

T i m o t h y H o r n

Born in Melbourne, Australia, 1964  
Lives and works in Provincetown, MA

#### Education

2004 MFA (Sculpture), Massachusetts College of Art, Boston, MA  
2001 Honors Bachelor Visual Art (Glass), Australian National University,  
Canberra, Australia  
1988 Post-Graduate Diploma (Sculpture), Victorian College of the Arts,  
Melbourne, Australia  
1986 Bachelor Fine Art (Sculpture), Victoria College, Prahran, Australia

#### Solo Exhibitions

2015 Supernatural, PPOW Gallery, New York, NY  
2010 Amber Room, Lux Art Institute, Encinitas, CA  
2009 Medusa, LAND/ART 09, Santa Fe, NM  
2008 Medusa, SJ ICA, San Jose, CA  
2008 Bitter/Suite, de Young Museum, San Francisco, CA  
2006 Villa Medusa, Hosfelt Gallery, New York, NY  
2006 (in)discrete objects, Sub-Urban Series, Knoxville Museum of Art, TN  
2005 Difficult to Swallow, Hosfelt Gallery, San Francisco, CA, USA  
2003 Water-Sports, Jam Factory, Adelaide, Australia  
2003 Cinderella Complex, Town Hall Art Space, Melbourne, Australia  
2002 Water-Sports, Craft ACT, Canberra, Australia  
2001 Glory Box, Brisbane City Gallery, Brisbane, Australia  
2001 Cinderella Complex, Drill Hall Gallery, Canberra, Australia  
1995 Concert, Kirkcaldy Davies Gallery, Melbourne, Australia  
1992 M nage   trois, City Gallery, Melbourne, Australia  
1989 Water Organ, Winter Folly, City Gallery. Melbourne, Australia

#### Group Exhibitions

2019 Dread and Delight, curated by Emily Stamey, Akron Art Museum, OH  
2019 Dread and Delight, curated by Emily Stamey, Faulconer Gallery,  
Grinnell College, IA  
2018 Design Miami Basel, with Todd Merrill Studio, Miami, FL  
2018 The Salon / Art + Design, with Todd Merrill Studio, Park Avenue  
Armory, New York, NY  
2018 Art Toronto, with Todd Merrill Studio, Toronto, Canada  
2018 Dread and Delight, curated by Emily Stamey, Weatherspoon Museum,  
Greensboro, NC  
2018 Fantastical Worlds, curated by Eva Czernis-Ryl, Powerhouse Museum,  
Sydney, Australia  
2018 Design Basel, with Todd Merrill Studio, Basel, Switzerland  
2018 Adelaide Biennial, Art Gallery of South Australia, Adelaide,  
Australia  
2017 Mirror Mirror, Hosfelt Gallery, San Francisco, CA  
2017 Flaming June VII (Flaming Creatures) Gavlak Gallery, Los Angeles, CA  
2017 9 x 5 Now, Margaret Dodd Gallery, VCA, Melbourne, Australia  
2017 Ready, FIRE! Aim, BCA Center, Burlington, VT  
2017 Art Basel, with PPOW Gallery, Hong Kong

