

SUE WILLIAMS

BORN

1954 Chicago Heights, Illinois

EDUCATION

1972,
1975 -1976 B.F.A, California Institute of the Arts

1973 Cooper Union

SOLO EXHIBITIONS

2020 303 Gallery, New York, NY
Galerie Eva Presenhuber, Zurich, Switzerland

2018 "Sue Williams: New Paintings", Skarstedt Gallery, London, UK
Regen Projects, Los Angeles, CA
"Sue Williams: Paintings 1997-98", Skarstedt Gallery, New York, NY

2017 303 Gallery, New York, NY

2016 Galerie Eva Presenhuber, Zurich, Switzerland

2014 303 Gallery, New York, NY
James Cohen, Shanghai, China

2013 Maruani & Noirhomme, Brussels, Belgium

2011 Regen Projects, Los Angeles, CA

2010 "Al-Qaeda is the CIA", 303 Gallery, New York, NY
Galerie Eva Presenhuber, Zurich, Switzerland

- 2008 "Sue Williams: Project for the New American Century", David Zwirner, New York, NY [catalogue]
Ormeau Baths Gallery OBG, Belfast, Ireland
- 2006 Regen Projects, Los Angeles, CA
Galerie Eva Presenhuber, Zurich, Switzerland
Glynn Vivian Art Gallery, Swansea, Wales
Oriol Mostyn Gallery, Liandudno, Wales
- 2005 303 Gallery, New York, NY
- 2004 Bernier / Eliades Gallery, Athens, Greece
Kukje Gallery, Seoul, Korea
Addison Gallery of American Art, Andover, MA
- 2003 Regen Projects, Los Angeles, CA
Carpenter Center, Harvard, Cambridge, MA
Galeria Il Capricorno, Venice, Italy
Institut Valencia d'Art Modern, Valencia, Spain
- 2002 Secession, Vienna, Austria, and IVAM, Valencia, Spain (in 2003)
Galerie Hauser, Wirth & Presenhuber, Zurich, Switzerland
303 Gallery, New York, NY
Palm Beach Institute of Contemporary Art, Palm Beach, FL
Staatliche Kunsthalle Baden-Baden, Germany
- 2001 Gallery Side 2, Tokyo, Japan
Bernier/Eliades, Athens, Greece
- 2000 303 Gallery, New York, NY
Galeria Il Capricorno, Venice, Italy
Galeria Joan Prats, Barcelona, Spain
- 1999 Hauser, Wirth & Presenhuber, Zurich, Switzerland
- 1998 303 Gallery, New York, NY
Neue Galerie und Landesmuseum Joanneum, Graz, Austria
Galerie Jean Bernier, Athens, Greece
Sadie Coles, London, UK
Galeria Il Capricorno, Venice, Italy
Künstlerhaus, Graz, Austria

- 1997 Centre d'Art Contemporain, Geneva, Switzerland
Galleria Il Capricorno, Venice, Italy
Johnen & Schottle, Cologne, Germany
- 1996 303 Gallery, New York, NY
Galerie Ghislaine Hussenot, Paris, France
Jean Bernier Gallery, Athens, Greece
Regen Projects, Los Angeles, CA
Modulo Gallery, Lisboa, Portugal
- 1995 Jack Hanley Gallery, San Francisco, CA
Galerie Metropol, Vienna, Austria
- 1994 303 Gallery, New York, NY
Galleria Il Capricorno, Venice, Italy
Modulo, Lisboa, Portugal
Galerie Walcheturm, Zurich, Switzerland
- 1993 Vera Vitagioia, Naples, Italy
San Francisco Art Institute, San Francisco, CA
Galerie Rizzo, Paris, France
Editions Julie Sylvester, New York, NY
- 1992 303 Gallery, New York, NY
Stuart Regen Gallery, Los Angeles, CA
Gallery 210, University of Missouri, St Louis, MO
- 1991 Amy Lipton Gallery, New York, NY
- 1989 Loughelton Gallery, New York, NY

