

Polly Apfelbaum

Born 1955, Abington, PA
Education 1978, Tyler School of Art, BFA, Elkins Park, PA
SUNY at Purchase, Purchase, NY

Solo Exhibitions

2007 Love sculpture, Frith Street, London, upcoming
Solvent Space, Virginia Commonwealth University, Richmond, VA, March
Angles Gallery, Santa Monica, CA, January, "Love Street"

2006 Barbara Krakow Gallery, Boston, MA, "Flags of Revolt and Defiance", Print Publishers
Spotlight: The Leroy Nieman, Center for Print Studies Columbia University,

2005 Galerie Nächst St. Stephan, Vienna, Austria

2004 Contemporary Art Museum, St. Louis, MO, "Crazy Love, Love Crazy"

2003 Massachusetts College of Art, Boston, MA, "What Does Love Have To Do With It?"
curated by Lisa Tung, *catalogue*
Institute of Contemporary, Philadelphia, PA; travels to Contemporary Arts Center,
Cincinnati, OH
Kempner Museum of Art, Kansas City, MO
Triple Candie, Harlem, NY

2002 Karyn Lovegrove Gallery, Los Angeles, CA

2000 D'Amelio Terras, New York, NY
Bowdoin College Museum of Art, Brunswick, ME, *catalogue*
Karyn Lovegrove, Los Angeles, CA

1999 Galeria Camargo Vilaça, São Paulo, Brazil

1998 Kiasma Museum of Contemporary Art, Helsinki, Finland, *catalogue*
D'Amelio Terras, New York, NY

1997 Walter McBean Gallery, San Francisco Art Institute, San Francisco, CA
RealismusStudio der NGBK Künstlerhaus Am Acker, Berlin, Germany, *brochure*

1996 Boesky & Callery Fine Arts, New York, NY

1995 Hirschl and Adler Modern, New York, NY

1994 Project Room: Postmasters Gallery, New York, NY
Neuberger Museum, Purchase, NY, *brochure*
Residence Secondaire, Paris, France

