DAVID
KORDANSKY
GALLERY

Odili Donald Odita

b. 1966, Enugu, Nigeria
lives and works in Philadelphia, PA

Education

1990 MFA, Bennington College, Bennington, VT
1988 BFA, Ohio State University, Columbus, OH

Selected Solo / Two-Person Exhibitions
(* indicates a publication)

2026 *Language and Pattern*, with Richard Tuttle, Crown Point Press, San Francisco, CA
Nevada Museum of Art, Reno, NV
Shadowland, David Kordansky Gallery, New York, NY

2025 *Songs from Life*, Museum of Modern Art, New York, NY
A Survey of Context, The Hyde Collection, Glen Falls, NY

2024 *A Survey of Context*, Abroms-Engel Institute for the Visual Arts, Birmingham, AL

2023 *Degrees of Separation*, David Kordansky Gallery, Los Angeles, CA
Windows, Stevenson Gallery, Amsterdam, Netherlands
Open Veil, Crown Point Press, San Francisco, CA
Burning Cross, Jack Shainman Gallery, New York, NY

2022 *Three Steps From Center*, The Contemporary Dayton, Dayton, OH

2021 *Climate Change*, Berggruen Gallery, San Francisco, CA
Color/Code: Sam Jablon & Odili Donald Odita, Morgan Presents Gallery, New York, NY
Yesterday, Today, and Tomorrow, Boca Raton Museum of Art, Boca Raton, FL

2020 *Mirror*, Jack Shainman Gallery, New York, NY
From Periphery to Center, Laumeier Sculpture Park & Jeske Sculpture Park, St. Louis, MO
Procession, permanent installation, Virginia Museum of Fine Arts, Richmond, VA
From Periphery to Center, Laumeier Sculpture Park & Jeske Sculpture Park, St. Louis, MO
Mirror, Jack Shainman Gallery, New York, NY

2019 *Mamba Negra*, Institute of Contemporary Art, Miami, Miami, FL
Force Field, Sarasota Museum of Art, Sarasota, FL

2018 *Other World*, Michael Stevenson Gallery, Cape Town, South Africa
Third Sun, Jack Shainman Gallery, New York, NY

2017 *Gateway,* Newark Museum of Art, Newark, NJ

2016 **The Differend*, curated by Robert C. Morgan and Michele Bonuomo, M77 Gallery, Milan, Italy

2015 *The Velocity of Change*, Jack Shainman Gallery, New York, NY
Shadow & Light: Time Bridge, Nasher Museum of Art at Duke University, Durham, NC, through 2021
Third Degree of Separation, Michael Stevenson Gallery, Cape Town, South Africa
Our House, City of Philadelphia Mural Arts Program, Philadelphia, PA

2014 *Bridge,* Moss Arts Center, Virginia Polytechnic Institute and State University (Virginia Tech), Blacksburg, VA

2013 *Infinite Horizon*, permanent installation, George C. Young US Courthouse & Federal Building, Orlando, FL
This, That, and the Other, Jack Shainman Gallery, New York, NY
Grey, Beta Pictoris, Maus Contemporary Art, Birmingham, AL

2012 *Heaven's Gate*, Savannah College of Art & Design Museum of Art, Savannah, GA
Event Horizon, Michael Stevenson Gallery, Cape Town, South Africa

2011 *Forever,* curated by Miranda Lash, New Orleans Museum of Art, New Orleans, LA
Time Curve, Kiasma Museum of Contemporary Art, Helsinki, Finland

2010 *Light and Vision*, The US Mission to the United Nations, New York, NY
Body & Space, Jack Shainman Gallery, New York, NY
Perspectives 169: Odili Donald Odita, Contemporary Arts Museum, Houston, Houston, TX

2009 *Up & Away*, permanent installation, Butler Commons, Princeton University, Princeton, NJ

2008 **Double Edge*, Michael Stevenson Gallery, Cape Town, South Africa
Third Space, organized by Stamatina Gregory, Institute of Contemporary Art, Philadelphia, Philadelphia, PA

2007 *Equalizer*, The Studio Museum in Harlem, New York, NY
Flow, Contemporary Arts Center, Cincinnati, OH

2006 *Fusion*, Jack Shainman Gallery, New York, NY

2005 *Paradise*, Wertz Contemporary, Atlanta, GA

2004 *Notes from Paradise*, Florence Lynch Gallery, New York, NY
**New Work,* Galerie Schuster, Frankfurt, Germany
The Third Eye, Galerie Judin Belot, Zurich, Switzerland

2003 *RESISTANCE*, Matrix Art Project, Brussels, Belgium
Transformer, Hospitalhof, Stuttgart, Germany
New Work, Schmidt Contemporary Art, St. Louis, MO

2002 *New Work*, Galerie Schuster & Scheuermann, Berlin, Germany
New Work, Galerie Schuster, Frankfurt, Germany
Interlude, curated by Bettina Muller-Schelken, WINTERGARTEN, Vienna, Austria
New Works, curated by Cheryl Hartup, Miami Art Museum, Miami, FL

2001 *LIFE*, Riva Gallery, New York, NY
Paintings & Drawings, Florence Lynch Gallery, New York, NY

2000 *Passport*, Jenn Joy Gallery, San Francisco, CA
Transfers/Odyssey, curated by Dorothea Strauss, Kunst Halle Sankt Gallen, St. Gallen, Switzerland
New Work, Alex Rosenberg Art Gallery, Hofstra University, Calkins Hall, NY

1999 *Color Theory*, Florence Lynch Gallery, New York, NY
**The Invisible Empire*, Gallery 101, Ottawa, Canada

1992 *The Jaws of Domesticity*, installation, der Kiosk, St. Gallen, Switzerland

Selected Group Exhibitions
(* indicates a publication)

2026 *Geometries*, The Studio Museum in Harlem, New York, NY
A Nation of Artists, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Summer Exhibition 2026, Royal Academy of Arts, London, England
Unfurling: Small Work by the 2027 Art Cup Artists, Newport Art Museum, Newport, RI
Everything Now All At Once, Nasher Museum of Art, Durham, NC
**Beyond Boundaries: Black Abstraction in the Elliot and Kimberly Perry Art Collection*, Harvey B. Gantt Center for African-American Arts + Culture at Levine Center for the Arts, Charlotte, NC
Artistic Generosity and the American Artist Abroad, Johns Hopkins University Irene and Richard Frary Gallery, Washington, D.C.
A Nation of Artists, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
**Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys*, Museum of Contemporary Art San Diego, CA; Newfields, Indianapolis, IN
Lines of Influence: Artists Teaching Artists, The Heckscher Museum of Art, Huntington, NY

2025 *The Generative Museum*, ICA Pittsburgh, PA (Online)
AMORE CHIAMA COLORE, D'ARC Foundation, Rome, Italy
Global Icons, Local Spotlight: Contemporary Art from the Collections of Jordan D. Schnitzer, Portland Art Museum, Portland, OR
Summer Exhibition 2025, Royal Academy of Arts, London, England
**Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys*, Minneapolis Institute of Art, Minneapolis, MN; Virginia Museum of Fine Arts, Richmond, VA