GROUP EXHIBITIONS

- 2019 "303 Gallery: 35 Years", New York, NY
"Downtown Painting", Presented by Alex Katz, Peter Freeman, Inc., New York, NY
- 2018 "Trance", Aishti Foundation, Lebanon
"Everything is Connected: Art and Conspiracy", The Metropolitan Museum of Art, New York, NY
"Lineage: de Kooning and His Influence", Skarstedt, New York, NY

- “Remote Castration”, Laxart, Los Angeles, CA
 “Chaos and Awe: Painting for the 21st Century,” Frist Center for the Visual Arts, Nashville, TN
- 2017 “Sculpture, Painting, and Video”, The Margulies Collection at the Warehouse, Miami, FL
 “Animal Farm”, The Brant Foundation Art Study Center, Greenwich, CT
 “Larry Clark, White Trash”, Luhring Augustine, New York, NY
 “Zeitgeist”, MAMCO, Geneva, Switzerland
 “Attics of My Life”, Jack Hanley Gallery, New York, NY
 “What I Loved: Selected Works from the 90s”, Regen Projects, Los Angeles, CA
- 2016 “Man Alive”, Maruani Mercier Gallery, Brussels, Belgium
 “Seeing double: artist duos in the Summer Exhibition”, Royal Academy, London, UK
 “New York New York, Paint! Paint!”, Showroom, Amsterdam, The Netherlands
 “Don’t Look Back: The 1990s”, Museum of Contemporary Art Los Angeles, Los Angeles, CA
- 2015 “Painting 2.0 Expression in the information age”, Museum Brandhorst, Munich
 “Greater New York”, MoMA PS1, New York, NY
 “Better Than de Kooning”, Villa Merkel, Esslingen, German
 “America is Hard to See”, Whitney Museum of American Art, New York, NY
 “No Man’s Land: Women Artists from the Rubell Family Collection”, Rubell Family Collection, Miami, FL
- 2014 “Take It or Leave It: Institution, Image, Ideology”, Hammer Museum, Los Angeles, CA
- 2013 “Comic Future”, Ballroom Marfa, TX
- 2012 “The Perfect Show”, 303 Gallery, New York, NY
 “Figuring Color”, Institute of Contemporary Art, Boston
 “The Displaced Person”, Invisible-Exports, New York, NY
- 2011 “Seeing is a Kind of Thinking: A Jim Nutt Companion”, Museum of Contemporary Art, Chicago, IL
- 2010 “Keeping it Real: An Exhibition in Four Acts: The D. Daskalopoulos Collection,” Whitechapel Gallery, London, England
 “Visceral Bodies”, Vancouver Art Gallery, Vancouver Canada
 “Collecting Biennials”, Whitney Museum of American Art, New York, NY

