

ADAM ROSS

Biography

Born 1962, Pasadena, CA

EDUCATION

- 1989 MFA, University of California, Santa Barbara, CA
- 1988 Skowhegan School of Painting and Sculpture, Skowhegan, ME
- 1984 BA, University of California, Santa Barbara, CA

ONE PERSON EXHIBITIONS

- 2010 Hales Gallery, London, UK
- 2009 Angles Gallery, Santa Monica, CA, *Walking on Water*
- 2008 Susanne Vielmetter Los Angeles Projects, Culver City, CA, *Utopias*, with Robert Olsen
- 2007 Galerie Jean-Luc et Takako Richard, Paris, France, *Le Fin du Monde*
- 2006 Hales Gallery, London, UK, *The Ideal Crash*
Numark Gallery, Washington, DC, *Recent Work*
- 2005 Angles Gallery, Santa Monica, CA, *New Paintings*
- 2004 Kevin Bruk Gallery, Miami, FL, *The City at the Edge of Time*, catalog
Numark Gallery, Washington, DC, *In Between Places*
- 2003 Museum of Contemporary Art San Diego, San Diego, CA, *Then and Forever Now*,
publication
Galerie Jean-Luc et Takako Richard, Paris, France, *The City at Night, Dreaming of Itself*,
catalog
Angles Gallery, Santa Monica, CA, *Chronopolis*
- 2002 James Harris Gallery, Seattle, WA, *Like Grains of Sand, The Dreams of Time*
Sara Meltzer Gallery, New York, NY
Kevin Bruk Gallery, Miami, FL, *Behind the Sun*,
- 2001 Sara Meltzer Gallery, New York, NY, *Too Far for the Eye to See, Always at the Back of
My Mind*
Nylon, London, UK, *In Echoed Steps I Walked Across This Empty Dream*
- 2000 Shoshana Wayne Gallery, Santa Monica, CA, *The Permeability of Time Within an
Emerging Pattern of Change*
- 1999 Caren Golden Fine Art, New York, NY
- 1998 Judy Ann Goldman Fine Art, Boston, MA
Shoshana Wayne Gallery, Santa Monica, CA, *A Sequence of Images Derived From Ideas
of Architecture, Loneliness and Time*
- 1997 Caren Golden Fine Art, New York, NY, *The Geometry of Time*
- 1996 Shoshana Wayne Gallery, Santa Monica, CA, *Science Fiction*
- 1995 Bliss Gallery, Pasadena, CA, *Science Fiction*
- 1994 Sue Spaid Fine Art, Los Angeles, *All We Are is All We Are*
- 1993 Rio Hondo College Art Gallery, Whittier, CA, *Other Paintings: Everything That Rises Must
Converge*, installation by John Souza,
Sue Spaid Fine Art, Los Angeles, *That Which Appears is Good, That Which is Good
Appears*
- 1992 Dorothy Goldeen Gallery, Santa Monica, CA, *Paintings*
- 1991 The Guest Room, Los Angeles, CA, *The Map Drawings*, catalog
- 1990 Dorothy Goldeen Gallery, Santa Monica, CA, *Paintings*

- Bliss Gallery, Pasadena, CA, *Drawings*
 1989 Outer Space Gallery, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA,
Paintings, curated by Ed Leffingwell