2024 *When Works Meet*, Stevenson, Cape Town, South Africa
A Planar Garden, curated by Stephen Westfall, Alexandre Gallery, New York, NY
Outside Lines: Selections from AEIVA's Permanent Collection, Abroms-Engel Institute for the Visual Arts, University of Alabama at Birmingham, Birmingham, AL
Elevate the Object, SECCI Contemporary, Florence, Italy
Spring Exhibition, Galerie Thomas, Munich, Germany
Counterpoint, Cristea Roberts Gallery, London, England
**Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys*, Brooklyn Museum, Brooklyn, NY; High Museum of Art, Atlanta, GA

2023 *Morphologies,* TOTAH, New York, NY
Impulse, Galerie Thomas Modern, Munich, Germany
20, David Kordansky Gallery, Los Angeles, CA

Tales for a Stranger, The Warehouse by Maruani Mercier, Brussels, Belgium
Come A Little Closer, DC Moore Gallery, New York, NY

2022 *Black Abstractionists: From Then 'til Now,* Green Family Art Foundation, Dallas, TX
Stressed World, The School, Jack Shainman Gallery, Kinderhook, NY
Beyond the Surface, Nasher Museum of Art at Duke University, Durham, NC

2021 **Today and Tomorrow*, Gana Art Gallery, Seoul, South Korea
New Grit: Art & Philly Now, Philadelphia Museum of Art, Philadelphia, PA

2020 **Black Refractions: Highlights from The Studio Museum in Harlem*, Smith College Museum of Art, Northampton, MA; Frye Art Museum, Seattle, WA; Utah Museum of Fine Arts, Salt Lake City, UT
Color Field, Public Art of the University of Houston System, Houston, TX
Theft and Destruction, Galeria Arsenal, Białystok, Poland

2019 **Black Refractions: Highlights from The Studio Museum in Harlem*, Museum of the African Diaspora, San Francisco, CA; Gibbes Museum of Art, Charleston, SC; Kalamazoo Institute of Arts, MI
**Generations: A History of Black and Abstract Art*, Baltimore Museum of Art, Baltimore, MA
Every Day: Selections from the Collection, Baltimore Museum of Art, Baltimore, MA
The Usual Suspects: A View of Abstraction, DC Moore Gallery, New York, NY
Double Edged: Geometric Abstraction Then and Now, The Bob & Lissa Shelley McDowell Gallery, Weatherspoon Art Museum, Greensboro, NC
Major Contemporary Works, John Berggruen Gallery, San Francisco, CA
Count of Three, Alexander Gray Associates, New York, NY
How We See: Materiality of Color, Laumeier Sculpture Park, St. Louis, MO
Selected Contemporary Paintings and Works on Paper, John Berggruen Gallery, San Francisco, CA

2018 *Parking on Pavement*, The School, Jack Shainman Gallery, Kinderhook, NY
Makeshift, John Michael Kohler Arts Center, Sheboygan, WI
Take Up Space Take Up Space, Pizzuti Collection, Columbus Museum of Art, Columbus, OH
Both, and, Michael Stevenson Gallery, Johannesburg, South Africa
**An American City: Eleven Cultural Exercises,* curated by Michelle Grabner, FRONT International: Cleveland Triennial for Contemporary Art, Cleveland, OH
Abstract Minded: Works by Six Contemporary African Artists, Dorsky Museum of Art, State University of New York at New Paltz, New Paltz, NY; August Wilson African American Cultural Center, Pittsburgh, PA

2017 *New Horizon*, Tyler School of Art, Temple University, Philadelphia, PA
**Prospect 4: The Lotus in Spite of the Swamp,* New Orleans, LA
Anachronism and Liberation, Tiger Strikes Asteroid, Philadelphia, PA
Vital Curiosity, Susan Lemberg Usdan Gallery at Bennington College, Bennington, VT
nonObjectives., Sheldon Museum of Art, Lincoln, NE
A Painting Today, Michael Stevenson Gallery, Cape Town, South Africa
NEW NEW YORK: Continuum, The Curator Gallery, Chelsea, New York, NY
Third Space / Shifting Conversations About Contemporary Art, Jemison Galleries at The Birmingham Museum of Art, Birmingham, AL

2016 *[In Context] Africans in America*, curated by artist Hank Willis Thomas and Liza Essers, Goodman Gallery and Johannesburg Art Gallery, Johannesburg, South Africa
EXCHANGE, Galerie Hans Mayer, Düsseldorf, Germany
VBS (violet burning sunset), curated by Todd von Ammon, Suzanne Lemberg Usdan Gallery, Bennington College, Bennington, Vermont
Confluence/Influence: Mingei in Contemporary Abstraction, curated by Leslie Wayne with Bridget Donlon, Dorsky Curatorial Programs, Long Island City, New York

The Pineapple Show, curated by Zina Saro-Wiwa, Boys' Quarters Project Space, London, England
The Condition of Place: The Woodmere Annual 75th Juried Exhibition, Woodmere Art Museum, Philadelphia, PA
Color + Theory: Past and Present, The Fine Art Museum at Western Carolina University, Cullowhee, NC

2015 **SCHEMA,* Michael Stevenson Gallery, Cape Town, South Africa
Outside the Lines: Color Across the Collections, Newark Museum, Newark, NJ *NEW NEW YORK: Abstract Painting in the 21st Century*, Young Museum of Art, University of Hawai'i at Mānoa, Mānoa, HI
Represent: 200 Years of African American Art, Philadelphia Museum of Art, Philadelphia, PA

2014 **CHROMA*, Michael Stevenson Gallery, Cape Town, South Africa
Evolving Geometries: Line, Form, and Color, Moss Arts Center, Virginia Polytechnic Institute and State University (Virginia Tech), Blacksburg, VA *Sound Vision: Contemporary Art from the Collection*, Nasher Museum of Art at Duke University, Durham, NC
Visual Arts Gallery, University of Alabama at Birmingham, Birmingham, AL

2013 *North by Northwest*, Marginal Utility, Philadelphia, PA
Pulp 3, Beta Pictoris Gallery, Maus Contemporary Art, Birmingham, AL

2012 **The Bearden Project*, The Studio Museum in Harlem, New York, NY
The Geometric Unconscious: Desire, Discipline and Modern Art, 1910-2010, Sheldon Museum of Art, University of Nebraska at Lincoln, Lincoln, NE
Never Underestimate a Monochrome, University of Iowa Museum of Art, Iowa City, IA
**Magical Visions*, University Museums, University of Delaware, Newark, DE
Trade Routes Over Time, Michael Stevenson Gallery, Cape Town, South Africa

2011 **Karmic Abstraction*, Bridgette Mayer Gallery, Philadelphia, PA
The Bearden Project, The Studio Museum in Harlem, New York, NY
Building the Contemporary Collection: Five Years of Acquisitions, curated by Trevor Schoonmaker, Nasher Museum of Art, Duke University, Durham, NC
20 Years Thami Mnyele Foundation, CBK Zuidoost, Amersterdam, Netherlands
**Geography of Somewhere*, curated by David Brodie, Brodie/Stevenson Gallery, Johannesburg, South Africa
**ARS 11*, Museum of Contemporary Art Kiasma, Helsinki, Finland

