MARY HEILMANN

BORN

1940	San Francisco, CA

DIED

2026	Long Island, NY

EDUCATION

1959-1962	Studied literature at the University of California Santa Barbara, B.A.
1963	Studied poetry and ceramics at the San Francisco State University
1963-1967	Studied ceramics at the University of California Berkeley, M.A. (Peter Voulkos, William Wiley)
1968	Moved to New York; Lived and worked in New York

SOLO EXHIBITIONS

2025	“Mary Heilmann: Water Way”, Guild Hall, East Hampton, NY “Breaking Waves”, Project Room, 303 Gallery, New York, NY “Mary Heilmann: Long Line”, Whitney Museum of American Art, New York, NY
2024	“Mary Heilmann”, GAM– Galleria Civica d’Arte Moderna e Contemporanea di Torino, Torino, Italy “Daydream Nation”, Hauser & Wirth, New York, NY
2023	“Starry Night”, Dia Beacon, NY
2022	“Daydream”, 303 Gallery, New York, NY “Mary Heilmann: Squaring Davis”, Jan Shrem and Maria Manetti Shrem Museum of Art, Yolo County, CA
2020	“Mary Heilmann. Highway, Oceans, Daydream”, Hauser & Wirth, Southampton, NY
2018	“Memory Remix”, Hauser & Wirth, Los Angeles, CA
2017	“Painting Pictures”, Dia Bridgehampton, NY “RYB: Mary Heilmann Paintings, 1975-78”, Craig F. Starr Gallery, New

	York, NY
2016	“Looking at Pictures”, Whitechapel Gallery, London, UK
2015	“Geometrics: Waves, Roads, etc.”, 303 Gallery, New York, NY “Sunset”, Whitney Museum of American Art, New York, NY “Mary Heilmann – David Reed”, Hamburger Bahnhof Museum fur Gegenwart, Berlin, Germany
2013	“Mary Blinky Yay”, Kunstmuseum Bonn, Bonn, Germany “Mary Heilmann. Good Vibrations”, Neues Museum Nuernberg, Nuremberg, Germany (Travelling Exhibition) “Mary Heilmann. Another Green World”, Häusler Contemporary, Munich, Germany
2012	BACA laureate, Bonnefantenmuseum, Maastricht, The Netherlands Hauser & Wirth, Zürich, Switzerland
2010	“Weather Report”, Museum Ludwig, Cologne, Germany “Home Sweet Home”, Galerie Barbara Weiss, Berlin, Germany
2009	“Two-Lane Blacktop”, 303 Gallery, New York, NY
2008	New Museum of Contemporary Art, New York NY (retrospective) Wexner Center for the Arts, Columbus OH (retrospective)
2007	Contemporary Arts Museum, Houston TX (retrospective) Orange County Museum, Newport Beach CA (retrospective)
2006	“Saturday Night Kiss” Hauser & Wirth, Zurich, Switzerland “Mary Heilmann: New Etchings” Crown Point Gallery, San Francisco CA
2005	“Heaven & Hell”, 303 Gallery, New York, NY
2004	“Mary Heilmann”, Hauser & Wirth London, London, England
2003	“Mary Heilmann”, Secession, Vienna, Austria “Mary Heilmann”, Douglas Hyde Gallery, Trinity College, Dublin, Ireland
2002	“Mary Heilmann”, American Fine Arts, New York NY “Mary Heilmann”, Kenny Schachter Gallery, New York NY
2001	“Mary Heilmann”, Galerie Hauser & Wirth, Zurich, Switzerland “Mary Heilmann”, Galerie Meyer Kainer, Vienna, Austria “Mary Heilmann”, Camden Arts Centre, London, England
2000	Oldenburger Kunstverein, 'Mary Heilmann. Malerei', Oldenburg, Germany.

1999	“Mary Heilmann”, Galerie Hauser & Wirth, Zurich, Switzerland
1998	Pat Hearn Gallery, New York, NY Johnson County Community, 'Selected Works, 1978-1998', Overland Park, KS
1997	Richard Telles Gallery, Los Angeles, CA “Mary Heilmann. This and That” Stiftung für konstruktive und konkrete Kunst, , Zurich, Switzerland Galerie Hauser & Wirth, 'Mary Heilmann. Paintings 1973-1997', Zurich, Switzerland “Modern Art: Paintings and Papers”, Wolfgang Häusler, Munich, Germany Galerie Stadtpark, Krems, Austria
1995	“New Works on Paper”, Pat Hearn Gallery, New York, NY Zeno X Gallery, Antwerp, Belgium
1994	Beaver College Art Gallery, Glenside PA “Works 1971-1994”, Bochum Kunstvermittlung, Bochum, Germany “Greatest Hits”, Pat Hearn Gallery, New York, NY San Francisco Art Institute, San Francisco, CA
1993	Pat Hearn Gallery, New York, NY
1991	Pat Hearn Gallery, New York, NY
1990	“Mary Heilmann und Jessica Stockholder”, Galerie Isabella Kacprzak, Cologne, Germany “Mary Heilmann: A Survey”, Institute of Contemporary Art, Boston, MA
1989	Pat Hearn Gallery, New York, NY
1988	Gallery Mukai, Tokyo, Japan
1986	Pat Hearn Gallery, New York, NY
1983	The Clocktower, New York, NY Daniel Weinberg Gallery, San Francisco, CA
1981	Holly Solomon Gallery, New York, NY
1980	Galerie Hans Strelow, Düsseldorf, Germany
1979	Galerie Wallner Fersens, Malmö, Sweden
1972	Paley & Lowe Gallery, New York, NY
1970	Whitney Museum Art Resource Center, New York, NY

GROUP EXHIBITIONS

2026	“Trait Transference”, 303 Gallery, New York, NY “Rhapsody: Works from the Cooper Rosenwasser Collection”, Berkeley Art Museum and Pacific Film, Berkeley, CA “Nightswimming: A Group Exhibition”, curated by Erica Samuels, Broadway Gallery, New York, NY “To Hold and Be Held”, Hauser & Wirth, Zurich “30th Anniversary Show”, Anton Kern Gallery, New York, NY
2025	“Boundless Color”, James Barron Art, Kent, CT “Light, Sand and Sea– Hamptons Artists and their Studios”, Clinton Academy, East Hampton, NY “Anonymous Was A Woman”, Grey Art Museum, New York, NY “No Diagnosis: Drawings by Painters”, curated by Ivy Shapiro, Reena Spaulings, New York, NY “Functional Relationships: Artist-Made Furniture”, Guild Hall, East Hampton, NY “Minimal”, curated by Jessica Morgan, Pinault Collection, Bourse de Commerce, Paris, France
2024	“Start Making Sense”, CSS Bard, Hudson, NY “From Gerhard Richter to Mary Heilmann”, Kunst Museum Winterthur “The Planar Garden”, Alexandre Gallery, New York, NY “Inner Life”, Tripoli Gallery, Wainscott, NY
2023	“50 Paintings”, Milwaukee Art Museum, WI “American History”, Tripoli Gallery, Wainscott, NY “Escape”, Hauser & Wirth, Southampton, NY “GRUPPENAUSSTELLUNG”, Hauser & Wirth Somerset, Bruton, UK “Re-Inventing Piet. Monderian und die Folgen”, Kunstmuseum Wolfsburg, Germany “To bend the ear of the outer world–Conversations on Contemporary Abstract Painting”, Gagosian, London, UK “GRAY at 60”, GRAY New York, NY “The Feminine in Abstract Painting”, Resnick Passlof Foundation, Samet, NY
2022	“52 Artists: A Feminist Milestone”, The Aldrich Contemporary Art Museum, Ridgefield, CT “Geometric Opulence”, curated by Sabine Schaschl, Museum Haus Konstruktiv, Zürich, Switzerland “Geometric Opulence”, Zürich, Switzerland
2021	“Shapes”, Alexander Berggruen, New York, NY “New York Ceramics”, Galeria Mascota, New York, NY
2020	“Out of Place: A Feminist Look at the Collection”, Brooklyn Museum, NY “Artists for New York”, Hauser & Wirth, New York, NY

