

ALLAN McCOLLUM

Brief career summary

Allan McCollum was born in Los Angeles, California in 1944 and now lives and works in New York City. He has spent over thirty years exploring how objects achieve public and personal meaning in a world constituted in mass production, focusing most recently on collaborations with small community historical society museums in different parts of the world.

His first solo exhibition was in 1970 in Southern California, where he was represented throughout the early 70s in Los Angeles by the Nicholas Wilder Gallery, until it's closing in the late 70s, and subsequently by the Claire S. Copley Gallery, also in Los Angeles. After appearing in group exhibitions at the Pasadena Art Museum and the Los Angeles County Museum of Art, his first New York showing was in an exhibition at the Sidney Janis Gallery, in 1972. He was included in the Whitney Museum of American Art Biennial Exhibition in 1975, and moved to New York later that same year.

In 1978 He became known for his series *Surrogate Paintings*, which were shown in solo exhibitions in New York at Julian Prento & Co., Artistspace, and 112 Workshop (subsequently known as White Columns), in 1979. In 1980, he was given his first solo exhibition in Europe, at the Yvon Lambert Gallery, in Paris, France, and in that same year began exhibiting his work at the Marian Goodman Gallery in New York, where he introduced his series *Plaster Surrogates* in a large solo exhibition in 1983. McCollum began showing his work with the Lisson Gallery in London, England, in 1985, where he has had a number of solo exhibitions since. In 1987 he joined the John Weber Gallery in New York, where he continued to show his work until 1996; subsequently, he began working with the Friedrich Petzel Gallery, also in New York.

Solo retrospectives of Allan McCollum's work have been mounted at the Musée d'Art Moderne, Villeneuve d'Ascq, Lille, France (1998); the Sprengel Museum, Hannover, Germany (1995-96); the Serpentine Gallery, London (1990); the Rooseum Center for Contemporary Art, Malmo, Sweden (1990); IVAM Centre del Carme, Valencia, Spain (1990); Stedelijk Van Abbemuseum, Eindhoven, The Netherlands (1989), and Portikus, Frankfurt, Germany (1988). He has produced public art projects in both the United States and Europe, and his works are held in over 60 major art museum collections around the world.

McCollum's work has been included numerous group exhibitions, including: "Singular Forms," The Guggenheim Museum, New York (2004); "The Museum as Muse," The Museum of Modern Art, New York (1999); "L'Informe: Mode d'Emploi," Centre national d'art et de culture Georges Pompidou, Paris, France (1996); "Objects of Desire: The Modern Still Life," The Museum of Modern Art, New York (1996); "Allegories of Modernism," The Museum of Modern Art, New York (1992); "The 1991 Carnegie International," The Carnegie Museum of Art, Pittsburgh, Pennsylvania (1991); "The 1991 Sydney Biennale," Sydney, Australia (1991); "Image World: Art and Media Culture," The Whitney Museum of American Art, New York (1989); "A Forest of Signs: Art in the Crisis of Representation," The Museum of Contemporary Art, Los Angeles (1989); "Aperto," the 43rd Biennale di Venezia, Venice, Italy (1988), "Implosion: et postmodernt perspektiv," Moderna Museet, Stockholm, Sweden; and "Ailleurs et Autrement," Musée d'Art Moderne de la Ville de Paris, Paris, France (1984).

A number of interesting writers have published texts on Allan McCollum's work, including Rosalind Krauss, Craig Owens, Hal Foster, Anne Rorimer, Lynne Cooke, Lars Nittve, Thomas Lawson, Catherine Quéloz, Helen Molesworth, Johannes Meinhardt, Claude Gintz, Suzi Gablik, Nicolas Bourriaud, and Rhea Anastas. McCollum has occasionally interviewed and written essays on fellow artists for books and catalogs, including Matt Mullican, Allen Ruppersberg, and Andrea Zittel. A website with information on the artist is maintained at <http://home.att.net/~allanmcnyc>.

ALLAN McCOLLUM
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BIOGRAPHY / BIBLIOGRAPHY

CURRENT GALLERY REPRESENTATION

Friedrich Petzel, New York City, New York, USA
Christine Burgin, New York City, New York, USA
Susan Inglett, New York City, New York, USA
Barbara Krakow, Boston, Massachusetts, USA
Lisson Gallery, London, England
Xavier Hufkens, Brussels, Belgium
Thomas Schulte, Berlin, Germany
Galleria Massimo De Carlo, Milan, Italy

PUBLIC PROJECTS

1997

“THE EVENT: Petrified Lightning from Central Florida
(with Supplementary Didactics),”
The Museum of Science and Industry, Tampa, Hillsborough
County, Florida, and the University of South Florida
Contemporary Art Museum, Tampa, Florida.

1998

“Twelve Parables,”
A project for Wanås Sculpture Park, Knislinge, Sweden.

2000

“Five Allegories,”
A project for the City of Montpellier, France.

2000-01

“Signs of the Imperial Valley: Sand Spikes from Mount Signal”

A project for the Imperial Valley and the Mexicali Valley,
sponsored by inSITE2000-2001:
New Contemporary Art Projects for San Diego/Tijuana,
in California and Mexico.

2001

“The New City Markers,”

A project for the City of Malmö, Sweden.

2003

“The Kansas and Missouri Topographical Model Project,”

A project for 120 historical society museums in Kansas and Missouri.

2004

“Three Perfect Vehicles,”

A Public Art Fund project for Doris Friedman Plaza, Central Park, New York.

SOLO EXHIBITIONS

1971

Jack Glenn Gallery, Corona Del Mar, California.

1972

Jack Glenn Gallery, Corona Del Mar, California.

1973

Nicholas Wilder Gallery, Los Angeles, California

Cusack Gallery, Houston, Texas.

1974

Nicholas Wilder Gallery, Los Angeles, California

1975

Douglas Drake Gallery, Kansas City, Kansas.

1977

Claire S. Copley Gallery, Los Angeles, California.

1979

“Surrogate Paintings,” Julian Pretto and Co., New York.

“Surrogate Paintings,” Douglas Drake Gallery, Kansas City, Kansas.

1979-80

“Surrogate Paintings,” Artists Space, New York.

“Surrogate Paintings,” 112 Workshop, New York.

1980

“Surrogate Paintings,” Galerie Yvon Lambert, Paris.

1981

“Glossies,” Dioptré, Geneva.

“Surrogate Paintings,” Hal Bromm Gallery, New York.

1982

“Surrogate Paintings,” Galerie Nicole Gonet, Lausanne, Switzerland.

“Surrogate Paintings,” Heath Gallery, Atlanta.

“Allan McCollum,” Ben Shahn Galleries, William Paterson College, Wayne, New Jersey.
Brochure with artist’s statement.

1983

“Plaster Surrogates,” Marian Goodman Gallery, New York.

“Plaster Surrogates,” Douglas Drake Gallery, Kansas City, Kansas.

1984

“Plaster Surrogates,” Rhona Hoffman Gallery, Chicago.

“Plaster Surrogates,” Richard Kuhlenschmidt Gallery, Los Angeles.

“For Presentation and Display: Ideal Settings,” Diane Brown Gallery, New York (in collaboration with Louise Lawler).

1985

“Plaster Surrogates,” Lisson Gallery, London. Catalog with essay by Craig Owens.

“Plaster Surrogates,” Cash/Newhouse Gallery, New York.

“Actual Photos,” Gallery Nature Morte, New York (in collaboration with Laurie Simmons).

“Actual Photos,” Heath Gallery, Atlanta (in collaboration with Laurie Simmons).

“Actual Photos,” Texas Gallery, Houston (in collaboration with Laurie Simmons).

“Actual Photos,” Rhona Hoffman Gallery, Chicago (in collaboration with Laurie Simmons).

“Actual Photos,” Kuhlenschmidt Simon Gallery, Los Angeles (in collaboration with Laurie Simmons).

1986

“Perfect Vehicles,” Cash/Newhouse, New York.

