

GALERIE NORDENHAKE
berlin

SPENCER FINCH
Decoy

DECOY

“In dieser Ausstellung versuche ich absichtlich, den Betrachtungsprozess zu verlangsamen und meine Augen weiter zu öffnen, und ich ermutige den Betrachter, das Gleiche zu tun. Wenn wir in die Welt zurückkehren, werden wir vielleicht etwas genauer hinschauen, vielleicht werden wir mehr Schönheit und Unterschiede in der Wildnis entdecken.”

Spencer Finch

In seiner sechsten Einzelausstellung in Berlin führt Spencer Finch seine Auseinandersetzung mit der Bedeutung von Farbe, Zeitlichkeit und dem Verhältnis von Wissenschaft und Poesie fort. *Decoy* vereint neue und zentrale, ältere Arbeiten, die durch radikale Reduzierung eine dynamische Bewegung zwischen Abstraktion und präziser Darstellung des Ephemeren schaffen. In den Arbeiten auf Papier, Malerei und einer großen Lichtinstallation für die Fenster der Galerie gelingt es ihm, das Flüchtige und Fließende greifbar zu machen und Perspektiven zu dokumentieren, die sich oftmals unserer Wahrnehmung entziehen.

Finchs Beschäftigung mit Licht und Farbe verweist dabei stets auf die Unmöglichkeit, zu einer einzigen Wahrheit zu gelangen. Die titelgebende Serie leuchtend monochromer Diptychen spielt mit der vieldeutigen Ambiguität von Dopplungen, Spiegelungen und Täuschung. Die beiden quadratischen Tafeln jedes Diptychons zeigen den gleichen Sekundärfarbtönen. In jeder Tafel der Arbeiten verwendet Finch vier verschiedene Farben, um einen nahezu gleichen Ton zu erzielen. Diese verschiedenen Farben sind sichtbar an den Seiten jeder Tafel und verraten so die Komposition der orangen, grünen oder violetten Flächen. Die marginalen Unterschiede verlangen eine verlangsamte Betrachtung und bestimmen die Rezeptionsgeschwindigkeit in der gesamten Ausstellung.

Seine *Scent* Zeichnungen erzeugen durch sinnlich verflochtene Darstellung eine synästhetische Erfahrung. Auch hier ist ein verlangsamtes Sehen entscheidend, um die Zeichnungen zu erkennen, in denen Finch auf Bilder von Manet, Matisse und Hasegawa Bezug nimmt.

‘In this exhibition I am intentionally trying to slow down the viewing process and open my eyes wider, and I am asking the viewer to do the same. When we return to the world, maybe we will look a bit more carefully, maybe we will find more beauty and difference out there in the wild.’

Spencer Finch

In his sixth solo show in Berlin, Spencer Finch continues to explore the meaning of color, the passing of time, and the relationship between science and poetry. The exhibition entitled *Decoy* includes new and important older works that in their radical reduction create a dynamic movement between abstraction and a precise rendering of the ephemeral. In the works on paper, paintings, and a large light installation for the gallery’s windows, he succeeds in making the fleeting and evanescent palpable and in documenting perspectives that often escape our notice.

Finch’s engagement with light and color always refers to the impossibility of reaching a singular truth. The series of bright monochromatic diptychs that gives the exhibition its title plays with the telling ambiguity of doublings, reflections, and deception. The two square panels in each diptych show the same secondary color. Each panel of each diptych used a different four pigments to arrive at almost the same final color. These different pigments can be seen on the outer edges of each square and thus reveal the composition of the final color; orange, green or violet. The marginal differences require a slowed perception and determine the speed of reception for the exhibition as a whole.

His *Scent* drawings generate a synesthetic experience with their sensually interlaced representation. Slowed vision is also necessary to recognize these drawings, in which Finch refers to paintings by Manet, Matisse, and Hasegawa. What initially appears as blank sheets slowly reveal an image, that fades in and out as the viewer’s attention shifts.

Was zunächst wie leere Blätter erscheint, offenbart allmählich ein Bild, das mit wechselnder Aufmerksamkeit der Betrachtenden erscheint und wieder verschwindet. Sie erzeugen die Ahnung eines dezenten Dufts und wirken wie Fragmente eines Sinneseindrucks, der kaum noch zu benennen ist. Finch unterstreicht die komplexe Vielschichtigkeit eines wahrgenommenen Moments, um gleichermaßen die Dominanz des Visuellen bei der Entstehung unserer Erinnerungen infrage zu stellen. Er hält in seinen Arbeiten fest, was sich unserer automatisierten Wahrnehmung entzieht. Flüchtige Phänomene – wie die Brechung von Emily Dickinsons Garten in einem einzigen Regentropfen auf dem Fensterglas – werden zu poetischen Annäherungen an etwas, zu dem wir nicht mehr zurückkehren können. Er schafft so sinnliche Verbindungen zwischen Vergangenen und dem Jetzt. Einen vergleichbaren Ansatz verfolgt er mit seiner Arbeit am Fenster der Galerie. Mithilfe von Farbfiltern rekonstruiert er genau das Licht und die Farbe des Sonnenuntergangs, den er aus seinem Atelier in Brooklyn beobachten konnte. Wie dort, richtet sich der Blick auch hier nach Westen. Doch statt eines klaren Ausblicks wird die Sicht versperrt. Es kommt zu einer überlagernden Gleichzeitigkeit von Erinnerung und Gegenwart. Finch gelingt es, diesen Moment auf eine Weise festzuhalten, die über die brüchige Indexikalität einer Fotografie hinausgeht.

Das Interesse an der Sichtbarmachung visuell flüchtiger Phänomene findet besonderen Ausdruck in den Fog Studies. Darin widmet er sich der Darstellung von Nebel, um das Naturphänomen festzuhalten und die Beschränkung unseres Sehens greifbar zu machen. Ein Paradox, das es ermöglicht, die daraus resultierende Eröffnung neuer Wahrnehmungsebenen zu reflektieren.

Die Arbeiten der Ausstellung fangen unseren Blick ein, um ihn, ganz wie ein Decoy (dt. Köder, Lockvogel), auf etwas zu lenken, das sich als etwas anderes ausgibt. Ein spielerischer Trick, der unsere Sinne verführt. Finch führt uns vor Augen, dass wissenschaftliche Annäherungen an Phänomene wie Licht, Farbe und Erinnerung unzulänglich sind. Seine ruhige poetische Auseinandersetzung mit diesen schafft eine Form der Erkenntnis, die jenseits des Messbaren liegt. Sie verlangsamt unsere Wahrnehmung, um diese für die Schönheit unserer Umgebung zu schärfen, die sonst unbemerkt an uns vorüberzieht.

They generate the sensation of a discreet scent and seem like fragments of a sensory impression that is scarcely nameable. Finch underscores the complexity of a perceived moment, questioning at the same time the dominance of the visual in the emergence of our memories. In his works, he captures what escapes our automatic perception. Fleeting phenomena, like the refraction of Emily Dickinson's garden in a single raindrop on a window pane, become poetic approaches to something that is impossible to return to. He thus creates sensual links between past and present.

Finch takes a comparable approach in his new work on the gallery window. Using color filters, he reconstructs the light and the color of the sunset that he observed from his studio in Brooklyn. The gaze here is toward the west, just like the window in his studio. But instead of a clear view, our vision here is blocked. This results in a superimposed simultaneity of memory and the present. Finch succeeds in reproducing this moment in a way that goes beyond the fragile indexicality of a photograph. His interest in making fleeting visual phenomena palpable is expressed in a special way in his Fog Studies. He turns to the depiction of fog to capture the natural phenomenon and at the same time points to the limitation of our vision, a paradox that enables us to reflect upon the opening of new layers of perception that this allows.

Just like a decoy, the works in this exhibition capture our gaze to direct it to something that pretends to be something else, a playful game that tricks our senses. Finch demonstrates how scientific approaches to phenomena such as light, color, and memory are inadequate. His restful, poetic engagement creates a form of recognition that lies beyond the measurable. It slows our perception to focus on the beauty of our surroundings that otherwise passes by unnoticed.

SPENCER FINCH wurde 1962 in New Haven, CT, geboren. Er lebt und arbeitet in Brooklyn, NY.

Er hat an der Folkestone Triennale, UK (2011), der Biennale in Venedig (2009), der Turin Triennale (2008) und der Whitney Biennale (2004) teilgenommen. Seit den frühen 1990er Jahren hatte Finch zahlreiche Ausstellungen in den USA und weltweit. Eine große Überblicksausstellung war 2007-2008 im MASS MoCA in North Adams zu sehen. Dort wurde auch seine Langzeitinstallation Cosmic Latte 2017 installiert, und 2019 Moon Dust im Baltimore Museum of Art, MD. Zu seinen jüngsten großen Einzelausstellungen gehören Hill Art Foundation, New York, NY (2022-2023); Utah Museum of Fine Arts, Salt Lake City, UT (2018-2019); Seattle Museum of Art, WA (2017) und Turner Contemporary, Margate, UK (2014). Finch wurde mit einer ortsspezifischen Installation für das Obama Presidential Center in Chicago beauftragt, das 2026 eröffnet wird. Weitere öffentliche Aufträge umfassen Installationen für das Massachusetts Institute of Technology, Cambridge, MA (2023); Elizabeth Line Paddington Station, London (2022); Internationaler Pavillon, Fundació Mies van der Rohe, Barcelona, (2018) und The Morgan Library and Museum, New York, NY (2014). Im Jahr 2014 wurde Trying To Remember the Color of the Sky on That September Morning, eine spezielle Auftragsarbeit für das 9/11 Memorial, New York, NY, im Museum installiert. Seine Werke befinden sich unter anderem in folgenden Sammlungen: Hirshhorn Museum and Sculpture Garden, Washington, D.C.; High Museum of Art, Atlanta, GA; LACMA, CA; Morgan Library, New York, NY; Museum für Moderne Kunst, Frankfurt, Deutschland; Art Gallery of New South Wales, Australien; Kemper Museum of Art, St Louis, MO; Museum of Contemporary Art Chicago, IL; National Gallery of Art, Washington, D.C.; Solomon R. Guggenheim Museum, New York, NY; und das Whitney Museum, New York, NY.

SPENCER FINCH was born in New Haven, CT, in 1962, and currently lives and works in Brooklyn, NY.

He has participated in the Folkestone Triennial, UK (2011), Venice Biennial (2009), Turin Triennial (2008) and the Whitney Biennial (2004). Since the early 1990's Finch has exhibited extensively in the US and internationally. A major survey exhibition was on view at MASS MoCA, North Adams in 2007-2008. His long-term installation Cosmic Latte was installed at the museum in 2017, and Moon Dust at the Baltimore Museum of Art, MD in 2019. Recent major solo shows include Hill Art Foundation, New York, NY (2022-2023); Utah Museum of Fine Arts, Salt Lake City, UT (2018-2019); Seattle Museum of Art, WA (2017); Turner Contemporary, Margate, United Kingdom (2014). Finch has been commissioned for a site-specific installation at the Obama Presidential Center, Chicago, opening in 2026. Other public commissions include installations for the Massachusetts Institute of Technology, Cambridge, MA (2023); Elizabeth Line Paddington Station, London (2022); International Pavilion, Fundació Mies van der Rohe, Barcelona (2018), and The Morgan Library and Museum, New York, NY (2014). In 2014 Trying To Remember the Color of the Sky on That September Morning, a special commission for the 9/11 Memorial, New York, NY was installed at the museum. His work can be found in collections including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; High Museum of Art, Atlanta, GA; LACMA, CA; Morgan Library, New York, NY; Museum für Moderne Kunst, Frankfurt, Germany; Art Gallery of New South Wales, Australia; Kemper Museum of Art, St Louis, MO; Museum of Contemporary Art Chicago, IL; National Gallery of Art, Washington, D.C.; Solomon R. Guggenheim Museum, New York, NY; and the Whitney Museum, New York, NY, among others.



