

# PAULA COOPER GALLERY

## TERRY ADKINS Bibliography

### SELECTED WRITINGS BY THE ARTIST

- 2012 Terry Adkins, "Nutjuitok (Polar Star) After Matthew Henson," in *Le Journal de la Triennale 5* (Paris: Centre national des arts plastiques [CNAP]): 22–29
- 2008 Terry Adkins, "Potential Disclosure," *Black Renaissance* 8, no. 1 (Winter 2008): 52–59  
Terry Adkins and William J. Harris, "The Vigilant Torch of an Olympian Painter," *American Studies* 49, nos. 1–2 (Spring/Summer 2008): 37–43
- 2004 Terry Adkins, "Notes on the Precious Few A.D.," *Journal of Black Studies* 35, no. 2 (November 2004): 224–230
- 1998 Terry Adkins, "Living Space," in *Terry Adkins: Later Coltrane*, exh. cat. (Clinton, NY: Emerson Gallery, Hamilton College): 19
- 1997 Terry Adkins, "Mapping Grace," in *Yang Ming-Dye*, exh. cat. (Kingston, NY: Watermark Cargo Gallery)
- 1991 Terry Adkins, "Morning Calm," in *Il Nam Chon*, exh. brochure (Chico: California State University at Chico)
- 1988 Terry Adkins, "Eagled Eyed: The Ethereal Vision of Joseph Egan," in *Joseph Egan*, exh. cat. (Munich: Kunstraum Munchen)

### MONOGRAPHS & ONE PERSON EXHIBITION CATALOGUES

- 2020 Clifford Owens, Lowery Stokes Sims, and Stephanie Weissberg, *Terry Adkins: Resounding* (St. Louis: Pulitzer Arts Foundation)
- 2019 Alex Gartenfeld and Gean Moreno, eds., *Terry Adkins: Infinity Is Always Less Than One*, with essays by Alex Gartenfeld, Kobena Mercer, Gean Moreno, Nizan Shaked, and Greg Tate, exh. cat. (Miami and Durham: Institute for Contemporary Art, Miami and Duke University Press)
- 2018 Michael Brenson, Charles Gaines, and Robin Lewis, eds., *Terry Adkins: The Smooth, The Cut, and The Assembled* (New York: Lévy Gorvy)
- 2017 Ian Berry, ed., *Terry Adkins: Recital*, with essays by Anthony Elms, Okwui Enwezor, Charles Gaines, and George E. Lewis, exh. cat. (Saratoga Springs, NY: The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College)  
Kendra Paitz, *Soldier Shepherd Prophet Martyr: Videos from 1998 – 2013*, exh. cat. (Normal: University Galleries of Illinois State University)
- 2003 *Terry Adkins: Towering Steep*, essay by Annette Carlozzi, exh. cat. (Hanover, NH: Hopkins Center for the Arts, Dartmouth College)  
*Sanctuary: Terry Adkins After John Brown*, exh. cat. (Philadelphia: Eastern State Penitentiary)
- 2001 *Terry Adkins: Deeper Still*, exh. cat. (Gainesville, FL: Harn Museum of Art)
- 2000 *Terry Adkins: After Flame*, essay by Curtia James, exh. brochure (Richmond, VA: Hand

