

FRANK WIMBERLEY (1926-2025)

Over the course of a career that lasted more than sixty years, Frank Wimberley regarded abstract painting as a continuous adventure. A well-known figure in the East End art scene on Long Island and an important presence in African American art since the 1960s, Wimberley was acclaimed for his dynamic, multi-layered, and sophisticated paintings that extended the Abstract Expressionist tradition. What always excited him was taking the theme or feeling from the very first stroke he laid down and following it to its particular conclusion, “very much like creating the controlled accident.” His improvisational method was akin to jazz, an important part of his life and a theme in his art. Despite the spontaneity of his process, Wimberley made each decision deliberately, respecting what emerged and relishing the surprise of arriving at definitions that seemed to come to life on their own. His works engage the viewer in their strong physicality and unpredictability as well as through their insights into the ways pictorial experiences are perceived and understood.

While growing up in the New Jersey suburbs, Wimberley was drawn to art and music. His interests were supported by his parents. His mother, a ceramicist and pianist, involved him in her work, and allowed him to pursue his own glazing experiments. His father gave him a trumpet that he used in “a band of sorts.” In 1945, after serving in the army, he entered Howard University, Washington, D.C., where he studied painting with three of the most influential African American artists of the mid-twentieth century: James Amos Porter, James Lesesne Wells, and Lois Mailou Jones. Porter, also an art historian, wrote the first critical analysis of African American artists and their work. Wells, primarily a graphic artist, was active in the Harlem Renaissance. Jones, a Paris-trained artist influenced by the Harlem Renaissance, was a textile designer and illustrator as well as a painter. In college, Wimberley also became immersed in jazz, listening to it and playing it himself. This later led to long friendships with legendary jazz musicians, Miles Davis, Ron Carter, and Wayne Shorter. After two years at Howard, Wimberley decided to move on, feeling that he had learned the basics and was “ready to teach himself.”

At first, Wimberley became a ceramicist, following his mother’s path. His main influence was the tactile and sculptural pottery of Peter Voulkos. However, on discovering that Voulkos was also a painter, Wimberley realized that he did not need to be committed to one medium, and instead “could do several.” In the 1950s, while living in Queens with his wife, Juanita, and son, Walden, he worked the night shift at a local post office. This freed him to paint and take care of Walden during the day, while Juanita was at work. The post office provided him “with money—and time,” which he felt was “the most important thing.”

In 1960, Frank and Juanita began vacationing in Sag Harbor, on the East End of Long Island. In 1964, they bought land, and a year later designed a modernist, sky-lit home. The low, dark-brown building was noted “for its Japanese simplicity, its monotonous of angled gray deck, low black fences, and enclosed squares or river stones relieved by three vertical wooden sculptures in red, blue, and green, suspended from the overhang of the roof.” [\[1\]](#) Frank was drawn to the long legacy of artists’ communities on the East End as well as Sag Harbor’s history as a place where Americans of African descent had lived continuously since first settling in the area in the

1600s. In Sag Harbor, he found an affinity with local artists, including Herman Cherry, Rae Ferren, and Bunny Dell, whom he felt were “tremendously helpful.” He recalls: “I learned how generous most artists can be when faced with common problems.” Miles Davis was one of the strongest supporters of Wimberley’s art, purchasing his pottery, assemblages, and wood constructions and encouraging other jazz musicians to collect his art as well, including Julian “Cannonball” Adderly, “Teo” Macero, and Tony Williams.

In 1969, when few African American artists were able to exhibit their work, Wimberley was included in a group exhibition at CW Post College, in Brookville, New York. This constituted the first time he displayed his work publicly. However, in the next decade, he took advantage of many opportunities to display his art, participating in shows at The Hudson River Museum, Yonkers, New York (1971) and the Penthouse Gallery, Museum of Modern Art, New York (1972). His first solo exhibitions were in 1973, at The Black History Museum, Hempstead, New York, which opened in 1970 (now the African American Museum of Nassau County), and at Acts of Art Gallery, in downtown New York. Owned by artists Nigel L. Jackson and Pat Grey, the gallery was an important part of the Black Arts Movement in the 1970s. In 1974, Wimberley had solo shows at Union Theological Seminary, New York City, and again at Acts of Art, where he displayed collages, drawings, and paintings. In February 1979, he participated in a show at Guild Hall Museum of the Eastville Artists, an informal council of African American artists on Long Island’s East End devoted to promoting the arts. Other members were Alvin Loving, Robert Freeman, Nanette Carter, and Gaye Ellington (Duke Ellington’s granddaughter). Reviewing the show, Helen Harrison noted that Wimberley had “embraced a cool, formal vocabulary in his assemblages of paper and found objects.” She observed that several of the works included “scraps of used canvases, suggesting the rejection of a previous mode of expression.” She felt that Wimberley was searching “but cautiously.” [2] That summer, when Wimberley was included in an exhibition at Peter S. Loonam Gallery in Bridgehampton, Harrison felt that his collages were “busier but just as controlled in their composition.” [3]