GROUP EXHIBITIONS

- 2009 *Obsession for Collection-A Selection of Works From the Lodeveans Collection*,
 Summerfield Gallery, University of Gloucestershire, Cheltenham, UK, curated
 by Bob Davison and Stuart Evans
- 2008 *Teaching and Old Dog New Tricks*, Den Frie Udstillingsbygning, Copenhagen, Denmark,
 organized by Ivan Anderson, Lars Christenson, Nils Erik Gjerdevik, Jonas Hvid
 Sondergaard and Troels Aagaard in collaboration with Tine Colstrup (catalog)
- 2007 *The Expanded Painting Show, M*A*S*H** Miami Venue, Miami, FL, curated by Paco
 Barragan and Nina Arias (catalog)
MAD LOVE, Young Art in Danish Private Collections, Arken Museum, Copenhagen,
 Denmark, catalog
The End Begins, The Lodeveans Collection, The Hospital, London, UK, curated by Gill
 Hedley
Endless Western Sunset, Leo Castelli Gallery, New York, NY, curated by Michael
 Duncan (brochure)
Expanded Painting, Third International Painting Prize of the Castellon County Council,
 Museo de Bellas Artes de Castellon, Castellon, Spain; Foundation Astroc,
 Madrid, Spain; organized by Paco Barragan (catalog)
- 2006 *Everybody Knows This is Nowhere*, Asbaek Gallery, Copenhagen, Denmark, curated by
 Barry Schwabsky
Space is the Place, Cranbrook Museum of Art, Bloomfield Hills, MI; Bedford Gallery,
 Walnut Creek, CA; Scottsdale Museum of Art, Scottsdale, AZ; Pennsylvania
 Academy of the Fine Arts, Philadelphia, PA; Contemporary Arts Center,
 Cincinnati, OH; The Hudson River Museum, Yonkers, NY; organized by
 Independent Curators International, curated by Alex Baker and Toby Kamps
 (catalog)
Natural and Unnatural: Imagining Landscape, Hunterdon Museum of Art, Clinton, NJ
World Gone Mad, The Herbert Read Gallery, Canterbury, UK; Castlefield Gallery,
 Manchester, UK; Limehouse Arts Foundation, London, UK; organized by Bob
 Matthews (catalog)
Utopia, John Michael Kohler Arts Center, Sheboygan, WI
- 2005 *M Theory*, Hosfelt Gallery, San Francisco, CA
Dreaming of a More Better Future, The Cleveland Institute of Art, Cleveland, OH, curated
 by Saul Ostrow and Stuart Horodner
Recent Drawings, Angles Gallery, Santa Monica, CA
Strange Fictions, Tarble Arts Center, Eastern Illinois University, Charleston, IL, curated
 by Chris Kahler
L.A., Lucas Schoormans Gallery, New York, NY
Very Early Pictures, Luckman Gallery, California State University, Los Angeles, CA,
 curated by Richard Torchia
Painting Now: Selections from the Permanent Collection, Museum of Contemporary Art
 San Diego, San Diego, CA
Collection Histories/Collective Memories: California Modern, Orange County Museum of
 Art, Newport Beach, CA
- 2004 *Kids of the Black Hole*, Stalke Galleri, Copenhagen, Denmark, organized by Michael
 Coughlin
Architecture Untethered, Numark Gallery, Washington, DC