1993 Galerie Etienne Ficherouille, Brussels, Belgium

1992 Amy Lipton Gallery, New York, NY

1991 Galerie Etienne Ficherouille, Brussels, Belgium
Sue Spaid Fine Art, Los Angeles, CA

1990 Amy Lipton Gallery, New York, NY
Special Projects, P.S.1, Long Island City, NY

1989 Loughelton Gallery, New York, NY

1988 Loughelton Gallery, New York, NY

1986 Hallwalls, Buffalo, NY
Paulo Salvador Gallery, New York, NY

Group Exhibitions

- 2007
Viewfinder, Henry Art Gallery, Seattle, WA, July 7 – September 9
Slingball, Monchehaus-Museum for Modern Art, Goslen, Germany, May 12 – July 1
Welcoming the Flowers: Polly Apfelbaum, John Giorno, Senior Shopmaker Gallery, New York, NY, May 3 – June 22
Painterly Abstraction, Locks Gallery, Philadelphia, Pennsylvania, May 1 – May 31
Converstaions, Travesia Cuatro, Madrid, Spain, April 12 – May 7
A Consuming Vision: Selections from the Kemper Museum, Telfair Museum of Art, Savannah, GA, March 15 - June 10
The Handworking, Abington Art Center, Jenkintown, PA, April 14 – May 7
Comic Abstraction: Image Breaking, Image Making, The Museum of Modern Art, New York, NY, March 4 – June 11
Like Color in Pictures, Aspen Art Museum, Aspen, CO February 16 – April 15 (catalogue)
- 2006
Frith Street Gallery, London, UK, November 2
Kravets/Wehby, New York, NY, June 29 – August 25, 2006, “Materiality”
Zeigen. Eine Audiotour, Galerie Nächst St. Stephan, Vienna, Austria,
Contemporary Art Museum St. Louis, St. Louis, MO, April 7 - June 11, 2006, “Contemporary Masterworks: St. Louis Collects”
Peggy Phelps Gallery, Claremont Graduate University, Claremont, CA, March 6 – 10, 2006, “The Big Picture in the Small Gallery”
Marianne Boesky Gallery, New York, NY, January 10 – February 4, 2006, “Selections from the Leroy Neiman Center for Print Studies-Columbia University”
Frith Street Gallery, London, UK January 13 - February 26, 2006, “Print Run: An Exhibition of Prints”
- 2005
Polly Apfelbaum, Katherine Grosse, Karin Sander, Jessica Stockholder, Galerie Nächst St. Stephan, Vienna, Austria
The Shape of Color, The Art Gallery of Ontario, Toronto, Canada
One-Armed Bandit, D'Amelio Terras, New York, NY
In the Abstract, Angles Gallery, Santa Monica, CA
30 Ways to Make a Painting, Carl Solway Gallery, Cincinnati, OH
Color/Pattern/Grid: Selections from the Austin Museum of Art, The Austin Museum of Art, Austin, TX
POPulence, Blaffer Gallery, University of Houston, Houston, TX
Extreme Abstraction, Albright-Knox Art Gallery, Buffalo, New York
- 2004
Lodz, Poland, “Lodz Biennale”
Museum of Contemporary Art, Chicago, IL, “Soft Edge,” curated by Staci Boris
The Andy Warhol Museum, Pittsburgh, PA, “Flowers Observed, Flowers Transformed”
Ballroom Marfa, Marfa, TX, “Optimo: Manifestations of Optimism in Contemporary Art”
Musée d'art Moderne, La Terrasse, Sainte-Etienne, France, “Settlements,” curated by Lorand Heygi
Galerie nachst St. Stephan, Vienna, Austria, “Kunst Stoff”
The Drawing Room, London, England, travels to Mead Gallery, University of Warwick, Coventry, England, “A Kind of Bliss,” organized by Kate McFarlane, et al
- 2003
Dallas Museum of Art, Dallas, TX, “Celebrating Sculpture: Modern and Contemporary Works from Dallas Collections”
Henry Art Gallery, Seattle, WA, “Hover: Polly Apfelbaum and Pae White”
Magasin 3, Stockholm, Sweden, “Plingeling”
Shoshana Wayne Gallery, Santa Monica, CA, “NYPD: New York Pattern & Decoration,” curated by Michael Duncan
Various locations, Valencia, Spain, “Bienal de Valencia”