2019	“Abstract Revolution”, The San Diego Museum of Art, CA “Chairs Beyond Right & Wrong”, R & Company, New York, NY “Sit-In”, University of Arkansas Fine Arts Center Gallery, Fayetteville “303 Gallery: 35 Years”, New York, NY “Abstract, Representational, and so forth”, Gladstone Gallery, New York, NY “Selected Works from the Collection of Holly Solomon 1968 – 1981”, Marlborough Contemporary, London “Mini Me Mary, Jule Korneffel in dialogue with Mary Heilmann”, Albada Jelgersma, Amsterdam, Netherlands “Aftereffect: Georgia O’Keeffe and Contemporary Painting”, Museum Of Contemporary Art Denver, Denver, CO
2018	“Outrageous Ornament: Extreme Jewelry in the 21st Century”, Katonah Museum Of Art, Westchester County, NY “The Conditions of Being Art: Pat Hearn Gallery and American Fine Arts, Co.”, Center for Curatorial Studies Bard College, Annandale-on-Hudson, NY “Sit-In”, September Gallery, Hudson, NY “Outliers and American Vanguard Art”, National Gallery of Art, Washington D.C.
2017	“Color People”, Rental Gallery, East Hampton, NY “Für Barbara”, Hall Art Foundation / Schloss Durneburgn Museum, Derneburg, Germany “Blue Black”, Pulitzer Arts Foundation, St Louis, MO “Fast Forward: Painting From the 1980s”, Whitney Museum of American Art, New York, NY “Curve of a hill like the curve of a green shoulder”, Mary Mary, Glasgow, Scotland “A Sense of Place”, Southampton Arts Center, Southampton, NY
2016	“Splotch”, Sperone Westwater, New York, NY “TRI: Revisiting TRI Gallery”, Wilding Cran Gallery, Los Angeles, CA “John Zurier and Friends”, Crown Point Press, San Francisco, CA “Summer Choices: A Group Exhibition”, Crown Point Press, San Francisco CA “Winter Group Show”, Crown Point Press, San Francisco, CA “Henkel - The Art Collection”, Kunst Sammlung Nordrhein Westfalen, Düsseldorf, Germany
2015	“Painting 2.0: Expression in the Information Age”, Museum Brandhorst, Munich “Gargle/Spit” TBD, New York, NY “Work on Paper” Greene Naftali, New York “Oceans Eleven”, Ille Arts, Amagansett, NY “Geometries On and Off the Grid: Art from 1950 to the Present”, The Warehouse, Dallas TX “Don’t Shoot the Painter – UBS Art Collection”, Villa Reale’s Galleria

d'Arte Moderna, Milan, Italy
"The Crayon Miscellany", OMI International Arts Center, Ghent, NY

2014
"Painting on Paper" David Zwirner, New York
"Hooray for Hollywood! In collaboration with Mixed Greens"
Pavel Zoubok Gallery, New York
"Age of Small Things", DODGEgallery, New York
"Capture the Rapture", CB1 Gallery, Los Angeles

2013
"Paint On, Paint Off", Halsey McKay Gallery, East Hampton, NY

2012
"We had to destroy it in order to save it. Painting in New York in the 1970s", curated by Josh Baer, Christie's Private Sales, NY
"It's always Summer on the Inside" curated by Dan McCarthy, Anton Kern Gallery, New York, NY
"InsideOutsiders, Mary Heilmann and Friends", The Fireplace Project, East Hampton, NY
"Creature From the Blue Lagoon", curated by Bob Nickas, Martos Gallery, Bridgehampton, NY
"Buren, Falls, Heilmann, Thuman + others", Eleven Rivington, New York, NY
Thomas Solomon Gallery, Los Angeles, CA
"This Will Have Been: Art, Love and Politics in the 1980s", Museum of Contemporary Art, Chicago, IL; Walker Art Center, Minneapolis, MN
Jacci Den Hartog /Mary Heilmann, The Suburban, Chicago, IL
"Painting in the Paramodern Continuum", Stavenger Art Museum, Norway
"Alice in Wonderland"Hambuerger Kunsthalle, Hamburg/ Museo d'arte Moderno e contemporanea die Trento e Rovereto, Italy

2011
"Alice in Wonderland" Tate Liverpool, Liverpool, England
"After Hours: Murals on the Bowery", New Museum, New York, NY
"The Indiscipline of Painting" Tate St. Ives, England
"The More Things Change" SFMOMA, San Francisco, CA
"112 James" Solomon Gallery, NY
"The Parallax View" Lehmann Maupin, New York, NY
Harris Liberman, New York, NY
"Paul Clay", Salon 94 Bowery, New York, NY
Bridgehampton Biennial, Martos Gallery, Bridgehampton, New York, NY

2010
"Borderland Abstraction", Bemis Center for Contemporary Arts, Omaha, NE
"Think Pink" Sarah Gavlak Gallery, Palm Beach, FL
"Make Yourself at Home", 7 Eleven Gallery, New York, NY
"Lean" Nicole Klagsbrun Gallery, New York, NY
"Devotion" Zurcher Studio, NY, NY
"For Your Eyes Only" De Markten, Brussels, Belgium
"On the Road" Artpace San Antonio, San Antonio, TX
"Ambigu: Painting between Abstraction & Narration", Kunst Museum, St. Gallen, Switzerland

	“High Ideals and Crazy Dreams”, Galerie Vera Munro, Hamburg, Germany. “Contemporary Collecting: Selections from the Donna and Howard Stone Collection”, Art Institute of Chicago, IL “The More Things Change”, SFMoMA, San Francisco, CA
2009	“Spectrum”, Ross School Gallery, East Hampton, New York, NY "Mixed Greens", Parish Art Museum, Southhampton, NY
2008	"Painting Now and Forever II", Matthew Marks/Greene Naftali, New York, NY. "Geo/Metric", Museum of Modern Art, New York, NY "Present Tense", Spanierman Modern, New York, NY “The Big Show 3”, Silas Marder Gallery, Bridgehampton, NY Whitney Biennial 2008, Whitney Museum of American Art, New York, NY “News Editions”, Pace Prints 57th Street, New York, NY “Heilmann/Berkenblit”, Pace Prints Chelsea, New York, NY "Oranges and Sardines: Conversations on Abstract Painting", Hammer Museum, Los Angeles, CA “Abstrakt Abstract”, Museum Moderner Kunst Karnten, Klagenfurt Austria "The Annual Hamptons Show", The Fireplace Project, East Hampton, NY “Angles in America”, Rhona Hoffman Gallery, Chicago, IL “Emerson vs Nietzsche”, China Art Objects Galleries, Los Angeles, CA “How to Cook a Wolf: Part One”, Dinter Fine Art, New York, NY
2007	“Franz West Soufflé: a mass exhibition”, Kunstraum Innsbruck, Innsbruck, Austria “Massart Faculty Show”, Hudson D. Walker Gallery, Fine Arts Work Center, Provincetown, MA Makers and Modelers”, Barbara Gladstone Gallery, New York, NY “A Point in Space Is a Place for an Argument”, David Zwirner, New York, NY “Three for Society”, 303 Gallery, New York, NY “Group Show”, Honor Fraser, Venice, CA “Painting as Fact – Fact as Fiction”, de Pury & Luxembourg, Zurich, Switzerland "Hovering Over the Universe", Honor Fraser, Venice, CA Museum of Fine Arts, New York; traveling to Neue Galerie, Gras, and ZKM Gallery, Karlsruhe, Germany "WACK! Art and the Feminist Revolution", Museum of Contemporary Art, Los Angeles, CA "Counterparts: Contemporary Painters and Their Influences", Contemporary Art Center of Virginia, Virginia Beach, VA “Abstraction: Extracting from the World”, Millennium Galleries, Sheffield, England
2006	"Infinite Painting - Contemporary Painting and Global Realism", Villa Manin Centro d'Arte Contemporanea, Codroipo, Italy "High Times, Hard Times: NY Painting 1965-75", Weatherspoon Art Museum, Greensboro NC; American University

	Museum at the Katzen Center, Washington, D.C. "Painting's Edge", Idyllwild Arts, Idyllwild, CA
2005	"The Painted World", PS1, Long Island City, New York, NY "The Early Show", White Columns, New York, Curated by the General Store, Milwaukee "Drunk vs. Stoned", Gavin Brown's Enterprise, New York. NY "POPulence", Blaffer Gallery, The Art Museum of University of Houston, MoCA Cleveland, OH Post Modern", Greene Naftali, New York, NY "The Shape of Colour: Excursions in Colour Field Art, 1950-2005", Art Gallery of Ontario, Toronto, Canada "Extreme Abstraction", Albright-Knox Art Gallery, Buffalo, NY
2004	"North Fork / South Fork: East End Art Now", curated by Klaus Kertess, The Parrish Art Museum, South Hampton, NY "Masters of the Obvious", curated by Roger Boyce, Hampden Gallery, University of Massachusetts Amherst, MA
2003	Galerie Renos Xippas, 'ON', Athens, Greece Meyer Riegger Galerie, 'There's no land but the land (up there is just a sea of possibilities', Karlsruhe, Germany
2002	Galerie Hauser & Wirth, 'Ten Years Galerie Hauser & Wirth', Zurich, Switzerland Häusler Contemporary, 'Farbel', München, Germany 48th Wall Street, 'Art Downtown: New York Painting and Sculpture', New York, NY Jan Abrams Fine Arts, 'Objects of Desire', New York, NY Sammlung Hauser und Wirth, 'House of Fiction. Sammlung (3)', Nuremberg, Germany
2001	Greengrassi Gallery, 'Mary Heilmann - Joanne Greenbaum', London, England D'Amelio Terras, 'Shadow Dancing; 1975-79', New York, NY Pat Hearn Gallery, 'Part Two (1988 - 1994)', New York, NY Cheim & Read, 'Liquid Properties', New York, NY
2000	Kunstmuseum St. Gallen, 'Jessica Stockholder Mary Heilmann (Gemälde aus der Sammlung Hauser und Wirth)', St. Gall, Switzerland Aargauer Kunsthaus, 'Das Gedächtnis der Malerei', Aarau, Switzerland
1999	Galleria Marabini, 'Cosmogram', Bologna, Italy
1998	Cheim & Read, 'Small Paintings', New York, NY
1997	Kunsthaus Bregenz, 'KünstlerInnen: 50 Positionen zeitgenössischer internationaler Kunst', cur. Edelbert Köb, Bregenz, Austria Musée d'Art Moderne de Saint-Etienne, 'Abstraction/Abstractions. Saint Etienne, France