- Topographies*, Walter and McBean Galleries, San Francisco Art Institute, San Francisco, CA; Pasadena Museum of California Art, Pasadena, CA, curated by Karen Moss (catalog)
- Selections From the Permanent Collection*, Museum of Contemporary Art San Diego, San Diego, CA
- 2003 *Chaotic Order*, Houldsworth Gallery, London, UK
- Some Panoramas*, Pump House Gallery, Battersea Park, London, UK, curated by Paul Hedge
- Rendered: New Works on Paper from the Real to the Abstract*, Sara Meltzer Gallery, New York, NY
- Imag (in) ing Architecture*, University of Connecticut Gallery of Art, Stamford, CT, curated by Saul Ostrow
- Everybody Knows This is Nowhere*, Kevin Bruk Gallery, Miami, FL
- Out of Site*, The New Museum of Contemporary Art, New York, NY; The Henry Art Gallery, University of Washington, Seattle, WA, curated by Anne Ellegood (catalog)
- 2002 *21 Paintings from L.A.*, curated by James Gobel, Robert V. Fulton Art Museum, California State University, San Bernardino, San Bernardino, CA (catalog)
- New-Economy Painting*, curated by Nowell J. Karten, ACME, Los Angeles, CA
- L.A. On My Mind: Recent Acquisitions from MOCA's Collection*, The Museum of Contemporary Art Los Angeles, Los Angeles, CA
- Retro Futurist*, curated by Berin Golonu, New Langton Arts, San Francisco, CA
- 2001 *By Hand: Pattern, Precision, and Repetition in Contemporary Drawing*, University Art Museum, California State University Long Beach, Long Beach, CA, curated by Mary Kay Lombino (catalog)
- Hosfelt Gallery, San Francisco, CA
- The Dreams Stuff is Made Of*, curated by David Pagel, Frankfurt Art Fair, Frankfurt, Germany
- Future Perfect*, Orchard Gallery, Derry, Northern Ireland, UK, curated by Alex Farquhason and Bruce Haines
- 010101: Art in Technological Times*, San Francisco Museum of Modern Art, San Francisco, CA (catalog)
- 2000 *The L.A. Scene*, Numark Gallery, Washington, DC,
- Selections from the Permanent Collection*, Orange County Museum of Art, Newport Beach, CA
- Works on Paper From California*, Judy Ann Goldman Fine Art, Boston, MA
- A Lasting Legacy*, Orange County Museum of Art, Newport Beach, CA
- Shifting Ground: Transformed Views of the American Landscape*, Henry Art Gallery, University of Washington, Seattle, WA, curated by Rhonda Lane Howard (catalog)
- Painting: For and Aft*, ACME, Los Angeles, CA
- Nicole Klagsbrun Gallery, New York, NY
- The Next Wave: New Painting in Southern California*, California Center for the Arts, Escondido, CA, curated by Noriko Gamblin
- 1999 *Science Fictions*, White Columns, New York, NY, curated by Lauren Ross
- Millennium*, Tate, New York, NY
- Horizontal Vertigo*, Rudolph Poissant Gallery, Houston, TX
- Another Country: The Constructed Landscape*, Brent Sikkema Gallery; Lawrence Rubin Greenberg Van Doren Fine Art, New York; curated by Augusto Arbizo
- Sci-Fi*, Nevada Institute for Contemporary Art, Las Vegas, NV, curated by Jack Halberg
- 1998 *Other Related Areas*, University of California Art Gallery, Irvine, curated by Brad Spence
- Ground Control*, Lombard-Freid Fine Arts, NY
- pay-per-view*, Caren Golden Fine Art, NY

