

## Banks Violette

Born 1973 in Ithaca, New York

### Education:

2000, Columbia University, New York, NY, M.F.A.  
1998, School of the Visual Arts, New York, NY, B.F.A.  
1994-95, Tompkins Cortland Community College  
September 1993, General Equivalency Diploma

### Solo Exhibitions:

2012

**Blum & Poe**, Los Angeles, CA

2011

**Museo Civico Diocesano di S. Maria dei Servi**, Citta della Pieve, Italy  
**Galerie Thaddaeus Ropac**, Paris, France, *Drawing Patriotic Hymns for Children*

2010

**Gladstone Gallery**, New York, NY

2009-10

**Museum Dhont-Dhaenens**, Deurle, Belgium

2009

**Espacio Arte Contemporáneo La Conservera**, Ceutí, Spain  
**Team Gallery**, New York, NY

2008

**Maureen Paley**, London, UK  
**Galerie Rodolphe Janssen**, Brussels, Belgium  
**Modern Art Museum**, Fort Worth, Texas, *Focus: Banks Violette*

2007

**Galerie Thaddaeus Ropac**, Salzburg, Austria  
**Team Gallery**, New York, NY  
**Gladstone Gallery**, New York, NY  
**Bergen Kunsthall**, Bergen, Norway

2006

**Maureen Paley**, London, UK

2005

**Galerie Rodolphe Janssen**, Brussels, Belgium, *on black wings/six-channel bleed* (with Stephen O'Malley)  
**The Whitney Museum of American Art**, New York, NY

2003

**LISTE**, Basel, Switzerland (under the auspices of Team Gallery)

2002

**Team Gallery**, New York, NY, *Arroyo Grande*, 7.22.95

2000

**Team Gallery**, New York, NY

Two-Person Exhibitions:

2006

**gallery.sora**, Tokyo, Japan (with Gardar Eide Einarsson, with catalog)

2005

**Mitchell Albus Gallery**, New York, NY (with Walter Redinger)

2004

**MW Projects**, London, UK (with Nigel Shafran)

**Peres Projects**, Los Angeles, CA, *Penteholocaust/The Sixty-Sided Stone of the Androgyne*  
(with Matt Greene)

2003

**Team Gallery**, New York, NY, *An Enquiry into those Kinds of Distress which excite agreeable Sensations (1773): Slater Bradley & Banks Violette*

Selected Group Exhibitions:

2017

**Reading Public Museum**, Reading, PA, *Pop Culture: Selections from the Frederick R. Weisman Art Foundation*

2016

**White Flag Projects**, St. Louis, MO, *Ill Seen Ill Said* (Organized by Matthew Strauss)

**BPS22 - Musée d'art de la Province de Hainaut**, Charleroi, Belgium, *Uchronies*

**Team Gallery**, New York, NY, *Golden Eggs* (curated by Alissa Bennett)

**Luxembourg & Dayan**, New York, NY, *In the Making*

2014

**Galerie Rodolphe Janssen**, Brussels, Belgium, *BLACKOUT*

2013

**Team Gallery**, New York, NY, *Old Black* (organized by Todd von Ammon)

**Casino Luxembourg**, Luxembourg, *Altars of Madness* (curated by Damien Deroubaix and Jérôme Lefèvre)

**Galerie Thaddaeus Ropac**, Paris, France, *Disaster-The End of Days* (curated by Michael Bracewell, with catalog)

2012

**Givon Art Forum**, Tel Aviv, Israel; **Daimler Contemporary**, Berlin, Germany, *Accelerating Toward Apocalypse: Works from the Doron Sebbag Art Collection*, ORS Ltd. (curated by Tal Yahas)

**Galerie Rodolphe Janssen**, Brussels, Belgium, *Dark Garnaal*

2011

**Honor Fraser**, Los Angeles, CA, *It's Great To Be in New Jersey*

**Kunsthalle Fridericianum**, Kassel, Germany, *Produced by Migros - Collection migros museum für gegenwartskunst* (curated by Rein Wolfs and Heike Munder)