# PAULA COOPER GALLERY

- Workshop Art Center)  
*Terry Adkins: Wild Ashes Mute*, exh. brochure (San Antonio, TX: Finesilver Gallery)
- 1999 Terry Adkins and Rachel Seligman, *Powre Above Powres – Passing Freedom: A Work in Nine Dominions*, exh. cat. (Schenectady, NY: Mandeville Gallery, Union College)  
Alex Baker, *Terry Adkins: Relay Hymn*, essay by A.M. Weaver with Terry Adkins, exh. cat. (Philadelphia: Institute of Contemporary Art, University of Pennsylvania)  
*Terry Adkins*, exh. cat. (Champaign, IL: Krannert Art Museum and Kinkead Pavilion, University of Illinois)  
*Terry Adkins: After Flame*, exh. cat. (Champaign County: Krannert Art Museum)
- 1998 Alison G. Weld, *Terry Adkins: Distant Mirrors*, exh. cat. (Trenton: New Jersey State Museum)  
Lise Holst, *Terry Adkins: Later Coltrane*, essay by Nancy Princenthal, exh. cat. (Clinton, NY: Emerson Gallery, Hamilton College)
- 1997 *Terry Adkins: Seamless Robe, 1986–1996*, interview with Terry Adkins by Deidre L. Bibby, exh. brochure (Storrs, CT: William Benton Museum of Art, University of Connecticut)
- 1995 *Visionary Recital: Terry Adkins*, exh. cat. (Atlanta: Hammonds House Galleries and Resource Center of African American Art)
- 1993 Trinkett Clark, *Terry Adkins: Parameters No. 12*, exh. cat. (Norfolk, VA: Chrysler Museum of Art)
- 1990 *Terry Adkins*, exh. cat. (Orlando, FL: Valencia Community College)  
*Terry Adkins*, with essays by Anne Barclay Morgan and Steven S. High, exh. cat. (Richmond: Anderson Gallery, Virginia Commonwealth University)
- 1989 *Terry Adkins*, exh. cat. (Zurich, Switzerland: Galerie Andy Jllien)
- 1987 *Terry Adkins: Arbeit/Work, 1986–1987*, with essays by Jacqueline Battle and Conradin Wolf, exh. cat. (Zurich Switzerland: Citicorp Investment Bank, Binz 39, and Galerie Emmerich-Baumann)

## **SELECTED BOOKS & GROUP EXHIBITION CATALOGUES**

- 2025 *Sublime cliché: Festival delle Accademie e degli Institui di Cultura stranieri a Roma*, exh. cat. (Rome: Drago)
- 2024 *Edges of Ailey*, exh. cat., (New York: The Whitney Museum of American Art)  
A. Tommasino, *Flight into Egypt: Black Artists and Ancient Egypt 1876 – Now*, exh. cat., (New York: The Metropolitan Museum of Art)  
E. Cronin, ed., *The Awe of the Artic: A Visual History*, exh. cat. (New York: Hatje Cantz & The New York Public Library)
- 2023 T. Schoonmaker, ed., *Spirit in the Land*, exh. cat. (Durham: Nasher Museum of Art Duke University)  
G. Delahunty, ed., *Amor Mundi: The Collection of Marguerite Steed Hoffman*, (London: Ridinghouse)
- 2022 E. Erdos and J. Bratovich, ed., *Visual Record: The Materiality of Sound in Print*, exh. cat., (New York: Print Center New York)
- 2021 Bartholemew F. Bland and Ava G. Greenberg, *Sound Vision: Harmonious Relationships in Art*

# PAULA COOPER GALLERY

*and Music*, exh. cat. (New York: Lehman College Art Gallery)