- 2009 "MOCA's First Thirty Years" - MOCA Grand Avenue, Los Angeles, CA
 "Rebelle: Art and Feminism 1969 - 2009", Museum voor Moderne Kunst Arnhem, Arnhem, Netherlands
- 2008 "The Gallery", David Zwirner, New York, NY
 "Pretty Ugly", Gavin Brown Enterprise and MacCarone, New York, NY
 "Who's Afraid of Jasper Johns?", Tony Shafrazi Gallery, New York, NY
 "We Are Stardust, We Are Golden. Women at Johnen + Schöttle since 1984", Johnen + Schöttle, Cologne, Germany
 "Blasted Allegories - Werke aus der Sammlung Ringier", Kunstmuseum Luzern, Luzern, Switzerland
- 2007 "Jubilee Exhibition", House Eva Presenhuber Vnà, Engiadina Bassa, Switzerland
 "The Third Mind", Palais de Tokyo, Paris, France
 "Kiss Kiss Bang Bang", Museo de Bellas Artes Bilbao, Bilbao, Spain
 "JACKSON", Contemporary Art Galleries, University of Connecticut, Storrs, CT
 "Beneath the Underdog", Gagosian Gallery, New York, NY
 "Fast Forward: Collections for the Dallas Museum of Art", Dallas Museum of Art, Dallas, TX
 "InWords: The Art of Language", University Gallery, University of Delaware, Newark, DE
 "Comic Abstraction: Image Breaking, Image Making", Museum of Modern Art, New York, NY
- 2006 "Open House", Ellipse Foundation, Lisbon, Portugal
 "Defamation of Character", P.S.1 Contemporary Art Center, Long Island City, NY
 "Into Me/Out of Me", P.S.1 Contemporary Art Center, Long Island City, NY: traveling to Kunst-Werke Berlin e.V. – Institute for Contemporary Art, Berlin, Germany
 "Bearings: the Female Figure", PS 122 Gallery, New York, NY
 "Lara Schnitger, Lily van der Stokker, Sue Williams", Modern Art, London, England
 "New York, New York: Fifty Years of Art, Architecture, Film, Music, and Video", Grimaldi Forum, Monaco
 "Still Points of the Turning World: SITE Santa Fe's Sixth International Biennial", SITE Santa Fe, Santa Fe, NM
- 2005 "Artists' Books Revisited", Art Metropole, Toronto, Ontario, Canada: traveling to Printed Matter, Inc., New York, NY
 "Extreme Abstraction", Albright-Knox Art Gallery, Buffalo, NY
 Interstate, Nicole Klagsbrun, New York, NY

- 2004 "North Fork / South Fork: East End Art Now", curated by Klaus Kertess, The Parrish Art Museum, South Hampton, NY
The American Academy of Arts and Letters, New York, NY
- 2003 "Size Matters", Texas Gallery, Houston, TX
"Drawing", G Gallery, Washington, DC
"Social Strategies: Redefining Social Realism", University of Santa Barbara, CA
- 2002 "Comic Release: Negotiating Identity for a New Generation", Carnegie Mellon University, Pittsburgh, PA (travelling exhibition)
"Contemporary Art Project", Seattle Art Museum, Seattle, WA
"Art in the 'toon age", Kresge Art Museum, Michigan State University, MI
- 2001 "Brooklyn!", Palm Beach Institute of Contemporary Art, Lake Worth, FL
"Works on Paper From Acconci to Zittel", Victoria Miro Gallery, London, U.K.
"Collaboration With Parkett: 1984 to NOW", Museum of Modern Art, New York, NY
"Pop & Post-Pop [On Paper]", Texas Gallery, Houston, TX
"Locating Drawing", Lawing Gallery, Houston, TX
- 2000 "Open Ends", Museum of Modern Art, New York, NY
"Drawings 2000", Barbara Gladstone Gallery, New York, NY
"There Is Something You Should Know: EVN Sammlung", Ostereichischen Galerie Belvedere, Vienna, Austria
Palais De Beaux-Art de Bruxelles, curated by Thierry de Dove, Brussels, Belgium
- 1999 "The American Century: Art & Culture 1900-2000", Whitney Museum of American Art, NY
"Negotiating Small Truths", The Jack S. Blanton Museum of Art, University of Texas at Austin, TX
- 1998 Kunsthalle Krems, Krems, Austria
"Skulptur Figur Weiblich", Landesgalerie Oberosterreich, Linz, Austria
"Painting: Now and Forever," Part I, Pat Hearn and Matthew Marks Gallery, New York, NY
"Pop Surrealism", The Aldrich Museum of Contemporary Art, Ridgefield, CT
"Connections, Contradictions", Emory University, Atlanta, GA
- 1997 "1997 Biennial Exhibition", Whitney Museum of American Art, NY
"Multiple Identity: Works from the Whitney Museum of American Art", Museu d'Art Contemporani de Barcelona, Spain