“Plaster Surrogates,” Guttenbergstrasse 62, Stuttgart.

“Investigations 1986: Allan McCollum,” Institute of Contemporary Art, University of Pennsylvania, Philadelphia. Brochure with essay by Andrea Fraser.

“Perfect Vehicles,” Kuhlenschmidt/Simon Gallery, Los Angeles.

“Perpetual Photos,” Diane Brown Gallery, New York.

1986-87

“Perfect Vehicles,” Rhona Hoffman Gallery, Chicago.

1987

“Perfect Vehicles,” Lisson Gallery, London.

“Allan McCollum,” Julian Pretto Gallery, New York.

“Perfect Vehicles,” Diane Brown Gallery, New York.

1988

“Allan McCollum,” Portikus, Frankfurt, Germany. Catalog with texts by Andrea Fraser and Ulrich Wilmes, published by Walther König, Cologne, West Germany, in German and English.

“Individual Works,” John Weber Gallery, New York. Catalog with essay by Andrea Fraser.

“Perfect Vehicles,” Galerie Yvon Lambert, Paris.

“Plaster Surrogates,” Annina Nosei Gallery, New York.

“Glossies,” Julian Pretto Gallery, New York.

“Individual Works,” Musee d’Art Contemporain, Nimes, France. Catalog with text by Andrea Fraser, in French.

“Perfect Vehicles, 1988,” Brooke Alexander, New York.

“Allan McCollum and Louise Lawler,” Le Consortium, Centre d’Art Contemporain, Dijon, France.

“Perfect Vehicles,” The John and Mable Ringling Museum of Art, Sarasota, Florida. Catalog with text by Joseph Jacobs.

“Allan McCollum,” Stichting De Appel, Amsterdam. Catalog with texts by Andrea Fraser and Ulrich Wilmes, in German and English.

“Allan McCollum,” Kunsthalle, Zurich (with Richard Prince).

1989

“Individual Works, Perpetual Photos,” Kunstverein für die Rheinlande und Westfalen, Düsseldorf. Catalog with essay by Andrea Fraser and Ulrich Wilmes. Published by Walter König, Cologne, West Germany, in German and English.

“Perfect Vehicles,” Studio Trisorio, Naples, Italy.

“Perfect Vehicles,” Rhona Hoffman Gallery, Chicago.

“Actual Photos,” Urbi et Orbi Gallery (in collaboration with Laurie Simmons), Paris.

“Perpetual Photos,” John Weber Gallery, New York.

“Plaster Surrogates,” Galeria 57, Madrid.

“Perfect Vehicles,” Richard Kuhlenschmidt Gallery, Los Angeles.

“Surrogate Paintings,” Julian Pretto Gallery, New York.

1989-90

“Allan McCollum,” Stedelijk Van Abbemuseum, Eindhoven, Holland. Catalog with texts by Anne Rorimer, Lynne Cooke and Selma Klein-Essink, in Dutch and English.

1990

“Allan McCollum,” Serpentine Gallery, London. Catalog with texts by Anne Rorimer, Lynne Cooke and Selma Klein-Essink.

“Allan McCollum,” IVAM Centre del Carme, Valencia, Spain. Catalog with texts by Anne Rorimer, Lynne Cooke and Selma Klein-Essink, in Spanish.

“Allan McCollum,” Rooseum,” Malmö, Sweden. Catalog with texts by Lars Nittve, Anne Rorimer, Lynne Cooke and Selma Klein-Essink, in Swedish and English.

“Plaster Surrogates,” Galerie Yvon Lambert, Paris, France

“Perfect Vehicles,” Galerie Fahneemann, Berlin, Germany.

“Allan McCollum,” Julian Pretto Gallery, New York.

“Drawings,” John Weber Gallery, New York.

“Perpetual Photos,” The Denver Art Museum, Denver, Colorado.

“Perpetual Photos,” Richard Kuhlenschmidt Gallery, Los Angeles, California.

1991

“More Drawings,” Lisson Gallery, London, England.

“May I Help You?,” with Andrea Fraser, American Fine Arts Co., New York.

“Plaster Surrogates,” Galerie Franck + Schulte, Berlin, Germany.

1992

“Lost Objects,” John Weber Gallery, New York.

“The Dog from Pompei,” Galeria Weber, Alexander y Cobo, Madrid, Spain.

“The Dog from Pompei,” John Weber Gallery, New York.

1993

“Drawings,” Centre d’ Art Contemporain, Geneva, Switzerland. Catalog with text by Catherine Quéloz, in French and German.

“Allan McCollum,” Castello Di Rivara, Turin, Italy.

“Perpetual Photos,” Modulo Centro Difusor De Arte, Lisbon, Portugal.

“Plaster Surrogates,” Kohji Ogura Gallery, Nagoya, Japan.

“Drawings,” Galerie Franck + Schulte, Berlin, Germany.

“The Dog From Pompei,” Studio Trisorio, Naples, Italy.

“Two Hundred and Forty Plaster Surrogates,” Shiraishi Contemporary Art Inc., Tokyo, Japan.

1994

“Drawings,” Museum Haus Esters, Krefeld, Germany. Catalog with text by Catherine Quéloz, in French and German.

“Drawings,” S.L. Simpson Gallery, Toronto, Canada.

1995

“Natural Copies from the Coal Mines of Central Utah,” John Weber gallery, New York.

“Natural Copies from the Coal Mines of Central Utah,” Gallery X. Hufkens; Brussels, Belgium.

“Actual Photos,” Metro Pictures Gallery (in collaboration with Laurie Simmons), New York.

1995-96

“Allan McCollum: Natural Copies,” Sprengel Museum, Hannover, Germany. Catalog with text by Dietmar Elgar, in German and English.

“Actual Photos,” Sprengel Museum (in collaboration with Laurie Simmons), Hannover, Germany. Catalog with text by Dietmar Elgar, in German and English.

1996

“Fixed Intervals,” John Weber Gallery (in collaboration with Louise Lawler), New York.

“Fixed Intervals,” S.L. Simpson Gallery (in collaboration with Louise Lawler), Toronto, Canada.

“Actual Photos,” Kunstraum (in collaboration with Laurie Simmons), Munich, Germany.

1997

“Visible Markers,” Susan Inglett Gallery, New York.

1998

“Allan McCollum,” Musée d’art moderne Villeneuve d’Ascq, France. Catalog with text by Savine Faupin, in French.

“Allan McCollum,” Friedrich Petzel Gallery, New York.

“THE EVENT: Petrified Lightning from Central Florida (with supplemental didactics),” Contemporary Art Museum, University of South Florida, Tampa, Florida.

“Visible Markers,” Xavier Hufkens, Brussels, Belgium.

1999

“Visible Markers,” Galleria Massimo de Carlo, Milano, Italy.

“Allan McCollum: Visible Markers (TACK)” Borås Konstmuseum, Borås, Sweden.

2000

“Small World Drawings,” Barbara Krakow Gallery, Boston, Massachusetts.

“Visible Markers,” Susan Inglett Gallery, New York.

“Signs of Mount Signal,” Stepling Art Gallery, San Diego State University, Calexico, California.

“El Cerro Imposible,” Museo Universitario, Universidad Autónoma de Baja California, Mexicali, Mexico.

“The Return of the Sand Spikes,” The Imperial Valley Historical Society Pioneers Museum, Imperial, California.

“THE EVENT: Petrified Lightning from Central Florida (with supplemental didactics),” Friedrich Petzel Gallery, New York.

2001

“Signs of the Imperial Valley: Sand Spikes from Mount Signal,” University Art Gallery, San Diego State University, San Diego, California. Brochure with text by Tina Yapelli.

2003

“The Kansas and Missouri Topographical Model Project,” Grand Arts, Kansas City, Missouri. Brochure essay by Rhea Anastas.

2004

“Your Fate,” Christine Burgin Gallery (with Matt Mullican), New York.