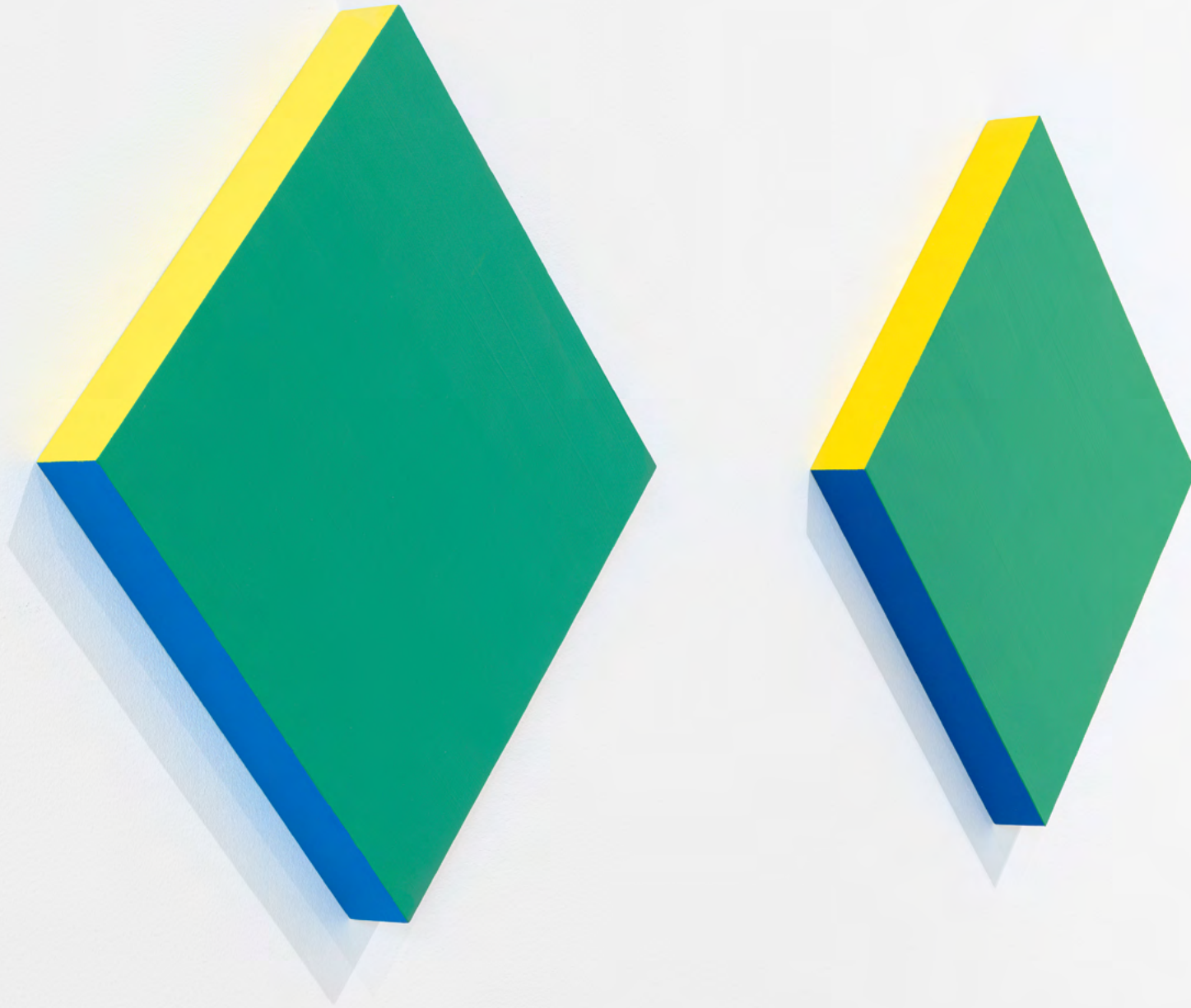
Detail, Sunset (Brooklyn/Berlin, Spring), 2025



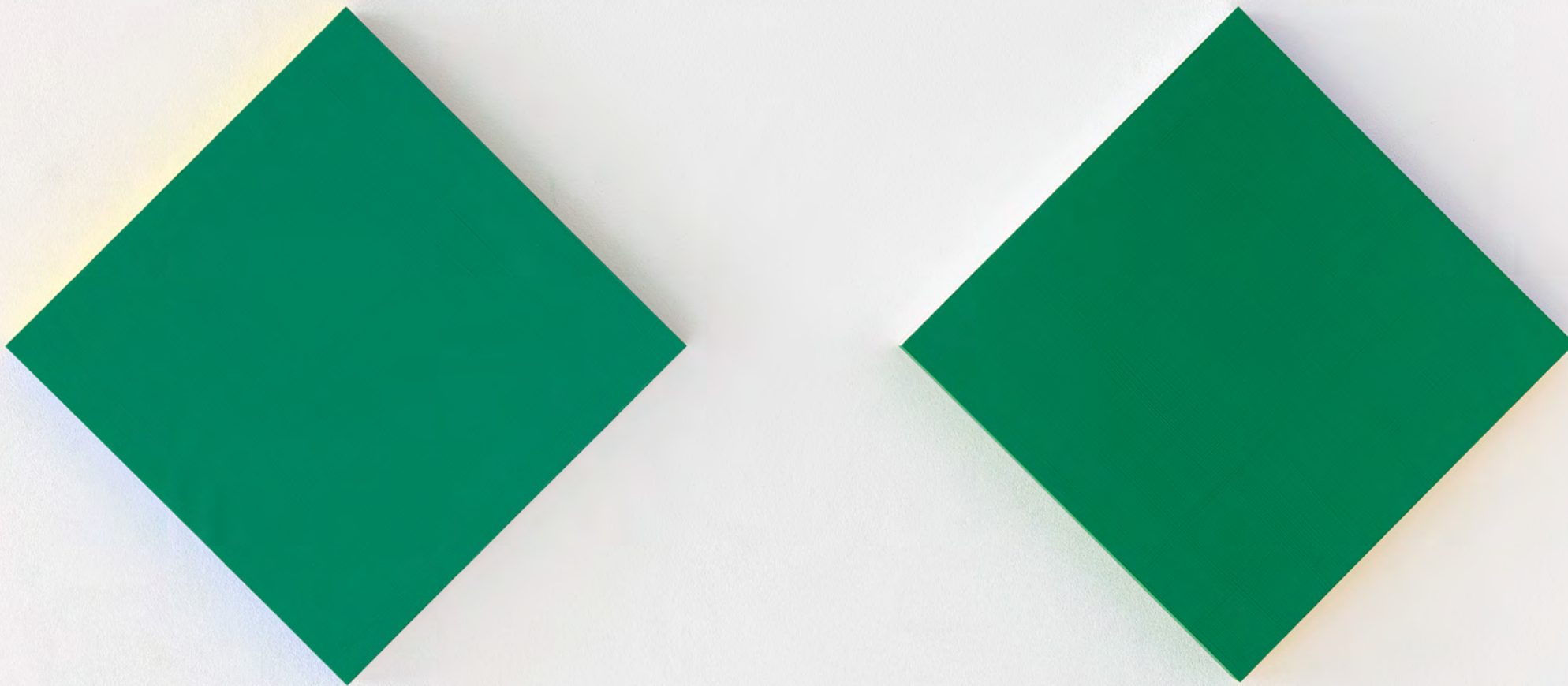
Sunset (Brooklyn/Berlin, Spring), 2025, filters and tape, 193 x 80 cm, 76 x 31 1/2 in, (SF00497)



Installation view



Detail, Decoy (green), 2025



Decoy (green), 2025, acrylic on custom birch plywood panels, each 35.56 x 35.56 x 4.12 cm, 14 x 14 x 1 5/8 in, (SF00485)



Installation view



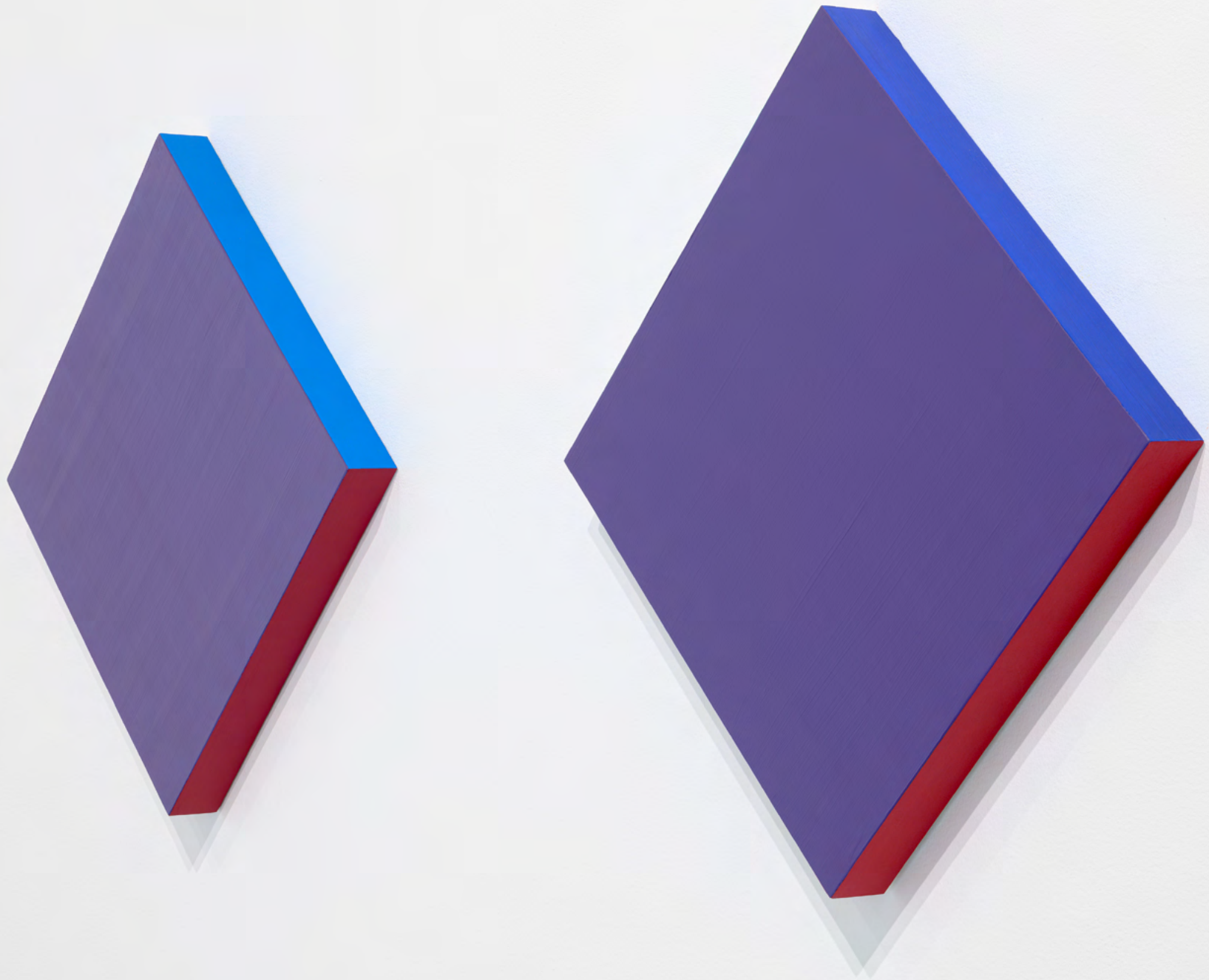
Detail, Raindrops (on Emily Dickinson's Window, Spring), 2024



