

CURATOR BIOGRAPHY



Catherine Morris currently serves as curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum. In this position, Morris has organized Matthew Buckingham: The Spirit and the Letter, Lorna Simpson: Gathered, Kiki Smith: Sojourn, Healing the Wounds of War: The Brooklyn Sanitary Fair of 1864, and Sam Taylor-Wood: "Ghosts," and she was the Brooklyn Museum curator for Seductive Subversion: Women Pop Artists, 1958–1968. As an independent curator prior to joining the Museum, Morris organized exhibitions that explored issues related to feminism and its impact as a social, political, and intellectual construct on the development of visual culture—among them Decoys, Complexes, and Triggers: Women and Land Art in the 1970s at the Sculpture Center, Long Island City, New York; she also co-curated Gloria and Regarding Gloria at White Columns, New York. She was the co-curator of Hans Hofmann: Circa 1950 at the Rose Art Museum at Brandeis University, and curated 9 Evenings Reconsidered: Art, Theatre, and Engineering, 1966, which originated at the MIT List Visual Arts Center, and Food at White Columns, New York. Morris was an independent curator for more than twelve years prior to joining the Brooklyn Museum, and was Adjunct Curator of Contemporary Art at the Philbrook Museum of Art, Tulsa, Oklahoma. She has authored or contributed to numerous scholarly publications and catalogues.