

CAROL HEPPER

Born: McLaughlin, South Dakota / lives and works in New York City and the Catskill Mountains, New York

SELECTED SOLO EXHIBITIONS:

- 2020 **Lesley Heller Gallery**, New York, NY
- 2018 **CAS Art Center**, *Carol Hepper : The Skin of Things*, Curated by Sally Wright, Executive Director , CAS Art Center, ([catalogue](#) with essay by Oliver Shultz, interview with Patterson Sims) Livingston Manor, NY
- 2012 **Park Avenue Armory**, [Installation](#) in the Field and Staff period room, curated by Kristy Edmunds, New York, NY.
- 2011 **Yellowstone Art Museum**, *Carol Hepper: Inside the Between*, curated by Robert Manchester, [catalogue](#) with essays by Elanor Heartney and Dr. Leda Cempellin, Billings, MT. Travelling to; **South Dakota Art Museum**, Brookings, SD
Callicoon Fine Arts, *Strong Language*, Callicoon, NY.
- 2008 **Galeria Ramis Barquet**, *A part Together*, New York, NY., [catalogue](#) with poem by Michael Coffey.
- 2006 **Elizabeth Leach Gallery**, *Carol Hepper, Selections 1996-2005*, Portland, OR.
- 2004 **Costal Carolina University**, R. Bryan Art Gallery, *Translucency*, Conway, SC., brochure with essay by Will Hipps
- 2003 **Burapha University**, University Library, *Andaman Sea*, Chonburi, Thailand
- 2002 **Maryland Institute College of Art**, Decker Gallery, *Carol Hepper: Translucency and Light*, Baltimore, MD., Curated by Will Hipps, brochure with essay by Will Hipps
- 2000 **Williams Center For the Arts**, Williams Center Gallery, *Reverse Osmosis*, Lafayette College, Easton PA., curated by Michiko Okaya, [catalogue](#) with essay by Stuart Horodner
Hopkins Center, Jaffe-Friede & Strauss Galleries, *wet paint*, Dartmouth College, Hanover, NH., catalogue with essay by Nancy Princenthal
Frederieke Taylor Gallery, *Strange Island*, New York, NY.
- 1999 **Elizabeth Leach Gallery**; Portland, OR.
- 1998 **Soma Gallery**, LaJolla, CA.
- 1996 **PICA**, (Portland Institute for Contemporary Art), *Portland Paintings*, Residency and Open Studio, Portland, OR., [catalogue](#) with essay by Kristy Edmunds
Hill Gallery; *John Duff, and Carol Hepper*, Birmingham, MI.
- 1995 **Orlando Museum of Art**, *Skin/Deep*, Orlando, FL., Curated by Sue Scott, brochure with essay by Sue Scott
Mississippi Museum of Art, *Works in Progress*, Jackson, MS, curated by Rene Paul Barilleaux
Elizabeth Leach Gallery, Portland, OR.
- 1994 **Hartman & Company**, LaJolla, CA.
Michael Lord Gallery, Milwaukee, WI
- 1993 **Galerie Waltraud Matt**, Eschen, Liechtenstein
Hill Gallery, Birmingham, MI.
Margulies Taplin Gallery, *Carol Hepper, Sculpture, Wesley Kimler, Paintings*, Boca Raton, FL.
- 1992 **Worcester Art Museum**, *Insights: Carol Hepper*, Worcester, MA., curated by Donna Harkavy, [brochure](#) with essay by Donna Harkavy
Dennos Museum Center, Traverse City, MI.
Hill Gallery, Birmingham, MI.
- 1991 **Rosa Esman Gallery**, New York, NY., [catalogue](#) with essay by John Howell
- 1989 **Rosa Esman Gallery**, New York, NY.
Vaughan + Vaughan Gallery, Minneapolis, MN.
- 1988 **Rosa Esman Gallery**, New York, NY.
Hill Gallery, Birmingham, MI.
- 1987 **Dahl Fine Arts Center**, Rapid City, SD., Traveled to **University of South Dakota**, Brookings, SD., brochure with essays by Cynthia Nadelman and John Day
- 1984 **Ritz Gallery**, South Dakota State University, Brookings, SD.
- 1982 **Institute for Art and Urban Resources**, P.S.1, New York, NY., catalogue

PERFORMANCE:

- 2000 *Island*, a collaborative project with dancer/ choreographer, Molissa Fenley, premiered at **The Kitchen**, New York, NY., traveling to: **Williams Center for the Arts**, Lafayette College, Easton, PA., **Raymond S. Kravits Center**, West Palm Beach, FL.