- 1997 *Blast Off*, Fred Hoffman Fine Art, Santa Monica, CA, organized by Patrick Nickell
Art on Paper 1997, Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC, curated by Amy Cappellazzo (catalog)
Quartzose, Galleri Tommy Lund, Odense, Denmark, curated by Michael Darling
Dry, Miller Fine Art, Los Angeles, CA, curated by Mary-Kay Lombino
Drawings: A Bi-coastal Invitational, Meyerson and Nowinsky Fine Arts, Seattle, WA
Spot Making Sense, Grand Arts, Kansas City, MO, curated by David Pagel
20/20 CAF Looks Forward and Back, Contemporary Arts Forum, Santa Barbara, CA
New Work: Drawings Today, San Francisco Museum of Modern Art, San Francisco, CA, curated by Gary Garrels, Elise S. Haas, and Janet Bishop
- 1996 *Pure Bliss*, Los Angeles Contemporary Exhibitions, Los Angeles (catalog)
Space Space, curated by Steve Hartzog, Post, Los Angeles
Acquiring Minds: Contemporary Art in Santa Barbara Collections, Contemporary Arts Forum, Santa Barbara, CA, curated by Nancy Doll and Michael Darling
- 1995 *Strictly Painting*, curated by Ashley Kistler, McClean Project for the Arts, Arlington, VA
Strappy Sandals and Skinny Belts; The Hyperfeminine Position in Painting, Victoria Room, San Francisco, curated by Sue Spaid
Six Roads to Abstraction, Peter Blake Gallery, Laguna Beach, CA
Works for a Funhouse (in two parts), E.S. Vandam, New York, organized by Sue Canning, Saul Ostrow and Yvonne Muranushi
- 1994 *Sworn Statements*, Geoffrey Young Gallery, Great Barrington, MA
Thanks Again, Our 2 Year Anniversary, Food House, Santa Monica, CA (collaboration with Ken Riddle)
Sanded, The Art Store Gallery, Pasadena, CA, curated by Dean DeCocker
Pen and Ink, Contemporary Arts Forum, Santa Barbara, CA, curated by Michael Darling
Le Temps d'un Dessin, Galerie de L'ecole des Beaux-Arts de Lorient, Lorient, Morbihan, France, organized by Philippe Briet (catalog)
Current Abstractions, Los Angeles Municipal Art Gallery, Barnsdall Park, Los Angeles, curated by Nowell Karten, (catalog)
Utterings, Woodbury University Art Gallery, Burbank, CA, curated by Carolee Toon-Parker
Damned: Life, Death and Surface, Jon Thomas Gallery, Santa Monica, CA, organized by Philip Pirolo
All That Emerges, Emerges (Part 2), Santa Monica Museum of Art, Santa Monica, CA, in collaboration with John Souza as a part of the exhibition *Out West and Back East, New Work from Los Angeles and New York*
- 1993 *Peculiar Paintings* (2nd version), The Metropolitan Momentary Contemporary Museum, Los Angeles, CA, curated by Randy Sommer
Fourth Newport Biennial, Southern California 1993, Newport Harbor Art Museum, Newport Beach, CA, curated by Bruce Guenther (catalog)
Peculiar Paintings, Woodbury University Art Gallery, Burbank, CA, curated by Randy Sommer
The Medium is the Medium, Barbara Toll Fine Arts, New York
The Layered Look, Jan Baum Gallery, Los Angeles, organized by Sue Spaid
Beyond the Spectacle, Venice Art Walk, Venice, CA, organized by Sue Spaid
The Elegant, the Irreverent and the Obsessive: Drawing in Southern California, Main Gallery, CSU Fullerton, curated by Mike McGee
Aspects of Painting in Los Angeles, College of Creative Studies Art Gallery, University of California at Santa Barbara, CA, organized by Ann Ayres
A Cultivated Field, SITE Gallery, Los Angeles, curated by Mario Cutajar
Abstraction for the Information Age, The Works Gallery South, Costa Mesa, CA, curated by Irit Kryger

- 1992 *Far Bizarre (Alternative Art Fair)*, Guest Room artists group collaboration, The Old Federal Building, Los Angeles
Fluid Measure, a Nomadic Site Project, Francis Howard Goldwyn branch of the Los Angeles Public Library, Los Angeles, Curated by Buzz Spector (catalog)
Contemporary Surfaces, Pamela Auchincloss Gallery, New York, curated by Rick Ward
Drawings As Poems, Armory Center for the Arts, Pasadena, CA, curated by Josine Ianco-Starrels
Invitational, David Beitzel Gallery, New York
A World View II: Multiple Perspectives, Nutrilite Products, Inc., Buena Park, CA, curated by Kristen Paulson
Final Exhibition, The Guest Room, Los Angeles
Intimate Abstraction, Haines Gallery, San Francisco
- 1991 *The Spiritual Landscape*, Biota Gallery, Los Angeles, curated by Irit Krygier
Monochrome, Dorothy Goldeen Gallery, Santa Monica, CA
Poured Paintings, Dorothy Goldeen Gallery, Santa Monica, CA, organized by Randy Sommer
- 1990 *Woodblocks, Etchings, Lithographs*, Dorothy Goldeen Gallery, Santa Monica, CA
- 1989 *Window on AIDS*, Contemporary Arts Forum, Santa Barbara Arts Council, Santa Barbara, CA
Fresh Visions I, Dorothy Goldeen Gallery, Santa Monica, CA

AWARDS

- 1988 Skowhegan School of Painting and Sculpture Fellowship.
 William Dole Fellowship, University of California, Santa Barbara.
 Research Grant, University of California, Santa Barbara.

