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American Art Today: Contemporary Landscape

The Patricia and Phillip Frost Art Museum
The Patricia and Phillip Frost Art Museum

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American Art Today:
Contemporary Landscape



The Art Museum
at

Florida International University

COVER:
Louisa Matthiasdottir
Sheep with Landscape, 1986
Oil on canvas 47 x 60''
Courtesy of Robert Schoelkopf Gallery, NY

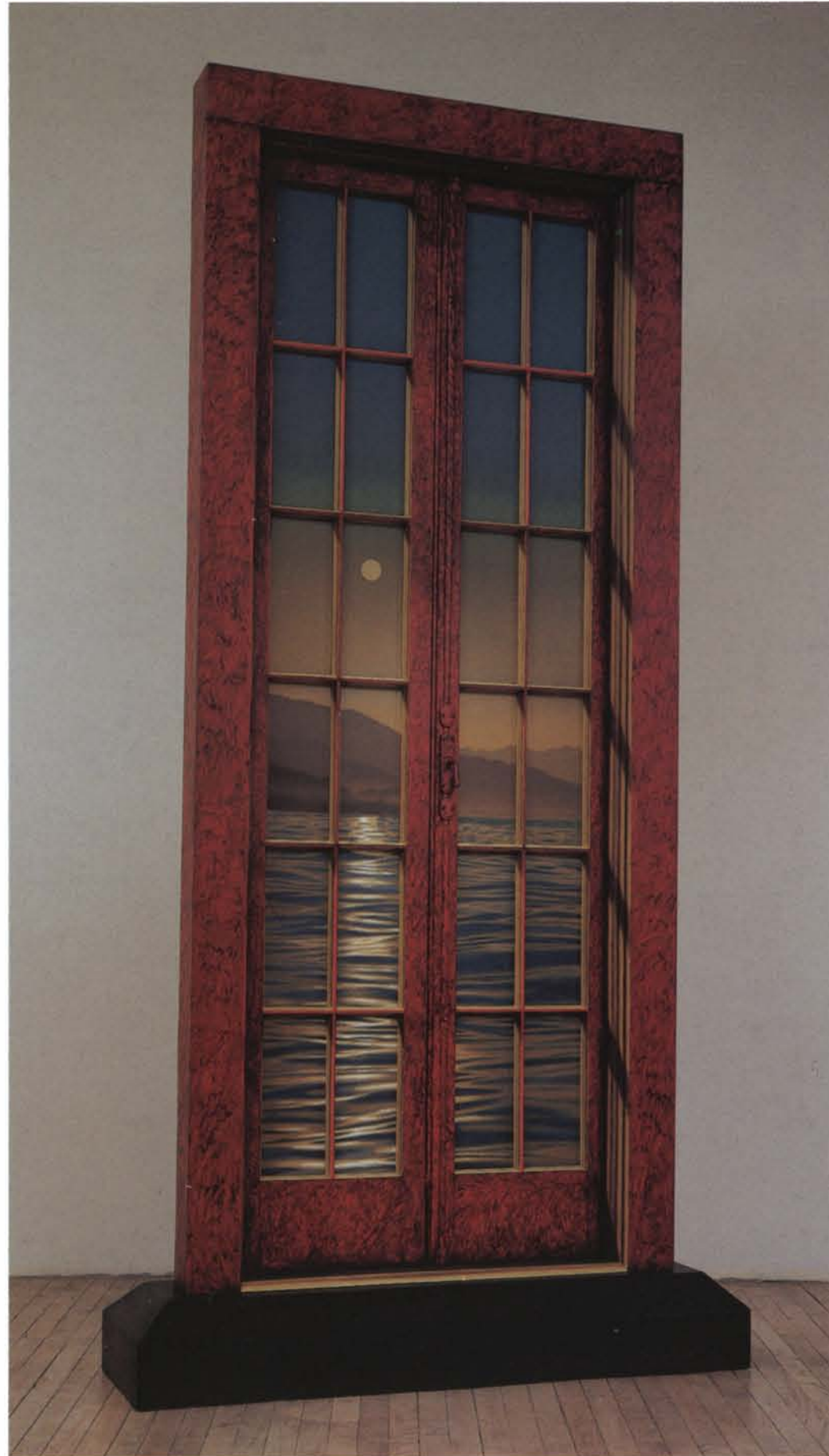
RIGHT:
Howard Kanovitz
Full Moon Doors, 1984
Acrylic on canvas/wood construction
108 x 54 x 15''
Courtesy of Marlborough Gallery, NY

American Art Today:

Contemporary Landscape

January 13 – February 18, 1989

Essay by Jed Perl



Organized by
Dahlia Morgan for
The Art Museum
at

Florida International University

University Park, Miami, Florida 33199 (305) 554-2890

Exhibiting Artists

<i>Carol Anthony</i>	<i>Howard Kanovitz</i>
<i>Robert Berlind</i>	<i>Leonard Koscianski</i>
<i>John Bowman</i>	<i>Louisa Matthiasdottir</i>
<i>Roger Brown</i>	<i>Charles Moser</i>
<i>Gretna Campbell</i>	<i>Grover Mouton</i>
<i>James Cook</i>	<i>Archie Rand</i>
<i>James M. Couper</i>	<i>Paul Resika</i>
<i>Richard Crozier</i>	<i>Susan Shatter</i>
<i>Brad Davis</i>	<i>Tom Uttech</i>
<i>David Deutsch</i>	<i>James Valerio</i>
<i>Rackstraw Downes</i>	<i>James Weeks</i>
<i>Jane Freilicher</i>	<i>William Wegman</i>
<i>April Gornik</i>	<i>Neil Welliver</i>
<i>Michael Gregory</i>	<i>Jane Wilson</i>
<i>Wolf Kahn</i>	<i>James Winn</i>

Lenders to the Exhibition

Blum Helman Gallery, New York
Grace Borgenicht Gallery, New York
Maxwell Davidson Gallery, New York
Sherry French Gallery, New York
Fischbach Gallery, New York
Frumkin/Adams Gallery, New York
Graham Modern Gallery, New York
Hirschl and Adler, Modern, New York
Nancy Hoffman Gallery, New York
Ingber Gallery, New York
Phyllis Kind Gallery, New York
Marlborough Gallery, New York
Mogol-Tysseling Collection, St. Paul, Minn.
Prudential Life Insurance, Co. Newark, NJ
Schmidt Bingham Gallery, New York
Robert Schoelkopf Gallery, New York
Ruth Siegel Gallery, New York
Holly Solomon Gallery, New York
Tatistcheff Gallery, New York
Edward Thorp Gallery, New York

Acknowledgements

*The Art Museum at Florida International University is proud to have organized **American Art Today: Contemporary Landscape** This comprehensive exhibition follows last year's **American Art Today: Narrative Painting**, and the 1987, **American Art Today: The Portrait**, the 1986 **American Art Today: Figure in the Landscape**, and **American Art Today: Still Life** of 1985. These exhibitions were conceived as parts of an ongoing series that annually examines the contemporary response to traditional themes.*

Our small staff has been forthcoming with a tremendous amount of effort. Particularly I would like to thank Mr. William Humphreys, Museum Coordinator, who participated in every aspect of the organization, planning, and publication of the catalogue and notices for this exhibition; as well as Ms. Karen Goodson, who so efficiently handled the myriad details involved with correspondence, shipping and publications surrounding the show; and Ms. Linda Cole, who dealt with the financial aspects and records of this exhibition.