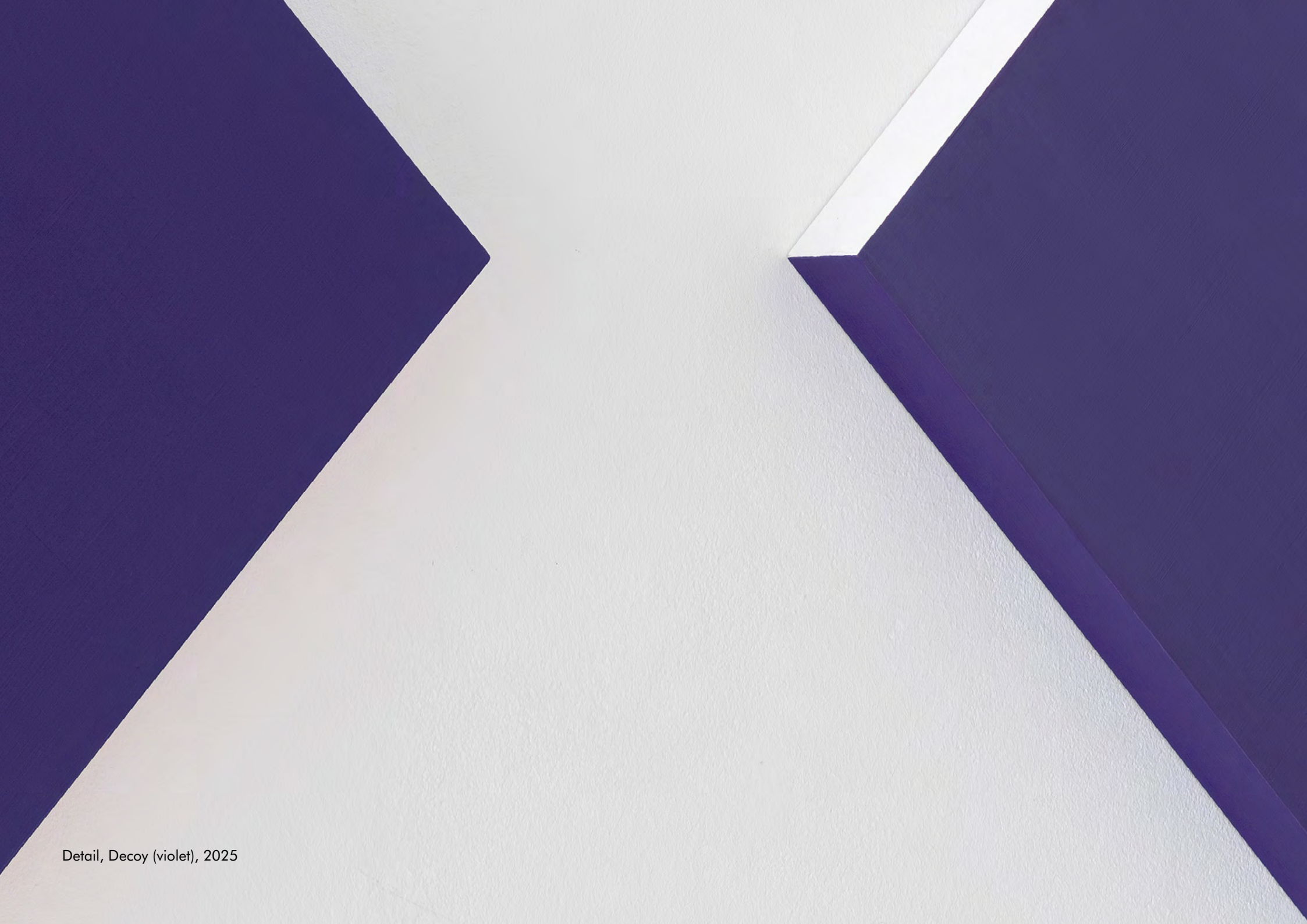
Detail, Raindrops (on Emily Dickinson's Window, Spring), 2024



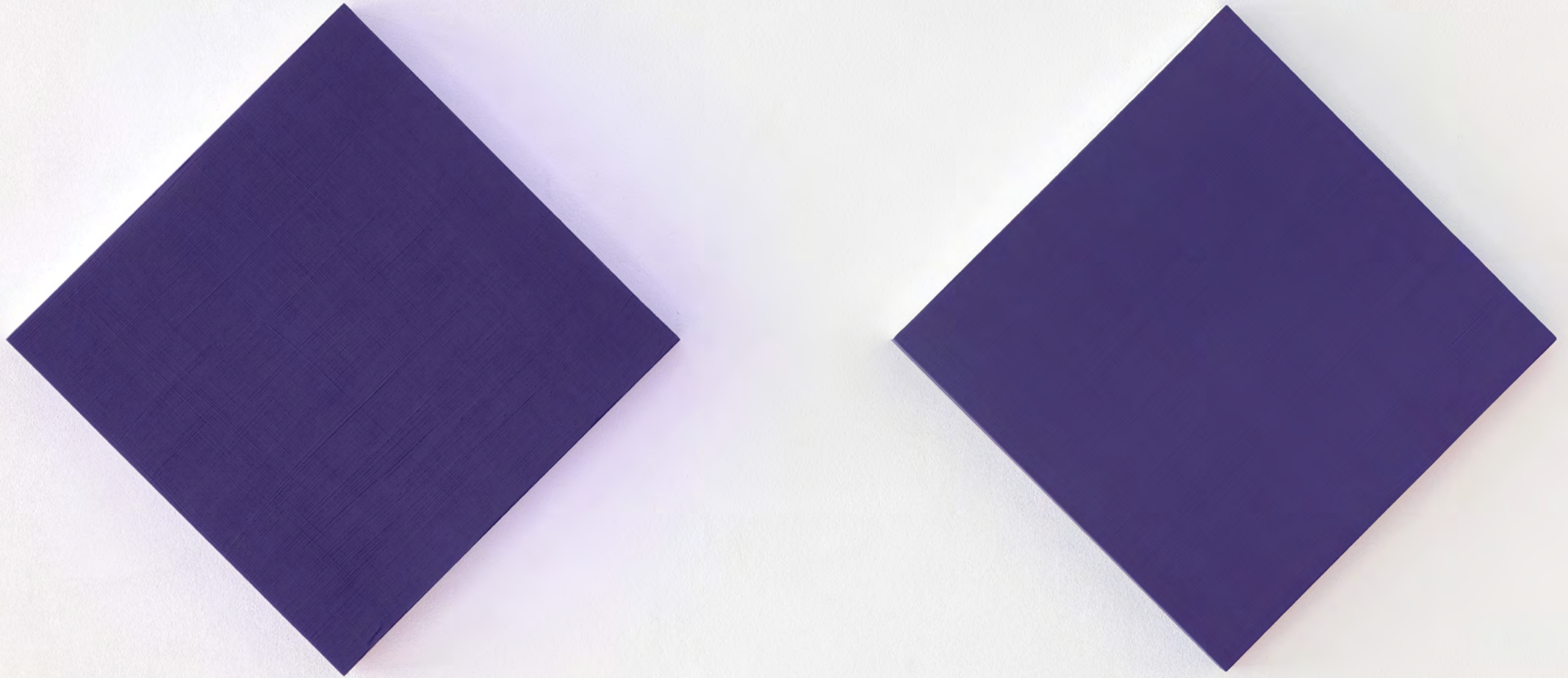
Raindrops (on Emily Dickinson's Window, Spring), 2024
watercolor on paper
set of 12 drawings, each 22.9 x 30.8 cm, 9 x 12 1/8 in
framed 35.6 x 27.3 cm, 14 x 10 3/4 in
(SF00429)



Installation view



Detail, Decoy (violet), 2025



Decoy (violet), 2025, acrylic on custom birch plywood panels, each 35.56 x 35.56 x 4.12 cm, 14 x 14 x 1 5/8 in, (SF00486)

