

EJ Hill Studio
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EJ Hill
b. 1985, Los Angeles, California
Lives and works in Los Angeles

Education

- 2019 Radcliffe Institute for Advanced Study, Harvard University
- 2016 Artist-in-Residence, The Studio Museum in Harlem, New York
- 2013 MFA, University of California, Los Angeles
- 2011 BFA, Columbia College Chicago

Selected Solo and Two Person Exhibitions

- 2020 *The Lily League*, Johnson-Kulukundis Family Gallery, Harvard University (forthcoming)
- 2019 *Twice As Good Is Too Much*, Commonwealth and Council, Los Angeles
- 2018 *An Unwavering Tendency Toward the Center of a Blistering Sun*, Company Gallery, New York
- 2017 *A Subsequent Offering*, Human Resources, Los Angeles
The Necessary Reconditioning of the Highly Deserving, Commonwealth & Council, Los Angeles
- 2014 *The Fence Mechanisms*, Commonwealth & Council, Los Angeles
- 2013 *Dear John*, Commonwealth & Council, Los Angeles
- 2012 *Slow Dance*, Matt Austin and EJ Hill, ACRE Projects, Chicago
- 2011 *There is no I in it*, Karen Bovinich and EJ Hill, The Hills Esthetic Center, Chicago

Selected Group Exhibitions

- 2018 *Made in L.A. 2018*, Hammer Museum, Los Angeles
- 2017 *Rendez-Vous | Lyon Biennale*, Institut d'art Contemporain, Villeurbanne, France
Artists of Color, Curated by Noah Davis, The Underground Museum, Los Angeles
Future Generation Art Prize 2017, 57th Venice Biennale, Venice, Italy
Future Generation Art Prize 2017, PinchukArtCentre, Kyiv, Ukraine
- 2016 *Tenses: Artists in Residence 2015-16*, The Studio Museum in Harlem, New York
- 2015 *Bloody Red Sun of Fantastic L.A.*, Curated by René-Julien Praz, PIASA, Paris
Surface of Color, Curated by Paul Pescador, The Pit, Los Angeles
Writing Bodies, Curated by Litia Perta, EFA Project Space, New York
- 2014 *Have At It*, Curated by Laura Watts, Honor Fraser Gallery, Los Angeles
- 2013 *Postcards From Familiar Places and Other Uncommon Sites*, Curated by Deanna Erdmann and Jimena Sarno, POPA Galleria de Arte, Buenos Aires, Argentina
Nowhere to Run, Nowhere to Hide, Infernoesque, Curated by Geoff Tuck, Berlin, Germany
Internal Visualizer, Grace Exhibition Space, Brooklyn, New York
- 2012 *A Romantic Measure*, Curated by Calvin Lee, Charlie James Gallery, Los Angeles
The Tipping Point of Me and We, curated by Tempestt Hazel, Little Black Pearl, Chicago
- 2010 *X-TREME Studio*, A+D Gallery, Chicago

Selected Performances, Projects, Site Interventions

- 2014 *O Captor, My Captor*, Collaboration with David Bell, Grace Exhibition Space, Brooklyn
Signaling Through the Flames, LAXART, Art Los Angeles Contemporary
- 2012 *Untitled*, Collaboration with Collin Pressler for Industry of the Ordinary's *Sic Transit Gloria Mundi*, Chicago Cultural Center, Chicago

- Help is On the Way (for Mark Aguhar, Trayvon Martin, and the rest of Us)*, Monte Vista Projects, Los Angeles
- 2011 *Corpo/Ilicito: The Post-Human Society 6.9*, Collaboration with Guillermo Gómez-Peña and La Pocha Nostra, SOMArts, San Francisco
- Crawl for Your Life*, Muskets and Memories Civil War Era Reenactment, Boscobel, Wisconsin