- "Birth of the Cool", curated by Bice Curiger, Deichtorhallen, Hamburg, Germany, and Kunsthaus Zurich, Switzerland
 "Painting Project", Basilico Fine Arts and Lehmann Maupin, New York, NY
- 1996 "Ideal Standard Life", Spiral Wacoal Art Center, Tokyo, Japan
 "The Comic Depiction of Sex in American Art", Galerie Andreas Binder, Munich, Germany
- 1995 "1995 Biennial Exhibition", Whitney Museum of American Art, New York, NY
 "25 Americans: Painting in the 90's", curated by Dean Sobel, Milwaukee Art Museum, Milwaukee, WI
 "Imperfect", Herter Art Gallery, University of Massachusetts, Amherst, MA
 "Oltre La Normalita Concentrica", curated by Gianni Romano, Comune di Padova, Padova, Italy
 "feminimasculin, le sexe de l'art", Centre Georges Pompidou, Paris, France
- 1994 "Miriam Cahn, Marlene Dumas, Kiki Smith, Sue Williams", Centre d'Art Contemporain, Geneva, Switzerland
 "Coicido y Crucido", Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain
- 1993 "Sue Williams, Lorna Simpson, Tony Oursler, John Currin, Kathe Burkhart", Galleria Galliani, Genova, Italy
 "Sue Williams/Wendy Jacobs", Galerie Walcheturm, Zurich
 "1993 Biennial Exhibition", Whitney Museum of American Art, New York, NY
 "Regarding Masculinity", Arthur Roger Gallery, New Orleans, LA 1993
 "Bad Girls", Institute of Contemporary Art, London, England and Center for Contemporary Arts, Glasgow, Scotland
- 1992 "The Art of Language", Kunsthalle, Vienna, Austria; Frankfurter Kunstverein, Frankfurt, Germany
 "The Subject of Rape", Whitney Museum of American Art, New York, NY
 "Aperto", Venice Biennale, Venice, Italy
 "Die Arena Des Privaten", Kunstverein Munchen, Munchen, Germany
 "Privacy", curated by Gianni Romano, Documentario, Milano, Italy
 "Speilholle", curated by Kasper Konig and Robert Fleck, Akademie der Künste und Wissenschaften, Frankfurt, Germany
 "Getting to kNOw you", Künstlerhaus, Bethanien, Berlin, Germany
 "Drawings", Jack Hanley Gallery, San Francisco, CA
 "Fear of Painting", curated by Dan Cameron, Arthur Roger Gallery, New York, NY
 "Darkness Visible", The Drawing Center, New York, NY

- "How It Is", curated by Jonathan Seliger, Tony Shafrazi Gallery,
New York, NY
"Dysfunction in the Family Album", curated by David Humphrey, Diane Brown
Gallery, New York, NY
- 1991 "Ashley King, Lauren Szold, Sue Williams", 303 Gallery, New York, NY
"Drawings", Charles Cowles Gallery, New York, NY
"New Generations: New York", curated by Elaine King, Carnegie Mellon
Art Gallery, Pittsburgh, PA
"Presenting Rearwards", curated by Ralph Rugoff, Rosamund Felsen Gallery,
Los Angeles, CA
- 1990 "Karen Kilimnik, Gavin Brown, Sue Williams", 303 Gallery, New York, NY
"Brut 90", White Columns, New York, NY
- 1989 "Hard Life", White Columns, New York, NY
- 1988 Gallery Artists, Loughelton Gallery, New York, NY
- 1987 "Lust", M-13 Gallery, New York, NY
"The Double Bind", Loughelton Gallery, New York, NY, in collaboration
with "Art Against AIDS" (catalogue)
- 1985 "Sex Show", Cable Gallery, New York, NY
- 1984 "Chill Out New York, Kenkeleba House, New York, NY
Group Show, Hudson Center, New York, NY
- 1983 "Sue Williams, Vincent Gallo", curated by Edit Deak, Patrick Fox Gallery,
New York, NY
- 1980 "Americans", Grand Palais, Paris, France
"Interiors", Barbara Gladstone Gallery, New York, NY