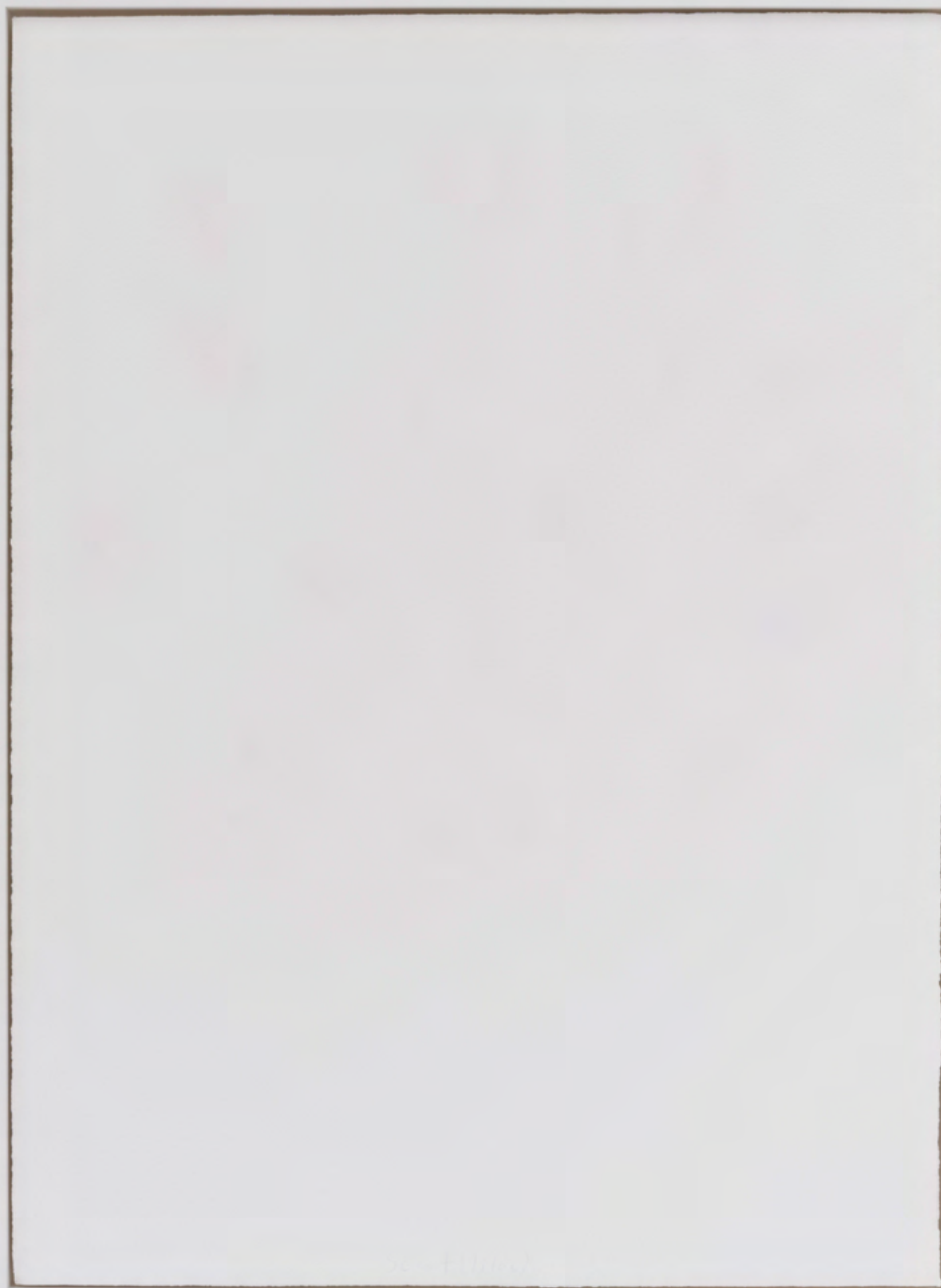


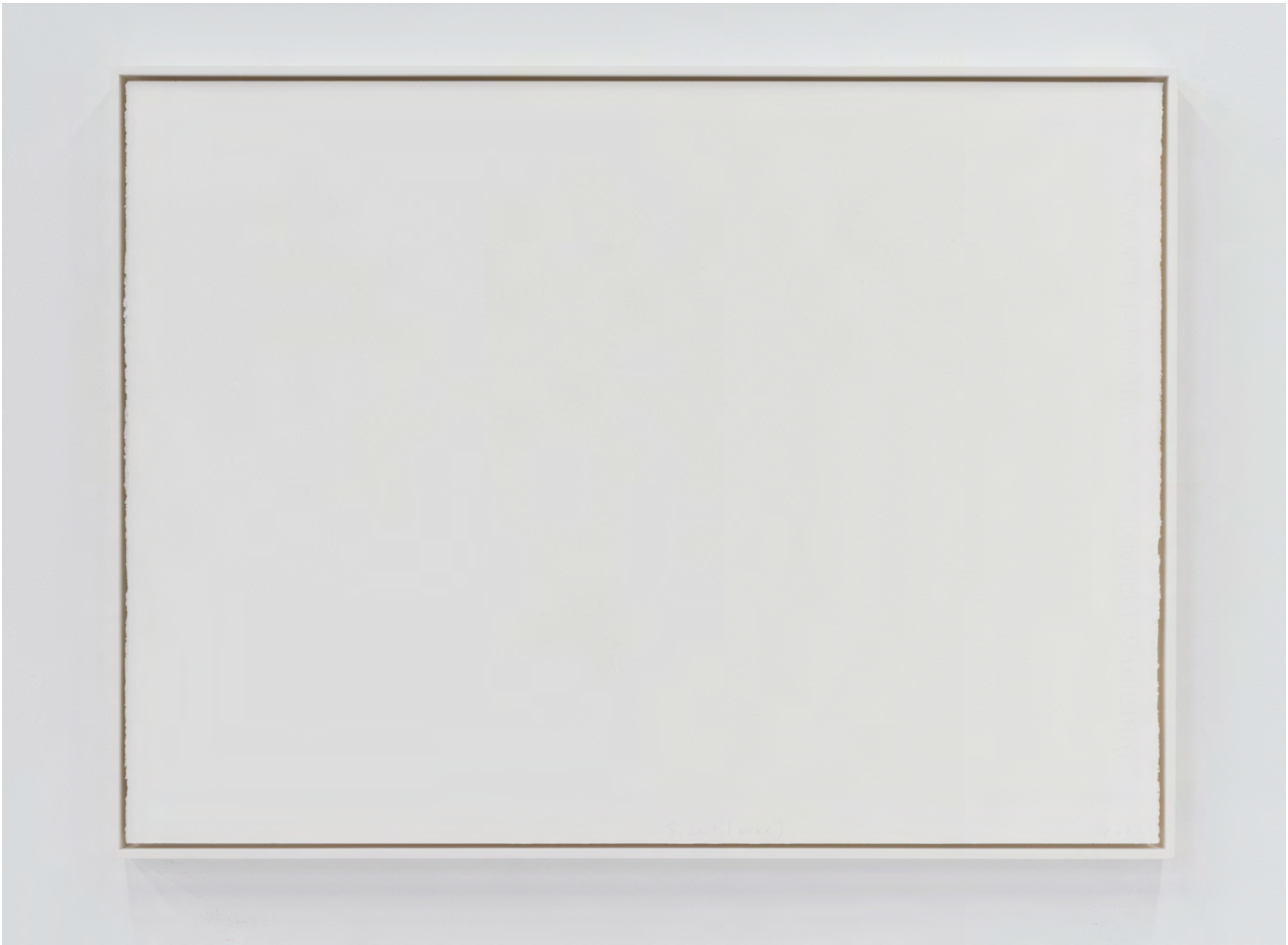
Installation view



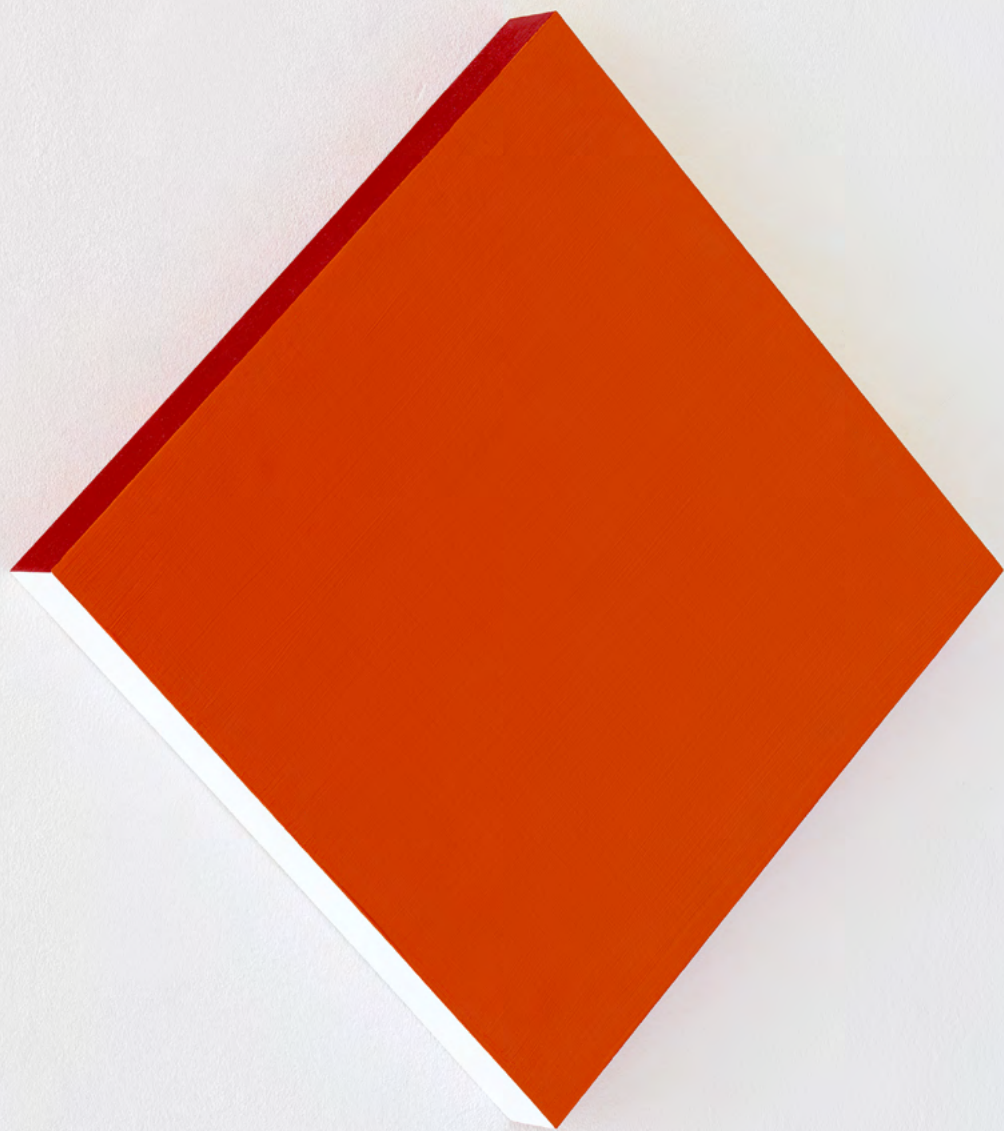
Scent (lemons), 2025, pastel on paper, 55.8 x 76.2 cm, 22 x 30 in, (SF00487)

Scent (lilacs), 2025
pastel on paper
76.2 x 55.8 cm
30 x 22 in
(SF00488)

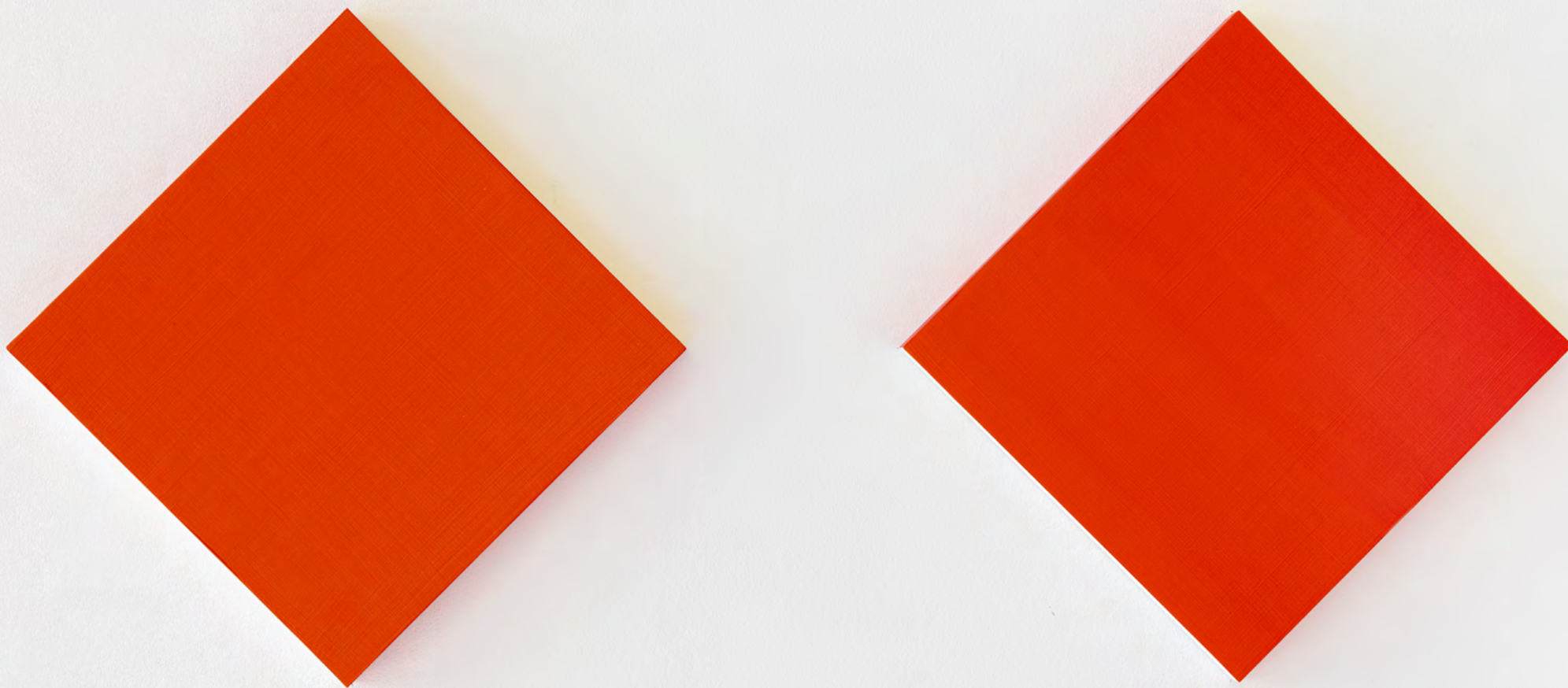




Scent (pine), 2025, pastel on paper, 55.8 x 76.2 cm, 22 x 30 in, (SF00489)



Detail, Decoy (orange), 2025



Decoy (orange), 2025, acrylic on custom birch plywood panels, each 35.56 x 35.56 x 4.12 cm, 14 x 14 x 1 5/8 in, (SF00484)



Installation view



Detail, Fog Study (Lake Wononscopomuc), 2022



Fog Study (Lake Wononscopomuc), 2022, pastel on paper, 19 x 25.4 cm, 7 1/2 x 10 in, (SF00492)



Installation view



Detail, Fog Study (Lake Wononscopomuc), 2022



Fog Study (Lake Wononscopomuc), 2022, pastel on paper, 19 x 25.4 cm, 7 1/2 x 10 in, (SF00493)



Installation view



Detail, Study for self portrait in time and space, 2000

Study for self portrait in time and space, 2000
watercolor and ink on paper
30.8 x 22.9 cm
12 1/8 x 9 in
(SF00496)