- 2017 *Resonant Spaces: Sound Art at Dartmouth*, exh. cat. (Hanover, NH: Hood Museum of Art)  
*The Legacy of Terry Adkins and the Lone Wolf Recital Corps*, exh. brochure (New York: the Museum of Modern Art)
- 2012 Keith Morrison, *Magical Visions: 10 Contemporary African American Artists*, exh. cat. (Newark, DE: Mechanical Hall Gallery, University of Delaware)
- 2010 Shara Wasserman, *Accademia delle Accademie*, exh. cat. (Naples, Italy: Arte'm)
- 2009 Julie L. McGee and Charles D. Carson, *Sound: Print: Record: African American Legacies*, exh. cat. (Newark, DE: University Museums, University of Delaware)
- 2008 Christian Marclay, *Ensemble*, exh. brochure and recording (Philadelphia: Institute of Contemporary Art, University of Pennsylvania)  
*1968: Then & Now*, with essays by Kalia Brooks and Fred Ritchin, exh. cat. (New York: Nathan Cummings Foundation and Tisch School of the Arts, New York University)  
Franklin Sirmans, ed., with essays by Jen Budney, Arthur C. Danto, Franklin Sirmans, Julia P. Herzberg, Greg Tate, Robert Farris Thompson, and Quincy Troupe, exh. cat. (Houston, TX: Menil Collection)  
*Songs of the Hearth and Valor: Recital in 8 Dominions After Bessie Smith*, essay by Terry Adkins and Kheli R. Willets, exh. brochure (Syracuse, NY: Warehouse Gallery, Syracuse University)
- 2007 Steven Lam, *Spectral Evidence*, exh. brochure (New York: BRIC's Rotunda Gallery)
- 2006 Sandra Bloodworth and William S. Ayres, *Along the Way: MTA Arts for Transit* (New York: Monacelli Press)  
Tom Klobe, ed., *The 9<sup>th</sup> International Shoebox Sculpture Exhibition*, exh. cat. (Honolulu: University of Hawai'i Art Gallery)
- 2005 Valerie Cassel Oliver, ed., *Double Consciousness: Black Conceptual Art Since 1970*, with essays by Lily Bea Moor, Charles Gaines, Arthur Jafa, Paul D. Miller, Valerie Cassel Oliver, Howardena Pindell, Adrian Piper, and Franklin Sirmans, exh. cat. (Houston, TX: Contemporary Arts Museum Houston)
- 2004 Carlotta Kotik and Tumelo Mosaka, *Open House: Working in Brooklyn*, exh. cat. (New York: Brooklyn Museum of Art)
- 2002 Annette Carlozzi, *Time/Frame*, exh. cat. (Austin, TX: Blanton Museum of Art, University of Texas at Austin)
- 2001 A.D. Macklin, *A Biographical History of African-American Artists, A-Z* (Lewiston, NY: Edwin Mellen Press)  
Kathy Goddell, *Mind Fields*, exh. brochure (Winston-Salem, NC: Wake Forest University Fine Arts Gallery)  
Gylbert Garvin Coker and Trent Tomengo, *Altar Encore: A Tribute to Zora Neale Hurston*, exh. brochure (Eatonville, FL: Zora Neale Hurston National Museum of Fine Arts)
- 2000 Catherine Bernard and Stanley Crouch, *Jazz and Visual Improvisations*, exh. cat. (Katonah, NY: Katonah Museum of Art)  
Deirdre A. Scott, *Passages: Contemporary Art in Transition*, photo essay by Frank Stewart, exh. cat. (New York: Studio Museum in Harlem)

# PAULA COOPER GALLERY

- 1998 *Narratives of African American Art and Identity: The David C. Driskell Collection*, with essays by Adrienne L. Childs, Terry Gips, Allan M. Gordon, Juanita M. Holland, Keith Morrison, Sharon F. Patton, and Richard J. Powell, exh. cat. (San Francisco: Pomegranate Communications)  
Alison G. Weld, *Art by African Americans in the Collection of the New Jersey State Museum*, exh. cat. (Trenton: New Jersey State Museum)
- 1997 Marquette Folley-Cooper, Deborah Macanic, Janice McNeil, and Elizabeth Goldson Nicholson, *Seeing Jazz: Artists and Writers on Jazz*, exh. cat. (San Francisco: Chronicle Books)
- 1996 Crystal Britton, *African-American Art: The Long Struggle* (New York: Smithmark Publishers)  
*Other Bloods*, exh. brochure (Philadelphia: Painted Bride Gallery)
- 1995 Aldert Mantje and Anthony Murrell, *Other Bloods*, exh. cat. (Amsterdam: Arti et Amicitiae)  
David S. Rubin, *It's Only Rock and Roll: Rock and Roll Currents in Contemporary Art*, exh. cat. (New York: Prestel)  
Hope Sandrow, *Material Matters: Art in the Anchorage*, exh. cat. (New York: Creative Time, Inc.)
- 1994 David Rubin, *The American Flag in Contemporary Art*, exh. cat. (Cleveland: Cleveland Center for Contemporary Art)  
Daniel Shapiro, *Western Artists/African Art*, essay by Jack Flam, exh. cat. (New York: Museum for African Art)
- 1993 Edward Albee, *Edward Albee's Other Eye: Sculptural Objects from the Edward Albee and Edward F. Albee Foundation Collections*, exh. cat. (Brookville, NY: Hillwood Art Museum)  
Kellie Jones, *In the Ring*, exh. cat. (Staten Island: Newhouse Center for Contemporary Art, Snug Harbor Cultural Center)
- 1992 Bob Brier, *Egyptomania*, exh. cat. (Brookville, NY: Hillwood Art Museum, Long Island University)  
*The Endowed Chair*, essay by Arthur C. Danto, exh. cat. (New York: Franklin Parrasch Gallery)  
Leslie Loomis Vansen, *Present Tense*, exh. cat. (Milwaukee, WI: Fine Arts Gallery, University of Wisconsin-Milwaukee)
- 1991 *Cadences: Icon and Abstraction in Context*, essays by Yve-Alain Bois, Elizabeth Grosz, and Gary Sangster, exh. cat. (New York: New Museum of Contemporary Art)  
Elaine A. King, *New Generations: New York*, essay by Kim Levin, exh. cat. (Pittsburgh, PA: Carnegie Mellon Art Gallery, Carnegie Mellon University Press)  
*Southeast Seven 13*, exh. cat. (Winston-Salem, NC: Southeastern Center for Contemporary Art)
- 1990 Lowery S. Sims, *Next Generation: Southern Black Aesthetic*, with essays by Adrian Piper and Lowery S. Sims, exh. cat. (Winston-Salem, NC: Southeastern Center for Contemporary Art)
- 1989 *Pillar to Post: Wall Works by Contemporary Artists*, exh. cat. (New York: Kenkeleba Gallery)  
Richard J. Powell, ed., *The Blues Aesthetic: Black Culture and Modernism*, exh. cat. (Washington, D.C.: Washington Project for the Arts)  
*Selections: Six Contemporary African-American Artists*, exh. cat. (Williamstown, MA: Williams College Museum of Art)
- 1984 *Impressions II: Experiments in Paper*, exh. cat. (Richmond: Institute of Contemporary Art of the Virginia Museum)  
Evelyn Mitchell, *African-American Art in Atlanta: Public and Corporate Collections*, exh. cat. (Atlanta, GA: High Museum of Art)