PERFORMANCES

- 1986 "Damaged Goods", The New Museum, New York, NY, "Docent Tour",
with Andrea Fraser

BIBLIOGRAPHY

- 2018 Levine, Sasha. "On the Eve of the U.S. Election, a New Exhibition Explores the Relationship Between Art and Conspiracy," *Surface*, Online, October 31
"Projects on Politics", *ArtForum Magazine*, November, 2018, pp 206-211.
Slifkin, Robert. "A scandal in Bohemia," *Burlington Contemporary*, Online, October 08
Nickas, Bob. "Everything Is Connected," *4Columns*, Online, October 19
Lachowskyj, Cat. "Everything Is Connected: Art and Conspiracy at The Met Breuer, New York," *British Journal of Photography*, Online, September 13
Sykes, Morgan, "The Secret Language of an Abstract Expressionist Master", *The Cut*, Online, February 23
Cascone, Sarah, "Editors' Picks: 14 Things to See in New York This Week", *Artnet*, Online, February 20
- 2017 Corbett, Rachel, "Here Are the Absolute Best Artworks We Saw Around the World in 2017", *Artnet*, Online, December 26
"6 Female Artists to Discover at Art Basel in Miami Beach", *Artsy*, Online, November 28
"Art and Museums in NYC This Week", *The New York Times*, Online, April 6
Smith, Roberta, "From Afar, It's Calligraphy. Up Close...", *The New York Times*, April 7, pp. C22
Holmes, Jessica, "Sue Williams", *The Brooklyn Rail*, Online, April 1
Herbert, Martin, "Ten shows to see", *Art Review Magazine*, March, p.40
"Goings on About Town: Sue Williams", *The New Yorker*, March 20, pg. 10-11
"Must See New York", *Artforum*, Online, March 2
"Sue Williams", *The New Yorker*, Online, March 16
- 2016 "Sue Williams, Bluntness and the power of Humor", *Neue Journal*, Online, January 26
Saltz, Jerry and Rachel Wolff, "The 1993 Whitney Biennial", *New York Magazine*, April 18, pp. 46-47
- 2015 Yanagihara, Hanya, "They Made New York", *The New York Times*, Online and in print, September 1, pp.188-189
Siegel, Katy "The Heroine Paint After Frankenthaler", *Gagosian Gallery*, pp. 218
The White Review, No. 14, Cover
- 2014 Harren, Natilee, "Take It or Leave It: Institution, Image, Ideology" *Artforum*, Summer, pp. 373-374
Johnson, Grant. "Comic Future," *Artforum*, Online, July
Johnson, Grant. "Take It Or Leave It," *Artforum*, Online, April

- Schwabsky, Barry. "Sue Williams, 303 Gallery". Artforum, Online, April
Spike Magazine, October, pp. 64-65
- Cembalest, Robin, "14 Artworks That Prove Pink Is Tough" ARTnews, Online,
 February 27
- "Sue Williams" The New Yorker Online, January 30th
- Johnson, Ken "Sue Williams: 'WTC, WWII, Couch Size'" New York Times,
 Online, January 30
- Gaebe, Carly "The Sum of Its Parts", Art in America, Online, January 15
- Indrisek, Scott "Sue Williams, Kinetic and Colorful at 303 Gallery", Black Book
 Online, January 17
- 2012 Wilton Kris, "Reviews", Art New England, May-June 2012, pp. 58
- 2011 Kurczynski Karen, "Drawing Is the New painting", Art Journal, Spring 2011, pp.
 92-110
- 2010 Lowman, Nate "Nate Lowman Interviews Sue Williams" Art in America
 September 17
- Wolff, Rachel "Fear and Fancy" New York, September 5
- "Sue Williams" The New Yorker, October
- Barone, Mary "Sue Williams Curated bt Nate Lowman" Interview, September 19,
 2010
- Latimer, Quinn, "Sue Williams" frieze, Issue 134, October
- BOMB Magazine, summer, p.18
- Burton, Johanna, "Reviews" ARTFORUM, December
- Komis, Dmitry, "Reviews" Flash Art, December
- Princenthal, Nancy, "Reviews" Art In America, December
- 2008 Boucher, Brian. "Sue Williams at David Zwirner." Art in America, November,
 p.180
- Jones, Amelia "1970/2007 The Return of Feminist Art." X-TRA, Vol. 10, No. 4,
 Summer, pp. 4-18
- Kley, Elisabeth. "Gotham Art & Theater." Artnet.com, September 25.
- Saltz, Jerry, "Two Coats of Painting." New York Magazine, June 23, p. 64-
 65.
- Smith, Roberta, "Sue Williams." The New York Times, October 10, p. C34
- Spies, Michael, "Pretty Colors, Unpretty World." The Village Voice, September
 10-16, pp. 45
- Withrow, Joel. "Sue Williams: Project for the New American Century" Flavorpill,
 online, October 22
- "Seven Great Artists Paint F.R.E.E.D.O.M. One Letter at a Time." Interview, April
 2008, pp. 14