2010 **The Global Africa Project*, curated by Lowery Sims and Leslie King-Hammond, Museum of Art and Design, New York, NY
Off the Grid, G Fine Art, Washington, D.C.
**Wild is the Wind,* curated by Laurie Ann Farrell, Savannah College of Art & Design, Savannah, GA

2009 **Contemporary Art of Africa and the African Diaspora*, High Museum of Art, Atlanta, GA
Poised, Solomon Projects, Atlanta, GA
Strip/Stripe: A Project by Test, Emily Harvey Foundation, New York, NY
Wallworks, Yerba Buena Center for the Arts, San Francisco, CA

2008 *Artcrush*, Jenny Jaskey Gallery, Philadelphia, PA
Paper Trail II: Passing Through Clouds, Rose Art Museum, Brandeis University, Waltham, MA
Summer 2008/9, Michael Stevenson Gallery, Cape Town, South Africa

2007 *Baroque-Ademia*, Nassau County Museum of Art, Roslyn Harbor, NY
The Color Line, Jack Shainman Gallery, New York, NY
Exquisite Crisis and Encounters, Asian/Pacific/American Institute at New York University, New York, NY
Post Painterly Abstraction, Locks Gallery, Philadelphia, PA
Tapping Currents: Contemporary African Art and Diaspora, Nelson-Atkins Museum of Art, Kansas City, MO

52nd Venice Biennale: Think with the Senses - Feel with the Mind: Art in the Present Tense, curated by Robert Storr, Venice, Italy
Summer 2007/8, Michael Stevenson Gallery, Cape Town, South Africa

2006 *-poiesis*, Jack Shainman Gallery, New York, NY
Fiction of Authenticity: Contemporary Africa Abroad, Baffler Gallery, Art Museum of the University of Houston, Houston, TX
The Beautiful Game, Roebling Hall, Brooklyn, NY
Big Juicy Paintings and More: Highlights from the Permanent Collection, Pérez Art Museum, Miami, FL
Diaspora and the Desert, Heard Museum, Phoenix, AZ
**Distant Relatives/Relative Distance,* Michael Stevenson Contemporary, Cape Town, South Africa
New Order, Haus Konstruktiv, Zurich, Switzerland
Ordering & Seduction, Haus Konstruktiv, Zurich, Switzerland
Nederland 1, Museum Gouda, Gouda, Netherlands
Represent: Selections from The Studio Museum in Harlem, The Studio Museum in Harlem, New York, NY
The Shape of Jazz, Clifford Chance Projects, New York, NY
Synthetic Rhapsody: Florida in Miami, AR Contemporary Art, Milan, Italy
**Parallel Economies*, Wertz Contemporary, Atlanta, GA
The Whole World is Rotten, Contemporary Arts Center, Cincinnati, OH
Contemporary Art, History, Culture and Politics: Luanda Triennale 2006, Luanda, Angola

2005 *Round Leather Worlds*, curated by Dorothea Strauss, Martin Gropius Bau, Berlin, Germany
Fiction of Authenticity: Contemporary Africa Abroad, North Carolina Museum of Art, Raleigh, NC
**Surface Charge*, Virginia Commonwealth University Museum, Richmond, VA
A Warlike People: Victims or Perpetrators, Monorchid Gallery, Phoenix, AZ
Collectors Show and Sale, Arkansas Art Center, Little Rock, AR
**The Shape of Colour: Excursions in Colour Field Art, 1950–2005*, Art Gallery of Ontario, Toronto, Canada

2004 *Dak'Art 2004: Dakar Biennale of Contemporary African Art*, Dakar, Senegal
Anthology of Art, School of Fine Arts, Braunschweig, Germany
**Flipside*, Artists Space, New York, NY
**Home Extension*, University Art Museum, State University of New York at Albany, Albany, NY
**Fiction of Authenticity: Contemporary Africa Abroad*, curated by Shannon Fitzgerald and Tumelo Mosaka. Regina Gouger Miller Gallery, Purnell Center for the Arts, Carnegie Mellon University, Pittsburg, PA; Contemporary Art Museum, St. Louis, St. Louis, MO
Transit: Abstracting the System, Chastain Arts Center, Atlanta, GA
UnStaged, Arti et Amicitiae, Amsterdam, Netherlands
Visualizing Diaspora/Construct Self, Gallery Artists Studio Projects (GASP), Boston, MA
**Black President: The Art and Legacy of Fela Anikulapo Kuti*, Yerba Buena Center for the Arts, San Francisco, CA; Barbican Art Gallery, London, England; Contemporary Arts Center, Cincinnati, OH

2003 **Black President: The Art and Legacy of Fela Anikulapo Kuti*, New Museum, New York, NY
After Matisse & Picasso, P.S.1 Contemporary Art Center, New York, NY
Specificity, Riva Gallery, New York, NY
Yellow Pages, Turm Gallery, Helmstedt, Germany

2002 *Collection in Context,* The Studio Museum in Harlem, New York
The Field's Edge: Africa, Diaspora, Lens, University of South Florida, Tampa, FL
Irrational Propositions, POST, Los Angeles, CA
Miami Currents, Pérez Art Museum, Miami, FL
Painting As Paradox, Artists Space, New York, NY
Peculiarly Pink, LUXE, New York, NY
Pictures, Greene Naftali, New York, NY

2001 *Against the Wall: Painting Against the Grid, Surface, Frame*, Institute of Contemporary Art, Philadelphia, PA
Chelsea Rising, Contemporary Arts Center, New Orleans, LA
Five Continents & One City, 3rd International Salon of Painting, Museum of Mexico City, Mexico City, Mexico
Here & Now, Zacheta National Gallery, Warsaw, Poland; Arsenal Gallery, Białystok, Poland
Kjubh Kunstverein, Cologne, Germany
Material and Matter, The Studio Museum in Harlem, New York, NY
Pleasures of Sight and States of Being: Radical Abstract Painting, Museum of Fine Arts, Florida State University, Tallahassee, FL

2000 *Out of America,* Galerie Schuster & Scheuermann, Berlin, Germany
Transcending The Norm and Some, Lemmerman Gallery, New Jersey City University, Jersey City, NJ

1999 *IN-VISIBLE: Abstractions & Narratives*, Arsenal Gallery, Białystok, Poland
4X4, Alexandre de Folin Gallery, New York, NY
Civil Sex, in collaboration with Brian Freeman, Public Theater, Shiva Gallery, New York
Ideoscape, Boston Center for the Arts, Boston, MA
Kunstmarkt, Residenzschloss Dresden, Dresden, Germany
Outside Edge: A Survey, Université Paris 1 Panthéon-Sorbonne, Paris, France
Paradise 8 (Permanent Resident / Home and The World), Exit Art, New York, NY
Vanishing Pt., Cynthia Broan Gallery, New York
You Are Here, Matrix Art Project, New York, NY
Zeitwenden: Ausblick Ruckblick, Museum of Modern Art, Bonn, Germany, and Museum of Modern Art, Vienna, Austria