“Each and Every One of You,” Barbara Krakow Gallery, Boston, Massachusetts.

“Three Perfect Vehicles,” Doris Friedman Plaza, Central Park, New York. Organized by the Public Art Fund.

“Perpetual Photos,” Friedrich Petzel Gallery, New York.

Texas Gallery (with Matt Mullican), Houston, Texas.

SELECTED GROUP EXHIBITIONS

1969

“Los Angeles Annual Art Exhibition,” The Municipal Art Gallery, Los Angeles, Catalog.

“Mt. San Antonio College Second Biennial Exhibition of Painting and Drawing,” Mt. San Antonio College Art Galleries, Walnut, California. Curated by Paul Brach.

1970

“Venice, California/70,” California State Art Gallery, California State College at Los Angeles. Curated by Josine Starrels.

“Eighth Annual Southern California Exhibition,” Long Beach Museum of Art, Long Beach, California. Catalog.

1971

“24 Young Los Angeles Artists,” Los Angeles County Museum of Art, Los Angeles. Curated by Maurice Tuchman and Jane Livingston.

“New Painting in Los Angeles,” Newport Harbor Art Museum, Balboa, California. Curated by Tom Garver. Catalog with text by Cara Montgomery.

“Off the Stretcher,” Oakland Museum, Oakland, California. Catalog with text by George W. Neubert.

“After-Quake,” The Friends of Contemporary Art, Denver, Colorado. Curated by Leroy Butler.

1972

“Color-Field Painting to Post-Color-Field Abstraction: Art for the Seventies,” Nelson Art Gallery, Kansas City, Missouri.

“Fifteen Los Angeles Artists,” Pasadena Art Museum, California. Curated by Barbara Haskell. Catalog.

“Los Angeles ‘72,” Sidney Janis Gallery, New York. Curated by Maurice Tuchman and Jane Livingston. Catalog.

“Arnoldi/ Cooper/ McCollum/ Wudl,” Art Gallery, California State University, Fullerton. Curated by Dextra Frankl.

“Art of the Seventies,” Seattle Art Museum, Seattle, Washington. Curated by Robert Dootson. Catalog.

1973

“Twelve Statements Beyond the Sixties,” The Detroit Institute of Arts, Detroit, Michigan. Curated by Frank Kolbert. Catalog.

1974

“Contemporary American Painting and Sculpture,” Krannert Art Museum, Champaign, Illinois. Catalog with text by James R. Shipley and Alan S. Weller.

“15 Abstract Artists, Los Angeles,” Santa Barbara Museum of Art, Santa Barbara, California. Catalog with text by Ronald Kuchta and Michael Walls.

“Painting in America: Yesterday and Tomorrow,” The Decorative Arts Center, New York. Curated by Dave Hickey.

1975

“Biennial Exhibition,” Whitney Museum of American Art, New York. Catalog with foreword by Tom Armstrong.

“Eight Artists from Los Angeles,” Emanuel Walter Gallery, San Francisco Art Institute. Curated by Phil Linhares. Brochure with text by Phil Linhares.

“Drawings and Works on Paper,” Dootson Calderhead Gallery, Seattle, Washington.

1977

“Unstretched Surfaces,” Los Angeles Institute of Contemporary Art, Los Angeles. Curated by Dr. Jean-Luc Bordeaux. Catalog with essays by Jean-Luc Bordeaux, Alfred Pacquement, and Pontus Hulten, in French and English.

1978

“Drawing and Painting on Paper,” Charlotte Crosby Kemper Gallery, Kansas City Art Institute, Kansas City, Missouri.

Group Exhibition, Artistspace, New York.

1978

Group show, Julian Pretto and Co., New York.

1979

“New Work/September 1979,” Hal Bromm Gallery, New York.

1980

“Further Furniture,” Marian Goodman Gallery, New York. Curated by Nicholas Calas and Marian Goodman.

“Drawings,” Leo Castelli Gallery, New York. Benefit for the Foundation for Contemporary Performing Arts. Curated by Jasper Johns.

1981

“Preview - New Works,” Marian Goodman Gallery, New York.

“Thirty-Five Artists Return to Artists Space: A Benefit Exhibition,” Artists Space, New York. Catalog.

“Artists and Furniture,” Magnuson Lee Gallery, Boston, Massachusetts.

Group exhibition, Hal Bromm Gallery, New York.

1982

“Louise Lawler, Allan McCollum, Sherrie Levine, Dan Freeman,” The Eyelevel Gallery, Halifax, Nova Scotia.

“Dark Thoughts: Black Paintings,” Pratt Institute Gallery, New York. Curated By Ellen Schwartz.

“Punctuated/Unpunctuated,” The Grommet Gallery, New York. Curated by Marcia Hafif.

“Cheap and Easy,” Inroads Gallery, New York. Curated by Gracie Mansion and Bruce Brand, December 1-30.

“U.S. Art Now,” Nordiska Kompaniet, NK-Teatren, Stockholm, Sweden. Curated by Jan Eric Lowenadler. Catalog.

“U.S. Art Now,” Konsthallen, Gstaplatsen, Gsteborg, Sweden. Curated by Jan Eric Lowenadler. Catalog.

1983

“New York Now,” Kester-Gesellschaft, Hanover, West Germany. Curated by Dr. Carl Haenlein. Catalog in German.

“The California Collection: Sixteen Paintings from the Gifford and Joann Phillips Collection,” Museum of Fine Arts, Museum of New Mexico, Santa Fe.

1984

“Ailleurs et Autrement,” Musée d’Art Moderne de la Ville de Paris, Paris. Catalog with text by Claude Gintz, in French.

“Allan McCollum and James Welling,” Cash Newhouse Gallery, New York.

“Artists’ Call,” Marian Goodman Gallery, New York.

“Contemporary Perspectives,” Center Gallery, Bucknell University, Lewisburg, Pennsylvania. Catalog with texts by Thomas Lawson, Susan Morgan, and Barry Blinderman.

“A Different Climate: Aspects of Beauty in Contemporary Art,” Städtische Kunsthalle, Düsseldorf. Curated by Jürgen Harten.

“Natural Genre,” Florida State University Fine Arts Gallery, Tallahassee. Catalog with text by Collins and Milazzo.

“POP,” Spiritual America, New York. Curated by Richard Prince.

“Re-place-ment,” Hallwalls, Buffalo, New York. Curated by Robin Dodds.

1985

“The Anticipated Ruin,” The Kitchen, New York. Curated by Howard Halle.

“Final Love,” Cash Newhouse, New York. Curated by Collins and Milazzo.

“Persona Non Grata,” Daniel Newburg Gallery, New York (in collaboration with Laurie Simmons). Curated by Collins and Milazzo.

“Americana,” Whitney Museum of American Art, New York. Curated by Group Material for 1985 Biennial Exhibition. Catalog.

“The Public Art Show,” Nexus Contemporary Art Center, Atlanta, Georgia. Curated by Ronald Jones. Catalog.

1985-86

“A Life of Signs,” Michael Klein, Inc., New York, at Metro Pictures, New York.

1986

“Damaged Goods: Desire and the Economy of the Object,” The New Museum of Contemporary Art, New York. Catalog with artist statements and texts by Deborah Bershad, Hal Foster, Marcia Tucker, and Brian Wallis.

“Dissent: The Issue of Modern Art in Boston, Part III, ‘As Found’,” Institute of Contemporary Art, Boston. Catalog with text by Benjamin Buchloh, Reinhold Heller, Serge Guilbaut, David Joselit, David Ross, and Elizabeth Sussman.

“In the Tradition of: Photography 1915-1986,” Light Gallery, New York.

“MASS,” The New Museum of Contemporary Art, New York. Curated by Group Material. Catalog with text by William Olander and Group Material.

“P,” Gallery 303, New York.

“Signs of Painting,” Metro Pictures, New York.

“Time After Time,” Diane Brown Gallery, New York. Curated by Collins and Milazzo.