SELECTED GROUP EXHIBITIONS:

- 2019 **Hill Gallery**, *Working Paper*, Birmingham, MI
- 2018 **Hill Gallery**, *Pre/View*, Birmingham, MI.
- 2017 **Bangkok Art and Culture Centre**, *Crossing the Dateline*, Bangkok, Thailand, catalogue with essays by Pitiwat Somthai, exhibition curator and Natasha Otrajki
Kunstmuseum Appenzell, *Wundeon, Sammlung Mezzanin, Liechtenstein*, Appenzell, Switzerland. catalogue with essay by Dr. Roland Scotti, exhibition curator
- 2016 **Newark Museum**, *Abstracting Nature*, NJ.
Kunstraum, *Liminal Lyrics*, Brooklyn, NY. Curated by Hedwig Brouckaert
- 2015 **Eastern Center of Art and Culture**, *Inspire*, an exhibition in conjunction with the International Research and Creative Works Conference, Burapha University, Seen Suk, Thailand, catalogue.
Elizabeth Leach Gallery, *PICA: Celebrating 20 Years ; Reflecting on the First Decade*, Portland, OR
Merton D. Simpson Gallery, *Parallel Lines*, New York, NY., curated by Donna Harkavy
Lesley Heller Workspace, *Cut, Carve, Chisel, Sculpt*, New York, NY.
- 2013 **Wave Hill**, *Tandem Pursuits: Armor & Ichthology*, Glyndor Gallery, Bronx, NY. Catalogue with essay by Jennifer McGregor, Gabriel de Guzman and Anna Robinson-Sweet.
- 2012 **Stedelijk Museum Schiedam**, *Collectie Piet en Ida Sanders. Een leven met kunst, Scheidam*, Schiedam, The Netherlands
New School Art Collection & Shiela C. Johnson Design Center, *Things That Go Bump, Sculpture from the New School Art Collection*, curated by Silvia Rocciolo, New York, NY.
Rooster Gallery, *Fictitious Truths, Exercises in Realism*, CNew York, NY. Online catalogue with essay by Kara L. Rooney, exhibition curator
- 2011 **University Art Museum**, University of California, *GOLDMINE: Works from the Collection of Sirje and Michael Gold*, Long Beach, CA. catalogue with essay by Christopher Scoates, exhibition curator
Dallas Art Fair, Callicoon Fine Art, Dallas, TX.
- 2010 **North Dakota Museum of Art**, *Shared Histories*, Grand Forks, ND.
- 2009 **Weatherspoon Art Museum**, *Cool, Collected & In Context*, curated by Xandra Eden, University of North Carolina, Greensboro
Callicoon Fine Arts, *All Suffering Soon to End*, Callicoon, NY
- 2008 **ARCO 2008**, Galeria Ramis Barquet, Madrid, Spain
- 2007 **Nevada Museum of Art**, *Enigma; Absence + Presence in Contemporary Art*, Reno, NV., curated by Ann Wolfe
North Dakota Museum of Art, *Introductions: Artists Self Portraits*, traveling throughout North Dakota until 2008
- 2006 **Mead Art Museum, Amherst College**, *Some Assembly Required*, Amherst MA. catalogue with essay by Trinket Clark, exhibition curator
Memorial Art Gallery, University of Rochester *Extreme Materials*, Rochester, NY. curated by Maria Via
North Dakota Museum of Art, *Land and Spirit*, Grand Forks, ND.
- 2005 **Portland Institute for Contemporary Art**, *Landmark*, Portland, OR. catalog with essays by Kristy Edmunds and Stuart Horodner, exhibition curators
Marlborough Chelsea, *L.C. Armstrong, Carol Hepper, Francisco Lerio, Carrie Moyer, Rick Siggins, Steven Talasnik*, curated by Kim Wauson, New York, NY.
Elizabeth Leach Gallery, *2D from 3D; Contemporary and Historical Drawings by Sculptors*, Portland, OR.
- 2003 **North Dakota Museum of Art**, *Bugs and Such*, Grand Forks, ND., curated by Laurel Reuter

