

## FOR IMMEDIATE RELEASE

### **Banks Violette**

January 7 – February 11, 2012

Opening reception: Saturday, January 7, 6 – 8pm

Blum & Poe is pleased to present an exhibition of new work by Banks Violette, his first one-person exhibition in Los Angeles.

Simultaneously rooted in Minimalist form and contemporary in its use of industrial materials, Violette's artistic practice freely employs diverse media, such as neon tubing, powder-coated steel, glass, salt, resin, and aluminum. Violette draws inspiration from a variety of subcultural communities, including hardcore punk and drone metal bands like Sunn O))), political conspiracy theorists, both left and right-wing religious fanatics, and most recently NASCAR and the iconography which populates the sport's predominantly southern fan base. As if arrested in time, Violette's sculptural objects and installations function as elegant reminders of darker moments past and present.

Complimenting Violette's sculptures are impeccably drafted graphite drawings on paper mounted on aluminum panel. Recent subjects include a Budweiser logo split in thirds, an upside-down and fractured American flag, the Oakland Raiders logo emblazoned with a skull, and a drawing of the number "88," a nod to NASCAR driver Dale Earnhardt, Jr. These dark, cultural crosscurrents within Violette's artistic vocabulary manifest themselves both two and three dimensionally. Whether drawn, cast, burned, crushed, or coated, the final product remains indelibly linked to Violette – his hand and psyche.

Banks Violette (b. 1973, Ithaca, NY) received his B.F.A. from the School of Visual Arts, New York and his M.F.A. from Columbia University, New York. Violette lives and works in Brooklyn, New York and has exhibited widely, including solo exhibitions at Museum Dhont-Dhaenens, Deurle, Belgium (2009-10); Modern Art Museum, Fort Worth, TX (2008); and Bergen Kunsthall, Bergen, Norway (2007). Notable group exhibitions include *Kurt*, Seattle Art Museum (2010); *Compass in Hand: Selections from the Judith Rothschild Foundation Contemporary Drawings Collection*, Museum of Modern Art, New York (2009); *The Shapes of Space*, Solomon R. Guggenheim Museum, New York (2007); *USA Today (works from the Saatchi Collection)*, Royal Academy, London (2006); and *The Whitney Biennial*, Whitney Museum of American Art, New York (2004). Violette's work is included in the public collections of such prestigious institutions as the Los Angeles County Museum of Art; Migros Museum für Gegenwartskunst, Zurich; Musée d'Art Moderne et Contemporain, Geneva; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; and the Whitney Museum of American Art, New York.

For further information and press materials, please contact the gallery at (310) 836-2062 or [info@blumandpoe.com](mailto:info@blumandpoe.com).

## **BANKS VIOLETTE**

### **Born**

Ithaca, New York, 1973

### **Education**

Master of Fine Arts, Columbia University, New York, NY, 2000.

Bachelor of Fine Arts, School of the Visual Arts, New York, NY, 1998

Tompkins Cortland Community College, 1994-95

General Equivalency Diploma, September, 1993

### **One-Person Exhibitions**

#### **2012**

Blum & Poe, Los Angeles, CA

#### **2011**

*Drawing Patriotic Hymns for Children*, Galerie Thaddaeus Ropac, Paris, France

Museo Civico Diocesano di S. Maria dei Servi, Citta della Pieve, Italy

#### **2010**

Gladstone Gallery, New York, NY

#### **2009**

Museum Dhont-Dhaenens, Deurle, Belgium

Espacio Arte Contemporáneo La Conservera, Ceutí, Spain

Team Gallery, New York, NY

#### **2008**

Maureen Paley, London

Galerie Rodolphe Janssen, Brussels

Modern Art Museum, Fort Worth, Texas

#### **2007**

Galerie Thaddaeus Ropac, Salzburg, Austria

Team Gallery, New York, NY

Gladstone Gallery, New York, NY

Bergen Kunsthall, Bergen, Norway

#### **2006**

Maureen Paley, London, England

#### **2005**

Galerie Rodolphe Janssen, Brussels, Belgium

The Whitney Museum of American Art, New York, NY

#### **2003**

LISTE (under the auspices of Team Gallery, New York, NY), Basel, Switzerland

#### **2002**

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, England, (with Nigel Shafran)