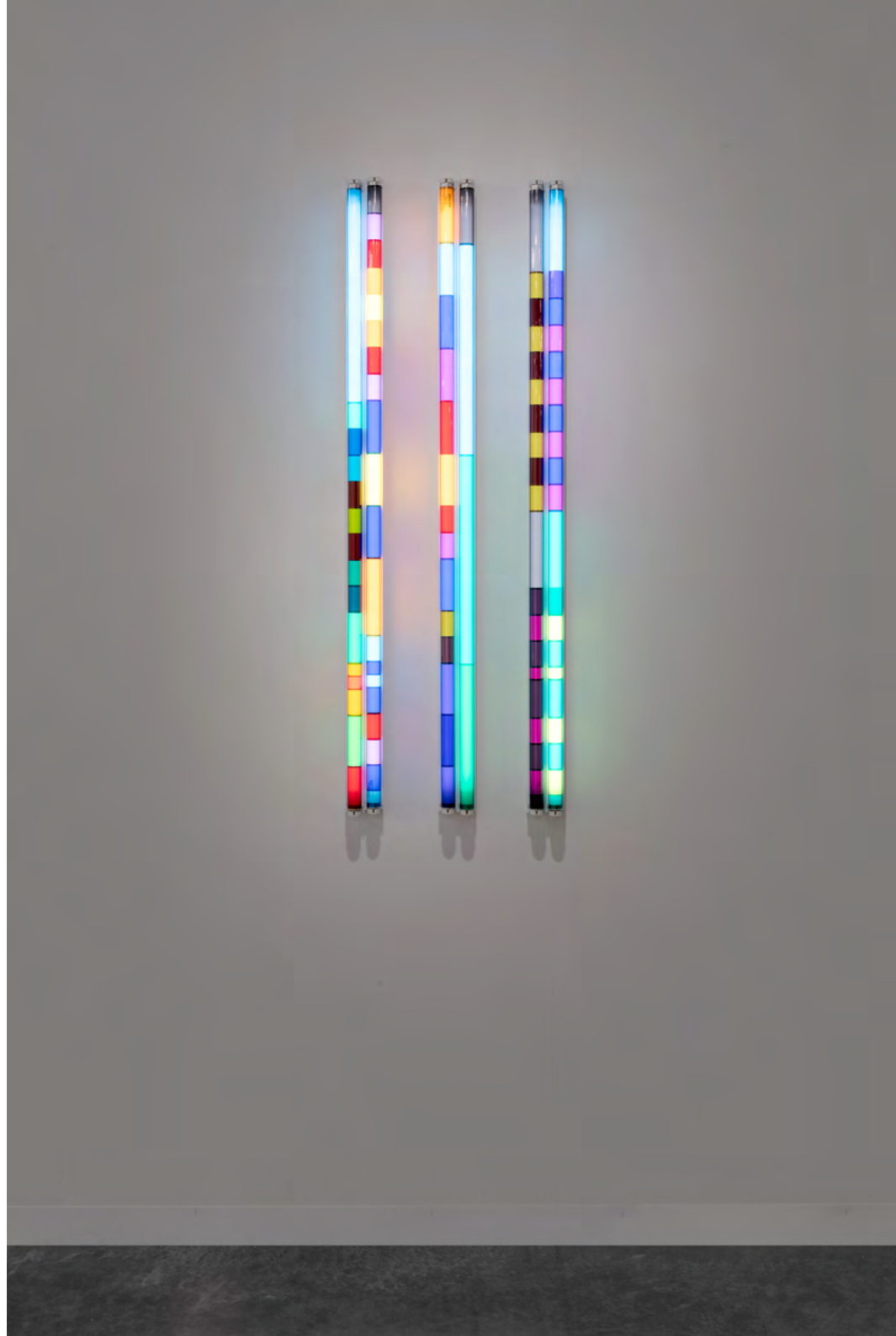


ADDITIONAL WORKS

Snow (Orion), 2025
archival inkjet print
77.5 x 77.5 cm
30 1/2 x 30 1/2 in
Edition of 3 plus 1 artist's proof (#1/3)
(SF00490)



Study for Goldberg Variations 21, 30, 29, 2021
6 fluorescent lights, filters and fixtures
122 x 43.2 x 5 cm
48 x 17 x 2 in
(SF00386)





Skagen Landscape (Skagerrak and Kattegat from Grenen), 2018, watercolor and pencil on paper, 75.6 x 105.1 cm, 29 3/4 x 41 3/8 in, (SF00500)



Detail, Cloud (cumulus fractus, Kyoto), 2025



Cloud (cumulus fractus, Kyoto), 2025, scotch tape on matboard mounted to Dibond, 71.1 x 96.5 cm, 28 x 38 in, (SF00498)

Rain drop on Emily Dickinson's Window, 2024
watercolor on paper
30.8 x 22.9 cm
12 1/8 x 9 in
(SF00505)



Rain drop on Emily Dickinson's Window, 2024
watercolor on paper
30.8 x 22.9 cm
12 1/8 x 9 in
(SF00506)





right elbow



chest



upper back



left elbow



stomach



lower back



right hand



left hand



crotch



right thigh



left thigh



left knee



As Blind Men learn the sun Passing cloud on my body - (sun/shade), 2018, pastel and pencil on paper, each 74.9 x 104.1 cm, 29 1/2 x 41 in, (SF00504)

Study for Neutra (Vienna Light Through Freud's Window), 2022
LED fixture, LED lamp and filters
121.9 x 3.8 cm
48 x 1 1/2 in
(SF00507)





57:48 witch's crystal
ball



57:58 Witch's castle



1:00:02 carriage seat



1:00:21 horse



1:00:49 horse



1:04:23 flower in O2



1:08:00 bow in Dorothy's
hair



1:09:39 floor in
tunnel in O2



1:09:56 flames at O2
appearance



1:10:27 smoke at O2



1:16:22 flying monkey
face



1:17:15 Witch's hair



1:17:15 witch's tongue



1:17:58 hourglass



1:17:58 sand in hourglass





Study for Back to Kansas, 2014, acrylic and pencil on paper, 76.2 x 104.8 cm, 30 x 41 1/4 in, (SF00502)



Back to Kansas, 2015, Chine colle on paper, 109.2 x 152.4 cm, 43 x 60 in, Edition of 35 (AP 5/5), (SF00137)

SPENCER FINCH

Born 1962 in New Haven, CT
Lives and works in New York

Education

Rhode Island School of Design, Providence
Hamilton College, Clinton, NY
Doshisha University, Kyoto, Japan

Upcoming

2026
Commission for Obama Presidential Center, Chicago, USA

Selected Solo Exhibitions

2025
Decoy, Galerie Nordenhake, Berlin, Germany (upcoming)

2024
Sunset in a Cup, Galerie Nordenhake, Stockholm, Sweden
H2O, James Cohan Gallery, New York, USA

2023
Forever is composed of Nows, Lisson Gallery, Shanghai, China
La Grande Jatte, Rhona Hoffman Gallery Chicago, USA

2022
Lux and Lumen: Spencer Finch, Hill Art Foundation, New York, USA
We send the wave to find the wave, James Cohan, 52 Walker Street, New York, USA

2021
This room needs flowers, The Madoo Conservancy, Sagaponack, New York, USA
The Enigma of Color, Galerie Nordenhake, Berlin, Germany
Only the hand that erases writes the true thing, Lisson Gallery, London, UK

2020

Woodcutter. Cut from me my shadow, Lisson Gallery, East Hampton, USA
looking around, gazing intently, beholding, Rhona Hoffman Gallery, Chicago, USA

2019

Botanica, Galerie Nordenhake, Mexico City, Mexico
As Lightning on a Landscape, Arcadia University, Spruance Gallery, Glenside, USA
Wind (Through Emily Dickinson's Window), College of Visual & Performing Arts, University of Massachusetts, North Dartmouth, USA
No Ordinary Blue, Lisson Gallery, London, UK

2018

The brain is deeper than the sea, James Cohan Gallery, New York, USA
Fifteen stones (Ry an-ji), Fundació Mies van der Rohe, Barcelona, Spain
Me, Myself and I (A Group Show), Berggruen Gallery, San Francisco, USA
Moon Dust (Apollo 17), Baltimore Museum of Art, Baltimore, USA

2017

Spencer Finch: Great Salt Lake and Vicinity, Utah Museum of Fine Art, The University of Utah, Salt Lake City, USA
The eye you see is not an eye because you see it, it is an eye because it sees you, Galerie Nordenhake, Berlin, Germany
Spencer Finch, Lisson Gallery, Milan, Italy
Spotlight, Norton Museum of Art, West Palm Beach, USA
The Western Mystery, Seattle Art Museum, Seattle, USA
Cosmic Latte, Mass MOCA, North Adams, USA

2016

My business is circumference, James Cohan Gallery, New York, USA

Lost Man Creek, Public Art Fund, Brooklyn, USA

The Opposite of Blindness, Lisson Gallery, London, UK

Saturated Sight, Rhona Hoffman Gallery, Chicago, USA

2015

Fathom, James Cohan Gallery, New York, USA

2014

Ulysses, Marfa Contemporary, Marfa, TX, USA*

The Skies can't keep their secret, Turner Contemporary, Margate, UK

A Certain Slant of Light, The Morgan Library, New York, USA

Color/Temperature, Hanes Gallery, Wake Forest University, Winston-Salem, USA

2013

Where Our Brain and the Universe Meet, Galerie Nordenhake, Berlin, Germany

Study for Disappearance, Rhona Hoffman Gallery, Chicago, USA

Peindre L'Air, FRAC Basse-Normandie, Caen, France

Fathom, James Cohan Gallery, New York, USA

Following Nature, Indianapolis Museum of Art, Indiana, USA

2012

I'll Tell You How The Sun Rose, Galerie Nordenhake, Stockholm, Sweden

Painting Air: Spencer Finch, Museum of Art Rhode Island School of Design Museum, Providence RI, USA*

Not Precisely Knowing, Not Precisely Knowing Not, Lisson Gallery, London, UK

2011

Rome Project, Erica Fiorentini Arte Contemporanea, Rome*

Rome (Pantheon, Noon, June 14, 2011), Museum of Contemporary Art San Diego

Lunar, The Art Institute of Chicago, USA

Seeing Unseen, Galerie Yvon Lambert, Paris, France

Between the light – and me –, Emily Dickinson Museum, Amherst MA, USA

2010

Spencer Finch: My Business, With the Cloud, Corcoran Gallery of Art, Washington DC, USA

The Evening Star, Pallant House Gallery, West Sussex, UK

Amabilis Insania, Galerie Nordenhake, Berlin, Germany

Between The Moon and the Sea, FRAC des Pays de la Loire, Carquefou, France

Good Morning Midnight, Galleri Opdahl, Stavanger, Norway

2009

Dutch Grey, Wall House #2, Groningen, Netherlands

The Brain—is wider than the Sky, Postmasters Gallery, New York, USA

Light, Time, Chemistry, Rhona Hoffman Gallery, Chicago, USA

As if the sea should part and show a further sea, Queensland Art Gallery/Gallery of Modern Art, Brisbane, AUS*

2008

Gravity Always Wins, Dundee Centre for Contemporary Art, Dundee, Scotland

The Common Guild, Glasgow, Scotland

Lux and Lumen, Lisson Gallery, London, UK

First Sight, Dunedin Public Art Gallery, Dunedin, New Zealand

Art Unlimited, Art Basel, Basel, Switzerland*

2007

In Praise of Shadows, Galerie Nordenhake, Berlin, Germany

What Time is it on the Sun?, MASS MoCA, North Adams, USA*

A Certain Slant of Light, Postmasters Gallery, New York, USA

One Way, Or Another, Brandström-Stene Galleri, Stockholm, Sweden

2006

Somewhere Else, Galleria Suzy Shammah, Milano, Italy

H2O, Rhona Hoffman Gallery, Chicago, USA

2005

The Cave of Making, Galerie Yvon Lambert, Paris, France

Through a Glass, Darkly, Mala Galerie, Museum of Modern Art Ljubljana, Ljubljana, Slovenia*

The Importance of Elsewhere, Stephen Wirtz Gallery, San Francisco, USA

Prussian Blue, Galerie Nordenhake, Berlin, Germany

2004

As Much of Noon that I can Take Between my Finite Eyes,
Postmasters, New York, USA

2003

Mars Black, Portikus, Frankfurt am Main, Germany*
Paris Texas, Artpace, San Antonio, Texas, USA
Brandström-Stene Galleri, Stockholm, Sweden
Le Jardin, Gattieres, France

2002

Postmasters Gallery, New York, USA

2001

Galerie Yvon Lambert, Paris, France
Bildhuset, Stockholm, Sweden
Rhona Hoffman Gallery, Chicago, IL, USA

2000

Postmasters Gallery, New York, USA

1999

Bildhuset, Stockholm, Sweden
Wandering lost upon the mountains of our choice, Postmasters
Gallery, New York, USA