- Frederieke Taylor Gallery**, *A Tenth Anniversary Exhibition*, New York, NY.
- 2002 **Fine Art Center**, *The Belles of Amherst: Contemporary Women Artists in the Collections of the Mead Art Museum and The University Gallery*, University of Massachusetts, Amherst
- 2001 **Bucknell University Campus**, Outdoor installation of 'Sap Green' Lewisberg, PA., catalogue 'Hide and Seek' with essay by Stuart Horodner
- 2000 **University Gallery, Fine Arts Center**, *Abstract Notions: Selections from the Permanent Collection*, University of Massachusetts, Amherst
- 1999 **Boca Raton Museum of Art**, *The Artist as Collector: The Collection of Francie Bishop Good and David Horvitz*, Boca Raton, FL.
Fine Arts Center Galleries, University of Rhode Island, *Elusive Traces*, brochure with essay by Judith Tolnick, exhibition curator, Kingston, RI.
- 1997 **Neuberger Museum of Art**, *1997 Biennial Exhibition of Public Art*, (outdoor installation), Purchase, NY., catalogue with essay by Judith Collischan, exhibition curator.
- 1996 **Currier Gallery of Art**, Manchester, New Hampshire, *Community of Creativity: A Century of MacDowell Colony Artists*, traveling through 1997 to: **National Academy of Design**, New York, NY., **Wichita Art Museum**, Wichita, KA., catalogue with essays by; Robert Storr and Tom Wolf.
Aldrich Museum of Contemporary Art, *In The Flesh*, Ridgefield, CT., Curated by Jill Snyder, catalogue with essays by Jill Snyder, exhibition curator and Maxine Sheets-Johnstone.
Arkansas Art Center, *National Drawing Invitational*, Little Rock, AK. curated by Townsend Wolfe, catalog.
- 1995 **The White House**, *Twentieth Century American Sculpture at The White House, Exhibition II*, Washington, D.C., curated by Townsend Wolfe, brochure.
Weatherspoon Art Gallery, *Art on Paper*, University of North Carolina, Greensboro, catalogue with introduction by Thomas H. Kochheiser, exhibition curator.
- 1994 **Boise Art Museum**, *Fabricated Nature*, Boise, ID., catalogue with essay by Sandy Harthorn, exhibition curator
Laumeier Sculpture Park, (Installation) Saint Louis, MO. on view through 1997
- 1993 **Portland Art Museum**, *Material Identity, Sculpture Between Nature & Culture*, Tony Cragg, Heide Fasnacht, Carol Hepper, Jene Highstein, Portland, OR., catalog with essay by John S. Weber, exhibition curator
Cranbrook Academy of Art Museum, *The Fine Art of Patronage*, Bloomfield Hills, MI.
55 Ferris Street, 55 Ferris Street III, Brooklyn, NY. catalog with essay by Frederieke Taylor, exhibition curator.
DeCordova Museum and Sculpture Park (Installation) Lincoln, MA.
TZ'Art & Co, *NATURALUNNATURAL*, New York, NY.
Jessica Berwind Gallery, Philadelphia, PA., & **Wynn Kramarsky**, New York, NY. *Drawings from 55 Ferris Street*
- 1992 **The Phillips Collection**, *A Dialogue With Nature: Nine Contemporary Sculptors*, Washington, D.C. catalogue with essay by Linda Johnson, exhibition curator. On exhibit through 1993.
Rose Art Museum, Brandeis University, *Breakdown!*, Waltham, MA., catalogue with essay by Susan Stoops, exhibition curator.
University of Colorado, *20th Year Visiting Artists Invitational Exhibition*, Boulder, CO., catalogue.
- 1991 **Walker Art Center**, *Material Matters: Permanent Collection Sculpture since 1980*, Minneapolis, MN.
Nassau County Museum, *American Narrative Painting and Sculpture*, Roslyn, NY., catalogue with essay by William Lieberman
The New Museum, *Benefit*, New York, NY. catalog.
Jacksonville Art Museum, *The Nature of Sculpture*, FL., catalogue with essay by Bruce Dempsey, exhibition curator
Florida International University, *New Directions: American Art Today*, Miami, FL. catalog with essay by Eleanor Heartney
Hill Gallery, Sculpture, Painting, Drawing, Birmingham, MI.
Rutgers University, Mason Gross School of the Arts *Outrageous Desire; the politics and aesthetics of representation in recent works by lesbian and gay artists*, New Brunswick, NJ., catalogue with forward by Monica Dorenkamp, introduction by Geoffrey Hendricks, essays by: Jonathan Weinberg and Marcia Salo.
- 1990 **L.A. Louver Gallery**, *Sculptors' Drawings*, Los Angeles, CA.
Mandeville Art Center, *Seven Sculptors*, University of California at San Diego, La Jolla, CA.

