SUE WILLIAMS

BORN

1954 Chicago Heights, Illinois

EDUCATION

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

1973 Cooper Union

SOLO EXHIBITIONS

2026 “WHAT NOW”, Belvedere 21, Vienna, Austria

2025 Skarstedt, Paris

2024 “Unspeakable”, 303 Gallery, New York, NY

2023 Galerie Eva Presenhuber, Zürich, Switzerland

2022 Skarstedt, Paris
Regen Projects, Los Angeles, CA

2020 “Sue Williams: The 1990s”, SITUATIONS, New York, NY
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 Presenbuber, 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 Oriel 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

2026 “KAWS. Art & Comix”, Albertina Modern, Vienna, AT
“Generative Disruption: Feminist Art from the Collection”, Ruby City, San Antonio, TX

2025 “Énormément bizarre”, La collection Jean Chatelus, donation de la foundation Antoine de Galbert, Centre Pompidou, Paris, FR

	“Zeichnung, Malerei, Skulptur, Fotografie, Film, Video, Sound.”, Sammlung Ringier 1995 – 2025, Langen Foundation, Neuss, DE
2024	“303 Gallery: 40 Years”, 303 Gallery, New York, NY “Network”, Skarstedt, Paris “Excitement & Enticement”, Galerie Oriole, Hamburg, DE
2023	“Future Shock”, Lission, New York, NY Radical Abstraction, Skarsetdt, London
2022	“Nothing is to be Done for William T. Wiley,” Parker Gallery, Los Angeles, CA “Stars Don’t Stand Still in the Sky: A Tribute to Lawrence Weiner”, Regen Projects, Los Angeles, CA
2021	“Point of Departure: Abstraction 1958-Present,” Sheldon Art Museum, Lincoln, NE “Selections: Gallery Artist”, Regen Projects, Los Angeles, CA “High Contrast”, Shulamit Nazarian, Los Angeles, CA “Sweaty Concepts”, Williams College Museum of Art, Williamstown, MA
2020	“All in One”, Galerie Eva Presenhuber, Zürich, Switzerland “My Cartography: The Erling Kagge Collection,” Fondation Vincent van Gogh Arles, Arles, France “The Circus Has Been Cancelled,” Harper's Books and Gallery, East Hampton, NY “Dream Baby Dream, ”Haus M drath R ume Für Kunst, Kerpen, Germany “Momentum,” Voorlinden Museum and Gardens, Wassenaar, The Netherlands
2019	“303 Gallery: 35 Years”, New York, NY “Downtown Painting”, Presented by Alex Katz, Peter Freeman, Inc., New York, NY
2018	“Trance”, Aïshti 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 Biennal 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, Comunune 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, LA1993
"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, Akadamie der Kunste und Wissenschaften, Frankfurt, Germany
" Getting to kNOw you", Kunstlerhaus, 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

2024 Saltz, Jerry. “To Do: Twenty-five Things To See…Sue Williams”, New York Magazine, November 20 - December 4. Pg.74
Fateman, Johanna. “Glitter, Rainbows, AbEx Gestures, and a Sunflower: Our Critics Offer Gallery Picks to Start Your November”, Cultured, online, November 6.

2020 Fateman, Johanna. “Goings On About Town”, The New Yorker, online, December 14.
“Where Are All the Womxn at Frieze LA?”, Elephant, online, February 15.

2018 Judah, Hettie. “It’s Repulsive to Look at the News’: Sue Williams Discusses Her New Paintings”, Frieze, online, October 23.
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 8.
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 30.
Johnson, Ken. “Sue Williams: ‘WTC, WWIII, 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 AngelesTimes, March 28, pp. E26, iIllustration.
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.
Sjostrom, 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.
Cotter, Holland. “The New Season / The Annotated List: Traces of Sichuan in New York, Brooklyn in Palm Beach,” The New York Times, September 9.
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.
Schwendener, Martha. “Review: Sue Williams,” Time Out New York, November 30- December 7, p. 91.
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 Museum’s 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.
Gant-Hill, Cathy. “The Venerable ‘Art on Paper’ Exhibition Gets a New Curator’s Fresh Touch,” News & Record, November 14, pp. D1, D3.
Liemann, Lisa. “Art Not to Miss,” Interview, June, pp. 68.
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.
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AWARDS AND GRANTS

1993	Guggenheim Fellowship

SELECTED MUSUEM COLLECTIONS

Art Institute of Chicago, Chicago, Illinois
Addison Gallery of American Art, Andover, Massachusetts
Albright-Knox Art Gallery, Buffalo, New York
Belvedere Museum, Vienna, Austria
Centre d’Art Contemporain Genève, Geneva, Switzerland
Dallas Museum of Art, Dallas, Texas
The Eli and Edythe Broad Foundation, Los Angeles, California
Fondazione Di Vignola, Vignola, Italy
Hirshhorn Museum and Sculpture Garden, Washington, D.C.
Institut Valencià d’Art Modern, Valencia, Spain
Kresge Art Museum, East Lansing, Michigan
Milwaukee Art Museum, Milwaukee, Wisconsin
Museum of Contemporary Art, Los Angeles, California
Museum of Contemporary Art, San Diego, California
Museum of Modern Art, New York
National Museum of Modern and Contemporary, Seoul, South Korea
San Francisco Museum of Modern Art, San Francisco, California
Santa Barbara Museum of Art, Santa Barbara, California
Seattle Art Museum, Seattle, Washington

Sheldon Art Museum, Lincoln, Nebraska
Whitney Museum of American Art, New York