PUBLIC COLLECTIONS

The Museum of Contemporary Art, Los Angeles, Los Angeles, CA
 Los Angeles County Museum of Art, Los Angeles, CA
 Museum of Contemporary Art San Diego, San Diego, CA
 Orange County Museum of Art, Newport Beach, CA
 Laguna Art Museum, Laguna Beach, CA
 The Weatherspoon Art Museum at The University of North Carolina at Greensboro, Greensboro, NC
 Massachusetts Institute of Technology, List Visual Arts Center, Cambridge, MA

BIBLIOGRAPHY

- 2008 Pagel, David, "Adam Ross and Robert Olsen at Susanne Vielmetter", *Los Angeles Times*
 Buckley, Annie, "Adam Ross and Robert Olsen at Susanne Vielmetter", *Artforum.com*, Reviews, Illus.
 Holm, Ditte Vilstrup, "Abstraction Comes Alive-Considerations on Contemporary Painting" *Teaching an Old Dog New Tricks*, catalog, illus.
 Martin, Courtney J., "Lessons Learned About Abstract Recursivity", *Teaching an Old Dog New Tricks*, catalog, illus.
- 2007 Baker, Alex. "Truncated Trajectories: A Brief History of Space Travel," *Space is the Place*. New York and Cincinnati: ICI and Contemporary Arts Center. p. 14 (illus.).
 Kamps, Toby. "Space is the Place: Contemporary Art and the Interplanetary Imagination," *Space is the Place*, ICI. p. 29 (illus.).
 Duncan, Michael. "Endless Western Sunset", Leo Castelli Gallery, brochure (illus.).

