

Oliver Wasow

BORN

1960 Madison, Wisconsin

EDUCATION

1983 BA Media Studies, Hunter College, New York, NY
2006 MFA, New Media, Transart Institute, Krems, Austria

SOLO EXHIBITIONS

1986 Josh Baer Gallery, NYC
1987 White Columns, NYC
Julian Pretto Gallery, NYC
1988 Josh Baer Gallery, NYC
1990 Josh Baer Gallery, NYC
Tom Solomon's Garage, LA, CA
1991 Glenn Dash Gallery, LA, CA
Josh Baer Gallery, NYC
1992 Galerie de Poche, Paris, France
1993 Josh Baer Gallery, NYC
Southeastern Center for Contemporary Art, Winston Salem, NC
Janet Borden Gallery, NYC
1995 Janet Borden Gallery, NYC
1997 Janet Borden Gallery, NYC
1998 Smallworks Gallery, Las Vegas, NV
2000 Janet Borden Gallery, NYC
2002 Sara Meltzer Gallery, NYC (Video Project)
2005 Fine Arts Academy, Baku, Azerbaijan
2006 Kathleen Cullen Gallery, NYC
2007 White Columns, NYC
2008 GridSpace, NYC (With Alix Lambert)
2011 Center for Art and Culture, Hollywood, FL (With John Monteith)
2013 Byrdecliffe Guild, Woodstock NY
2014 Stephanie Theodore Gallery, NYC
Teaching Gallery At Hudson Valley Community College, Troy , NY (With Pete Mauney)
2015 Center for Art and Culture, Hollywood, FL
2016 Hilliard University Art Museum, Lafayette, LA
2017 Steven Harvey Fine Arts, NYC

GROUP EXHIBITIONS

- 1984 "New Galleries of the Lower East Side", curated by Helene Winer, Artists Space, NYC, NY
"Summer New York", International With Monument, NYC, NY
"Still Life with Transaction", Galerie Jurka, Amsterdam, Holland
"The New Capital", curated by Collins and Milazzo
"Natural Genre", organized by Collins and Milazzo, Fine Arts Gallery at F.S.U., Tallahassee, FL
- 1985 "World History", curated by Daniel Levine, CEPA Gallery, Buffalo, NY
"Seduction: Working Photographs", organized by Marvin Heiferman, White Columns, NYC
"New Work from New York", curated by Joseph Masheck, Carpenter Center for the Visual Arts, NYC
"Re-Photography", curated by Paul Laster and Renee Riccard, Soho Center for the Visual Arts, NYC
"Group Show", Gallery Nature Morte, NYC, NY
"Dealers and Critics", organized by Robert Nickas, Mo David Gallery, NYC
"Group Show", Michael Bennett Gallery, NYC
- 1986 "Photo Object", Postmasters Gallery, NYC
"Group Show", New Math Gallery, NYC
"Abstract Photography", Baskerville and Watson Gallery, NYC
"Altered States", curated by Vikky Alexander, Bard College, NY
"Arts and Leisures", organized by Group Material, The Kitchen, NYC
"Mass", The New Museum, NYC
"Ultrasurd", organized by Collins and Milazzo, S.L. Simpson Gallery, Toronto, Canada
- 1987 "The Glittering Prize", Stux Gallery, NYC
"Group Show", 303 Gallery, NYC
"Schema", Baskerville and Watson Gallery, NYC
"Romance", organized by Ronald Jones, Knight Gallery, Charlotte, N.C.
"The New Romantic Landscape", Whitney Museum of Fairfield County, Stanford, CT
"Update", White Columns, NYC
"Art Against Aids", Baskerville and Watson Gallery, NYC
"Paint-Film", organized by Victoria Brown and Christian Haub, Bess Cutler Gallery, NYC
"Playback", Galerie Huber Winter, Vienna, Austria
"The Castle", curated by Group Material, Documenta 8, Kassel, Germany
"For Collectors Too," curated by William W. Radawec, Cleveland Center for the Arts, Cleveland, OH
"Robert Ellsworth, Sarah Hornbacher, Oliver Wasow," Wilkov/Goldfeder, NYC
- 1988 "Utopia Post Utopia", Institute of Contemporary Art, Boston, MA
"Photography On The Edge", Haggerty Museum Of Art, Milwaukee, WI
"New York Special", Galerie Wilma Tolksdorf, Hamburg, Germany
"Photo-Generated Art", Roy Boyd Gallery, Santa Monica, CA
"Dislocations", organized by Don Hanson, 7 East 3rd St., NYC
"New Work", Josh Baer Gallery, NYC
"Reprises de Vues", organized by Corrine Diserens, Halle Sud/Geneva, Switzerland
"Painting and Photography", Doug Milford Gallery, NYC