Texture played an especially important role in Wimberley’s art beginning in the 1970s. At the time, he was creating collages consisting of pieces of scrap cardboard, paper, cloth, and metal that he used to explore contours and spatial arrangements. In the next phase of his art, he incorporated three-dimensional found objects into his work. By the late 1980s, his emphasis was on paintings, created with a sculptural sensibility. He applied his pigments in a thick and pliant manner, using both scratching and raking methods to provide substance. Of his work on view in *Abstract Energy Now*, held at the Islip Art Museum in June 1986, Harrison wrote that “line and gesture” were “elegantly balanced” in his painting *A Few Choice Things*. This work was selected for illustration in Harrison’s review, which appeared in the *New York Times*. Harrison commented that the painting’s title pointed up “the fact that abstract art, even at its most spontaneous and intuitive is more choice than chance.” [4] Reviewing Wimberley’s solo show at the Fine Arts Gallery, Long Island University, Southampton, the art historian Phyllis Braff stated that while like many abstract artists, Wimberley relied “on color, brushwork, and form, to invent a universe of visual sensations,” the strength “of his originality shows best in the way he builds emotional content with both color and a daring, experimental use of mass.” She observed the “sophisticated control that runs through these exuberant paintings.” [5]

From the 1990s into the 2010s, Wimberley built on his previous art while setting out in new directions. His work of the early 1990s reveals his commanding use of a wide range of materials, including brushes made of steel wire, spatulas, and pumice. By the decade's end, he often simplified his compositions, focusing on a particular inquiry that he pursued to a point of resolution.

At the turn of the new century, Wimberley was receiving widespread recognition. In 1997, he had solo shows at the Islip Art Museum, Long Island, and June Kelly Gallery, New York. In the catalogue for the latter, Rose Slivka, an important figure in American crafts, described Wimberley as an artist who expressed jazz through swift brushwork and the spontaneous gesture but was also "very much a formalist and craftsman."^[6] In 1998, he received the Pollock-Krasner Fellowship for the year. In 1999, a retrospective of his work was held at Adelphi University, and in 2000, his painting, *Twilight Squall*, was acquired by the Schomburg Center for Research in Black Culture, New York. When Wimberley had another show at June Kelly in 2001, Grace Glueck stated in her *New York Times* review that Wimberley's paintings "are good to behold: beautifully brushed and infused with a light that magnifies their intensity."^[7] Another retrospective of Wimberley's art was held in 2004 at the Sage Colleges, in Albany, New York. In the show's catalogue, Jim Richard Wilson described Wimberley's recent work as "classical," stating: "it is expression informed by reflection. It is apart from dominant contemporary trends. It is historically informed without being nostalgic. This work is sincere art in a time of disingenuous artifice."^[8] At June Kelly Gallery in 2007, Wimberley exhibited some of his largest paintings. In the show's catalogue, Phyllis Braff noted that throughout his career, the artist had "been coaxing expressive content from art's key components" while observing that the works on view revealed "fresh, innovative probing . . . with many works taking on a special resonance."^[9]

In 2010, Wimberley was the winner of the annual Guild Hall Artist Members Exhibition, selected by Ben Genocchio, former art critic for the *New York Times*. Wimberley's work was shown at the museum in 2012-2013. In the catalogue, Eric Ernst summarized the distinctiveness of the artist and his work, writing: "Frank Wimberley's paintings have an excitement and energy that breaks the boundaries of the canvas. His art exudes depth and passion that invigorates the viewer. One cannot help but be drawn into the lushness of the paint and the way that it is masterfully handled by this amazing artist."^[10]