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

#### **2003**

*An Enquiry into those Kinds of Distress which Excite Agreeable Sensations (1773): Slater Bradley & Banks Violette*,

Team Gallery, New York, NY, (with Slater Bradley)

### **Group Exhibitions**

#### **2011**

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

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

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

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

**2010**

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

*The Library of Babel/In and Out of Place*, Project 176/The Zabłudowicz Collection, London, England

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

**2009**

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

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

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

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

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

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

**2008**

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

*Extra Light*, Point Ephemere, Paris, France

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

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

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

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

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

**2007**

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

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

*White Light*, Sorlandets Kunstmuseum, Kristiansand, Norway

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

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

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

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

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

**2006**

*USA Today* (works from the Saatchi Collection), Royal Academy, London, England

*Defamation of Character* (curated by Neville Wakefield), P.S.1, New York, NY

*Lifestyle* (curated by Konrad Bitterli, with catalogue), Kunstmuseum St. Gallen, Saint Gallen, Switzerland

*Cosmic Wonder* (curated by Betty Nguyen, with catalogue), Yerba Buena Center for the Arts, San Francisco, CA

*Trial Balloons* (curated by Agustín Pérez Rubio, Octavio Zaya, Yuko Hasegawa, with catalogue), Museo de Arte Contemporáneo de Castilla y León, Leon, Spain

*Youth of Today* (curated by Matthias Ulrich), Schirn Kunsthalle Frankfurt, Frankfurt, Germany

*DARK* (curated by Jan Grosfeld), Museum Boijmans van Beuningen, Rotterdam, The Netherlands

*Art Unlimited* (with catalogue, under the auspices of Team Gallery), Art | 37 | Basel, Basel, Switzerland

*I Love My Scene: Scene One* (curated by José Freire), Mary Boone Gallery, New York, NY

*The Image Is Gone*, Galerie Lisa Ruyter, Vienna, Austria

*While Interwoven Echoes Drip into a Hybrid Body – an Exhibition about Sound, Performance and Sculpture* (curated by Heike Munder and Raphael Gygax), Migros Museum für Gegenwartskunst, Zurich, Switzerland

**2005**

*Thank You for the Music* (curated by Johannes Fricke Waldthausen), Sprüth Magers Projekte, Munich, Germany

*Blankness is Not a Void* (curated by Gardar Eide Einarsson), Standard, Oslo, Norway

*Bridge Freezes Before Road* (curated by Neville Wakefield), Barbara Gladstone Gallery, New York, NY

*La Beauté de l'Enfer: works on paper*, Galerie Rodolphe Janssen, Brussels, Belgium

*Greater New York*, P.S.1, New York, NY

*Suburbia*, Galerie Lisa Ruyter, Vienna, Austria

**2004**

*The Black Album*, Maureen Paley/Interim Art, London, England

*The Ice Age*, Team Gallery, New York, NY

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

### **2003**

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

### **2001**

*Dirty Deeds Done Dirt Cheap* Contemporary Arts Center, Atlanta, GA  
*Ghost Stories* (curated by Casey McKinney), Sandroni-Rey Gallery, Venice, CA  
*Learned America* (curated by Jason Murison), P.P.O.W., New York, NY  
*Diversity Plus: Emerging Artists in a Rapid World* (curated by Jeanne Siegel, with catalogue), Visual Arts Museum, New York, NY

### **2000**

*Summer with Friends*, Team, New York, NY  
*Two Friends and So On* (curated by Rob Pruitt and Jonathan Horowitz), Andrew Kreps Gallery, New York, NY  
*Columbia University M.F.A. Exhibition*, alternative space, Brooklyn, NY

### **1999**

*Rachel Lowther and Banks Violette* Momenta Art, Brooklyn, NY

### **1998**

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

### **1997**

*Group Show* (curated by Carroll Dunham), Visual Arts Gallery, New York, NY  
*MX Group Show* Lower East Side Community Center, New York, NY

## **Curatorial Projects**

### **2006**

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

### **2003**

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

### **2001**

*Dear Dead Person*, Momenta Art, Brooklyn, NY

### **1999**

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

### **1998**

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

## **Awards and Grants**

### **2000**

Rema Hort Mann Foundation Grant

## **Bibliography**

### **2011**

*Collection Vanmoerkerke*. Brussels: Rispoli Books (2011), 274-77.