Group Exhibitions Continued

- Contemporary Arts Museum, Houston, TX, "Splat, Boom, Pow: The Influence of Cartoons on Contemporary Art"
- 2002 D'Amelio Terras, New York, NY, "Stacked"
- Dundee Contemporary Arts, Dundee, Scotland, "Eye of the Beholder"
- 2001 Galeria d'Arte Moderna, Bologna, Italy, "Officina America," curated by Renato Barilli
- The University of Memphis Art Museum, Memphis, TN, "About Paint," curated by Holly Block
- Wexner Center for the Arts, Columbus, OH, "As Painting: Division and Displacement," *catalogue*
- Aldrich Museum of Contemporary Art, Ridgefield, CT, "Best of Season"
- Frith Street Gallery, London, England, "Drawing"
- Apex Art, New York, NY, "Making the Making," curated by Charles Goldman
- Yale University Art Gallery, New Haven, CT, "Objective Color"
- Museo Rufino Tamayo, Mexico City, Mexico, "Operativo"
- Kunsthallen Brandts Klædefabrik, Denmark, "Patterns: Between Object and Arabesque," traveled to Pori Art Museum, Pori, Finland
- Tel Aviv Museum of Art, Tel Aviv, Israel, "The Return of the Real: A Selection from the Daniel Hechter Art Collection"
- Kunstverein Gottingen, Gottingen, Germany, "Sculpture as Field," *catalogue*
- Clifford Gallery, Colgate University, Hamilton, NY, "Six Contemporary Artists," curated by Michael Jenkins
- Nordiska Akvarellmuseet, Skarhamn, Sweden, "Waterworks: U.S.Akvarell 2001," curated by Kim Levin
- 2000 Worcester Art Museum, Worcester, MA, "Painting Pushed to Extremes"
- Lemon Sky Project, Los Angeles, CA, "Paint Land," curated by Terry R. Myers
- Haines Gallery, San Francisco, CA, "Live From New York"
- D'Amelio Terras, New York, NY, Summer group show
- SPACES, Cleveland, OH, "Painting Function: Making It Real"
- Blackwood Gallery, The University of Toronto at Mississauga, Canada, "soft corner hard edge," traveled to Galerie Christiane Chassay, Montreal, Quebec, Canada
- 1999 Educational Alliance Gallery, New York, NY, "Geez Louise: Art After Louise Nevelson"
- Nevada Institute for Contemporary Art, Las Vegas, NV, "Chromaform: Color in Sculpture," traveled to New Mexico State University Art Gallery, Las Cruces, NM and University of Texas Art Gallery, TX, *catalogue*
- 1999 Speed Art Museum, Louisville, KY, "The Body in Question: Tracing, Displacing, and Remaking the Human Figure in Contemporary Art"
- Grand Arts, Kansas City, MO, "Neither/Nor," *brochure*
- Site Santa Fe, NM, "Postmark: An Abstract Effect," curated by Louis Grachos and Bruce W. Ferguson, *catalogue*
- The Whitney Museum of American Art, New York, NY, "Hindsight"
- 1998 Luckman Fine Arts Gallery, Los Angeles, CA, "Colorfields," curated by David Pagel
- 11th Biennale of Sydney, Australia, "Everyday," organized by Jonathan Watkins, *catalogue*
- Koyanagi Gallery, Tokyo, Japan, "Polly Apfelbaum and Tony Feher," *brochure*
- Contemporary Arts Museum, Houston, TX, "Abstract Painting, Once Removed," *catalogue*, traveled to The Kemper Museum of Contemporary Art and Design, Kansas City, MO
- D'Amelio Terras, New York, NY, "Humble County"
- Galerie Evelyne Canus, France, "Painting Objectives"
- 1998 The Center for Curatorial Studies, Bard College, Annandale-on-the-Hudson, NY, "Decorative Strategies," *brochure*
- Magasin 3 Stockholm Konstall, Stockholm, Sweden, "Spatiotemporal," *catalogue*

Group Exhibitions Continued

- College of New Rochelle, NY, "Alternative Measures," curated by Susan M. Canning, *catalogue*
- Claremont Graduate University, CA, "Homemade Champagne," organized by David Pagel, *catalogue*
- Art Resources Transfer Inc., New York, NY, "Conversations: Polly Apfelbaum and Lynn McCarty," *brochure*
- 1997 Dalarnas Museum, Falun, Sweden, "Polly Apfelbaum/Lucky Debellevue"
- Henry Art Gallery, University of Washington, Seattle, Washington, "Simple Form"
- Hudson River Museum, Yonkers, New York, "Hanging by a Thread," *catalogue*
- Nassauischer Kunstverein Weisbaden e.V., Germany, "Divergent Models," curated by Saul Ostrow, *catalogue*
- 4th Biennale D'art Contemporain de Lyon, France, "Other," curated by Harald Szeemann, *catalogue*
- Southeastern Center for Contemporary Art, Winston-Salem, NC, "Women's Work: Examining the Feminine in Contemporary Painting," *brochure*
- James Graham & Sons, New York, NY, "Sculpture"
- Studio La Città, Verona, Italy, "Onomatopoeia," curated by Anthony Iannacci, *brochure*
- Cleveland Center for Contemporary Art, Cleveland, OH, "Fashion Moda," curated by Lisa Marks, *brochure*
- Snug Harbor Cultural Center, Staten Island, NY, "After the Fall," curated by Lilly Wei, *catalogue*
- Le Magasin, Grenoble, France, "Vraiment:feminisme et art," curated by Laura Cottingham, *catalogue*
- Rooseum Center for Contemporary Art, Malmö, Sweden, "Painting the Extended Field," *catalogue*
- 1996 Johnson County Community College, Kansas City, MO, "Getting Physical," *brochure*
- Magasin 3, Stockholm, Sweden, "Painting-The Extended Field," *catalogue*
- St.Marks Positions, New York, NY, "Installations"
- Ayuntamiento De Zaragoza, Zaragoza, Spain, "Painting All-Over, Again," curated by Saul Ostrow, *catalogue*
- Galerie Im Kernerpark, Berlin, Germany, "Der Fleck," curated by Dr. Peter Flunken
- Bennington College, Bennington, VT, "Painting in an Expanding Field," curated by Saul Ostrow
- Shoshana Wayne Gallery, Santa Monica, CA, "The Kingdom of Flora"
- 1995 44th Corcoran Painting Biennial, Corcoran Museum of Art, Washington, D.C., "Painting Outside Painting," curated by Terri Sultan, *catalogue*
- Gallery 400, The University of Illinois at Chicago, IL, "Skew: Un-Ruly Painting"
- USF Contemporary Art Museum, Tampa, FL, "Re: Fab," traveled 1995-1997, *catalogue*
- Postmasters Gallery, New York, NY, "Raw"
- High Museum of Art, Atlanta, GA, "Tampering: Artists and Abstraction Today," *brochure*
- Kohler Arts Center, Sheboygan, WI, "Conceptual Textiles," *catalogue*
- The Painting Center, New York, NY, "Painting The Intimate View," curated by Betty Cunningham
- Brooklyn Museum of Art, Brooklyn, NY, "Permanent Collection Exhibition"
- Entwistle, London, England, "Fashion Moda," curated by Lisa Marks
- Stark Gallery, New York, NY, "Color: sign, system, sensibility"
- Three Rivers Festival, Pittsburgh, PA, "Like Young: Twelve New York Painters"
- Marian Goodman Gallery, New York, NY, and The Israel Museum, Jerusalem, Israel, "30th Anniversary of the Israel Museum"
- 1994 Neue Galerie am Landesmuseum Joanneum Graz, Austria, "Pittura-immedia," *catalogue*
- White Columns, New York, NY, "D.I.Y.," curated by Paul Ha
- Beaver College Gallery, Glenside, PA, "The Social Fabric," *catalogue*
- Zilkha Gallery, Wesleyan University, Middletown, CT, "Revisioning the Familiar," *catalogue*