In recent years, Wimberley's work has continued to receive significant recognition. In 2021, he had a solo exhibition, at the Arts Center at Duck Creek in East Hampton, New York and was included in *Creating Community: Cinque Gallery Artists* at the Art Students League. In 2023, his art was featured in *Collection Highlights: African-American Art* at the Greenville County Museum of Art in South Carolina. In 2025, Wimberley's work was included in *Acts of Art and Rebuttal* in Greenwich Village, a group exhibition at the Bertha and Karl Leubsdorf Gallery at Hunter College, New York. In 2022, Frank Wimberley was inducted in the Guild Hall Academy of Arts by Eric Fischl. He is in the collections of the Metropolitan Museum of Art, the Studio Museum in Harlem, and the Smithsonian Institution of American Art, among others.

Frank Wimberley is included in the following museum and corporate collections: the Art

Institute of Chicago, Illinois; Brooklyn Union Gas Company, New York; Cleary Gottlieb, New York; Coca Cola Bottling Company, Philadelphia; David C. Driskell Art Center, University of Maryland, College Park; the Georgia Museum of Art, University of Georgia, Athens; Guild Hall Museum, East Hampton, New York; James E. Lewis Museum of Art, The Carl Murphy Fine Arts Center, Morgan State University, Baltimore, Maryland; the John and Vivian Hewitt Collection, Harvey B. Gantt Center for African-American Arts and Culture, Charlotte, North Carolina; the John Hoskins Estate, Atlanta University, Georgia; Islip Art Museum, New York; the Metropolitan Museum of Art, New York; Parrish Art Museum, Water Mill, New York; PepsiCo, Purchase, New York; Pitney Bowes, Stamford, Connecticut; the Saint Louis Art Museum, Missouri; Schomburg Center for Research in Black Culture, New York; the Smithsonian American Art Museum, Washington, D.C.; The Studio Museum in Harlem, New York; the Valentine Museum of Art, Brooklyn, New York; WarnerMedia, New York; and Yale University Art Gallery, New Haven, Connecticut.

Lisa N. Peters, Ph.D.

- [1] Megan Whilden, "Frank Wimberley: The Improvisation of Abstraction," *The Artful Mind* (October 1, 2014), p. 14.
- [2] Helen A. Harrison, "Art: The Eastville Story," *New York Times*, February 25, 1979, p. L112.
- [3] Helen A. Harrison, "Art: Summer Showcase on the South Fork," *New York Times*, August 12, 1979, p. L11.
- [4] Helen A. Harrison, "Abstraction Displays its Energy," *New York Times*, June 29, 1986, Long Island edition, p. 20.
- [5] Phyllis Braff, "An Abstract Universe," *New York Times*, March 5, 1988, p. 18.
- [6] Rose C. S. Slifka, "From the Studio," *East Hampton Star*, June 24, 1999.
- [7] Grace Glueck, "Frank Wimberley: Compositions for Matter," *New York Times*, November 23, 2001.
- [8] Jim Richard Wilson, *Frank Wimberley: Thirty-Five-Year Overview*, exh cat. (Albany, NY: Opalka Gallery, Sage Colleges of Albany, p. 9.
- [9] Phyllis Braff, exhibition catalogue essay (New York: June Kelly Gallery, 2007).
- [10] Eric Ernst, "Frank Wimberley, Winner of the 2010 Annual Guild Hall Artist Members Exhibition," in *Frank Wimberley*, exh. Cat. (East Hampton, NY: The Museum at Guild Hall, 2012).

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CV

1926, Born, Pleasantville, New Jersey
2025, Died, New York

SELECTED SOLO EXHIBITIONS

The Black History Museum, Hempstead, New York, *Frank W. Wimberley*, 1973.
Acts of Art Gallery, New York, *Frank Wimberley*, 1973.
Acts of Art Gallery, New York, *Collage, Drawing, Paintings*, 1974.
Union Theological Seminary, New York, *Choices in Abstract Expression*, 1974.