1998 *Crossing Lines*, Art In General, New York, NY

1997 *Aphrodisia,* The Alternative Museum, New York, NY
Diversity in Contemporary Africa: Survey Exhibition of Contemporary African Art, Ohio State University, Columbus, OH
Interior Life, Rush Arts, New York, NY
Really, UnFinished Gallery, Brooklyn, NY
2nd Johannesburg Biennale 1997, Johannesburg, South Africa

1996 *At the Foreground of Paths*, Skoto Gallery, New York, NY
One, Rush Fine Arts, New York, NY
Something I Saw in Brooklyn..., Galerie Elizabeth Valleix, Paris, France

1995 *Stitches*, Four Walls, Brooklyn, NY
Celebrity'Hood, Longwood Arts Project, Bronx Council on the Arts, New York, NY
Either/Or, Flamingo East, New York, NY
Gotcha!, Momenta Art, Brooklyn, NY
Modern Life, Aljira, a Center for Contemporary Art, in conjunction with Newark Museum, Newark, NJ
Other Rooms, Ronald Feldman Fine Arts, New York, NY
Pseudo Museum, Jupiter Interactive Productions, New York, NY
Split-Level, Art In General, New York, NY
Unfolding Stories, John Jay College, Department of Art, Music & Philosophy, City University of New York, New York, NY

1994 *Fired: A Late Night Comedy Show*, No Bias, North Bennington, VT; Thicket, New York, NY
Go Back and Fetch It (It Means Sankofa), Gallery ANNEXT and Rush Fine Arts, New York, NY
The Third Forum of Visual Art, Museum of Art Brasilia, Brasilia, Brazil

1993 *A Grand Tour*, Swiss Institute, New York, NY
Trespass-Beyond Borders, Right Bank Gallery, Brooklyn, NY
**Art Under 30: The FIAR International Prize*, curated by Marc Selwyn, Rome, Italy; Milan, Italy; Paris, France; London, England; National Academy of Design, New York, NY; Wight Art Gallery, University of California at Los Angeles, Los Angeles, CA

1992 *Without A Notion (A Painting Show)*, 88 Room, Boston, MA

Awards and Residencies

2026 Nevada Museum of Art, Reno, NV
The Fabric Workshop and Museum, Philadelphia, PA

2024 The Albers Foundation Residency, Bethany, CT

2022 Pew Fellowship in the Arts, The Pew Center for Arts & Heritage, Philadelphia, PA

2017 Member, National Academy Museum & School, New York, NY

2014 The Janet Sloane Residency, Yaddo, Saratoga Springs, NY

2007 Louis Comfort Tiffany Foundation Grant

2004 The Thami Mnyele Foundation Grant for African Artists

2001 The Joan Mitchell Foundation Grant for Painting and Sculpture

2000 Nominee, Best Show of the Year, International Association of Art Critics, New York Chapter
ArtsLink Collaborative Projects Award for *Here & Now* at Zacheta National Gallery, Warsaw, and Arsenal Gallery, Białystok, Poland

1999 Reithalle Artist Residency, St. Gallen, Switzerland

1998 Art Omi International Artist Residency, Ghent, NY

1994 Penny McCall Foundation Grant

Commissions and Public Projects

2026 *Freedom is...*, organized by ArtPhilly for What Now: 2026, Broad Street Love, South Broad Street, Philadelphia, PA

2025 *Superstars*, Project Backboard Basketball Court, Hissey Playground, Philadelphia, PA
Free Forms, 210 S 12th Street, Philadelphia, PA

2024 *Field of Play*, AT&T Stadium, Arlington, TX
Inter-Play, Astor Park, Columbus, OH

2022 *Meeting Place / Painting with Changing Parts,* The Moody Center for the Arts, Rice University, Houston, TX
Surrounding, The University of Iowa Stanley Museum of Art, Iowa City, IA

2021 *Walls of Change,* Philadelphia Museum of Art, Philadelphia, PA
Field and Sky, Penn Medicine Pavilion, University of Pennsylvania, Philadelphia, PA

2019 *Negative Space*, University of Houston, TX
Free Form, Ford Foundation Center for Social Justice, New York, NY
Open Access, Comcast Technology Center, Philadelphia, PA

2016 *The Wisdom of Trees*, Cummins Distribution Headquarters, Indianapolis, IN
Field of Dreams, Great Meadows Foundation, Crestwood, KY

2015 *Rise*, Ezra Stiles College, Yale University, New Haven, CT
Time Bridge, commissioned by the Nasher Museum of Art at Duke University, Downtown Durham YMCA, Durham, NC

2014 *Possible Worlds*, commissioned by Public Art for Public Schools, PS 340, New York, NY

2012 *Kaleidoscope*, commissioned by the Metropolitan Transit Authority, 20th Avenue D Train Station, New York, NY
Time and Time, New-York Presbyterian/Weill Cornell Medical Center, New York, NY

Selected Bibliography
(* indicates non-periodical book, catalogue, or other publication)

2026 Davis, Ben, "These 18 Artists Are Having the Biggest Moment at U.S. Museums Right Now," *News.Artnet.com*, July 1, 2026
Crimmins, Peter, "Philadelphia Arts Festival Asks: 'What Now'? As The U.S. Approaches Its 250th Birthday," *WHYY.org*, May 29, 2026
Schwicht, Jodie, "Artist Odili Donald Odita Examines American Identity, Democracy in 'America Today,'" *PhillyTrib.com*, April 21, 2026
Crimmins, Peter, "Philadelphia Museum of Art and PAFA Assemble One of the Largest American Art Exhibitions," *WHYY.org*, April 12, 2026
Collins, Ann C., "Odili Donald Odita: Shadowland," *BrooklynRail.org*, February 27, 2026
Laster, Paul, "8 Must-See Solo Gallery Shows in February," *GalerieMagazine.com*, February 2, 2026

2025 *Choi, Connie H., ed., *Meaning Matter Memory: Selections from the Studio Museum in Harlem Collection*, New York: Phaidon, 2025, p. 234
*Kim, Lisa and Darren Walker, *Art in Place: The Ford Foundation Collection*, New York: Ford Foundation, 2025, pp. 181-183
Fyfe, Joe, "Odili Donald Odita: Songs from Life," *BrooklynRail.org*, July/August 2025
Nzewi, Ugochukwu-Smooth C., Odili Donald Odita, Jenna Pirello, Alan Prazniak, and Elizabeth Wickham, "Odili Donald Odita Is Orchestrating Space," *MoMA.org/Magazine*, May 29, 2025
Choudhury, Bedatri D., "A Philadelphia Artist Has Replaced Andy Warhol on MoMA's Walls," *The Philadelphia Inquirer*, April 13, 2025
Clark, Roger, "MoMA Lobby Bursts with Color in New Installation," *NY1.com*, April 7, 2025
Freeman, Nate, "Trump and the Fate of the Government's Massive Art Collection," *VanityFair.com*, March 28, 2025
Thomas, Taliesin, "10 Shows to See in Upstate New York This February," *Hyperallergic.com*, January 30, 2025
Yau, John, "WTF Is Planar Painting?," *Hyperallergic.com*, January 23, 2025