I would like to acknowledge the contribution of our Student Government Association, and the Office of Academic Affairs, who offered enlightened general support of The Museum. In addition, Citicorp, Eastern Airlines, The Friends of The Art Museum, and the FIU Arts Council have all recognized the significance of this exhibition. Their support has been essential to organizing the exhibition, and to publishing this extensive catalogue. Especially, we would also like to thank the Florida Arts Council, Division of Cultural Affairs for their generous grant in support of this exhibition.

This project, however, would not have happened without the generosity of so many museums, galleries, and private individuals who are listed as Lenders to the Exhibition.

Dahlia Morgan, Director

Looking Out

Jed Perl

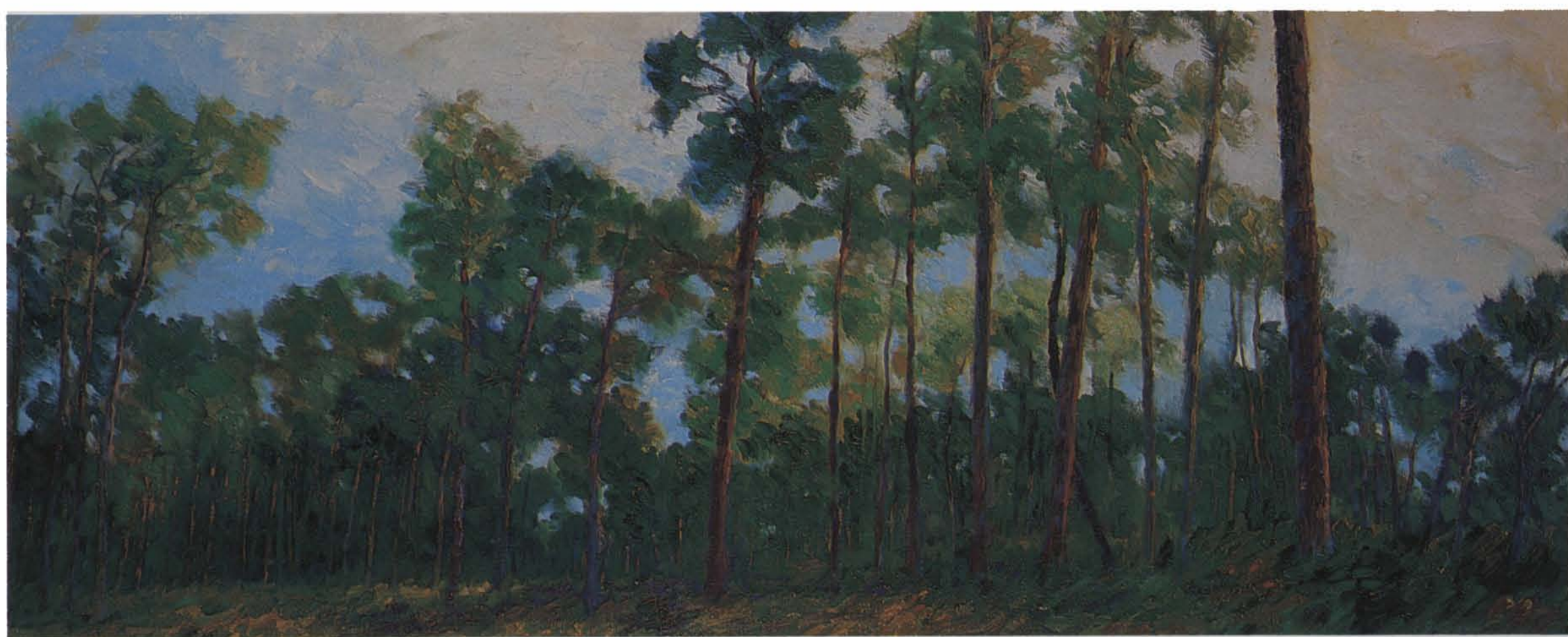
As I write this in a twelfth floor apartment in Manhattan, my eyes keep going to the window and the view: a fringe of buildings at the bottom and, rising up and away, the cerulean sky full of pinkish and grayish clouds. Here in the city of masonry and steel the window that frames a vista of sky—or, better yet, park or river—is at quite a premium, offering as it does a possibility of at least mental escape. And, sometimes, when I'm working through the day, the only thing that tells me that time is actually passing is the shifting of the light out of the window, from blue to grey and gold. Just now, in the middle of an autumn afternoon, the light begins to catch on the angles of buildings in the far distance, glazing them in lurid orange, scumbling them in dusky mauve....

Landscape painting is about the changeableness of nature: even when what the artist gives us is something sharply focussed, as if seen through a telescope or a microscope, the effect is of a moment among other moments, a point in the progress from morning to noon to night. And even if there's no human presence in the painting—no person with whom we can sympathize—really all landscape painting is about how nature affects human consciousness, the consciousness of the artist who is looking out at the world. Indeed, one of the paintings in this show, Gretna Campbell's, makes this focus on the consciousness of the artist clear through its title—"Looking Up," the looking being the important thing.

*In 1949, the art historian Kenneth Clark, who had the English gift for expressing large ideas lucidly, presented a series of lectures about the painting of nature, **Landscape into Art**, and traced a progress from the medieval manuscript painters to the watercolors of Cezanne. "We are surrounded," he said, "with things which we have not made and which have a life and structure different from our own: trees, flowers, grasses, rivers, hills, clouds. For centuries they have inspired us with curiosity and awe. They have been objects of delight. We have recreated them in our imaginations to reflect our moods." Again, it isn't so much the nature that is important, but the way we look at it—the "recreation," the "imagination," "our moods." "Facts," Lord Clark wrote, "become art through love, which unifies them and lifts them to a higher plane of reality; and, in landscape, this all embracing love is expressed by light." The unifying force of light is what I see out of my window as I'm writing. And light is also, of course, what*



Roger Brown *Michigan City Sand Dunes, Mt. Baldi, 1983* Oil on canvas 48 x 96'' Courtesy of Phyllis Kind Gallery, NY



James Couper *Pine Forest, 1988* Oil on canvas 24 x 60'' Courtesy of Barbara Gillman Gallery, Miami

the landscape painters see when they look out from the canvas to the world beyond.

In the nineteenth century artists by the hundreds had set up their easels and camp stools and umbrellas out-of-doors. And this epidemic, caricatured in drawings by Daumier and many others, brought forth the greatest period of landscape painting in history. There was a cavalcade of individual styles: the chamber-scale classicism of Corot; the ordinary-as-picturesque of Constable; the sublime of Turner; the all-in-one surface of Monet; the atomic haze of Seurat; the candy color of Gauguin; the swirling impasto of Van Gogh; the shimmering translucency of Cezanne. But something strange happened in the course of the nineteenth-century's adventure with landscape painting. A discipline that began with an absolute faith in the objective truth of nature—in "the facts"—led, by the end of the century, to the triumph of subjectivity. Artists began to believe that there was no single truth to nature, that nature was simply what a particular artist grasped with his two eyes. Thus in Monet, the scientific methods of the 1870s were ultimately to be dissolved in the symbolism of the late Waterlilies. Meanwhile, Van Gogh and Gauguin looked for a spiritual realm within and beyond the temporal. And, in a decade of decision, 1905-1915, Matisse, Braque, Picasso, Kandinsky, and Mondrian leapt from the forest, the mountain, the ocean, to—something else: an order, abstract or nearly abstract, which they didn't quite comprehend even as they were inventing it.