**Gagosian Gallery**, New York, NY, *Malevich and the American Legacy*

**Regen Projects**, Los Angeles, CA, *Black Swan* (curated by Dominic Sidhu)

**Alison Jacques**, London, UK, *Robert Mapplethorpe: Night Work* (curated by the Scissor Sisters)

2010

**Seattle Art Museum**, Seattle, WA, *Kurt* (curated by Michael Darling)

**Project 176/The Zabudowicz Collection**, London, UK, *The Library of Babel/In and Out of Place*

**Gallery Koko**, Tokyo, Japan, *NEW YORK The Loudest*

2009

**Museum of Modern Art**, New York, NY, *Compass in Hand: Selections from the Judith Rothschild Foundation Contemporary Drawings Collection* (organized by Christian Rattemeyer with Cornelia H. Butler)

**Kunsthalle Wien**, Vienna, Austria; **DA2 Domus Artium**, Salamanca, Spain, *Elevator to the Gallows* (with catalogue, curated by Banks Violette and Gerald Matt)

**Galerie Rodolphe Janssen**, Brussels, Belgium, *Dark Summer*

**Art | 40 | Basel**, Basel, Switzerland, *Art Unlimited* (with catalogue, under the auspices of Team Gallery and Gladstone Gallery)

**Macro Future Museum**, Rome, Italy, *New York Minute*

**The Andy Warhol Museum**, Pittsburgh, PA, *The End* (curated by Eric Shiner)

2008

**Royal Academy of Art**, London, UK, *GSK Contemporary, Part II: Collision Course*

**Point Ephemere**, Paris, France, *Extra Light*

**Gagosian Gallery**, Red October Chocolate Factory, Moscow, Russia, *for what you are about to receive*

**P.S.1**, New York, NY, *That was then... This is now*

**Frankfurter Kunstverein**, Frankfurt, Germany, *The Great Transformation- Art and Tactical Magic* (curated by Chus Martinez, with catalog)

**Art | 39 | Basel**, Basel, Switzerland, *Art Unlimited* (with catalog, under the auspices of Galerie Thaddaeus Ropac)

**Galeria Filomena Soares**, Lisbon, Portugal, *Murder Letters* (curated by David Rimanelli)

2007

**Baltic Centre for Contemporary Art**, Newcastle, UK, *When We Build Let Us Think That We Build Forever*

**Galerie Rodolphe Janssen**, Brussels, Belgium, *My Sweet Sixteen Party*

**Sorlandets Kunstmuseum**, Kristiansand, Norway, *White Light*

**Solomon R. Guggenheim Museum**, New York, NY, *The Shapes of Space*

**Palais de Tokyo**, Paris, France, *Bastard Creature*

**Vanhaerents Art Collection**, Brussels, Belgium, *Disorder in the House*

**Migros Museum für Gegenwartskunst**, Zurich, Switzerland, *Collection Show*

**Contemporary Art Center**, New Orleans, LA, *The Eclectic Eye*

2006

**The Royal Academy**, London, UK, *USA Today* (works from the Saatchi Collection)  
**MoMA P.S.1**, New York, NY, *Defamation of Character* (curated by Neville Wakefield)  
**Kunstmuseum St. Gallen**, Saint Gallen, Switzerland, *Lifestyle* (curated by Konrad Bitterli, with catalog)  
**Yerba Buena Center for the Arts**, San Francisco, CA, *Cosmic Wonder* (curated by Betty Nguyen, with catalog)  
**MUSAC, Museo de Arte Contemporáneo de Castilla y León**, Leon, Spain, *Trial Balloons* (curated by Agustín Pérez Rubio, Octavio Zaya, Yuko Hasegawa, with catalog)  
**Schirn Kunsthalle Frankfurt**, Frankfurt, Germany, *Youth of Today* (curated by Matthias Ulrich)  
**Museum Boijmans van Beuningen**, Rotterdam, The Netherlands, *DARK* (curated by Jan Grosfeld)  
**Art | 37 | Basel**, Basel, Switzerland, *Art Unlimited* (with catalog, under the auspices of Team Gallery)  
**Mary Boone Gallery**, New York, NY, *I Love My Scene: Scene One* (curated by José Freire)  
**Galerie Lisa Ruyter**, Vienna, Austria, *The Image Is Gone*  
**Migros Museum für Gegenwartskunst**, Zurich, Switzerland, *While Interwoven Echoes Drip into a Hybrid Body – an Exhibition about Sound, Performance and Sculpture* (curated by Heike Munder and Raphael Gyax)