# PAULA COOPER GALLERY

- 1983 Steve Cannon, *Jus' Jass: Correlations of Painting and Afro-American Classical Music*, exh. cat. (New York: Kenkeleba Gallery)
- 1980 Ruth C. Poulsen, ed., *Dimensions and Directions: Black Artists of the South*, exh. cat. (Jackson, MS: Mississippi Museum of Art)

## **SELECTED PERIODICALS & PRESS**

- 2025 Duray, Dan. "One Fine Show: 'Gabriel Orozco. Politéncio Nacional' at Museo Jumex", *Observer*, May 9, 2025  
Groff, McClain. "Reclaiming Ancient Egypt in Harlem," *The Metropolitan Museum of Art*, February 11, 2025.  
Corris, Michael. "Terry Adkins at Thomas Dane Gallery", *Artforum*, January 2, 2025.
- 2024 Yerebakan, Osman Can. "Grace Wales Bonner's 'Artist's Choice: Spirit Movers'" *E-Flux Criticism*, April 28, 2024.  
Mac Adam, Alfred. "Terry Adkins: Works on Paper," *The Brooklyn Rail*, November 20, 2024.  
D'Souza, Aruna. "The Biggest Surprise at the Met's Egypt Show? Live Performance," *The New York Times*, November 16, 2024.  
"At the Met, Black Artists Salute an Enduring Affinity with Egypt," *The New York Times*, November 14, 2024.  
Oroko, Enuma. "Grace Wales Bonner at MoMA – art through the eye of a designer," *Financial Times*, January 10, 2024.
- 2023 Durbin, Andrew. "Grace Wales Bonner on the Art That Influences Her," *Frieze*, September 15, 2022.  
Cotter, Holland. "Objects Speak and Sing of the African Diaspora," *The New York Times*, December 1, 2023, p. C12
- 2022 Johanna Fateman, "Terry Adkins," *The New Yorker*  
Blake Gopnik, "Terry Adkins," from "What to See in NYC Galleries Right Now," *The New York Times*  
Gregory Volk, "Terry Adkins' Objects of Wonder," *Hyperallergic*
- 2021 Alex Greenberger, "Paula Cooper Takes on Estate of Terry Adkins, Who Blurred Boundaries Between Art and Music," *ARTnews*  
Rachel Heidenry, "An Exquisite Tribute to Terry Adkins, Maker of Monumental Sonic Sculptures," *Hyperallergic*  
Sebastian Smee, "A searing, all-star art show explores Black grief from the civil rights era to now," *Washington Post*  
Victoria Valentine, "Estate of Terry Adkins Now Represented by Paula Cooper Gallery, Influential Artist Developed Singular Practice Rooted in History, Music, and Language," *Culture Type*
- 2020 Adrienne Edwards, "Terry Adkins: Our Sons and Daughters Ever on the Altar," *Artforum* 58, no. 5 (January 2020)  
Syreeta McFadden, "The Artifacts of Bygone Lives: Remembering the Dead Through Beloved Objects," *The Atlantic*  
Chloe Rabinowitz, "National Endowment of the Arts to Award Art Works Grant in Support of Terry Adkins Exhibition," *Broadway World*  
Victoria L. Valentine, "Terry Adkins Conceived His Exhibitions as a Conversational Interplay Among Objects, Installations, and Musical Performances," *Culture Type*