That was then; this is now. A hundred years ago, landscape painting offered artists the promise of the most radical response imaginable both to nature and to the art of the museums. Today, the mission is more or less reversed. The landscape painter now asks us to believe in the objectivity of the world, and the ability of the looker—the artist—to embrace that objectivity. The landscape painter now demands the revival of historic techniques—one-point, two point, and aerial perspective; an orderly progress from foreground through middle ground to background.

Since the time of World War I, when Matisse, Derain, and others began to reaffirm a form of landscape painting that moved away from abstraction, landscape painting has had an element of "starting over." But the starting over is only convincing when it builds on a firm foundation of historical knowledge, a sense of what we've been through, of where we came from. The significance of landscape now rests in its ability to recover, rediscover, renew a world that eighty year ago evaporated in the "alternate realities," "pure relations," and "idealized figuration" that abstraction so triumphantly brought forth.



Wolf Kahn *Barn Above a Ridge*, 1986-87 Oil on canvas 72 x 84'' Courtesy of Grace Borgenicht Gallery, NY



John Bowman *Lake Empire*, 1988 Oil on canvas 68 x 92'' Courtesy of Holly Solomon Gallery, NY

Still, there can be little doubt that landscape painting is most convincing today when the slow dissolve of nature into abstraction is something that the artist holds in the imagination—as a fact of history that’s also an aspect of contemporary experience. Abstraction can mean the barrage of brushwork that Gretna Cambell, among others, has reclaimed for representation: or abstraction can be the construction of a picture out of blocks of strong color, that Louisa Matthiasdottir, among others, has reclaimed for representation. From what I know of the histories of these two artists, neither Campbell nor Matthiasdottir ever really painted abstractly. And yet a part of what convinces us in their interaction with nature is the extent to which the eye they turn to the landscape is a modern—an abstracting—eye. To a degree Campbell and Matthiasdottir experience nature through the syntax of abstraction, a syntax that was originally found within nature. But of course there can be no easy superimposition of abstraction onto or into nature. The particular interest of Campbell or Matthiasdottir rests in how the language of abstraction is reshaped in response to nature, how if nature can lead us to a new view of culture, culture can in turn lead us back to a new view of nature.

The character of the response to nature, the back and forth with nature—this is different for each artist and in each circumstance. Still we yearn for the generalization that builds on the specific. If any generalization holds for a good many of the artists gathered here, it may be that the desire to paint the landscape, as well as the phenomenon of exhibitions of landscape painting such as this one, are aspects of a back-to-nature movement that has been simmering in the United States for a quarter of a century. For art world insiders an interest in landscape painting was often first piqued by the environmental concerns of the 1960s. In the 1970s, many artists and art historians began to take a closer look at nineteenth-century American landscape painting. The 1980s have witnessed an upsurge in nostalgic accounts of small-town and rural life, in the visual arts, as well as in movies and books. And then there is the fascination with the nature philosophy of Ralph Waldo Emerson, currently at high tide among the intellectuals.

But of course, even if these larger movements have some bearing on landscape painters, they will only have relevance to the extent that they are broken up into smaller movements, into the actions and inclinations of individuals. Some of the painters included here started out in the fifties, not the sixties, and were going to Cape Cod or Maine long before the age of communes and Geodesic Domes. And as much as the mood of the nation, or the mood of the intelligentsia, may effect artists, artists will first and foremost be bohemians, living out a traditional bohemian



Rackstraw Downes *Portland from Back Cove, 1983-84* Oil on canvas 20 3/4 x 52 1/4" Courtesy of Hirschl and Adler, Modern, NY



James Cook *Meanders on Wolf Creek, 1987* Oil on canvas 43 x 93" Courtesy of Tatistcheff Gallery, NY

conflict between the life of the city and the life of the country. What brings an artist now to the landscape isn't, after all, all that different from what once attracted Georgia O'Keeffe, Marsden Hartley, John Marin, or, in Europe, Giorgio Morandi, John Piper, Albert Marquet. What we can say for sure is that landscape is an urban inclination, a yearning of the city slicker for the country life, or of the transplanted country bumpkin to return to roots. This has been the case all through history, from Imperial Rome, to Sung China, to the Netherlands of the burghers, to Paris, Capital of the Nineteenth Century.

In addition to work by Gretna Campbell and Louisa Matthiasdottir, already mentioned, this show includes a range of artists overwhelming in their variety. The works are as different, one from the other, as can possibly be imagined—as painterly as Wolf Kahn's and Paul Resika's, as un- or even anti-painterly as Rackstraw Downes's and James Valerio's. What is sure is that these paintings are as various as the country that produced them. They form a whole rather like one of those maps of the United States of America on which little vignettes illustrates the landscape of this or that place. New England, with its rivers and forests, is well represented; but we also encounter the flatlands of Florida, the heartland of the Middle West, and the many roads that lead out to the Pacific coast. All of this adds up to a cacophony of various colorations, shadings, vegetations, vistas, perspectives—the work of many artists who live in one time and one nation, but also, simultaneously, in different places, and in different states of consciousness. But then, this is how we all are, in our own place and time, looking at the facts of nature that become our feelings, our impressions....

As I finish this, my window—embroidered with spots of rain, each with its little highlight—has turned into a sort of lace curtain, obscuring everything it promises to reveal. But wait another minute. The rain has stopped. The uniform gray of the sky breaks up into a dull chiaroscuro—clouds on the move. And the buildings begin to reveal their individuality—tan, rose, charcoal, mauve. Quick. Catch it before it disappears.

*Jed Perl, art critic for **The New Criterion**, also contributes regularly to **Art in America**, **Vogue**, and **The New Republic**. He has taught at The Parsons School of Design (C.U.N.Y.) and his new book "Paris Without End" has recently been published by North Point Press.*



Gretna Campbell *Looking Up*, 1986 Oil on canvas 48 x 50" Courtesy of the estate of the artist, Campbell-Finkelstein Paintings, NY



Neil Welliver *Drowned Cedars, Mooseborn*, 1980 Oil on canvas 96 x 120" Courtesy of Marlborough Gallery, NY



Artist's Biographies

Carol Anthony

Selected Recent Solo Exhibitions

1988 Carone Gallery, Fort Lauderdale, FL. 1987 Maxwell Davidson Gallery, NY.; 1987 John Berggruen Gallery, San Francisco, CA; 1984 "Pure Figure Retrospective", Maxwell Davidson Gallery, NY; 1984 Carone Gallery, Fort Lauderdale, FL; 1984 Meredith Long Gallery, Houston, Texas.

Selected Group Exhibitions

1988 "Columar", The Hudson River Museum, Yonkers, NY; 1987 "Contemporary Symbolist Sensibilities", Bronx Museum of the Arts, NY; 1986 "The 76th Annual Exhibition", The Connecticut Academy of Fine Arts Show (award-winner). The New Britain Museum of Art, New Britain, CT.

