

SUE WILLIAMS

BORN

1954 Chicago Heights, Illinois

EDUCATION

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

1973 Cooper Union

SOLO EXHIBITIONS

2017 303 Gallery, New York

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

2010 "Al-Qaeda is the CIA", 303 Gallery, New York
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

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

- 2017 "Zeitgeist", MAMCO, Geneva, Switzerland
"Attics of My Life", Jack Hanley Gallery, New York, NY
- 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
"Better Than de Kooning", Villa Merkel, Esslingen
"America is Hard to See", Whitney Museum of American Art, New York
"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
- 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
- 2002 “Social Strategies: Redefining Social Realism”, University of Santa Barbara, CA
“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
“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”,
Osterreichischen 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, 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

- 2017 "Ten to see", Art Review Magazine, Online, March 22
 "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", Gagolian 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
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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, 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
- 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
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- "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 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

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- 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
- 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
- Vogel, Carol, "Inside Art," The New York Times, June 6
- "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. 50.
- Krauss, Rosalind, "'Informe' without Conclusion," October, No. 78, Autumn, pp. 105
- McQuaid, Cate, "A Wealth of Art From Women," The Boston Globe, February 1
- Schjeldahl, Peter, "Screenery," The Village Voice, February 13, p. 77
- Smith, Roberta, "Chelsea's Works in Progress," The New York Times, November 29
- Weissman, Benjamin, "Sue Williams," Artforum, Vol. 35, No. 3, November, p.104
- "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
- 1995 Knight, Christopher, "Toning it Down at the Whitney," Los Angeles Times, April 16, p. 5, 54.
- Perrée, Rob, "Postcards From America 4: Sue Williams," Kunstbeeld (December 1994-January 1995, p. 37-39.
- Reiter, Artemesia, "Dark, Dank Doodles at Jack Hanley Gallery," The San Francisco Bay Times, November 16.
- 1994 Rimaneli, David, "Beyond Victimology", The New Yorker, Nov. 14
- Bonami, Francesco, Group Shows, Flash Art, summer 1994, p. 65
- Levin, Kim, Choices, Village Voice, November 15
- Baker, Kenneth, "Bad Girls Do Cry: Women Artists Score in L.A. Show," The San Francisco Chronicle, February 13, p. 42.
- Baker, Kenneth, "'Bad Girls' in N.Y., '(Dis)Order' in S.F.: Visceral Approach in Women's Shows on Both Coasts," The San Francisco Chronicle, February 27, p. 35.
- Brennan, Mary, "The Bad Girls are Coming to Town, So Beware," The Herald January 28.
- Chin, Daryl, "Theories of Cultural Relativity," Performing Arts Journal, Vol. 16, No. 1, January, p. 87-101.
- Colin, Beatrice, "Girrrl Trouble," The List, January 28-February 10, p. 18-20.
- Crowder, Joan, "From the Pros to Emerging Artists," Santa Barbara News Press, April 22, p. 25-26.
- Cutajar, Mario, "Lines of Thought: Pen and Ink at the Santa Barbara Contemporary Arts Forum," Artweek, No. 25, May 19, p. 16.
- Funkhouser, Laura, "Post-Human," The Independent, April 28, p. 40.
- MacDonald, Murdo, "Bad Girls Turn Out To Be Good," The Scotsman, February 7.
- Smith, Roberta, "A Raucous Caucus of Feminists Being Bad," The New York Times, January 21.
- Stallabrass, Julian, "The Flesh is Weak," Art Monthly, No. 172, December 1994 January 1995, p. 27-29.
- White, Nicola, "Bad Girls," Harpies & Quines, February, p. 38.
- Wilson, Sue, "Bad Girls Must Have Attitude," The Scotsman, January 27.

1993

Perretta, Gabriele, Review, Flash Art, (Italian Edition), XXVI #178, p.115
Moore, Catriona. "Cunts with Attitude, Acting Out in the Gallery",
Art & Text, September, p. 34-37
Bonami, Francesco, Spotlight, Flash Art, (Italian edition), Anno XXVI - #177
Helfand, Glen, "Changing the Subject", SF Weekly,
Edelman, Robert G, Review, Artpress, September, p 87
Bonetti, David, "Artists find fresh ways of looking at the human torso",
San Francisco Examiner, p. E-11
Baker, Kenneth, "Sue Williams' In Your Face Art", San Francisco Chronicle,
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