# PAULA COOPER GALLERY

- 2018 Hilarie M. Sheets, "She Married an Artist, and Now Finds Comfort in His Work," *The New York Times*  
Neal Vazquez, "ICA Miami Mounts First Posthumous Terry Adkins Show," *Miami New Times*  
Kay Whitney, "New York: Terry Adkins," *Sculpture* 37, no. 8 (October 2018): 72–73
- 2017 Robert Barry, "Terry Adkins and the art of sound," *Apollo: the International Art Magazine*  
"Projects 107: Lone Wolf Recital Corps," in "Goings on About Town," *The New Yorker*
- 2015 "Exploring Black Identity," *American Academy in Rome Magazine* (Spring 2015): 28–31  
Ken Lum, Paul Farber, and A. Will Brown, "The Time Is Now: Proposing Monuments for Philadelphia," *Monument Lab*  
"Terry Adkins by Calvin Reid," *BOMB*
- 2014 Margalit Fox, "Composer of Art, Sculptor of Music, Dies at 60," *The New York Times*  
Charles Gaines: "The Last Recital: Terry Adkins," *Mousse* 43 (April–May 2014): 182–187  
Sarah Goffstein, "A Memory Jug For Terry Adkins (1953–2014)," *The Brooklyn Rail*  
Merily Kerr, "Terry Adkins, *Nenuphar*," *Timeout New York*  
Ken Lum, "Terry Adkins (1953–2014)," *Artforum*  
Hermine Pinson, "Artist Terry Adkins and the Fisk University Legacy," *International Review of African American Art*  
Casey Ruble, "Terry Adkins," *Art in America* 102, no. 3 (March 2014): 154–155  
Stephanie Strasnick, "Terry Adkins, artist, 60," *ARTnews* 113, no. 4 (April 2014): 48  
Jessica Slaven, "Interview: The Influence of John Coltrane on artist Terry Adkins was Profound," *Paper Monument*  
"Event Scores: Terry Adkins and George Lewis in Conversation," *Artforum International* 52, no. 7 (March 2014): 244–253
- 2013 Jason Foumberg, "Mind the Gaps," *Chicago Magazine*  
Stephanie Haines, "Terry Adkins," *Current* (Northwestern University)  
Laura Pearson, "Terry Adkins Brings *Recital* to the Block Museum of Art," *Time Out Chicago*  
Guy Trebay, "From Behind the Canvas," *The New York Times*  
Lauren Weinburg, "Terry Adkins: Mary & Leigh Block Museum of Art." *ARTnews* 112, no. 6 (June 2013): 99  
Kenneth W. Warren, "Seeing Voices: Terry Adkins's *Darkwater Record*," in *Black Is, Black Ain't* (Chicago: The Renaissance Society at the University of Chicago)
- 2011 Sanford Biggers, "Interview with Sanford Biggers," *Bomb*, no. 117 (Fall 2011): 22–29
- 2010 Cathryn Drake, "Terry Adkins: American Academy in Rome," *Artforum* 48, no. 9 (May 2010): 268
- 2009 Valerie Cassel Oliver, "Thunderbolt Special: The Great Electric Show and Dance (after Sam Lightnin' Hopkins): Project Row Houses," *Art Lies* 62 (Summer 2009)
- 2008 Holland Cotter, "Making Secular Art Our of Religious Imagery," *The New York Times*
- 2007 Holland Cotter, "Spectral Evidence," *The New York Times*  
Paul Galvez, "Ensemble: Institute of Contemporary Art," *Artforum* 46, no. 3 (November 2007): 372
- 2006 Susan W. Knowles, "Civil Rights Public Sculpture Chosen in Competition Succumbs to President's Preference," *Number* 55 (Winter 2006): 6
- 2005 Uri Friedman, "Prof. Raises Hackles with Tribute Design," *Daisy Pennsylvanian*