Robert Berlind

Born New York City, NY 1938

Education Columbia College, BA Yale School of Art and Architecture, BFA

Selected Recent Solo Exhibitions

1988 Ruth Siegel Ltd., New York, NY; 1985 Gallery One, Toronto, Canada; 1984 Virginia Western Community College, Roanoke, VA; 1984 Virginia Polytechnic Institute, Blacksburg, VA; 1982 Alexander Milliken Gallery, New York, NY.

Selected Recent Group Exhibitions:

1987 "Night Light/Night Life", Shery French Gallery, New York, NY; 1986 "Painting and Sculpture Today 1986", Indianapolis Museum of Art, Indianapolis, Indiana; 1986 "Landscape, Seascape, Cityscape", Contemporary Arts Center, New Orleans, LA; 1985 "The New Response: Contemporary Painters of the Hudson River", Albany Institute of History and Art, Albany, NY.

John Bowman

Born 1953, Sayre, Pennsylvania

Education BFA, Rutgers College

Selected Recent Solo Exhibitions

1987, 1986, 1985, Holly Solomon Gallery, NY; 1984, White Columns, NY, Virtual Garrison Gallery, NY.

Selected Group Exhibitions

1987 "Visions of America" ACA Galleries, NY; 1986 "Petits Tableaux" Galerie Charles Cartwright, Paris; 1985 "New World" Charlottenberg Museum, Copenhagen; 1985 American Paintings 1975-1985: Selections from the Collection of Aron and Phyllis Katz, The Aspen, CO; 1984 "Innovative Landscape Show" Holly Solomon Gallery, NY

Roger Brown

Born 1941 Hamilton, Alabama

Education BFA, the School of the Art Institute of Chicago; MFA, the School of the Art Institute of Chicago

Recent Selected Solo Exhibitions

1988 Phyllis Kind Gallery, Chicago, IL; 1988 Asher/Faure Gallery, Los Angeles, CA; 1987 "Roger Brown", Hirshhorn Museum and Sculpture Garden, Washington, DC; 1987 Lowe Art Museum, University of Miami, Coral Gables, FL.

Recent Selected Group Exhibitions

1988 "An Awareness of Place", Richard Green Gallery, NY; 1987 "Comic Iconoclasm", Institute of Contemporary Art, London, England; 1987 "Utopian Visions", Organized by the Museum of Modern Art, Art Advisory Service for American Express Company, NY; 1987 "Surfaces: Two Decades of Painting in Chicago - Seventies & Eighties", Terra Museum of American Art, Chicago, IL.

TOP:

David Deutsch *Curved Landscape, 1985* Acrylic, gouache and ink on paper mounted on canvas 7 5/8 x 77 1/2 x 3 3/8"
Courtesy Blum Helman Gallery (Private Collection), NY



Robert Berlind *Winter Vineyard*, 1987 Oil on linen 40 x 96'' Courtesy of Ruth Siegel Gallery, NY



Susan Shatter *Tropical Pyramid*, 1988 Oil on canvas 39 x 98 1/2'' Courtesy of Fischbach Gallery, NY

Gretna Campbell

Selected Recent Solo Exhibitions

1988 Memorial Exhibition, School of Art, Yale University, Conn; 1987 Ingber Gallery, NY; 1987 The New York Studio School; 1986 Rutgers University, New Brunswick, NJ; 1983 Capricorn Galleries, Bethesda, MD.

Selected Recent Group Exhibitions

1987 American Academy and Institute of Arts and Letters, Annual Exhibit; 1985 Colby Gallery, Colby, Maine; 1984 National Institute of Arts and Letters, Washington, D.C.; 1982 Munson Williams Proctor Institute; 1978 Cooper Union Alumni, New York

James Cook

Born Topeka, Kansas 1947

Education Emporia State University, Emporia, KS BA Wichita State University, Wichita, KS MA

Selected Recent Solo Exhibitions

1987 "Nature's Power", Tatistcheff & Company, NY; 1984 Tatistcheff & Company, NY; 1982 Frumkin/Struve Gallery, Chicago, IL.

Selected Recent Group Exhibitions

1988 "People, Places, Things", Tatistcheff Gallery, LA; 1986 "Watercolor USA 1986, The Monumental Image", Springfield Art Museum, Springfield, MO; 1986 Adventures in Image Making: Selections for the E.F. Hutton Collection, Metropolitan Museum and Art Center, Coral Gables, FL. 1986 "Landscape, Seascape, Cityscape 1960-1985", Contemporary Arts Center, New Orleans, LA; 1985 "American Realism: Twentieth Century Watercolors and Drawings", San Francisco Museum of Modern Art, San Francisco, CA.

James M. Couper

Born Atlanta, Georgia 1937

Education Florida State University, Tallahassee, FL MA Georgia State University, Atlanta, Georgia BA

Selected Recent Solo Exhibitions

1987 "Tropical Landscape", Gallery Z, New York, NY; 1986 "Miami to Alaska and Back", Virginia Miller Artspace, Coral Gables, FL; 1982 "Recent Paintings and Drawings", The Art Museum at Florida International University, Miami, FL. 1981 "Florida Landscapes", Metropolitan Museum and Art Center, Coral Gables, FL; 1978 "Recent Works", Fornal Gallery, New York, NY.

Selected Recent Group Exhibitions

1988 "1988 Small Works National",

Schoharie County Arts Council, Cobleskill, NY; 1987 "23rd Annual Group Show", Mickelson Gallery, Washington, D.C; 1986 "Selections from the E.F. Hutton Collection, Metropolitan Museum and Art Center. Coral Gables, FL; 1985 "National April Salon", Springfield Art Museum, Springfield, Utah.

Richard Crozier

Born Honolulu, Hawaii 1944

Education University of Washington, Seattle BFA University of California, Davis MFA

Selected Recent Solo Exhibitions

1988 1986 1980 Tatistcheff Gallery, NYC; 1980 John Stoller Gallery, Minneapolis, MN; 1979 Bayly Museum Charlottesville, VA.

Selected Recent Group Exhibitions

1987 "Collectors Choice Exhibition", Philbrook Art Center Tulsa, OK; "Six Realists", Harris Samuel & Co. Gallery, Coconut Grove, FL; 1986 "Contemporary Romantic Landscape Paintings", Loch Haven Art Center, Orlando, FL; "Landscapes, Seascapes and Cityscapes 1960-1985", Contemporary Arts Center, New Orleans, LA; 1985 "The New American Scene", Squibb Galery, Princeton, NJ; 1981 "Contemporary American Realism Since 1960", Pennsylvania Academy of the Fine Arts, Philadelphia, PA.