Group Exhibitions Continued

- The Museum of Modern Art, New York, NY, "Sense and Sensibility: Women and Minimalism in the 90's," curated by Lynn Zelevansky, *catalogue*
Pamela Auchincloss Gallery, New York, NY, "Redefining the Pop Icon in the 90's"
Postmasters Gallery, New York, NY, "Untitled"
- 1993 Patrick Callery Gallery, New York, NY, "Polly Apfelbaum/Tony Feher/Claudia Matzko"
Rhona Hoffman Gallery, Chicago, IL, "Legend In My Living Room," curated by Terry R. Myers, *brochure*
Traveling exhibition 1993-1996, organized and circulated by ICI, New York, NY, "Empty Dress: Clothing as Surrogate in Recent Art," curated by Nina Felshin, *catalogue*
Heiligenkreuzerhof, Vienna, Austria, "Future Perfect," curated by Dan Cameron, *catalogue*
Wooster Gardens, New York, NY, "Yours," curated by Michael Jenkins
Depauw University and Indiana State University, IN, "Object Bodies," curated by Terry R. Myers, *catalogue*
Horodner Romley Gallery, New York, NY, "Surf's Up," *brochure*
- 1992 Barbara Weiss Gallery, Berlin, Germany, "Just to name a few"
Kim Light Gallery, Los Angeles, CA, "Anti-Masculine," curated by Bill Arning
Julia Arts Foundation, New York, NY, "In and out, Back and Forth," *catalogue*
Galerie Jousse Seguin, Paris, France, "Selected Passages"
Threadwaxing Space, New York, NY, "Msr. B's Curio Shop," curated by Saul Ostrow, *catalogue*
International House, Columbia University, New York, NY, "Detour," *catalogue*
Amy Lipton Gallery, New York, NY, "There Is A Light That Never Goes Out," curated by Terry Myers, *brochure*
- 1991 BlumHelman Warehouse, New York, NY, "Fantastic Fantastic Lover, 'objet a,'" curated by Catherine Liu, *catalogue*
- 1990 Jack Tilton Gallery, New York, NY, "When objects dream and talk in their sleep"
Galerie Antoine Candau, Paris, France, "All Quiet on the Western Front," *catalogue*
Amy Lipton Gallery, New York, NY, "Reconciling the Unverified: New Metaphysical Art," curated by Roger Denson, *brochure*
Lowe Gallery, Syracuse University; Syracuse, NY, Gibson Gallery, SUNY Potsdam, NY, "Animation and Ornament," *brochure*
Barbara Toll Gallery, New York, NY, "In Her Image"
Sue Spaid Fine Art, Los Angeles, CA, "Corporealities," *brochure*
New Jersey State Museum, Trenton, NJ, "A Force of Repetition," *catalogue*
Galerie Ghislaine Hussenot, Paris, France, "Je Viens de Chez le Charcutier"
Gracie Mansion Gallery, New York, NY, "Catalog"
The Bayley Museum, University of Virginia, Charlottesville, VA, "The Humanist Icon," *catalogue*
FNAC, Paris, France, "Acquisitions 1989," *catalogue*
White Columns, New York, NY, "Fragments, Parts, Wholes: The Body and Culture," curated by Saul Ostrow
- 1989 Wolff Gallery, New York, NY, "Drawings"
CCA, Chicago, IL, "Polly Apfelbaum, Richard Rezac, Joe Smith"
Feigen Gallery, Chicago, IL, "Filling in the Gap," *catalogue*
Shoshana Wayne Gallery, Santa Monica, CA, "Containers," curated by David Pagel
White Columns, New York, NY, "About Devices"
Shoshana Wayne Gallery, Santa Monica, CA, "The Milky Way," curated by Stephen Westfall, *catalogue*
- 1988 Castello di Rivara, Rivara, Italy, "Palestra," curated by Vera Vita Gioa, *catalogue*
Loughelton Gallery, New York, NY, "Fabricated Not Found"
New York, NY, "Contemplating Things, fiction/non/fiction"
- 1987 Carl Soloway Gallery, Cincinnati, OH, "The Level of Volume"