“Rooted Rhetoric,” Castel Dell ‘Ovo, Naples, Italy. Curated by Gabriele Cuercio. Catalog with texts by Benjamin H.D. Buchloh, Joseph Kosuth, Thomas Lawson, Charles Le Vine, David Robbins, Angelo Trimarco, and Gabriele Cuercio, in Italian and English.

“The Real Big Picture,” Queens Museum, Queens, New York. Catalog with text by Marvin Heiferman.

“The Red Show,” Massimo Audiello Gallery, New York. Curated by Robert Nickas.

“Acceptable Entertainment,” Bruno Faccetti Gallery, New York. Curated by Paul Laster and Renee Riccardo. Catalog with text by Deborah Bershad.

“Spiritual America,” CEPA, Buffalo, New York. Curated by Collins and Milazzo. Text in CEPA Quarterly by Collins and Milazzo.

“Television’s Impact on Contemporary Art,” Queens Museum, New York. Curated by Marc H. Miller. Catalog.

“Ultrasurd,” S.L. Simpson Gallery, Toronto, Canada. Curated by Collins and Milazzo. Catalog.

“Arts and Leisure,” The Kitchen, curated by Group Material. Catalog.

1986-87

“Il Cagante,” Padiglione d’Arte Contemporanea, Milan, Italy. Curated by Corrado Levi. Catalog in Italian.

1987

“Implosion: et postmodernt perspektiv,” Moderna Museet, Stockholm. Curated by Lars Nittve. Catalog with essays by Germano Celant, Kate Linker, Lars Nittve, and Craig Owens, in Swedish and English.

“Photography and Art: Interactions Since 1946,” Los Angeles County Museum of Art, Los Angeles. Curated by Andy Grundberg and Kathleen McCarthy Gauss. Catalog.

“Le Jour et la Nuit,” l’Orangerie du Chateau du Meudon, France. Curated by le coin du miroir. Catalog with artist’s statement, in French.

“L’Objet de la Peinture,” Ecole supérieure d’art visuel, Geneva. Curated by Catherine Quéloz. Catalog with texts by Catherine-Pier Favre, Catherine Quéloz, Ellen Versluis, Christine Weiss, and Vincent Vieck, in French.

“Cadres en l’aire,” Galerie d’Art et d’Essai, Bibliothèque Interuniversitaire, Université de Rennes, France.

“Contemporary Photographic Portraiture,” Musée St Pierre, Art Contemporain Lyon. Lyon, France (in collaboration with Laurie Simmons). Catalog with text by Bernard Brunon, in French.

“Avante-Garde in the Eighties,” Los Angeles County Museum of Art, Los Angeles. Curated by Howard Fox. Catalog.

“The Castle,” an installation by Group Material, at Documenta 8, Kassel, West Germany.

“New York Now,” Israel Museum, Jerusalem. Curated by Suzanne Landau. Catalog in Hebrew.

“Active Surplus: The Economy of the Object,” The Power Plant, Toronto, Ontario. Curated by Bruce Grenville. Catalog.

“Armleder, Mosset, Rockenschaub, and McCollum,” Galerie Sylvana Lorenz, Paris.

“The Art of the Real,” Galerie Pierre Huber, Geneva. Catalog with text by Robert Nickas, in French.

“Recent Tendencies in Black and White,” Sidney Janis Gallery, New York. Curated by Jerry Saltz. Catalog.

“Photographic Work from 1974-1987,” Douglas Drake Gallery, New York.

“The Ironic Sublime,” Galerie Albrecht, Munich. Curated by Collins and Milazzo. Catalog in German.

“The Spiral of Artificiality,” Hallwalls, Buffalo, New York. Curated by Paul Laster and Renee Riccardo. Catalog.

“Selections from the John Weber Gallery, New York,” Fay Gold Gallery, Atlanta, Georgia.

“Bronze, Plaster, and Polyester,” Goldie Paley Gallery, Moore College of Art, Philadelphia. Curated by Elsa Weiner Longhauser. Catalog with text by Wade Saunders.

“The Hallucination of Truth,” P.S. 1, Long Island City, New York (in collaboration with Laurie Simmons). Curated by Paul Laster and Renee Riccardo.

“Alan Belcher, Nancy Dwyer, and Allan McCollum,” Le Casa d’Arte, Milan, Italy.

“Sculptures,” Galerie Charles Cartwright, Paris.

Cameron, Dan, "NY Art Now: The Saatchi Collection". Catalog. Giancarlo Politi Editore, London.

1987-88

"Currents 12: Simulations New American Conceptualism," Milwaukee Art Museum, Milwaukee. Curated by Dean Sobel. Brochure with text by Dean Sobel.

1988

Biennale di Venezia, Aperto, Venice. Catalog in Italian.

"The Color Alone: The Monochrome Experiment," Musée St. Pierre d' Art Contemporain, Lyon, France. Catalog in French.

"Allan McCollum / Richard Prince," Kunsthalle Zurich.

"New York in View," Kunstverein Munchen, Munich. Curated by Zdenek Felix. Catalog with essay by Noemi Smolik.

"Allan McCollum/Tim Ebner/Gaylen Gerber," Ricky Renier Gallery, Chicago, Illinois.

"une autre affaire," Le Consortium, Centre d' Art Contemporain, Dijon, France (with Louise Lawler).

"Cultural Geometry," Deka Foundation House of Cyprus, Athens, Greece. Curated by Jeff Deitch. Sponsored by the Deste Foundation. Catalog in Greek.

"NY Art Now," The Saatchi Collection, London, England. February 5 - April. Catalog.

"Alive/Survive. Amerikanische Kunst in K3," Kampnagelgelende, Hamburg. Curated by Janis Hendrickson. Catalog with essay by Janis Hendrickson, in German.

John Weber Gallery, New York (with Franz Erhard Walther and Thomas Joshua Cooper).

"Active Surplus," 49th Parallel, New York. Curated by Bruce Grenville. Catalog and pamphlet with text by Bruce Grenville. March 12 - April 9.

"Richard Artschwager: His Peers and Persuasion 1963-1988." Daniel Weinberg Gallery, Los Angeles, California. Catalog with text by Klaus Kertess.

"Richard Artschwager: His Peers and Persuasion 1963-1988." Leo Castelli Gallery, New York. Catalog with text by Klaus Kertess.

"Sculpture Parallels," Sidney Janis Gallery, New York.

"A 'Drawing' Show," Cable Gallery, New York. Curated by Jerry Saltz.

“Art at the End of the Social,” Curated by Collins and Milazzo. Rooseum, Malmö, Sweden. Catalog with text by Collins and Milazzo. Studio de l’Arc, Arles, France.

“Two to Tango: Recent American Photography,” International Center of Photography, New York (in collaboration with Laurie Simmons).

“Information as Ornament,” Feature and Rezac Gallery, Chicago IL. Curated by Hudson and Suzan Rezac. Catalogue.

“Painting & Photography,” Milford Gallery, New York.

“Matris,” Malmö Konsthall, Malmö, Sweden. Catalog in Swedish.

1989

“A Forest of Signs: Art in the Crisis of Representation,” The Museum of Contemporary Art, Los Angeles. Curated by Ann Goldstein and Mary Jane Jacob. Catalog with texts by Ann Goldstein, Mary Jane Jacob, Anne Rorimer and Howard Singerman. MIT Press, Cambridge, Massachusetts and London.

“Bilderstreit: Widerspruch, Einheit und Fragment in der Kunst seit 1960,” Museum Ludwig, Rheinhallen der Kölner Messe, Cologne. Curated by Siegfried Gohr, Johannes Gachnang, and Piet de Young. Catalog.

“Contemporary American Sculpture: Signs of Life,” Fundação Calouste Gulbenkian, Lisbon, Portugal. Curated by Judith Kirshner. Catalog in English and Portuguese.

“1989 Whitney Biennial Exhibition,” The Whitney Museum of American Art, New York. Catalog.