2024 *Gant, Kimberli and Anne Pasternak, *Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys*, New York: Phaidon and Brooklyn: Brooklyn Museum, 2024, pp. 219-221, 242

Wooten, Kristi York, "'Giants' at the High: Here's What Alicia Keys and Swizz Beatz Want Museumgoers to See and Hear," *GPB.org*, October 4, 2024
Paschal, Belinda M., "Painter Odili Donald Odita Adds Vibrant Art to Columbus Crew Way," *The Columbus Dispatch*, September 1, 2024
Rushmore, RJ, "Art For Change: A Grand and Gorgeous Abstraction," *ThePhiladelphiaCitizen.org*, April 4, 2024
Yerebakan, Osman Can, "Alicia Keys and Swizz Beatz's Art Collection Goes on View at the Brooklyn Museum," *GalerieMagazine.com*, February 16, 2024
Chapoteau, Nicole, "The Opening of the Brooklyn Museum's New Alicia Keys and Swizz Beatz Exhibit Was a Who's Who of Black Art," *VanityFair.com*, February 8, 2024

2023 *Sternthal, Ian, ed., *Odili Donald Odita*, Montreal: Sternthal Books, 2023
"4 Artists on How Ellsworth Kelly Shaped the Way They See the World," *CulturedMag.com*, May 25, 2023
Meischke, Jamila, "Zwart Betejent Overal Wat Anders [Black Means Something Different Everywhere]," *NRC*, April 1 & 2, 2023, pp. 24-25
"Public Talk with Odili Donald Odita," Shepherd School of Music, Rice University, Houston, TX, February 24, 2023
Hopkins, Zoë, "Odili Donald Odita," *Artforum.com*, February 6, 2023

2022 "Step Inside the Studio of Painter Odili Donald Odita, Who Couches Political Issues in Colorful Abstractions," *News.Artnet.com*, December 20, 2022
Edwards, Schaefer, "Dynamic, Abstract Odita Mural Enlivens Walls of Shepherd School," *News.Rice.edu,* October 10, 2022
"The University of Iowa's Stanley Museum Reopens to the Public After 14 Years," *ArtNews.com,* September 14, 2022
Barraza, Paris, "Plan Your Visit to Iowa City's New Stanley Museum Around These 9 Pieces of Art," *Iowa City Press Citizen, press-citizen.com,* August 25, 2022
Smith, Brandi, "Hidden Gem: Public Art Collection at the University of Houston," *KHOU.com,* June 16, 2022
Durón, Maximilíano, "Odili Donald Odita, Painter of Dynamic Abstractions, Joins David Kordansky Gallery," *ArtNews.com*, June 2, 2022

2021 **Today and Tomorrow,* edited by Jungyeon Park, Seoul: Gana Art, 2021
Thomas, Alexandra, M., "A Transgenerational and Intercultural Look at Abstract Painting," *Hyperallergic.com*, November 1, 2021

2020 *Weber, Nicholas Fox, *Anni and Josef Albers: Equal and Unequal*, New York: Phaidon Press Limited, 2020
*Fleetwood, Nicole R., *Marking Time: Art in the Age of Mass Incarceration*, Cambridge: Harvard University Press, 2020
*Green, Sarah Urist, *You Are an Artist: Assignments to Spark Creation*, New York: Penguin Books, 2020
*Karmel, Pepe, *Abstract Art: A Global History*, London: Thames & Hudson, 2020
"Oral History Project: Odili Donald Odita by Ugochukwu-Smooth C. Nzewi," *BombMagazine.com*, November 20, 2020
McGlynn, Tom, "Odili Donald Odita with Tom Mcglynn," *The Brooklyn Rail*, October 6, 2020
Yau, John, "An Abstract Painter Defines a Space of His Own," *Hyperallergic.com*, October 2, 2020

2019 **Black Refractions: Highlights from The Studio Museum in Harlem*, with texts by Connie H. Choi, Thelma Golden, and Kellie Jones, New York: American Federation of Arts & Rizzoli Electa, 2019, pp. 152-153
**Driving Forces: Contemporary Art from the Collection of Ann and Ron Pizzuti*, with texts by Tyler Cann, Rebecca Ibel, Nannette Maciejunes, and Dara Pizzuti, Columbus: Columbus Museum of Art, 2019, p. 105
Rodney, Seph, "Turning the Artist's Studio Inside Out," *Hyperallergic.com*, November 19, 2019

2018 **Front International: Cleveland Triennial for Contemporary Art. An American City: Eleven Cultural Exercise*s, edited by Michelle Grabner, Cleveland: FRONT/Cleveland Museum of Art, 2018
**Third Space: Shifting Conversations about Contemporary Art*, edited by Wassan Al-Khudhairi, Birmingham: Birmingham Museum of Art, 2018
Christian, Re'al, "Odili Donald Odita," *Artnews.com*, Art in America, March 1, 2018

2017 Desmarais, Charles, “SF Art Collector Pamela Joyner Reframing Art History,” *SFGate.com*, March 7, 2017
O’Toole, Sean, “Review: Africans in America,” *Artforum International*, February 2017, p. 240
Lindquist, David, “New Cummins Tower Stays True to Company’s Aesthetics,” *IndyStar.com*, January 5, 2017

2016 di Torchiarolo, Eleonora Caracciolo, “Odili Donald Odita – The Artist Who Speaks in Color,” *ArteIn.it*, August 13, 2016
Farinotti, Rossella, “Review: Odili Donald Odita, M77, Milan,” *Flash Art Italia*, July – September 2016
Beatrice, Luca, “Milan, Here Is the Other Cathedral. It Is Abstract, Painted by a Nigerian: Odili Odita,” *Il Giornale*, July 18, 2016
Tattoli, Federica, “The Differend/Odili Donald Odita,” *Visitor Design*, June 28, 2016
Nidiaci, Giuditta Elettra Lavinia, “Odili Odita: Color as A Metaphor for Dispute and Differences,” *ItalianFactoryMagazine.com*, June 15, 2016 (in Italian)
Meloni, Bruna, “The Differend,” *Montenapoleoneweb.com*, June 13, 2016
Falcone, Massimiliano, “Moda & Arte / Massimiliano Falcone: A Tribute to Odili Donald Odita a Capsule, An Artist.” *Grognards*, June 1, 2016
“Odili Donald Odita Explores Colour Between Africa and America,” *Arte*, June 2016
“Review: Odili Donald Odita, The Differend, Galleria M77,” *Kyoss*, June 2016
Busacca, Meg, “5 Exhibitions You Don’t Want to Miss In New York City,” *FashionTimes.com*, January 14, 2016
Morgan, Robert, “Painted Colors in Conflicted Motion,” *Hyperallergic.com*, January 21, 2016