2005

**Sprüth Magers Projekte**, Munich, Germany, *Thank You for the Music* (curated by Johannes Fricke Waldthausen)  
**Standard**, Oslo, Norway, *Blankness is Not a Void* (curated by Gardar Eide Einarsson)  
**Barbara Gladstone Gallery**, New York, NY, *Bridge Freezes Before Road* (curated by Neville Wakefield)  
**Galerie Rodolphe Janssen**, Brussels, Belgium, *La Beauté de l'Enfer: works on paper*  
**MoMA P.S.1**, New York, NY, *Greater New York*  
**Galerie Lisa Ruyter**, Vienna, Austria, *Suburbia*

2004

**Maureen Paley/Interim Art**, London, UK, *The Black Album*  
**Team Gallery**, New York, NY, *The Ice Age*  
**Visual Arts Gallery**, New York, NY, *Beginning Here: 101 Ways* (curated by Jerry Saltz)  
**Frederick R. Weisman Museum of Art**, Pepperdine University, Malibu, CA, *Art and Illusion: Selections from the Frederick R. Weisman Foundation*  
**Roth Horowitz**, New York, NY, *Power, Corruption and Lies* (curated by Neville Wakefield)  
**alternative space**, Paris, France, *Noctambule* (under the auspices of D'Amelio Terras Gallery, New York, NY)  
**The Whitney Museum of American Art**, New York, NY, *The Whitney Biennial* (with catalog)  
**Anton Kern Gallery**, New York, NY; **Moore Space**, Miami, FL, *Scream* (curated by Fernanda Arruda and Michael Clifton)

2003

**Deitch Projects**, New York, NY, *Kult 48 Klubhouse* (curated by Scott Hug)  
**Michael Steinberg**, New York, NY, *Flesh and Blood* (curated by Tracy Williams)  
**Nicole Klagsbrun Gallery**, New York, NY, *A Matter of Facts* (curated by Clarissa Dalrymple)  
**Cohan Leslie and Browne**, New York, NY, *Back in Black*  
**Anton Kern Gallery**, New York, NY, *Melvins* (curated by Bob Nickas)

**Kunstlerhaus Palais Thurn und Taxis Gartnerhaus**, Bregenz, Austria, *The Return of the Creature (The Continuing Saga of Elementalism, ... Conceptual Practice and Romanticism After Robert Smithson, ... New Quasi-Cinemas, ... and Post-Punk Existentialism)* (curated by Steven Parrino)

2001

**Contemporary Arts Center**, Atlanta, GA, *Dirty Deeds Done Dirt Cheap*

**Sandroni-Rey Gallery**, Venice, CA, *Ghost Stories* (curated by Casey McKinney)

**P.P.O.W.**, New York, NY, *Learned America* (curated by Jason Murison)

**Visual Arts Museum**, New York, NY, *Diversity Plus: Emerging Artists in a Rapid World* (curated by Jeanne Siegel, with catalogue)

2000

**Team Gallery**, New York, NY, *Summer with Friends*

**Andrew Kreps Gallery**, New York, NY, *Two Friends and So On* (curated by Rob Pruitt and Jonathan Horowitz)

**alternative space**, New York, NY, *Columbia University M.F.A. Exhibition*

1999

**Momenta Art**, New York, NY, *Rachel Lowther and Banks Violette*

1998

**Visual Arts Gallery**, New York, NY, *Group Show* (curated by Jeanne Siegel)

1997

**Visual Arts Gallery**, New York, NY, *Group Show* (curated by Carroll Dunham)

**Lower East Side Community Center**, New York, NY, *MX Group Show*

Curatorial Projects:

2006

**Bortolami Dayan**, New York, NY, *War on 45/My Mirrors are Painted Black (For You)*

2003

**Derek Eller Gallery**, New York, NY, *Trans-national Monster League*

2001

**Momenta Art**, New York, NY, *Dear Dead Person*

1999

**Neiman Center for Print Studies**, Columbia University, New York, NY, *ZERO*

1998

**ABC No Rio**, New York, NY, *Fearless Vampire Killer*

Selected Bibliography:

2017

Goldstein, Andrew. "An Artist Returns From the Edge" **New York Times**, April 21, 2017.

2016

Ribbon, Santa. "Nico Vascellari porta in Italia Banks Violette. A Vittorio Veneto arriva l'artstardel death metal" **Artribune**, November 23, 2016.