“The Photography of Invention: American Pictures of the 1980’s,” The National Museum of American Art, Washington D.C. Curated by Joshua Smith and Merry A. Foresta. Catalog with text by Joshua Smith: MIT Press, Cambridge, Massachusetts and London.

“Culture Medium,” International Center of Photography, New York. Curated by Charles Stainback. Catalog.

“The Desire of the Museum,” Whitney Museum of American Art at Federal Reserve Plaza, New York. Curated by the Independent Study Program. Catalog with texts by Catsou Roberts, Timothy Landers, Marek Wieczorek, Jackie McCallister and Benjamin Weil.

“Conspicuous Display,” Stedman Art Gallery, Rutgers University, Camden, New Jersey. Curated by Sid Sachs. Catalog.

“Art at the End of The Social,” Rooseum, Malmö, Sweden, curated by Collins and Milazzo

“Anti-Simulation: A Debate on Abstraction,” Bertha and Karl Leubsdorf Art Gallery, Hunter College, New York, Curated by Maurice Berger. Catalog.

“Departures: Photography 1924-1989,” Hirschl and Adler Modern, New York. Catalog with text by Simon Watney.

Galerie Isabella Kacprzak, Cologne. Catalog with essays by Johannes Meinhardt and Jeffrey Rian, in German.

“Art Collected: Private, Corporate and Museum Contexts,” Hans Haacke, Louise Lawler, Allan McCollum; University Art Museum, Binghamton, New York. Curated by Lynn Gamwell.

“Hybrid Neutral: Modes of Abstraction and the Social,” Richard F. Brush Art Gallery, St. Lawrence Museum, New York. Traveling exhibition coordinated by Independent Curators Incorporated. Curated by Collins and Milazzo. Catalog with essays by Collins and Milazzo and Gary Indiana.

“Melancolia,” Galerie Grita Insam, Vienna. Catalog in German.

“Das Licht Von Der Anderen Seite,” PPS. Galerie F.C. Gundlach, Hamburg.

“Small-Scale Work,” Scott Hanson Gallery, New York.

“80’s International,” Langer and Co., New York.

“Mondi Possibili,” Le Casa d’Arte, Milan, Italy. Catalog in English and Italian.

Galerie Pierre Huber, Geneva, Switzerland.

Galerie Isabella Kacprzak, Köln, West Germany. Catalog.

“Recent Acquisitions,” Carl Solway Gallery, Cincinnati, Ohio.

“Buena Vista,” John Gibson Gallery, New York. Curated by Collins and Milazzo. Catalog.

1989-90

“Image World: Art and Media Culture,” The Whitney Museum of American Art, New York. Curated by Lisa Phillips, Marvin Heiferman and John Hanhardt. Catalog.

“The Play of the Unsayable,” Wiener Secession, Vienna. Curated by Joseph Kosuth.

“Laurie Simmons et Allan McCollum,” Urbi et Orbi Gallery, Paris.

“Group Show,” Richard Kuhlenschmidt, Los Angeles.

1990

“The Readymade Boomerang; Certain Relations in 20th Century Art,” Sydney Biennale, Art Gallery of New South Wales, Sydney, Australia. Catalog with texts by Lynne Cooke, Rene Block, et. al.

“The Indomitable Spirit,” International Center for Photography, New York. Curated by Marvin Heiferman. Organized by Photographers and Friends against Aids. Catalog with text by Andy Grundberg and Marvin Heiferman.

“Life-Size: A Sense of the Real in Recent Art,” Israel Museum, Jerusalem. Catalog edited by Suzanne Landau, with essays by Douglas Crimp, Carolyn Cristov-Bakargiev, Germano Celant, Robert Storr, and Christian Leigh, in Hebrew and English.

“Un art de la Distinction,” Abbaye Saint-Andre Centre d’Art Contemporain a Meymac. Catalog with texts by Jean-Paul Blanchet, Nicholas Bourriaud, Dan Cameron, and Xavier Girard, in French.

“Against Interpretation (Towards A Non-Representational Photography),” CEPA, Buffalo, New York. Curated by Stephen Frailey.

“Abstraction in Contemporary Photography,” Emerson Gallery, Hamilton College, Richmond, Virginia. Curated by Jimmy de Sana. Catalog with texts by Andy Grundberg and Jerry Saltz.

“La Collection Del Oeuvres Photographiques Du Musee De La Roche-Sur-Yon,” Musee De La Roche-Sur-Yon. Catalog in French.

Johnen and Schottle Gallery, Cologne, Germany.

“Par Hazard,” Douglas Drake Gallery, New York.

“Taking the Picture: Photography and Appropriation,” Leo Castelli, New York. Gallery Milano, Italy. Curated by Manuela Gandini. Catalog in Italian and English.

Linda Farris Gallery, Seattle, Washington.

Galerie Faurschou, Copenhagen, Denmark.

“The Last Decade: American Artists of the 80’s,” Tony Shafrazi Gallery, New York. Curated by Collins and Milazzo with Diego Cortez. Catalog with texts by Collins and Milazzo, Diego Cortez, and Robert Pincus-Witten.

“New York, New York,” Galeria 57, Madrid.

“IS ‘90 Exhibition,” Washington, D.C.

“Figures et Lectures,” Galerie Samia Saouma, Paris.

Summer Group Show, John Weber Gallery, New York.

“Strategies for the Last Painting,” Jamie Wolff Gallery, New York. Traveled to Feigen Inc., Chicago. Catalog with text by Saul Ostrow.

“Three Decades,” The Oliver-Hoffmann Collection, Museum of Contemporary Art, Chicago. Catalog.

“La Guerre de Troie N’ Aura Pas Lieu,” Chateau D’Oiron, France.

1991

“Beyond the Frame: The Transition From Modernism to Postmodernism in American Art 1960-1990”. Curated by Lynn Gumpert. Itinerary: Setagaya Art Museum, Tokyo; The National Museum of Art, Osaka; Fukuoka Art Museum, Fukuoka City; Catalog. in Japanese and English.

“Objects for the Ideal Home; The Legacy of Pop Art,” Serpentine Gallery, London. Catalog.

“Zomeropstelling eigen collectie: nieuwe aanwinsten,” Stedelijk Van Abbemuseum, Eindhoven.

“Vom Verschwinden Der Dinge Aus Der Fotografie,” Palais Liechtenstein, Vienna.

“Vanitas,” Galerie Crousel-Robelin-Bama, Paris, France.

“Masterworks of Contemporary Sculpture, Painting and Drawing: The 1930’s to the 1990’s,” Bellas Artes, Santa Fe.

“Oeuvres Originales,” Fonds Régional d’art Contemporain des Pays de La Loire, Carquefou, France.

La Garenne Lemot Gétigné, Clisson, France. Catalog.

“Just what is it that makes today’s homes so different, so appealing?,” The Hyde Collection, Glen Falls, New York. Curated by Dan Cameron. Catalog.

“de-Persona,” The Oakland Museum, Oakland, California.

“Appropriation and Re-Photography,” Fonds Régional d’art Contemporain des Pays de La Loire, La Garenne Gétigné, Clisson, France.

“Large Sculpture,” John Weber Gallery, New York.

“La Revanche de L’Image, Galerie Pierre Huber, Geneva, Switzerland.

“Media Culture,” Studio Oggetto, Milan.

Galerie Samuel Lallouz, Montreal, Canada.

“Distribution: Random and Deliberate,” Davis/McClain Gallery, Houston, Texas.

“Works on Paper,” Gallery 1709, St. Louis, Missouri.

“Three Rooms,” Galerie Franck + Schulte, Berlin, Germany. Galeria Weber, Alexander y Cobo, Madrid.

“Drawings,” ARCO, Madrid. Organized by John Weber Gallery. Catalog.

1991-92

“1991 Carnegie International”. Curated by Lynne Cooke and Mark Francis. The Carnegie Museum of Art, Pittsburgh. Catalog with text by Lynne Cooke and with excerpts from an interview with Allan McCollum.