Charlottenborg Exhibition Hall, 'Display', curated by Mikael Andersen, Copenhagen, Denmark.
Wooster Gardens, 'Drawing and Painting', New York, NY
Jan Abrams Fine Art, 'American Women Artists of the Seventies', New York, NY
Parrish Art Museum 'Sea Change', Southampton NY
Karen McCready Fine Art, 'Systematic', New York, NY
The Newhouse Center for Contemporary Art, Snug Harbour Cultural, Staten Island, NY
Center, 'After the Fall: Aspects of Abstract Painting since 1970', Staten Island, NY
Pat Hearn Gallery, 'Mary Heilmann, Joan Jonas, Jutta Koether, Monique Prieto', New York, NY

1996
Pat Hearn Gallery, 'The Flying Saucer Project', New York, NY
Thaddaeus Ropac, 'Abstract Practice', Salzburg, Austria
Transmission Gallery, 'A Grapefruit in the World of Park', Glasgow, United Kingdom
Monika Sprüth, 'Malerei II', Cologne, Germany
Museo Nacional Centro de Arte Reina Sofía, 'nuevas abstracciones', Madrid, Spain
Kunsthalle Bielefeld, 'Abstrakte Malerie heute. nuevas abstracciones', Bielefeld, Germany

1995
Cristinerose Gallery, 'Mary Heilmann and Elizabeth Cannon', New York, NY
Aargauer Kunsthaus, 'Karo Dame. Konstruktive, Konkrete und Radikale Konzepte von Frauen von 1914 bis heute', cur. Beat Wismer, Aarau, Switzerland
Independant Curators Inc., 'Critiques of Pure Abstraction', cur. Mark Rosenthal, New York, NY.
Zeno X Gallery, 'Works on Paper', Antwerp, Belgium
Sarah Campbell Blaffer Gallery, University of Houston, 'Critiques of Pure Abstraction', Houston, TX

1994
Charles Cowles Gallery, 'About Color', New York, NY
Selby Gallery, 'Embraceable You: Current Abstractions', Sarasota, FL
Robert Miller Gallery, 'Abstract Works on Paper', New York, NY
Salvatore Ala Gallery, New York, NY
Stux Gallery, 'Reveillon `94', New York, NY
David Winton Bell Gallery, Brown Univ. ‘Order/Disorder’, Provdence, RI
National Arts Club, 'Leap of Faith. Gregory Amenoff, Mary Heilmann, Gary Stephan, Michael Volanakis', New York, NY
Thaddaeus Ropac, 'Passage de l'acte', Paris, France

1993
Räume für neue Kunst, 'Supervision', cur. Günther Umberg and Rolf Hengesbach, Wuppertal, Germany
The Drawing Center, 'The Return of the Exquisite Cadavre', New York, NY

The Corcoran Gallery of Art, 'The Return of the Exquisite Cadavre', Washington, DC
Santa Monica Museum of Art, 'The Return of the Exquisite Cadavre', Santa Monica, CA
Forum for Contemporary Art, 'The Return of the Exquisite Cadavre', St. Louis, MO
American Center, 'The Return of the Exquisite', Paris, France
Kunsthalle Wien, 'Der zerbrochene Spiegel', curated by Kaspar Koenig and Hans-Ulrich Obrist, Vienna, Autria
Deichtorhallen, 'Der zerbrochene Spiegel', curated by Kaspar Koenig and Hans-Ulrich Obrist, Hamburg, Germany
Hochschule für Angewandte Kunst/Heiligenkreuzerhof, 'Future Perfect. Lili Dujourie, Ann Hamilton, Mary Heilmann, Pello Irazu, Vladimir Kokolia, Svetlana Kopystiansky, Brigitte Kowanz, Langlads & Bell, Walter Obholzer, Elmar Trenkwalder, Günter Umberg', cur. Dan Cameron, Vienna, Austria
Galleria Nazionale d'Arte Moderna, Logge dei Balestrieri, 'Italia-America: L'Astrazione Ridefinita', cur. Demetrio Paparoni, San Marino, CA
Locks Gallery, 'New American Abstraction', Philadelphia, PA

1992

Asher/Faure Gallery, 'Bedroom Pictures', curated by Terry Myers, Los Angeles, CA
Pat Hearn Gallery, 'Mary Heilmann, Jack Pierson, Jessica Stockholder', New York, NY
P.S.1 Museum, 'Slow Art: Painting in NY Now', Long Island City, NY
Michael Klein Gallery, 'A-Geometry', New York, NY
TRI Gallery, 'Not Men', Los Angeles, CA
Gallery 400, University of Illinois at Chicago, 'On Condition. Painting Between Abstraction and Representation', Chicago, Il
Robert Miller Gallery, 'Martha Diamond, Mary Heilmann, Harriet Korman and bernard Piffaretti: Paintings', New York, NY
Sandra Gering Gallery, 'Shades of Difference (The Feminine in Abstract Painting)', New York, NY

1991

Max Protech Gallery, 'Stubborn Painting, Now and Then', cur. Ruth Kaufmann and Mike Metz, New York, NY
Sidney Janis Gallery, 'The New Abstraction', New York, NY
Pace Prints, 'New Editions', New York, NY
Renee Fotouhi Fine Art, 'J.F.K. In Memorium, Mythology and Denial', East Hampton, NY

1990

Shoshana Wayne Gallery, 'The Ends of Painting. The Edges of Abstraction', Santa Monica CA
Lawrence Oliver Gallery, 'Mary Boocheever, David Diao, Stephen Ellis, Mary Heilmann, Ika Huber, Stephen Westfall', Philadelphia, PA
Marc Richards Gallery, 'Geometric Abstractions', Santa Monica, CA
Ohio University School of Art, Athens, OH

1989

Whitney Museum of American Art, 'The Whitney Biennial', New York

New Jersey Center for Visual Arts, 'Restructure. Subverting the Grid', Summit, NJ
Shea & Beker Gallery, 'Diagrams and Surrogates', New York, NY
University Art Museum, University of California Santa Barbara, 'Abstract Options', Santa Barbara, CA
Bertha and Karl Leubsdorf Art Gallery, Hunter College, New York, NY
University, 'A Debate on Abstraction', New York, NY
Thomas Segal Gallery, 'Expressive Abstractions', Boston, MA
Gallery 1709, St. Louis, MO

1988
Instituto de Estudios Nordamericanos, 'Sightings. Drawing with Color', Barcelona, Spain
Pratt Institute, 'Sightings. Drawing with Color', New York, NY
Saxon Lee Gallery, 'Among Them, But Not Of Them', Los Angeles, CA

1987
Robin Lockett Gallery, Chicago, IL
Tom Cugliani Gallery, New York, NY
M-13 Gallery, 'The Spirit of Logic', New York, NY
Pat Hearn Gallery, 'Sculpture', New York, NY
Seattle Art Museum, 'Clay Revisions: Plate, Cup and Vase', Seattle, WA
The Corcoran Gallery of Art, '40th Biennial of American Contemporary Painting', Washington, DC

1986
Wright State University Art Gallery, 'The Use of Geometry in the 80s', Dayton, OH
Fred Hoffmann Gallery, Venice, CA
Pat Hearn Gallery, 'Drawing Show', New York, NY

1985
Blum Helman Gallery, 'Mary Heilmann, Janice Tchalenko, Betty Woodman', New York, NY
Holly Solomon Gallery, 'Anniversary Show', New York, NY

1984
Baskerville and Watson Gallery, 'Brilliant Color', New York, NY
Katonah Gallery, 'Forms that Function', Katonah, NY

1983
Douglas Gollege Gallery, Rutgers University, 'Women Artists Retrospective', New Brunswick, NJ
University Art Gallery, University of South Florida, 'Precious Objects', Tampa, FL
Central Washington University Gallery, 'National Drawing Invitational', Ellensberg, WA

1980
Holly Solomon Gallery, 'Three More', New York, NY
Greenberg Gallery, St. Louis, MO

1979
Freedmann Gallery, Albright College, 'Small Is Beautiful', Reading, PA

1978
Holly Solomon Gallery, 'Gold/Silver', New York, NY
Bronx Museum of the Arts, 'Personal Vision: Places/Spaces', Bronx, NY