Brad Davis

Born 1942 Duluth, Minnesota

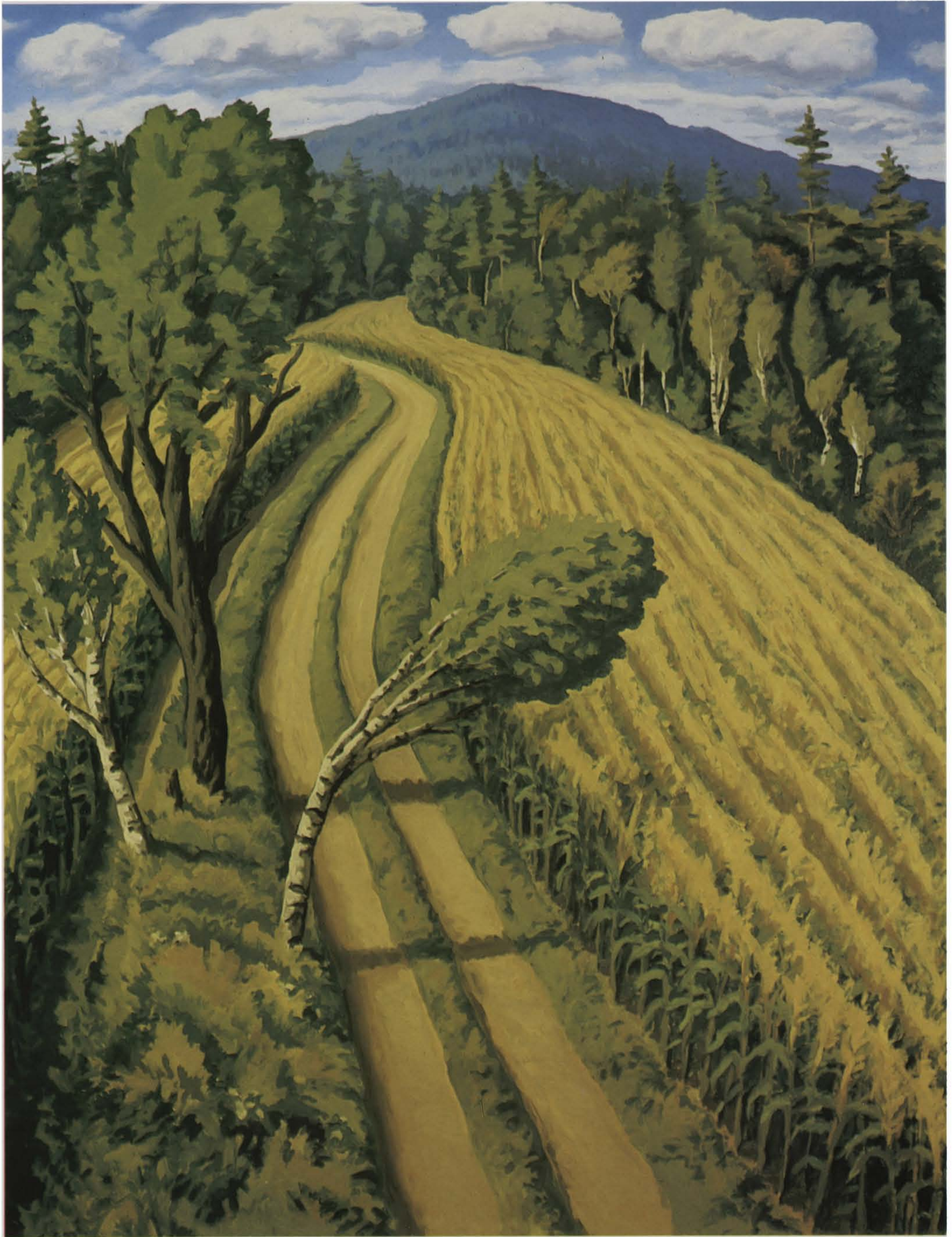
Education University of Minnesota at Minneapolis BA

Selected Recent Solo Exhibitions

1987 "Landscapes: A Collaboration in Bronze and Ceramic, with Brad Miller, Holly Solomon Gallery, NY; 1986 Holly Solomon Gallery, NY; 1984 "The Pines: Brad Davis" The Taft Museum, Cincinnati; 1982 "Ceramics Collaboration" with Ned Smyth. Holly Solomon Gallery, NY.

Selected Group Exhibitions

1987 "Americana", Groninger Museum, The Netherlands; 1986 Gloria Luria Gallery, Miami, FL; 1986 "Made in China" organized through the Museum of Modern Art, Art Advisory, NY; 1985 "A New Beginning", Hudson River Museum, Yonkers, NY; 1984 "Five Painters in New York", The Whitney Museum of American Art, NY.



Charles Moser *Cornfields*, 1987 Oil on canvas Courtesy of Schmidt Bingham Gallery, NY



Archie Rand *River*, 1985 Acrylic on canvas 46 x 58" Courtesy of Phyllis Kind Gallery, NY



James Valerio *Nature Study*, 1988 Oil on canvas 96 x 120" Courtesy of Frumkin/Adams Gallery, NY

David Deutsch

Born 1943 Los Angeles, California

Education University of California, BA

Selected Recent Solo Exhibitions

1988 Galerie Montenay, Paris; 1987 Massimo Audiello, NY; 1987 1985 Blum Helman Gallery, NY; 1984 Gallery 5, Stockholm, Sweden; 1982 Annina Nosei Gallery, NY.

Selected Group Exhibition

1988 Lang & O'Hara Gallery. "The Inscribed Image", NY; 1987 The Whitney Museum of American Art, "The New Romantic Landscape", Stamford, CT; 1987 Carnegie Mellon University Art Gallery. "Drawings from the Eighties", Philadelphia, PA. 1986 Orlando Museum of Art at Loch Haven, "Contemporary Romantic Landscape", Orlando, FL; 1986 John Weber Gallery, "Admired Work", NY; 1985 Kunsthalle Tubigen, "7000 Eichen", West Germany' 1984 The Museum of Modern Art, "An International Survey of Recent Painting and Sculpture", NY

Rackstraw Downes

Born 1939 Kent, England

Education Cambridge University, England, BA; Yale University, MFA; University of Pennsylvania, post-graduate fellowship.

Selected Recent Solo Exhibitions

1987, 1984 Hirschl & Adler Modern, NY; 1980 Kornblee Gallery, NY.; 1980 Tatistcheff & Company, NY

Selected Recent Group Exhibitions

1987 "Contemporary American Landscapes: Reflections of Social Change", Summit Art Center, Summit, NJ.; 1987 "The World is Round: The Artist and The Expansive Vision", Hudson River Museum, Yonkers, NY; 1985 "The Realist Landscape", Rutgers University, New Brunswick, NJ.; 1984 "New Narrative Painting: Selections from the Collection of the Metropolitan Museum of Art, Tamayo Museum, Mexico City.

Jane Freilicher

Born Brooklyn, New York 1924

Education Brooklyn College, BA; Columbia University, MA

Selected Recent Solo Exhibitions

1988 Fischbach Gallery, NY; 1986 The Currier Gallery of Art, Manchester, NH; 1983 Kansas City Art Institute, Kansas City, MO; 1982 College of the Mainland Art Gallery, Texas City, TX; 1979 Utah

Museum of Fine Arts, University of Utah, Salt Lake City, Utah

Selected Recent Group Exhibitions

1988 "Intimate Landscapes", Vered Gallery, East Hampton, NY; 1987 "A Just Temper Between Propensities", The Bayly Art Museum at the University of Virginia, Charlottesville; 1986 "The Window in Twentieth-Century Art", Neuberger Museum, State University of New York at Purchase, Purchase, NY; 1985 "American Realism: Twentieth-Century Drawings and Watercolors", organized by the San Francisco Museum of Modern Art, San Francisco, CA; 1985 "American Art Today, Still Life", Florida International University, Miami, FL.