- Hunter College, The Bertha and Karl Leubsdorf Gallery**, *Formulation and Representation: Recent Abstract Sculpture*, New York, NY., catalogue with essay by Susan Edwards, exhibition curator.
- 1989 **Walker Art Center**, *Recent Acquisitions*, Minneapolis, MN.
- 1988 **Aldrich Museum of Art**, *Innovations in Sculpture 1985-1988*, Ridgefield, CT., catalogue with essay by Ellen O'Donnell, exhibition curator
- 1987 **The Sculpture Center**, *Natural Inflections: Inside/Outside*, New York, NY., catalog with essay by Douglas Dreishpoon, exhibition curator.
- Solomon R. Guggenheim Museum**, *Emerging Artists 1978-86: Selections from the EXXON Series*, New York, NY., catalog with essay by Diane Waldman, exhibition curator
- Rutgers University, Robeson Gallery**, *Contemporary Syntax: Edge and Balance*, New Brunswick, NJ. catalogue with essay by Allison Weld, exhibition curator.
- Contemporary Art Center**, *Standing Ground: Sculpture by American Women*, Cincinnati, OH., catalogue with essay by Sarah Rogers, exhibition curator
- 1986 **The Art Gallery of Western Australia**, Perth, **The Art Gallery of New South Wales**, Sidney, Australia, *AMERICA: Art and the West*, book with essays by Celeste M. Adams, exhibition curator and Dr. Ron Tyler
- Sculpture Center**, *The Sculptural Membrane*, catalogue with essay by Douglas Dreishpoon, exhibition curator, New York, NY.
- 1983 **Solomon R. Guggenheim Museum**, *New Perspectives in American Art: 1983 EXXON National Exhibition*, New York, NY., catalogue with essay by Diane Waldman, exhibition curator.

PUBLIC COLLECTIONS:

American Telephone & Telegraph, New York
 Aterrana Foundation, Vaduz, Liechtenstein
 Bangkok Art and Culture Centre, Thailand
 Brooklyn Union Gas, Brooklyn, NY.
 Champion Paper, Stamford, CT.
 Davis Museum at Wellesley College, Wellesley, Massachusetts
 Detroit Institute of Arts, Detroit, Michigan
 Eastern Centre of Art and Culture, Burapha University, Saen Suk, Thailand
 Elaine Dannheisser Foundation, New York, NY.
 Fine Arts Center, University of Massachusetts, Amherst
 Solomon R. Guggenheim Museum, New York, NY.
 Hood Museum, Dartmouth College, Hanover, NH.
 Housatonic Museum of Art, Bridgeport, CT.
 Laumeier Sculpture Park, St. Louis, MO.
 List Visual Art Center, Massachusetts Institute of Technology, Cambridge
 Margulies Foundation, Miami, FL.
 Metropolitan Museum of Art, New York, NY.
 Museum of Contemporary Art, Chicago, IL.
 MoMA, Museum of Modern Art, New York, NY.
 Nevada Museum of Art, Reno
 Newark Museum, Newark, NJ.
 New School, New York, NY.
 New York Public Library, New York, NY.
 North Dakota Museum of Art, Grand Forks
 Orlando Museum of Art, FL.
 PECO Energy, King of Prussia, PA.
 Phoenix Art Museum, AZ.
 Portland Art Museum, OR
 Ringling School of Art & Design, Sarasota, FL.
 South Dakota Art Museum, Brookings

Walker Art Center, Minneapolis, MN.