- "Drawings", organized by Jerry Saltz, Cable Gallery, NYC
 "Small Scale", Frank Bernaducci Gallery, NY
- 1989 "Revamp, Review", curated by Corinne Diserens, International Center for, Photography at Woodstock, Woodstock,
 "Through a Glass Darkly", curated by Barry Blinderman, University Galleries, Illinois State University, Normal, IL
 "Photography of Invention", National Museum of American Art, Washington D.C. traveled to Walker Art Center,
 "Self Evidence", Los Angeles Contemporary Exhibitions, Los Angeles, CA
 "The Observatory", organized by Douglas Blau, Tom Solomon's Garage, Los Angeles, CA
 "Obscured", Josh Baer Gallery, NYC
 "Abstraction in Contemporary Photography", curated by Steven High, Jimmy de Sana and Bill Salzillo, Hamilton
 College, Clinton, NY and Virginia Commonwealth University, VA
 "Romance and Irony", curated by Louis Grachos, Art Gallery of Western Australia, Perth, Australia
 "Strange Attractors: Signs of Chaos", curated by Laure Trippe, New Museum, NYC
 "Image World: Art and Media Culture", Whitney Museum of American Art, NYC
 "The Young and the Restless", organized by Arnold Lehman and Brenda Richardson, Sales and Rental Gallery,
 Baltimore, Museum of Art, Baltimore, MD
- "Bellevue", Museum of Moderner Kunst, Vienna, Austria
- 1990 "Against Interpretation", CEPA Gallery, Buffalo, NY
 "Artists Who Love Nature: Barbizon School to Contemporary Photographers", Green Museum, Osaka, Japan
 "Empire State Biennial", Everson Museum of Art, Syracuse, NY
 "Somewhere: An Excursion Into The Land Of Oz", organized by Robert Mahoney, Lintas: New York, NYC
 "Romance and Irony in Recent American Art," Tampa Museum of Art, Tampa, FL
- 1991 Josh Baer Gallery, NYC
 "The Library" organized by Douglas Blau, Josh Baer Gallery, NYC
 "The American Scene: Contemporary Photographs," Rena Bransten Gallery, San Francisco, CA
 "Ornament: Ho Hum All Ye Faithful," organized by Karin Bravin, John Post Lee Gallery, NYC
- 1992 "Landscape as Stage," curated by Meyer Raphael Rubinstein, Marian Locks Gallery, Philadelphia, PA
 "The 1992 Biennial: Wasteland From Now On," Center for Photography, Rotterdam, The Netherlands
 "Betrayal of Means/Means of Betrayal," Southeast Museum of Photography, Daytona Beach, FL.
 "Contemporary Photomontage," John Michael Kohler Arts Center, Sheboygan, WI
- 1993 "Photoplay," curated by Manuel Gonzalez, Chase Manhattan Bank, Miami, FLA.
 "Works From the Chase Manhattan Collection. Travelled to Center for the Fine Arts, Miami, Fla., The Museum of
 Contemporary Art, Monterrey, Mexico, Cultural Center, Caracas, Venezuela, Museum of Art, Sao Paulo,
 Brazil, the National Museums of Art in Buenos Aires Argentina and Santiago, Chile.
 "Twilight Intervals," curated by Christopher deBealieu Sweet, Patricia Shea Gallery, Los Angeles, CA
 "Cadavre Exquisite," The Drawing Center, NYC
- 1994 "The World of Tomorrow," curated by Douglas Blau, Thomas Solomon's Garage, LA
 "Three Views From Earth," curated by Renny Pritikin, Center for the Arts, San Francisco, CA
 "Group Show," American Fine Arts, Co., NYC
- 1995 "Human/Nature," The New Museum, NYC
 "Beyond Description: Content and Discontent in Today's Photography," curated by Andy Grundberg, The Bruce
 Museum, Greenwich, Conn. (Traveled).
 "Bit by Bit," Curated by Susan Edwards, Hunter College Art Gallery, NYC
- 1996 "Altered and Irrational," The Whitney Museum of American Art, NYC