1991-93

“Departures: Photography 1923-1990”. Curated by Edmund Yankov in conjunction with Independent Curators Incorporated. Itinerary: Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross, Worcester, MA; Denver Art Museum, Denver, CO; Joslyn Art Museum, Omaha, NE; Pittsburgh Center for the Arts, Pittsburgh, PA; Goldie Paley Gallery, Moore College of Art and Design, Philadelphia, PA; and the Telfair Academy of Arts and Sciences, Savannah, GA. Catalog.

1992

“Allegories of Modernism: Contemporary Drawings,” Museum of Modern Art, New York. Catalog with text by Bernice Rose.

“Repetition/Transformation,” Museo Nacional de Arte Reina Sofia, Madrid. Catalog with texts by Francisco Calva Serraller, Aurora Garcia, and Michael Tarantino, in English and Spanish.

“C’est Pas la fin de Monde,” Galerie d’Art et d’Essai, Bibliotheque Interuniversitaire, Universite de Rennes, France. Traveling.

“Overlay,” Louver Gallery, New York.

“Fifteenth Anniversary Exhibition,” Rhona Hoffman Gallery, New York.

“Theoretically Yours,” Chiesa di S. Lorenzo, Aosta, Italy. Curated by Collins and Milazzo. Catalog in Italian.

“Drawings,” Brooke Alexander Gallery, New York.

“Selected Works from the Early Eighties,” K-Raum Daxer, Munich, Germany. Catalog in German and English.

“Functional Objects by Artists and Architects,” Rhona Hoffman Gallery, Chicago.

S.L. Simpson Gallery, Toronto.

Galleri Faurschou, Copenhagen.

C’est pas la fin du monde, Faux Movement, France. Catalog in French.

“Points of Vue et Images du Monde,” Galerie Pierre Nouvion, Monte Carlo.

“Stills,” Andrea Rosen Gallery, New York.

1993

“Internationale Fotografie aus der Sammlung Museum,” Moderner Kunst, Wien. March 26, 1993 - May 9, 1993.

“Kunstruktionzitat,” Sprengel Museum, Hannover. Catalog with essays by Thomas Weski and Stefan Iglhaut. In German.

“Am Beispiel Plastik. Konzeption und Form,” Sprengel Museum, Hannover, Germany. Catalog in German. “Pirouettes,” The artists represented in the Olympic Collection ‘94. Lillehammer Art Museum, Norway. Catalog in Norwegian.

“Profil d’Une Galerie,” Lieu d’ Art Contemporain, Hameau du Lac, Siegan, France.

“John Armleder / Taro Chiezo / Mark Dion / Sylvie Fleury / Allan McCollum / Haim Steinbach.” Curated by Valerie Del-Sol, Anina Nosei Gallery, New York.

“Sculpture and Multiples, Brooke Alexander Gallery, New York.

1994

“Desire and Loss,” Carl Solway Gallery, Cincinnati, Ohio.

“Tuning Up,” Kunstmuseum Wolfsburg, Germany.

“Media Visions in Contemporary Art: Selections from the Weatherspoon Collection,” curated by Arlette Klaric.

“AURA: The Reality of the Artwork between Autonomy, Reproduction and Context,” Wiener Secession, Vienna, Austria. Curated by Markus Bruderlin; catalog with texts by Markus Bruderlin, Harald Kramer, Johannes Meinhardt, Kathrin Rhomberg, and Theodora Bischer, in German and English.

1995

“Critiques of Pure Abstraction,” Independent Curators Incorporated, New York, guest curator Mark Rosenthal; traveling exhibition; catalog with text by Mark Rosenthal.

“Pittura/Immedia: malerei in den 90er Jahren ,” Neue Galerie am Landesmuseum Joanneum und Künstlerhaus, Graz, Austria. Curated by Peter Weibel, catalog with text by Peter Weibel and Thomas Dreher, in German.

“The Reflected Image: A Selection of Contemporary Photography from the LAC Collection, Switzerland,” Luigi Pecci Museum for Contemporary Art. Prato, Italy; catalog with text by Antonella Soldani, Paolo Colombo, Christopher Phillips, Antonella Russo, in Italian and English.

“Summer Academy II ,” PaceWildenstein, New York

“Articircolo Melnick 95,” Melcick Castle, Melnick, Czechoslovakia. Curated by Jiri and Bettina Lobkowitz. Catalogue in German, Czech, and English.

“Temporarily Possessed: The Semi-Permanent Collection,” The New Museum of Contemporary Art, New York. Organized by Brian Goldfarb, John Hatfield, Laura Trippi and Mimi Young. Catalogue.

1996

“L’Informe: Mode d’Emploi,” Centre national d’art et de culture Georges Pompidou, Paris, France. Curated by Rosalind Krauss and Yve-Alain Bois. Catalogue with text by Yve-Alain Bois and Rosalind Krauss, in French.

“Screen,” Friedrich Petzel Gallery, New York. Curated by Joshua Decter.

“Twentieth Century American Sculpture at the White House: Exhibition IV,” The Jaqueline Kennedy Garden, The White House, Washington D.C. Curated by Marcia Tucker and Hillary Rodham Clinton.

“Bringing It All Back Home,” Gracie Mansion/Fred Dorfman Projects, New York.

“Small Truths: Repetition and the Obsessional in Contemporary Art,” John Hansard Gallery, The University, Southampton, England. Catalogue with texts by Jill Sheridan, Nicholas deVille and Stephen Foster.

1996-97

“Objects of Desire: The Modern Still Life,” Museum of Modern Art, New York. Curated by Margit Rowell. Catalog.

1997

“Objects of Desire: The Modern Still Life,” Hayward Gallery, London, England. Curated by Margit Rowell. Catalog.

“Produkt: Kunst! wo bleibt das Original?” Travelled to Neues Museum Weserberg Bremen, Germany, and Kunstammlung Gera Orangerie, Gera. Curated by Katerina Vatsella. Catalog with texts by Ina Conzen, Dieter Daniels, Thomas Deecke, Peter Friese, Guy Shraenen, Anne Thurman-Jases, Katerina Vatsella and Hanne Zech.

“United Enemies: Mannerism and Synthesis in Contemporary Art,” Jiri Svetska Gallery, Prague, Czech Republic.

“Allan McCollum/Laurie Simmons, and Karl Blossfeld,” SL Simpson Gallery, Toronto, Canada.

“A House is Not a Home: Everyday Objects in Contemporary Sculpture,” Rooseum Center for Contemporary Art, Malmö, Sweden. Curated by Bo Nilsson. October 18 - December 14.

1996-97

“Dramatically Different,” Le Magazin Centre National d’Art Contemporain, Grenoble, France. October 25, 1997 - February 1, 1998. Catalog (in French).

1998

“Deep Thought,” Basilico Fine Arts, New York. “Artificial,” Museu d’Art Comtemporani, Barcelona, Spain.

“Fast Forward,” Kunstverein in Hamburg, Germany. Curated by Stephan Schmidt-Wulffen. Catalog.

“Wanås 98,” Wanås Foundation, Knislinge, Sweden. Curated by Marika Wachtmeister.

“Material Perfection: Minimal Art & Its Aftermath,” (selected from the Kerry M. Stokes Collection), in conjunction with the Festival of Perth, Lawrence Wilson Art Gallery, University of Western Australia. Curated by John Stringer. Catalog.

“Dijon/Le Consortium.coll: tout contre l’art contemporain,” Centre Georges Pompidou. November 10 - December 14.

“Stills,” Center for Curatorial Studies, Bard College. Curated by Ivo Mesquita. June 14 - September 6. Brochure with text by Ivo Mesquita

“Stare,” Marianne Boesky Gallery, New York.

“Chemical Traces,” Ferens Art Gallery, Kingston upon Hull, England. Curated by Alan Mellor. August 8 - September 27. Catalog published by Hull City Museums and Art Galleries, with texts by Alan Mellor.

