

Chronology

Compiled by Judith B. Hecker and Wendy Weitman

This chronology briefly conveys the principal events of Smith's life, and details her involvement with printmaking and editions up to April 2003. See the monographs listed in the Selected Bibliography (p. 145) for broader chronologies of her life and art.

1954

Born to opera singer and actress Jane Lawrence and sculptor Tony Smith in Nuremberg, West Germany, where the family is living while Lawrence has an opera engagement there.

1955

Family moves to South Orange, New Jersey, to the house in which Tony Smith grew up. Smith's younger twin sisters, Seton and Beatrice (Bebe), are born.

1972

Attends industrial baking school in Newark, New Jersey.

1973

Moves to San Francisco and lives communally with rock group the Tubes.

1974

Attends Hartford Art School, focusing on film. Will stay for a year and a half.

1976

Settles in New York. For the next several years will work odd jobs, including electrician's assistant, surveyor, and commercial airbrusher in textile production.

c. 1978–79

Joins Collaborative Projects, Inc. (Colab), an artists' collective that presents experimental exhibitions in unconventional venues. Members include Jane Dickson, Jenny Holzer, Rebecca Howland, Tom Otterness, Robin Winters, Cara Perlman, and Walter Robinson, among others.

Makes first monotypes with Dickson, on the etching press of her friend Mimi Gross, on Grand Street, New York.



Smith working on an etching with Tomas Vu-Daniel and students at Columbia University, New York, 2002

Takes etching course at the Lower East Side Printshop, New York, a nonprofit workshop that provides emerging artists with access to professional printmaking facilities.

1980

Begins making handpainted wood and plaster multiples of fingers and of everyday objects such as radios, cameras, and cigarette packs.

Exhibits anatomical paintings in Colab's *Times Square Show*, a landmark experimental exhibition in a Times Square massage parlor and abandoned bus depot, including works by 100 artists. Makes first screenprint, a T-shirt (plate 1) sold in exhibition's retail shop—a precursor to Colab's gallery/store A. More Store, an occasional venture selling affordable art and accessories by Colab artists.

Spearheads first A. More Store on Broome Street, New York.

Death of Tony Smith.

1982

Begins making screenprinted scarves (plates 3, 4) and fabrics, which are sold in the Times Square bar Tin Pan Alley, New York;

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the Fashion Moda Store at Documenta 7, Kassel, West Germany; and the A. More Store at Barbara Gladstone Gallery, New York.

First one-person exhibition, the multimedia installation *Life Wants to Live*, at The Kitchen, an avant-garde performance and exhibition space in SoHo, New York.

1983

Contributes an untitled screenprinted poster (plate 5) to the New York subway-poster campaign Subculture, organized by Group Material, a socially engaged artists' collective.

Creates screenprinted poster, *The Island of Negative Utopia* (plate 6), for a musical performance at The Kitchen, New York.

1984

Collaborates with writer Lynne Tillman on first book project, *Madame Realism* (plate 21), contributing twelve drawings.

Collaborates with filmmaker Charlie Ahearn on the poster *Cause/Effect* (plate 7), for the Poster Project, organized by Colab to protest U.S. involvement in the war in Nicaragua.

Creates *'Cause I'm on My Time*, screenprinted fabric giveaway for opening of one-person exhibition at Jack Tilton Gallery, New York.

Mid-1980s

Takes etching class at Robert Blackburn's Printmaking Workshop, a pioneering print workshop in Chelsea, New York.

1985

After trip to Mexico, creates first linoleum cut, *How I Know I'm Here* (plate 13), which, however, is not editioned until 2000.

Creates *Possession Is Nine-Tenths of the Law* (plate 16), a portfolio of nine screenprint and monotypes with ink additions, her first editioned project with Fawbush Editions, New York.

Has yearlong membership at the Fashion Institute of Technology, New York, and, with friend Jolie Stahl, takes Experimental

Screenprinting course there to learn techniques for screenprinting on fabric (plates 2, 3).

Works at Avocet Press, a screenprint facility run by Stahl and Andrea Callard at Art Awareness, a program for visual and performing arts in Lexington, New York.

Begins working in glass at the New York Experimental Glass Workshop.

With sister Beatrice, studies to become a certified emergency medical technician at Interfaith Hospital, Brooklyn, in order to learn about the interior workings of the body.

