

Banks Violette

1973

born in Ithaca, New York

Education:

2000, Columbia University, New York, NY, M.F.A.

1998, School of the Visual Arts, New York, NY, B.F.A.

1994-95, Tompkins Cortland Community College

September 1993, General Equivalency Diploma

Solo Exhibitions:

2009-10

Barbara Gladstone Gallery, New York, NY

Museum Dhont-Dhaenens, Deurle, Belgium

2009

Espacio Arte Contemporáneo La Conservera, Ceutí, Spain

Team Gallery, New York, NY

Kunsthalle Wien, Vienna, Austria, *Elevator to the Gallows* (with catalogue)

2008

Maureen Paley, London

Galerie Rodolphe Janssen, Brussels

Modern Art Museum, Fort Worth, Texas, *Focus: Banks Violette*

2007

Galerie Thaddaeus Ropac, Salzburg, Austria

Team Gallery, New York, NY

Gladstone Gallery, New York, NY

Bergen Kunsthall, Bergen, Norway

2006

Maureen Paley, London

2005

Galerie Rodolphe Janssen, Brussels, *on black wings/six-channel bleed* (with Stephen O'Malley)

The Whitney Museum of American Art, New York, NY

2003

LISTE, Basel, Switzerland (under the auspices of Team Gallery)

2002

Team Gallery, New York, NY, *Arroyo Grande*, 7.22.95

2000

Team Gallery, New York, NY

Two-Person Exhibitions:

2006

gallery.sora, Tokyo (with Gardar Eide Einarsson, with catalogue)

2005

Mitchell Albus Gallery, New York, NY (with Walter Redinger)

2004

MW Projects, London (with Nigel Shafran)

Peres Projects, Los Angeles, CA, *Penteholocaust/The Sixty-Sided Stone of the Androgyne*
(with Matt Greene)

2003

Team Gallery, New York, NY, *An Enquiry into those Kinds of Distress which excite agreeable Sensations (1773): Slater Bradley & Banks Violette*

Selected Group Exhibitions:

2010

Project 176/The Zabudowicz Collection, London, *The Library of Babel/In and Out of Place*

2009

Museum of Modern Art, New York, *Compass in Hand: Selections from the Judith Rothschild Foundation Contemporary Drawings Collection* (organized by Christian Rattemeyer with Cornelia H. Butler)

Galerie Rodolphe Janssen, Brussels, *Dark Summer*

Art | 40 | Basel, Basel, Switzerland, *Art Unlimited* (with catalogue, under the auspices of Team Gallery and Gladstone Gallery)

The Andy Warhol Museum, Pittsburgh, *The End* (curated by Eric Shiner)

2008

Point Ephemere, Paris, *Extra Light*

Gagosian Gallery, Red October Chocolate Factory, Moscow, *for what you are about to receive*

P.S.1, New York, *That was then...This is now*

Frankfurter Kunstverein, Frankfurt, Germany, *The Great Transformation- Art and Tactical Magic* (curated by Chus Martinez, with catalogue)

Art | 39 | Basel, Basel, Switzerland, *Art Unlimited* (with catalogue, under the auspices of Galerie Thaddaeus Ropac)

Galeria Filomena Soares, Lisbon, Portugal, *Murder Letters* (curated by David Rimanelli)

2007

Baltic Centre for Contemporary Art, Newcastle, UK, *When We Build Let Us Think That We Build Forever*

Galerie Rodolphe Janssen, Brussels, Belgium, *My Sweet Sixteen Party*

Sorlandets Kunstmuseum, Kristiansand, Norway, *White Light*

Solomon R. Guggenheim Museum, New York, NY, *The Shapes of Space*

Palais de Tokyo, Paris, France, *Bastard Creature*

Vanhaerents Art Collection, Brussels, Belgium, *Disorder in the House*

Migros Museum für Gegenwartskunst, Zurich, Switzerland, *Collection Show*

Contemporary Art Center, New Orleans, LA, *The Eclectic Eye*

2006

The Royal Academy, London, England, *USA Today* (works from the Saatchi Collection)