2012

Pienkny, Christiane. "How Do You Make a Crime Beautiful?" **From Beuys to Noise. Kunst und Musik Seit den 1960er Jahren**. Kunsthistorisches Institut: Berlin. pp. 146-53 (with illustrations).

2011

Bryce, Adam, "Banks Violette at Museo Civico Diocesano di S. M. dei Servi", **Slamxhype**, June 17.

Gartenfeld, Alex, "Medieval Cinema: Q+A With Banks Violette", **Art in America**, May 8.

Rosenberg, Karen, "It All Started With a Simple Square" **The New York Times**, March 10.

O'Brian, Glenn, "Banks Violette" **Purple Magazine**, no. 14.

Smith, Roberta, "Self Fulfilling Prophecies," **The New York Times**, Art in Review, April 16.

Smith, Roberta, "Swagger and Sideburns, Bad Boys in Galleries," **The New York Times**, February 12.

Landi, Ann "Banks Violette" Up Now, **Art News**, April.

Wilson, Michael, "Art Review: Banks Violette" **Time Out New York**, Issue 75, February 25-March 3.

2009

Carvell, Nicky, "It's Modern Mysticism; but Where's the Magick?" **Super Super**, p. 133.

Fano, Ramon, "Glossy," **Neo2**, November, pp. 136-143.

Kurian, Ajay, "Banks Violette," **Psychonauten**, pp. 203-207 (with illustrations).

Lieberman, Justin, "The (Continuing) Use-Value of Mike Kelley, An Open Letter Etc. Etc.," **Nero**, Autumn, pp. 44-49 (with illustration).

Sachs, Brita, "Satanischer Minimalismus: Banks Violette bei Ropac in Salzburg," **Frankfurter Allgemeine Zeitung**, January 5, pp. 43 (with illustrations).

Taylor, Mary Blair, "Banks Violette," **i-D**, January (with illustrations).

2008

Bollen, Christopher, "Banks Violette," **Interview**, December, p. 160 (with illustration).

Falconer, Morgan, "Banks Violette," **Art World**, October/November, pp. 76-79 (with illustrations).

Sherwin, Skye, "New Trends in Art: Black on Black," **ArtReview**, January, pp. 63-69 (with illustrations).

Westcott, James, "Banks Violette," **ArtReview.com**, September 15 (with illustrations).

2007

Ross, Lauren, "Rock Out," **Art in America**, November, pp. 198-201 (with illustrations).

Wilson, Michael, "Banks Violette," **Artforum**, September, p. 466 (with illustrations).

Stern, Steven, "Banks Violette," **Frieze**, September, p. 184 (with illustrations).

Schwendener, Martha, "Heavy Metal and Light: Always Serve Chilled," **The New York Times**, August 6, p. E1 (with illustrations).

Pollack, Barbara, "Banks Violette," **Time Out New York**, July 26-August 1, p. 64 (with illustrations).

Kunitz, Daniel, "The Man in Black," **Village Voice**, July 18-24, p. 60 (with illustrations).

Rosenberg, Karen, "Renouncing the Dark Arts," **New York**, July 2-9, pp. 105-6 (with illustrations).

Davis, Nicole, "Gallery: Banks Violette," **Paper**, June/July, p. 128.

Koh, Terence, Violette, Banks, "Two of a Kind," **Flash Art**, May/June, pp. 112-16 (with illustrations).  
Asper, Colleen, "Banks Violette," **Beautiful Decay**, May, pp. 78-85 (with illustrations).  
Fox, Dan, "USA Today," **Frieze**, March, pp. 183.  
Rosen, Misako, "Banks & Gardar," **Tokion**, January, pp. 32-7, 137 (with illustrations).  
Slyce, John, "USA Today," **ArtReview**, January, pp. 140-1.