Weatherspoon Art Museum, University of North Carolina, Greensboro

HONORS AND AWARDS:

- 2011 **Park Avenue Armory**, Artist-In-Residence, September, 2011 - October, 2012, New York, NY.
Van Zante Visiting Artist, Department of Visual Arts, South Dakota State University, Brookings
- 2007 **Pilchuck Glass School**, Artist-in-Residence, Stanwood, WA.
- 2003 **Burapha University**, Guest of the Faculty, Artist-In-Residence & Exhibition, Chonburi, Thailand
- 2000 **Detwiler Visiting Artist**, Lafayette College, Easton, PA.
Dartmouth College Studio Art Exhibition Program, Artist-In-Residence, Hanover, NH.
- 1998 **Bucknell University**, 'Hide and Seek' a Summer Artist Residency, Lewisburg, PA., curated by Stuart Horodner
Van Zante Visiting Artist, Department of Visual Arts, South Dakota State University, Brookings
- 1996 **Portland Institute for Contemporary Arts**, PICA Residency Fellowship, Portland, OR.
- 1993 **Atelier 11 Foundation Grant**, Artist-In-Residence, Triesen, Liechtenstein
- 1992 **Yaddo Fellowship**, Artist-In-Residence, Saratoga Springs, NY.
- 1991 **Edward F. Albee Foundation**, Residency Fellowship, Montauk, NY.
- 1990 **National Endowment for the Arts**, Grant in Sculpture
Macdowell Colony Fellowship, Artist-In-Residence, Peterborough, NH.
- 1989 **New York Foundation for the Arts**, Grant in Sculpture, New York, NY.
Macdowell Colony Fellowship, Artist-In-Residence, Peterborough, NH.
- 1988 **Djerassi Foundation Fellowship**, Artist-In-Residence, Woodside, CA. Agnes Bourne Fellowship in Sculpture
- 1987 **Macdowell Colony Fellowship**, Artist-In-Residence, (Jean and Louis Dreyfus award) Peterborough, NH.
- 1986 **Ludwig Vogelstein Foundation**, Individual Grant, New York, NY.
Pollock-Krasner Foundation, Individual Grant, New York, NY.
Edward F. Albee Foundation, Residency Fellowship, Montauk, NY.
- 1985 **South Dakota Arts Council**, Individual Artists Grant
- 1984 **Louis Comfort Tiffany Foundation**, Individual artist Grant, New York, NY
Governors Award for Creative Achievement in the Arts, South Dakota
- 1983 **South Dakota Arts Council**, Individual Artists Grant
- 1982 **P.S.1**, Exhibition Fellowship, Projects Room, The Institute for Art and Urban Resources, NY, NY.
Jerome Foundation, Exhibition Fellowship, WARM Gallery, Minneapolis, MN.
Betty Brazil Memorial Grant, Tarrytown, NY.
- 1981 **South Dakota Arts Council**, Individual Artists Grant,

TEACHING POSITIONS:

- 2005 **Princeton University**, Princeton, NJ., Visiting Faculty, Advanced Sculpture (Spring)
- 1999 **Harvard University**, Cambridge Ma., Visiting Lecturer on Visual and Environmental Studies, Intermediate Sculpture (spring)
- 1989 **Princeton University**, Princeton, NJ., Visiting Faculty, Sculpture (fall)
- 1989 **State University of New York**, Purchase, NY., Visiting Faculty, sculpture (fall)
- 1988 **Maryland Art Institute**, Baltimore, MD., Visiting Faculty, Sculpture (spring)
- 1984 **School of Visual Arts**, New York, NY., Drawing Instructor (spring)
- 1980 **Standing Rock College**, (now, Sitting Bull College), Standing Rock Sioux Reservation, Fort Yates, ND.,
-82 Drawing Instructor

SELECTED BIBLIOGRAPHY: (catalogs listed under exhibitions, •books denoted with a bullet)

Ann Landi, "Carol Hepper's Brave New Frontier" [Vasari 21](#)

