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FRANK BOWLING

Born 1934, Bartica, Essequibo, British Guiana
Lives and works in London, United Kingdom

EDUCATION

Royal College of Arts, London, United Kingdom
Slade School of Arts, London University, United Kingdom
Regent Street Polytechnic, Chelsea School of Art, United Kingdom

INDIVIDUAL EXHIBITIONS

- 2019 Tate Britain, London, United Kingdom
- 2018 *Frank Bowling*, Alexander Gray Associates, New York, NY
Frank Bowling: Towards the Light, Christian Larsson, Stockholm
Mappa Mundi, Irish Museum of Modern Art, Dublin, Ireland; Sharjah Art Foundation, Sharjah, United Arab Emirates
- 2017 *Mappa Mundi*, Haus der Kunst, Germany
Fishes, Wishes in Summertime Blue, Hales Gallery, London, United Kingdom
Metropolitanblooms, Hales Project Room, New York, NY
- 2016 *New White Paintings*, Hampstead School of Art, London, United Kingdom
- 2015 *Frank Bowling: The Poured Paintings*, Hales Gallery, London
Frank Bowling: Map Paintings, Dallas Museum of Art, TX
Frank Bowling: Right Here. Right Now. Triangle Space and Cookhouse Galleries, Chelsea College of Art, London, United Kingdom
Frank Bowling, Marc Selwyn Fine Art, Los Angeles, CA
- 2014 *Traingone, Paintings by Frank Bowling 1979–96*, Spritmuseum, Stockholm, Sweden
Frank Bowling: At 80, Spanierman Modern, New York, NY
- 2013 *The Map Paintings 1967–1971*, Hales Gallery, London, United Kingdom
Paintings 1967–2012, Spanierman Modern, New York, NY
- 2012 *Drop, Roll, Slide, Drip... Frank Bowling's Poured Paintings 1973–8*, Focus Display, Tate Britain, London, United Kingdom
Frank Bowling New Paintings, Spanierman Modern, New York, NY
Frank Bowling Recent Small Paintings, Chris Dyson Gallery, London, United Kingdom
Frank Bowling Recent Large Paintings, Hales Gallery, London, United Kingdom
- 2011 *Frank Bowling Works on Paper*, Royal Academy of Arts, United Kingdom
Recent Works, Rollo Contemporary Art, London, United Kingdom
CROSSINGS – From New Amsterdam, Berbice to New Amsterdam, New York via Holland and London, Rollo Contemporary Art, London, United Kingdom

- Enter the Dragon – Frank Bowling large works from the 80s*, Hales Gallery, London, United Kingdom
- 2010 *Frank Bowling Solo Survey Exhibition: Paintings 1974 - 2010*, Spanierman Modern, New York, NY
Frank Bowling - Recent Paintings, Rollo Contemporary Art, London, United Kingdom
- 2009 *Frank Bowling, OBE, RA: Paintings*, Winchester Discovery Centre, Winchester, Hampshire, United Kingdom
Light And Water, Frank Bowling RA Big Paintings, Clifford Chance, Canary Wharf, London, United Kingdom
Zippers: New Pictures 2009, Rollo Contemporary, London, United Kingdom
- 2008 *Big Paintings*, The Gallery, The Arts Institute at Bournemouth, Dorset, United Kingdom
University of Wolverhampton, School of Art, United Kingdom
Pond life and other paintings, Poussin Gallery, London, United Kingdom
New York Works, Rollo Contemporary Art, London, United Kingdom
G.R. N’Namdi Gallery, Detroit, MI
G.R. N’Namdi Gallery, Chicago, IL
G.R. N’Namdi Gallery, New York, NY
- 2007 Peg Alston Fine Arts, New York, NY
The Arts Club, in collaboration with Rollo Contemporary Art, Dover Street, London, United Kingdom
- 2006 *Frank’s Colour*, Sir Hugh Casson Room for Friends of the Royal Academy, Royal Academy of Arts, London, United Kingdom
G.R. N’Namdi Gallery, Chicago, IL
G.R. N’Namdi Gallery, New York, NY
The White Paintings, Rollo Contemporary Art, London, United Kingdom
ArtSway, Sway, Hampshire, United Kingdom
- 2005 Peg Alston Fine Arts, New York, NY
Full of Light, G.R. N’Namdi Gallery, Detroit, MI
- 2004 Heidi Cho Gallery, New York, NY
4 Decades with Color, The Philips Museum of Art, Franklin & Marshall College, Lancaster, PA
Sande Webster Gallery, Philadelphia, PA
Broadbent Gallery, London, United Kingdom
- 2003 Outfitters gallery, Margate, Kent, United Kingdom
G.R N’Namdi Gallery, Detroit, MI
Bending the Grid, Aljira, A Center For The Arts, Newark, NJ
Skoto Gallery, New York, NY
What’s Underneath, Delibar, Charterhouse Street, London, United Kingdom
- 2002 Peg Alston Fine Arts, New York, NY
- 2001 Georgetown Gallery of Art, Washington, DC
UFA Gallery, Chelsea, New York, NY
Rohde und Nerlich, Berlin, Germany
- 2000 G.R. N’Namidi Gallery, Chicago, IL
G.R. N’Namidi Gallery, Birmingham, MI
Peg Alston Fine Arts, New York, NY
- 1999 UFA Galley, New York, NY
- 1998 Rush Arts Gallery, New York, NY
- 1997 Gallery 11, University of Bradford, Bradford, Yorkshire, United Kingdom
DE LA WARR Pavilion, Bexhill on Sea, East Sussex, United Kingdom