2006

Kopsa, Maxine, "Banks Violette's Death Metal," **MetropolisM**, Issue 5, pp. 64-5, 101-2 (with illustrations).  
Homes, A.M., "The Way They Work," **Vanity Fair**, December, pp. 340, 354-7 (with illustrations).  
Regan, Kai, "Studio Visit," **Black Book**, October/November (with illustration).  
Trembley, Nicolas, "L'oeuvre au noir," **Numero**, October, pp. 88-92 (with illustrations).  
Needham, Alex, "kill to get the money," **i-D**, September, pp. 188-91 (with illustrations).  
Sherwin, Skye, "Banks Violette," **ArtReview**, September, p. 134 (with illustrations).  
Schwendener, Martha, "War on 45," **Time Out New York**, Aug 31- September 6 (with illustration).  
Smith, Roberta, "Chelsea is a Battlefield: Galleries Muster Groups," **The New York Times**, July 28, pp. 27, 33-34.  
Leffingwell, Edward, "Group Exhibitions at Mary Boone," **Art in America**, June/July, pp. 198-9.  
Spiegler, Marc, "American Renaissance," **The Art Newspaper**, June 14, p. 6 (with illustration).  
Turner, Luke, "Arts: Slat of the Sun," **Stool Pigeon**, June, pp. 36-7, (with illustrations).  
Wilson, Michael, "Subcultural Capital," **Artforum.com**, June 6, (with illustration).  
Abbott, Jeremy, "blackened is the end winter it will send," **i-D**, June, pp. 128-33.  
Needham, Alex, "Art: Banks Violette," **i-D**, June, pp. 70-1 (with illustration).  
Umar, Saheer, "Studio: Banks Violette," **Tokion**, June/July, p. 122 (with illustration.)  
Wray, John, "Heady Metal," **The New York Times Magazine**, May 28, pp. 31-5.  
Johnson, Ken, "I Love My Scene: Scene 1," **The New York Times**, February 17.

2005

Smith, Roberta, "Spotting an Aesthetic Dispute and Embracing All Sides," **The New York Times**, December 17.  
Ekroth, Power, "Blankness Is Not a Void," **Artforum.com**, December 7 (with illustration).  
Castro, Jan Garden, "Conversations with Ghosts: Banks Violette," **Sculpture**, December, pp. 18-9 (with illustrations.)  
Cohen, Michael, "Banks Violette," **Flash Art**, October, p. 76 (with illustration).  
Jones, Kristin M., "Bridge Freezes Before Road," **Frieze**, October, pp. 217-8.  
Cohen, Michael J., "Banks Violette: Cryptologist," **Spike**, Issue 5, p. cover, pp. 36-45 (with illustrations).  
Barliant, Claire, "Banks Violette: Whitney Museum of American Art," **Artforum**, October, p. 273 (with illustration).  
Egan, Maura, "School of Goul," **The New York Times Men's Style Magazine**, Fall, p. 76 (with illustration).  
Sonnenborn, Katie Stone, "Displaced Histories: The Art of Banks Violette," **The Brooklyn Rail**, September, p. 10 (with illustration).  
Violette, Banks, "Glisten Up," **The New York Times Style Magazine**, Fall, p. 74, 211 (with illustrations).  
Colman, David, "A Southern Gothic Memento Mori," **The New York Times**, August 7<sup>th</sup>, p. 8 (with illustrations).

- Davis, Ben, "Ultra Violette," **Artnet.com**, August 4<sup>th</sup> (with illustrations).  
Cotter, Holland, "Fanciful to Figurative to Wryly Inscrutable," **The New York Times**, p. E29, 31.  
Smith, Roberta, "Banks Violette," **The New York Times**, July 1<sup>st</sup>, p. E8 (with illustration).  
Kley, Elisabeth, "Burnt Churches and Salt Pillars," **New York Press**, June 7<sup>th</sup>, p. 26 (with illustration).  
Gural, Natasha, "Whitney Museum commissions first solo museum exhibition...," **Newsday.com**, June 3.  
Kennedy, Randy, "Master of the Dark Arts," **The New York Times**, May 15, Section 2, p. 1, 30 (with illustrations).  
Cotter, Holland, "Walter Redinger, Banks Violette," **The New York Times**, May 13, E36.  
Rimanelli, David, "Greater New York 2005," **Artforum**, May, pp. 239-40 (with illustration).  
Saltz, Jerry, "Lesser New York" **Village Voice**, March 28, p. 77.  
Kimmelman, Michael, "Youth and the Market: Love at First Sight," **The New York Times**, March 18, 99.E37, 39 (with illustration).  
O'Reilly, Sally, "The Black Album," **Time Out London**, 12-19 January, p. 57.  
Jones, Jonathan, "The Black Album," **The Guardian**, January 10.