- “Sue Williams.” The New Yorker, October 6, pp. 18
- 2007 Barden, Lane. “Make Oil Paintings, Not Oil Wars.” Artillery, March, pp. 28
Smith, Roberta. “Visions that Flaunt Cartoon Pedigrees.” The New York Times, March 2, pp. B52
Williams, Sue. NY Arts Magazine, January-February
- 2006 Brockington, Horace. “Quiet Nights of Quiet Stars.” NY Arts Magazine, July/August
Cohen, David. “Art as a Four-Letter Word Gallery-Going.” The New York Sun, July 20
Larson, Kay. “Beautiful Mutants.” ARTnews, February, pp.106-109
Thomas, Kelly Devine. “Say It with Flowers-or Gourds, Goats, Fur Cups, or Fried Eggs.” ARTnews, September, pp.116
- 2005 Hudson, Suzanne, review, Artforum, December, pp. 276
Smith, Roberta, review of “Interstate”, The New York Times, September 16
Vitorelli, Rita, “A Letter from Sue Williams”, Spike, vol 04, Summer, pp. 62-73
Cotter, Holland, ““Artists’ Books, Revisited.” The New York Times, December 23
Hong, Catherine, “Attack of the Uptowners.” W, October, p. 226
Hudson, Suzanne, “Sue Williams.” Artforum, Vol. 44, No.4, December, pp. 276
“PRIZETIME”, Art Monthly, No. 291, November, pp.16
- 2004 Burnett, Craig. “The Family Reunion.” Art Review. Vol. 2, No. 6, pp. 34-35.
Johnson, Ken. “The Hamptons, a Playground for Creativity,” The New York Times, August 6
Interview Gallery, “The Transformers,” Interview, Dec/Jan, pp. 158
- 2003 McQuaid, Cate, “On canvas, a bawdy dance”, The Boston Globe. March 21
Myers, Holly. “Sexually Explicit, in That Very Abstract Way,” Los Angeles Times, March 28, pp. E26
Pagel, David. “Questions, Few Answers,” Los Angeles Times, April 23
Valdez, Sarah. “Naked Truths,” The New York Times, March
Woodard, Josef. “New Social Art Order.” Santa Barbara News Press, March 22, pp. 5 and 8
Worman, Alex. “L.A. Confidential,” Artnet.com, online
Los Angeles Times, March 28, pp. E26
Bono, Ferran, “Sue Williams exhibe en 70 obras su evolucion del comic satirico a la abstraccion”, El Pais, May 16, pp. 38
- 2002 Myers, Holly, review, “Sexually explicit, in that very abstract way”, The Los Angeles Times, March 28, pp. E26, illustration