- 2006 Howell George. "Adam Ross, Numark Gallery, Washington, DC," *Art Papers*, pp. 69-70 (illus.).
 Torchia, Richard. "Very Early Pictures," *D Magazine 01*, pp. 90-109 (illus.).
 Cudlin, Jeffrey. "The Overloaded Man," *Washington City Paper*, p. 46 (illus.).
- 2005 Adler, Dan. "Adam Ross at Angles Gallery," *Art in America*, pp. 155-156 (illus.).
 Malt, Dr. Johanna. "Surrealist Afterlives," *World Gone Mad* (exhibition catalog) (illus.).
 O'Reilly, Sally. "The Awesome Death and Exquisite Corpse of Reason," *World Gone Mad* (exhibition catalog) (illus.).
 Knight, Christopher. "Getting a Sense of Urgency," *The Los Angeles Times*, Calendar, p. E20 (illus.).
 Myers, Terry. "Coming Up Roses," *Art Review*, June pp. 38-39 (illus.).
 "L.A.," *The New Yorker*, May 16, p. 24.
- 2004 Dawson, Jessica. "Design and Structure, in 3-D," *The Washington Post*, section C5, p. 1 (illus.).
 Weinstein, Joel. "Slouching Towards Tomorrow: Adam Ross and the City at the Edge of Time," *Adam Ross*. Miami: Kevin Bruk Gallery.
 Moss, Karen. "A Curator's Legend," *Topographies: Imaginary Landscapes and Invented Territories*. San Francisco: San Francisco Art Institute, pp. 2F, 6K (illus.).
 Dawson, Jessica. "Surreal Cityscapes and 'Paintings' That Aren't," *The Washington Post*, C5 (illus.).
 Dixon, Glenn. "Adam Ross: In Between Places," *Washington City Paper* (illus.).
 Shaw-Eagle, Joanna. "Light 'Places' and Artistic 'Cure'," *The Washington Times*, section B, p. 1 (illus.).
- 2003 Kamps, Toby. "Then and Forever Now," *Cerca: Adam Ross*. San Diego: San Diego Museum of Contemporary Art (illus.).
 Gavin, Francesca. "Future Tense," *Blueprint* no. 211, p. 118.
 Pagel, David. "Blue Skies and Then Some," *Los Angeles Times*, Calendar (Section E), p. 21.
 Tumlrir, Jan. "The Nineties, Jr.," *X-TRA* vol. 5, no. 1, pp. 22-26.
- 2002 Sanders, Joel. "Out of Site, Fictional Architectural Spaces, New Museum of Contemporary Art," *Artforum*, Nov., p. 182 (illus.).
 Williams, Gregory. "Out of Site," *Artforum.com* (August)
 Wagonfeld, Judy. "Virtual Reality Struggles to mesh with Intriguing Art" (Art Review: Out of Site...), *Seattle Post-Intelligencer*, Nov. 15, p.17.
 Ellegood, Anne. "Out of Site, Fictional Architectural Spaces," *Out of Site, Fictional Architectural Spaces*. New York: New Museum of Contemporary Art (illus.).
 Miles, Christopher and Gobel, James. "A Conversation About Twenty One Painters," *21 Paintings From LA*. San Bernardino, California: Robert V. Fullerton Art Museum, Cal. State Univ., San Bernardino (illus.).
 Golonu, Berin. "Retrofuturist," *Retrofuturist*. San Francisco: New Langton Arts (illus.).
 Reynolds, Jamie. "Building Utopia, Adam Ross Looks to Yesterday to Paint His Perfect Picture of Tomorrow," *Smock*, Winter, p. 48 (illus.)
- 2001 Barragan, Paco. *El Arte Que Viene, The Art to Come*. Madrid: Subastas Siglo XXI, pp. 254-255 (illus.).
 Meyer, James. "Best of 2001: Technomania," *Artforum*, Dec., pgs. 106-107 (illus.).
 Chambers, Christopher, "A New Crop of Young American Painters," *Tema Celeste*, Nov.-Dec., pg. 19 (illus.).
 Johnson, Ken. "Adam Ross," *The New York Times*, Sept. 21, pg. E28.
 Ayres, Charlie. "Adam Ross' Cityscapes Finally Appear in London," *Art Review*, June 2001, pg. 24 (illus.).
 McLaren, Duncan. "Adam Ross: In Echoed Steps I Walked Across This Empty Dream, Nylon Gallery, London," *The Independent*, Sunday, May 27, 2001, pg. 4 (illus.).