Kathleen Hulser, "Art and Preservation at the Park Avenue Armory" [New York History Blog](#), October 1, 2012

Deborah J. Botti, " 'Strong Language' voiced at Callicoon Arts, Renowned Hepper brings works to Callicoon"

Times Herald-Record, April 15, 2011

Paulette Tobin, "Skin and Bones" Grand Forks Herald, May 13, 2010

Nancy Princenthal, New York Reviews, "Carol Hepper at Ramis Barquet" [Art in America](#), October, 2008

George Melrod, "Gold Standard", **art ltd. West Coast Art + Design**, pp 68-71, March 2007

"Memorial Art Gallery exhibits Extreme Materials", **Canada Free Press**, cover & front page, Feb 27, 2006

"The Science of Art" **Grand Forks Herald**, arts section, Nov.14, 2003

Marjorie Morris "The World's Backyard in Grand Forks" **High Plains Reader**, Dec.18, 2003

Will Hipps, "Works of Violence and Solace", **The Chronicle Review**, section 2, Dec.6, 2002

Jessica Dawson, "True to Scale: Carol Hepper's Fish-Skin Art", **The Washington Post**, Galleries, Nov. 21, 2002

Gadi Dechter, "Carol Hepper: Translucency and Light" **Baltimore City Paper**, Arts and Entertainment , Dec.4-10, 2002

•Harmony Hammond, Christopher Lyon "**Lesbian Art in America: A Contemporary History**"

Stuart Horodner, *All Together Now*,
Rizzoli International Publications, Inc., New York, 2000

Janet Kopolos, New York Reviews, "Carol Hepper at TZ'Art", **Art in America**, July 2000

Ken Johnson, "Carol Hepper", **The New York Times Art Guide**, Feb. 25, 2000

Joyce Korot, "Carol Hepper @ Frederieke Taylor/TZ'Art " **NY Arts, International Edition**, Vol.5, no.2, Feb. 2000

Andrea Artz, Dance reviews "Molissa Fenley" **The New Yorker** 75th Anniversary Issue,. 44, Feb. 21 & 28, 2000

Deborah Jowitt, "Uncharted Terrain; Molissa Fenley at The Kitchen", **Village Voice**, Feb. 22, 2000

Eileen Myles, "Haikuriticism-17 Art Reviews (in 17 syllables) by 17 Writers", **Art Issues**, #63 summer 2000

Kristy Edmunds, essay for "Carol Hepper, Portland Paintings" Published by The Portland Institute for Contemporary Art, PICA, Portland, OR. 1999

D.K.Row "Hepper on Hepper", **The Oregonian**, (living section) October 8, 1999

J. Bowyer Bell, "Sculptors Draw, Rosenberg+Kaufman Fine Art, **Review**, vol.4 no.1, Sept 15, 1998

Anne Barclay Morgan, "Paths to Success: Recently 'Emerged' Artists", **Sculpture**, vol.17, no.6, July/Aug. 1998

Mary Lynn Kotz, "At the White House: The First Lady's Sculpture Garden", **Sculpture** ,vol.17 no.6, July/Aug., 1998

Beej Nierengarten-Smith and George McCue "**Laumeier Sculpture Park, Second Decade 1987-1996**" published by Laumeier Sculpture Park ©1998, Library of Congress No.:97-76150, ISSN 0-940337-09-6

•Charles A. Riley II "**The Saints of Modern Art The Ascetic Ideal In Contemporary Painting, Sculpture, Architecture, Dance, Literature and Philosophy**", University Press of New England, 1998

David S. Rubin, "The Human Touch in Contemporary Sculpture: The Continuing Vision of Eva Hesse "**FocusOnArt**, Vol. 2,No.1,spring, 1997

Sarah Booth Conroy, "White House: A Test of Tradition, The Continuing Attraction of Contemporary Sculptures", (photograph of "Vertical Void")**The Washington Post**, (home section) September 26, 1996

William Zimmer, "Eleven Artists Ponder Flesh's Possibilities" **The New York Times**, March 10, 1996

Kate F. Jennings, "Aldrich Museum's 'in the flesh' explores boundaries" **Darien News Review**, March 14, 1996