South Hill Park Arts Centre, Bracknell, Berkshire, United Kingdom
The Herbert Art Museum & Gallery, Coventry, United Kingdom
Midlands Art Centre, Birmingham, United Kingdom
The Cut Gallery, Waterloo, London, United Kingdom
The YAA Asantewaa Arts Centre, Paddington, London, United Kingdom
Center for Arts & Culture, Skylight Gallery, Restoration Plaza, Brooklyn, NY
Camille Love Gallery, Atlanta, GA
Christiane Nienaber Gallery, New York, NY
1996 *Bowling Through The Century*, 6 Venues Leicester City Gallery, Leicester, United Kingdom
1995 AFTU/ Bill Hodges Gallery, New York, NY
The Cut Gallery, Waterloo, London, United Kingdom
1993 National Academy of Sciences, Washington DC
Heimatmuseum, Eckernforde, Schleswig Holstein, Germany
1991 Wilmer Jennings at Kenkeleba, New York, NY
1990 The Royal West of England Academy, Bristol, United Kingdom
1989 Tibor de Nagy Gallery, New York, NY
Bowling Through The Decade, University Art Gallery, Reading, United Kingdom
1988 Castlefield Gallery, Manchester, United Kingdom
Municipal Art Gallery, Limerick, Ireland, United Kingdom
Crawford Art Gallery, Cork, Ireland, United Kingdom
The Senate House, University of Liverpool, United Kingdom
1986 Serpentine Gallery, London, United Kingdom
Tibor de Nagy Gallery, New York, NY
Arcade Gallery, Harrogate, United Kingdom
1983 Tibor de Nagy Gallery, New York, NY
1982 Tibor de Nagy Gallery, New York, NY
1981 Vecu, Antwerp, Belgium
1980 Tibour de Nagy Gallery, New York, NY
1979 Tibor de Nagy Galley, New York, NY
1978 *Frank Bowling Retrospective*, Newcastle up Tyne Polytechnic Art Gallery, Newcastle, United Kingdom
1977 William Darby, London, United Kingdom
Selected Paintings 1976-77, Acme Gallery, London, United Kingdom
1976 Watson/de Nagy & Company, Houston, TX
1975 Tibor de Nagy Gallery, New York, NY
William Darby, London, United Kingdom
1974 Noah Goldowsky Gallery, New York, NY
1973 Gallery Center for Inter-American Relations, New York, NY
1971 Whitney Museum of American Art, New York, NY
1966 Terry Dintenfass, New York, NY
1963 Grabowski Gallery, London, United Kingdom
1962 Grabowski Gallery, London, United Kingdom