1977	P.S.1 Museum, 'The Painting Show', Long Island City, NY Sarah Lawrence College, 'Painting: 75, 76, 77', Bronxville, NY Museum of Modern Art (Members Gallery), 'Maps', New York, NY Holly Solomon Gallery, 'The First Two Years', New York, NY Daniel Weinberg Gallery, San Francisco, CA Galerie Alexandra Monett, 'Patterning and Decoration', Brussels, Belgium. Yale School of Art, 'Choices', New Haven, CT
1976	Sarah Lawrence College, 'Non-Collectible Art from the Collection of Horace and Holly Solomon', Bronxville, NY
1975	112 Greene Street, 'Suzanne Harris, Mary Heilmann, Harriet Korman, New York, NY Holly Solomon Gallery, New York, NY
1973	Contemporary Arts Center, 'Options', Cincinnatti OH Museum of Modern Art (Members Gallery), 'Landscape', New York, NY Kenan Center, 'Ten Artists Who Happen To Be Women', Fredonia, NY
1972	The Whitney Museum of American Art, 'Whitney Annual', New York, NY Kunsthaus Hamburg, 'American Women Artists', Hamburg, Germany Institute of Contemporary Art, 'Grids', Boston, MA Newark Museum, 'Painting and/or Sculpture', Newark, NJ
1971	The Aldrich Museum of Contemporary Art, 'Women Artists', Ridgefield, CT The New Gallery, Cleveland, OH

BIBLIOGRAPHY

2025	Trauring, Michelle. “Water, Waves, and Wabi-Sabi: Mary Heilmann’s Private Process Surfaces in Landmark Guild Hall Retrospective”, 27 East, online, August 12 Miah, Riad. “Mary Heilmann: Water Way-Guild Hall, East Hampton”, Whitehot Magazine, online, August 12 Segal, Mark. “Guild Hall: Water, Water Everywhere”, The East Hampton Star, online, July 31 “Somehow, It’s Almost August. Here’s 12 Hamptons Shows to Catch Before Summer’s End” Cultured, online, July 28 Macaya, Cristina. “Here Are This Spring’s 11 Must-See Museum Exhibitions in New York, Cultured, online, May 5 Greenberger, Alex. “This Organization Has Added Legions of Women to Art History, and Now There’s a Show to Prove it, Artnews, online, April 3
2022	Sheets, Hilarie M., 'Revisiting a Groundbreaking Show of Feminist Art', on: nytimes.com, 27 April 2022, ill.
2020	Landes, Jennifer, 'Mary Heilmann Hangs 10 (or More) in Southampton', on: easthamptonstar.com, 25 November2020, ill. ___, 'Highway, Ocean, Daydreams', on: themakermagazine.com, 23 October 2020, ill.

Klingelfuss, Jessica, 'West Side Story', in: Wallpaper, May 2020, pp. 92-112, ill.

2018

Miller, M.H., “The Last Artists of SoHo”, The New York Times Style Magazine, April 22, p.111
Colaizzi, Vittorio, “On Formal Noodling: Invention and Determination in Recent Abstract Painting”, ASAP Journal, Baltimore, January pp. 67-96
“New Masters”, Vanity Fair, Online, March 8
Yau, John, “Back When Painting Was Dead”, Hyperallergic, Online, February 11
Stopa, Jason, “Painting as Total Environment”, Hyperallergic, Online, January 6
Wallace, Ewan, “Mary Heilmann Disrupts the Rigid Systems of Abstraction”, Hyperallergic, Online, January 18

2017

Weinstein, Alex, “Sea”, The Surfer’s Journal, October/November, pp. 66-73
Tuchman, Phyllis, “The Geometry of Making: A Mary Heilmann Doubleheader in New York”, Artnews, Online, August 16
Lester, Paul, “The painter’s painter theory of solid space”, Conceptual Fine Arts, Online, July 24
Sheets, Hilarie, “12 Must-see Art Shows Happening in the Hamptons”, Artnet News, Online, June 30
Sheets, Hilarie. “Mary Heilmann’s New Dia Show Places Her among the (Male) Icons of Minimalism”, Artsy, Online, June 30
Tazartes, Julia, “Mary Heilmann’s Exhibition at the Dan Flavin Art Institute in Bridgehampton”, Womens Wear Daily, Online, June 30
Schjeldahl, Peter, “Fresh Paint”, The New Yorker, February 6, pp. 76-77
“Goings On About Town: The Whitney Museum”, The New Yorker, February 13-20, p.18

2016

Higgs, Matthew, “Best of 2016”, Artforum, December, p. 211
Coxhead, Gabriel, “Mary Heilmann at Whitechapel”, Art in America, online, October 12
Howard, Maria, “The Sculptural, Musical Paintings of Mary Heilmann”, Hyperallergic, online, August 16
Hawksley, Rupert, “Mary Heilmann: in the studio,” The Telegraph, online, June 17
Barry, Robert, “Formalism On Acid: Mary Heilmann At The Whitechapel Gallery,” The Quietus, online, June 12
Searle, Adrian, “Mary Heilmann: Looking at Pictures review – art that plays fast and loose,” The Guardian, online, June 10
Spencer, Samuel, “Mary Heilmann on 1970s New York and Her New Whitechapel Show,” Blouin Artinfo, online, June 10
Luke, Ben, “Mary Heilmann: Looking at Pictures exhibition review- Be captivated by colour,” London Evening Standard, online, June 9
Sherlock, Amy, “Surfing on Acid”, Frieze, Online, June 8
Epps, Philomena. “California Counter-Culture Through the Eyes of Mary Heilmann,” Another, Online, June 8

Souter, Anna, “Mary Heilmann: Looking at Pictures at Whitechapel Gallery”, The Upcoming, Online, June 7
Farago, Jason, “Artist Mary Heilmann: the Californian surfer still making in her 70s”, The Guardian, Online, June 6
Peers, Alexandra, “Laughing Last: The Well-Earned Renaissance of Painter Mary Heilmann”, Artspace, Online, May 31
Coomer, Martin, “Mary Heilmann”, Time Out London, Online, June 4
Myers, Terry R. “Mary Heilmann : Every Picture Tells A Story,” The Seen, Issue 02, April 2016, p. 48-51
Yablonsky, Linda. “The Composer,” ArtNews, Spring 2016, cover and p. 72-81
“Ellsworth Kelly 1923-2015”, Artforum, April, p. 201
“Mary Heilmann”, Blouin Modern Painters, February, p. 100
Vance, Lesley, “Lacombe Icons: Mary Heilmann”, Neue Journal, January 6, Online

2015

Carroll, Hannah, “New York exhibitions to see before Christmas”, Apollo Magazine, December 13, Online
Gopnik, Blake, “At 303, Mary Heilmann Condenses Power”, Artnet, Online December 8, Online
“Mary Heilmann”, Art in America, Online, December 3
Yau, John “Mary Heilmann Invites Us to Join Her in Arcadia”, Hyerallergic, November 29, Online
“Must See New York”, Artfourm, Online, November 11
Mason, Brook, “Breaking Rules: Mary Heilmann bends the boundaries of what constitutes art”, Wallpaper, Online, November 9
Au, Winnie, “Women’s Art Power in New York”, Harper’s Bazar Japan, Summer, p. 120 - 123
Bacon, Alex, “Mary Heilmann & David Reed”, The Brooklyn Rail, Online, July 13
Lacombe, Bridgitte, “Mary Heilmann”, Neue Journal, Spring, Cover, p.206-209
Halle, Howard, ‘Whitney redux, Whitney redo”, Time Out New York, April, p. 72 - 73
Gopnik, Blake “At the Whitney, the Veteran Mary Heilmann Fills our World”, Artnews, May 6
Alfiero, Gabrielle “The New Whitney: Now the Fun Begins”, NY Press, Online, April 27
Stoilas, Helen “Director’s tour of the new Whitney Museum, The Art Newspaper, Online, April 29
Russeth, Andrew “The Whitney opens with a Winner”, Artnews, Online, April 23
Hill, John, “The New Whitney in 12 Photos”, World Architects, Online, April 24
“The new Whitney debuts with “America is Hard to See”, Super Touch Art, Online, April 30
Browne, Alix “Mary Heilmanns’s Design Strokes”, W Magazine, Online, April 6
Hoffman, Barbara “The best art to look out for at the new Whitney”, New York Post, Online, April 25

Pace, Gina, “Get a sneak peek inside the Whitney Museum’s new Downtown home”, New York Daily News, Online, April 23
Munro, Cait, “Exclusive look Inside the New Whitney Museum and Opening Preview”, Artnet, Online, April 21
Crow, Kelley “The New Whitney Marks a Change in Museum Design”, The Wall Street Journal, Online

2014 Micchelli, Thomas “Paintings on Paper, Abstract and Effervescent” Hyperallergic, Online
Szewczyk, Monika “Persian Rose Chartreuse Muse Vancouver Grey” Artforum, Online

2013 Rubinstein, Raphael, “Reinventing abstraction: New York painting in the 1980’s”, Cheim & Read, New York

2012 “Sidetracks, painting in the paramodern continuum”, Ed. Peter S.Meyer, exhibition venue, Stavenger Art Museum, p80 to 83

2011 Heilmann, Mary, “Obsessive-Compulsive Daydreaming”, Art Journal, Summer
Johnson, Ken, Are You Experienced, Prestel, New York, p. 141
Henderson, Stephen. "There's something about Mary" Hamptons Cottages & Gardens, July 1
Stevens, Mark. Photography: Boman, Eric :“Potatoes, Too” Acne Paper Magazine, Issue no. 11, Winter 2011
Defining Contemporary Art - 25 Years in 200 Pivotal Artworks, Phaidon

2010 At Home/ Not At Home: Works from the Collection of Martin and Rebecca Eisenberg, Matthew Higgs. CCS Bard Hessel Museum 2010 p. 60
“Questionnaire: Mary Heilmann”, Frieze, June- August 2010
“Mary Heilmann” Bowery Artist Tribute Vol. 2

2009 “Fantasy: Mary Heilman”, art:21, pp. 74-86
Verwoert, Jan, “Life Work”, frieze, issue 121, March, pp. 120-125
Schwendener, Martha, “Eva Lundsager, R.H. Quaytman, and Mary Heilmann Brush Up on Their Painting”, The Village Voice, January.