- Burton, Johanna, review, Time Out NY, May 16-23, No. 346, pp. 73
 Review, The New Yorker, May 6, pp. 18
 Smith, Roberta, "A Profusion of Painting, Very Much Alive", The New York Times, May 10, pp. E31
 Glueck, Grace, The New York Times, May 3, pp. E39
 Schwabsky, Barry, "Abjection by Other Means", Art in America, January, No. 1, pp. 92
 Viveros-Faune, Christian, review, New York Press, May 1-7, pp. 26
 Sjoström, Jan, review, Palm Beach Daily News, April 17, pp. 1
 Platzek, Carola, "Three exhibitions", undo.net, November 20-22
 Kim, Shiela, "Keenen / Riley QNS." Interior Design, November, pp. 75-76
 Rimanelli, David, "Review: Sue Williams," Artforum, Vol. 40, No. 5, January, pp. 46
 Schwan, Gary, "Concept of 'Art' Put to Test Again," The Palm Beach Post, April 7, pp. 6J
 2002 Schwan, Gary. "Works by Williams Express 'A Fine Line,'" The Palm Beach Post, March 15, pp. 42
 Smith, Roberta, "The Armory Show, Grown Up and in Love With Color," The New York Times, February 22
 "Sue Williams," New York Magazine, April 29, pp. 84
 2001 Kimmelman, Michael, "In a Cheerful Groove, With a Plan and Serendipity", The New York Times, Friday, December 28, pp. E41
V Magazine, No. 11, May-June, pp. 40
 Illustration, ("Mom's Foot Blue and Orange," 1997), MOMA, February, p. 40
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 Criqui, Jean-Pierre, "Voici," Artforum, April
 Pollack, Barbara, "Feminism's New Look," ARTnews, September
 "New York Chelsea," Esquire Japan, November, pp. 62-68
 2000 "Line Dance", review, New York, December 4, p. 134
The New Yorker, review, December, 2000
 Kimmelman, Michael, review, New York Times, December 1
 Schwendener, Martha, review, TimeOut New York, issue 271, November 30 - December 7, pp. 91
 Shimada, Junko, review, Studio Voice, Japan, September, Vol, 297, p. 36
 "Reconfiguration", The New Yorker, July 24, pp.14
 Solomon, Deborah, "Art Girls Just Wanna Have Fun", The New York Times Magazine, Jan 30, pp. 39
 Comis, Guido, "Sue Williams," Tema Celeste, No. 82, Oct/Dec, pp. 97
 James, Merlin, "New Abstraction. New York," The Burlington Magazine 142, no.

- 1165, April, pp. 257-259
 Russell, John, "Making Pen and Ink Seem Passé: The Proliferation of New Ways to Draw," The New York Times, August 18
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 Worth, Alexi, "Goings on About Town," The New Yorker, December.
 "Art Guide: Sue Williams," The New York Times, December 8.
- 1999
 Turner, Grady T., "Spinning Figures", Flash Art, No. 208, October
 Pollack, Barbara, Artnews, November, p. 46
 Schade, Christopher, review of "Negotiating Small Truths", Austin American-Statesman, September 18
 Reilly, Maura, review, Art in America, February, pp. 115
 Falkenstein, Michelle, "What's So Good about Being Bad," ARTnews, November, pp. 158-163
 Turner, Grady T, "Reviews," ARTnews, Vol. 98, No.2, February, pp.113
 Zimmer, William, "How 20 Artists Treat the Human Body 20 Different Ways," The New York Times, January 3.
- 1998
 Smith, Roberta, review, The New York Times, October 30
 Review. The New Yorker, October 26 & November 2
 "Under the Influence", New York Magazine, November 2
 Fusselman, Amy, "Collector's Choice: Alex Lasarenko," ARTnewsletter, Vol. 23, No. 19, May19, p. 7.
 Godfrey, T, "Sue Williams," Burlington Magazine, No. 140, September, pp. 633-635
 Kimmelman, Michael, "A New Chelsea and the Evanescence of Chic," The New York Times, November 1, pp. 2, 47
 Kimmelman, Michael, "In Connecticut, Where Caravaggio First Landed," The New York Times, July 17
 Lloyd, Ann Wilson, "Brushwork with a Certain Fine Madness," The New York Times, November 1, p. 2, 48
 Lombardi, D. Dominick, "An Art Lover's Candy Store at the Aldrich Museum." The Record Review, June 26.
 McCormack, Carlo, "Surrealism Goes Pop," Juxtapoz Magazine, Winter
 Schjeldahl, Peter, "No Big Deal," The Village Voice, August 4, p. 117
 Schwendener, Martha, "Sue Williams," Time Out New York, November 12-19, p. 81
 Smith, Roberta, "Art in Review," The New York Times, November 6
 Solomon, Deborah, "As Art Museums Thrive, Their Directors Decamp," The New York Times, August 2, p 21
 "Art Guide," The New York Times, November 20, pp. E44