GROUP EXHIBITIONS

- 2019 *Soul of a Nation: Art in the Age of Black Power*, The Broad, Los Angeles, CA
The Warmth of Other Suns, The Phillips Collection, Washington, DC
- 2018 *From Color & Form to Expression & Response: Abstract Art at University of Delaware*, Mechanical Hall, University of Delaware, Newark, DE
250th Summer Exhibition, Royal Academy of Arts, London, United Kingdom
Soul of a Nation: Art in the Age of Black Power, Crystal Bridges, Bentonville AR; Brooklyn Museum, Brooklyn, NY
- 2017 *Looking Anew: Art and Estrangement, 1900–2000*, Bowdoin College Museum of Art, Brunswick, ME
Impulse!, Pace, London, United Kingdom
Soul of a Nation: Art in the Age of Black Power, Tate Modern, London, United Kingdom
Summer Exhibition, Royal Academy of Arts, London, United Kingdom
Thinking Out Loud: Notes for an Evolving Collection, The Warehouse, Dallas, TX
- 2016 *Circa 1970*, Studio Museum Harlem, New York, NY
Land, Sea and Air, New Art Gallery Walsall, West Midlands, United Kingdom
Postwar - Art between the Pacific and Atlantic 1945–65, Haus der Kunst, Munich, Germany
- 2015 *Pretty Raw: After and Around Helen Frankenthaler*, The Rose Art Museum, Brandeis University, MA
A Marriage of Styles: Pop to Abstraction, Mascalls Gallery, Paddock Wood, United Kingdom
Affecting Presence and the Pursuit of Delicious Experiences, The Menil Collection, Houston, TX
- 2014 *I Cheer a Dead Man's Sweathart*, De la Warr Pavilion, Bexhill on Sea, United Kingdom
Caribbean: Crossroads of the World, Perez Art Museum Miami, FL
Witness: Art and Civil Rights in the Sixties, Brooklyn Museum, Brooklyn, NY
- 2013 *Grit to Gold: Collaging the Abstract*, Standpoint Gallery, London, United Kingdom
BP Walk Through British Art, Tate Gallery, London, United Kingdom
- 2012 *Fifteen Contemporary Artists represented by Spanierman Gallery*, Spanierman Gallery, New York, NY
British Design 1948–2012. Innovation in the Modern Age, Victoria and Albert Museum, London, United Kingdom
Frank Bowling and Dennis DeCaires, University of Glyndwr, Wrexham, United Kingdom
A Family Affair, Cello Factory, London, United Kingdom
Bowling's Friends, The Cello Factory, London, United Kingdom
Migrations, Tate Britain, London, United Kingdom
New Possibilities: Abstract Paintings from the Seventies, The Piper Gallery, London, United Kingdom
Solomon. Boxer. Bowling, Syd Simon, Stanley Boxer and Frank Bowling, Spanierman Modern, New York, NY
- 2011 *Bowling's crew, Painters*, The Cello Factory, London, United Kingdom
Frank Bowling & Graham Myleson: Paintings, The Cello Factory, London, United Kingdom
Royal Academy Summer Exhibition, Burlington House, London, United Kingdom
- 2010 *Abstract Relations*, University of Delaware, University Museums Mechanical Hall Gallery, Newark, DE
African American Masters of Abstraction, Anita Shapolsky Gallery, New York, NY
Afro Modern: Journeys through the Black Atlantic, Tate Liverpool, Liverpool, United Kingdom
Poussin Review 2010: New to Sight, Poussin Gallery, London, United Kingdom
Pinta - The Modern & Contemporary Latin America Art show, London Earls Court Exhibition Centre, London, United Kingdom