Group Exhibitions Continued

- 1986 White Columns, New York, NY, "New Uses"
Artists Space, New York, NY, "Selections," curated by Valerie Smith, *catalogue*
Bronx Museum of Art, Bronx, NY, "AIM," *catalogue*

Grants and Awards

- 2004 Peter S. Reed Foundation
2000 Richard Diebenkorn Teaching Fellowship
1999 Joan Mitchell Grant
1998 Anonymous Was A Woman Grant
1995 Artist's Fellowship (Sculpture) New York Foundation For The Arts
1994/1995 Residency Fellowship, Yaddo
1993 John Simon Memorial Guggenheim Fellowship in Sculpture
1992/1993 Residency Fellowship, The MacDowell Colony
1987 Pollock-Krasner Foundation Grant
1986 Artist Grant, Artists Space
1984 Residency Fellowship, Ucross Foundation
1982 Residency Fellowship, The Millay Colony

Public Collections

Armand Hammer Museum of Art, Los Angeles, CA
Albright Knox Museum, Buffalo, NY
Austin Museum of Art, Austin, TX
Brooklyn Museum of Art, Brooklyn, NY
The Dallas Museum of Art, Dallas, TX
Des Moines Museum of Art, Des Moines, IA
Henry Art Gallery, Seattle, WA
The Israel Museum, Jerusalem, Israel
Kemper Museum of Art, Kansas City, MO
Magasin 3, Stockholm, Sweden
Musée d'Art Moderne de la Ville de Paris, France
Museum of Contemporary Art, Chicago, IL
Museum of Modern Art, New York, NY
The Whitney Museum of American Art, New York, NY
Worcester Art Museum, Worcester, MA
Yale Museum of Art, New Haven, CT

Bibliography

- 2007 Modern Painters, "Polly Apfelbaum, Angles Gallery," Dhana Nys Dambrot, April, p 97
illus.
The Los Angeles Times, "Focusing on Art's Ragged Edges," David Pagel, January 19, p
E22, illus.
- 2006 Artnews, "Polly Apfelbaum," Hilarie M. Sheets, March, p 131, illus.
Art on Paper, "Flower Pop," Reena Jana, November/December, p 34-35
Art Forum, "Polly Apfelbaum," Jan Avgikos, March, p 291
- 2005 *The New York Times*, "Print Fair," Ken Johnson, Nov. 4, p B36
Elle Décor, "Polly Apfelbaum," David Colman, November, p 66-68