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Spectrum IV Gallery, New Rochelle, New York, *Works on Paper*, 1985
Langston Hughes Cultural Center, Corona, New York, *An Alternative Perspective*, 1987.
Fine Arts Gallery, Long Island University, Southampton, New York, *Abstract Paintings*, 1989.
Benton Gallery, Southampton, New York, *Three Solo Exhibitions*, 1990.
Benton Gallery, Southampton, New York, *Approaches to Abstraction*, 1992.
Gallery Authentique, Roslyn, New York, *Recent Paintings*, 1993.
AlleyCat Gallery, New York, *Recent Works by Frank Wimberley*, 1993.
Rathbone Gallery, The Sage Colleges, Albany, New York, *Frank Wimberley: Recent Works*, 1993.
Cinque Gallery, New York, *Wimberley*, 1994.
Gallery Authentique, Roslyn, New York, *New Paintings*, 1994.
Bomani Gallery, San Francisco, California, *Recent Paintings*, 1995.
Firehouse Gallery, Nassau Community College, Garden City, New York, *Frank Wimberley*, 1995.
Gallery Authentique, Roslyn, New York, *Paintings, Collages, & Wood Constructions*, 1995.
Sound Shore Gallery, Cross River, New York, *Paintings 1989-1996*, 1996.
Islip Art Museum, East Islip, New York, *Collection Insights*, 1997.
June Kelly Gallery, New York, *Paintings*, 1997.
Arlene Bujese Gallery, East Hampton, New York, *Paintings*, 1998.
Center Gallery, Adelphi University, Garden City, New York, *Then and Now*, 2000.
Shelnutt Gallery, Rensselaer, Troy, New York, *An Exhibition of Painting for Black History Month*, 2001.
June Kelly Gallery, New York, *Compositions for Matter*, 2001.
Port Washington Library Gallery, Port Washington, New York, *Gestures*, 2002.
Alpan Gallery, Huntington, New York, *Paintings and Constructions*, 2003.
The Heckscher Museum, Huntington, New York, *Art and Soul*, 2004.
Opalka Gallery, The Sage Colleges, Albany, New York, *35 Year Overview*, 2004.
Ferregut Tower Gallery, Southampton, New York, *Tone Poems*, 2005.
Ferregut Tower Gallery, Southampton, New York, *Melodic Impasto*, 2007.
June Kelly Gallery, New York, *From Here to There*, 2007.
Spanierman Gallery, East Hampton, New York, 2008.
Spanierman Gallery, New York, 2009.
Spanierman Gallery, New York, 2012.
The Museum at Guild Hall, East Hampton, New York, *Frank Wimberley's Spontaneous Rhythms*, 2013.
Gerald Peters Gallery, New York, 2014.
Rafael Gallery, New York, 2018.
Wilmer Jennings Gallery at Kenkeleba, New York, 2018-2019.
Berry Campbell Gallery, New York, 2019.
Berry Campbell Gallery, New York, *Frank Wimberley: Collage*, 2021.
Arts Center at Duck Creek, East Hampton, New York, *Stratum*, 2022.
Berry Campbell Gallery, New York, *Before More After Less*, 2025.
Parrish Art Museum, Water Mill, New York, *Abstract Expressionism: The East End 1940 to Today*, 2026-2027.

SELECTED GROUP EXHIBITIONS

CW Post College, Brookville, New York, 1969.