- Pinta - The Modern & Contemporary Latin American Art Show*, New York, NY
- The London Group Annual Exhibition 2010*, The Cello Factory, London, United Kingdom
- 2009 *Mark of the Hand*, Spanierman Modern, New York, NY
- Royal Academy Summer Exhibition*, Royal Academy, London, United Kingdom
- Gallery Selections*, Spanierman Modern, New York, NY
- Expanding Boundaries: Lyrical Abstraction*, Boca Raton Museum of Art, Boca Raton, FL
- British Subjects: Identity & Self-Fashioning 1965–2009*, Neuberger Museum of Art, Purchase College, State University of New York, Purchase, NY
- Sound: Print Record: African American Legacies*, University of Delaware, University Museums Mechanical Hall Gallery, Newark, DE
- 2008 *Redemption Song*, Jubilee Library, Brighton, United Kingdom
- The London Group: 95th Anniversary Exhibition*, Menier Gallery, Southwark Street, London, United Kingdom
- Rollo Preview 08*, Rollo Contemporary Art, London, United Kingdom
- Something to Look Forward to*, Curated by Bill Hutson, Flint Institute of Arts, Flint, MI; Morris Museum of Art, Augusta, GA; HUB-Robeson Galleries, Penn State University, University Park, PA
- 2007 *25th Anniversary Exhibition: Forms of Abstraction*, G.R. N’Namidi Gallery, New York, NY; G.R. N’Namidi Gallery, Detroit MI; G.R. N’Namidi Gallery, Chicago, IL
- (C)artography - Map-Making as ARTFORM*, Crawford Art Gallery, Cork, Ireland
- Swingujacy London, Kolekcja Grabwskiego (Swinging London, Grabowski Collection)*, Muzeum Aztuki, Lodz, Poland
- Something to Look Forward to*, curated by Bill Hutson, Museum of Texas Tech University, Lubbock, TX
- 2006 *Energy/Experimentation: Black Artists 1964–1980*, The Studio Museum in Harlem, New York, NY
- Unstitched, Unbound: Imprints for Change*, The Nathan Cummings Foundation, New York, NY
- Something to Look Forward to*, curated by Bill Hutson, Marianna Kistler Beach Museum of Art, Kansas State University, Manhattan, KS; California African-American Museum, Los Angeles, CA
- 2005 *The London Group Annual Exhibition*, Bankside Gallery, London, United Kingdom
- Something to Look Forward to*, curated by Bill Hutson, Heckscher Museum of Art, Huntington, NY
- 2004 *Something to Look Forward to*, curated by Bill Hutson, The Phillips Museum Of Art, Franklin & Marshall College, Lancaster, PA
- This Was Tomorrow: Art and the 60s*, Tate Britain, London, United Kingdom
- A Century of American Art: The Paul R Jones Collection*, University of Delaware, Newark, DE
- 2002 *Forms of Abstraction 111: Abstract Works from the 60s, 70s, & 80s*, G.R. N’Namdi Gallery, Detroit, MI
- Six American Masters - Bowling, Cater, Clark, Huston, Loving, Pindell*, Sugar Hill Art Center, New York, NY
- Tate Unseen, Living Artists from the Tate Storeroom*, Gallery, Lincoln, United Kingdom
- No Greater Love, Abstraction*, Jack Tilton/ Anna Kustera Gallery, New York, NY
- London Group*, Woodlands Gallery, London, United Kingdom
- The Painted Path*, Broadbent Gallery, London, United Kingdom
- Fault Lines: Contemporary African Art and Shifting Landscapes*, curated by Gilane Tawadros, 50th Venice Biennale, Venice, Italy
- Not Just For Christmas: Visual Art with Life and Soul*, Outfitters Gallery, Kent, United Kingdom
- Confluence*, Pilgrim Gallery, London, United Kingdom
- 2001 *Jazz and Visual Improvisation*, Katonah Museum of Art, Katonah, NY
- Take Five*, G.R. N’Namdi Gallery, Chicago, IL
- Group Show 2002*, Peg Alston Fine Arts, New York, NY