Selected Awards, Honors, Residencies

- 2018 Joan Mitchell Painters & Sculptors Grant, Joan Mitchell Foundation, New York
Artadia Los Angeles Award, Artadia, New York
Grants to Artists Award, Foundation for Contemporary Arts, New York
- 2017 Art Matters Grant, Art Matters Foundation, New York
Future Generation Art Prize (Nominee), Victor Pinchuk Foundation, Kyiv
Artist-in-Residence, Praxis Studio, California State University, Dominguez Hills
- 2016 William H. Johnson Prize, William H. Johnson Foundation for the Arts, Los Angeles
- 2015 Artist-in-Residence, The Studio Museum in Harlem, New York
Fellowship for Visual Artists, California Community Foundation, Los Angeles
- 2014 Teaching Artist Fellowship, Armory Center for the Arts, Pasadena
- 2012 The American Austrian Foundation Prize for Fine Arts, Salzburg
- 2011 18th Annual Hokin Honors Exhibition, Fourth Place, Columbia College Chicago
- 2010 ACRE Residency, Steuben, Wisconsin
- 2009 Pougialis Fine Arts Award, First Place, Columbia College Chicago

Selected Press

- 2018 Mira Dayal, Artforum, "EJ Hill: Company," December 2018 print issue.
Carolina A. Miranda, The Los Angeles Times, "Unrelenting Effort Rewarded," September 30
Holland Cotter, New York Times, "Made in L.A. 2018," August 16
- 2017 Jamillah James, Artforum, "Best of 2017," December print issue
Ikechukwu Casmir Onyewuenyi, CARLA, "[The Offerings of EJ Hill](#)," September 28
Carolina A. Miranda, The Los Angeles Times, "[A show toying with unexpected ideas of color rises at Underground Museum](#)," June 2
Caroline Roux, The Telegraph, "[Future Generation Art Prize](#)," May 11
Magnus Rosengarten, Contemporary And, "[Ensuring that We See Ourselves](#)," February 21
- 2016 Julia Friedman, Hyperallergic, "Painting, Performing, and Deconstructing the Body", October 20
Holland Cotter, The New York Times, "[What to See in New York Galleries This Week](#)", September 15
- Tess Thackara, Artsy, "[Up and Coming: EJ Hill Channels the Emotional Power of Endurance Art](#)", April 12
- 2015 Alex Greenberger, ARTnews, "[Studio Museum in Harlem Announces 2015-16 Artists-in-Residence](#)", June 17
Tracy Spencer-Stonestreet, Emerging Artists Issue, International Review of African American Art, Vol. 25, No. 3
- 2014 Alicia Eler, Artbound | KCET, "[EJ Hill and the Art of Endurance](#)", November 13, 2014
Claire Anna Baker, Another Righteous Transfer, "[EJ Hill, Complicit and Tacit](#)", May 2
Tracy Jeanne Rosenthal, Artsy, "[Artists Aren't Fair](#)", January 31

Statement

I am an artist committed to authoring objects, images, and experiences which seek to elevate bodies and amplify voices that have long been rendered invisible and inaudible by oppressive social structures. Rooted in an endurance-based performance practice, my work focuses largely on challenging the social aspects and systems that construct a body. I am interested in how bodies are formed, understood, and valued within different social and cultural contexts, but more specifically, how they redefine the parameters that govern which bodies are allowed to exist freely.

Initially, performance seemed the most natural and direct way of addressing ideas pertaining to the body; however, over the years I have developed my practice to include writing, painting, sculpture, and installation. This multifaceted methodology has provided me new ways of articulating propositions for being, while still maintaining a foundation of critique of oppressive social structures. At its core, my current artistic output is steeped in a desire to move beyond representations of pain, violence, and struggle—aspects central to the experiences of subjugated communities, undoubtedly—and closer to more rounded, complex representations which include the aforementioned, but also allows room for excellence, beauty, and bliss.