Shannon Hicks, "Aldrich Exhibit Really Gets Under Your Skin" **The Newton Bee**, February 23, 1996

Carolyn Wallace, "Aldrich opens diverse shows that explore organic surfaces", **Press**, Ridgefield, Ct. Feb., 8, 1996

Frank Merkling, "Aldrich tackles a paradigm of art" Weekend, **The News Times**, February 23, 1996

Anne Barclay Morgan, "Florida, Orlando Museum of Art", Reviews **Sculpture**, vol. 15, No. 3, March 1996

George Melrod, "Preview, Openings" **Art and Antiques**, January 1996

XXX Fruit, reproduction of "Saint" and "Untitled 1990", issue #2 "Soil" January 1996

Out in America, "White House Art, Garden Party", **Out** #25, September 1995

Philip E. Bishop, "Hepper explores dualities", **The Orlando Sentinel**, September 24, 1995

Cynthia Nadelman, "Recent Drawings by Sculptors: A Common Language," **Drawing** Vol. XVI, No. 2, July/August 1994

Randy Gragg, "Give that Artist the Championship Ring," **The Oregonian**, June 24, 1994

Chris Schooner, "Fabricated Nature, Sculptural Dualities," **Reflex**, August/September 1994

Jeanette Ross, "Through a looking Glass," **Artweek** Vol. 25, No. 10, May 19, 1994

Ariane Grabher, "Spannen der Diskurs für den Betrachter: Natural Sculptures der New Yorker Künstlerin Carol Hepper in Eschen," **Voralberger Nachrichten**, Austria, July 10/11, 1993

Verbindung Natur und Mensch: New Yorker Künstlerin Carol Hepper Stellt in der Galerie Matt aus," **Liechtensteiner Volksblatt**, July 9, 1993

Tina Kaufmann, "Natural Sculptures von Carol Hepper," **Liechtensteiner Woche**, July 11, 1993

Randy Gragg, "Between Mind and Body," **The Sunday Oregonian**, April 25, 1993

Donna Harkavy, "Showcase, Carol Hepper," **Visions Art Quarterly**, spring 1993

Hank Burchard, "Nurturing Natural Art," **The Washington Post Weekend Magazine**, November 13

Ann Barclay Morgan, (review) **Sculpture**, January/February 1992

Michael Welzenbach, "Doing What Comes Naturally, at Phillips, Organic Forms on an Intimate Scale," **The Washington Post**, November 30, 1992

Mary Sherman, "Brandeis Show Probes 'Breakdown' in Contemporary Life," **Boston Sunday Herald**, April 12, 1992

Nancy Stapen, "Bringing Nature Inside the Museum," **The Boston Sunday Globe**, March 29, 1992

Ann Schecter, "Hepper's Sculptures Combine the Natural and the Man-made," **Worcester Magazine**, March 4, 1992

•Bruce D. Kurtz, "**Contemporary Art, 1965-1990**," **Prentice Hall, Inc.** Englewood Cliffs, NJ, 1992

Anne Barclay Morgan, "The Nature of Sculpture (review)," **Sculpture**, January/February 1992, p. 57

Jenifer P. Borum, (review) **Artforum**, September 1991, p. 136

Roberta Smith, "On Long Island, Photos, Portraits, Pollock and Stereotyping," **The New York Times**, August 1991

Natalia Kozlova, "From the 'Bauhaus' School to the Macintosh Computer," **New York Russian Daily, Novoye Russkoye Solvo**, April 19, 1991

Alexis Gregory, "Art Show '91 Shines," **The Journal of Art**, April 1991

David Hirsh, "Architecture of the Body," **New York Native**, April 22, 1991

Helen L. Kohen, "Women Artists Illustrate New Directions," **Miami Herald**, Miami, Florida, 1991

Carol Volk, "Openings," **Art and Antiques**, March 1991, p.70

•Dr. Laura Chapman "**Discover Art**," Davis Publications, Inc., Worcester, Massachusetts, 1991

•Charlotte Streifer-Rubenstein "**American Women Sculptors: A History of Women Working in Three Dimensions**," G.K. Hall & Co., Boston 1990

Elizabeth Hayt-Atkins, "The Anxiety of Influence," **Contemporanea**, September 1990, pp.66-73