- 2000 *19th & 20th Century: African American Art*, Kenkeleba Gallery, New York, NY
In A Marine Light, The Custom House Gallery, South Shields, United Kingdom
African American Abstraction, City East, Atlanta, GA
- 1998 *The Faneli show*, O.K. Harris Gallery, New York, NY
The African-American Fine Arts Collection of the New Jersey State Museum, New Jersey State Museum, Trenton, NJ
- 1997 *Skylight Gallery Holiday Exhibition*, Skylight Gallery, Brooklyn, NY
In the Spirit, Cinque Gallery, New York, NY
Space, Time and Object – Black Abstractionists, Institute For Research On the African Diaspora in the Americas and the Caribbean, City University of New York, New York, NY
Celebration (Significant Smaller Works), Judith Klein Gallery, New York, NY
A Year in the Life of Present Modernism, Tribes Gallery, New York, NY
- 1996 *For The Young Collector, a k a Small Gems*, Tribes Gallery, New York, NY
Harlech Biennale 1996, Wales, United Kingdom
The Discerning Eye, Mall Galleries, London, United Kingdom
- 1995 *Abstract in Black*, School 33 Art Center, Baltimore, MD
Skoto Gallery, New York, NY
- 1994 *Gala*, Breanu University, Gainesville, GA
Clove Gallery, London, United Kingdom
Skoto Gallery, New York, NY
Dimensions of Guyana, Camille Love Gallery, Atlanta, GA
Caribbean Visions: Contemporary Painting and Sculpture, Centre for Fine Arts, Miami, FL; New Orleans Museum of Art, New Orleans, LA; The Wadsworth Athenaeum, Hartford, CT
- 1993 *Landscape as Metaphor: The Transcendental Vision*, Fitchburg Museum, Fitchburg, MA; Newport Art Museum, Newport, RI; Farnsworth Museum, Rockland, ME
- 1992 *2nd Coming*, South London Gallery, London, United Kingdom
Whitechapel Open, Whitechapel Gallery London, United Kingdom
A/ Cross currents, Synthesis in African American Abstract Painting, Dakar Biennale, Dakar, Senegal; Abidjan, Ivory Coast
- 1991 *The Search for Freedom, African American Abstract Painting 1945–75*, Kenkeleba House, New York, NY; Cleveland Institute of Art, OH; State University of New York, New Paltz, NY
Affinities in Paint, Crane Gallery, London, United Kingdom
Greenwich Citizens Gallery, London, United Kingdom
Lanchester Gallery, Coventry Polytechnic, Coventry, United Kingdom
- 1990 *The Other Story, Afro-Asian Artists in Post-War Britain*, Wolverhampton Art Gallery; Manchester City Art Gallery and Cornerhouse, United Kingdom
Summer Exhibition, Royal Academy, London
- 1989 *Whitechapel Open*, Whitechapel Gallery, London, United Kingdom
National Mid-Year Exhibition, The Butler Institute of American Art, Youngstown, OH
Recent Painting & Sculpture, South London Gallery, London, United Kingdom
The Other Story, Afro-Asian Artists in Post-War Britain, Hayward Gallery, London touring to Wolverhampton and Manchester, United Kingdom
Summer Exhibition, Royal Academy, London, United Kingdom
Tibor de Nagy Gallery, Chicago Art Fair, Chicago, IL
198 Gallery, London, United Kingdom
Jouvert, Swindon; Huddersfield; Bradford; Cheltenham, United Kingdom

- My Generation: 10 Contemporary Abstract Artists*, Atkinson Art Gallery, Stockport; Skelmersdale Library Art Centre, Lancashire, United Kingdom
The Umana Yana, Georgetown, Guyana
- 1988 *Exhibition Road, Painters at the Royal College of Art*, Royal College of Art, London, United Kingdom
Summer Exhibition, Royal Academy, London, United Kingdom
Whitechapel Open, Whitechapel Gallery, London, United Kingdom
The Presence of Painting, aspects of British Abstraction, Mappin Art Gallery, Sheffield; Hatton Gallery, Newcastle; Ikon Gallery, Birmingham, United Kingdom
Fuse Gallery, Charterhouse Street, London, United Kingdom
- 1987 *Variations in Matter Painting*, Anita Shapolsky Gallery, New York, NY
Kingsborough Community College Gallery, New York, NY
On a Plate, Serpentine Gallery, London, United Kingdom
Painting and Sculpture, Trelawney Road, Bristol, United Kingdom
The Day Book, Smiths Gallery, London, United Kingdom
The First American: Selections from the Nancy Sayles Day Collection of Latin American Art, Americas Society, New York, NY; El Paso Museum of Art, El Paso, Texas; Boston University Art Gallery, Boston, MA; University of Florida, Gainesville, FL; Museum of Art, Rhode Island School of Design, Providence, RI
- 1986 *Caribbean Expressions in Britain*, Leicester Museum, Leicester, United Kingdom
- 1984 Colby College Art Gallery, Waterville, ME
- 1983 *Place 1*, Gimpel Fils, London, United Kingdom
- 1982 *Bowling, Loving, Mohr*, The Currier Gallery, Manchester, NH; The Heckscher Museum, Huntington, NY; Kresge Art Center, Michigan State University, East Lansing, MI
- 1981 *Mapped Art*, Galleries of the University of Texas, Austin, TX; Toledo Museum of Art, Toledo, OH
- 1980 *Hayward Annual*, Hayward Gallery, London, United Kingdom
Maps, John Michael Kohler Art Center, Sheboygan, WI
Summer Exhibition, Royal Academy, London, United Kingdom
- 1979 *British Art Show*, Mappin Art Gallery, Sheffield; Newcastle; Bristol, United Kingdom
Contemporary Caribbean Artists – African Expressions, Bronx Museum, Bronx, NY
The Russell Coates Modern Artists Exhibition, Russell Coates Art Gallery & Museum, Bournemouth, United Kingdom
Another Generation, The Studio Museum in Harlem, New York, NY
- 1978 *Selected Works from Tibor de Nagy Gallery*, Mint Museum, Charlotte, NC
- 1977 *Artists' Maps*, Philadelphia College of Art, Philadelphia, PA
25 Years of British Painting, Royal Academy, London, United Kingdom
- 1976 *The Golden Door, Artist Immigrants of America, 1876–1976*, Hirshhorn Museum & Sculpture Garden, Washington, DC
- 1972 *Two Guyanese Painters, Phillip Moore and Frank Bowling*, Guyana Consulate, New York, NY
- 1971 *Whitney Biennial: Contemporary American Art*, Whitney Museum of American Art, New York, NY
Contemporary Black Artists in America, Whitney Museum of American Art, New York, NY
- 1970 *Some American History*, Rice University, Houston, TX
Afro-American Artists, Boston-New York, Museum of Fine Arts, Boston, MA
- 1969 *5 + 1*, The Art Museum, Princeton University, N.J.; State University of New York at Stony Brook, NY
Whitney Annual Contemporary American Painting, Whitney Museum of American Art, New York, NY
- 1968 *The Obsessive Image*, Institute of Contemporary Arts, London, United Kingdom
- 1964 *The London Group*, Tate Gallery, London, United Kingdom

