

Olga Balema

\*1984, Lviv, Ukraine – Lives and works in Berlin and New York

#### Education

2007 – 2009

MFA in New Genres, University of California Los Angeles

2002 – 2006

BFA in Sculpture, University of Iowa

#### Residencies

2011/2012

Rijksakademie van beeldende kunsten/Dutch Ministry of Education, Culture and Science

2010

Skowhegan School of Painting and Sculpture

#### Selected Solo Exhibitions

2017

*None of the beauty of the landscape can reach her pupils anymore*, High Art, Paris  
*On The Brink Of My Sexy Apocalypse*, Hannah Hoffman, Los Angeles

2016

*Early Man*, Swiss Institute, New York  
*Motherland*, Fons Welters, Amsterdam  
*Blasted Heath*, Capri, Düsseldorf

2015

*One reenters the garden by becoming a vegetable*, Kunstverein Nürnberg, Albrecht Dürer Gesellschaft, Nürnberg  
*Cannibals*, Croy Nielsen, Berlin  
*Olga Balema & Anne De Vries: Listening*, Michael Thibault, Los Angeles

2014

*Her Curves*, High Art, Paris  
*Warm Bodies* (with Jonathan Baldock), Kunstvereinigung Diepenheim, Diepenheim

2013

*Body of Work*, Galerie Fons Welters, Amsterdam  
*What Enters, 1646*, Den Haag

2011

*Positive thinking: Actions speak louder than words*, The Vanity, Los Angeles

## Selected Group Exhibitions

2018

*Oh that I had a thousand tongues*, Tinos Quarry Platform, Tinos

Paulo Cunha E Silva Art Prize, Galeria Municipal Do Porto

*Give up the Ghost*, *Baltic Triennale*, *BTXIII CAC*, Vilnius, Tallinn Art Hall, Kim?, Riga*Blind Faith: Between the Visceral and the Cognitive in Contemporary Art*, Haus der Kunst, Munich*Converter*, Kunstmuseum St. Gallen, St. Gallen

2017

*Ungestalt*, Kunsthalle Basel*PRODUKTION. made in germany drei*, Kunstverein Hannover, Sprengelmuseum, Kestnargesellschaft, Hannover*Ewig Weibliche*, Koppe Astner, Glasgow*Olga Balema*, *Marlie Mul*, *Iza Tarasewicz*, Croy Nielsen, Vienna*Hours and Hours of Inactivity*, n.b.k, Berlin

2016

*Object(ed): Shaping Sculpture in Contemporary Art*, Utah Museum of Contemporary Art, Utah*30: Untitled 1989*, Galerie Fons Welters, Amsterdam*Brachland*, *PEACH at W139*, Amsterdam*I Want To Live in the Country (and Other Romances)*, Kunsthalle Bern, Bern*Adhesive Products*, Bergen Kunsthall, Bergen*Wer Nicht Denken Will*, *Fliegt Raus: Handlungsanweisungen nach Beuys*, Museum Kurhaus Kleve, Kleve*I Am Still Alive – On the Materialities of Life*, Moderna Museet, Stockholm*Pastoral Myths*, La Loge, Brussels

2015

*By the Bearer in whose Name it is Issued*, Center for Style, Melbourne*Stranger than paradise*, Sies + Höke, Düsseldorf*Where The Awing Flaps*, Éric Hussenot, Paris*Campana I*, Luis Campana, Berlin*Function Follows Vision*, *Vision Follows Reality*, Kunsthalle Wien, Vienna*Surround Audience*, Triennial, New Museum, New York*City*, William Arnold, Brooklyn*Towers of Dub (Live Orbient 3.9.93)*, Thomas Duncan Gallery, Los Angeles

2014

*Musique Concrète*, Michael Thibault, Los Angeles*Doom: Surface Control*, Le Magasin Grenoble – CNAC, Grenoble*Puddle*, *pothole*, *portal*, Sculpture Center, New York*Dylan's lost it – maybe*, Croy Nielsen, Berlin*New Dawn*, Silberkuppe, Berlin*From whose ground heaven and hell compare*, Croy Nielsen, Berlin*Nature after Nature*, Fridericianum, Kassel*Geographies of Contamination*, David Roberts Art Foundation, London*Material Memory*, Fluxia, Milan