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The Hudson River Museum, Yonkers, New York, 1971.
Museum of Modern Art, Penthouse Gallery, New York, *Acts of Art*, 1972.
Suffolk Community College, Selden, New York, 1973-74.
Brookwood East Gallery, East Islip, New York, *Collages and Paintings*, 1973-74.
Nassau Community College, Garden City, New York, *A Few Shades of Black*, 1974.
Guild Hall Museum, East Hampton, New York, *Eastville Artists*, 1979.
Peter S. Loonam Gallery, Bridgehampton, New York, *Major Media*, 1980.
Counterpoint Guild & Bertina Hunter, Lever House, New York, *Sculpture 81, Commemorating Black History Month*, 1981.
Guild Hall Museum, East Hampton, New York, *Winterscape, 48 Artists of the Region Interpret the Theme*, 1981.
Chris Marc Beaux Art, Martinique, French West Indies, 1982.
Peri-Renneth Gallery, Westhampton Beach, New York, *Contemporary Black Artists*, 1983.
Cinque Gallery, New York, 1982-98.
Nassau Community College, Garden City, New York, *15th Open Print, Drawing and Watercolor Competition*, 1984.
Guild Hall Museum, East Hampton, New York, *Walls: The Artist as Philosopher/Poet*, 1985.
The Studio Museum In Harlem, New York, *The Fine Art of Collecting*, 1985.
Katharina Rich Perlow, New York, 1985-90.
Baltimore Museum of Art, Baltimore, Maryland, 1986.
Albright-Knox Members' Gallery, Buffalo, New York, 1986.
Peter S. Loonam Gallery, Bridgehampton, New York, 1982-86.
Islip Art Museum, East Islip, New York, *Abstract Energy Now*, 1986.
Discovery Gallery, Glen Cove, New York, 1986.
Alitashe Kebede Gallery, Los Angeles, California, *New Acquisitions*, 1987.
Islip Art Museum, East Islip, New York, *From the Permanent Collection*, 1988.
Langston Hughes Cultural Center, Corona, New York, Twentieth Anniversary Retrospective Art Exhibition, 1989.
Nassau County Museum of Fine Arts, Roslyn, New York, *Invitational*, 1989.
Benton Gallery, Southampton, New York, *4th Annual Invitational*, 1989.
June Kelly Gallery, New York, *Paintings and Works on Paper*, 1989.
Elaine Benson Gallery, Bridgehampton, New York, *Personal Patterns*, 1989.
Benton Gallery, Southampton, New York, *Nature: Variations*, 1990.
Kenkeleba Gallery, New York, *Abstract Works*, 1990.
Discovery Gallery, Glen Cove, New York, *Liberation Through Color*, 1991.
ACBAW Gallery, Mount Vernon, New York, *New Horizons*, 1992.
Kenkeleba House, New York, *The Search for Freedom African-American Abstract Painting, 1945-1975*, 1992.
Discovery Gallery, Glen Cove, New York, *Beneath the Surface*, 1992.
The Jamaican Art Center, Jamaica, New York, *Reflections in African American Art II*, 1992.
The Brooklyn Union Gas Community Gallery, Brooklyn, New York, 1992.
The Odeon Gallery, Sag Harbor, New York, *Nature Talks*, 1993.
Ashawagh Hall, Springs, New York, *The Springs Invitational*, 1993.
Gallery Authentique, Roslyn, New York, *New Paintings*, 1993.
Discovery Gallery, Glen Cove, New York, *Less is More: 20x20x20*, 1993.

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Adelphi University, Garden City, New York, *John H. & Vivian Hewitt Collection of African American Artists*, 1993.

Elaine Benson Gallery, Bridgehampton, New York, *Different Drummer*, 1993.

Cinque Gallery, New York, *Bridge of Dreams*, 1995.

Russel Sage Junior College, Albany, New York, *Messages from the Interior Curated by George Hofman*, Traveling Exhibition, 1995.

Northeastern University, Jamaica Plain, Massachusetts, *African American Master Artist in Residency Program*, 1995.

Gallery Authentique, Roslyn, New York, *Drawings*, 1995.

Staller Center for the Arts, SUNY, Stony Brook, New York, *Eighteen Suffolk Artists*, 1995.

Arlene Bujese Gallery, Southampton, New York, *Winter Light, The Reach of Abstraction, Light of Spring, Matter of Synthesis: Collage and Assemblage, Object into Subject*, 1995.

Howard University College of Fine Arts, and Fondo Del Sol, Washington, DC, *Lois Mailou Jones and Her Former Students, an American Legacy, 1930-1995*, 1995.

The Islip Art Museum, East Islip, New York, *In The Making: The First Ten Years of The Permanent Collection of the Islip Art Museum*, 1995.

Gallery Authentique, Roslyn, New York, *Geometry vs. Gesture*, 1995.

Gallery Authentique, Roslyn, New York, *The Circle, Symbol of the Psyche*, 1995.

New York Institute of Technology, Old Westbury, New York, *Tri-County Artists*, 1995.

Cinque Gallery, New York, *In The Spirit*, 1997.

Arlene Bujese Gallery, East Hampton, New York, *Dealer's Choice III: Gallery Artists*, 1997.

Islip Art Museum, East Islip, New York, *The Altered Image, Guest Curator Anne Dipietro*, 1997.

Nese Alpan Gallery, Roslyn, New York, *Celebrating Diversity*, 1997.

The Richard and Hinda Rosenthal Gallery, Stamford, Connecticut, *20th Century Windup A Fin de Siecle Art Exhibition*, 1997.

The African American Museum, Charleston, North Carolina, *Lois Mailou Jones and Her Former Students, An American Legacy, 1930-1995*, 1997.