PUBLIC COLLECTIONS

Arts Council of Great Britain
AT&T Corporation, New York, NY
Boca Raton Museum of Art, FL
Calouste Gulbenkian Foundation, Lisbon, Portugal
Chase Manhattan Bank, New York, NY
Dallas Museum of Art, TX
Eli and Edythe Broad Art Museum, Michigan State University, East Lansing, MI
Franklin and Marshall College, The Phillips Museum of Art, Lancaster, PA
Guyana National Collection, Castellani House, Georgetown, Guyana
Herbert Art Gallery and Museum, Coventry, United Kingdom
Herbert F. Johnson Museum, Cornell University, Ithaca, NY
Lloyds of London, United Kingdom
London Borough of Southwark, United Kingdom
London Lighthouse, United Kingdom
Menil Foundation, Houston, TX
Metropolitan Museum of Art, New York, NY
Minneapolis Institute of Art, MN
Museum of Fine Arts, Boston, MA
The Museum of Modern Art, New York, NY
N'Namdi Center for Contemporary Art, Detroit, MI
National Gallery of Jamaica, Kingston, Jamaica
National Museum Wales, Cardiff, United Kingdom
New Jersey State Museum, Trenton, NJ
Neuberger Museum, State University of New York at Purchase, NY
Owens Corning Fiberglass Corporation, Toledo, OH
Rhode Island School of Design Museum, Providence, RI
Royal Academy of Arts, London, United Kingdom
Royal College of Art, London, United Kingdom
Saint Louis Art Museum, MO
Tate Gallery, London, United Kingdom
University of Liverpool, United Kingdom
University Museums at the University of Delaware, Newark, DE
Unilever PLC, United Kingdom
Victoria and Albert Museum, London, United Kingdom
Wadsworth Atheneum Museum of Art, Hartford, CT
Westinghouse Electric Corporation, Monroeville, PA
Whitney Museum of American Art, New York, NY

AWARDS AND HONORS

2008 OBE: Order of the British Empire. Painter and writer and Services to Art
2007 Honorary Doctorate, University of Wolverhampton, England, United Kingdom
2006 Honorary Fellow, The Arts Institute at Bournemouth, Dover, United Kingdom
2005 Member Royal Academy of Art, United Kingdom
1998 Pollock Krasner Award
1996 Absolut Bowling, Absolut Vodka Commission
1992 Pollock Krasner Award
1977 Arts Council of Great Britain Award
1975 New York State CAPS Award

- 1973 John Simon Guggenheim Memorial Fellowship
- 1972 Visiting Artists Program, New York State Council of the Arts
- 1968–9 Artist in Residence, New York State Council of the Arts, Critics Choice Program
- 1967 Painting Prize, Edinburgh Open 100, Edinburgh, Scotland, United Kingdom
John Simon Guggenheim Memorial Fellowship
- 1966 First World Festival of Negro Art, Dakar, Senegal
Grand Prize for Contemporary Art
- 1964 Shakespeare Quarto-Centenary, Stratford-on-Avon, United Kingdom
- 1963 Calouste-Gulbenkian Foundation, Painting Purchase Award
- 1962 Associate of the Royal College of Art [MFA]
Royal College of Art, Silver Medal

SELECTED WRITINGS

“Where I Work.” *The Guardian*, February 7, 2015.