Bibliography Continued

- 2004 *The Kansas City Star*, "Apfelbaum Faces Uncertain Times With Beauty and Art," Alice Thorson, July 4, H1/ H3, illus.
The St. Louis Post-Dispatch, "Apfelbaum Makes Flowers Bloom in the Winter," David Bonetti, February 1
- Art in America*, "Formalism's Poetic Frontier," Stephen Westfall, January, pp 70-75, 115, cover illus.
College of Art, text: Libby Lumpkin, Lane Relyea
- 2003 *Influence Today?* "Conversation With Three Contemporary Artists," interview, Eva Hesses
City Beat, "Sumptuous Smorgasbord," Sue Spaid, December 10, p 55, illus.
The Boston Globe, "Giving Meaning to Flower Power," Kate McQuaid, November 29, D1-D2
Art US, "Polly Apfelbaum," Terry R. Myers, November/December, pp 38-39, illus.
ARTnews, "Polly Apfelbaum," Edith Newhall, October, p 138, illus.
Visual Arts Journal, "Grounded," Rachel Gugelberger, Fall, pp 9-10, illus.
ARTnews, "Polly Apfelbaum," Reena Jana, Summer, p 158, illus.
Philadelphia City Paper, "Puh-leeze Don't Squeeze the Artwork," Robin Rice, June
Artforum, "Polly Apfelbaum," T.J. Demos, October: 176
- 2003 Exhibition catalogue edited by Claudia Gould and Ingrid Schaffner, "Polly Apfelbaum," essays by Tim Griffin, Irving Sandler, and Ingrid Schaffner, Philadelphia, PA: Institute of Contemporary Art
The New York Times, "Seamstress of 'Splats' and 7,000 Asterisks," Anne Wilson Lloyd, May 11
The Philadelphia Inquirer, "Colors, questions to floor you," Edward J. Sozanski, May 11
Art on Paper, "Working Proof: Print Reviews," Faye Hirsch, January-February: 66-67
- 2002 *Los Angeles Times*, "A Supersaturated Return to the Spirit of the Punk Era," David Pagel, May 10, F26
Frieze, "Spookie Knowledge," Jennifer Higgie, May, p 87
- 2001 *Art Monthly*, "Drawings, Frith Street Gallery," Alex Coles, May: 30-32
New Art Examiner, "Polly Apfelbaum," Wesley Gordon, March, 54
Art News, "Stain Power," Deidre Stein Greben, 100.6 June 2001: 98-105
- 2000 *Portland Phoenix*, "Velvet ground. Polly Apfelbaum's materialism," Laura Addison, February 4
Maine Sunday Telegram, "Apfelbaum's bolts of fabric loaded with fun and intrigue," Valerie Cann, February 20
Time Out New York, "Polly Apfelbaum, 'Powerpuff'," Meghan Dailey, November 23 -30
Los Angeles Weekly, "Polly Apfelbaum, Kate Shepherd, Pure De(sign)," Peter Frank, April 13
Maine Times, "Eye of the Beholder," Donna Gold, February 17
The Times Record, "Polly Apfelbaum's fallen paintings defy labeling," Claudia La Rocco, February 17
Artext, "Polly Apfelbaum," Terry R. Myers, 70, August - October
Los Angeles Times, "Fabric Pieces Revel in the Joy of Color," Leah Ollman, March 31
- 2000 *Casco Bay Weekly*, "Roll out the art," Autumn Phillips, January 27
Art issues, "Polly Apfelbaum," Alena Williams, Summer
- 1999 *Contemporary Visual Arts*, "Interdeterminate Relations," David Ryan, 23: 43-54
- 1998 *New York Times*, "A Tour Through Chelsea," Holland Cotter, May 15: E33
New Art Examiner, "Polly Apfelbaum/ Lynn McCarty," Elizabeth Condon, March/April
- 1997 *Los Angeles Times*, "Color Them Retro," David Pagel, August 16: 6, 61-62
Artforum, "Polly Apfelbaum San Francisco Art Institute," Maria Porges, November: 120-121