2015 *Hudson, Suzanne Perling, *Painting Now*, London: Thames & Hudson, 2015, p. 152
**Nasher10: Celebrating a Decade*, edited by Wendy Hower, Durham: Nasher Museum of Art at Duke University, 2015, pp. 172-173, 182-183
Bruney, Gabrielle, “Politics in Bursts of Color,” *Vice.com*, The Creators Project, December 19, 2015
“Nasher Mural Work Completed,” *Today.Duke.edu*, August 24, 2015
“Grit Award: Odili Donald Odita,” *HeraldSun.com*, August 7, 2015
Bellamy, Cliff, “Color as an Agent of Change: Nasher Commissions Two Murals for 10th Anniversary,” *HeraldSun.com*, August 3, 2015
Rinaldi, Ray Mark, “At the Art Hotel, the Business Plan Borrows from the Museum World,” *DenverPost.com*, June 19, 2015
Jason, Stefanie, “Tension Through Patterns: In Conversation with Artist Odili Donald Odita,” *ContemporaryAnd.com*, March 27, 2015

2014 **Twenty First Century Art Book*, New York: Phaidon, 2014, p. 188
**Painting from the Collection of the Sheldon Museum of Art*, edited by Brandon K. Ruud and Gregory Nosan, Lincoln: University of Nebraska Press, 2014, p. 248-249
*Shaw, Gwendolyn DuBois, *Represent: 200 Years of African American Art in the Philadelphia Museum of Art*, New Haven: Yale University of Press, 2014, p. 197
Dunlap, David, “A New York Subway Line That Doubles as an Art Gallery,” *The New York Times*, October 15, 2014
Sheets, Hilarie, “Odili Donald Odita,” *Elle Décor*, no. 205, May 2014, pp. 88, 90
Karmel, Pepe, “The Golden Age of Abstraction: Right Now,” *ARTnews*, April 2014, p. 112

2013 *Kalb, Peter R., *Art Since 1980: Charting the Contemporary*, London: Pearson, 2013, p. 255
Agustsson, Sola, “Odili Donald Odita’s Mesmerizing Paintings,” *Whitewall.art*, October 24, 2013
Hicks, Cinque, “Odili Donald Odita,” *Artforum*, April 2013

2012 *Morrison, Keith, *Magical Visions: 10 Contemporary African American Artists,* Newark: University of Delaware, 2012
*Bourland, William Ian, *Different Objects: Repositioning the Work of Four ‘African Diaspora’ Artists*, Ph.D. Dissertation, Chicago: University of Chicago Department of Art History, 2012
*Stiles, Kristine, and Peter Howard Selz, *Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings*, Berkeley: University of California Press, 2012, pp. 89, 190
**Africa and Abstraction: Mancoba, Odita, Blom*, interview with Robert Hobbs, Johannesburg: David Krut Books, 2012, pp. 29-41
*Golden, Thelma and Lauren Haynes, *The Bearden Project*, New York: The Studio Museum in Harlem, 2012

Costello, Sara Ruffin, “Americans Abroad,” *The Wall Street Journal Magazine*, May 2012, pp. 92, 94

2011 **ARS 11*, Helsinki: Museum of Contemporary Art Kiasma, 2011, pp. 178-183
*Brodie, David, *Geography of Somewhere*, Johannesburg: Stevenson Gallery, 2011
**Defining Contemporary Art: 25 Years in 200 Pivotal Artworks*, London: Phaidon Press Limited, 2011
**Vitamin P2: New Perspectives in Painting*, London: Phaidon Press Limited, 2011, pp. 226-229
*Yau, John, *Karmic Abstraction*, Philadelphia: Bridgette Mayer Gallery, 2011
“Chromatic Symphony Interview with Odili Donald Odita,” *Savvy: Art, Contemporary, Africa,* interview by Missla Libsekal and Ilpo Jauhiainen, ed. 1, 2010, pp. 112-123
Newhall, Edith, “Galleries: ‘Karmic Abstraction’ Brings A Tint of Turquoise to Renovated Bridgette Mayer Gallery,” *The Philadelphia Inquirer*, November 20, 2011
Booker, Bobbi, “Exhibit Explores Art, Cyclic Memory,” *The Philadelphia Tribune*, November 6, 2011
Sobieski, Elizabeth, “FAPE: The Art of Diplomacy,” *The Art Economist*, vol. 1, no. 7, July 2011, pp. 40-44
Weaver, A.M., “The Global Africa Project,” *Frieze*, April 2011, p. 146
Koplos, Janet, “Odili Donald Odita: Jack Shainman,” *Art in America*, no. 3, March 2011, p. 156

2010 *Farrell, Laurie Ann, *Wild is the Wind,* Savannah: The Savannah College of Art and Design, 2010
**Perspectives 169: Odili Donald Odita*, Houston: Contemporary Art Museum Houston, 2010
Vanhala, Jari-Pekka, Kati Kivinen, and Arja Miller, “ARS 11 Artists Visit Kiasma,” *Kiasma*, vol. 12, no. 47, 2010
Libsekal, Missla, “Interview with Odili Donald Odita,” *Savvy: Art, Contemporary, Africa*, 2010
Bourland, Ian, “Odili Donald Odita,” *Artforum.com*, November 2010
Hurst, Howard, “Odili Donald Odita,” *ArtCards.cc*, November 28, 2010
Allen, Emma and Andrew M. Goldstein, “Editor’s Pick: Odili Donald Odita, ‘Body & Space,’” *Artinfo.com*, November 17, 2010
Britt, Douglas, “Duality Shared Through Colorful Abstracts,” *Houston Chronicle*, April 28, 2010
“Africa On My Mind,” *WSJ.com*, February 26, 2010
Cochran, Rebecca Dimling, “Critics’ Pick: Wild is the Wind,” *Artforum.com*, January 2010

2009 *Nickas, Robert, *Painting Abstraction: New Elements in Abstract Painting*, New York: Phaidon, 2009, pp. 142-145
*Enwezor, Okwui and Chika Okeke-Agulu, *Contemporary African Art since 1980*, Bologna: Damiani, 2009, pp. 42-43, 124, 210, 216, 309, 328
*jegede, dele, *Encyclopedia of African American Artists: Artists of the*
Wallworks, Yerba Buena, CA: Yerba Buena Center for the Arts, 2009
American Mosaic, Westport: Greenwood Press, 2009, pp. 173-176
Taubman, Lara, “Odili Donald Odita: Painting and the Abstract Truth,” *The International Review of African American Art*, vol. 22, no. 3, 2009, pp. 32-36
Bourland, Ian, “Interview: Odili Donald Odita,” *Chicago Art Journal*, vol. 19, 2009, pp. 80-93
Holmes, Pernilla, “How to Spend It – Art of Africa: Contemporary African Art Is on The Way Up,” *Financial Times*, November 7, 2009
Okeke-Agulu, Chika, “Odili Donald Odita’s Princeton University Mural,” *Ofodunka: Art, Life, Politics*, October 2009
Goldstein, Andrew, “Works By ‘More Diverse’ Artists for White House Walls,” *The Art Newspaper*, June 30, 2009
Susette S. Min, Senam Okudzeto, Martin Beck, Gareth James, Odili Donald Odita, Lucy Soutter, Jon Rubin, and Andrew E. Hershberger, “The Currency of Practice: Reclaiming Autonomy for the MFA,” *Art Journal*, vol. 68, no. 1, Spring 2009, pp. 40-57
Odita, Odili Donald, “Color Matters,” *Glimpse: The Art & Science of Seeing*, vol. 2, no. 3, March 2009, pp. 29-39
Martin, Marilyn, “Odili Donald Odita, Michael Stevenson Gallery, Cape Town,” Review” *Art South Africa*, vol. 7, no. 3, February 2009, pg. 89