#### 2004

- Tumlir, Jan, "My Pop: Banks Violette," **Artforum**, October, p. 86 (with illustration).  
Garrett, Craig, "Noctambule," **Flash Art**, October, p. 60 (with illustration).  
Slimane, Hedi, "Interview with Banks Violette," **Doingbird**, Issue #8, pp. 80-3 (with illustrations).  
Rawsthorn, Alice, "A Gothic Romance," **Pop**, Issue 9, pp. 222-229.  
Lee, Chris, "Death Becomes Them," **Blackbook**, Fall, pp. 190-192 (with illustration).  
Slimane, Hedi, "Ritual," **Dazed & Confused**, August, pp. 66-97 (with illustrations).  
DeBeer, Sue, "Artists on Artists: Banks Violette," **Bomb**, Summer, pp. 52-53 (with illustrations).  
Heartney, Eleanor, "The well-tempered Biennial," **Art in America**, June-July, pp. 71-77.  
Corread, Stephane, "Noctambule Spectral et Decale," **Beaux Arts**, June, pp.3 5-36.  
Dunn, Melissa, "Whitney Biennial 2004: A Good-Looking Corpse," **Flash Art**, May-June, pp. 63, 80.  
Rothkopf, Scott, "Many Happy Returns: Subject Matters," **Artforum**, May, pp. 176-7, 233.  
Bankowsky, Jack, "Many Happy Returns: This is Today," **Artforum**, May, pp. 160-171, 233 (with illustration).  
Kimmelman, Michael, "Touching All Bases At The Biennial," **The New York Times**, March 12, p. E27, 38.  
Violette, Banks, "Whitney Bound", **V Magazine**, Spring, pp., (with illustration).  
Caniglia, Julie, "American Splendor," **Travel + Leisure**, March, p. 60 (with illustration).  
Rosenberg, Karen, "Biennial Favorites," **New York**, March 1, pp. 37-41 (with illustration).  
Johnson, Ken, "Art in Review: 'Scream'," **The New York Times**, February 13, p. E36.  
Saltz, Jerry, "Modern Gothic," **Village Voice**, February 4-10, p. 86.  
Pearson, Jesse, "I Do This, I Do That: The Personality Artist and Heavy Metal Dandyism," **Parkett**, February, pp. 180-183 (with illustrations).  
Violette, Banks, "Top Ten," **Artforum**, January, p. 59 (with illustration).

#### 2003

- Iles, Chrissie, "Best of 2003," **Artforum**, December, pp. 122-123 (with illustration).  
Harris, Jane, "Review of 'An Enquiry...'," **Time Out New York**, October 2, p. 63.  
Schwendener, Martha, "Review of 'Back in Black'," **Time Out New York**, July 31, p. 53 (with illustration).



Cohen, Michael, "The New Gothic," **FlashArt International**, July-September, pp. 108-110  
(with illustration).  
Wysong, Brennen, "Fiend Club", **Flyer**, June (with illustration).

2002

Jones, Jonathan, "Stop Spreading the News," **The Guardian**, August 28.  
Worth, Alexi, "Art Choice," **The New Yorker**, August 19, p. 38.  
Johnson, Ken, "Art In Review: 'Banks Violette'" **The New York Times**, August 2. p. E33.  
Levin, Kim, "Voice Choice," **The Village Voice**, July 30, p. 96.  
Honigman, Ana Finel, "Review", **Time Out New York**, July 25, p. 54 (with illustration).  
MacKenzie, Michael A., "Banks Violette: Investigations into Alienation," **Visual Arts Journal**, Summer, pp. 10-11 (with illustrations).

Awards and Grants:

2000

Rema Hort Mann Foundation Grant

Public Collections:

**The Coppel Foundation**, Mexico  
**The Ellipse Foundation**, Portugal  
**The Jumex Foundation**, Mexico  
**Los Angeles County Museum of Art**, Los Angeles, CA  
**Migros Museum für Gegenwartskunst**, Zurich, Switzerland  
**Musée d'Art Moderne et Contemporain**, Geneva, Switzerland  
**Museum of Contemporary Art**, Los Angeles, CA  
**Museum of Modern Art**, New York, NY  
**The OverHolland Collection**, Amsterdam, The Netherlands  
**The Solomon R. Guggenheim Museum**, New York, NY  
**Frederick R. Weisman Art Foundation**, Los Angeles, CA  
**Whitney Museum of American Art**, New York, NY