

POLLY APFELBAUM - CAREER OVERVIEW

Apfelbaum's work is both painting and sculpture, and perhaps photography and fashion and formless material process as well. Its all these things - wildly so and wildly not so.

Lane Relyea, *What Does Love have to Do With It* (Catalog) 2003

Polly Apfelbaum has been showing consistently in New York and abroad since her first one-person show in New York 1986. A major mid-career survey of her work opened in 2003 at the Institute for Contemporary Art in Philadelphia. The show traveled through 2004, and a catalogue surveying 15 years of work was published by ICA.

Apfelbaum has held recent solo exhibitions at: Frith Street Gallery, London, (2007); Angles Gallery, Santa Monica, (2007); Solvent Space, Virginia Commonwealth University, Richmond (2007); Galerie Nächst St. Stephan, Vienna, (2005); D'Amelio-Terras Gallery, New York (2005); Contemporary Art Museum, St. Louis, (2004); Triple Candi, New York, (2003); and Massachusetts College of Art, Boston, MA, (2003).

Her work has been featured recently in important group exhibitions including: *Comic Abstraction and Lines, Grids, Stains, and Words*, both at the Museum of Modern Art, New York, (2007); *Pink*, Galerie Mirchandani + Steinruecke, Bombay, (2007); *Welcoming the Flowers*, with John Giorno, Senior & Shopmaker, New York, (2007); *Extreme Abstraction*, Albright-Knox Art Gallery, Buffalo, (2005); *The Shape of Colour*, Art Gallery of Ontario, Toronto, (2005); *A Kind of Bliss*, The Drawing Room, London (2004); *Flowers Observed, Flowers Transformed*, The Andy Warhol Museum, Pittsburgh (2004); *Lodz Biennale*, Lodz, Poland, (2004); and *The Ideal City*, Bienal de Valencia, Spain (2003)

Her work is in the collections of The Museum of Modern of Art, New York; The Whitney Museum of Art of American Art, New York; Brooklyn Museum of Art, New York, The Los Angeles County Museum of Art, CA, Albright-Knox Art Gallery, Buffalo, NY; The Henry Art Gallery, Seattle, Washington; The Dallas Museum of Art, Dallas, Texas. The artist has received important grants and awards, including a Guggenheim Fellowship; an Academy Award from the American Academy of Arts and Letters, a Richard Diebenkorn Fellowship; a Joan Mitchell Fellowship; an Artist's Fellowship from the New York

Foundation for the Arts; an Anonymous Was a Women Award and a Pollack-Krasner Foundation grant.

Significant group exhibitions from her earlier career include: *Sense and Sensibility: Women and Minimalism in the 90's*, The Museum of Modern Art, New York, NY, (1995); *Painting Outside Painting*, 44th Corcoran Painting Biennial, Corcoran Museum of Art, Washington, D.C. (1996); *Painting-The Extended Field*, Magasin 3, Stockholm, Sweden, (1997); *Other*, 4th Biennale D'art Contemporain de Lyon, France, curated by Harald Szeemann, (1998); *Everyday*, 11th Biennale of Sydney, Australia, (1998); *Postmark: An Abstract Effect*, Site Santa Fe, NM, (1999); *Operativo*, Museo Rufino Tamayo, Mexico City, Mexico, (2001); *Sculpture as Field*, Kunstverein Gottingen, Gottingen, Germany, (2001); *The Eye of the Beholder*, Dundee Contemporary Arts, Dundee, Scotland, (2002); *As Painting: Division and Displacement*, Wexner Center for the Arts, Columbus, OH, (2002)

Upcoming solo exhibitions include: Milton Keynes Gallery, Milton Keynes, UK; Galerie Mirchandani + Steinruecke, Mumbai, India; and the Locks Gallery, Philadelphia, PA.