Nese Alpan Gallery, Roslyn, New York, *28 Long Island Artists, Recent Works*, 1997.

The Elaine Benson Gallery, Bridgehampton, New York, *Old Friends*, 1998.

Arlene Bujese Gallery, East Hampton, New York, *A Place By the Sea*, 1998.

Arlene Bujese Gallery, East Hampton, New York, *The Spirit of Nature*, 1998.

The Spelman College Museum of Fine Art, Atlanta, Georgia, *Lois Mailou Jones, and Her Former Students, an American Legacy, 1930-1995*, 1998.

The Rathbone Gallery, The Sage Colleges, Albany, New York, *A Place By the Sea*, 1998.

The June Kelly Gallery, New York, *Art Dealers Association of America*, 1998.

The Mint Museum of Art, Charleston, North Carolina, *The Hewitt Collection*, 1998.

The Wadsworth Atheneum Museum of Art, Hartford, Connecticut, The Amsted Foundation, *The Annual Juneteenth Celebration*, 2000. Parrish Museum, Southampton, New York, *The Thirty-sixth Juried Exhibition*, Awarded Best In Show, 1998.

The Goat Alley Gallery, Sag Harbor, New York, *18th Annual 725 Show*, 2000.

Firehouse Gallery, Nassau Community College, Garden City, New York, *See What We Believe, A Visual Journey of the African American Spirit*, 2000.

The Richard and Hinda Rosenthal Gallery, Stamford, Connecticut, *Reverberations, An Art Exhibition to Honor Black History Month, Year 2000*, 2000.

Sag Harbor Whaling and Historical Museum, Sag Harbor, New York, *Black Whalers*, 2000.

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Nese Alpan Gallery, Roslyn, New York, *Summer Selection: 2000*, 2000.
Arlene Bujese Gallery, East Hampton, New York, *Drawing and Sculpture 2000*, 2000.
Sankofa, Albany International Airport, Albany, New York, *An Exhibition Celebrating 25 Years of Black Dimensions in Art*, 2000.
Arlene Bujese Gallery, East Hampton, New York, *Dealer's Choice: 8th Annual*, 2000.
Omni Gallery, Uniondale, New York, *Recent Works, Frank Wimberley, Dan Welden*, 2000.
Arlene Bujese Gallery, East Hampton, New York, *Abstraction: 60 Years/60 Artists*, 2000.
Nese Alpan Gallery, Roslyn, New York, *Different Directions*, 2000.
Cinque Gallery, New York, *Founders and Friends Exhibition*, 2000.
Jack Tilton Gallery, New York, *No Greater Love: Abstraction*, 2001.
Arlene Bujese Gallery, East Hampton, New York, *On Paper/ Of Paper*, 2001.
Arlene Bujese Gallery, East Hampton, New York, *ABSTRACTION: Cross Currents I*, 2001.
Alpan Gallery, Huntington, New York, *Re-Opening*, 2001.
June Kelly Gallery, New York, *Art Dealers Association of America*, 2001.
Shelnutt Gallery, Rensselaer. Troy, New York, *An Exhibition to Honor Black History Month*, 2001.
Biennale Internazionale Dell' Arte Contemporanea, Florence, Italy, 2002.
Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania, *Layers of Meaning*, 2002.
Alpan Gallery, Huntington, New York, *Winter Selections*, 2002.
The Phillips Museum of Art, Franklin & Marshall College, Lancaster, Pennsylvania, *Something to Look Forward To*, 2003.
Shelnutt Gallery, Rensselaer, Troy, New York, *Jazz Reverberations*, 2003.
Alpan Gallery, Huntington, New York, *Diverse Works*, 2003.
Deborah Davis Fine Art, Inc., Hudson, New York, *Reflections*, 2003.
Alpan Gallery, Huntington, New York, *Point of View*, 2004.
The Pfizer Corporate Art Program, New York, *Ten Artists Defining Abstraction*, from The June Kelly Gallery, New York, 2005.
The Heckscher Museum of Art, Huntington, New York, *Something to Look Forward To*, 2005.
Wadsworth Atheneum Museum of Art, The Amistad Foundation, Hartford, Connecticut, The Hewitt Collection of African American Art, *Celebration & Vision, A Conversation About Collecting*, 2005.
Pfizer Corporate Art Program, *10 Artists: Defining Abstraction*, 2005. (Organized by June Kelly Gallery, New York)
The Beach Museum of Art, Kansas State University, Kansas, *Something to Look Forward To*, 2006.
The Ferregut Tower Gallery, Southampton, New York, *Celebrations From Around the World*, 2006.
The New York State Museum, Albany, New York, *Driven to Abstraction*, 2006.
Spanierman Modern, New York, *Long Island Abstraction, 1950s to the Present*, 2006.
New York State Museum, Albany, New York, *Expressions in Blue*, 2007.
Southampton Historical Museum, Southampton, New York, *Mahogany Dew*, 2007.
The Art League Gallery, Dix Hills, New York, 2016.
The Southampton Art Center, Southampton, New York, 2017.
The Art League Gallery, Dix Hills, New York, 2017.
Berry Campbell Gallery, New York, *Summer Selections*, 2018.
Heckscher Museum, Huntington, New York, *Long Island Biennial*, 2018. (Award Winner)