- "Enigmatic Documents," Recontres Internationales de la Photographie, Arles, France
 "What I Did On My Summer Vacation," White Columns, NYC
 "Blind Spot, Four Years," Paolo Balldacci Gallery, NYC
 "Astronomy, Optics, and Outer Space," Ansel Adams Center for Photography, San Francisco, CA
 "Muse X Editions," Santa Monica Museum of Art, Santa Monica, CA
 "Camera Transformations," Weingart and Koons Galleries, Occidental College, Los Angeles, CA
 "Limited Edition Artists Books Since 1990," Brooke Alexander Gallery, NYC
- 1997 "Arcos da Lapa," Outdoor Project, Rio de Janeiro, Brazil
 "Digital Works," The Contemporary Arts Collective, Las Vegas, NV
 "Since Now: Contemporary Photographs," The Milwaukee Museum of Art, WI4
 "A Decade of Collecting Contemporary Art, 1987-1997," Everson Museum, NY
- 1998 "Group Show," Jan Kesner Gallery, Los Angeles, CA
 "H2O," Smallworks Gallery, Las Vegas, NV
 "(R)evolution," Bianca Pilat Contemporary Art Gallery, Milan, Italy
 "Blade Runner," Caren Golden Gallery, NYC
 "New Iris Prints," Robert Klein Gallery, Boston, MA
- 1999 "Recent Aquisitions in Photography," Smith College Museum of Art, Northhampton, MA
 "My Girlfrieend Iris," Pamlemousse Press, NYC, NY
 "Calendar 2000," Center for Curatorial Studies Museum, Bard College, NY
 "Transmute," Museum of Contemporary Art, Chicago, Il.
 "Millenial Fever," Hudson Guild, NYC
- 2000 "UFO," Illinois State University Galleries, Normal, Il., Traveling
 "Unapocalyptic: The Future That Never Was," USC Fisher Gallery, Los Angeles, CA
 "Shifting Ground: Transformed Ideas of the American Landscape," Henry Art Gallery, Seattle, WA.
 "Wnter Group Show," Jan Kesner Gallery, Los Angeles, CA
- 2001 "Dreaming In Print," Fashion Institute of Technology, New York City, NY
 "Drawings and Photographs," Mathew Marks Gallery, NYC
- 2002 "Classicism and Beyond," Fotofest, Houston, TX
- 2003 "Faking Real," curated by Stephen Hilger, Leroy Nieman Gallery, Columbia University.
 "In-Out," International Festival of Digital Images, Prague, Czech. Traveling to Russia.
 "Fast Forward," White Columns, NYC
- 2004 "Selections from Fotofest," Museum of Modern Art, Moscow
 "Drop Out," Julie Saul Gallery, NYC
 "Unusual Works, Surrealism, 2004," Thomas Lavin, LA, CA
 "Photography Reborn," Berie Center Galleries, Ramapo college, NJ, Curated by Jonathan Lipkin
- 2005 "The Downtown Show," Grey Art Gallery, NYC., Warhol Museum, Pittsburgh, PA and Austin Museum, Austin, TX
- 2006 "Group Show," Kathleen Cullen Gallery, NYC
- 2007 "Selections from the Phylis Tuchman collection," Williams College Museum of Art, Williamstown, MA
- 2009 "Group show", GuineaKunstRaum", Rhinebeck, NY
- 2010 "One Hour Photo" , American University Museum at the Katzen Arts Center, Washington, D.C
- 2011 "Shapeshifters," Curated by Laurel Sparks, 443 PAS Gallery, NYC

- 2012 "Faking It," Metropolitan Museum of Art, NYC. Curated by Mia Fineman.. Travelled to National Gallery, Wash. DC
 2014 "We Should Talk to Each Other," Mary S. Byrd Gallery of Art, Georgia Institute of Technology, Augusta, GA
 2015 "Exquisite," LabSpace, Hillsdale, NY
 2016 "Dreamstate," Metropolitan Museum of Art, NYC
 "That Old School Dystopia," Theodore:Art, NYC