2017 Vitreous Bodies, Massachusetts College of Art, Boston, MA  
2016 deCordova New England Biennial, deCordova Museum, Lincoln, MA  
2016 Art Basel, with PPOW Gallery, Hong Kong  
2016 A Cabinet of Curiosities from the Collection, Art Gallery of South Australia, Adelaide,  
2014 The Armory Show, with PPOW Gallery, New York, NY  
2012 Seven Art Fair, with PPOW Gallery, Miami, FL  
2012 Expo Chicago, with PPOW Gallery, Chicago IL  
2012 FUSION [A New Century of Glass], curated by Alison Amick and Jennifer Klos, Oklahoma City Museum of Art, Oklahoma City, OK  
2012 Tour de Force: In Case of Emergency Break Glass, Mornington Peninsula Regional Gallery, Victoria, Australia  
2011 Travelers: Objects of Dream and Revelation, Bellevue Arts Museum, Bellevue, WA  
2011 January White Sale, Loretta Howard Gallery, New York, NY  
2011 Decadence & Disarray, SPQ Projects, Lennox, MA  
2010 Selected Works from the UniSA Samstag Collection, Kerry Packer Civic Gallery, Hawke Building, UniSA, Australia.  
2010 GlassWear, SECCA, Salem, NC,  
2010 Julie Heffernan/Timothy Horn, The Art Show, (with PPOW Gallery) Park Avenue Armory, New York, NY  
2010 Dallas Art Fair, (with James Kelly Contemporary), Dallas, TX  
2010 Tour de Force: In case of Emergency, Break Glass, curated by Megan Bottari, Artisan, Brisbane, Australia.  
2009 Cabinet of Curiosities, Dunedin Arts Center, Dunedin, FL  
2009 Pulse Contemporary Art Fair, Miami, FL  
2009 The Coldest Winter I Ever Spent Was a Summer in San Francisco, Hosfelt Gallery, San Francisco, CA  
2009 Reinventions, National Gallery of Australia, Canberra, Australia.  
2009 New Work, Hosfelt Gallery, New York, NY  
2009 Here & There, LAND/ART 09, 516 Arts, Albuquerque, NM  
2009 GlassWear, curated by Ursula Ilse Newman and the Museum of Arts and Design, New York. Venues included Mobile Museum of Art, Mobile, Alabama, AL, Museum of Arts & Design, New York, NY, USA. Memorial Art Gallery, University of Rochester, Rochester, NY, Art Museum of South Texas, Corpus Christie, TX, Glazen Huis Vlaams Centrum voor Hedendaagse Glaskunst, Lommel, Belgium.  
2008 In Pursuit of Beauty, curated by Leonie Bradbury, Montserrat College of Art, Beverly, MA  
2008 Aqua Wynwood Art Fair, Miami, FL  
2008 Optimism, curated by Julie Ewington, Queensland Gallery of Modern Art, Brisbane, Australia.  
2008 FLux, curated by Laura Addison, Museum of Fine Arts, Santa Fe, NM  
2008 GlassWear, curated by Ursula Ilse Newman, Schmuckmuseum Pforzheim, Germany.  
2007 Andy and Oz, Parallel Visions, co-curated by Tom Sokolowski and Dr Deborah Hart (Senior Curator at the National Gallery of Australia), Andy Warhol Museum, Pittsburgh, PA  
2007 Aqua Wynwood Art Fair, Miami, FL  
2007 GlassWear, curated by Ursula Ilse Newman, Glass Pavilion, Toledo Museum of Art, Ohio  
2007 Jellyfish - Nature inspires Art, National Maritime Museum, Sydney, Australia.  
2007 RAiR 40th Anniversary Exhibition, Roswell Museum and Art Center,

Roswell, NM

2007 ARCO, Arte Contemporaneo, Feria de Madrid, Madrid, Spain.

2007 The Art and Artifice of Science, curated by Laura Addison, Museum of Fine Arts, Santa Fe, NM

2006 Flicker, curated by Corinna Ripps Schaming, Albany University Art Museum, Albany, NY

2006 Rapture is a Cool Place, curated by Stephan Jost, Mills College Art Museum, Oakland, CA

2006 Mass 3D, Boston Sculptors Gallery, Boston, MA

2006 Fine Arts Work Center Fellows, Provincetown Art Association Museum, Provincetown, MA

2006 Preview, Hosfelt Gallery, New York, NY

2005 Ornamentation: The Art of Desire, Institute of Contemporary Art, San Jose, CA

2005 Academici, Monash University, Melbourne, Australia, British Academy, Rome, Italy.

2005 Kindle and Swag, QUT Art Museum, Brisbane, QLD, Australia.

2004 Kindle and Swag, Art Museum of University of South Australia, Adelaide, Australia.

2004 MFA Thesis Exhibition, Bakala Gallery, MassArt, Boston, MA

2004 Walk This Way, Perc Tucker Regional Gallery, Townsville, QLD, Australia.

2003 Outstanding Student Achievement in Contemporary Sculpture, Grounds for Sculpture, International Sculpture Center, Hamilton, NJ

2003 Beautiful Rebellion, Adams House Art Space, Harvard University, Cambridge, MA

2002 Gulliver's Travels, CAST, Hobart, Tasmania, Ivan Doherty Gallery Sydney, Monash University Gallery, Melbourne, IMA Brisbane, CACSA, Adelaide, PICA, Perth.