April Gornik

Born 1953 Cleveland, Ohio

Education Nova Scotia College of Art and Design, Nova Scotia, Canada BFA

Selected Recent Solo Exhibitions

1988 The Sable-Castelli Gallery, Toronto; 1987 Edward Thorp Gallery, NY; 1985 "April Gornik: Bilder und Pastelle", Galerie Springer, Berlin; 1985 Institute of Contemporary Art, Boston, MA; 1984 The New Gallery of Contemporary Art, Cleveland, Ohio.

Selected Recent Group Exhibitions

1988 "Changing Perspectives in Contemporary Representation", Marlborough Gallery, NY; 1988 "Realism Today": American Drawings from the Rita Rich Collection", National Academy of Design, NY; 1987 "Boundless Realism: Contemporary Landscape Painting of the West", The Rockwell Museum, Corning, NY; 1987 "The New Romantic Landscape", Whitney Museum, Fairfield County, Stamford, CT.

Michael Gregory

Born Los Angeles, CA 1955

Education San Francisco Art Institute BFA

Recent Selected Solo Exhibitions

1988 Nancy Hoffman Gallery, NY; 1987 John Berggruen Gallery, San Francisco, CA; 1984 Dana Reich Gallery, San Francisco, CA.

Recent Selected Group Exhibitions

1988 "New Work from the Bay Area", Boulder Center for the Visual Arts, Colorado; 1987 "Chain Reaction", San Francisco Arts Commission Gallery, CA; 1985 John Berggruen Gallery, San Francisco, CA; 1984 "Artist Choice", San Francisco Art Institute, CA.



Brad Davis *Above Hanging Lake*, 1986 Acrylic on canvas 103 x 72" Courtesy of Holly Solomon Gallery, NY

Wolf Kahn

Born 1927 Stuttgart, Germany

Education University of Chicago, BA

Selected Recent Solo Exhibitions

1986, 1985 Grace Borgenicht Gallery, NY; 1985 Meredith Long Company, Houston, Texas; 1984 San Diego Museum of Art, CA; 1982 Munson-Williams Proctor Institute, Utica, NY.

Selected Group Exhibitions

1985 San Francisco Museum, The Janss Collection; 1979 Metropolitan Museum of Art, Hans Hofmann as Teacher: His Students Drawing, 1979; 1979 Corcoran Gallery, Washington, DC, American Places; 1977 Whitney Museum of American Art, Bloedal Request.

Howard Kanovitz

Education Providence College, B.S. New York University, Institute of Fine Arts

Selected Recent Solo Exhibitions

1988 Marlborough Gallery, New York, NY; 1987 Galerie Inge Baecker, Koln, West Germany; 1986 Benson Gallery, Bridgehampton, NY; 1982 Alex Rosenberg Gallery, New York, NY.

Selected Recent Group Exhibitions

1987 "Seven D.A.A.D. Artists", Zeller-mayer Gallery, Berlin, West Germany; 1986 Vered Gallery, East Hampton, NY; 1983 "Kanovitz/Rivers", Indianapolis Museum of Art, Indianapolis, Indiana; 1983 "Howard Kanovitz/Betty Parsons", Louise Himelfarb Gallery, Southampton, NY.

Leonard Koscianski

Born 1952 Cleveland, Ohio

Education Skowhegan School of Painting and Sculpture; Cleveland Institute of Art, Cleveland BFA; University of California at Davis MFA

Recent Selected Solo Exhibitions

1988, 1984 Phyllis Kind Gallery, NY; 1987 Karl Bornstein Gallery, Los Angeles; 1984 Newport Beach Art Museum, Newport Harbor, CA.

Recent Selected Group Exhibitions

1987 "Call of the Wild", Museum of Art, Rhode Island School of Design, Providence, Rhode Island; 1987 "Nocturnes and Nightmares", Fine Art Gallery, Florida State University, Tallahassee, FL.; 1986 "Since 1980: New Narrative Painting", Phoenix Museum of Art, Phoenix, AZ; 1985 "Dogs!", The Montgomery Museum of Art, Montgomery, AL; 1985 "Southeast Seven: Eight", Southeastern Center for

Contemporary Art, Winston-Salem, N.C.; 1984 "Narrative Paintings from the Metropolitan Museum of Art", Museo Rufino Tamayo, Mexico City, Mexico.

Louisa Matthiasdottir

Born 1917 Reykjavik, Iceland

Education Hans Hofmann, New York

Selected Recent Solo Exhibitions

1984 1982 1980 Robert Schoelkopf Gallery; 1978 University of New Hampshire, Durham, NH; 1973 Canton Art Institute, Canton, Ohio.

Selected Recent Group Exhibitions

1984 USF Galleries, University of South Florida, Tampa; "Realism: Drawing and Watercolors"; 1984 Hudson River Museum, Yonkers; "New Vistas: Contemporary American Landscapes"; 1983 Impressions Gallery, Boston; "Tulips"; 1983 Soller Gallery, Pennsylvania State University, Pennsylvania; "Realistic Directions"; 1983 Contemporary Arts Museum, Houston, TX; "American Still Life Painting - 1945-1983"; 1981 Pennsylvania Academy of Arts, Philadelphia, PA; "Contemporary American Realism Since 1960".

Charles Moser

Education Connecticut College, New London BA Queens College, New York, NY MFA

Selected Recent Solo Exhibitions

1987 Schmidt Bingham, New York, NY; 1985 Kent Place Gallery, Summit, NJ; 1983 Mattatuck Museum, Waterbury, CT; 1982 New Britain Museum of North American Art, New Britain.

Selected Recent Group Exhibitions

1987 "Night Life", Sherry French Gallery, NY; 1986 "Landscape, Seascape, Cityscape, 1960-1985", Contemporary Arts Center, New Orleans and the New York Academy of Art, NY; 1985 "The Collector's Show", Arkansas Art Center, Little Rock, AK; 1985 "Nocturnes" The Paine Art Center, Osh Kosh, WI, and the Rockford Art Museum, IL.

Grover Mouton

Born 1946 Lafayette, Louisiana

Recent Selected Solo Exhibitions

1988 "New Drawings", Marlborough Gallery; 1986 "Somewhere in Space", The Simone Stern Gallery.

Selected Recent Group Exhibitions

1985 "Views of Washington" The Frederick Gallery, Washington, DC; 1985 "Louisiana Major Works", Contemporary



April Gornik *Shearing Light*, 1982 Oil on canvas 54 x 108'' Courtesy of Edward Thorp Gallery, NY



Paul Resika *Provincetown Pier: Yellow Light* 1988 Oil on canvas 50 x 76'' Courtesy of Graham Modern Gallery, NY

Arts Center, New Orleans, LA; 1982 Blum Helman Gallery, NY; 1982 "In the Image of Leonardo", Gallery of Milano, Milano, Italy; 1981 "Directions, 1981", The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Archie Rand

Born 1949 Brooklyn, NY

Education BFA, Pratt Institute NY

Recent Selected Solo Exhibitions

1987 Phyllis Kind Gallery, Chicago, IL; 1986 Phyllis Kind Gallery, NY; 1984 Tibor De Nagy Gallery, NY; 1983 Museum of Art, Carnegie Institute, Pittsburgh, PA.