1986

Enrolls in the Lower East Side Printshop's "Keyholder Program," which offers artists twenty-four-hour access to the workshop's facilities for \$60 a month. There creates screenprint (p. 19, fig. 8) that serves as model for etching and aquatint *Kiki Smith 1993* (plate 27). Often brings her friend Brigitte Engler to help her print.

Creates wax form for the cast-silver multiple *Finger Bowl* (plate 59). Edition will be published in 1996 by Artes Magnas Editions, New York.

Possession Is Nine-Tenths of the Law is exhibited at Fawbush Editions, New York, and in *Public and Private: American Prints Today. The 24th National Print Exhibition*, at The Brooklyn Museum.

1988

Creates several variant screenprints titled *All Souls* (plate 9). One is included in her first one-person exhibition at Fawbush Gallery, New York.

Her sister Beatrice dies of AIDS.

1989

Completes first published etching, *Black Flag* (plate 19), at San Antonio Art Institute, Texas.

First one-person museum exhibitions: *Concentrations 20: Kiki Smith*, at the Dallas Museum of Art, Texas, followed by *Kiki Smith* at the Center for the Arts, Wesleyan University, Middletown, Connecticut. For the latter Smith creates first version of the screenprint and monotype *Untitled (Fluttering Eyes)* (plate 38).

Witnesses: Against Our Vanishing, an exhibition at Artists Space, New York, about artists and AIDS, includes the 1989 screenprint *All Our Sisters*, an image Smith would reuse in *Lucy's Daughters* (1992; plate 114) and a companion piece to her contribution to the AIDS Memorial Quilt.

A variant of *All Souls* (plate 9) is included in *Projects and Portfolios: The 25th National Print Exhibition*, at The Brooklyn Museum.

First one-person exhibition at the Galerie René Blouin, Montreal, includes *All Souls* and a variant of the lithograph *A Man* (plate 37), among other printed works. Of Smith's four subsequent exhibitions at the gallery, those in 1991 and 2001 will also include printed works.

Bill Goldston, director of the renowned print workshop Universal Limited Art Editions (ULAE), in West Islip, New York, invites Smith to work there; she begins a long-standing relationship with the shop. By 2003, ULAE will have published over twenty print projects by Smith.

1990

Completes her first lithograph at ULAE, an untitled work (plate 43) printed from her hair, a wig, and other mediums.

First one-person exhibition in a European museum, the Centre d'Art Contemporain, Geneva (and traveling to the Institute of Contemporary Art, Amsterdam), includes printed works. Smith creates a screenprinted exhibition announcement that is plastered through the streets of Geneva.

Creates *'Cause I'm on My Time* (plate 20), a series of woodcut inserts for invitation to second one-person exhibition at Fawbush Gallery, New York. Exhibition also includes the screenprinted floor piece *Lucy's Daughters* (plate 115).

Projects 24: Kiki Smith, at The Museum of Modern Art, New York, includes a variant of the lithograph *A Man* (plate 37).

1991

Creates *Banshee Pearls* (plate 60), a wall-sized twelve-sheet lithograph featuring a variety of self-portraits, at ULAE.

Makes an untitled glass multiple (plate 25) to benefit Artists Space, New York.

Completes the artist's book *Fountainhead* (plates 39, 40) at Logan Elm Press, The Ohio State University, Columbus, in conjunction with a one-person exhibition that will open in 1992.

Is a resident artist at the Pilchuck Glass School, Stanwood, Washington, where she makes prints from glass plates. Three additional visits there will follow, in 1993, 1997, and 2003.

Joins the Center for Book Arts, New York, a nonprofit organization dedicated to traditional and contemporary bookmaking; takes a bookbinding class and creates *How I Know I'm Here* (plate 15), a unique book derived from a 1985 group of linoleum cuts of the same title (plate 13).

Printed works appear in the exhibition *Kiki Smith*, Corcoran Gallery of Art, Washington, D.C.

1992

Creates several major etchings at ULAE, including *Worm* (plate 64), *Sueño* (plate 23), and *Kiki Smith 1993* (plate 27; completed in 1993).

Completes an untitled lithograph at Normal Editions Workshop, a nonprofit printmaking facility at Illinois State University.

Creates two prints (plates 116, 117) for MAK—Österreichisches Museum für angewandte Kunst, Vienna, on the occasion of *Kiki Smith: Silent Work*, her one-person exhibition there.