2008 Adam, Alfed Mac, “Mary Heilmann: Zwirner and Wirth”, ARTnews, November.
“ARTnews Feature”, ARTnews, November.
Sherwin, Skye, “Mary Heilmann: To Be Someone”, Art Review, November.
Halle, Howard, “Mary Heilmann + Elizabeth Peyton”, Time Out New York, November 13-19.
Johnson, Ken, “Unabashedly Joyful Paintings That Look Fun and Easy, but Don’t Be Fooled”, The New York Times, October 24.
Kung, Michelle, “Being Mary Heilmann”, The Wall Street Journal , October 21.

Steinhauer, Jillian, “Artinfo Feature”, Artinfo.com, October 21.
Flood, Richard “Mary Heilmann: To Be Someone”, New Museum Exhibitions, October.
“Mary Hieilmann”, Whitney Biennial Catalogue, 2008
Volk, Gregory, “Spring in Dystopia”, Art in America, May, No. 5, p.162
Dan Walsh: Paintings, Paula Cooper Gallery, New York
Browne, Alix, “Artful Lodgers”, T: The New York Times Style Magazine, p. 86
Kung, Michelle, “Being Mary Heilmann”, Wall Street Journal, October 21
Steinhauser , Jillian, interview, ArtInfo.com, October 21

2007

Wagner, Anne M., “Field Trips”, Artforum, November, pp 306-313, cover llustration
Subotnick, Ali, “Best of 2007”, Artforum, December, p.336
Goldstein, Ann, “Best of 2007”, Artforum, December, p. 318
Norton, Linda, Mary Heilmann – Orange Country Museum of Art (review), in: Artforum, New York, May 2007
Finkel, Jori, “Rosebud, Lola, and the Jack of Hearts”, Art News. December, p.132-35
Plagens, Peter, “Coloring Outside the Lines”, Art in America, November, pp.171-175
Kazanjian, Dodie, “in living color”, Vogue, August, pp. 232-239, 277-278
Knight, Christopher, “Life of the Abstractionist Party”, Los Angeles Times, June 3
High Times, Hard Times, iCI publications, New York
Myers, Terry R., "Heil Mary", Modern Painters, April
Dumbadze, Alexander, "Making it Look Easy", Modern Painters, April
Counterparts: Contemporary Painters and Their Influences, Contemporary Art Center of Virginia, exhibition catalogue

2006

Heffley, Lynne, "Faces to Watch 2007", Los Angeles Times, December 31
Smith, Roberta, "Women's Work" review, The New York Times, April 7
Colman, David, "Mary Heilmann", Elle Decor, June

2005

Stern, Steven, "Mary Heilmann", Absolut, vol 1, No. 1, March, p. 94
Yablonsky, Linda, "What Makes a Painting a Painting?", Artnews, Volume 104 No. 4, April, pp 96-101
uncredited review, The New Yorker, Mar 21, 2005
Fyfe, Joe, review, Art in America. June/July, pp. 176-177

2004

Goodbody, Bridget L., “Off the Grid”, SPIKE , November, p. 66

2003

‘Mary Heilmann. All Tomorrow’s Parties’, Secession, Cologne: Verlag der Buchhandlung Walther Konig
Hutchinson, John, ‘The Architecture of Heaven’, Dublin: Douglas
Curiger, Bice (ed) ‘Georgia O’Keeffe’, Ostfildern-Ruit: Hatje Cantz Verlag,

p. 182, ill. (exh. cat.)
Grzonka, Patricia, 'Mary Heilmann in der Secession', Kunst-Bulletin, Zurich, no.9, September, 2003, p.58
Krumpl, Doris, 'Abstrakte Malerei, remixed', Der Standard, Vienna,July 4, p. 26,

2002

Unterdörfer, Michaela, 'The House of Fiction. Sammlung Hauser und Wirth / 3', Nürnberg: Verlag für moderne Kunst, 2002, p. 69, 70, 73,
Prinzhorn, Martin, "Images as the Symptoms of Painting: The Antitotalitarianism of Mary Heilmann", Afterall, London, Issue 05, pp. 48-57
Myers, Terry R., Love Action: Mary Heilmann and the joy of painting, in: Afterall, London, Issue 05, 2002, p. 58-63, ill.
Joselit, David, 'Mary Heilmann's embodied Grids", Ryan, David, Talking Painting, Dialogues with Twelve Contemporary Artists, New York, Taylor and Francis Books, 2002, p.101-108

2001

Spinelli Claudia, "Ohne falsche Scham", Neue Zürcher Zeitung, Zurich, no. 268, November 17/18, p. 46
Galerie Hauser & Wirth, Handelszeitung, Zurich, no. 46, November 14, 2001, p. 29
Ruyter Lisa, "Top Ten", Artforum International, New York, vol. XL, no. 1, September 2001, p. 48
Higgie, Jennifer, Mary Heilmann, "Camden Arts Centre", Frieze, London, vol. 60, June/July 2001, p. 106
Searle, Adrian, "Excess all areas", The Guardian Newspaper, London, April 10, 2001, p. 12-13,
Coomer, Martin, "Mary Heilmann, Camden Arts Centre", Time Out, London, April 25 - May 2, 2001, p. 54
Koether, Jutta, "Pat Hearn, NYC (1955 - 2000)", Texte zur Kunst, Berlin, vol. 11, no. 41, March 2001, p. 200-202
Heilmann, Mary, "O Pioneer! Mary Heilmann on Pat Hearn", Artforum, New York, vol. XXXIX, no. 6, February 2001, pp. 35-36
Pühringer, Alexander, "Zwischen nichts und allem ist es nicht weit", Frame, Vienna, no. 5, January/February 2001, p. 104-107, ill.

2000

Kraft, Martin, "Ein Klima, sehr unterschiedliche Positionen", Linth Zeitung, Rapperswil, May 31, 2000, p. 25
Kraft, Martin, Ein Klima, sehr unterschiedliche Positionen, Sihltaler, Adliswil, May 3, p. 25
Kraft, Martin, Ein Klima, sehr unterschiedliche Positionen, March Höfe Zeitung, Lachen, May 31, p. 25
Wäspe, Roland, New York, New York, "Jessica Stockholder und Mary Heilmann im Kunstmuseum", St. Gallen, Saiten, St. Gall, vol. 7, no. 73, April, pp. 62-63
Badrutt Schoch, Ursula, "Strassen und Frühlingsrollen". Mary Heilmanns Malerei im Kunstmuseum St. Gallen, Der Toggenburger, Wattwil, March 30, p. 22, ill.
Kraft, Martin, Ein Bahnof für internationale Gegenwartskunst, Der Landbote, Winterthur, May 26, p. 21

Mark, Magill, Mary Heilmann, in: Punkt. Kunst im Nordwesten, Bremen: Der Kunstverein in Bremen, no. 1, March, p. 26, ill.
Appenzeller Zeitung, Herisau, March 17, p. 57
St. Galler Tagblatt, Gossau/CH, March 17, p. 49
Jessica Stockholder und Mary Heilmann im Kunstmuseum, News the blue window, Zurich, March 17, p. 1, ill.
Jerichow, Regina, Spielerischer Sieg über die Strenge, Nordwest-Zeitung, March 16
Nordwest-Zeitung, March 13
Schicke, Sabine, Als Rebellin in der Malerei Farbe bekannt, Nordwest-Zeitung, March 11
Casadio, Mariuccia, Decopainting, Vogue Italia, Milan, no. 595, March 2000, ill.
Molinari, Guido, Flash Art, Milan, vol XXXIII, no. 220, February-March

1999

Galerie Hauser & Wirth (ed.), Mary Heilmann, The All Night Movie [text by Jutta Koether], Zurich: Offizin-Verlag, 1999
Miretti, Monica, Marabini e la affinità elettive, in: La pagina dell'Arte, November 25, 1999
Vogue Italia, Milan, Supplement to no. 591, November
Maurer, Simon, Neugier (review), in: Züritipp, Zurich: TA-Media AG, April 9, 1999
Bleckner, Ross, Mary Heilmann (interview), in: Bomb. The Arts and Culture Quarterly, New York, no. 67, Spring 1999, pp. 56-63, ill.