“The Middle of the Day.” By Courtney J. Martin. *Frieze Magazine* 147, May 2012.

Catalogue essay in *Graham Miles*, Exh. cat. London: Stephen Lawrence Gallery, 2011.

“Artists on Art’ Frank Bowling on Titian’s Death of Actaeon [1555-76].” By Martin Gayford, *The Daily Telegraph*, July 28, 2001.

“FB: A Conversation.” By Okwui Enwezor and Olu Oguibe. *NKA Journal of Contemporary African Art*, no. 4, Spring 1996.

The Dub Factor. Catalogue Postscript, Ipswich: Christchurch Mansions, 1992.

The Search for Freedom, African American Abstract Painting 1945-75. Essay for Exh. Cat. New York: Kenkeleba Gallery, 1991.

“Formalist Art and the Black Experience.” *Third Text*, Vol. 2, 1988, pp. 78–82.

“Fuse 1988 Notes Along the Way.” *Granby Row Review*, Manchester Artists Studio Association, August 1988.

“Formalism versus New Art: a conversation between Frank Bowling, Paul Harrison and Jeremy Thomas.” *Artscribe*, no. 44, December 1983.

“Formalism, A Selective View.” *Cover 6*, Winter 1981, pp. 38–42.

“Untitled.” *Cover 5*, Painting, Spring / Summer 1981, pp. 48–51.

“Frank Bowling and Bill Thomson: A Conversation Between Two Painters.” *Art International* 20, no. 10, December 1976.

“Revisions: Color and Recent Paintings.” *Arts Magazine*, February 1972.

“Revisions Part 2: Color and Recent Paintings,.” *Arts Magazine*, March 1972.

“Problems of Criticism I-II-III-IV-V-VI.” *Arts Magazine*, May 1972.

“It’s Not Enough To Say ‘Black is Beautiful’.” *Arts Magazine*, April 1971.

“Review: *Structure of Color* at the Whitney.” *Arts Magazine*, April 1971.

“If you can’t draw, trace: Frank Bowling talks with Larry Rivers.” *Arts Magazine*, February 1971.

“Another Map Problem.” *Arts Magazine*, December 1970/January 1971.

“The Rupture’ Ancestor Worship, Revival, Confusion or Disguise?” *Arts Magazine*, Summer 1970 .

“Silence: People Die Crying When They Should Love.” *Arts Magazine*, September/October 1970.

“Review: Joe Overstreet exhibition at The Studio Museum in Harlem 1969/70.” *Arts Magazine*, December 1969/January 1970.

Discussion on Black Art III, *Arts Magazine*, December 1969/January 1970.

Letter from London, review for Anthony Caro exhibition at The Hayward Gallery, London, *Arts Magazine*, March 1969.

"Discussion on Black Art I." *Arts Magazine*, April 1969.

"Discussion on Black Art II." *Arts Magazine*, May 1969.

"Review: Mondrian by Frank Elgar." *Arts Magazine*, April 1969.

"A Shift in Perspective." *Arts Magazine*, Summer 1969.

"Review of two books on African Art." *Arts Magazine*, December 1968/January 1969.

SELECTED BIBLIOGRAPHY

"9 Art Events to Attend in New York City This Week." *ARTnews*, September 4, 2018.

Afro Modern: Journeys through the Black Atlantic. Exh. cat. London: Tate Publishing, 2010.

Alley, Ronald. *Frank Bowling*. Exh. cat. London: Serpentine Gallery, 1986.

Alloway, Lawrence. *5+1*, Exh. Cat. University of New York at Stony Brook, 1969.

Ammirati, Domenick. "Energy/Experimentation: Black and Abstraction, 1964-1980." *ArtForum International*, 2006.

Amy, Michael. "Frank Bowling at Skylight and Christiane Nienaber." *Art in America*, May 1998.

Archer, Michael. *Artscribe International*, March/April 1990.

Assheton, Richard. "The London Scene: Recalling 60s Soho With Bacon, Freud, & Kossoff." *The Quietus*, April 20, 2018.