2002 Less is More, Less is a Bore, Brisbane City Gallery, Brisbane, Australia.

2001 National Sculpture Prize, National Gallery of Australia, Canberra, Australia.

2001 Glow, Object Gallery, Customs House, Customs House, Sydney, Australia.

2001 Vanessa Buemi and Timothy Horn, Object Gallery, Customs House, Sydney, Australia.

2000 SpringART, SpringOUT Festival, Sound Screen Archives, Canberra, Australia.

2000 GAS Conference, LIU, Brooklyn, NY

1999 Glass, Essentially Canberra, Glass festival Exhibition, Hsinchu Municipal Centre, Taiwan. La Salle College of the Arts SIA, Singapore.

1999 Glass, Essentially Canberra, Object gallery, Customs House, Sydney, Australia.

1999 RFC Glass Prize, Touring Exhibition, Sydney, Brisbane, Perth, Canberra, Wagga Wagga.

1998 Venezia Aperto Vetro 1998, L'Instituto Statale D'Arte, Venice, Italy.

1998 RFC Glass Prize, Touring Exhibition, Sydney, Melbourne, Perth, Brisbane.

1999 Fill This Space, Collaborative Installation, Next Wave Festival, North Melbourne Town Hall Hotel, North Melbourne, Australia.

1997 Site and Scale, Yarra Sculpture Space, Abbotsford, Melbourne, Australia.

1996 Love: at the Carlisle Street Motel, Carlisle Street Motel, St. Kilda,

Australia.

1995 Blundstone Traveling Fellowship, Touring Exhibition, Launceston, Sydney, Melbourne, Perth, Canberra, Brisbane.  
1991 Gasworks Sculpture Exhibition, Southgate, Melbourne, Australia.  
1989 Domestic Objects, Fifth Australian Sculpture Triennial, John Buckley Fine Art, Melbourne, Australia.  
1989 Sixteen Artists, University Gallery, Melbourne University, Australia.  
1988 Sculpture in the Moat, National Gallery of Victoria, Melbourne, Australia.

#### Awards, Grants and Artist Residencies

2104 New Work Grant, Visual Arts Board, Australia Council  
2010 Lux Art Institute Residency, Encinitas, CA  
2010 Pollock-Krasner Foundation Inc. Grant.  
2009 New Work Grant, Visual Arts Board, Australia Council  
2007 New Work Grant, Visual Arts Board, Australia Council  
2006 RAIR Residency, Roswell, NM  
2006 Artist Resource Trust Grant, Berkshire Taconic, MA  
2006 Yaddo Summer Residency, Yaddo, Saratoga Springs, NY  
2005 New Work Grant, Visual Arts Board, Australia Council  
2005 Massachusetts Cultural Council Grant, MA  
2005 7-Month Fine Arts Work Center Winter Residency, Provincetown, MA  
2004 LEF New England General Funding Grant, MA  
2004 Janet Sloane Residency, Yaddo, Saratoga Springs, NY  
2004 St. Botolph Club Foundation Grant, Boston, MA  
2003 Outstanding Student Award, International Sculpture Center, NY  
2002 Anne and Gordon Samstag International Visual Arts Scholarship  
2002 3-Month Rome Studio Residency, Australia Council, British Academy, Rome, Italy  
2002 Peter and Lena Karmel Award, ACT, Australia  
2002 University Medal, Australian National University, Canberra. Australia  
2001 Arts ACT General Funding Grant, ACT, Australia  
2001 CAPO Grant, ACT, Australia  
2001 Arts ACT Quick Response Grant, ACT, Australia  
2001 National Institute of the Arts Award, ACT Australia  
2000 GAS Conference Student Exhibition, Second Prize, Brooklyn, NY  
2000 Thomas Foundation Pilchuck Scholarship, Ausglass, Australia  
1997 Pat Corrigan Grant, Visual Arts Board, Australia Council  
1990 Project Development Grant, Visual Art Board, Australia Council  
1987 Queen Elizabeth II Silver Jubilee Trust, VIC, Australia