1998

De Pont stichting voor hedendaagse kunst (ed.), De Pont. the colllectie, Tilburg: De Pont, 1998, pp. 100-102, ill.
Koestenbaum, Wayne, The Best of 1998, in: Artforum, New York, vol. XXXVII, no. 4, December 1998, pp. 100-101, ill.
Davis, Whitney, Männerphantasien, in: Texte zur Kunst, Cologne, vol. 8, no. 31, September 1998, pp. 72-81, ill.
(review), in: The New Yorker, New York, April 13, 1998
Johnson, Ken, Mary Heilmann (review Pat Hearn Gallery), in: The New York Times [Art Guide], New York, vol. CXLVII, no. 51,123, April 10, 1998, p. E40, ill.
Schwendener, Martha, Mary Heilmann, in: Time Out New York, New York, no. 133, April 9-16, 1998
Pedersen, Victoria, Gallery Go `Round: Short List, Paper Magazine, April
Levin, Kim, Voice Choices: Mary Heilmann (review), in: The Village Voice, New York, vol. XLIIII, no. 13, March 25-March 31, 1998, p. 86
Johnson, Ken, Mary Heilmann (review), in: The New York Times, New York, vol. CXLVII, no. 51,109, March 27, 1998, p. E39
Schjeldahl, Peter, Mary Rebop (review Pat Hearn Gallery), in: The Village Voice, New York, vol. XLIII, no. 12, March 18-March 24, 1998, p. 133, ill.

1997

Stiftung für konstruktive und konkrete Kunst Zürich (ed.), MaryHeilmann. This and That, Zurich: Stiftung für konstruktive und konkrete Kunst, 1997, ill. (exh.brochure)

Kunsthaus Bregenz, Köb, Edelbert (ed.), KünstlerInnen. 50 Gespräche, Cologne: Verlag der Buchhandlung Walther König, 1997, p. 116-120, ill. (exh.cat.)
Kunsthaus Bregenz, Köb, Edelbert (ed.), KünstlerInnen. 50 Positionen zeitgenössischer internationaler Kunst. Videoportraits und Werke, Bregenz: Kunsthaus Bregenz, 1997, p. 14, ill. (exh.brochure)
Häusler, Christa (ed.), Mary Heilmann. Farbe und Lust, Ostfildern: Cantz, , ill. (exh.cat.)
Musée d'Art Moderne, Saint-Etienne (ed.), Abstraction/Abstractions. Géométries Provisoires, St. Etienne/Paris: Musée d'Art Moderne Saint-Etienne/Adagp/Spadem, 1997, pp. 38-45, ill. (exh.cat.)
Reust, Hans Rudolf, Mary Heilmann, in: Artforum, New York, vol. XXXVI, no. 4, December 1997, p. 126, ill.
Hickey, David, Top Tex X 12, in: Artforum, New York, vol. XXXVI, no. 4, December 1997, p. 89
Myers, Terry R., Mary Heilmann at Richard Telles (review), in: LA Weekly, Los Angeles, vol. 19, no. 49, October 31-November 6, 1997, p. 51
Pagel, David, A Decisive Collection That's the Picture of Ease, in: Los Angeles Times, Los Angeles, October 17, 1997, p. F30
Space Craft, in: Interview Magazine, August 1997, pp. 114-115, ill.
Imdahl, Georg, Die das Blau zum Glühen bringt. Konkrete Kunst voll Charme und Temperament: Die amerikanische Malerin Mary Heilmann in Zürich, in: Frankfurter Allgemeine Zeitung, Frankfurt, no. 158/28D, July 11, 1997, p. 36
VN-kapi, Vor saftiger Vitalität strotzend, Arbeiten von Mary Heilmann im Zürcher Haus für konstruktive und konkrete Kunst, in: Vorarlberger Nachrichten, Bregenz, June 28, 1997, p. 72, ill.
Zwez, Annelise, Mit Lust wider die strenge Geometrie (review), in: Schaffhauser Nachrichten, Schaffhausen, June 20, 1997, p. 13
afk, This and that. Mary Heilmann im Haus für konstruktive und konkrete Kunst, in: Neue Zürcher Zeitung, Zurich: NZZ Verlag, vol. 218, no. 139, June 19, 1997, p. 54
Mary Heilmann in Zürich (review), in: Cash, Zurich, June 13, 1997, p. 61
Zürcher Wochenkalender], in: Neue Zürcher Zeitung, Zurich: NZZ , vol. 218, no. 125, June 6, 1997, p. 87, ill.
sfd, Zürich: Mary Heilmanns anarchische Geometrie (review), in: Der Landbote, Winterthur, June 5, 1997, p. 17
Zwez, Annelise, Vital. die erste europäische Museumsausstellung von Mary Heilmann in Zürich. Mit dem Gestus subversiver Lust wider die Strenge der Geometrie, in: Aargauer Zeitung, Baden, June 3, 1997, p57 ill.
Zwez, Annelise, Vital. die erste europäische Museumsausstellung von Mary Heilmann in Zürich. Mit dem Gestus subversiver Lust wider die Strenge der Geometrie, in: Limmattaler Tagblatt, Dietikon, June 3, 1997, p. 27, ill.
Maurer, Simon, Gepunkteter Likör, naturhaft komponiert. Mary Heilmann in Zürich, in: Tages-Anzeiger, Zurich: TA Media AG, vol. 105, no. 124, June 2, 1997, p. 63, ill.
sfd, Hollywood, Poesie und Jazz von Mary Heilmann. Im Zürcher Haus

für konstruktive und konkrete Kunst, in: Anzeiger von Uster, Uster, June 2, 1997, p. 21
sfd, Hollywood, Poesie und Jazz von Mary Heilmann. Im Zürcher Haus für konstruktive und konkrete Kunst, in: Der Zürcher Oberländer, Wetzikon, June 2, 1997, p. 21
Abstrakte Sprache (review), in: Annabelle, Zurich, no. 10, May 16, 1997, p. 19, ill.
Kurjakovic, Daniel, Herzergreifende Abstraktion. Malerei von Mary Heilmann und Juan Uslé in Zürich, in: Neue Zürcher Zeitung, Zurich: NZZ Verlag, vol. 218, no. 109, May 14, 1997, p. 54, ill.
Mary Heilmann in der Galerie Hauser & Wirth und in der Stiftung für konstruktive und konkrete Kunst, in: Kunst-Bulletin, Zurich, no. 5, May 1997, p. 50, ill.

1996

Herzog, Hans-Michael (ed.), Abstrakte Malerei heute. nuevas abstracciones, Bielefeld: Kunsthalle Bielefeld, 1996, ill. (exh.cat.)
Cotter, Holland, 'The Flying Saucer Project' (review), in: The New York Times, New York, vol. CXLVI, no. 50,654, December 27, 1996, p. A27
Goodrow, Gérard A., Painting I and II (review Monika Sprüth Gallery), in: ARTnews, New York, vol. 95, no. 8, September 1996, p. 142
Smith, Roberta, The Gallery Doors Open to the Long Denied, in: The New York Times, New York, vol. CXLV, no. 50'439, May 26, 1996, Sec2, pp. 1,29, ill.
Smith, Roberta, 'Screen': Petzel Gallery (review), in: The New York Times, New York, vol. CXLV, no. 50,325, February 2, 1996, p. C26
Hucko, Leslie, Clothing with Culture. Cristenerose Gallery (review), in: I.D. Industrial Design Magazine, New York, vol. 43, no. 1, January-February 1996
Pagel, David, Mary Heilmann & Elizabeth Cannon: Cristinerose New York (review), in: Frieze, London, no. 26, January-February 1996, p. 74-75, ill.

1995

Wismer, Beat (ed.) Karo Dame, Konstruktive, Konkrete und Radikale Kunst von Frauen von 1914 bis heute, Aarau/Baden: Aargauer Kunsthaus/Verlag Lars Müller, 1995, pp. 378-383, ill. (exh.cat.)
Rosenthal, Mark, Critiques of Pure Abstraction, New York: Independent Curators Incorporated, 1995 (exh.cat.)
Smith, Roberta, 2 Shows as Bookends to the Mondrian Exhibition, in: The New York Times, New York, vol. CXLV, no. 50,262, December 1, 1995, p. C30
Humphrey, David, New York Fax, in: Art Issues, Los Angeles, no. 40, November-December 1995, pp. 30-31

Smith, Roberta, Heading West, with Canvases (review Pat Hearn Gallery), in: The New York Times, New York, vol. CXLV, no. 50,248, November 17, 1995, p. C28
Feldman, Melissa, Painting Supports my Ceramics Habit, in: Women's Art Magazine, November 1995, pp. 12-13

Yablonsky, Linda, Mary Heilmann at Pat Hearn Gallery (review), in: Time Out, New York, no. 3, October 11-October 18, 1995
Doove, Edith, Mary Heilmann - Zeno X, Antwerpen, in: Metropolis M, Amsterdam, no. 3, May/June 1995, pp. 48-49
Doove, Edith, Mary Heilmann: De Rechte is Krom, in: Urudag, May 5, 1995
Doove, Edith, Mary Heilmann. De Techte is Krom, in: Artsenkrant, no. 863, May 5
Lambrecht, Luk, Een Feest Met Gekleurde Ballen, in: De Morgen, April 25, 1995
Avgikos, Jan, In With the Out Crowd (review Whitney Biennial), in: Artforum, New York, vol. XXXIII, no. 7, March 1995, pp. 12
Goldberger, Paul, The Next 15 Minutes in Art are in His Hands, in: The New York Times Magazine, New York, February 25, 1995
Van Siclen, Bill, Geometric Art Crosses the Line of Convention, in: The Providence Journal Bulletin, Weekend Section: Lifebeat, February 10, 1995
Breen, Allison, Toward the Real. New Abstraction in America, in: Vytvarne Umeni, Prague, no. 1, January/February 1995, pp. 163-172