1999

“The Museum as Muse: Artists Reflect,” The Museum of Modern Art, New York. Curated by Kynaston McShine. Catalog.

“The Museum as Muse: Artists Reflect,” The Museum of Contemporary Art, San Diego, California. Curated by Kynaston McShine. Catalog.

“The American Century: Art and Culture: 1950-2000,” Whitney Museum of American Art, New York. Curated by Lisa Phillips. Catalog with text by Lisa Phillips.

“Positioning,” Center for Curatorial Studies, Bard College. Curated by Weijun Cao, Jennifer Crowe, Lisa Hatchadoorian, Sofia Hernandez Chong Cuy, Ji-Seon Kin, Dermis Perez Leon, Tumelo Mosaka, Gregory Sandoval, Lorelei Stewart, Monika Szczukowska, Mercedes Vicente, Jeffrey Walkowiak, and Teresa Williams.

“Touring the Frame,” Rosamund Felsen Gallery, Los Angeles, California. Curated by Charles Gaines.

2000

“Art for Art’s Sake,” Bard College, New York. Curated by Amada Cruz.

“Anatomically Incorrect,” Museum of Modern Art, New York. Curated by Anne Umland and Darsie Alexander. Brochure.

“The Small World Drawings,” Barbara Krakow Gallery, Boston, Massachusetts.

“Actual Size,” Museum of Modern Art, New York. Curated by Lilian Tone. Brochure.

“Sets and Situations,” Museum of Modern Art, New York. Curated by Kirk Varnedoe. Brochure.

“Project #0004,” Friedrich Petzel Gallery, New York.

“The Century of Innocence: the History of the White Monochrome,” Rooseum Center for Contemporary Art, Malmö, Sweden. Curated by Asa Nacking and Bo Nilsson. Catalog.

“Nobodies Home,” Kunstbunker-Forum für Zeitgenössische Kunst, Nürnberg, Germany. Curated by Peter Scott.

“Frames of Reference: From Object to Subject,” Center for the Arts, Connecticut. Curated by Nina Felshin.

2000-2001

“inSITE2000-2001: New Contemporary Art Projects for San Diego/Tijuana,” curated by Susan Buck-Morris, Ivo Mesquita, Osvaldo Sánchez and Sally Yard. Catalog edited by Osvaldo Sánchez and Cecilia Garza, in English and Spanish.

“Picturing Media: Photographs from the Permanent Collection,” The Metropolitan Museum of Art, New York. Curated by Maria Morris Hambourg.

“Pollock to Today: Highlights from the Permanent Collection,” Whitney Museum of American Art, New York. Curated by Larry Rinder.

2001

“Mythic Proportions: Painting in the Eighties,” Museum of Contemporary Art, North Miami, Florida. Curated by Bonnie Clearwater. Catalog.

“Richard Artschwager, Louise Bourgeois, Roni Horn, Allan McCollum,” Xavier Hufkens, Brussels, Belgium.

“Picturing America,” The Newark Museum, Newark, New Jersey. Curated by Joseph Jacobs.

“The Presence of Absence,” The Ezra and Cecile Zilkha Gallery at Wesleyan University Center for the Arts, Connecticut. Curated by Nina Felshin.

“Fuzzy Logic,” Laguna Art Museum, Laguna Beach, California. Curated by Tyler Stallings.

“A Work in Progress: Selections from the New Museum Collection,” The New Museum, New York. Curated by Dan Cameron.

“Conceptual Diversity: Selections from the Ringling Museum of Art Post-War Permanent Collection,” The John and Mabel Ringling Museum of Art, Florida.

2001-2002

“Televisions,” Kunsthalle Wien, Vienna, Austria. Curated by Joshua Decker. Catalog.

“Monet’s Legacy: Series - Order and Obsession,” Hamburg Kunsthalle, Hamburg, Germany, Sep. 28, 2001 to 6 Jan. 20, 2002. Catalog.

“Letters, Signs & Symbols,” Brooke Alexander Gallery, New York. November 10, 2001 to January 25, 2002.

2002

“Space Matters,” Center for Curatorial Studies, Bard College, New York. Curated by Kazeem Adeleke, José Blondet, Ingrid Chu, Kate Green, and Ana Vejzovic.

“Conversation? Recent acquisitions of the Van Abbemuseum,” Athens School of Fine Arts (The Factory), from January 18 to March 10, 2002. Catalog.

“The Object Sculpture,” Henry Moore Institute, Leeds, England. Curated by Penelope Curtis, Tobias Rehberger, Jöelle Tuerlinckx, and Keith Wilson. June 1 - September 1, 2002.

“Re-Cast: Postmodern Classicism,” Onassis Foundation, Olympic Tower, New York. Curated by Harriet Senie and Josh Altman, the City College of New York. Catalog.

“Malevich, Cinema, and Beyond,” Centro Cultural de Belém, Lisbon, Portugal. Curated by Margarita Tupitsyn. May 16 - August 18. Catalog.

“Iconoclasm: Beyond the Image Wars in Science, Religion and Art,” ZKM | Center for Art and Media, Karlsruhe, Germany. Curated by Peter Weibel. 4 May - 1 September 2002.

“Embracing the Present,” Portland Art Museum, Portland, Oregon.

“Multiples: An Incomplete Survey,” Brent Sikkema Gallery, New York.

“Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001,” The Whitney Museum of American Art, New York. Catalog.

2002-2003

“Minimal Art and Its Legacy,” The Hirshhorn Museum and Sculpture Garden, Washington D.C. January 2, 2002 - February 27, 2003.

“Malevich, Cinema, and Beyond,” Fundació “La Caixa,” Madrid, Spain. Curated by Margarita Tupitsyn. Catalog.

2003

“Strangely Familiar: Approaches to Scale in the Collection of The Museum of Modern Art,” New York State Museum, Albany, New York. Curated by Lilian Tone. April 5 to June 29.

“Structures of Difference,” Wadsworth Atheneum Museum of Art, Hartford, Connecticut. Curated by Nicholas Baume.

“Retrospectacle: 25 Years of Collecting Modern and Contemporary Art,” Denver Art Museum, Denver, Colorado. Curated by Dianne Vanderlip. March 10 - August 3.

“Living with Duchamp,” Tang Museum, Skidmore College, Saratoga Springs, New York. Curated by Ian Berry with Gretchen Wagner. June 27 - September 28.

“Coollustre,” Collection Lambert, Avignon, France. Curated by Eric Troncy. Catalog. May 25 - September 28.

“The LAPD Project: The Legacy of Pattern and Decoration,” Rosamund Felsen Gallery, Santa Monica, California. Curated by Michael Duncan. September 6 - October 4.

“Minimal to the Max: The Brownstone Collection,” Norton Museum of Art, West Palm Beach, Florida. Catalog with essay by Eric de Chasse. November 22.

2003-2004

“Crimes and Misdemeanors: Politics in U.S. Art of the 1980s,” Contemporary Arts Center, Cincinnati, Ohio. November 22, 2003 - November 21, 2004.

2004

“Singular Forms (Sometimes Repeated): Art from 1951 to the Present,” Solomon R. Guggenheim Museum, New York, New York. Curated by Lisa Dennison and Nancy Spector. Catalog. March 5 - May 19.

“The Big Nothing,” Institute of Contemporary Art, Philadelphia, Pennsylvania. Curated by Ingrid Schaffner and Bennett Simpson. Catalog. May 1 - August 1.

“Modern Means: Continuity and Change in Art, 1880 to the Present,” Mori Art Museum, Tokyo, Japan. Curated by Deborah Wye and Wendy Weitman, from the collection of the Museum of Modern Art, New York. Catalog. April 28 - August 1.

“About Painting,” The Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, New York. Organized by Ian Berry. June 26 - September 26.

“Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001,” Wexner Center for the Arts, Columbus, Ohio. May 22-August 15.