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### **2010**

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Kerr, Merrily. "Banks Violette: Gladstone, New York." *Flash Art* 43, no. 272 (May-June 2010): 113.

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#### **2009**

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Kurian, Ajay. "Banks Violette." *Psychonauten* (July 2009): 203-07.  
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Sachs, Brita. "Satanischer Minimalismus: Banks Violette bei Ropac in Salzburg," *Frankfurter Allgemeine Zeitung*, January 5, 2009.  
Taylor, Mary Blair. "Banks Violette." *i-D*, no. 304 (Winter 2009).

#### **2008**

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Falconer, Morgan. "Banks Violette." *Art World*, no. 7 (October-November 2008): 76-79.  
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Westcott, James. "Banks Violette." *ArtReview.com*, September 15, 2008.

#### **2007**

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Bell, Natalie. "Banks Violette: New York." *Art Papers* 31, no. 6 (November-December 2007): 72.  
Bryant, Eric. "Banks Violette: Gladstone and Team." *ARTnews* 106, no. 9 (October 2007): 215.  
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Fox, Dan. "USA Today." *Frieze*, no. 105 (March 2007): 183.  
Howe, David Everitt. "Banks Violette." *Art Review*, no. 15 (October 2007): 167.  
Koh, Terence and Banks Violette. "Two of a Kind." *Flash Art* 40, no. 254 (May-June 2007): 112-16.  
Kunitz, Daniel. "The Man in Black," *Village Voice*, July 18-24, 2007: 60.  
Pollack, Barbara. "Banks Violette." *Time Out* (New York), July 26-August 1, 2007: 64.  
Rosen, Misako. "Banks & Gardar." *Tokion*, no. 56 (January 2007): 32-37, 137.  
Rosenberg, Karen. "Renouncing the Dark Arts," *New York Magazine*, July 2-9, 2007: 105-6.  
Ross, Lauren. "Rock Out." *Art in America* 95, no. 10 (November 2007): 198-201.  
Schwendener, Martha. "Heavy Metal and Light: Always Serve Chilled," *New York Times*, August 6, 2007.  
Slyce, John. "USA Today." *Art Review*, no. 7 (January 2007): 140-41.  
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#### **2006**

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Johnson, Ken. "I Love My Scene: Scene 1," *New York Times*, February 17, 2006.  
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Umar, Saheer. "Studio: Banks Violette." *Tokion*, no. 53 (June-July 2006): 122.  
Wilson, Michael. "Subcultural Capital." *Artforum.com*, June 6, 2006.  
Wray, John. "Heady Metal," *New York Times Magazine*, May 28, 2006: 31-35.

#### **2005**

Barliant, Claire. "Banks Violette: Whitney Museum of American Art." *Artforum* 44, no. 2 (October 2005): 273.  
Castro, Jan Garden. "Conversations with Ghosts: Banks Violette." *Sculpture* 24, no. 10 (December 2005): 18-19.