- MacRitchie, Lynn. "Electric Blue Windows on New Worlds," *The Financial Times* (Europe), May 8, 2001, pg. 13, (illus.).
- Spalding, David. "A Conversation With Artists in 010101: Art in Technological Times," *Artweek*, May 2001, pg. 13 (illus.).
- Hoptman, Laura. "The Shape of Things to Come; Art and Science Fiction," *Flash Art*, January-February, pp. 86-89 (illus.).
- Bonetti, David. "Bold High-Tech Artwork Makes Connections," *San Francisco Chronicle*, March 2, C1 (Illus.).
- Bishop, Janet. "Old Fashioned Forms in New Fangled Times," *010101: Art in Technological Times* (exhibition catalog). San Francisco: San Francisco Museum of Modern Art, 2001. pp.72-75
- Bishop, Janet. "Adam Ross," *010101: Art in Technological Times* (exhibition catalog). San Francisco: San Francisco Museum of Modern Art, 2001. pp. 122-123 (Illus.).
- 2000 Hayles, N. Katherine. "Adam Ross: Paranoid Utopias", *Art and Text*, August-October, 2000, pp. 62-65 (illus.).
- LaBelle, Charles. "Los Angeles Reviews, Adam Ross", *Bijutsu Techo*, Vol. 52, No. 792, September 2001, pgs. 158-159 (illus.).
- Lunenfeld, Peter. *Snap to Grid*. Cambridge, MA: MIT Press, 2001, pp.167-170 (illus.).
- Knight, Christopher. "Adam Ross' Venturesome and Intricate Works Reward Contemplation," *The Los Angeles Times*, May 12, p. F26
- Knight, Christopher. "Catching the 'Next Wave' of Painters," *The Los Angeles Times*, June 20, p. F1, F8.
- Howard, Rhonda. *Shifting Ground: Transformed Views of the American Landscape*, Henry Art Gallery, University of Washington, Seattle, WA, exhibition catalogue
- 1999 Schwabsky, Barry. "Adam Ross", *Artforum*, September 1999, pp. 166-67.
- Darling, Michael. "Top Ten Plus Ten," *L.A. Weekly*, January 8-14, p. 40.
- Knight, Christopher. "Fresh Paint: Post-Boomers Spearhead the Boom," *Los Angeles Times*, Calendar Section, Sunday, April 4, pp. 4-6, 80.
- Mahoney, Robert. "Millennium at TATE," *Time Out New York*, July 29 - Aug. 5, p. 52.
- Moshkovits, Boris. "Blade Runner," *Flash Art*, January/February. (illus.)
- 1998 Darling, Michael. "Adam Ross, Caren Golden Fine Art, New," *Frieze*, April/May 1998, pp. 89-90. (illus.)
- Ise, Claudine. "Adam Ross/ Shoshana Wayne Gallery," *Art Issues*, November/December, p. 42.
- Kaneda, Shirley. "Editor's Choice," *Bomb*, Winter, no. 62, p. 12 (illus.).
- McDonough, Tom. "Adam Ross at Caren Golden," *Art in America*, July, pp. 99-100 (illus.).
- Pagel, David. "Art Review: Comes the Dawn," *Los Angeles Times*, Friday, July 3, pp. F26-F27.
- Zellen, Jody. "Adam Ross at Shoshana Wayne," *Art Press* no. 239, October, pp. 70-71 (illus.).
- 1997 *Art on Paper* (exh. catalog), Weatherspoon Art Gallery, University of North Carolina at Greensboro (illus.).
- Duncan, Michael. "Adam Ross at Shoshana Wayne," *Art in America*, March, p. 111 (illus.).
- Porges, Maria. "San Francisco Fax; Drawings Today: New Work at San Francisco Musuem of Modern Art," *Art Issues*, March/April, p. 35.
- Thorson, Alice. "Grand Arts Show Brings Sense and Style to the Summer Season," *The Kansas City Star*, Friday, July 4, p. 24.
- Tumlrir, Jan. "On Young Art in L.A.," *Art Muscle*, February/March Vol. 11, Issue 3, pp. 7-9.
- 1996 Muchnic, Suzanne. "A Package With More Than Meets the Eye," *Los Angeles Times*, Nov. 5, p. F7.