BIBLIOGRAPHY

Articles/Reviews

- 1984 Larry Rinder, "Materiality and Aesthetic Sense", N.Y. Native, July
 1985 Joseph Masheck, "Point 1, Art Visuals/Visual Arts", Willis, Walker and Owens Publishers
 Walter Robinson, "The New Capital", Art in America, April
 Therese Lichtenstein, "Group Show at Nature Morte", Arts, September
 Gary Indiana, "Voice Pick", The Village Voice, July
 Jack Bankowsky, "The Newer Wave", N.Y. Native, July
 1986 Marvin Hefferman, "Photo Metro", Metro San Francisco, January
 Collins and Milazzo, "Groundless Phenomenology", Kunst Forum, April
 Hal Foster, "Signs Taken for Wonders", Art in America
 Joseph Masheck, "Discourse with W.D. Barnes", Arts, September
 Larry Rinder, "Romancing A Stone: Towards a Poetics of a Spectacle", Flash Art, Winter Issue
 1987 Jude Schwendenwein, "Reviews", Artscribe, No. 64, Summer, p.77, repro.
 Barbara Ess and Glenn Branca, editors, Thought Objects, J.A.A. #7, CEPA/J.A.A. Publishers
 "The F Stops Here", photo essay, Scene, May
 "Anti-Baudrillard", File, January
 1988 Rosetta Brooks, "Studio", interview and essay, Artnews, February
 Robert Mahoney, review of one-person show, N.Y. Press, May 6
 1989 Knight, Christopher, "A Photographic Observatory", Los Angeles Herald Examiner, June 16.
 1990 Decter, Joshua, "New York in Review", ARTS Magazine, Summer, repro. p. 95 "New York: Les Tendances de la Nouvelle Photographie", VOIR, July
 Blau, Douglas. Vogue, Arts Section, September, pp. 424-428, repro. 426
 Grundberg, Andy. "Abstraction Returns to Haunt Photography," The New York Times, Feb., 25.
 1991 Jenkins, Steven. "Some Notes from the Road," Artweek, Vol. 22, No. 23, July 4
 Crockett, Tobey. "Oliver Wasow," Art in America, No. 7, July, pp.126-127, repro.
 Smith, Roberta. "On Long Island, Photos, Portraits, Pollock and Stereotyping", The New York Times, August
 Slivka, Rose C.S. "From the Studio," The East Hampton Star, July 11, p. 11.
 "Romance and Irony," The East Hampton Star, Arts Review, June 11-July 8
 "Romance and Irony in Recent American Art," Journal of the Print World, Summer, p. 47
 Braff, Phyllis. "Exhibition Is Window on Society," The New York Times, Long Island Weekly, July 28, p17.
 Hay, Couri. "High Society," The Hamptons, p. 40
 Long, Robert. "Visions From Down Under," The Southampton Press, July 4
 Lipson, Karin. "Modern Romantic Vision," Newsday, June