#### Collections

Powerhouse Museum, Sydney, Australia  
Art Gallery of South Australia, Adelaide, Australia  
de Young Museum, San Francisco, CA  
Dior: New York, London, Beijing, Dubai and Hong Kong  
Lux Art Institute Residency, Encinitas, CA  
National Gallery of Australia, American Friends of the NGA purchase, Canberra, Australia  
Beth Rudin deWoody Collection, New York, NY  
Wellington Management, Boston, MA  
Mills College Art Museum, Oakland, CA

University of South Australia Art Museum  
National Sculpture Prize Acquisition 2002, National Gallery of Australia,  
Canberra, Australia.  
Möet et Chandon Purchasing Fund 1990, National Gallery of Australia,  
Canberra, Australia.  
Private collections in Australia, USA and France.

#### Publications

Dread & Delight, Essay by Emily Stamey, Weatherspoon Art Museum, NC, 2018  
2018 Adelaide Biennial: Divided Worlds, essay by Erica Green, AGSA, 2018  
Ready, FIRE! Aim, Essay by DJ Hellerman, BCA Center, Burlington, VT 2017  
A Cabinet of Curiosities from the Collection, Connect Issue 8, January 27,  
2016  
Peter Marino: Art Architecture, edited by Brad Goldfarb, Phaidon Press,  
New York, 2016  
Perspectives 2, Essay by Karen Pfefferie, Wellington Management, 2014  
Collected Works from the UniSA Samstag Collection, Essay by Sarah Wall,  
UniSA, 2010  
Here & There, Essay by Suzanne Sbarge, 516 Arts, Albuquerque, NM, 2009  
Optimism, Essay by Julie Ewington, GoMA, Brisbane, Australia, 2008  
Bitter Suite, Essay by Martin Chapman, de Young Museum, San Francisco, CA,  
2008  
Flux, Essay by Laura Addison, New Mexico Museum of Art, Santa Fe, New  
Mexico, 2008  
Separated at Birth, Essay by Garth Clark, Collect, British Craft Council,  
V&A Museum, London, 2008  
GlassWear, Essay by Ursula Ilse Newman, Museum of Arts and Design, NY,  
2007  
Andy and Oz, Essay by Dr Deborah Hart, Andy Warhol Museum, 2007  
RAiR 40th Anniversary Exhibition, Roswell Museum and Art Center, Roswell,  
NM, 2007  
The Art and Artifice of Science, Essay by Laura Addison, Museum of Fine  
Arts, Santa Fe, 2007  
Flicker, Essay by Corinna Ripps Schaming, Albany University Art Museum.  
2006  
(in)discrete objects, Knoxville Museum of Art. Essay by Dana Self, 2006  
Rapture is a Cool Place, Mills College. Essay by Maria Porges, 2006  
Academici, Monash University. Essay by Dr. Anne Alwis, 2005  
Kindle and Swag, University of SA, Essay by M. M. Anderson, 2004  
Fall/Winter 2003/04 Exhibitions, Grounds for Sculpture, ISC, 2003  
Fine Arts 2001-2002, The British School at Rome. Essay by Lorella Scacco,  
2002  
Less is More, More is a Bore, Brisbane City Gallery. Essay by Kirsten  
Fitzpatrick, 2002  
Watersports, Craft ACT, Canberra. Essay by Aroona Murphy, 2002  
Samstag 2002, University of SA. Essay by Dr Russell Smith, 2002  
Gulliver's Travels, CAST, Tasmania. Essay by Stuart Koop, 2002  
National Sculpture Prize, National Gallery Canberra. Essay by Elena  
Taylor, 2002  
Cinderella Complex, Drill Hall Gallery, Essay by John McPhee, 2001  
RFC Glass Prize 1999, RFC, Essay by Andrew Plummer, 1999  
Essentially Canberra, Canberra School of Art, Essay by Stephen Proctor,  
1998