Lesson #1, 2019

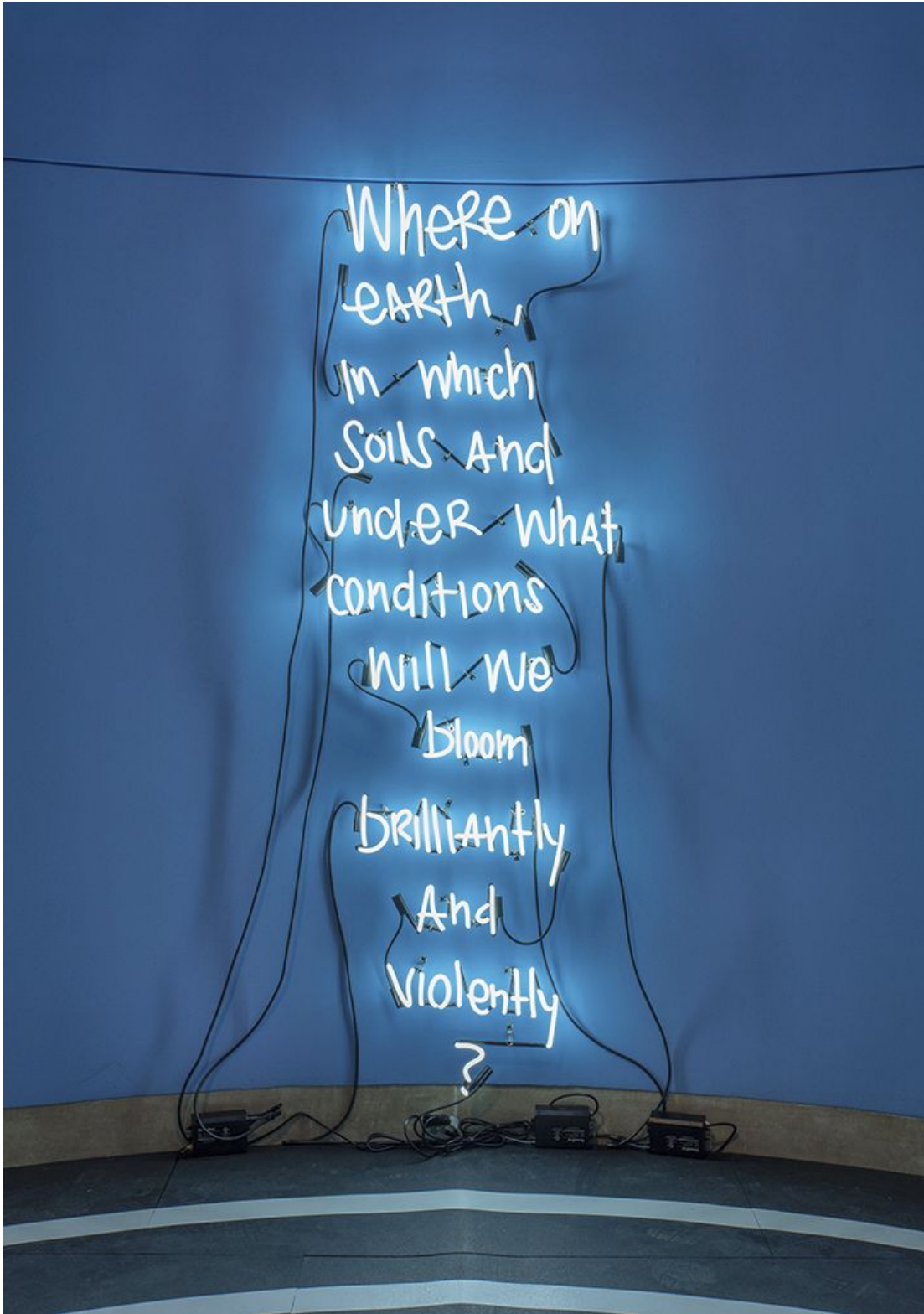
photo: Julia Featheringill



Excellentia, Mollitia, Victoria, Made in L.A. 2018. Hammer Museum, Los Angeles
photo: Alex Welsh



Excellentia, Mollitia, Victoria, Made in L.A. 2018. Hammer Museum, Los Angeles
photo: Brian Forrest



Column, 2018
photo: Brian Forrest



Midnight Summit (background), *Black Joy* (foreground), 2018. Aspen Art Museum
photo: Tony Prikryl