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Leubsdorf Gallery, New York, *Acts of Art and Rebuttal in 1971*, 2018.
55 Walker Street, New York, 2018.
Children's Museum of the East End, Bridgehampton, New York, 2018.
Arkansas Art Center, Little Rock, *Annual 50th Collectors Show and Sale*, 2018-2019.
Guild Hall Museum, East Hampton, New York, *Guild Hall 81st Annual Artist Members Exhibition*, 2019.
Islip Art Museum, New York, *Prime Time*, 2019.
Berry Campbell Gallery, New York, *Summer Selections*, 2019.
St. Louis Art Museum, Missouri, *The Shape of Abstraction: Selections from the Ollie Collection*, 2019.
Berry Campbell Gallery, New York, *Artist Insights/ Contemporary Highlights*, 2020.
Guild Hall, East Hampton, *82nd Artist Members Exhibition*, 2020.
Southampton Arts Center, New York, *2020 Vision*, 2020. (Organized by the New York Academy of Art. Curated by David Kratz and Stephanie Roach)
The Art Students League, New York, *Creating Community: Cinque Gallery Artists*, 2021
Guild Hall, East Hampton, *90 Years: Selections from the Permanent Collection*, 2021.
Parrish Art Museum, Water Mill, New York, *Encounters: Recent Acquisitions to the Permanent Collection*, 2021-2022.
Ashawagh Hall, East Hampton, New York, *Community*, 2022. (Organized by Berry Campbell)
Long Island Museum, Stony Brook, New York, *Creative Haven: Black Artists of Sag Harbor*, 2023.
Greenville County Museum of Art, South Carolina, *Collection Highlights: African-American Art*, 2023.
Parrish Art Museum, Water Mill, New York, *Artists Choose Parrish*, 2023.
Bertha and Karl Leubsdorf Gallery, Hunter College, New York, *Acts of Art in Greenwich Village*, 2024-2025.
National Gallery of Art, Washington, D.C., *With Passion and Purpose: Gifts from the Collection of Larry D. and Brenda A. Thompson*, 2025.

HONORS

Pollock-Krasner Grant, 1998.
Guild Hall Academy of the Arts, 2022.

SELECTED PUBLIC AND PRIVATE COLLECTIONS

Art Institute of Chicago, Illinois
Brooklyn Union Gas Company, New York
Cleary Gottlieb, New York
Coca Cola Bottling Company, Philadelphia
David C. Driskell Art Center, University of Maryland, College Park
Georgia Museum of Art, University of Georgia, Athens
Greenville County Museum, South Carolina
Guild Hall Museum, East Hampton, New York
James E. Lewis Museum of Art, The Carl Murphy Fine Arts Center, Morgan State University, Baltimore, Maryland
John and Vivian Hewitt Collection, Harvey B. Gantt Center for African-American Arts and Culture, Charlotte, North Carolina

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John Hoskins Estate, Atlanta University, Georgia

Islip Art Museum, New York

Metropolitan Museum of Art, New York

Parrish Art Museum, Water Mill, New York

PepsiCo, Purchase, New York

Pitney Bowes, Stamford, Connecticut

Saint Louis Art Museum, Missouri

Schomburg Center for Research in Black Culture, New York

Smithsonian American Art Museum, Washington, D.C.

The Studio Museum in Harlem, New York

Valentine Museum of Art, Brooklyn, New York

WarnerMedia, New York

Yale University Art Gallery, New Haven, Connecticut