RFC Glass Prize 1998, RFC. Essay by Andrew Plummer, 1998

#### Recent Articles & Reviews

Timothy Horn's Metallic Sculptures Draw upon Jewelry and Nature, Clare Zacari, Boston Magazine, November 15, 2018

Artistry: Sculptor Timothy Horn, Robert Kiener, New England Home, January, 2018.

2018 Adelaide Biennial: Difference as the natural order of things, John MacDonald, Sydney Morning Herald, March 9, 2018

Review: Adelaide Biennial stumbles on curatorial tensions, Gina Fairley, Visual Arts Hub, March 9, 2018

Adelaide Biennial of Australian art - a contemporary snapshot tackling big social issues, Andrew Frost, The Guardian, March 6, 2018

Art Review: 'Ready. Fire! Aim.,' BCA Center, Pamela Polston, Seven Days, May 10, 2017

Half Full: MassArt's Material-Based Show Inspires Optimism, Jonathon Talit, Big Red and Shiny, March 2, 2017

At deCordova Museum, a strong New England Biennial. Sebastian Smee, Boston Globe, October 21, 2016

Fashion's favourite architect Peter Marino on his latest projects, Nonie Niesewand, Architectural Digest, September 23, 2016

Best of the Best: Five Booths at Art Basel Hong Kong, Paul Laster, Observer.com, March 22, 2016

The organic and artificial collide in Timothy Horn's "Supernatural" show in New York City, Justyna Turek, Urban Glass, April 22, 2015

Timothy Horn's Bizarrely Beautiful Sculptures are on View at a Solo Show in New York, Mitchell Owens, Architectural Digest, March 31, 2015

Exquisite Feasts for the Eye, by Carolina Irving, Miguel Flores-Vianna and Charlotte de Carcaci, New York Times Magazine, December 2, 2014

'Timothy Horn's 'jellyfish' chandelier trips the light fantastic', Bronwyn Watson, The Australian, May 24, 2014

ON THE RUNWAY; 57th and St.-Honore, Cathy Horyn, New York Times, December 12, 2010

Neo-Palatial: Exhibition in Print, by Garth Clark, Metalsmith Magazine, August 2010

His Obscure Objects of Desire, Devin Jackson, SantaFean Magazine, June/July 2010

Half Full, Half Empty, Phil Brown, Art Beat, Brisbane News, Page 21, Issue 771, February 17, 2010

Three reasons to visit Dunedin Fine Art Center: weirdly wonderful art, a tribute to oceans, and jewelry with stories, Lennie Bennett, St. Petersburg Times, September 27, 2009

Bejeweled, Keith Recker, Hand/Eye Magazine, Issue 02, Fall/Winter 2009

Timothy Horn: Bitter Suite, Stacy Martin, San Francisco Bay Guardian, 9 July, 2008

Sweet Art: De Young's Sugar Coated Creativity, KTVU  
<http://www.ktvu.com/video/16623426/index.html>

BitterSuite, Artnotes, Washington DC - USA, Beatrice Galton, Art Monthly, July 2008

Some Digressions on Ornament, Abstraction and the Stowaway, Wendy Walker, Artlink, Vol 28, June 2008