*Apples and Pears*, DREI, Cologne

2013

*Urschleim*, Fauna, Copenhagen

<3, High Art, Paris

*The Unpainted Landscape*, Nicodim Gallery, Los Angeles

*Slip*, The Approach, London

*Unstable Media*, Gallery Martin van Zomeren, Amsterdam

*Cast Recording*, Prism, Los Angeles

2012

*RijksakademieOPEN*, Rijksakademie van beeldende kunsten, Amsterdam

*Latent Stare*, Casco, Utrecht

*Closed because of the goings-on*, Duquon Hourdequin, Paris

2011

*RijksakademieOPEN*, Rijksakademie van beeldende kunsten, Amsterdam

2010

*Support Group*, Thomas Solomon Gallery, Los Angeles

*Dr. Zomb*, Glendale College, Los Angeles

2009

*MFA Thesis Show*, UCLA, Los Angeles

*May Show*, Los Angeles

2008

*GLAMFA*, CSULB, Long Beach

*Kleveland*, Bonelli Contemporary, Los Angeles

*Delusionarium*, Bonelli Contemporary, Los Angeles

Publications

2017

*Hours and Hours of Inactivity*, edited by Marius Babias, Text by Ann Cotten, Rhea Dall und Michaela Richter, Catalogue, Neuer Berliner Kunstverein, published by Verlag Walther König, Berlin

*Produktion. Made in Germany Drei*, Text by Tenzing Barshee, Nikola Dietrich, Timo Feldhaus, Jana Franze, Stefan Gronert, Hans-Jürgen Hafner, Lisa Mattheis, Dominikus Müller, Carina Plath, Kathleen Rahn, Gabriele Sand, Elmas Senol, Noemi Smolik, Maik Schlüter, Ute Stuffer, Milan Ther, Kristina Thieke, Christina Végh, Catalogue, Kestner Gesellschaft, Kunstverein hannover, Sprengel Museum, Snoeck

2015

*New Museum 2015 Triennial: Surround Audience*, Text by Lauren Cornell and Ryan Trecartin a.o., Catalogue, New Museum and Rizzoli, New York

2014

*Puddle, Pothole, Portal*, Text by Katrib, R, Papapetros, S, Daney, S, Henrot, C, Sculpture

Center, New York

Selected Press

2017

Rosemeyer, Aoife, "Ungestalt", *ArtReview*, October

Griffin, Jonathan, "Olga Balema", *Frieze*, February, issue 186

Sutton, Kate, "Olga Balema, Marlie Mul, Iza Tarasewicz", *Frieze*, February

2016

van den Boogerd, Dominic, "Olga Balema", *ArtReview*, September

de Coninck, Frits, "Onappetijtelijk en raadselachtig", *Museumtijdschrift*

2015

Sharp, Chris, "Hot!", *Cura.*, Autumn, No. 20

Edmonson, Tess, "Olga Balema", *Frieze*, February, issue 176

Wilk, Elvia, "Olga Balema. Zwischen den Körpern", *Frieze d/e*, May, no. 19

Latimer, Quinn, "Olga Balema", *Artforum*, April

Diehl, Travis, "Olga Balema & Anne de Vries", *Artforum* critic picks, April

Cotter, Holland, "New Museum Triennial Casts a Wary Eye on the Future", *New York Times*, February

2014

Schwarze, Dirk, "Nature after Nature", *Kunstforum* # 228, August/September

"Meet artist Olga Balema", *Kaleidoscope* # 20, Winter

Johnson, Ken, "Puddle, Pothole or Portal" at Sculpture Center in Queens, *New York Times*, October

Frank, Priscilla, "Puddle, Pothole or Portal' brings Animation's Absurdity to the Art World", *Huffington Post*, October