Eleanor Heartney, "Eco-Logic," **Sculpture**, March/April 1990, pp. 36-41

Leah Ollman, "'Seven Sculptors' Offers Engaging Sampling," **Los Angeles Times**, March 2, 1990

John Howell, "Setter of Tender Traps," **Elle Decor**, March 1990, pp. 116-119

George Melrod, (review) **Contemporanea**, March 1990, p. 95

Nancy Princenthal, (review) **Art in America**, February 1990, pp.167-168

Eleanor Heartney, (review) **ARTnews**, January 1990, pp. 162-66

Peggy Cyphers, (review) **Arts Magazine**, January 1990, pp. 94-95

Brooks Adams, "Preview," **Interview**, October 1989, pp.38

George Melrod, "Carol Hepper Sheds Her Skin," **Sculpture**, May/June 1989, p.25

Eric Gibson, "Donald Judd: The End of Sculpture," **The New Criterion**, April 1989, pp. 53-55

Robert Mahoney, (review) **Arts Magazine**, January 1989

Judith Collischan Van Wagner, "Lines of Vision: Drawings by Contemporary Women," Hudson Hills Press, New York, 1989

Michael Brenson, "Carol Hepper in Wood: A Supple Synthesis," **The New York Times**, October 28, 1988

Deborah Pearlburg, "New York: Day by Day," **ARTnews**, September 1988, pp. 114-15

John Loghery, "17 Years At the Barn," **Arts**, April 1988, p. 110

Robert Mahoney, "Best Art Bet This Season," **New York Press**, September 30, 1988

Cynthia Nadelman, "Gabo's Progeny," **ARTnews**, December 1987, pp. 123-127

Eleanor Heartney, "Emerging Artists 1978-86: Selections from the Exxon Series," **ARTnews**, November 1987, p.206

Mirella Bentivoglio, "Visti & Da Vedere," **Arte e Cornice**, September 1988, p. 43

Robert Mahoney, "Contemporary Syntax," **Arts Magazine**, December 1987, p.108

Vivien Raynor, "The First Rule is Break the Rules," **The New York Times**, October 11, 1987 p.36

Phyllis Braff, "Beyond Visual: Alternatives to Traditional Sculpture," **The New York Times (LI)**, June 28, 1987, p.22

Robert Long, "Sculpture on the Edge," **Southampton Press**, June 18, 1987

Andrea Silverman, "Private Images," review, **ARTnews**, summer 1987, p.216

Michael Brenson, "Private Images, Drawings By Sculptors," **The New York Times**, February 6, 1987, p.C 23

•Professor Paul Zelanski and Mary Pat Fisher, "**Shaping Space: The Dynamics of Three-Dimensional Design**," Holt, Rinehart and Winston, 1986, New York

Michael Brenson, "Sculpture Breaks the Mold of Minimalism," **The New York Times**, November 23, 1986, sec. 2, p. 1

•Virginia Watson Jones, "**Contemporary American Women Sculptors**," Oryx Press, Phoenix, Arizona, 1986

•Celeste M. Adams, Franklin Kelly and Ron Tyler, "America: Art and the West," Harry N. Abrams Inc, New York, 1986
William Zimmer, **The New York Times (CT)**, August 4, 1985
Cynthia Nadelman, "The New American Sculpture," **Artnews**, January 1984, pp.63-70
John Marcus, "The Guggenheim Dares the Future," **Cape Cod Times**, Nov. 24, 1983, p.21
Kay Larson, "The Barons Bounties," **New York Magazine**, October 17, 1983, pp.88-89
John Russell, "Younger Americans: Visitors From the Past," **The New York Times**, September 30, 1983
Edward J. Sozanski, "The Challenges and Rewards of 'Emerging Art'," **Philadelphia Inquirer**, November 20, 1983, p.16K
Malcolm Preston, "The Promise of 11 Americans," **Newsday**, October 30, 1983
Janet Kutner, "Art From Museum Points of View," **Dallas Morning News**, November 22, 1983, p.1E
Sylviane Gold, "Art's New Perspective is in Diversity," **USA Today**, October 3, 1983
Fred Ferratti, "The Evening Hours," **The New York Times**, September 30, 1983