1998

From an Occult Diary, Galleri Andreas Brandström, Stockholm,
Sweden

1997

Matrix 133, Wadsworth Athenaeum Hartford, CT, USA*
Periscope (for August Strindberg), Minbyrån Artnode, Stockholm,
Sweden
Postmasters Gallery, New York, USA

1996

Galleri Roger Björkholmen Stockholm, Sweden

1995

Collective Gallery, Edinburgh, Scotland
Gallerie Adlercreutz-Björkholmen, Stockholm, Sweden
Postmasters Gallery, New York, USA

1994

Nordanstad Gallery New York, USA
Postmasters Gallery, New York, USA

1993

Literal Truth, Real Art Ways, Hartford, USA

1992

Tomoko Liguori Gallery, New York, USA

Selected Group Exhibitions

2025

Something Blue, The Gund, Ohio, USA
Breaking the Mold: Brooklyn Museum at 200, Brooklyn, USA

2024

The Nine Rules of Tremulation, no name, Paris, France
Inaugural Exhibition, The Campus, Hudson, USA
The Superfluity of Things, James Cohan Gallery, 52 Walker Street,
New York, USA
Arcadia and Elsewhere, James Cohan Gallery, New York, USA
Alchimie de la rencontre, Collection Lambert, Avignon, France

2023

Rules & Repetition, Wadsworth Atheneum Museum of Art,
Hartford, USA
Color Code, McEvoy Foundation for the Arts, San Francisco, USA
The Inner Island, Fondation Carmignac, Villa Carmignac,
Porquerolles Island, France

2022

To Light, Shadow and Dust, Galerie Nordenhake Berlin, Germany
Soundwaves: Experimental Strategies in Art + Music, Moody
Center for the Arts, Rice University,
Houston, USA
That other world, the world of the teapot. Tenderness, a model,
Kestner Gesellschaft, Hannover, Germany
3+1 Contemporary Art, Lisbon, Portugal

2021

Flowers in Art, Arken Museum of Modern Art, Ishøj, Denmark
Inventing Nature – Pflanzen in der Kunst, Kunsthalle Karlsruhe,
Germany

2020

Imperfect Clocks, Chart Gallery, New York, USA
Color Field, University of Houston, Houston, USA
Wayfinding: Contemporary Artists, Critical Dialogues, and the
Sidney R. Knafel MapCollection, Addison Gallery of American Art,
Andover, USA
Fieldwork, Kalmar Konstmuseum, Kalmar, Sweden
Spectrum, Lisson Gallery, New York, USA
NEXUS: Contemporary Art from Leading Miami Collections, Lowe
Art Museum, Coral Gables, USA

2019

Troy: myth and reality, British Museum, London, UK*
Whitman at 200, Art and Democracy, Spencer Finch: When You
Look on the River and Sky, site-specific work for RiverLink ferry,
Philadelphia, USA
James Cohan: Twenty Years, James Cohan Gallery, New York,
USA
Summer Winds, University Art Gallery at UMass Dartmouth,
Dartmouth, USA
Science Fiction, Berman Museum of Art, Collegeville, USA
Color Field, Crystal Bridges Museum of American Art, Bentonville,
AR; The Baker Museum, Naples,
USA
The other side of the wind, Galerie Martine Aboucaya, Paris,
France

2018

Peindre la Nuit, Centre Pompidou Metz, Metz, France
Experience Traps, Middelheim Museum, Antwerp, Belgium
Art Capital: Art for the Elizabeth Line, Whitechapel Gallery,
London, UK
Grids, James Cohan Gallery, New York, USA

2017

What does art do at hospitals?, Kås Museum, Copenhagen,
Denmark
Time as Landscape: Inquiries of Art and Science, Cornell Fine Arts
Museum, Rollins College, Orlando,
USA
Becoming: 25 Hotchkiss Artists, Tremaine Art Gallery, Lakeville,
USA
The Western: An Epic in Art and Film, Denver Art Museum,
Denver, Montreal Museum of Fine Arts, Montreal, Canada

Installation Art, Museion, Bolzano, Italy

2016

40 Years, Rhona Hoffman Gallery, Chicago, USA
Fish Tank, LIU Humanities Gallery, Brooklyn, USA
New to the Cantor, Cantor Art Center, Stanford, USA

2015

Artificial Climates, La Fondation EDF, Paris, France
Drifting in Daylight: Art in Central Park, Creative Time and
Central Park Conservancy, Central Park, USA
The Authority of Death, Jensen Gallery, Sydney, Australia,
Auckland, New Zealand
Another Minimalism: Art After California Light and Space, The
Fruitmarket Gallery, Edinburgh, Scotland
Unlimited, Art Basel, Basel, Switzerland
Zero to One on Paper, Ratio 3, San Francisco, USA
City Lives, Shirley Fiterman Art Center at BMCC, New York, USA
Codes Of Culture, Gallery SKE, New Delhi, India
Lekker Licht, Centraal Museum, Utrecht, Netherlands
Another Minimalism: Art after California Light and Space, The
Fruitmarket Gallery, Edinburgh, Scotland

2014

Walden, revisited, DeCordova Sculpture Park and Museum,
Lincoln, USA
At the Hub of Things: New Views of the Collection, Hirshhorn
Museum and Sculpture Garden, Washington, USA
Into the Field, The Model, Sligo, Ireland
Art in Embassies, Winfield House, London, UK
Genius Loci – Spirit of Place, 14th International Architecture
Biennale, Venice, Italy
Drawn, Galerie Nordenhake, Berlin, Germany
The Fifth Season, James Cohan Gallery, New York, USA
Four Decades, Drawings and Works on Paper, John Berggruen
Gallery, San Francisco, USA
Head in the Clouds, Musée de La Poste, Paris, France*
The Five Senses, Scottsdale Museum of Contemporary Art,
Scottsdale, USA*

2013

Enlighted: Electric light as the fairy of art, Artipelag Konsthall,
Gustavsberg, Sweden*

Project Los Altos: SFMOMA in Silicon Valley, San Francisco
Museum of Modern Art, Los Altos, USA
Scattered Showers – Forms of Weather, Frankfurter Kunstverein,
Frankfurt/Main, Germany
Spencer Finch & Byron Kim: Day and Night, James Cohan
Gallery, Shanghai, China
Forever – is composed of Nows, Poetry Foundation, Chicago, USA
Silent Beaches, St. John's University, USA*
Phos: Light Today, Colorado Photographic Arts Center, Lakewood,
USA
Drawing Line into Form: Works on Paper by Sculptors, Tacoma Art
Museum, USA*

2012

Coquilles Mécaniques, Centre Art d'Art Contemporain, Alsace,
France
Umstülpung - curated by Günter Umberg, Galerie Nordenhake,
Berlin, Germany
The Castle in the Air, ZAMEK Cultural Center, Poznan, Poland
Light and Landscape, Storm King Art Center, Mountainville, USA
NEON, La material luminosa dell arte, MACRO, Rome, Italy
Another Victory Over the Sun, Waterloo Art Gallery, Kitchener,
Canada

2011

I know About Creative Block and I Know Not To Call It By Name,
Lisson Gallery, Milan, Italy
More Light, Museum De Fundatie, Zwolle, Netherlands*
Continuum_the Perception Zone, Tallinn Art Space Kunstihoone,
Tallinn, Estonia
Another Victory Over the Sun, Museum of Contemporary Art,
Denver and Waterloo Art Gallery, Kitchener, Canada
CartoGRAPHIC, Larissa Goldston Gallery, New York, USA
Coleccion Art Foundation Mallorca 2011 – Obras Destacadas y
Ultimas Adquisiciones, CCA Andratx, Andratx, Mallorca, Spain
Space Oddity, CCA Andratx, Mallorca, Spain
Wild Sky, Edith-Russ-Haus für Medienkunst, Oldenburg, Germany
A Million Miles from Home, Folkstone Triennial, Folkestone, UK*
Light in Darkness, Western Bridge, Seattle, USA
What's New, Pussycat, Torrance Art Museum, Torrance, USA

2010

The Nameless Hour: Places of Reverie, Paths of Reflection,

Anderson Gallery, Richmond, USA*
21st Century: Art in The First Decade, Queensland Gallery of
Modern Art, Brisbane, Australia*
The New Décor, Hayward Gallery, London, UK*
James Turrell, Olafur Eliasson, Spencer Finch, Simon Dickinson
Gallery, New York, USA
Time's Arrow, Galerie Nordenhake, Stockholm, Sweden
Haunted: Contemporary Photography/Video/Performance,
Solomon R. Guggenheim Museum, New York, USA*
Rudolf Steiner and Contemporary Art, Kunstmuseum Wolfsburg,
Wolfsburg, Germany*
Open Light in Private Spaces, 1st Biennial for International Light
Art. Ruhr 2010, Ruhr, Germany*
What are Clouds? Works from the Enea Righi Collection, Museion
– Museum for Modern and Contemporary Art, Bolzano, Italy

2009

Earth: Art of a Changing World, Royal Academy of Arts, London,
UK
Making Worlds, 53rd International Venice Biennale, Venice, Italy*
Le Sang d'un Poète, Frac des Pays de la Loire, Carquefou, France
Holland Mania, Museum De Lakenhal Leiden, Leiden,
Netherlands
Carnival Within - An Exhibition Made in America, Uferhallen,
Berlin, Germany*

2008

50 Moons of Saturn, T2 Torino Triennale, Turin, Italy*
Equivalence: Acts of Translation in Contemporary Art, Museum of
Fine Art, Houston, Texas, USA
Fear Minus One, Univ. of California, San Diego; University Art
Gallery, La Jolla, USA
Shaping Space, James Cohan Gallery, New York, USA
The Light Project, The Pulitzer Foundation for the Arts, St. Louis,
USA*
High Resolution: Artists Projects at the Armory, Park Avenue
Armory, New York, USA
to:Night: Contemporary Representation of the Night, Hunter
College Art Gallery - Times Square, New
York, USA*
Toys R Us, Galleri Brandstrom Stene, Stockholm, Sweden
Visions Nocturnes, Centre d'art Contemporain, Noissy-le-Sec,
France*
A Matter of Time, Andrea Meislin Gallery, New York, USA

2007

Lucky Day, San Francisco Arts Commission Gallery, San Francisco, USA*

Ironie der Objekte, MUSEION - Museo d'arte moderna e contemporanea, Bolzano, Italy

Return to Cézanne, Collection Lambert, Avignon, France

Refract, Reflect, Project - Light Works from the Collection, Hirshhorn Museum and Sculpture Garden, Washington, DC, USA

Licht-Glas-Transparenz, Kunsthalle Osnabrück, Osnabrück, Germany*

2006

Artificial Light, Virginia Museum of Fine Arts, Richmond, VA;

Museum of Contemporary Art - North Miami (MOCA), Miami, USA*

Light x Eight: The Hanukkah Project, The Jewish Museum of New York, New York City, USA

Into Black, Western Bridge, Seattle, USA

Die Couch, Sigmund Freud Museum, Vienna, Austria*

Il faut rendre à Cézanne, Group Show 2006, Yvon Lambert - New York, New York, USA

The Paper Sculpture Show, CAC - Cincinnati Contemporary Arts Center, Cincinnati, USA

Nichts, Schirn Kunsthalle, Frankfurt am Main, Germany*

Backrop, Bloomberg Space, London, UK

Alice Doesn't Live Here Anymore, Galerie Nordenhake, Stockholm, Sweden

2005

Blur of the Otherworldly, Technology Center for Art and Visual Culture, Baltimore, USA