2008 *Thornton, Sarah, *Seven Days in the Art World*, New York: W.W. Norton, 2008, p. 226
Epstein, Edward, “Odili Donald Odita,” *Art Papers*, November/December 2008, pp. 69-70
Katchka, Kinsey, “Exhibition Review: 52nd Venice Biennale,” *African Arts*, vol. 41, no. 3, Autumn 2008
Rice, Robin, “Fantastic Four,” *Philadelphia City Paper*, September 10, 2008
Sozanski, Edward, “Arts & Entertainment,” *The Philadelphia Inquirer*, September 14, 2008

Weaver, A.M., “The Seduction of Order,” *Art South Africa*, vol. 7, no. 1, August 2008, pp. 62-67

2007 *The Louis Comfort Tiffany Foundation: 2007 Awards in Painting, Sculpture, Printmaking, photography, Video, and Craft Media,* New York: The Louis Comfort Tiffany Foundation, 2007
Bosland, Joost, *Odili Donald Odita: Double Edge,* Cape Town: Michael Sevenson, 2007
Thorson, Alice, “Africa’s New Look,” *The Kansas City Star*, December 9, 2007, pp. F1, F8
Pearce, Sara, “Arts & Entertainment: A Confluence of Color,” *The Cincinnati Enquirer*, November 11, 2007, pp. D1, D8
Farquharson, Alex, “Venice Biennial,” *Frieze*, no. 109, September 2007, pp. 128-130
Oguibe, Olu, “An Artist’s Biennial,” *Frieze*, no. 109, September 2007, p. 135
Kim, Christine Y., “52nd Venice Biennale 2007: Top Ten,” *Studio: The Studio Museum in Harlem Magazine*, Summer 2007, p. 29
Cotter, Holland, “The Color Line,” *The New York Times*, July 27, 2007
52nd Venice Biennale Issue, *L’Uomo Vogue*, June 2007, p. 267
Newhall, Edith, “A Short Course in Abstract Art,” *The Philadelphia Inquirer*, May 11, 2007
Oguibe, Olu, “Looking Back: the Most Significant Shows of 2006,” *Frieze*, no. 104, January/February 2007, pp. 14-15, 132, 137

2006 *Russ, Sabine, and Volk, Gregory, *Surface Charge,* Richmond: Anderson Gallery, Virginia Commonwealth University, 2006
**Distant Relatives / Relative Distance,* Cape Town: Michael Stevenson, 2006
McCloy, Maria, “Afro-Politan Art,” *Tribute*, November 2006
Knode, Marilu, “Holy Land: Diaspora and the Desert,” *Art Papers*, September/October 2006, p. 44
Cullum, Jerry, “No-Frills Cultural Comment,” *Atlanta Journal-Constitution*, March 5, 2006

2005 **The Shape of Colour: Excursions in Colour Field Art 1950-2005*, Toronto: Art Gallery of Ontario, 2005
Maine, Stephen, “Odili Donald Odita at Florence Lynch,” *Art in America*, June/July 2005, pp. 183-184
Fox, Cathy, “Odili Donald Odita, Re-Envisioning Nigeria: Artist Limns Dreams, Nightmares of Native Nigeria,” *Atlanta Journal-Constitution*, May 1, 2005
Malone, Micah, “Visualizing Diaspora/Constructing Self,” *Art Papers*, March/April 2005, p. 48
Schwendener, Martha, “Goings on About Town,” *The New Yorker*, January 3, 2005, p. 14

2004 *Brown, Fritzie, and Carl, Katherine, eds., *Flipside,* New York: CEC Artslink, 2004
*Volk, Gregory and Sabine Russ, *Home Extension*, Albany: State University of New York at Albany, 2004
Johnson, Ken, “Notes from Paradise,” *The New York Times*, December 17, 2004
Oguibe, Olu, “Artists on Artists: Odili Donald Odita by Olu Oguibe*,” BOMB Magazine*, no. 89, Fall 2004, pp. 8-9
Adams, Sarah, “Black President: The Art and Legacy of Fela Anikulapo-Kuti,” *African Arts*, vol. 37, no. 1, Spring 2004, p. 83
Thorson, Alice, “A Fiction of Authenticity,” *Art News*, vol. 103, no. 4, April 2004, p. 123
Carrier, David, “A Fiction of Authenticity,” *Artforum*, vol. 43, no. 7, March 2004, p. 188
Cooper, Ivy, “A Fiction of Authenticity,” *Art Papers*, vol. 28, no. 1, January/February 2004, p. 52

2003 *Fitzgerald, Shannon and Tumelo Mosaka, eds., *A Fiction of Authenticity: Contemporary Africa Abroad*, St. Louis: Contemporary Art Museum St. Louis, 2003
Odita, Odili Donald, and Carvalho, Denise, *Specificity,* New York: Riva Gallery, 2003
Hughes, Jeffrey, “A Fiction of Authenticity,” *Flash Art International*, vol. 36, no. 233, November/December 2003, p. 44
Bonetti, David, “Front Page: Contemporary Art’s New Home in St. Louis,” *Art in America*, November 2003, p. 49
Lloyd, Ann Wilson, “Two Different Museums Meet in St. Louis,” *The New York Times*, October 12, 2003, p. 33
Martin, Courtney J., “Black President,” *Flash Art International*, vol. 36, no. 232, October 2003, pp. 56-57
Schwarzman, Carol, “New York, New York,” *Art Papers*, vol. 27, no. 5, September/October 2003, p. 50
Pollack, Barbara, “The Afrobeat Generation,” *The Village Voice*, July 23, 2003
Cotter, Holland, “King of Music (and of All He Surveyed),” *The New York Times*, July 18, 2003
Fleey, Peter, “Black President,” *Frieze*, October 2003

Kerr, Merrily, “Spotlight: ‘Painting as Paradox,’” *Flash Art*, January/February 2003, p. 107
Koirala, Snigdha, “Black President: The Art and Legacy of Fela Anikulapo Kuti, New Museum of Contemporary Art,” *BOMB Magazine*, October 1, 2003

2002 **Charley 01*, edited by Maurizio Cattelan, Bettina Funcke, Massimiliano Gioni, and Ali Subotnick, Dijon, France: Les Presses du Réel, 2002
Murray, Derek, “New York Scene,” *The International Review of African American Art*, vol. 18, no. 2, 2002, pp. 54-56
“Painting as Paradox,” *Tema Celeste*, vol. 19, no. 94, November/December 2002, p.111
Weinberg, Michelle, “MAM,” *Tema Celeste*, vol. 19, no. 94, November/December 2002, p. 88
Moreno, Gean, “Odili Donald Odita at Miami Art Museum,” *Flash Art International*, vol. 34, no. 226, October 2002
Cotter, Holland, “The New Season / Art,” *The New York Times*, September 8, 2002
Turner, Elisa, “Beyond the Abstract,” *Miami Herald*, September 8, 2002
Volk, Gregory, “Odili Donald Odita at Florence Lynch and Riva,” *Art in America*, May 2002, pp. 147-148
Wendland, Johannes, “Schwarz ist nicht gleich schwarz Hier muß fühlen, wen die Oberfläche täuscht: Die Acrylbilder des Malers Odili Donald Odita,” *Frankfurter Allgemeine Zeitung*, April 3, 2002
Baer-Bogenschutz, Dorothee, “Frankfurter Rundschau,” *Kulturspiegel*, February 27, 2002
Scheyerer, Nicole, “Kunst Kurz,” *Falter*, no. 7, February 13, 2002