P.S.1, New York, NY, *Defamation of Character* (curated by Neville Wakefield)

Kunstmuseum St. Gallen, Saint Gallen, Switzerland, *Lifestyle* (curated by Konrad Bitterli, with catalogue)

Yerba Buena Center for the Arts, San Francisco, CA, *Cosmic Wonder* (curated by Betty Nguyen, with catalogue)

MUSAC, Museo de Arte Contemporáneo de Castilla y León, Leon, Spain, *Trial Balloons* (curated by Agustín Pérez Rubio, Octavio Zaya, Yuko Hasegawa, with catalogue)

Schirn Kunsthalle Frankfurt, Frankfurt, Germany, *Youth of Today* (curated by Matthias Ulrich)

Museum Boijmans van Beuningen, Rotterdam, The Netherlands, *DARK* (curated by Jan Grosfeld)

Art | 37 | Basel, Basel, Switzerland, *Art Unlimited* (with catalogue, under the auspices of Team Gallery)

Mary Boone Gallery, New York, NY, *I Love My Scene: Scene One* (curated by José Freire)

Galerie Lisa Ruyter, Vienna, Austria, *The Image Is Gone*

Migros Museum für Gegenwartskunst, Zurich, Switzerland, *While Interwoven Echoes Drip into a Hybrid Body – an Exhibition about Sound, Performance and Sculpture* (curated by Heike Munder and Raphael Gyax)

2005

Sprüth Magers Projekte, Munich, *Thank You for the Music* (curated by Johannes Fricke Waldhausen)

Standard, Oslo, *Blankness is Not a Void* (curated by Gardar Eide Einarsson)

Barbara Gladstone Gallery, New York, NY, *Bridge Freezes Before Road* (curated by Neville Wakefield)

Galerie Rodolphe Janssen, Brussels, *La Beauté de l'Enfer: works on paper*

P.S.1, New York, NY, *Greater New York*

Galerie Lisa Ruyter, Vienna, *Suburbia*

2004

Maureen Paley/Interim Art, London, *The Black Album*

Team Gallery, New York, NY, *The Ice Age*

Visual Arts Gallery, New York, NY, *Beginning Here: 101 Ways* (curated by Jerry Saltz)

Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, CA, *Art and Illusion: Selections from the Frederick R. Weisman Foundation*

Roth Horowitz, New York, NY, *Power, Corruption and Lies* (curated by Neville Wakefield)

alternative space, Paris, *Noctambule* (under the auspices of D'Amelio Terras Gallery, New York, NY)

The Whitney Museum of American Art, New York, NY, *The Whitney Biennial* (with catalogue)

Anton Kern Gallery, New York, NY, *Scream* (curated by Fernanda Arruda and Michael Clifton, exhibition traveled to the Moore Space, Miami, FL)

2003

Deitch Projects, Brooklyn, NY, *Kult 48 Klubhouse* (curated by Scott Hug)

Michael Steinberg, New York, NY, *Flesh and Blood* (curated by Tracy Williams)

Nicole Klagsbrun Gallery, New York, NY, *A Matter of Facts* (curated by Clarissa Dalrymple)

Cohan Leslie and Browne, New York, NY, *Back in Black*
Anton Kern Gallery, New York, NY, *Melvins* (curated by Bob Nickas)
Kunstlerhaus Palais Thurn und Taxis Gartnerhaus, Bregenz, Austria, *The Return of the Creature (The Continuing Saga of Elementalism, ... Conceptual Practice and Romanticism After Robert Smithson, ... New Quasi-Cinemas, ... and Post-Punk Existentialism)* (curated by Steven Parrino)

2001

Contemporary Arts Center, Atlanta, GA, *Dirty Deeds Done Dirt Cheap*
Sandroni-Rey Gallery, Venice, CA, *Ghost Stories* (curated by Casey McKinney)
P.P.O.W., New York, NY, *Learned America* (curated by Jason Murison)
Visual Arts Museum, New York, NY, *Diversity Plus: Emerging Artists in a Rapid World* (curated by Jeanne Siegel, with catalogue)