The Shadow, Vestsjællands Kunstmuseum, Sorø, Denmark

Lichtkunst Aus Kunstlicht, ZKM Karlsruhe, Karlsruhe, Germany *

Santa Barbara Contemporary Arts Forum, Santa Barbara, USA

In the Neighborhood of Infinity, Sixteen One Gallery, Los Angeles, USA

Working on Paper: From Drawings to Ammo, BANK, Los Angeles, USA

Meteorologic Phenomena, Wave Hill, New York, USA

Colour After Klein, Barbican Art Gallery, London, UK*

Art Unlimited, Basel, Switzerland

2004

SchwEDEN, Scandinavian Cultural Center, Berlin, Germany

Nothing Compared to This, Contemporary Arts Center Cincinnati, USA

Freud: The Creative Analysis of Analysis, Atrium Gallery, UConn Storrs, USA

Whitney Biennial, Whitney Museum of American Art, New York, USA*

Astonishing Knowledge, Bard College, Annandale, USA

Indivisible Cities, Bill Maynes Gallery, New York, USA

Biennial Exhibition, The Whitney Museum of American Art, New York, USA

2003

Paper Sculpture, Sculpture Center, New York, USA

Pale Fire, Galerie Nordenhake, Berlin, Germany

Photographier, Collection Lambert, Avignon, France

Hot Summer Cool, Postmasters Gallery, New York, USA

2002

Aldrich Museum of Art, Ridgefield, USA (Charles Carpenter Collection)

Real Art Ways, Hartford, USA

2001

Small is Beautiful, Galerie Gabriele Maubrie, Paris, France

The Good, the Bad, and the Ugly, Denver MOCA Center, USA

Waterworks, The Nordic Watercolor Museum, Skärhamn, Sweden

Once, then something, Sculpture Center, New York, USA

2000

Art on Paper, Weatherspoon Art Gallery, Greensboro, USA

Sea and Sky, Royal Hibernian Academy, Dublin/ Beaver College, Glenside, USA

Made You Look, Austin Museum of Art, Austin, USA

1999

Eye Spy, Contemporary Arts Museum, Houston, USA

Paradise 8, Exit Art, New York, USA

1998

Sensaround, Pamela Auchincloss Gallery, New York, USA

1997

Onomatopoeia, Studio la Città, Verona, Italy

1996

A Scattering Matrix, Richard Heller Gallery, Santa Monica, USA
Between the Acts, C/O Oslo, Oslo, Norway
Clarity, Northern Illinois University Art Museum, Chicago, USA
The Charles Carpenter Collection, Carnegie Museum of Art
Pittsburgh, The Whitney Museum of American Art, New York, USA

1995

Nordanstad Gallery, New York, USA
Norfolk 95, Yale/Norfolk Art Program, Yale Summer School of
Music and Art, Norfolk, USA
Looky Loo, Sculpture Center, New York, USA
Four Views from Earth, Yerba Buena Centre For the Arts, San
Francisco, USA

1994

Promising Suspects, The Aldrich Museum of Contemporary Art,
Ridgefield, USA
The Cave of Making, Exhibition Hall Mánes, Prague, Czech
Republic

1993

A Collector's Choice, Washburn Gallery, New York, USA

* Catalogue

Commissions / Public Projects / Performances

2024

The Brain is Wider than the Sky, Carolina Theatre, Charlotte,
North Carolina, USA

2023

Bring me a sunset in a cup, Massachusetts Institute of Technology,
Schwarzman College of Computing, Cambridge, Massachusetts,
USA

2022

A Certain Slant of Light (Columbia Pike), Installation at Columbia
Pike, Arlington, USA

2020

Orion, San Francisco International Airport, San Francisco, USA

The Secret Life of Glass, Corning Museum of Glass, Corning, USA
A Cloud Index, Crossrail Paddington Station, London, UK

2019

When You Look on the River and Sky, Whitman at 200, University
of Pennsylvania Libraries, Philadelphia, USA
Asteroid, Hall Arts Hotel, Dallas, USA

2019

London Fog, Installation in display window at Selfridges, London,
UK

2018

Thank you, Thank you, Thank you, Fog, Aalborg University,
Aalborg, Denmark
The Garden in the Brain, Brown University, Providence, USA

2017

Seattle Art Museum, Olympic Park Pavilion, Seattle, USA
Color Wheel, Uppsala University, Uppsala, Sweden

2016

Lost Man Creek, Public Art Fund, Brooklyn, New York, USA
(-March 2018)
Going-to-the-Sun Mountain, Cleveland Clinic, Cleveland, USA
Lost Man Creek, Public Art Fund, Jay Street MetroTech Commons,
Brooklyn, New York, USA
Newton's Theory of Color and Music (Goldberg Variations),
Steinway, New York, USA
Kentucky Sunlight (Lincoln's Birthday), Speed Art Museum,
Louisville, USA

2015

Sunset (Central Park), Creative Time and Central Park
Conservancy, New York, USA
Optical Cloud, Clements University Hospital, Dallas, USA

2014

Trying to Remember the Color of the Sky on That September
Morning, National September 11,
Memorial and Museum, New York, USA
There is Another Sky, Vulcan Inc., Seattle, USA

2013

Painting Air (Napa), Hall Winery, Napa, USA
Weather Report, Grande North and South, San Diego, USA
Light object for The Forsythe Company's Sider, Next Wave
Festival, Brooklyn Art Museum, New York, USA

2012

Johns Hopkins Hospital Project, Glass façade for Johns Hopkins
Children's Center, Baltimore, USA
Vital Signs, Piccadilly, London, UK

2010

Dana-Farber Cancer Institute, Boston, USA
Civil Court House Project, Haarlem, Netherlands

2009

The River that Flows Both Ways, The Highline, New York,
commissioned by Friends of the Highline and
Creative Time, New York, USA

2008

Bee Purple, Park Avenue Armory, New York, USA
Star Map, Stavanger Aftenbladet, Stavanger, Norway

2005

Three Atmospheric Studies (lighting), The Forsythe Company,
Frankfurt/Main, Germany
The Cave of Making, High Museum of Art Atlanta, Atlanta,
Georgia, USA
Atlantic Ocean (Sunrise), Bloomberg LLC, New York, USA

1996

Apples and Oranges, with Paul Ramirez, Gramercy Art Fair, New
York, USA

1993

Applesauce, with Paul Ramirez Jonas, Real Art Ways, Hartford,
USA

1992

Telephone, with Paul Ramirez Jonas, Jack Tilton Gallery, New
York, USA

1991

Masterpieces without the Director (Sponsored by Creative Time),
audio tour of the Metropolitan
Museum of Art with Paul Ramirez Jonas, New York, USA

1990

45 Questions about Water, participatory mural project, The New
York Aquarium at Coney Island, Brooklyn, USA

Works in Public Collections

The 9/11 Memorial Museum, New York, New York, USA
Addison Gallery of American Art, Andover, Massachusetts, USA
Art Gallery of New South Wales, Sydney, Australia
Art Institute of Chicago, Chicago, Illinois, USA
Baltimore Museum of Art, Baltimore, Maryland, USA
Brooklyn Museum of Art, Brooklyn, New York, USA
Centro de Arte La Regenta, Mexico City, Mexico
Collection Lambert, Avignon, France
Corning Museum of Glass, Corning, New York, USA
Denver Art Museum, Denver, Colorado, USA
Dunedin Public Art Gallery, Dunedin, New Zealand
Frac des Pays de la Loire, Carquefou, France
Gallery of Modern Art, Glasgow, Scotland
Henry Art Gallery, Seattle, Washington, USA
High Museum of Art, Atlanta, Georgia, USA
Hirshhorn Museum and Sculpture Garden, Washington, D.C. ,
USA
Indianapolis Museum of Art, Indianapolis, Indiana, USA
Kemper Art Museum, Washington University, St. Louis, Missouri,
USA
LACMA (Los Angeles County Museum of Art), Los Angeles,
California, USA
Montclair Art Museum, Montclair, New Jersey, USA
The Morgan Library and Museum, New York, New York, USA
Museum for Modern Kunst, Frankfurt, Germany
Museum of Contemporary Art Chicago, Illinois, USA
MCASD (Museum of Contemporary Art San Diego), San Diego,
California, USA
Museum of Fine Arts, Houston, Texas, USA
National Gallery of Art, Washington, D.C. , USA
Pérez Art Museum Miami, Miami, Florida, USA
Queensland Art Gallery, Gallery of Modern Art, Brisbane,
Australia

Rhode Island School of Design, Museum of Art, Providence, Rhode Island, USA
 Rollings Museum of Art, Rollins College, Winter Park, Florida, USA
 Moody Museum of Art, Rice University, Houston, Texas, USA
 Speed Art Museum, Louisville, Kentucky, USA
 The Solomon R. Guggenheim Museum, New York, New York, USA
 Toledo Art Museum, Toledo, Ohio, USA
 Museum of Fine Arts, Richmond, Virginia, USA
 Wadsworth Atheneum Museum of Art, Hartford, Connecticut, USA
 Wellin Museum of Art, Hamilton College, Clinton, New York, USA
 Whitney Museum of Art, New York, New York, USA
 Utah Museum of Fine Arts, Salt Lake City, Utah, USA
 Yale University Art Gallery, New Haven, Connecticut, USA

Awards

2014

"Cultural Leadership Award," American Federation of Arts

Solo Exhibition Catalogues and Artist Books

Spencer Finch: Color Notes, Trying to Press, Brooklyn, New York, 2022

Spencer Finch: A Cloud Index, Trying to Press, Brooklyn, New York, 2020

Sunlight in a Room, Trying to Press, Brooklyn, New York, 2017

Ulysses, Trying to Press, Brooklyn, New York, 2016

Spencer Finch: The Brain is Wider than the Sky, Susan Cross (Ed.), Prestel Publishing, Munich London, New York, 2016

Painting Air, Exhibition Brochure, Museum of Art, Rhode Island School of Design, Providence, Rhode Island, 2012

Spencer Finch: Ex Nihilo, Exhibition Brochure, Lisson Gallery, London, 2012

Spencer Finch: Rome Project, Ludovico Pratesi (Eds), exhib. cat. Erica Fiorentini Arte Contemporanea. Rome, 2011

Spencer Finch: My Business, with the Cloud, Newman, Sarah (Eds), Corcoran Gallery of Art, Washington DC., 2010

Spencer Finch: Where Does Red Begin and Where Does it End? Works on Paper 1990-2010, Galerie Nordenhake, Berlin, 2010

As if the sea should part and show a further sea, ed. by Chambers, Nicholas, exhib. cat. Queensland Art Gallery, Brisbane, 2009

Spencer Finch: What Time Is It on the Sun, Susan Cross (Ed.), exhib. cat. MASS MoCA, North Adams (MA), 2007

Spencer Finch, exhib. cat. Portikus, Frankfurt am Main, 2003

Artist projects and writings

"Spencer Finch." Blind Spot, no. 38 (2008) 1-2, 5-8, 2008

"Colors/Pistachio." Cabinet, no. 16 (winter 2004) 7-9, 2004

"The Mystery of Spring." Cabinet, no.6 (spring 2002) 111-112
 Artist Project

"Index of Wind." Cabinet, no. 3 (summer 2001) 72-73
 Artist Project, 2001

"The Manhattan Project." zingmagazine, no. 2 (summer 1996)
 84-90 Curated project, 1996

"Mo' Picasso at MoMA." zingmagazine, no. 3 (summer 1996) 84-90
 Curated project, 1996

Finch, Spencer. "Amnesia and Saying Nothing." Real Life Magazine, no. 23 (fall 1994) 46-48., 1994

"The Cave of Making. in Paul Ramirez Jonas. Exhibition brochure. New York: White Columns, 1992.

Finch, Spencer, and Paul Ramirez Jonas. "Masterpieces without the Director". Audio guide for the Metropolitan Museum of Art, New York, New York: Creative Time, 1991.