Recent Selected Group Exhibitions

1987 "Awards in the Visual Arts VI", traveling exhibition to Grey Art Gallery, NYU, NY; Contemporary Arts Center, Cincinnati, Ohio; Newport Harbor Art Museum, Newport Beach, CA; 1986 "Jewish Themes/Contemporary Artists II", Jewish Museum, N.Y.; 1984 "Segments III, Archie Rand' Paintings", The Contemporary Arts Center, Cincinnati, Ohio.

Paul Resika

Born 1928 New York City

Selected Recent Solo Exhibitions

1987 Graham Modern, NYC; 1986 Crane Kalman Gallery, London., England; 1985 Artists' Choice Museum, "Paul Resika: A 25 Year-Survey", NYC; 1984 Long Point Gallery, Provincetown, MA; 1982 The Century Association, NYC.

Susan Shatter

Born 1943, New York

Education Boston University, MA, MFA; Pratt Institute, NY, BFA; Skowhegan School of Painting and Sculpture, ME

Selected Recent Solo Exhibitions

1988 Fischbach Gallery, 1987 Heath Gallery, Atlanta, Marcus Gallery, Boston; 1986 John Berggruen Gallery, San Francisco

Selected Group Exhibitions

1988 "New Approaches to Landscape Art", State University of New York, College of Brockport, NY; 1987 "The World is Round: Contemporary Panoramas", Hudson River Museum, Yonkers, NY; 1986 "A Contemporary View of Nature", The Aldrich Museum of Contemporary Art, Ridgefield, CT; 1985 "American Realism: Twentieth Century and Watercolors", San Francisco Museum of Modern Art, CA; 1983 "The Realist Water Color", Florida International University, FL.

Tom Uttech

Born Merrill, Wisconsin 1942

Education Layton School of Art, Milwaukee, WI BA University of Cincinnati., Ohio MFA

Selected Recent Solo Exhibitions

1988 Maxwell Davidson Gallery, NY; 1987 Struve Gallery, Chicago; 1985 Monique Knowlton Gallery, New York; 1981 Minneapolis Art Institute, Minneapolis; 1977 Madison Art Center, Madison, WI.

Selected Recent Group Exhibitions

1986 "Contemporary Romantic Landscape Painting", Loch Haven Art Center, Orlando Museum of Art, FL; 1984 "A New Look at American Landscape", Rahr-West Museum, Manitowoc, WI; 1984 Frumkin & Struve Gallery, Chicago, IL; 1988 "Contemporary Images in Watercolor: 1983", University of Wisconsin, Oshkosh, WI.

James Valerio

Born Chicago, Illinois 1938

Education School of Art, Institute of Chicago, BA, MFA

Selected Recent Solo Exhibitions

1987 Allan Frumkin Gallery, NY; 1984 Frumkin & Struve, Chicago; 1983 Delaware Art Museum, Wilmington; 1977 John Berggruen Gallery, San Francisco.

Selected Recent Group Exhibitions

1987-88 "Realism Today: American Drawings from the Rita Rich Collection", National Academy of Design, NY; 1986 "National Drawing Invitational", Arkansas Art Center, Little Rock; 1986 "Eccentric Drawings", Allan Frumkin Gallery, NY; 1985-86 "American Realism: 20th Century Drawings and Watercolors", San Francisco Museum of Modern Art, CA; 1985 "American Realism, The Precise Image", Isetan Museum, Tokyo; Daimaru Museum, Osaka.

James Weeks

Born 1922 Oakland, CA.

Education California School of Fine Arts, San Francisco, CA; Hartwell School of Design, San Francisco, CA.

Selected Recent Solo Exhibitions

1988 Hirschl and Adler Modern, New York, NY; 1981 Charles Campbell Gallery, San Francisco, CA; 1978 Rose Art Museum, Brandeis University, Waltham, MA; 1971 Boston University Art Gallery, Boston, MA; 1965 San Francisco Museum of Art, San Francisco, CA.



Jane Freilicher *Wide Landscape, 1983* Oil on canvas 40 x 68'' Courtesy of Schmidt Bingham Gallery, NY



James Weeks *Landscape with Trees, Concord River 1973-87* Acrylic on canvas 50 x 67'' Courtesy of Hirschl and Adler, Modern, NY

Selected Recent Group Exhibitions

1987 "The Triumph of the Figure in Bay Area Art: 1950-65", 871 Fine Arts, San Francisco, CA; 1986 "Recent Acquisitions", John Berggruen Gallery, San Francisco, CA; 1983 "Directions in Bay Area Painting: A Survey of Three Decades-1940's-1960's", University of California, Davis, CA; 1982 "Perspective on Contemporary Realism", Pennsylvania Academy of Fine Arts, Philadelphia, PA.

William Wegman

Born 1943, Holyoke, Massachusetts

Education Massachusetts College of Art, Boston BFA in painting University of Illinois, Urbana MFA in painting

Selected Recent Solo Exhibitions

1988 "William Wegman: New Paintings", Holly Solomon Gallery, NY; 1987 "Works by William Wegman", Honolulu Academy of Arts, Hawaii; 1986 "Wegman Paints!", Holly Solomon Gallery, NY; 1985 "Instant Miami", Lowe Museum of Art, Miami, FL; 1984 "William Wegman: Photographs, Drawings, Videotapes", Freedman Gallery, Albright College, Reading, PA.

Selected Group Exhibitions

1988 "Fabrications: Staged, Altered, and Appropriated Photographs", Carpenter Center for the Arts, Harvard University, Cambridge, MA; Haifa Museum, Israel; 1987 "Poetic Injury: The Surrealist Legacy in Post Modern Photography", The Alternative Museum, New York; 1986 "Painting & Sculpture Today: 1986", Indianapolis Museum of Art, Indianapolis, Indiana; 1984 "Content - A Contemporary Focus 1974 - 1984", Hirschorn Museum and Sculpture Garden.

Neil Welliver

Born Millville, PA 1929

Education Philadelphia Museum, College of Art, Philadelphia, PA, BFA; Yale School of Art, Yale University, New Haven, CT, MFA

Selected Recent Solo Exhibitions

1988 O'Farrell Gallery, Brunswick, ME; 1987 Marlborough Gallery, New York, NY; 1985 William A. Farnsworth Museum, Rockland, ME; 1985 Marlborough Gallery, NY; 1984 Marlborough Fine Art (London), England; 1981 "Neil Welliver" Visual Arts Gallery, Florida International University, Tamiami, FL.

Selected Recent Group Exhibitions

1988 Bowdoin College Museum of Art. "New England Now: Contemporary Art From Six States"; 1987 The Bronx Museum of the Arts, New York. "In The Country"; 1986 "American Realism: Twentieth Century Drawings and Watercolors From the Glenn C. Janss Collection", The San Francisco Museum of Modern Art, CA; 1986 "Landscape, Seascape, Cityscape 1960-85", Contemporary Arts Center, New Orleans, LA; "An American Renaissance in Art: Painting and Sculpture since 1940:", Museum of Art, Ft. Lauderdale, FL.

Jane Wilson

Born Seymour, Iowa

Education University of Iowa MFA

Selected Recent Solo Exhibitions

1988, 1985 Fischbach Gallery, NY; 1982 The Art Gallery, Malott Hall, Cornell University, Ithaca, 1980 William-Munson-Proctor Institute, Utica, NY.

