

Rose Marcus (b. Atlanta, GA, 1982) lives in New York. She received a BFA from Pratt Institute in New York and completed the graduate studies in Art History at Hunter College, also in New York. Marcus' solo exhibitions include Night Gallery (Los Angeles); Mary Mary (Glasgow); Know More Games (New York); Eli Ping (New York); David Petersen Gallery (Minneapolis); and And Now (Dallas). Her solo art fair presentations include Material, Frieze London, and Paris Internationale. Her work has shown in two-person exhibitions at Atlanta Contemporary (Atlanta); Parisian Laundry (Montreal); La Kaje (Brooklyn); as well as group exhibitions at Modern Institute (Glasgow); Tanya Leighton (Berlin); Sies and Höke (Dusseldorf); Simon Lee Gallery (New York); and CANADA (New York). MaSS MoCa (North Adams) featured her work in 2016. Rose recently exhibited a solo exhibition, *Fountains*, at David Petersen Gallery, and has a forthcoming solo exhibition with Night Gallery in 2023.

Marcus' visual art practice is supported by curating, teaching, and writing. In 2010 and 2011, she founded and produced The Dependent Art Fair in New York, and has since spearheaded multiple curatorial endeavors. Marcus has published essays for the Theo Westenberger Foundation, ArtNews, Kunstmuseum Bonn, and Dis Magazine. She has self-published two books: *Wits End* and *Technology is a Slow Job that Never Ends*. She has held teaching positions at Cornell University in 2018 and Syracuse University in 2019.

Rose Marcus served as lead researcher and designer in concert with Carol Bove and the Whitney Museum of American Art for forthcoming solo exhibition on Harry Everett Smith slated for 2023; Marcus devoted her graduate thesis to Smith's work.

In 2020, Marcus trained as a full-spectrum doula and is currently supporting women in need in hospitals throughout New York City. Much like her curatorial and academic work, the artist treats carework as intrinsic to her visual practice. Her writing has been published in DIS magazine, ArtNews, Fmag, Foundations Magazine, The Westenberger Foundation, and Hirmer's catalog for the Kunstmuseum Bonn titled *New York Painting*. She has self-published two books: *Wits End* and *Technology is a Slow Job that Never Ends*.