2004-2005

“Schöner Wohnen,” BE-PART, Waregem, Belgium. Curated by Moritz Küng. Catalog with texts by Camiel van Winkel and Moritz Küng. September 20, 2004 - January 16, 2005.

“O Estado das cousas: O obxecto na arte contemporánea 1960-2000, Museo de Arte Contemporanea de Vigo, Vigo, Spain.

“Needful Things,” The Cleveland Museum of Art, Cleveland, Ohio. Curated by Jeffrey D. Grove and Cathleen Chaffee.

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1999

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2001

“Allen Ruppertsberg: What One Loves about Life Are the Things That Fade,” Allen Ruppertsberg: Books, Inc. Book published by Fond Regional D’Art Contemporain du Limousin, France, 2001. In French and English.

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2002

“Conversation with Andrea Zittel,” Andrea Zittel: Diary #01, Tema Celeste Editions, Gabrius Spa, Milan, Italy.

2004

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1973

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2003

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2003-2004

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2004

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**WORKS BY ALLAN McCOLLUM ARE HELD
IN THE FOLLOWING PUBLIC COLLECTIONS**

Museum of Modern Art, New York
Whitney Museum of American Art, New York
Metropolitan Museum of Art, New York
The New Museum of Contemporary Art, New York
The Museum of Fine Arts, Boston, Massachusetts
The Wadsworth Atheneum, Hartford, Connecticut
Museum of Modern Art, San Francisco, California
Los Angeles County Museum of Art, California
Museum of Contemporary Art, Los Angeles, California
The Museum of Contemporary Art, San Diego, California
Denver Art Museum, Colorado
Art Institute of Chicago, Illinois
Detroit Institute of the Arts, Michigan
High Museum of Art, Atlanta, Georgia
Museum of Fine Arts, Houston, Texas
Hirshhorn Museum, Washington D.C.
Seattle Art Museum, Washington
Newark Museum, Newark, New Jersey
Grey Art Gallery, New York University, New York
Tang Museum, Saratoga Springs, New York
Hood Museum of Art, Dartmouth College, Hanover, New Hampshire
Allen Memorial Art Museum, Oberlin, Ohio
University of South Florida Contemporary Art Museum, Tampa, Florida
Hillsborough County Museum of Science and Industry, Tampa, Florida
John & Mable Ringling Museum of Art, Sarasota, Florida
Norton Museum of Art, West Palm Beach, Florida
Long Beach Museum of Art, California
Santa Barbara Museum of Art, Santa Barbara, California
Springfield Museum of Fine Art, Missouri
Laguna Art Museum, Laguna Beach, California
Nelson Galley of Art, Kansas City, Missouri
Santa Fe Museum of Art, New Mexico
Cincinnati Art Museum, Cincinnati, Ohio
Cleveland Museum of Art, Cleveland, Ohio
Weatherspoon Art Gallery, Greensboro, North Carolina
New Orleans Museum of Art, New Orleans, Louisiana

Washington University, St. Louis, Missouri
Daum Museum of Contemporary Art, Sedalia, Missouri
Imperial County Pioneers Museum, Imperial, California
National Gallery of Canada, Ontario, Canada
Van Abbe Museum, Eindhoven, The Netherlands
Museum Boijmans Van Beuningen, The Netherlands
Louisiana Museum of Modern Art, Humlebaek, Denmark
Rooseum, Malmö, Sweden
Wanås Foundation, Knislinge, Sweden
City of Malmö, Sweden
City of Montpellier, France
Musée National d'Art Moderne, Paris, France
Centre Georges Pompidou, Paris, France
Musée d'Art Moderne-Villeneuve d'Ascq, France
Musée de Grenoble, France
Fondation Cartier pour l'art contemporain, France
Le Consortium, Dijon, France
Fonds Régional d'Art Contemporain, Bourgogne, France
Fonds Régional d'Art Contemporain, Dunkerque, France
Musée de la Roche-sur-Yon, France
Castello di Rivoli: Museo d'Arte Contemporanea, Italy
Museum of Modern Art, Vienna, Austria
Sprengel-Museum, Hannover, Germany
Museum van Hedendaagse Kunst Muhka, Antwerp, Belgium
KunstMuseum Wolfsburg, Wolfsburg, Germany
Museum Ludwig, Rheinhallen der Kölner Messe, Cologne, Germany
Centre d'art Contemporain, Geneva, Switzerland
Musée d'art Contemporain et Moderne, Geneva, Switzerland
Instituto Valenciano de Arte Moderno, Valencia, Spain
Fundació "la Caixa," Centre Cultural, Barcelona, Spain
Fundación Arco, Santiago, Spain.
Israel Museum, Jerusalem, Israel
New Tokyo Metropolitan Museum, Japan
National Museum of Contemporary Art, Seoul, Korea.

ACADEMIC APPOINTMENTS

1972 - 74

Immaculate Heart College, Los Angeles, California,
Visiting Professor

1975 - 76

Florida State University Art Department, Tallahassee, Florida,
Visiting Professor

1988 - 89

Rhode Island School of Design,
Visiting Professor

2002 - 04

Bard College, Center for Curatorial Studies, Annandale-on-Hudson, New York,
Practicum Supervisor

2002 - 04

Columbia University, Visual Arts Department, New York, New York,
Adjunct Assistant Professor

2004

University of South Florida School of Art and Art History, Tampa, Florida
Visiting Professor

2004 -

Massachusetts Institute of Technology, Cambridge, Massachusetts
Visiting Associate Professor

PRESENTLY

Practicum Supervisor, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Adjunct Assistant Professor, Columbia University, School of the Arts, New York City, New York

Visiting Associate Professor, Massachusetts Institute of Technology, Cambridge, Massachusetts

VISITING ARTIST LECTURES

Harvard University Department of Visual and Environmental Studies, Cambridge, Massachusetts

Harvard University Department of Architecture (Rouse Lecturer), Cambridge, Massachusetts

Yale University Sculpture Department, New Haven, Connecticut

Princeton University Program in Visual Arts, Princeton, New Jersey

Columbia University School of the Arts, New York, New York

New York University, New York, New York

Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Museum of Modern Art, New York, New York

Guggenheim Museum, New York, New York

Whitney Museum of American Art, New York, New York

Whitney Museum Independent Study Program, New York, New York

Hunter College, New York, New York

Cooper Union School of Art, New York, New York

School of Visual Arts, New York, New York

State University of New York at Purchase, New York

Syracuse University School of Art and Design

Rhode Island School of Design, Providence, Rhode Island

The Wadsworth Atheneum, Hartford, Connecticut

Tyler School of Art, Temple University, Philadelphia, Pennsylvania

Bennington College, Bennington, Vermont

California Institute of the Arts, Valencia, California

Art Center College of Design, Pasadena, California

University of California, Los Angeles, California

Otis Art Institute, Los Angeles, California
The Museum of Contemporary Art, La Jolla, California
University of California, San Diego, California
San Diego State University, San Diego, California
Denver Art Museum, Denver, Colorado
Chicago Art Club, Chicago, Illinois
Kansas City Art Institute, Kansas City, Missouri
Spencer Museum of Art, University of Kansas, Lawrence, Kansas
University of Missouri, Department of Art and Art History, Kansas City, Missouri
Allen Memorial Art Museum, Oberlin, Ohio
Oberlin College Department of Art, Oberlin, Ohio
Florida State University, Tallahassee, Florida
The John & Mable Ringling Museum of Art, Sarasota, Florida
University of South Florida Contemporary Art Museum, Tampa, Florida
College of Eastern Utah, Price, Utah
Nova Scotia College of Art and Design, Halifax, Nova Scotia, Canada
Serpentine Gallery, London, England
Fine Art Academy, Stockholm, Sweden
Royal Danish Academy of Fine Arts, Copenhagen, Denmark
Städel Art School, Frankfurt, Germany
Ecole Supérieure des Beaux-Arts, Geneva, Switzerland
L'Ecole du Magasin, Grenoble, France
Arteleku Art Center, San Sebastian, Spain