- "The Library," Review, Flash Art, Vol. XXIV, No. 160, October, p.170, repro.
- 1992 Decter, Joshua. "Oliver Wasow: Review," Arts Magazine, December, p. 80, repro.
Wasserman, Burton. "Exhibitions In Sight," Art Matters, February, p. 3, 7.
Wallberg, Larry. " In Art, Does End Justify the 'Means' ?," Beach Sunday News Journal, November 1, pp. 1&8. Repro.
- 1993 The New Yorker, review of exhibition at Josh Baer Gallery, February 8, pp. 16,17.
Staper, Nancy. "Exhibits at Tufts Captures Paradoxes of Photography " The Boston Globe, February 4.
- Murphy, James J., review of Betrayal of Means/Means of Betrayal," Art Papers , April, vol.17 number 2.
M Magazijn, review of Fotografie Biennale Rotterdam, Rotterdam, The Netherlands, cover photo.
Goldberg, Vicki. Photography Picks, The New York Times, Sept. 12.
Hagen, Charles. Oliver Wasow: Review of Exhibition at Janet Borden Gallery, The New York Times, Nov. .
Blind Spot Magazine, Issue #2. Published by Blind Spot Photography, Inc., inside cover photo and pg.3.
- 1994 Seward, Keith. Art in Review, Art Forum , Jan. 1994 p.94, photo.
Pagel, David. "Taking a Glimpse Into the World of Tomorrow," The Los Angeles Times, Feb. 20.
- 1995 Alletti, Vince. Voice Picks, The Village Voice, March 28th, 1995.
Hagen, Charles. Critics Choice, The New York Times, April 7th, 1995
Blair, Dike. CD-ROM Persuasion, The Computer Entertainment Myst, Flash Art, June, 1995. p.73, photo.
Ziegesar, Peter von. Review of Exhibition at Janet Borden Gallery, Art In America, Oct. 1995. p.123,
Dunne, Grace. "Bear Mountain Beautiful," The Westchester Viking, November 16, 1995 p.11, photo.
- 1996 Angelo, Jean Marie. "Beauty and the Byte," Fairfield County Weekly, Feb. 22,
Muchnic, Suzanne. "Hot Off the Inkjet," Los Angeles Times, June 6, 1996. Section F. Color photo
- 1997 Robinson, Walter. "NY in review, Oliver Wasow at Janet Borden," ArtNet Magazine, March, 1997
Crosby, Gregory. "Digital works," Scope Magazine, p.56
Kellog, Anne. "Bytes of Color," Scope Magazine, on-line edition.
Romano, Gianni. "Oliver Wasow." ZOOM Magazine, May-June, Color Photos.
Merli, Melissa. "Review of UFO show at Illinois State Univ.," Illinois News-Gazette, March. Color Photo.
- 2002 Johnson, Patricia. "Photography Exhibit: so good, so bad, so-so," Houston Chronicle, March 12,
Ennis, Michael. "Moving Pictures," Texas Monthly, May, 2002. Color Photo.
Ansporn, Catherine D. "Fotofest 2002," ARTnews, June, 2002. p. 126, Color Photo
- 2003 Motta, Carlos, editor. "Oliver Wasow interviewed by Dana Hoey," ArtWurl, on-line magazine, issue 4,
Johnson, Ken. "Alumni Return, Juxtaposing Past and Present," The New York Times, November 28.
Marcinko, Andrea. "'White Columns,'" City Magazine, Winter 2003. p. 19, Color Photo.
- 2008 Schwendener, Martha "Oliver Wasow at White Columns," The Village Voice, July 9 2008, Color Photo
- 2009 Rong, Jiang "Virtual Forum," Chinese Photography Magazine, April 2009. Color Photos.
- 2011 Heiferman, Marvin, Art in America, "Has Facebook Killed the Photo?" May 2011. Color Photos
- 2013 Harnish, Tracey, Huffington Post, "Social Media and the Unknown Artist," 2 Part article/ interview, May.
- 2016 Ryder, Adam, American Photo, "Oliver Wasow Brings a Scenic Eye to Portrait Photography," May

Books and Catalogues

- 1984 "Natural Genre", catalogue essay by Collins and Milazzo, Fine Arts Gallery, Florida State University
- 1988 "Reprises de Vues", catalogue essays by Renate Cornu and Carol Ann Klonarides for Halle Sud, Geneva, Switzerland
- "Utopia Post Utopia: Configurations of Nature and Culture in Recent Sculpture and Photography", catalogue essay for ICA, ICA Boston & MIT Press, Boston, MA
- "Romance and Irony", catalogue essays and repros, Art Gallery of Western Australia, Perth Australia,
- "Abstraction in Contemporary Photography", catalogue with repros and essays by Andy Grundberg and Jerry Saltz, Hamilton College and Virginia Commonwealth University Presses, Clinton, NY
- 1989 "Through a Glass, Darkly", catalogue essays, Illinois State University Press, Normal, IL
- "Photography of Invention", catalogue essays, Smithsonian Press, Washington, D.C.
- "The Observatory", catalogue with repros, Douglas Blau and Tom Solomon's Garage, Los Angeles, CA
- "Bellevue," catalogue essay by Mary Haus and Herwig Kempinger with repros., Museum Moderner Kunst, Wien, Austria
- " Postmodern Currents : Art and Artists in the Age of Electronic Media, by Margot Lovejoy, published by Prentice Hall, 1996. Photos.
- 1990 "Artists Who Love Nature: From Barbizon School to Contemporary Photographers", catalogue essays and repros, The Green Museum, Osaka, Japan
- 1991 "The Library," catalogue essay by Douglas Blau with repros., Josh Baer Gallery, NYC
- "Post-Modernism or, the Cultural Logic of Late Capitalism," Frederic Jameson, Duke University Press, color
- 1992 "Wasteland: Landscape From Now On," catalogue essays and repros., Fotografie Biennale Rotterdam, Uitgeverij 010 Publishers, Rotterdam, The Netherlands
- 1993 "Betrayal of Means/ Means of Betrayal," catalogue essay by Janie Cohen with repros., Southeast Museum of Photography, Daytona Beach, FL
- "Notes From the Material World: Contemporary Photomontage," catalogue essay by Nancy Bless with front cover repro. John Michael Kohler Arts Center, Sheboygan, Wisc.
- "PhotoPlay," Catalogue Essay by Lisa Phillips, for traveling exhibition "Works From the Chase Manhattan Collection." photos pgs.172-173.
- 1994 "After Art: Rethinking 150 Years of Photography," catalogue essays by Chris Bruce and Andy Grundberg, photo pg .51, published by Henry art Gallery, Univ. of Washington.
- 1996 "Postmodern Currents: Art and Artists in the Age of Electronic Media," by Margot Lovejoy, published by Prentice Hall, 1996. Photos.
- 1998 "The Art of The X-Files," Intro. by William Gibson, published by Harper Prism. Color photo.
- "Visionaire #26, Fantasy," A limited edition artist's book, published by Visionaire.
- "(R)evolution, Digital Imaging, Catalogue essay by Gianni Romano, color repros.
- 2000 "Visionaire # 28, The Bible," A limited edition artist's book, published by Visionaire.
- "Once Upon a Time in America, The Mottahedan Collection," Edited by Carrol Dunham, published by Christies. Color Photo
- 2001 "The UFO Show," catalogue essays by Rudy Rucker, Paul Laffolley and Barry Blinderman. Color Photos. Published by Illinois State University.
- 2002 "FotoFest 2002, Classicism & Beyond," catalogue essays by Wendy Watriss,