2000

Team, New York, NY, *Summer with Friends*
Andrew Kreps Gallery, New York, NY, *Two Friends and So On* (curated by Rob Pruitt and Jonathan Horowitz)
alternative space, Brooklyn, NY, *Columbia University M.F.A. Exhibition*

1999

Momenta Art, Brooklyn, NY, *Rachel Lowther and Banks Violette*

1998

Visual Arts Gallery, New York, NY, *Group Show* (curated by Jeanne Siegel)

1997

Visual Arts Gallery, New York, NY, *Group Show* (curated by Carroll Dunham)
Lower East Side Community Center, New York, NY, *MX Group Show*

Curatorial Projects:

2006

Bortolami Dayan, New York, NY, *War on 45/My Mirrors are Painted Black (For You)*

2003

Derek Eller Gallery, New York, NY, *Trans-national Monster League*

2001

Momenta Art, Brooklyn, NY, *Dear Dead Person*

1999

Neiman Center for Print Studies, Columbia University, New York, NY, *ZERO*

1998

ABC No Rio, New York, NY, *Fearless Vampire Killer*

Awards and Grants:

2000

Rema Hort Mann Foundation Grant

Selected Bibliography:

2008

Sherwin, Skye, "Black on Black," **ArtReview**, January, pp. 64-9 (with illustrations).

2007

Ross, Lauren, "Rock Out," **Art in America**, November, pp. 198-201 (with illustrations).

Wilson, Michael, "Banks Violette," **Artforum**, September, p. 466 (with illustrations).

Stern, Steven, "Banks Violette," **Frieze**, September, p. 184 (with illustrations).

Schwendener, Martha, "Heavy Metal and Light: Always Serve Chilled," **The New York Times**, August 6, p. E1 (with illustrations).

Pollack, Barbara, "Banks Violette," **Time Out New York**, July 26-August 1, pp. 64 (with illustrations).

Kunitz, Daniel, "The Man in Black," **Village Voice**, July 18-24, pp. 60 (with illustrations).

Rosenberg, Karen, "Renouncing the Dark Arts," **New York**, July 2-9, pp. 105-6 (with illustrations).

Davis, Nicole, "Gallery: Banks Violette," **Paper**, June/July, pp. 128.

Koh, Terence, Violette, Banks, "Two of a Kind," **Flash Art**, May/June, pp. 112-16 (with illustrations).

Asper, Colleen, "Banks Violette," **Beautiful Decay**, May, pp. 78-85 (with illustrations).

Fox, Dan, "USA Today," **Frieze**, March, pp. 183.

Rosen, Misako, "Banks & Gardar," **Tokion**, January, pp. 32-7, 137 (with illustrations).

Slyce, John, "USA Today," **ArtReview**, January, pp. 140-1.

2006

Kopsa, Maxine, "Banks Violette's Death Metal," **Metropolism**, Issue 5, pp. 64-5, 101-2 (with illustrations).

Homes, A.M., "The Way They Work," **Vanity Fair**, December, pp. 340, 354-7 (with illustrations).

Regan, Kai, "Studio Visit," **Black Book**, October/November (with illustration).

Trembley, Nicolas, "L'oeuvre au noir," **Numero**, October, pp.88-92(with illustrations).

Needham, Alex, "kill to get the money," **i-D**, September, pp.188-91 (with illustrations).

Sherwin, Skye, "Banks Violette," **ArtReview**, September, p.134 (with illustrations).

Schwendener, Martha, "War on 45," **Time Out New York**, Aug 31- September 6 (with illustration).

Smith, Roberta, "Chelsea is a Battlefield: Galleries Muster Groups," **The New York Times**, July 28, p. __.