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- Art In America*, "Extended Abstraction," Raphael Rubinstein, November: 104-115
San Francisco Examiner, "Gallery Watch," review, David Bonetti, Friday, August 1
San Francisco Chronicle, "Polly Apfelbaum's Suggestive Scatterings," Kenneth Baker, July 31: C1
San Francisco Bay Guardian, "Polly Apfelbaum," Greg Helfand, July 30
Femina, "Kvinna med ratt att pyssla," Marika Wachtmeister, June 6
Zitty, "Popund Glam," Martin Conrads, February 28
Tagelspiegel, "Ein Toast auf den Samt," Elfie Kreis, Feb 18
Art in America, "Polly Apfelbaum," Raphael Rubenstein, January: 93
1996 *Kansas City Star*, "Polly Apfelbaum," Alice Thurson, Sunday October 27: J-3
art press, "Polly Apfelbaum," Robert G. Edelman, October: 70-1
Art News, "Polly Apfelbaum," Anne Landi, 95.9, October: 136-7
New York Times, "Polly Apfelbaum," Roberta Smith, September 6
TimeOut, "Polly Apfelbaum," Martha Schwendener, September 4-11
1995 *Art & Text*, "Polly Apfelbaum: Ring-A-Ring-A-Roses," David Pagel, January: 48-53
Art In America, "Polly Apfelbaum's Medley of Signs," Tiffany Bell, February: 78-81
New Observation, "From Fold to Fold," Polly Apfelbaum (artist's statement), January/February: 12
Journal of Art and Philosophy, "A Partial Taxonomy," Polly Apfelbaum

1995 *Artforum*, "Polly Apfelbaum," Ingrid Schaffner, 5 Summer
Lapiz, "Polly Apfelbaum: Constelaciones de color," David Pagel, Summer
New York Observer, "Polly Apfelbaum," Grace Glueck, April 10
Art in General, "Interview," Nancy Princenthal, January
New York Times, "An Existential Installation," William Zimmer, October 30
Village Voice, "Minimal Women," Elizabeth Hess, July 15
DePauw, "Object Bodies," Martha Opdahl
1993 *New York Times*, "Hybrid Sculpture," Phyliss Braff, June 13
New York Times, "Yours," Roberta Smith, January 15
1992 *Tema Celeste*, "An Eloquent Silence," Andrea K. Scott, Fall: 37-38
Tema Celeste, "The question of Gender in Art," (artist's statement), Polly Apfelbaum,
Artforum, "Polly Apfelbaum," Jan Avgikos, Summer
Arts magazine, "There is a light...," Robert Mahoney, April
Village Voice, "Choices," Kim Levin, April 7
New York Times, "Polly Apfelbaum," Roberta Smith, April 3
Art & Auction, "(Critical Edge) The Changing Tide," Dan Cameron, January
New York Times, "Abstraction: A Trend That May Be Coming Back," Roberta Smith, January 10
1991 *Lapiz*, review, David Pagel, October
Flash Art, review, Robert Mahoney, March/April
Artforum, review, Patricia Phillips, February
Arts Magazine, "Fortune's Orbit," David Pagel, January
1990 *New York Times*, "Repetition as a Theme," William Zimmer, September 9
New York Times, "A Force of Repetition," Andy Grundberg, August 24
New York Times, "Suggestive Objects," Roberta Smith, April 27
Arts Magazine, review, Robert Mahoney, February
Lapiz, review, Terry R. Myers, February
Tema Celeste, review, Daniel Weiner, February
1989 *Village Voice*, "Voice Choices," Kim Levin, December 12
Bomb, "Three Interviews," Stephen Westfall, Spring
1988 *Art in America*, review, Stephen Westfall, December

1986

Artforum, review, Patrica C. Phillips, September

Flash Art, review, Meyer Rubenstein, and Daniel Weiner, Summer

Arts Magazine, review Stephen Westfall, September

108 Review, Loughelton Show, Patty Harris, March/April

San Diego Union, "New York's Newest Artists," Robert L. Pincus, August