# PAULA COOPER GALLERY

- Drew Jubera, "Outcry Engulfs Campus Memorial," *Atlanta Journal-Constitution*  
Jerry Mitchell, "Official Rejects UM Memorial," *Clarion-Ledger*
- 2004 Roberta Fallon, "Race Elements," *Philadelphia Weekly*  
Cheryl Finley, "Imagined History: The Work of Terry Adkins," *nka Journal of Contemporary African Art*, no. 19 (Summer 2004): 50–54
- 2003 Susan Frith, "Solitude and Sanctuary: John Brown's 40 Days and Nights," *Pennsylvania Gazette*  
Martha Ledger, "Terry Adkins," *Art Matters*  
Annette Dimeo Carozzi, "Might Could Be," in *Terry Adkins: Towering Steep*, exh. cat. (Hanover, NH: Hopkins Center for the Arts, Dartmouth College)
- 2002 Charles Regan Wilson, "Civil Rights Memorial Design Selected," *The Southern Register*
- 2001 Tom Patterson, "Sculpturing the Story," *Winston-Salem Journal*
- 2000 Dan R. Goddard, "Works Hold Murmurs of Blues Roots," *San Antonio Express News*  
Deborah McLeod, "Folk Hero John Brown Commemorated in Exhibit: Lessons Long Remembered," *Richmond Style Weekly*  
Judith Page, "(Still) Getting Inside Getting Outside: A Conversation with Terry Adkins," *Sculpture* 19, no. 3 (April 2000): 18–25  
Dan R. Talley, "Philadelphia," *Art Papers* 24, no. 1 (January/February 2000): 48
- 1999 Michele Caracappa, "ICA Works Celebrate Glory of Penn Relays," *Daily Pennsylvanian*  
Kathi Norklun, "A Rejuvenating Celebration," *Woodstock Times*  
Kathi Norklun, "Subtle Revelations," *Woodstock Times*  
Calvin Reid, "Industrial Rhythms," *Artnet Magazine*  
Ellen M. Rosenholtz, "Wild Mood Swings," *Philadelphia Weekly*  
Edward J. Sozanski, "Atica, the Twain Meets in Harmony," *Philadelphia Inquirer*  
Carl Hazlewood, "A Short Note on Content and Intent: Terry Adkins and *John Brown: After Flame*," in *Contemporary Art Series: Terry Adkins* (Urbana Champaign, IL: Krannert Art Museum and Kinkead Pavilion, University of Illinois): 6–7  
"Illuminated Blues in the Nott," in *Powre Above Powres – Passing Freedom: A Work in Nine Dominions*, exh. cat. (Schenectady, NY: Mandeville Gallery, Union College)
- 1998 Barry Schwabsky, "Assembling Pieces With a Surprise Quotient," *The New York Times*
- 1997 Carl Hazlewood, "Terry Adkins: A Genealogy of Objects," *nka Journal of Contemporary African Art*, no. 6–7 (Summer/Fall 1997): 12–13
- 1996 Calvin Reid, "Terry Adkins at the Whitney Museum Philip Morris," *Art in America* 84, no. 2 (February 1996): 87
- 1995 Catherine Fox, "Sculpture Bring Out the Scavenger in Terry Adkins," *Atlanta Journal-Constitution*  
Janny Groen, "Verfrissende ontworsteling aan politiek correct corset," *de Volkskrant* (Amsterdam)  
Jhim Lamoree, "Cultureel correcte kunst in Arti," *Het Parool* (Amsterdam)  
Françoise Ledeboer, "Expositie zes zwarte kunstenaars," *Het Nieuwe Land*  
Roberta Smith, "Anchor and Balm for Restless Souls," *The New York Times*  
Paola Van de Velde, "Afro-Amerikaanse modern kunst," *Nieuws van de Dag*
- 1994 Holland Cotter, "African Genesis: What Western Artists Like," *The New York Times*  
Lisa Liebmann, "Africa, At the Source," *New York Times Magazine*  
Amei Wallach, "The Sacred Truth," *New York Newsday*