Leffingwell, Edward, "Group Exhibitions at Mary Boone," **Art in America**, June/July, pp.198-9.

Spiegler, Marc, "American Renaissance," **The Art Newspaper**, June 14, p. _ (with illustration).

Turner, Luke, "Arts: Slat of the Sun," **Stool Pigeon**, June, p.36-7, (with illustrations).

Wilson, Michael, "Subcultural Capital," **Artforum.com**, June 6, (with illustration).

Abbott, Jeremy, "blackened is the end winter it will send," **i-D**, June, pp.128-33.

Needham, Alex, "Art: Banks Violette," **i-D**, June, pp.70-1 (with illustration).

Umar, Saheer, "Studio: Banks Violette," **Tokion**, June/July, p.122 (with illustration.)

Wray, John, "Heady Metal," **The New York Times Magazine**, May 28, pp.31-5.

Johnson, Ken, "I Love My Scene: Scene 1," **The New York Times**, February 17, p_.

2005

Smith, Roberta, "Spotting an Aesthetic Dispute and Embracing All Sides," **The New York Times**, December 17.

- Ekroth, Power, "Blankness Is Not a Void," **Artforum.com**, December 7 (with illustration).
- Castro, Jan Garden, "Conversations with Ghosts: Banks Violette," **Sculpture**, December, pp. 18-9 (with illustrations.)
- Cohen, Michael, "Banks Violette," **Flash Art**, October, p. 76 (with illustration).
- Jones, Kristin M., "Bridge Freezes Before Road," **Frieze**, October, pp. 217-8.
- Cohen, Michael J., "Banks Violette: Cryptologist," **Spike**, Issue 5, pp. cover, pp. 36-45 (with illustrations).
- Barliant, Claire, "Banks Violette: Whitney Museum of American Art," **Artforum**, October, p. 273 (with illustration).
- Egan, Maura, "School of Goul," **The New York Times Men's Style Magazine**, Fall, p. 76 (with illustration).
- Sonnenborn, Katie Stone, "Displaced Histories: The Art of Banks Violette," **The Brooklyn Rail**, September, p. 10 (with illustration).
- Violette, Banks, "Glisten Up," **The New York Times Style Magazine**, Fall, pp. 74, 211 (with illustrations).
- Colman, David, "A Southern Gothic Memento Mori", **The New York Times**, August 7th, p. 8 (with illustrations).
- Davis, Ben, "Ultra Violette," **Artnet.com**, August 4th (with illustrations).
- Cotter, Holland, "Fanciful to Figurative to Wryly Inscrutable," **The New York Times**, p. E29, 31.
- Smith, Roberta, "Banks Violette," **The New York Times**, July 1st, p.E8 (with illustration).
- Kley, Elisabeth, "Burnt Churches and Salt Pillars," **New York Press**, June 7th, p.26 (with illustration)
- Gural, Natasha, "Whitney Museum commissions first solo museum exhibition...", **Newsday.com**, June 3.
- Kennedy, Randy, "Master of the Dark Arts," **The New York Times**, May 15, Section 2, pp.1, 30 (with illustrations).
- Cotter, Holland, "Walter Redinger, Banks Violette," **The New York Times**, May 13, E36.
- Rimanelli, David, "Greater New York 2005," **Artforum**, May, pp. 239-40 (with illustration).
- Saltz, Jerry, "Lesser New York" **Village Voice**, March 28, p. 77.
- Kimmelman, Michael, "Youth and the Market: Love at First Sight," **The New York Times**, March 18, 99.E37, 39 (with illustration).
- O'Reilly, Sally, "The Black Album," **Time Out London**, 12-19 January, p.57.
- Jones, Jonathan, "The Black Album," **The Guardian**, January 10.