Cohen, Michael. "Banks Violette." *Flash Art* 38, no. 244 (October 2005): 76.  
 Cohen, Michael J. "Banks Violette: Cryptologist." *Spike*, no. 5 (2005): 36-45.  
 Colman, David. "A Southern Gothic Memento Mori," *New York Times Magazine*, August 7, 2005.  
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 Ekroth, Power. "Blankness Is Not a Void." *Artforum.com*, December 7, 2005.  
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 Jones, Jonathan. "The Black Album," *Guardian*, January 10, 2005.  
 Jones, Kristin M. "Bridge Freezes Before Road." *Frieze*, no. 94 (October 2005): 217-18.  
 Kennedy, Randy. "Master of the Dark Arts," *New York Times*, May 15, 2005.  
 Kimmelman, Michael. "Youth and the Market: Love at First Sight," *New York Times*, March 18, 2005.  
 Kley, Elisabeth. "Burnt Churches and Salt Pillars," *New York Press*, June 7, 2005.  
 O'Reilly, Sally. "The Black Album," *Time Out* (London), January 12, 2005: 57.  
 Rimanelli, David. "Greater New York 2005." *Artforum* 43, no. 9 (May 2005): 239-40.  
 Saltz, Jerry. "Lesser New York," *Village Voice*, March 28, 2005: 77.  
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 Sonnenborn, Katie Stone. "Displaced Histories: The Art of Banks Violette." *Brooklyn Rail* (September 2005): 10.  
 Violette, Banks. "Glisten Up." *New York Times Style Magazine*, Fall 2005: 74, 211.

#### **2004**

Bankowsky, Jack. "Many Happy Returns: This is Today." *Artforum* 42, no. 9 (May 2004): 160-71, 233.  
 Caniglia, Julie. "American Splendor," *Travel + Leisure*, March 2004: 60.  
 Corread, Stephane. "Noctambule Spectral et Decale." *Beaux Arts* (June 2004): 35-36.  
 DeBeer, Sue. "Artists on Artists: Banks Violette." *Bomb* 88 (Summer 2004): 52-53.  
 Dunn, Melissa. "Whitney Biennial 2004: A Good-Looking Corpse." *Flash Art* 37, no. 236 (May-June 2004): 63, 80.  
 Garrett, Craig. "Noctambule." *Flash Art* 37, no. 238 (October 2004): 60.  
 Heartney, Eleanor. "The Well-Tempered Biennial." *Art in America* 92, no. 6 (June-July 2004): 71-77.  
 Johnson, Ken. "Art in Review: 'Scream,'" *New York Times*, February 13, 2004.  
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 Lee, Chris. "Death Becomes Them." *Blackbook* (Fall 2004): 190-92.  
 Rawsthorn, Alice. "A Gothic Romance." *Pop*, no. 9 (2004): 222-29.  
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 Rothkopf, Scott. "Many Happy Returns: Subject Matters." *Artforum* 42, no. 9 (May 2004): 176-177, 233.  
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 Slimane, Hedi. "Interview with Banks Violette." *Doingbird*, no. 8 (2004): 80-83.  
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 Tumlrir, Jan. "My Pop: Banks Violette." *Artforum* 43, no. 2 (October 2004): 86.  
 Vincent, Steven. "Death Becomes Him." *Art Review* (International Edition) 2, no. 3 (March 2004): 62-65.  
 Violette, Banks. "Top Ten." *Artforum* 42, no. 5 (January 2004): 59.  
 Violette, Banks. "Whitney Bound." *V Magazine*, no. 27 (Spring 2004).

#### **2003**

Iles, Chrissie. "Best of 2003." *Artforum* 42, no. 4 (December 2003): 122-23.  
 Harris, Jane. "Review of 'An Enquiry...'" *Time Out* (New York), October 2, 2003.  
 Schwendener, Martha. "Review of 'Back in Black.'" *Time Out* (New York), July 31, 2003.  
 Cohen, Michael. "The New Gothic." *Flash Art* 36, no. 231 (July-September 2003): 108-110.  
 Wysong, Brennen. "Fiend Club." *Flyer* (June 2003).

#### **2002**

Johnson, Ken. "Banks Violette," *New York Times*, August 2, 2002.  
 Jones, Jonathan. "Stop Spreading the News," *Guardian*, August 28, 2002.  
 Honigman, Ana Finel. "Review." *Time Out* (New York), July 25, 2002.  
 Levin, Kim. "Voice Choice," *Village Voice*, July 30, 2002.  
 MacKenzie, Michael A. "Banks Violette: Investigations into Alienation." *Visual Arts Journal* (Summer 2002): 10-11.  
 Worth, Alexi. "Art Choice," *New Yorker*, August 19, 2002.

**Public Collections**

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