Begins collaborating with Dwight Hackett at the Art Foundry, Santa Fe, who will publish over ten multiples of Smith's, including

Untitled (Mouth) (1993; plate 42), *Untitled (Egg and Yolk)* (1995; plate 91), and *Blind Ear* (1994). The latter is a sculptural music box made in collaboration with composer Margaret De Wys and commissioned for *The Music Box Project*, an exhibition at the Equitable Gallery, New York.

Printed works appear in the exhibition *Kiki Smith: Unfolding the Body. An Exhibition of the Work in Paper*, Rose Art Museum, Brandeis University, Waltham, Massachusetts; in the exhibition *Kiki Smith*, Williams College Museum of Art, Williamstown, Massachusetts (and traveling to the Wexner Center for the Arts, The Ohio State University, Columbus); and in one-person exhibitions at the Bonner Kunstverein, Bonn, and the Moderna Museet, Stockholm.

Sueño (plate 23) appears in Smith's third exhibition at the Fawbush Gallery, New York.

Has first of three one-person exhibitions at Greg Kucera Gallery, Seattle (subsequent exhibitions will follow in 1997 and 2001), focusing on printed works and multiples.

1993

Completes the bronze multiple *Tailbone* (plate 57) to benefit Printed Matter, Inc., New York.

Creates photocopy transfer self-portraits (plates 67, 69) during second residency at the Pilchuck Glass School, Stanwood, Washington.

Contributes screenprinted menu (plate 68) to benefit dinner for dancer Bill T. Jones at New York restaurant Chanterelle.

1994

Joins New York gallery PaceWildenstein. First one-person exhibition there, *Kiki Smith Drawings*, includes numerous printed works, among them *A Man* (1990; plate 37), *Untitled (Moons)* (1993; plate 46), *Untitled (Doily Drawing)* (1994; plate 53), and *I Am* (1994; plate 70).

Creates the book *Re* (plate 74) on the occasion of her one-person exhibition *Kiki Smith: Sojourn in Santa Barbara*, at the University Art Museum, University of California, Santa Barbara.

Contributes multiple for *ACT UP Art Box*, to benefit the AIDS activist group ACT UP.

The retrospective *Kiki Smith: Prints and Multiples, 1985–1993* is organized by the Barbara Krakow Gallery, Boston (and will travel to twelve venues through 1996).

Printed works appear in one-person exhibitions at The Power Plant Contemporary Art Gallery, Harbourfront Centre, Toronto, and The Israel Museum, Jerusalem.

1995

Is a resident artist at the School of Art and Design, Alfred University, Alfred, New York. (Two more residencies will follow, in 1998 and 1999.) There learns process of drawing on Kodalith film to make lithographs and etchings (p. 29, fig. 14), some of which are included in Smith's one-person exhibition at the university's Fosdick-Nelson Gallery, School of Art and Design.

Completes long-term self-portrait project with ULAE, *My Blue Lake* (plate 71), working closely with photogravure master printer Craig Zammiello to depict a three-dimensional head from all sides simultaneously. Print appears in the exhibition *Kiki Smith*, Whitechapel Art Gallery, London.

Creates an untitled woodcut (plate 26) to benefit the Foundation for Contemporary Performance Arts, Inc., New York, and the rubber-stamp print *Untitled (Cross-Section of Head)* (plate 31) to benefit Site Santa Fe, New Mexico.

1996

Pace Editions, Inc., New York, publishes its first print with Smith, the linoleum cut *Red Linoleum* (plate 80), printed with Ruth Lingen at The Spring Street Workshop. By 2003 Pace Editions will have published over forty print projects by Smith, in numerous mediums, many printed at their workshop, Pace Editions Ink, which will open on 18th Street, New York, in 1997.

Working with students during a month-long residency, makes a monumental printed floor piece, *Peabody (Animal Drawings)*,

for her installation *Landscape* at the Massachusetts College of Art, Boston. Creates the lithograph *Robin* (plate 96) to benefit the college.

A/D, New York, publishes its first multiple by Smith, *Little Mountain* (1993–96; plate 55). Collaborations with A/D over the years will include *Tail* (1997; plate 56), *Bird* (1999; plate 91), *Yolk* (1999; plate 91), and *Cat* (1999; plate 111).