2004

- Tumlir, Jan, "My Pop: Banks Violette," **Artforum**, October, p.86 (with illustration).
- Garrett, Craig, "Noctambule," **Flash Art**, October, p.60 (with illustration).
- Slimane, Hedi, "Interview with Banks Violette," **Doingbird**, Issue #8, pp. 80-3 (with illustrations).
- Rawsthorn, Alice, "A Gothic Romance," **Pop**, Issue 9, pp.222-229.
- Lee, Chris, "Death Becomes Them," **Blackbook**, Fall, pp.190-192 (with illustration).
- Slimane, Hedi, "Ritual," **Dazed & Confused**, August, pp.66-97 (with illustrations).
- DeBeer, Sue, "Artists on Artists: Banks Violette," **Bomb**, Summer, pp.52-3 (with illustrations).
- Heartney, Eleanor, "The well-tempered Biennial," **Art in America**, June-July, pp.71-77.
- Corread, Stephane, "Noctambule Spectral et Decale," **Beaux Arts**, June, pp.35-36
- Dunn, Melissa, "Whitney Biennial 2004: A Good-Looking Corpse," **Flash Art**, May-June, pp.63, 80.
- Rothkopf, Scott, "Many Happy Returns: Subject Matters," **Artforum**, May, pp.176-7, 233.
- Bankowsky, Jack, "Many Happy Returns: This is Today," **Artforum**, May, pp.160-171, 233 (with illustration)

Kimmelman, Michael, "Touching All Bases At The Biennial," **The New York Times**, March 12, pp. E27, 38.

Violette, Banks, "Whitney Bound", **V Magazine**, Spring, pp., (with illustration).

Caniglia, Julie, "American Splendor," **Travel + Leisure**, March, p.60 (with illustration).

Rosenberg, Karen, "Biennial Favorites," **New York**, March 1, pp.37-41 (with illustration).

Johnson, Ken, "Art in Review: 'Scream'," **The New York Times**, February 13, p.E36.

Saltz, Jerry, "Modern Gothic," **Village Voice**, February 4-10, p.86.

Pearson, Jesse, "I Do This, I Do That: The Personality Artist and Heavy Metal Dandyism," **Parkett**, February, pp.180-183 (with illustrations).

Violette, Banks, "Top Ten," **Artforum**, January, p.59 (with illustration).

2003

Iles, Chrissie, "Best of 2003," **Artforum**, December, pp. 122-123 (with illustration).

Harris, Jane, "Review of 'An Enquiry...'," **Time Out New York**, October 2, p. 63.

Schwendener, Martha, "Review of 'Back in Black'," **Time Out New York**, July 31, p. 53 (with illustration).

Cohen, Michael, "The New Gothic," **FlashArt International**, July-September, pp. 108-110 (with illustration).

Wysong, Brennen. "Fiend Club", **Flyer**, June, p.___. (with illustration).

2002

Jones, Jonathan, "Stop Spreading the News," **The Guardian**, August 28, pp. ___-___.

Worth, Alexi, "Art Choice," **The New Yorker**, August 19, p. 38.

Johnson, Ken, "Art In Review: 'Banks Violette'" **The New York Times**, August 2. p. E33.

Levin, Kim, "Voice Choice," **The Village Voice**, July 30, p. 96.

Honigman, Ana Finel, "Review", **Time Out New York**, July 25, p. 54 (with illustration).

Mackenzie, Michael A., "Banks Violette: Investigations into Alienation," **Visual Arts Journal**, Summer, pp. 10-11 (with illustrations).

Public Collections:

The Coppel Foundation, Mexico

The Ellipse Foundation, Portugal

Frank Cohen Collection, Manchester, England

The Jumex Foundation, Mexico

Los Angeles County Museum of Art, Los Angeles

Migros Museum für Gegenwartskunst, Zurich, Switzerland

Musée d'Art Moderne et Contemporain, Geneva, Switzerland

Museum of Contemporary Art, Los Angeles

Museum of Modern Art, New York

The OverHolland Collection, Amsterdam, The Netherlands

The Saatchi Collection, London, UK

The Solomon R. Guggenheim Museum, New York

Frederick R. Weisman Art Foundation, Los Angeles

Whitney Museum of American Art, New York