1994

Steletz, Werner, Wo Flächen und Farben irritieren, in: WOZ, Zurich, no. 245, October 20,
Schmidt, Konrad, Geometrie und Leben, in: Ruhr Nachrichten, Dortmund, October 20, 1994
Schmidt, Konrad, Quadrate und Punkte ergänzen sich im Spiel der Elemente, in: Ruhr Nachrichten, Dortmund, October 15, 1994
Joselit, David, Mary Heilmann. Embodied Grids, in: Flash Art, Milan, vol. XXVII, no. 178, October 1994, pp. 69-71, Cover, ill.
Donohoe, Victoria, Painting and Ceramics by Mary Heilmann at Beaver College, in: The Philadelphia Inquirer, September 25, 1994
Rosenthal, Mark, Critique of Pure Abstraction. Mary Heilmann, in: Atelia International, no. 810, August 1994, pp. 86-87
Denton, Monroe, Mary Heilmann's Greatest Hits (review), in: Arti, Art Today, Athens, vol. 20, May/June/July 1994, pp. 140-149, ill.
Cotter, Holland, 'Greatest Hits' (review Pat Hearn Gallery), The New York Times, New York, vol. CXLIII, no. 49,695, May 13, 1994, p. C26
Soft Geometry (review Pat Hearn Gallery), in: The New Yorker, New York, vol. 70, no. 13, May 16, 1994, p. 20
Schwabsky, Barry, Mary Heilmann, in: American Ceramics, New York, vol. 11, no. 2, Spring 1994, pp. 34-39, ill.

1993

König, Kaspar, Obrist, Hans-Ulrich (ed.), Der zerbrochene Spiegel. Positionen zur Malerei, Vienna: Kunsthalle Wien, 1993, pp. 94-97, ill. (exh.cat.)
Hochschule für Angewandte Kunst (ed.), Future Perfect, Vienna: Heiligenkreuzerhof, 1993 (exh.cat.)
Galleria Nazionale d'Arte Moderna (ed.), Italia-America. L'Astrazione Redefinita, San Marino, 1993 (exh.cat.)
Avgikos, Jan, The Humpty Dumpty Dilemma: The Broken Mirror and

American Art in the 20th Century, in: Artforum, New York, vol. XXXII, no. 3, November 1993, pp. 85-86, 131, ill.
Kuspit, Donald, Neo-News is No News: The Broken Mirror (review), in: Artforum, New York, vol. XXXII, no. 3, November 1993, pp. 87-88, 131
Westfall, Stephen, Patterns of Sensibility, in: Art in America, New York, vol. 81, no. 11, November 1993
Pagel, David, Strange Bedfellows, in: The Los Angeles Times, Los Angeles, November 1993
Dannat, Adrian, Spotlight: The Broken Mirror (review), in: Flash Art, Milan, vol. XXVI, no. 172, October 1993
Searle, Adrian, 'The Broken Mirror' (review), in: Frieze, London, no. 12, September/October 1993
Cherchez La Femme Peintre(inquiry), in: Parkett, Zurich: Parkett-Verlag, no. 37, September 1993, pp. 127-128, 138-139
Levin, Kim, Voice Choices: Mary Heilmann (review), in: The Village Voice, New York, vol. XXXVIII, no. 21, May 19- May 25, 1993, p. 67
Myers, Terry, in: Art Issues, Los Angeles, Spring 1993

1992

AsherFaure/RubinSpangle (ed.), Bedroom Pictures, Los Angeles, 1992 (exh.brochure)
Myers, Terry, Mary Heilmann, Jack Pierson, Jessica Stockholder. Pat Hearn (review), in: Flash Art, Milan, vol. XXV, no. 167, November/December 1992, p. 98-99, ill.
Goings On About Time, in: The New Yorker, New York, October 12
Stockholder, Jessica, In the Studio: Mary Heilmann, in: Artforum, New York, vol. XXXI, no. 1, September 1992, pp. 76-77, ill.
The Question of Gender in Art (inquiry), in: Tema Celeste, Syracuse/ IT, no. 37-38, Special Issue, Autumn 1992, p. 63, ill.
Cotter, Holland, in: New York Times, June 26, 1992
Murphy, Mary, Consciousness in the Abstract, in: New York Examiner, New York, June 1992
Liebermann, Lise, Slow Art at P.S.1 (review), in: Interview, May 1992

1991

Max Protech Gallery (ed.), Stubborn Painting, Now and Then, New York, 1991 (exh.cat.)
Sidney Janis Gallery (ed.), Conceptual Abstraction, New York, 1991 (exh.brochure)
Tager, Alisa, Colors, in: Lapiz, Madrid, October 1991
Myles, Eileen, Mary Heilmann at Pat Hearn (review), in: Art in America, New York, vol. 79, no. 10, S. 147-148, ill.
Weinstein, Matthew, Mary Heilmann - Pat Hearn Gallery (review), in: Artforum, New York, vol. XXX, no. 1, September 1991, pp. 127-128, ill.
Kaneda, Shirley, Painting and Its Others. In the Realm of the Feminine, in: Artforum, New York, vol. XXIX, no. 10, Summer 1991
Goings On About Town, in: The New Yorker, New York, May 13, 1991
Levin, Kim, Voice Choices: Mary Heilmann (review), in: The Village Voice, New York, vol. XXXVI, no. 19, May 1-May 7, 1991, p. 95
Pagel, David, The Ends of Painting. The Edgess of Abstraction, in: Artspace, Albuquerque, January/February 1991

Schmidt, Eva, Mary Heilmann, Jessica Stockholder (review), in: Kunstforum International, Ruppichteroth, no. 111, January-February 1991, pp. 359-360, ill.

1990

Shoshana Wayne Gallery (ed.), The Ends of Painting, The Edge of Abstraction [Text by David Pagel], Santa Monica, 1990 (exh.cat.)
Institute of Contemporary Art (ed.), Mary Heilmann: A Survey [Text by David Joselit], Boston: Institute of Contemporary Art, 1990 (exh.cat.)
Cummings Arts Center. Connecticut College (ed.), Fluid Geometry, Connecticut, 1990 (exh.brochure)
Lawrence Oliver Gallery (ed.), Mary Boocheever, David Diao, Stephen Ellis, Joselit David, Mary Heilmann: A Survey, Institute of Contemprary Art, Boston, MA.
Heilmann, Ika Huber, Stephen Westfall [Text by Barry Schabsky], Philadelphia, 1990 (exh.cat.)
Yood, James, Mary Heilmann. Robbin Lockett Gallery (review), in: Artforum, New York, vol. XXIX, no. 1, September 1990, p. 164, ill.
Schwabsky, Barry, Mary Heilmann, in: Arts Magazine, New York, vol. 65, no. 1, September 1990, p. 84, ill.
Artner, Alan, in: Chicago Tribune, Chicago, April 27, 1990
Temin, Christine, Abstraction That Screams, The Boston Globe, Boston, April 5,
Enders, Alexandra, in: Art & Antiques, New York, April 1990
Carrier, David, Abstract Working Spaces (review), in: Art International, Paris, no. 10, Spring 1990, p. 68-70, ill.
Baker, Kenneth, in: The San Francisco Chronicle, February 1, 1990
Myers, Terry, in: Flash Art, Milan, January 1990

1989

New Jersey Center for Visual Arts, Restructure, Subverting the Grid, Summit, 1989 (exh.cat.)
Whitney Museum of American Art (ed.), The Whitney Biennial, New York: Whitney Museum of American Art, 1989 (exh.cat.)
University Art Museum (ed.), Abstract Options, Santa Barbara, 1989 (exh.cat.)
Stapen, Nancy, in: The Boston Herald, Boston, December 17, 1989
Zimmer, William, Geometry. Sometimes Garish, in: The New York Times [New Jersey Edition], New York, December 10, 1989
McCoy, Pat, A Modern Lexicon. The Work of Mary Heilmann, in: Arts Magazine, New York, vo. 64, no. 3, November 1989, pp. 48-51, ill.
Ettlinger, Catherine, High color [only illustration], in: American Home, New York, Fall/Winter 1989, p. 91, ill.
Yau, John, Official Policy. Toward the 1990s with the Whitney Biennial (review), in: Arts Magazine, New York, vol. 64, no. 1, September 1989, pp. 50-54

1988

Hunter College (ed.), A Debate of Abstraction, New York: Hunter College, 1988 (exh.cat.)
Pratt Institute/Instituto de Estudios Norteamericanos (ed.), Sightings. Drawings with Color, New York/Barcelona, 1988 (exh.cat.)
Gallery Mukai (ed.), Mary Heilmann, Tokyo, 1988, ill. (exh.brochure)

Smith, Roberta, Arte Povera Installations: Engineering and Alchemy (review Pat Hearn Gallery), in: The New York Times, New York, vol. CXXXVII, no. 47,511, May 20, 1988, p. C25
Spector, Nancy, in: Artscribe International, London, January 1988
--, [illustration], in: Bijutsu Techo, Tokyo, vol. 40, no. 592, March 1988, p. 85, ill.