Creates the lithograph with collaged lithograph *Ginzer and the Birds* (plate 77) to benefit Artists Space, New York.

Printed works appear in one-person exhibitions at the Montreal Museum of Fine Arts, Canada, and the St. Petri Kuratorium, Lübeck, Germany.

1997

Begins collaboration with master etching printers Felix Harlan and Carol Weaver of Harlan & Weaver, Inc., New York. Smith's first work there, the five-sheet etching *Destruction of Birds* (plate 87), is also the first she self-publishes under the name Thirteen Moons, which she will use for all subsequent self-published projects. By 2003, Harlan & Weaver will have printed over forty projects with Smith.

Destruction of Birds is included in the exhibition *Kiki Smith: Reconstructing the Moon*, at PaceWildenstein, New York.

Completes *Endocrinology* (plates 33–36) at ULAE, a collaboration with writer Mei-mei Berssenbrugge, and Smith's most elaborate illustrated book to date. A trade edition is published by Kelsey St. Press, Berkeley.

Pace Editions, Inc., publishes Smith's first Iris print, *Jersey Crows*.

Creates *Kiki Smith's Dowry Book*, which includes a photolithograph insert (plate 66), for her third one-person exhibition at the Anthony d'Offay Gallery, London.

Completes first of two etching projects with Griffelkunst, a long-established publisher in Hamburg; second etching will be published in 2000.

Invited by Director Tomas Vu-Daniel, becomes first artist to work at the newly founded LeRoy Neiman Center for Print Studies at Columbia University, New York, a nonprofit center that promotes printmaking through its workshop, classes, and gallery. Smith will collaborate with Vu-Daniel and other printers at Columbia University on numerous unique printed works, including *Peacock* (1997; plate 92), *Double Animals* (1998; plate 93), and *Untitled* (1998; plate 94).

Proof Positive: Forty Years of Contemporary American Printmaking at ULAE, 1957–1997, The Corcoran Gallery of Art, Washington, D.C., includes Smith's printed works.

Kiki Smith: Prints and Multiples, 1994–1997, Pace Prints, New York.

Kiki Smith, A/D, New York, includes the five Smith multiples A/D has published.

Third one-person exhibition at Shoshana Wayne Gallery, Los Angeles, includes variant of *Peacock*, among other printed animal works. A subsequent exhibition in 2000, *Geneviève and the Wolves*, includes several printed works on this theme (p. 37, fig. 23).

1998

Creates *Tidal* (plate 84), an accordion-folded book, at The LeRoy Neiman Center for Print Studies. Also begins teaching a course there on bookmaking and bookbinding. Smith will return to the Center in 1999 and 2003 to teach printmaking.

Begins working intensively in etching at Harlan & Weaver, visiting the shop nearly three times a week for a two-year period.

Returns to Alfred University for second residency and exhibition and completes *Owls* (plate 95), an etching and relief etching on four sheets.

Creates the etching *Untitled (Bird and Butterfly)* (plate 89) to benefit the Lower East Side Printshop, New York, and an untitled rubber stamp and collage (plate 97) to benefit the AIDS Community Research Initiative of America (ACRIA), New York.

Completes *Flight Mound* (plate 88), a work of screenprinted quilts based on Smith's drawings from bird specimens at the Carnegie Museum of Natural History, Pittsburgh, for an exhibition at the Mattress Factory, in the same city. Concurrently with the Mattress Factory show, the Carnegie Museum of Art mounts the exhibition *Invention/Intervention: Kiki Smith and the Museums*, which incorporates specimens from the neighboring Carnegie Museum of Natural History and includes *Destruction of Birds* (1997; plate 87) and the etching *White Mammals* (1998; plate 99).

Printed works appear in the one-person exhibition *Kiki Smith: All Creatures Great and Small*, Kestner Gesellschaft, Hannover.

1999

Conducts etching workshop with printer Carol Weaver at Mount Holyoke College Printmaking Workshop, South Hadley, Massachusetts. Begins work on *Josephine, Falcon* (completed 2001; plate 101), and a third etching, to date unfinished.

Harlan & Weaver publishes its first print with Smith, *Josephine*. By 2003 the shop will have published five more of Smith's prints.

Collaborates with composer and faculty member Margaret De Wys on the exhibition *Familiars*, in which the viewer's movements trigger music, at Bard College, Annandale-on-Hudson, New York.