Sugarcoated or not ..., Zahid Sardar, San Francisco Chronicle, 29 June, 2008

Timothy Horn: Bitter Suite, <http://www.artdaily.com>, 25 June, 2008  
A Sweet Tribute to Alma Spreckels, Seán Martinfield, San Francisco Sentinel, 25 June, 2008  
Arte-Colecciones (crónica) El; Azúcar !del Arte, Belén Palanco, EFE News Agency, Madrid, Spain, 14 June, 2008  
Sugar High, Pilar Viladis, The New York Times Magazine, Sunday 1st June, 2008  
Andy and Oz: parallel visions, Deborah Hart, World of Antiques & Art, Issue 74, Feb - Aug, 2008  
Leaving Las Vegas, Anne Bogart, Elle Decor, Page 90, No. 143, Jan/Feb, 2008  
After Andy -Down Under Pops Up, Christine Wallace, Canberra Times, 28 October 2007  
Warhol show complements Down Under offerings, Mary Thomas, Pittsburgh Post-Gazette, 18 October 2007  
Master's Apprentices, Margot Osborne, The Adelaide Advertiser, 1 September, 2007  
NewGlass Review 28, Corning Museum of Glass, May 2007  
Creatures from the Deep, Rafael Risemberg, New York Blade, 15 December 2006  
The Arty World, David Byrne Journal, 5 December 2006  
A multidimensional state of art, Cate McQuaid, Boston Globe, 8 June 2006  
Up Scaled, Heather Larson, The Remix, New York Times Style Magazine, Fall 2005  
Review Timothy Horn, Maria Porges, American Craft, August/September 2005  
ObjectEye, Rhana Devenport, Object Magazine, May 2005  
Kindle and Swag: The Samstag Effect, Jena Woodburn, Broadsheet, April 2005  
Kindle and Swag: The Samstag Effect, Bridget Currie, Eycline #56, Summer 2004/2005  
The Gingerbread Man lands a Townhouse, Annette Ferrara, Ten by Ten Magazine, December 2004  
Kindle and Swag: The Samstag Effect, Wendy Walker, The Advertiser, 30 November, 2004  
Swansong Finishes on a Pristine Note, Stephanie Radok, The Adelaide Review, 12 November, 2004  
Gingerbread Art a First for Boston Artist, Lesley LeDuc, Yaddo Newsletter, Fall 2004  
Young Masters, Cate McQuaid, Boston Globe, 13 June, 2004  
Outstanding Student Achievement, Sculpture Magazine, September 2003  
Signs of Life, Stephanie Radok, The Adelaide Review, October 2003  
Excessories, Brad Johnston, Blue Magazine, Issue 42, 2003  
They must have imagined it all, Benjamin Gennochio, The Weekend Australian, 3-4 August 2002  
There be giants...and little things too, Peter Hill, Sydney Morning Herald, 17 July 2002  
Eau Sauvage, Mark Bayly, Object Magazine, Issue No. 39, 2002  
Baroque sensibilities inspire casts of glass, Meredith Hinchliffe, 10 July 2002  
Opulent, luxurious, a little sleazy, Cassie Proudfoot, Panorama, Canberra Times, 8 June 2002  
New Glass Review 23, Neues Glas, Corning Museum of Glass, May 2002  
Big is Beautiful, Julie Ross, Brisbane News, January 2002  
Beauty Trashed, Sandra McLean, Courier Mail, 20 December 2001  
Blooming Lotus, Benjamin Gennochio, Sydney Morning Herald, 4 December 2001

Objects of Beauty, Meredith Hinchliffe, Canberra Times, 31 July 2001  
The Arts Show, ABC TV, 2001  
Coast to Coast, ABC TV, 2001  
Visual Arts, The Perfect Week, Katie Pollock, The Bulletin, 24 July 2001.  
A Capital Life, Helen Musa, Panorama, Canberra Times, 14 July 2001  
Issues and directions in Australian Art and Design Schools, Prof. Noel  
Frankham, Craft International No. 52, 2001  
Ausglass Winter News Letter, Ausglass 2001  
New Glass Review 22, Neues Glas, May 2001  
Taming of the lewd, Bruce James, Spectrum, Sydney Morning Herald, 3 March  
2001