Selected Recent Group Exhibitions

1988 "Intimate Landscapes", Vered Gallery, East Hampton, NY; 1987 "162nd Annual Exhibition", National Academy of Design, NY; 1986 "Contemporary Romantic Landscape Painting", Orlando Museum of Art at Lock Haven, Orlando, FL; 1985 "Waterworks: The Long Island Legacy", Hecksher Museum, Huntington, NY; 1985 "The Artist Celebrates New York: Selected Paintings from the Metropolitan Museum of Art", NY.

James Winn

Born 1949 Hannibal, Missouri

Education Illinois State University, Normal, IL. BS, MFA

Selected Recent Solo Exhibitions

1988 Sherry French Gallery, NY; 1987 Struve Gallery, Chicago, IL; 1986 Monique Knowlton Gallery, NY; 1983 Frumkin and Struve, Chicago, IL.

Selected Recent Group Exhibition

1988 "Realism Today:", National Academy of Design, NY; 1987 "Night Light/Night Life", Sherry French Gallery, NY; 1986 "American Realism", The San Francisco Museum of Modern Art, San Francisco, CA; 1985 "American Realism: The Precise Image", Isetan Museum of Art, Tokyo, Japan.



William Wegman *Red Farm Estates*, 1988 Oil and acrylic on canvas 48 x 68" Courtesy of Holly Solomon Gallery, NY



Michael Gregory *Apogee*, 1988 Oil and tar on wood 15 x 23 1/2" Courtesy of Nancy Hoffman Gallery

Works In The Exhibition

Carol Anthony

Inner Room: Field Ruin, 1987

Craypas and enamel on masonite 19 x 20"
Courtesy of Maxwell Davidson Gallery, NY

Robert Berlind

Winter Vineyard, 1987

Oil on linen 40 x 96"
Courtesy of Ruth Siegel Gallery, NY

John Bowman

Lake Empire, 1988

Oil on canvas 68 x 92"
Courtesy of Holly Solomon Gallery, NY

Roger Brown

***Michigan City Sand Dunes,
Mt. Baldi, 1983***

Oil on canvas 48 x 96"
Courtesy of Phyllis Kind Gallery, NY

Gretna Campbell

Looking Up, 1986

Oil on canvas 48 x 50"
Courtesy of the estate of the artist,
Campbell-Finkelstein Paintings, NY

James Cook

Meanders on Wolf Creek, 1987

Oil on Canvas 43 x 93"
Courtesy of Tatistcheff Gallery, NY

James Couper

Pine Forest, 1988

Oil on canvas 24 x 60" Courtesy of Bar-
bara Gillman Gallery, Miami

Richard Crozier

St. George's River, 1987

Oil on canvas 40 x 120" (diptych)
Courtesy of Tatistcheff Gallery, NY

Brad Davis

Above Hanging Lake, 1986

Acrylic on canvas 103 x 72"
Courtesy of Holly Solomon Gallery, NY

David Deutsch

Curved Landscape, 1985

Acrylic, gouache and ink on paper
mounted on canvas 7 5/8 x 77 1/2 x 3
3/8" Courtesy Blum Helman Gallery
(Private Collection), NY

Rackstraw Downes

Portland from Back Cove, 1983-84

Oil on canvas 20 3/4 x 52 1/4"
Courtesy of Hirschl and Adler, Modern, NY

Jane Freilicher

Wide Landscape, 1983

Oil on canvas 40 x 68"
Courtesy of Schmidt Bingham Gallery, NY

April Gornik

Sbearing Light, 1982

Oil on canvas 54 x 108"
Courtesy of Edward Thorp Gallery, NY

Michael Gregory

Apogee, 1988

Oil and tar on wood 15 x 23 1/2"
Courtesy of Nancy Hoffman Gallery

Wolf Kahn

Barn Above a Ridge, 1986-87

Oil on canvas 72 x 84"
Courtesy of Grace Borgenicht Gallery, NY

Howard Kanovitz

Full Moon Doors, 1984

Acrylic on canvas/wood construction 108 x
54 x 15"
Courtesy of Marlborough Gallery, NY

Leonard Koscianski

American Idyll, 1987

Oil on canvas 72 x 96"
Courtesy of Mogol-Tysseling Collection, MN

Louisa Matthiasdottir

Sheep with Landscape, 1986

Oil on canvas 47 x 60"
Courtesy of Robert Schoelkopf Gallery, NY

Charles Moser

Cornfields, 1987

Oil on canvas
Courtesy of Schmidt Bingham Gallery, NY

Grover Mouton

Water Tower II, 1987

Derwent color block on photo
reproduction
and rag paper 30 x 40"
Courtesy of Marlborough Gallery, NY

Royal Palm Summer, 1987

Grover Mouton

Derwent color block on photo
reproduction
and rag paper 40 x 30"
Courtesy of Marlborough Gallery, NY

Archie Rand

River, 1985

Acrylic on canvas 46 x 58"
Courtesy of Phyllis Kind Gallery, NY

Paul Resika

Provincetown Pier: Yellow Light 1988

Oil on canvas 50 x 76"
Courtesy of Graham Modern Gallery, NY

Susan Shatter

Tropical Pyramid, 1988

Oil on canvas 39 x 98 1/2"
Courtesy of Fischbach Gallery, NY

Tom Uttech

Black Wolf, Kiskadinna Lake, 1987

Oil on canvas 66 x 72"
Courtesy of The Prudential Collection,
Newark, NJ and Maxwell Davidson Gallery,
NY

James Valerio

Nature Study, 1988

Oil on canvas 96 x 120" Courtesy
Frumkin/Adams Gallery, NY

James Weeks

***Landscape with Trees,
Concord River, 1973-87***

Acrylic on canvas 60 x 67"
Courtesy of Hirsohl Adler Modern, NY

William Wegman

Red Farm Estates, 1988

Oil and acrylic on canvas 48 x 68"
Courtesy of Holly Solomon Gallery, NY

Neil Welliver

Drowned Cedars, Mooseborn, 1980

Oil on canvas 96 x 120"
Courtesy of Marlborough Gallery, NY

Jane Wilson

Tbree O'Clock Sun: Watermill, 1988

Oil on linen 60 x 76"
Courtesy of Fischbach Gallery, NY

James Winn

Standing Water, 1987

Acrylic on paper 30 x 72"
Courtesy of Sherry French Gallery, NY



Richard Crozier *St. George's River, 1987* Oil on canvas 40 x 120'' (diptych) Courtesy of Tatistcheff Gallery, NY



James Winn *Standing Water, 1987* Acrylic on paper 30 x 72'' Courtesy of Sherry French Gallery, NY



Grover Mouton *Water Tower II*, 1987 Derwent color block on photo reproduction and rag paper 30 x 40"
Courtesy of Marlborough Gallery, NY



Jane Wilson *Three O'Clock Sun: Watermill, 1988* Oil on linen 60 x 76" Courtesy of Fischbach Gallery, NY



Leonard Koscianski *American Idyll*, 1987 Oil on canvas 72 x 96" Courtesy of Mogol-Tysseling Collection, MN



Tom Uttech *Black Wolf, Kiskadinna Lake, 1987* Oil on canvas 66 x 72" Courtesy of The Prudential Collection, Newark, NJ and Maxwell Davidson Gallery, NY

Special Acknowledgements
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