2001 **Here & Now*, with texts by Maria Anna Potocka and Lilly Wei, Białystok: Galeria Arsenał, 2001
Frizzell, Deborah, “Odili Donald Odita,” *NY Arts*, December 2001, pp. 10-11
Cotter, Holland, “Art in Review: Odili Donald Odita,” *The New York Times*, November 16, 2001, p. E32
Pollack, Barbara, “The Newest Avant-Garde,” *Art News*, vol. 100, no. 4, April 2001, pp. 124-129
Cotter, Holland, “Material and Matter,” *The New York Times*, March 9, 2001, p. E36
Sirmans, Franklin, “Material and Matter,” *Time Out New York*, no. 284, March 1-8, 2001
Budick, Ariella, “No Matter What They Use, It’s a Work of Art,” *Newsday*, February 9, 2001
Espinosa de los Monteros, Santiago, “Five Continents & One City,” *Art Nexus*, no. 39, February – April 2001, pp. 108-110
Vincent, Steven, “The Flat Pack,” *Art & Auction*, vol. 23, no. 1, January 2001, pp. 90-97

2000 Kim, Christine, “(212) Staging Illusion,” *(212),* New York: Gary Tatintsian Gallery, 2000
Brockington, Horace, “After Representation,” *The International Review of African American Art*, vol. 16, no. 4, 2000, p. 52
Reid, Calvin., “How We Got to Now,” *The International Review of African American Art*, vol. 16, no. 4, 2000, p. 27
Kibanda, Nadine, “Color Theory,” *Flash Art Magazine Online*, 2000
Martinez, Neyda, “Color Theory,” *POSTMEDIA*, 2000
Carvalho, Denise, “Color Theory,” *Nka: Journal of Contemporary African Art*, no. 11/12, Fall/Winter 2000, pp. 22-23
Fortin, Sylvie, and Denise Carvalho, “Odili Donald Odita,” *Nka: Journal of Contemporary African Art*, vol. 2000, no. 11-12, Fall/Winter 2000, pp. 19-21
Mack, Gerhard, “Vom Verlust des Fremden (Transfers/Odyssey),” *Tagblatt*, October 24, 2000, p. 21
Firstenberg, Lauri, “African Experiences,” *Flash Art International*, vol. 33, no. 210, January/February 2000, pp. 68-70
Schwabsky, Barry, “Transcending the Norm and Some,” *The New York Times*, January 23, 2000

1999 Carlvalho, Denise, “At Arsenal,” *Flash Art International*, vol. 32, no. 209, November/December 1999, p. 63
“At the Galleries,” *Flash Art International*, vol. 32, no. 209, November/December 1999, p. 60
Henry, Max, “Color Theory,” *Artnet.com*, 1999
Sirmans, Franklin, “Color Theory,” *Time Out New York*, no. 215, November 4-11, 1999, p. 68
Rush, Michael, “Color Theory,” *Review Magazine*, November 1, 1999, pp. 14-15
Sirmans, Franklin, “Visual Arts Roundtable,” *The ILM A-List*, April/May 1999, pp. 12-1
Hazlewood, Carl, “Crossing Lines,” *Art Papers Magazine*, May/June 1999, pp. 46-47
Rush, Michael, “Vanishing Point at Cynthia Broan,” *Review Magazine*, April 1, 1999, pp. 112-113
Euteneier, Anita, “Painter Writes on Black Body (The Invisible Empire),” *Capital City*, February 1999, p. 19
Hazlewood, Carl, “Crossing Lines,” *POSTMEDIA*, January 1999

1998 Sirmans, Franklin, “Odili Donald Odita: Empty Signifiers and the Loaded Void,” *Odili Donald Odita: The Invisible Empire,* Ottawa: Gallery 101, 1999
Dalton, Jennifer, “Crossing Lines,” *The Tribeca Trib*, vol. 5, no. 4, December 1998, p. 42
Provo, Annie, “On View: Williamsburg Brooklyn,” *New Art Examiner*, July/August 1998, p. 44
Reid, Calvin, “REALLY,” *ArtwURL.com*, March/April 1998

1997 Enwezor, Okwui, “Neglected Artform or Poor Relation?,” *Contemporary South African Art: The Gencor Collection*, Johannesburg: Jonathan Ball,1997, pp. 65-79
Haist, Gordon, “The Familiar and the Unthought,” *Elenchus: The Journal of the Society for Philosophical Inquiry*, vol. 2, no. 1, 1997, pp. 8-9
“REALLY,” *Waterfront Week*, vol. 7, no. 24, December 1997, p. 4
Hazlewood, Carl, “Interior–Life Contests Conservatism,” *Flash Art International*, vol. 30, no. 197, November/December 1997, p. 57
“At The Galleries: RUSH Arts,” *Flash Art International*, vol. 30, no. 196, October 1997, p. 57
Canning, Susan, “Studio View,” *New Art Examiner*, April 1997, p. 40

1996 Oquibe, Olu, “Guest of the Month,” *OluOguibe.com*, November 1996
“Artist Spotlight,” *Arude Magazine*, vol. 2, no. 5, Fall 1996, p. 14
Jacques, Geoffrey, “GOTCHA!,” *Cover Magazine*, vol. 10, no. 1, Winter 1996 Enwezor, Okwui and Octavio Zaya,
“Moving-In,” *Flash Art International*, vol. 29, no. 186, January/February 1996, pp. 84-89
“GOTCHA!,” *Columbus Alive*, January 31 – February 6, 1996

1995 Enwezor, Okwui, “A Continuously Elaborated Task,” *Modern Life*, 1995
Watkins, Eileen, “Humanity in High-Tech World,” *The Sunday Star Ledger*, November 5, 1995
Raynor, Vivien, “Many Vantage Points on Modern Life,” *The New York Times*, November 5, 1995
“GOTCHA!” *Waterfront Week*, vol. 5, no. 19, September 21 – October 4, 1995
Levin, Kim, “Other Rooms,” *The Village Voice*, July 1995
Smith, Roberta, “Other Rooms,” *The New York Times*, July 28, 1995

1994 “FIReD: A Late Nite Comedy Show,” *The Bennington Banner*, October 6, 1994
“Portfolio,” *A Gathering of The Tribes*, vol. 4, no. 1, 1994

1993 **der KIOSK, 1991-1992*, St. Gallen, Switzerland: KIOSK Project, 1993
Nicholson, Stuart, “The Critics Choose,” *Cover Magazine*, vol. 7, no. 7, October 1993

1992 Cameron, Dan, “The Dowager Queen,” *FIAR International Prize: Art Under 30*, Milan: FIAR, 1992