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- Joyce, Julie. "Neutral Grounds/Fertile Territory: A History of Bliss," *True Bliss*. Los Angeles: Los Angeles Contemporary Exhibitions, 1995.
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- Kistler, Ashley. "Strictly Painting," *Strictly Painting* (exhib. catalog). Arlington, VA: McClean Project for the Arts, 1995.
- 1994 Cutajar, Mario. "Disarmament: Out West and Back East at the Santa Monica Museum of Art," *Artweek*, March 10, p. 18.
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- Darling, Michael. "Skin Deep; Damned: Life Death and Surface at John Thomas Gallery," *Artweek*, February 3, back cover.
- Duncan, Michael. "L.A. Rising," *Art in America*, December, pp. 72-83 (illus.).
- Greene, David A. "Virtual Reality, The Pleasure Principal of Current Abstractons," *Los Angeles Reader*, March 25, p.17.
- Kandel, Susan. "Entrancing Revelations," *Los Angeles Times*, February 3, p.F11.
- Knight, Christopher. "A Bicoastal Flashback," (Out West, Back East, exhibition) *Los Angeles Times*, Feb. 18, pp.F1, F28.
- Muchnic, Suzanne. "Sweetly Sinister: Adam Ross at Sue Spaid Fine Art," *Los Angeles Times*, October 20, p.F3.
- Tager, Alisa. "On the Edge: Adam Ross, Pasadena," *Artnews*, January, p.182. (illus.)
- Tumlir, Jan. "Processes and Properties, Current Abstractions at the L.A. Municipal Art Gallery," *Artweek*, March 24, back page.
- 1993 Curtis, Cathy. "Open to Interpretations," *Los Angeles Times*, Orange County Section, January 14.
- Curtis, Cathy. "Painting Pictures, Newport Harbor's Fourth Biennial Draws on Style, Sense, Tastes of Its Chief Curator," *OC Live! (Los Angeles Times)*, October 14, pp. 3, 6, 9, 16.
- Cutajar, Mario. "A Prayer That Answers Itself: Painting in Post Modern Times," *Visions Art Quarterly*, Fall, pp.18-20. (illus.)
- Darling, Michael. "500 Years of Chinese Art," *Santa Barbara Independent*, February, p. 28.
- Darling, Michael. "In the Arena, Apects of Los Angeles Painting at UCSB," *Santa Barbara Independent*, March 18, p. 32.
- Darling, Michael. "In the Middle Ground: The Cultivated Field at SITE Gallery," *Artweek*, March 18, p.17.
- Darling, Michael. "A Blurring of Definitions: Is Los Angeles Abstract Painting Developing a New Sensibility?," *Artweek*, May 20, pp.12-13 (illus.).
- Kandel, Susan. "An Inspired Mess" (The Layered Look group exhibition), *Los Angeles Times*, July 29, p. F7 (illus.).
- Guenther, Bruce, "Present Tense: the Fourth Newport Biennial," Fourth Newport Biennial Southern California 1993 (catalog essay), September, pp.9-10. (illus.)
- Kandel, Susan, "Dreams of Escape That Swing From One Extreme to Another," (That Which Appears... exhibition) *Los Angeles Times*, April 9, p.F12.
- Spaid, Sue, "'The Layered Look': Transience, Superimposition and Identi," essay for The Layered Look exhibition, July.
- Tager, Alisa, "Adam Ross" (That Which Appears exhibition), *Art Issues*, May/June, p.46. (illus.)
- Wilson, William, "Biennial Uses Humorous Paradox to Tackle Issues," *Los Angeles Times*, October 9, Calendar Section, p.F13.

- 1992 Duncan, Michael, "Tung Ch'i-ch'ang," Art Issues, November-December, p.36.
Duncan, Michael, "Projections and Speculations About a Guest Room: 13 Variations,"
essay for the Guest Room exhibition catalog; in conjunction with exhibition at the
Far Bazaar, December. (illus.)
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3-10.
Kandel, Susan, "Discreet Liason" (Fluid Measure group exhibition), Los Angeles Times,
September 17, Calendar Section.
Muchnic, Suzanne "Adam Ross," Los Angeles Times, Calender Section, March 12,
p.F14.
Snow, Shauna, "Show and Sell," (an article about emerging artists and galleries) Los
Angeles Times, Thursday, September 24.
Wilson, William, "Drawings at the Armory Center," Los Angeles Times, July 30, Calendar
Section.
- 1991 Heyler, Joanne, "Notes for Adam Ross's Drawings," catalogessay for Adam Ross, Map
Drawings, November.
Muchnic, Suzanne, "Poured Paintings," Arts Magazine,/April, p.83.
- 1990 Muchnic, Suzanne, "Zizi Raymond and Adam Ross," Los Angeles Times, Calendar
Section, Friday, April 13.
- 1989 Donahue, Marlana, "The Galleries; Santa Monica," Los Angeles Times, Friday, June 30,
Calendar Section.
Muchnic, Suzanne, "Painting in the Photo Age," Los Angeles Times, Calender Section,
F9.