1987 Seattle Art Museum (ed.), Clay Revisions, Plate, Cup & Vase, Seattle, (exh.cat.)
Corcoran Gallery of Art (ed.), 40th Biennial of American Contemporary Painting, Washington, 1987 (exh.cat.)
Wei, Lilly, Talking Abstract, in: Art im America, New York, July 1987
Goldberg, Sally, in: ARTnews, New York, February 1987
Leibmann, Lisa, M.B.A. Abstractionism, in: Flash Art, Milan, January
Yau, John, Mary Heilmann. Pat Hearn Gallery (review), in: Artforum, New York, vol. XXV, no. 5, January 1987, p. 109, ill.

1986 Smith, Roberta, Mary Heilmann, New York: Pat Hearn Gallery, 1986, ill. (exh.brochure)
Westfall, Stephen, in: Art in America, New York, December 1986
Zimmer, William, A Rarefied Atmosphere in the Feisty East Village (review Pat Hearn Gallery), in: The New York Times, New York, vol. CXXXVI, no. 46,951, November 7, 1986, p. C27

1984 Raynor, Vivian, Forms That Function, in: The New York Times, New York, 1984
Castle,Ted, in: Art in America, New York, April 1984
Armstrong, Richard, Donald Judd, Blum Helman Gallery; Mary Heilmann, the Clocktower (review), in: Artforum, New York, vol. XXII, no. 7, March 1984, pp. 90-91, ill.

1983 Mary Heilmann. Artist's Project, in: Bomb. The Arts and Culture Quarterly, New York, no. 8, 1983
Holly Solomon Gallery (ed.) The 10th Anniversary, New York, 1983 (exh.brochure)

1982 Un Tour d'Horizon, in: Bomb. The Arts and Culture Quarterly, New York, no. 4, 1982 [Guest Editor: Mary Heilmann]

1980 Holly Solomon Gallery (ed.), Three More, New York, 1980 (exh.brochure)
Jacksonville Art Museum (ed.), The Norman Fisher Collection, Jacksonville, 1980 (exh.cat.)

1979 Larson, Kay, Can You Hear the Music?, in: Village Voice, October

1977 Sarah Lawrence College (ed.), Painting: 75, 76, 77, Bronxville, 1977 (exh.brochure)
Holly Solomon Gallery (ed.), The First Two Years, New York, 1977 (exh.brochure)

	Frankenstein, A., in: San Francisco Chronicle, San Francisco, Dec. Dobson, Donna, Gallery Round Up, in: The Bulletin, November 1977
1976	in: Art in America, New York, October 1976 Salle, David, in: Arts Magazine, New York, December 1976 Zucker, Barbara, in: ARTnews, New York, November 1976 in: Artforum, New York, October 1976 Perrault, John, Women Ain't Losers, in: SoHo Weekly News, New York, September 1976
1973	Contemporary Arts Center, Options, Cincinatti, 1973 (exh.brochure) Kenan Center, Ten Artists Who Happen to be Women, Fredonia, 1973 (exh.brochure) Forgey, Benjamin, in: Washington Star, Washington, April 1973
1972	Newark Museum (ed.), Painting and/or Sculpture, Newark, 1972 (exh.brochure) Whitney Museum of American Art (ed.), Whitney Annual, New York, 1972 (exh.cat.) Kunsthaus Hamburg (ed.), American Women Artists, Hamburg, 1972 (exh.cat.) in: ARTnews, New York, Summer 1972 Elderfield, John, Grids, in: Artforum, New York, May 1972
1971	Arinomis, in: Arts Magazine, New York, May 1971 Ratcliffe, Carter, in: ARTnews, New York, March 1971
1970	Linville, Kasha, in: Artforum, New York, December 1970 Glueck, Grace, in: The New York Times, New York, November 1970

AUDIOVISUALS

1993	museum in progress, Künstlerporträt, Mary Heilmann (interview with Kasper König), May 1993 (VHS, 20 min.)

BOOKS AND CATALOGUES

2025	Mary Heilmann, Works on Paper 1973-2019, Hauser & Wirth
2022	Mary Heilmann, The All Night Movie, Primary Information
2017	Ligon, Glenn, Blue Black, Pulitzer Arts Foundation, St Louis, MO, p.28 Elderton, Louisa, Vitamin C: Clay + Ceramic in Contemporary Art, Phaidon, London, UK, pp. 116-119
2016	Yee, Lydia, Mary Heilmann: Looking at Pictures, Whitechapel, London Jeng, Eileen, Splotch, Sperone Westwater, New York, NY p.12

Rozell, Mary, UBS Art Collection, To Art its Freedom, Hatje Cantz, Berlin, Germany, p. 153

2015 Goergen, Stacey, Artists Living With Art, Abrams, New York
Quandt, Gabriele, Two by Two Mary Heilmann and David Reed, Nationalgalerie, Berlin
Hudson, Suzanne, Painting Now, Thames and Hudson, New York

2013 Schreier, Christoph, Mary Blinky Yay!, Kunst Museum Bonn, Bonn
Rubinstein, Raphael, "Reinventing abstraction: New York painting in the 1980's", Cheim & Read, New York

2012 Heilmann, Mary Seeing things, Visions, Waves, and Roads, Kienbaum Artists' Books, Koln
Lomax, Jenni Mary Heilmann Good Vibrations, Bonnefantenmuseum Maastrict, The Netherlands
Mayer, Peter, Sidetracks, painting in the paramodern continuum, Stavanger Art Museum, Norway, p.80 to 83,

2011 Johnson, Ken, Are You Experienced, Prestel, New York, p. 141
Defining Contemporary Art - 25 Years in 200 Pivotal Artworks, Phaidon

2010 Ambigu, Kunstmuseum St. Gallen,

2009 At Home/ Not At Home: Works from the Collection of Martin and Rebecca Eisenberg, Matthew Higgs. CCS Bard Hessel Museum, New York

2008 Whitney Biennial Catalogue, Whitney Museum of American art, New York
Dan Walsh: Paintings, Paula Cooper Gallery, New York

2007 Myers, Terry, Mary Heilmann, Save the Last Dance for Me, Afterall Books, London
Mary Heilmann To Be Someone, Orange County Museum of Art, Newport Beach
High Times, Hard Times, iCI publications, New York
Counterparts: Contemporary Painters and Their Influences, Contemporary Art Center of Virginia, Virginia

2003 'Mary Heilmann. All Tomorrow's Parties', Secession, Cologne: Verlag der Buchhandlung Walther Konig
Hutchinson, John, 'The Architecture of Heaven', Douglas Hyde Gallery, Dublin
Curiger, Bice (ed) 'Georgia O'Keeffe', Ostfildern-Ruit: Hatje Cantz Verlag

2002 Talking Painting, Dialogues with Twelve Contemporary Artists, New York, Taylor and Francis Books

1999	Mary Heilmann. The All Night Movie [text by Jutta Koether, edited by Galerie Hauser & Wirth], Zurich: Offizin-Verlag
1997	Häusler, Christa, Mary Heilmann. Farbe und Lust, Ostfildern: Cantz Abstraction/Abstractions, Musée d'Art Moderne, Saint-Etienne Géométries Provisoires, St. Etienne/Paris: Musée d'Art Moderne Saint-Etienne Color and Passion, Reihe Cantz, Berlin
1996	Herzog, Hans-Michael (ed.), Abstrakte Malerei heute. nuevas abstracciones, Bielefeld: Kunsthalle Bielefeld
1995	Rosenthal, Mark, Critiques of Pure Abstraction, New York: Independent Curators Incorporated
1991	Max Protech Gallery (ed.), Stubborn Painting, Now and Then, New York
1990	Shoshana Wayne Gallery (ed.), The Ends of Painting, The Edge of Abstraction [Text by David Pagel], Santa Monica nstitute of Contemporary Art (ed.), Mary Heilmann: A Survey [Text by David Joselit], Boston: Institute of Contemporary Art
1989	New Jersey Center for Visual Arts, Restructure, Subverting the Grid, Summit, 1989 (exh.cat.) Whitney Museum of American Art (ed.), The Whitney Biennial, New York: Whitney Museum of American Art, 1989 (exh.cat.) University Art Museum (ed.), Abstract Options, Santa Barbara, 1989 (exh.cat.)
1988	Hunter College (ed.), A Debate of Abstraction, New York: Hunter College, 1988 (exh.cat.) Pratt Institute/Instituto de Estudios Norteamericanos (ed.), Sightings. Drawings with Color, New York/Barcelona, 1988 (exh.cat.)
1987	Seattle Art Museum (ed.), Clay Revisions, Plate, Cup & Vase, Seattle, (exh.cat.) Corcoran Gallery of Art (ed.), 40th Biennial of American Contemporary Painting, Washington, 1987 (exh.cat.)

AWARDS

2009	College Art Association, Artist Award for Distunguished Body of Work
2006	The Anonymous Was a Woman Foundation Award