# PAULA COOPER GALLERY

- 1993 Arlene Raven, "A Breed Apart," *Village Voice*  
Roberta Smith, "Examining Culture Through Its Castoffs," *The New York Times*  
Chuck Twardy, "Saved by the Sculptor," *Raleigh News & Observer*  
"Terry Adkins: With Parameters on Display At the Chrysler Museum," *InSyte Magazine*  
(November 1993)  
"Work of artist Terry Adkins will be featured at Chrysler Hall, Oct. 16," *New Journal and Guide*  
Virginia Van Horn, "Saxophonist Adkins' sculpture plays harmonic visual music," *The Virginia-Pilot and the Ledger Star*
- 1992 Matthew Kangas, "Common Ground, Separate Choices," *Art in America* 80, no. 3 (March 1992): 57  
Mary Niall Mitchell, "Summer Group Shows – Paper, Patterns, and Personal History," *Cover Magazine* 6, no. 5 (June 1992)
- 1991 Michael Brenson, "Concentrated Passion of the Circle and the Square," *The New York Times*  
Robert Mahoney, "Review of Terry Adkins at LedisFlam," *Arts Magazine* 65, no. 9 (May 1991): 100–101  
Nancy Princenthal, "Terry Adkins at LedisFlam," *Art in America* 79, no. 7 (July 1991): 122  
Roberta Smith, "Turning the Corner on Political Correctness?," *The New York Times*
- 1990 Michael Brenson, "Southern Art With a Sense of Mission," *The New York Times*  
Michael Brenson, "Terry Adkins," *The New York Times*  
Michael Brenson, "Taking on the World From 125<sup>th</sup> Street," *The New York Times*  
Peggy Cyphers, "Terry Adkins, Lisa Hoke and Carol Hepper," *Arts Magazine* 60, no. 5 (January 1990): 95  
Katharine Gates, "Thinking Globally," *Richmond Styles Weekly*  
Gregory R. Miller, "Terry Adkins at Valencia Community College," *Art Papers* 14, no. 4 (July/August 1990)  
Ann Barclay Morgan, "Recent Sculptures and Prints by Terry Adkins," *Sculpture* 9, no. 4 (July/August 1990): 55–56
- 1989 Fusae Aoyagi, "Beyond the Umbrella of Art," *Switch* (Tokyo)  
Michael Brenson, "Examining the Role of the Blues," *The New York Times*  
Michael Brenson, "Sculptors Using the Wall as Venue and Inspiration," *The New York Times*  
Paul Govern, "Object Lessons Triad Style," *Winston-Salem Journal*  
Elizabeth Hess, "Material Nature," *Village Voice*  
Tom Patterson, "secca's Object Makers," *Winston-Salem Journal*
- 1988 Christine Temin, "Sports and High Art," *Boston Globe*
- 1987 Peter Burli, "Über eine interessant Aktion im 'Bazillus,'" *Tages-Anzeiger* (Zurich)  
Sigmar Gassert, "Palazzo: Binz 39," *Basler Zeitung* (Basel)  
Marc Guesewski, "Spiritualist kommt nach Liestal," *Nordschweiz* (Basel)  
Jonas Kover, "Through Coltrane – Shapes and Sound," *Observer Dispatch*  
Ellen Kraft, "Terry Adkins & Mirliton," *Fabrik Zeitung* (Zurich)  
Christian Rentsch, "Verflusigte Formen," *Tages-Anzeiger* (Zurich)  
Conradin Wolf, "Ein New Yorker An Der Limmat," *Tages-Anzeiger* (Zurich)
- 1986 Gregory Collins, "Blues in the Notte," *Gentleman's Quarterly*  
Courtland Milloy, "The New Harlem Renaissance," *Washington Post*
- 1984 Ashely Kistler, "Impressions," *New Art Examiner* 2, no. 4
- 1983 Roy Proctor, "New Approaches," *Richmond News Leader*

# PAULA COOPER GALLERY

1982 Lee Fleming, "Other Visions," *Washingtonian*  
Keith Morrison, "Terry Adkins," *New Art Examiner* 9, no. 5 (January 1982): 34–37

1980 Benjamin Forgey, "Black Artists: A Matter of Identities," *Washington Star*  
Jo Ann Lewis, "Art Lobbies: Expanding the Halls of Frames," *Washington Post*

## DISCOGRAPHY

1991 Various Artists, *Extremoporeaneous–Poly-Metra Binetic*, Bazillus Records: Switzerland

1992 Various Artists, *Bazillus: The Regulator featuring Eddie Harris*, The act Company, UK and Europe)

1993 Various Artists, *Selected Soundscape No. 2: Telefonía–A Transatlantic Performance*, For 4 Ears: Switzerland