Selected Articles and Reviews

2024

Collins, Ann C., "Spencer Finch with Ann C. Collins," The Brooklyn Rail, March

2023

Petersen, Stephen, "Spencer Finch: Seeing and Knowing," Sculpture Magazine, February 10

Gopnik, Blake, "What to see in N.Y.C. Galleries Right Now," The New York Times, January 12

2022

Carrier, David, "Spencer Finch's dazzling originality," Two Coats of Paint, December 29

Ludel, Wallace, "Critics' Picks," Artforum, November 7

Buck, Louisa, "London's Elizabeth Line finally opens – we take a look at the ambitious art commissions across the train stations of the £19bn project," The Art Newspaper, May 24

2021

Landes, Jennifer, "Madoo's Roomful of Flowers," The East Hampton Star, September 16

"The Sky on that September Morning," Hamilton Magazine, September 10
 Brazil, Kevin, "Spencer Finch: the Art of Describing the Natural World," ArtReview, July 27
 Lloyd-Smith, Harriet, "Art exhibitions in London and around the UK this weekend," Wallpaper*, July 18
 Carey-Kent, Paul, "Spencer Finch: Interview of the Month July 2021," Artlyst, July 14
 White, Katie, "Watch Artist Spencer Finch Transform Scotch Tape and Fabric Into Evanescent Visions of Winter in His Brooklyn Studio," Artnet, June 19

2020

Ansporn, Catherine D., "University of Houston to Unveil a New 'Color Field' – Collaboration with Storied Museum Builds on School's Art Power," Paper City Magazine, July 7

2018

Equipo Editorial, "Artist Spencer Finch Evokes Kyoto's Ryoan-ji Garden at the Mies Pavilion," Archdaily, October 3
 Pardee, Hearne, "Spencer Finch: Me, Myself and I (A Group Show)," The Brooklyn Rail, May 1
 Desmarais, Charles, "Spencer Finch makes art of light at Berggruen," San Francisco Chronicle, April 6

2017

"One of London's Largest Ever Artworks Installed at Paddington Station," IanVisits, November 28
 Voon, Claire, "A Pastel Portrait of Spiral Jetty and Its Environs," Hyperallergic, November 23
 Jopling, Angelica, "Spencer Finch's 'Betelgeuse' inspires childlike awe," The Stanford Daily, Oct16
 Shaw, Anny, "Spencer Finch creates colour 'portrait' of disappearing Spiral Jetty," The Art Newspaper, August 25

2016

Fessenden, Marissa, "A Miniature Living Redwood Forest Springs Up In Brooklyn," Smithsonian, November 8
 Keats, Jonathon, "Artist Spencer Finch Is Moving Redwood National Park To Downtown Brooklyn," Forbes, October 28
 Milman, Oliver, "A forest grows in Brooklyn: artist plants miniature redwoods in concrete jungle," The Guardian, October 03
 Rudman, Matthew, "Spencer Finch: The Opposite of Blindness" Studio International, April 20
 Medford, Sarah, "Annabelle Seldorf's Latest Design for Steinway

and Sons," The Wall Street Journal, February, 29
 Kramer, Elizabeth, "Renovated Speed Museum Gets Massive Sculpture," The Courier Journal, February 20
 Cardoza, Kerry. "Review: Spencer Finch/Rhona Hoffman Gallery," Newcity Art, March 9
 Vincent, Alice. "Spencer Finch: In The Studio," The Telegraph, April 1
 Plimmer, Gil. "Crossrail Art Reveals Blue Sky Thinking," Financial Times, April 8

2015

Cascone, Sarah, "Pope Francis Pays Tribute to the Dead at Spencer Finch's Sky-Colored 9/11 Installation," ArtNet News, September 25
 Johnson, Ken, "Drifting in Daylight: Art in Central Park," The New York Times, June 19

2014

Griffin, J., Harper, P., Trigg, D., & Williams, E. "Spencer Finch." The Twenty-First Century Art Book, Phaidon, 2014.
 Kino, Carol, "The Mechanics of Perception," Artdesk Magazine, (Fall/Winter 2014-2015)
 "Itinerary," Sculpture Magazine, November 2014
 Chu, Christie, "artnet Asks: Spencer Finch," Artnet News, October 9, 2014
 Steadman, Ryan, "Lights on: The Public Moment of Artist Spencer Finch," New York Observer, September 15, 2014
 Farina, Matthew, "Spencer Finch, A Certain Slant of Light," The Brooklyn Rail, September 4, 2014
 Sundt, Collin, "In the Shadow of Loss, Make the World New Again: Collin Sundt on the 9/11 Memorial Museum," artcritical, July 25, 2014
 Sheets, Hilarie M., "Spencer Finch's Art Makes Light Speak Volumes," June 18, 2014
 Cascone, Sarah, "Spencer Finch Immortalizes Crystalline Blue Sky at the 9/11 Museum," Artnet News, May 15, 2014
 Browne, Alix, "Day Dreaming," W Magazine, March 7, 2014
 2013
 "Fathom: Spencer Finch's debut solo exhibition at James Cohan Gallery opens in New York", Artdaily.org, May 2, 2013

2012

Mlinko, Ange, "Light in Translation: On Spencer Finch," Los Angeles Review of Books, December 3

Gunts, Edward, "Johns Hopkins' New Hospital Sets Transformative Vision," *Baltimore Sun*, June 1
 Winant, Carmen, "Spencer Finch, Museum of Art – Rhode Island School of Design," *Artforum.com Critics' Picks*, June 2012
 Van Siclen "A Contemporary View of Impressionism," *Providence Journal*, February 19

2011

Adam, Alfred Mac, "Behind the Light," Nathan A. Bernstein February 2011

Wagner, Christoph, "Farben (Color)," Schnell/Steiner, 2011 2010

Hall, Emily, "Spencer Finch, Postmasters," *ArtForum* 48 no. 6, February 2010, 203-204.

2009

Saltz, Jerry, "Who Says Names Don't Matter?" *New York Magazine*, November 16th, 2009

Walleston, Aimee, "Flowing Both Ways: Spencer Finch Re-routes the High Line," *Art in America*, June 9th, 2009

2008

Benson, Nigel, "Seeing the light," *Otago Daily Times*, New Zealand, May 8 2008, 37-38

Cash, Stephanie, "The Finch Effect." *Art in America*, no.1, January 2008, 98-104

2007

Chamberlain, Colby, "Spencer Finch," *Artforum.com*, November 1, 2007

Amy, Michaël, "Spencer Finch," *Tema Celeste*, September/October 2007, 78-79

Knight, Marina, "Mad Scientist," *Berkshire Living*, October 2007, 30-35

Genocchio, Benjamin, "Discovering the Insight in Repetition," *The New York Times*, October 21

Johnson, Ken, "Playing with the Past While Examining the Fault Lines of Memory," *The Boston Globe*, June 22, 2007, E3

Goodbody, Bridget L. "Trying to Capture a Trick of Light, a Tug of Memory," *The New York Times* June 19, 2007, E3.

Godfrey, Mark, "A Rainbow in Brooklyn/On Spencer Finch," *Parkett* 79, June 2007

2006

Ryan, Paul, "Review of Artificial Light," *Art Papers*, December 2006

Richard, Paul, "Aglow With The Old: 'Artificial Light' Show Pulses with Flashbacks to Familiar Images," *The Washington Post*, September 27, 2006, C4, Col. 3. Proctor, Roy, "Shining Examples," *Richmond Times-Dispatch*, September 10, 2006

Rayfiel, Thomas, "Artists on Artists: Thomas Rayfiel on Spencer Finch," *Bomb Magazine* no.97, fall 2006: 76-77

2005

Ratner, Megan, "Spencer Finch: Postmasters Gallery, New York, USA," *Frieze* 89, March 2005, 124.

Kabat-Zinn, Jon, "Heating Mind, Healing Body," *Tricycle* 14, no. 3, spring 2005: 52-55

Huster, Wiebke, "Blau wie...Kunst! Das älteste Pigment ist Preussischblau. Spencer Finchs Ausstellung 'Prussian Blue' Lasst es leuchten." *Frankfurter Allgemeine*, March 6, 2005, 71

Hamblyn, Richard, "A Celestial Journey" *Tate Etc.*, no. 5, fall 2005: 84-91

Green, Alison, "Colour After Klein" *Art Monthly* 288, July-August 2005, 35-36

Dailey, Meghan, "Spencer Finch," *Vitamin D New Perspectives in Drawing*, Phaidon, 2005

Genocchio, Benjamin, "Modern Mishmash at the Wadsworth," *New York Times*, Nov. 13 2005

Baker, Kenneth, "Creativity Comes Slipping Through the Cracks," *San Francisco Chronicle*, Sept. 10 2005

Finch, Spencer, "Colors/Pistachio," *Cabinet*, Issue 16, Winter 2005

Princenthal, Nancy, "Willing Spirits: Art of the Paranormal," *Art in America*, February 2006, pp. 105

Glaze, Violet, "Perfectly Paranormal," *Baltimore's City Paper*, Vol 29, No. 48, November 7, 2005

Gopnik, Blake, "The Artist Who Manufactured Dawn," *The Washington Post*, April 10, 2005

Birnbaum, Daniel, "1000 Words: Spencer Finch," *Artforum*, April 2005

Frantiska and Tim Gilman-Sevcik, "Spencer Finch," *Flash Art*, January/February 2005

Hudson, Suzanne, "Spencer Finch, Postmasters" *Artforum* 43 no. 5, January 2005, 182-83

Gilman-Sevnik, Frantiska, and Tim Gilman-Sevnik. "Postmasters: Spencer Finch." *Flash Art* 38, no. 240 January/February 2005

2004

Ludwin, Victoria "Spencer Finch: As Much of Noon As I Can Take between My Finite Eyes," Artcritical.com, December 2004, <http://www.artcritical.com/judwin/VLFinch.htm>.

Rosenberg, Karen, "Art: Opening Kindred Spirits," preview-Arts, New York Magazine, October 25, 2004, 116

Mehta, Nina, "The Curiously Dissociative Work of Spencer Finch," Multimedia Visions Magazine, October/December 2004, 1, 4-7

Reena, Jana, "Spencer Finch," TimeOut, New York, November 11-17, 2004

Goings On About Town, "Spencer Finch," The New Yorker, November 22, 2004

Sholis, Brian, "Spencer Finch", critics picks, Artforum online, October 23-November 20, 2004

Gopnik, Blake, "Spencer Finch" within "The Whitney Biennial Ten Choices," The Washington Post, March 14, 2004

"What Is Really on the Mind of the Artist?" New York Times, April 2004, 14 CN 6

2003

Rimanelli, David, "Best of 2003," Artforum 42, no. 4, December 2003, 115-17

LaBelle, Charles, "Eclipse: Spencer Finch," Frieze 75 May 2003, 66-69

Weathersby, William Jr., "Artist Spencer Finch Offers a Meditation on the Quality of Light Cast by Troy's Dawn Sky," The Architectural Record 191, no. 2, February 2003, 189

Danicke, Sandra, "Alle Zeit für 'the': Ceal Floyer und Spencer Finch mit vielen Übergängen in Frankfurter Portikus." Frankfurter Rundschau, November 17, 2003, 14

2002

Stern, Steven, "Spencer Finch at Postmasters," Time Out New York, December 12 -26, 2002, 112

Levin, Kim, "Short List: Art, Spencer Finch," Village Voice, December 10, 2002, 76

Birnbaum, Daniel, "Best of 2002," Artforum 41, no. 4 December 2002, 118-119

Attias, Laurie, "Spencer Finch and Claude Leveque," ARTnews 101, no. 1 January 2002

"On Exhibit: Art Chicago 2002's Freed Thinkers," Chicago Reader, May 10, 2002, 34

2001

Russ, Sabine, and Gregory Volk, "Once, Then Something," NY

Arts, March 2001, 19.

Levin, Kim, "Waterworks: U.S. Akvarell," Sweden, Catalog, 2001
Volk, Gregory, "Spencer Finch at Postmasters" review, Art In America 89 no. 9, September 2001, 154.

Godfrey, Mark, "Spencer Finch," review, Frieze 59, May 2001

Saul, Anton, "Color Commentary: The Art of Spencer Finch," Artforum 39, no. 8 April, 2001, 125

Clifford, Katie, "Once, Then Something," ARTnews 100, no.8 September 2001, 178-179

2000

Sozanski, Edward J, "A Stripped-down Contemporary Take on Nature and the Sublime," Philadelphia

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EXHIBITION

May 03–July 05 2025

Opening Hours:

Tue–Fri 11–6pm

Sat 12–6pm

OPENING

Fri, May 02, 6–9pm

SPECIAL OPENING HOURS DURING GALLERY WEEKEND BERLIN

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Sat 11am–7pm

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Please contact the gallery for press images and further information.



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