

PAULA COOPER GALLERY

TERRY ADKINS Bibliography

BOOKS, CATALOGUES, AND BROCHURES

- 2021 Bartholemew F. Bland and Ava G. Greenberg, *Sound Vision: Harmonious Relationships in Art and Music*, exh. cat. (New York: Lehman College Art Gallery)
- 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)
Resonant Spaces: Sound Art at Dartmouth, exh. cat. (Hanover, NH: Hood Museum of Art)
Kendra Paitz, *Soldier Shepherd Prophet Martyr: Videos from 1998 – 2013*, exh. cat. (Normal: University Galleries of Illinois State University)
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 Thomspson, 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)

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- Tom Klobe, ed., *The 9th 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)
- 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)
- 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* (Lewinson, 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)
Terry Adkins: Deeper Still, exh. cat. (Gainesville, FL: Harn Museum of Art)
- 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)
Terry Adkins: After Flame, essay by Curtia James, exh. brochure (Richmond, VA: Hand 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 Lise Holst, *Terry Adkins: Later Coltrane*, essay by Nancy Princenthal, exh. cat. (Clinton, NY: Emerson Gallery, Hamilton College)
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)
Alison G. Weld, *Terry Adkins: Distant Mirrors*, exh. cat. (Trenton: New Jersey State Museum)

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- 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)
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)
- 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.)
Terry Adkins, *Visionary Recital: Terry Adkins*, exh. cat. (Atlanta: Hammonds House Galleries and Resource Center of African American Art)
- 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)
Trinkett Clark, *Terry Adkins: Parameters No. 12*, exh. cat. (Norfolk, VA: Chrysler Museum of Art)
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)
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 *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)
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.

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cat. (Zurich Switzerland: Citicorp Investment Bank, Binz 39, and Galerie Emmerich-Baumann)

- 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)
- 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)

ARTICLES AND REVIEWS

- 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*, April 28, 2024.
D'Souza, Aruna. "The Biggest Surprise at the Met's Egypt Show? Live Performance," *The New York Times*, November 16, 2024.
Mac Adam, Alfred. "Terry Adkins: Works on Paper," *The Brooklyn Rail*, November 20, 2024.
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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*
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Sebastian Smee, "A searing, all-star art show explores Black grief from the civil rights era to now," *Washington Post*
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- 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*
- 2018 Hilarie M. Sheets, "She Married an Artist, and Now Finds Comfort in His Work," *The New York Times*
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- 2017 Robert Barry, "Terry Adkins and the art of sound," *Apollo: the International Art Magazine*
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- 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*
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- 2013 Chloë Ashby, "The 15 Best Things to See at Frieze Art Fair London, 2013," *The Daily Beast*
Jason Foubberg, "Mind the Gaps," *Chicago Magazine*
Stephanie Haines, "Terry Adkins," *Current* (Northwestern University)
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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
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Kenneth W. Warren, "Seeing Voices: Terry Adkins's *Darkwater Record*," in *Black Is, Black Ain't*
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- 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):
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- 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*

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- 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*
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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*
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- 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, "Verfissende ontworsteling aan politiek correct corset," *de Volkskrant* (Amsterdam)
Jhim Lamoree, "Cultureel correcte kunst in Arti," *Het Parool* (Amsterdam)
François 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*
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- 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*
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Robert Mahoney, "Review of Terry Adkins at LedisFlam," *Arts Magazine* 65, no. 9 (May 1991): 100–101
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