage gift-wrap "harvested" from donations and yard sales. Still referencing forms from nature and luxury goods, the structures are suffused with complex relationships, as disparate patterns interact within geometric frameworks. Using methods previously employed in earlier works, the faceted forms now vibrate with the energy of luxury goods given and received.

Concurrently, I have expanded the range of strategies I use to transform my collections of cast-off materials. Accumulations of jar lids and buttons, discarded kitchenware and other odd bits are stacked to resemble antique turned ivory and wood table articles. In other works, recycled materials are laminated and carved, transformed into "straw marquetry", woven as chair caning or layered to simulate stained glass, these techniques mirroring the jumbled intensity of decorative traditions reiterated in present-day consumer culture. The works in this show focus on the complex relationship between the physical necessities of making and the visual syntax of the decorative.

—Kirsten Hassenfeld

hassnstuff@yahoo.com