Axarlis, Nick. *Artrage Summer*, 1986.

Barker, Tommy. *Cork Examiner*, April 9th, 1988

Barnard, Imelda. "Interview with Frank Bowling." *Apollo*, June 2017.

Barnett, Laura. "Frank Bowling and the politics of abstract painting." *The Guardian*, July 2012.

Bedell, Geraldine. "Tuned in, turned on, still far out – Artists from the 60s art scene in London." *The Observer*, June 6, 2004.

Big Paintings. Exh. cat. Bournemouth, United Kingdom, 2007.

Bischoff, Dan. "A career in color." *New Jersey Sunday Star Ledger*, Spotlight Section 4, 2003.

"Black Atlantic Abstraction: Aubrey Williams and Frank Bowling." In *Discrepant Abstraction*, edited by Kobena Mercer. Cambridge: MIT Press, 2006.

Bonham-Carter, Charlotte. "Frank Bowling: Drop, Roll, Slide, Drip." *Time Out London*, July 2012.

"Bowling's Cru: Live abstract critical event." By Robin Greenwood, with John Bunker, Clifford Charles, Tim Harris, Tom Price, Marcia Scott, Ying Shen, and Jacqueline Williams. *Art Critical* video, 29:53, 30:49, 39:29, July 12, 2011.

Brown, Jonathan. "'Neglected' black artist recognized at last." *The Independent*, August 29, 2004.

Byrd, Cathy. Review "'Color Play' – Contemporary Abstractions at City Gallery East [Atlanta]." *Creative Loafing [Arts]*, June 2000.

de Caires, Dennis. *Artscribe*, April/May 1986.

Camper, Fred. "Frank Bowling at G.R. N'Namdi Gallery, Chicago." *Chicago Reader*, February 27, 2004.

CAPS Painters Catalog. Michael C. Rockefeller Arts Center Gallery, SUNY 1975.

Cascone, Sarah and Caroline Goldstein. "From Joan Mitchell's Early Works to Daniel Arsham's Dystopian Future: 45 Can't-Miss Gallery Shows in New York This September." *Artnet News*, August 30, 2018.

Childs, Charles. *Some American History*, Exh. Cat. Houston: Rice University, 1971.

Clark, Robert. *The Guardian*, July 6, 1988.

Collier, Caroline, Eddie Chambers, Martin Gayford, Mel Gooding, and Veerle Poupeye-Rammelaere. *Frank Bowling: Bowling on through the Century*. Bristol: Leicester City Gallery, 1996.

Collings, Matthew. *Artscribe*, July 1983.

_____. "Frank Bowling at Rollo Contemporary art, London." *Modern Painters*, 2006.

Cotter, Holland. "Six American Masters – Sugar Hill Art Center, New York." *New York Times*, June 17, 2002.

_____. "Review 'Energy and Abstraction, 1964-1980.'" *The New York Times*, Friday April 7, 2006.

Critics Choice 1968-69. Exh. Cat. New York: Sam Hunter New York State Council on the Arts & SUNY, 1969.

Cullum, Jerry. "17 Frank Bowling's subtle acrylics." *The Atlanta Journal-Constitution*, October 1997.

_____. "African American Abstraction – Black Artists pursue universality in myriad provocative ways." *The Atlanta Journal & Constitution*. Weekend Review, June 2000.

Cyphers, Peggy. "National mid-year exhibition, a tribute to Tibor de Nagy' catalogue." *The Butler Institution of Art, Youngstown, Ohio, Arts Magazine*, 1989.

Davies, Peter. "Abstract Art in Britain Today." *Art & Artist*, 1986.

_____. *My Generation, 10 Contemporary Abstract Artists*. Southport, United Kingdom: Atkinson Art Gallery, Southport 1989.

Dawson, Jessica. "Frank Bowling at Georgetown Gallery." *Special to The Washington Post*, June 25, 2001.

Desir, Dorothy. *BENDING THE GRID: Black Identity and Resistance in the art of Frank Bowling*, Newark, NJ: Aljira Center for Contemporary Art, 2003.

Dorsey, John. Review "Latin America Literature and Arts, Spring." *Baltimore Sun*, February 10, 1995.

Doty, Robert M. "Color, Material, Form." In *Bowling, Loving, Mohr*. Manchester: Currier Gallery, 1982.

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