- “Review: Sue Williams,” The New Yorker, October 26 & November 2
 “Triumph Over Misfortune,” The New York Times, November 13, pp. E1
 “Under the Influence,” New York Magazine, November 2, pp. 154
 Nesbit, Molly, “Touched”, Parkett, No. 50/51
- 1997
- Dannatt, Adrian, “Sweet Williams”, Parkett, No. 50/51
 Camhi, Leslie, “Domestic Horrors”, Parkett, No. 50/51
 Smith, Roberta, review, The New York Times, January
 Goodman, Jonathan, "Sue Williams at 303", review, Art in America, May
 Schwendener, Martha, review, Flash Art, XXX no 193, March-April
 Stevens, Marc, "The Ends of Art", New York Magazine, New York, March 31
 Saltz, Jerry, review, Time Out New York, January
 Schjeldahl, Peter, "Painting Rules", Village Voice, September 30
 Muster, Michael, Review, New Art Examiner, April
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 Fresh Touch,” News & Record, November 14, pp. D1, D3
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 Moody, Tom, “On View: Chelsea, New York,” New Art Examiner, April, p. 38-39
 Saltz, Jerry, “Review: Showtime at the Whitney,” Time Out New York, April 3-10,
 pp. 39
 Smith, Roberta, “Art in Review: Project Painting,” The New York Times,
 September 26
 Smith, Roberta, “On the History of Cool, A Show Is Hip to America,” The New
 York Times, August 17, pp. 2, 35
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 “Edition for Parkett,” Parkett, No. 50/51, December, p. 209-211
 “Art Guide,” The New York Times, October 31, pp. E36
- 1996
- Schjeldahl, Peter, "Shock of the Good", Village Voice, December 31, No. 53
 McKenna, Kristine, "After Darkness, Sue Williams Discovers Softer Hues of
 Life", Los Angeles Times, March 30
 Hofleitner, Johanna, "Auf Den Leib Geschrieben (Written on the Body)",
Flash Art, March-April, pp. 49
 Gonzales-Day, Ken, Review, Art Issues, May
 Cooper, Jacqueline, “Review: Sue Williams,” New Art Examiner, No. 23, May, pp.
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 Autumn, pp. 105
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 29

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 "Review: Sue Williams," The New Yorker, January
- 1995 Swabsky, Barry, Review, Artforum, January
 Hapgood, Susan, Art in America, January
 Auer, James, "Art Museum Exhibit Embraces Pluralism," Milwaukee Journal Sentinel, September 10, pp. 1, 12
 Cotter, Holland, "A Critic's Dozen to Catch at the Biennial," The New York Times, March 12, pp. 2, 37
 Goldberger, Paul, "The Art of His Choosing," The New York Times Magazine, February 26, pp. 30-39, 52, 55, 61-62
 Guequierre, Nathan, "Slavishly Hip, Strangely Satisfying," Shepherd Express, October 12
 Kimmelman, Michael, "A Quirky Whitney Biennial," The New York Times, March 24
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