Returns to Alfred University for third residency, this time at the university's Institute for Electronic Arts, which specializes in integrating electronic media with the fine arts. There completes ink jet print *Pet*.

Completes *Litter* (plate 98), a lithograph published by Fireplace Editions to benefit the Pollock-Krasner House and Study Center, East Hampton, New York.

Returning to The LeRoy Neiman Center for Print Studies to teach advanced printmaking, begins work on *Companion* (plate 127), her second accordion-folded book there. The project will be published in 2000.

Shows the Blue Prints etching series (plates 118–122) and *Red Caps* (p. 38, fig. 24), six lithographs mounted on wood, in the exhibition *Kiki Smith: Of Her Nature* at PaceWildenstein, New York.

Printed works appear in the exhibition *My Nature: Works with Paper by Kiki Smith*, The Saint Louis Art Museum. Smith creates an intaglio print, *Match Girl*, to benefit the museum.

Kiki Smith: New Editions, Pace Prints, New York.

2000

Editions Fawbush, New York, publishes the 1985 linoleum cut *How I Know I'm Here*. (Fawbush Editions, established in 1985 by Joe Fawbush, has been re-created as Editions Fawbush by his partner Thomas Jones in 1997, after Fawbush's death in 1995.)

At ULAE, begins a group of etchings based on Lewis Carroll's illustrations for *Alice's Adventures under Ground*, completing four works to date (plates 123, 124).

Completes bronze multiple, *Vis Consili Expers Mole Ruit Sua* (It falls into ruin by its own weight; plate 32), with Two Palms Press, New York.

Completes book of woodcuts and die-cuts, *The Vitreous Body* (plate 41), at Graphicstudio, University of South Florida, Tampa.

Contributes print in honor of her late friend the artist David Wojnarowicz to *1989: A Portfolio Honoring Artists Lost to AIDS*, published to benefit the Estate Project for Artists with AIDS.

Conducting a one-day etching class with printer Carol Weaver at Yale University School of Art, New Haven, works on book plates and color etching of a mouse, never editioned.

2001

Collaborates with artist Richard Tuttle on the multiple *Bouquet* (plate 58), published by Editions Fawbush.

Completes the woven wool blanket *Familiars* (plate 113), the first of

several editions published by The Fabric Workshop and Museum, Philadelphia.

Completes the cast-bronze multiple *Little Offering*, published by ICI (Independent Curators International), New York.

Printed works appear in the exhibition *Kiki Smith: Small Sculptures and Large Drawings*, Ulmer Museum, Ulm, Germany, including *White Mammals* (plate 99).

2002

The Fabric Workshop and Museum, Philadelphia, publishes the flip-doll multiple *Owl and Pussycat* (plate 112) and stages *Kiki Smith: Homework*, an exhibition of multiples set in functional displays.

Printed work and multiples appear in the exhibition *The Smiths: Tony, Kiki, and Seton*, Palm Beach Institute of Contemporary Art.

Iris prints Spinster Series I–VIII (2002; plates 133, 134) appear in *Kiki Smith: Realms*, Triple Candie, New York.

2003

As of spring, is working on two book projects, *The Blue Feet* (plate 86) and, with the writer Susanna Moore, *Hunters and Gatherers* (plates 109, 110), both published by Carpe Diem Press, Oaxaca, Mexico.

Begins *Seed*, a portfolio of eight etching and aquatints (plate 108), with the songwriter Donald Rubinstein, at Harlan & Weaver, New York.

Mixografia Workshop, Los Angeles, publishes its first print with Smith, using its “mixografia” three-dimensional print process.

Returns for third time to teach advanced printmaking at The LeRoy Neiman Center for Print Studies at Columbia University.

Kiki Smith: Prints, Books, and Things, The Museum of Modern Art, New York.



Smith and printer Ruth Lingen working on the linoleum cut *Me and the Ear* at The Spring Street Workshop, New York, 1996



Smith, Bill Goldston, and Bruce Wankel proofing *Pool of Tears 2 (after Lewis Carroll)* (plate 123) at Universal Limited Art Editions, West Islip, New York, 2000

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Page 1

Courtesy The LeRoy Neiman Center for Print Studies,
Columbia University, New York.

Page 7 (top)

Courtesy Pace Prints, New York. Richard Solomon.

Page 7 (bottom)

Courtesy Universal Limited Art Editions, West Islip,
New York.