- 2003 "Dreaming in Print: A Decade of Visionaire, edited by Cecilia Dean, published by Visionaire Art Journal, Vol. 62, no.3" Fall 2003, edited by Mark Durant.
 "Unpackaging Art of the 1980s," by Alison Pearlman, published by University of Chicago Press.
- 2004 "Digital Art (World of Art)," by Christiane Paul, Published by Thames and Hudson
- 2005 "Photography Reborn," by Jonathan Lipkin, Published by Harry Abrams. Color Photos
- 2006 "The 1980s: An Internet Conference (Issues in Cultural Theory)," by Maurice Berger, Published by The Georgia O'Keefe Museum
- 2011 "Artist Unknown/The Free World," Book project accompanying exhibition. Essays by Marvin Heiferman, John Monteith, Jerry Saltz and Oliver Wasow
- 2012 "Faking It: Manipulated Photography Before Photoshop," Essay by Mia Fineman, Published by Metropolitan Museum of Art,

Related Projects

BOMB, cover photo, Spring 1988, Issue 23, color repro.

An Illuminated History of the Future, book cover photo, edited by Curtis White, published by the University of Illinois Press, 1990

Los Alamos, Wisconsin, Kitt Peak, a limited edition artists' book, published by Thea Westreich, 1991

"Doll House Party," A collaborative digital project for the NY Times Magazine, July, 16, 1995. With David Levinthal and Barbara Bordnick

"Virtual City Magazine," Digitally altered photo, cover, Oct., 1995.

Imagined Worlds, book cover photo, a book by Freeman Dyson, published by Harvard Press, 1997.

"Somewhere Else," An eight-minute digital animation presented on the "Fremont Street Vault", a four-city-block-long overhead video screen in Las Vegas, NV, Nov. 15th-Dec.15th 2000

Cascade Experiment, Book cover photo, poems of Alice Fulton, W. W. Norton Publishers, 2004

Popular Mechanics, Cover Photo, March, 2008

Everything, book cover photo, Kevin Canty, 2010

Dear Dave Magazine, The Billy Project, Winter 2012

The Brooklyn Rail, Art Seen, Feb. 2013.

Cabinet Magazine, Artist Project "Float", Spring 2013.

Selected Public Collections

Bayley Art Museum, Charlottesville, VA

Chase Manhattan Bank, NYC, NY

Destre Foundation, Athens, Greece

Everson Museum, Syracuse, NY

Metropolitan Museum of Art, NYC, NY
Milwaukee Art Museum, WI
Mint Museum, Charlotte, NC
Museum of Modern Art, NYC, NY
Museum of Fine Arts, Houston, TX
Progressive Corporation, Cleveland, OH
Smith College Museum of Art, Northhampton, MA
Whitney Museum of American Art, NYC, NY

Awards

1988	New York State Council on the Arts Grant
1995	Louis Comfort Tiffany Foundation Award
2000	New York Foundation of the Arts